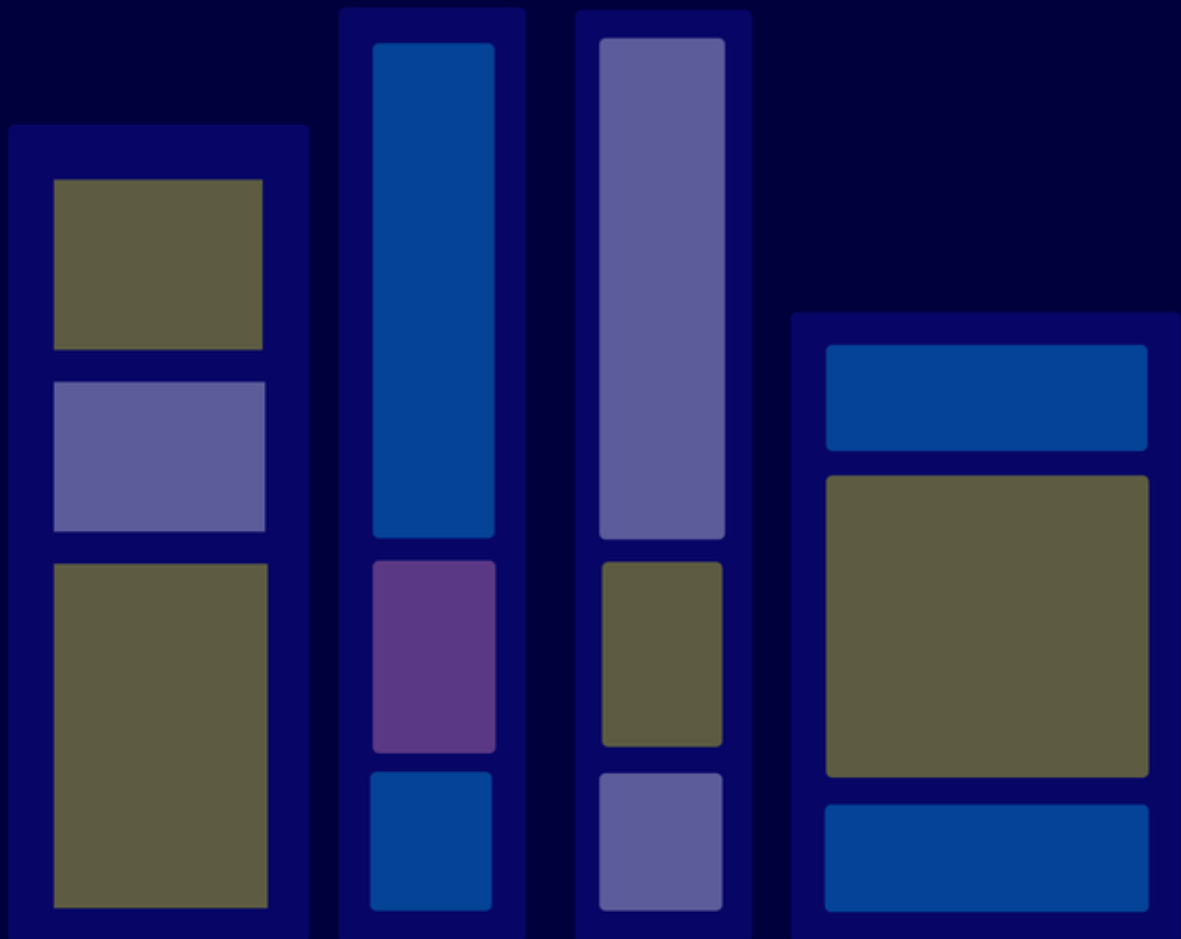


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STYLISTICS ANALYSIS IN LITERATURE OF FIGURATIVE LANGUAGE USED IN *BLACK LIVES MATTER* COMMUNITY'S POEMS

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Abstract

This research analyzed about figurative language and social values in three poems of Black Live Matter (BLM) community's poem in America. The purposes of this research are to describe the kinds of figurative language and social values in three poems of BLM community's poem. In this research, the writer used the descriptive qualitative method and used theory of figurative language by Perrine (1992) and theory of social values by Amir in Sukatman (1991). Data are explained by find the meaning and described them based on the kinds of figurative language through four procedure, they are: identifying, classifying, analyzing and making the conclusion from the data. The result of this research are the writer found about 19 data of figurative language of the poems. Hyperbole is the dominant kind of figurative language in those three poems, because hyperbole is the appropriate of figurative language for BLM's proponents for looking for help. Beside, social values also found in these poems, the most dominant social value in these poems is social value of humanity. Humanity is one of the biggest issue for black people in United State of America.

Keywords: Figurative language analysis, Black Lives Matter's poems

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I INTRODUCTION

Poetry is type of literature that written by a poet which has aesthetic and deepest meaning. The writer of a poetry called as a poet. A poet usually writes a poetry to expressing his or her various emotions and feeling. A poet uses to expressed his or her modes in a poem by variety of technique. Barnet (1961:5) States that poetry can be thought of as a verbal, written art form that uses a heightened sense of language to convey experience, feeling, or modes of consciousness. Every people has their own way to convey their experience and the poets use poetry for cover them.

Poetry written to be enjoyed because a poet usually uses supporting elements to enrich the meaning and bring the readers imagination to his or her minds in poetry. To get great poetry, a poet has to creat a poem by putting some supporting elements that is called by intrinsic elements such as figure of speech, rhyme, rhythm, imagery and tone to enrich the meaning and make the every reader feels easy to understand what the poet want to say in his or her poem. Gill in Efendi (2010) also said that the poin about poetry and the other form of literature is that choice of words and elements inside used

by the author. It means that a literary work can called as a poem if the author put some instrinsic elements such as figurative language, rhyme, rhythm, imagery and tone in it.

Figurative Language is a language that's a poet uses to create an image, association, or other effect in the mind of the listener or reader that goes beyond the literal meaning or expected use of the words involved. According to Perriene (1992:679) states that figurative language is a language that does not use language in general or is another way of saying something other than the usual way or in this case the language used. While Abrams (1999:96) said that figurative language is a habit of speculating in understanding a language as an understanding of standard sentences or result. For example, Randy Batiquin put some of figurative language through his poem with title Let Me to describe his feeling about love to someone that he met in his life eventhough he can tell his feeling directly to the girl that he love so much. Besides, figure of speech as one of literary element, it creates the sense or power to describe things in unique ways. The readers or literary lovers can explore the words in fiction or non fiction which are expressed by the author.

In this research, the writer is interested in finding and analyzing about the experiences and feeling of the author through his or her poems. The simple reason why the writer is interested to analyze the poems is because the poems created by Black Lives Matter proponents. Black Lives Matter is an organized movement in the United States, United Kingdom and Canada to advocating for nonviolent [civil disobedience](#) in protest against incidents of police brutality against [African-American](#) people.

In 2013, three radical Black organizers — Alicia Garza, Patrisse Cullors, and Opal Tometi — created a Black-centered political will and movement building project called #BlackLivesMatter. It was a response to the acquittal of Trayvon Martin's murderer, George Zimmerman. The movement began with the use of the [hashtag](#) #BlackLivesMatter on [social media](#) after [the shooting death](#) of African-American teen [Trayvon Martin](#) in February 2012. In the last some years we also found some information in some countries especially in USA that there were some accidents about racism, white people kill the black people. Some black

people convey their emotions by many ways, some of them are protest the insident about the death of some black people killed by white people through demonstration and another way was the BLM proponents creat some poems with deepest protest.

Based on [blacklivesmatter.com](#) there are more than 20 protest poems created by BLM proponents and the writer would like to anylize four poems of them because those poem are have the deepest meaning for the BLM proponents, they are: *Mother Africa! May I Return?* *Dear Emmet Till* and *My Sweet Boy*. The poems were made around 2012 to 2019 after the [shooting death](#) of African-American teen [Trayvon Martin](#) in February 2012. In genarily the poems contain by alot of messages and protest against the deaths of numerous other African Americans by police actions.

The main reason why the writer is interested in analyzing the poems is because there are many figurative language with deepest meaning found in those poems and each meaning of the poem has some purpose for conveying the social values for the white people, especially for the government of United State of America. For example, the first time the writer read one of those poems with title *Mother Africa, May I Return?* The writer read the unique bait, it is the first line of the first stanza of the poem:

Mother Africa, can you hear my calls ?

I'm shouting out to you as my universe falls.

These chains on my neck and hands are hurting.

Left without any keys.

If the readers read the first line of poem above *Mother Africa, can you hear my calls?* directly, the readers will not understand what the author want to says in his poem. But base on Barnet statement above that poetry is a verbal, written art form that uses a heightened sense of language to convey experience, feeling, or modes of consciousness, so the writer includes the sentence *Mother Africa, can you hear my calls?* into kind of figurative language, it is Personification.

Personification is giving the attributes of a human being to an animal, an object, or a concept (Perrine, 1992: 64). While according to encyclopedia, personification is a figure that

endows, object, animal, idea or an abstraction with human form character or sensibility. The words *Mother Africa* is not a human, it can not hear a phone call from human, it is an object (a country) and it has human characteristic, the author want to says his sadness, he got many unfairness and racism when he live in America. Based on Amir in Sukatman mention that a person who lives and die in a country, its can be called as loyalty of social value. So, the social value show in line of the poems above is writer conclude as social value of loyalty.

Black Live Matter movement organization has many interesting poems about their protest

against unfeareness by white people to black people in America and all of the poems are contain with great figurative language. Besides, BLM community's poem are another way of black people choose to protest about discrimination in United State, these poems also tell us about how to respect each other even we have many differences like different skin, different culture, etc. From all of reasons above, the writer interest to analyze this research with entitle: *Figurative Language Analysis on Black Lives Matter (BLM) Community's Poems*.

II RESEARCH METHODS

Method is a way or a strategy to understanding of realities, steps of systematic to analyzed of the problem. In this research the writer uses qualitative method for analysis. According to Strauss and Corbin (1998:11) state that qualitative research is achieved not by means of quantification or statistical technique. It can give complex detail about particular phenomena which are difficult to be expressed with quantitative method.

This adding opinion by Vanderstoep and Johnson (2009:167), this method focuses on cultural, social, personal identity and its goal is more descriptive than predictive. Moreover, Bodgan and Biklen (1982:28) who state that qualitative research is desriptive; the collected the data is in form of words as picture rather than numbers. Therefore, from some definition above, it can be concluded that qualitative research will

be in the form of sentence, rather than statistic and numbers to comprehend phenomenon.

In this research, the writer uses some ways to get information as the data in this research. So, the writer classifies the source of the data into two categories, namely primary data and secondary data. Primary data is the source of data that it is most important sources in order to get information that the writer wants to be analyzed in this research. The primary data in this research are some words, phrases, lines or stanza of the poems from Black Lives Matter movement organization. While, the secondary data is the supporting information that can help the writer in analyzing this poems. The writer takes the secondary data from other sources to support this research, such as journal, etc.

It is clear that, descriptive qualitative method is a method that usually used by the other writers in doing this library research.

III RESULTS AND DISCUSSION

In this research, the data is presented in writing. The writer uses informal method to present the research because the data that analyze in the form of word and phrase based on the finding. The writer presents as an introduction outlining the background of the problem that relates with figurative language and cosial values in Black Live Matter (BLM) community's poems. Then, the writers has limit to discuss

only about several problems through two research questions:

1. What kinds of figurative language found in Black Lives Matter poems?
2. How do figurative language convey the social values in Black Live Matter poems?

IV. DISCUSSION

The writer will present the results of the data analysis that describe the kinds of figurative language found in Black Lives Matter (BLM) community's poems and also explain how do figurative language convey the social values through the poems. The display of the data was done formally by giving the description of the figurative language that has found in Black Lives Matter poems.

3.1 Kinds and Meaning of Figurative Language Found in Black Lives Matter Community's Poems.

3.1.1 Poem Analysis: *Mother Africa, May I return?*

Mother Africa, May I return? poem is one of the poem that created by Black Lives Matter proponent, the poem created by Dr. Saundra Collins on 2016. The purpose of the poem is the author wants to protest any kind of violences by white poeple to the balck people African-American in United State of America. The poem is divided into 5 stanza, in stanza 1 to 4 diveded into four lines and only 3 lines for stanza 5. This poem is tells the readers about another hope of Black People in United State of Amarica, they hope for another way to refuse of any kind of racism, violence and unfairness from white poeple to black people in that country.

Mother Africa, May I return?

Mother Africa, can you hear my calls ?
I'm shouting out to you as my universe falls.

These chains on my neck and hands are hurting.

Left without any keys.

I see other people chained just like me.
Heading for boats on the forbidden sea.
Mother Africa, can you hear my call?
I am being stolen

Forced far away from home. I am
Lost. In the dark. I can not see.
Vomit, blood, and dead bodies cover me .
Mother Africa where are you ?

Please come save me from this misery.
For yet, I will be sold as a slave .
Over 500 years past, I still call for you.
Why have you stopped looking for me?

Mother Africa, Are you still waiting for
Me to return to your beloved homeland?!
Will you welcome me with open arms ?

3.1.1.1 Personification

Datum 1: *Mother Africa, can you hear my calls ?*

The first stanza of the first line, *Mother Africa, can you hear my calls ?* is the first figurative language set by author in her poem. This line means that the author (Dr. Saundra Collins) is begins looking for a help for her suffering to another country and she hope that she can come back to the country of Africa. She feels that she did not accepted in United State just because of his black skin, she got many kinds of violences from white people.

The word *Mother* for a country Africa is the writer called as Personification. Based on Perrine statement that Personification is giving the attributes of a human being to an animal, an object, or a concept (Perrine, 1992: 64). *Africa* is non human, it is an object but it has a characteristic of human who could protect her son or daugther. The author is feels that maybe she will be safe if she come back to th at country.

Datum 2: *Why have you stopped looking for me?*

The second personifications that writer found in this poem is can be seen on line 4 stanza 4 *Why have you stopped looking for me?*. In this line, the author asking a question to Mother Africa, the question is why she (Mother Africa) stop looking for her but the author still need some help from Mother Africa to safe her from her suffering.

The line *Why have you stopped looking for me?* is the writer categorize as personification, because if we find the meaning of the line, the author hope that her perfunctory country looking for her, but as the writer explain before the country of Africa is not a human so it can not do what human can do like looking for its people.

Datum 3: *Mother Africa, Are you still waiting for Me to return to your beloved homeland?!*

The third personifications that writer found in *Mother Africa, May I return?* poem are in the first and second lines of stanza 5, they are; *Mother Africa, Are you still waiting for*

Me to return to your beloved homeland?!. In these lines the author still use personification to express her feeling and emotion to protest about the death of balck people in America.

Another human characteristic which is author set in these lines poem is the word *waiting*. Author is seem like asking another question, is country of Africa still waiting for black people to go back to that country for helping them. *Waiting* is a word that usually use by human in daily activity and daily coversation. Another things like an object, animal, etc. are do not understand what waiting is, so the writer put these lines into personification.

Datum 4: *Will you welcome me with open arms ?*

The last personification that the writer found in this poem is in the last line of the last stanza (stanza 5) of the poem, it is; *Will you welcome me with open arms ?*. in this line, the author said that even she was born and grew up in great country like United State of America, she still hope that the country of Africa is welcome for them to come back to that country. She think that come back to Africa is the best choice for her and another black people than still live in America but they got many unfairness, racism and suffering from white people.

The line *Will you welcome me with open arms ?* is the last hope that author want from Africa in this poem. Open arm is also human characteristic. In daily live of human, *open arm* means that we are welcome to another people if they need some help, we helping each other in a social life. Open arm can't do by a country, the country has no arm like human, so the writer conclude that this line is a kind of personification.

3.1.1.2 Hyperbole

Datum 5: *I'm shouting out to you as my universe falls.*

Hyperbole is one of figurative language that writer found in this Black Lives Matter community's poem. The first hyperbole is can be seen in the second line of the first stanza of the poem, it is *I'm shouting out to you as my universe falls*. In this line the author wants to say to the country of Africa that she shouting out for some help of her suffering like universe falls down. The author is really need some help from it country.

The line *I'm shouting out to you as my universe falls* is categorize as hyperbole because the author put an overstatement or exaggeration for her condition in United State of America. This explanation supported by Perrine (1992:101). Overstatement or hyperbole is simply exaggeration but exaggeration in the service of truth . Overstatement may be used with a variety of effects. It may be humorous or grave, fanciful or restrained, convincing or unconvincing.

The author is wants to tell to all of the readers and especially the government of United State that the black people really feel suffering when live in that country. They have no more idea where they can go for run away from unfairness and racism that they got.

Datum 6: *These chains on my neck and hands are hurting.*

The second hyperbole that the writer found in the poem is in line 3 of the first stanza, it is *These chains on my neck and hands are hurting*. In this line the author try to explain her condition by giving the illustration. She illustrate a conditon that she and another black people in United State of America got some chains in their neck and hands. The author would like to say to whole world especially country of Africa that how suffer they are in this country.

In this line, the writer is also puts it into kind of hyperbole figurative language because the line *These chains on my neck and hands are hurting* contain by words *chain on my neck*. As we know that, nowadays there were no more black people live with a chains on their neck and hands. But, the author explain it by uses overstatement in her poem.

Datum 7: *Forced far away from home. I am*

Lost. In the dark. I can not see.

Vomit, blood, and dead bodies cover me .

In this three lines of the third stanza of the Mother Africa, May I return? poem also contain by hyperbole figurative language, it is *I am Lost. In the dark. I can not see. Vomit, blood, and dead bodies cover me*. In the lines, the author is would like to say there were some balck people died killed by white people in America, especially by policeman. The author would like to explain that their anxiety eventhough she and another balck people has no fault.

The line *I am Lost. In the dark. I can not see. Vomit, blood, and dead bodies cover me* include into hyperbole because actually the black people in United State of America is not lost, they do not live in the dark in leterally meaning, they do not live cover by dead bodies but they only got some unfairness and bad treatment from America's government.

Datum 8: *Over 500 years past, I still call for you.*

The last hyperbole that the writer found in this Black Lives Matter (BLM) community's poem is in the third line of the fourth stanza, it is *Over 500 years past, I still call for you*. In this line the author would like to tells to the readers of the poem that she and maybe another black people in America actually has a planning to come back to the country of Africa since a long time ago, since they got very bad treatment from the United State of America's government.

The line *Over 500 years past, I still call for you* is contain by an exaggeration statement because in recently live there is no more a human can live untill 500 years old. But, in this poem the author would like to protest that this bad treatment from their government was happened since long time ago and now it still happen to them.

They got careless from the government, they got difficulty to find better live in this country, they can not got better job. In other wise, white people can live by happy and got all of facilities, easy to find a better job with high salaries.

3.1.1.3 Simile

Datum 9: *I'm shouting out to you as my universe falls.*

Perrine, (1992: 61). Said that Simile is a means of comparing things that are essentially unlike. In simile, the comparison is expressed by the use of some words or phrases, such as like, as, than, similar to, resembles, or seems. In this poem the first simile that the witer found is in the second line of the first stanza, it is *I'm shouting out to you as my universe falls*. In this line, the author would like to compare her shouting out to country of Africa with universe falls. The author look like want to tells to Africa that she is in a big trauble in this country. So, the witer choose this line as categorize of simile figurative language.

Datum 10: *I see other people chained just like me.*

Another simile that writer found in the *Mother Africa, May I return?* poem is can be seen in the first line of the second stanza (stanza 2), it is the line of *I see other people chained just like me*. Here, the writer try to describe that another black people have the same suffering in this country just like herself. So, she try to explain it by comparing another people pain and hers. Based on the analysis of the data above, the writer make a conclusion that it line is categorize as simile figurative language.

Datum 11: *For yet, I will be sold as a slave.*

The last simile in this poem that the writer found is in line two of fourth stanza, it is *For yet, I will be sold as a slave*. In this line the author also use simile figurative language to camparing her life condition. The government bad treatment for black people in United State of America just like a thing for sale. It can be valuale if the thing was sold. Comparing a thing for sale as a slave, can be concluded as simile in figurative language.

3.1.1.4 Symbol

Datum 12: *These chains on my neck and hands are hurting.*

In this great poem, the writer also found another figurative language, it si Symbol. Symbol can be seen in the third line of the first stanza, it is the line of *These chains on my neck and hands are hurting*. A symbol may be roughly defined as something that means more than what it is (Perrine, 1992: 80). It means that a symbol uses a word or phrase which is familiar in society and has one meaning. Based on Perrine explanation above, the writer conclude that the word *Chains* in line *These chains on my neck and hands are hurting* is categorize as symbol. It is a symbol for how suffer, how bad the treatment that black people got from government of United State of America.

3.1.2 Poem Analysis: *Dear Emmett Till*

Dear Emmet Till poem is about Emmet Louis Till's brutal death. This poem created by [Marilyn Nelson](#). The poem tells about 14 years old girl Till was visiting relatives in a small Mississippi town when he was accused of giving a white woman a "wolf whistle" outside a market. The husband of the woman and his half-

brother pulled beautiful Till from the house where he was staying, drove him to the banks of the Tallahatchie River and shot him in the head. Despite eyewitness testimony, an all-white jury acquitted the two men of murder. Outrage over Till's death helped to mobilize the civil rights movement. Dear Emmet Till poem is divided into 10 stanzas, some stanzas has the same amount of line and other different amount.

Dear Emmett Till

I hear it was the whistling towards a white woman,
that got you killed, face beaten in like a castrated mummy.

They stopped you because they did not want to take the blame.

Oh! how they killed you because they hated themselves,

used a lie to send you to your grave in the most horrible way.

Blood stains the Coliseum doors.

Now history repeats, everyone getting killed like Till.

Dead Black bodies dropping down on the streets.

Shout all of their names 3 times!

They were innocent Black people, but 5-0 thought otherwise.

Police took away precious black lives of men, women, and children.

I know I'm guilty of it too, but not like them.

Stop the killing! Stop the racism! Freeze!

Black people are no longer enslaved,

We no longer wear those chains just to be painted gold.

Now once upon a time not too long ago,

A nigga like myself had to strong arm a hoe.

Hold your golden-black crown high

Black woman

Black woman

What do you see when you look in the mirror?

Do you see the strength

and heart of the warrior Afrekete?

Is your head held up high,

for a crown to rest?

And be dubbed black queen,

mother of life, educator of black intelligence

Do you see your dark skin as it dances and befriends the night,

kisses the sun and

absorbs black power day in and day out?

Do you see those wide hips, big bust, big butt and big lips?

Never will you say that those precious

gifts

from descendant Saartjie Baartman are a

curse

Black woman

Black woman

what do you see when you look at you

Lookup!

Lookup I say.

See that melanin on fleek,

that no one would dare to compete with.

Black woman do you see us?

Ancestors who stand before you,

behind you and beside you.

Give birth to a Black nation

Do you see that within the mirror?

The blood and shadows of a warrior queen.

3.1.2.1 Simile

Datum 13: *I hear it was the whistling towards a white woman, that got you killed, face beaten in like a castrated mummy.*

The first figurative language that the writer found in Dear Emmet Till poem is simile, it is can be seen in the second line of the poem *that got you killed, face beaten in like a castrated mummy*. Here in this line, the author explain by detail how Emmet Till died at that bad day. She got killed by unknown white people. She got beaten face like a castrated mummy. When the author comparing face beaten like a castrated mummy, the writer called it as one of figurative language in a poem, it is simile. Support by Perrine (1992: 61) said that comparing things that are essentially unlike. In simile, the comparison is expressed by the use of some words or phrases, such as like, as, than, similar to, resembles, or seems.

3.1.2.2 Hyperbole

Datum 14: *Blood stains the Coliseum doors.*

Hyperbole figurative language also found in this Dear Emmet Till poem. The hyperbole word is clearly appear on *Blood stains the Coliseum doors* line (line 6) of the poem. Here the author try to describe that so much blood came out from Emmet Till, even the blood could be stain the coliseum doors. This is the horrible accident happened ever, but the blood of the girl actually can not stain the coliseum doors. So, the use of overstatement in this line could be conclude as one of figurative language in a poem, it is hyperbole.

Datum 15: *kisses the sun and absorbs black power day in and day out?*

The last hyperbole in this poem is completely found in stanza 6, it is in line 4 *kisses the sun and absorbs black power day in and day out?*. The writer called these lines as hyperbole is because no body in this world can kiss the sun but in this poem the author try to describe his braveness for every black people to fight for unfairnes, racism and bad treatment by white people. *Kiss the sun* in the line is one of exaggeration of statement and it is not the literally meaning in a poem.

3.1.2.3 Symbol

Datum 16: *Stop the killing! Stop the racism! Freeze!*

Black people are no longer enslaved,

We no longer wear those chains just to be painted gold.

Some of figurative language of symbols also found in this Black Lives matter (BLM) poem by the writer. The first symbol in the poem is can be seen on line 3 of the third stanza, it is *We no longer wear those chains just to be painted gold*. In this line the reader can feels the symbol by understanding of the line deeply, it is the word *chain*. A chain is a symbol of bad treatment of United State of America government.

Datum 17: *A nigga like myself had to strong arm a hoe.*

Hold your golden-black crown high

The second symbol that writer found in *Dear Emmet Till* poem is in line 6 but

still in stanza 6, it is *A nigga like myself had to strong arm a hoe*. The word that categorize as a symbol is *strong arm*. Strong arm in this line means that black people have to brave to face any kind of problem in America regarding racism, unfairness and bad treatment from white people. Black people have to survive for their life and they need to tell to all of white people that black is beautiful, black people is no longer anslave.

3.1.3 Poem Analysis: *My Sweet Boy*

My Sweet Boy poem is a poem created by Tanya Parker in 2020. The poem created to react for a brutal accident to George Floyd's dead. As we know that on May 25, 2020, George Floyd, a 46 year old black American man, was killed in Minneapolis, Minnesota, during an arrest for allegedly using a counterfeit bill. Derek Chauvin, a white police officer, knelt on Floyd's neck for almost eight minutes, while Floyd was handcuffed and lying face down, begging for his life and repeatedly saying "I can't breathe". Officers J. Alexander Kueng and Thomas Lane further restrained Floyd, while officer Tou Thao prevented bystanders from intervening. During the final two minutes, Floyd was motionless and had no pulse. The following day, after videos made by witnesses and security cameras became public, all four officers were fired. Two autopsies found Floyd's death to be a homicide.

My Sweet Boy

By Tanya Parker

Momma, Momma
Send the angels
It's my neck

My Sweet Boy
Dusk is about to set
Nine months, nine minutes
Can't cry 'cause I know
what's to come next

All of Heaven awaits you
a few more minutes
my sweet boy,
then no more memory
my sweet boy.

3.1.3.1 Hyperbole

Datum 18: *Momma, Momma*

Send the angels

In the last poem this research, the writer found some figurative laguange of the poem. The first figurative language is hyperbole that can be seen on the first and second line of the first stanza, it is *Momma, Momma Send the angels*. The author would like to says that the victim (George Floyd) need a miracle for his condition. He can not breath because of his neck was kneeling by a white policeman.

The sentence of *Momma Send the angels* is categorize as hyperbole because we know there is no body in this world can order for an angel to help a human. It is an overstatement by the author in her poem to react the policeman do the black man.

Datum 19: All of Heaven awaits you

The second hyperbole in My Sweet Boy poem is in the first line of the last stanza, it is *All of Heaven awaits you*. In this line, the author is would like to say through this line that she believe God will put the victim to His heaven. The God’s heaven will wait for victim after his tragic dead.

This line is also include into hyperbole of figurative language, because as human we do not know about the God’s heaven, we do not know that all of the victim will wait by heaven. Eventhough we believe but we can not prove it for real.

3.2 Figurative language convey the social values in Black Live Matter poems

Peter (2002:12) said that figurative language is a language which has figurative meaning and incorporates the speaker’s desire to touch the emotion, to cause shock and to persuade into action.

Based on Peter’s opinion above, the writer concludes that there are some purpose of the author when he/she set some figurative language in his/her poem, one of them is figurative language use to convey social values through each figurative language meaning for all of the poem readers. Wellek and Warren (1989: 109) also said that literature as a social institution that uses the medium of language, in conveying messages is channeled in the form of symbolism in the form of conventions and social norms.

After analyze 19 data of figurative language based on three poems above and understanding one by one the meaning of them,

here the writer present some tables of social values in each poem.

TABLE 1
Mothe Africa, May I return?

| o | SOCIAL VALUES | DATA |
|---|--------------------|--|
| | Mutual Cooperation | - |
| | Unity | - |
| | Humanity | - I’m shouting out to you as my universe falls. - These chains on my neck and hands are hurting. - Lost. In the dark. I can not see. - For yet, I will be sold as a slave . - Will you welcome me with open arms ? - I see other people chained just like me. |
| | Loyalty | - Over 500 years past, I still call for you. - Why have you stopped looking for me? - Mother Africa, Are you still waiting for me. - Mother Africa, can you hear my calls ? |
| | Responsibility | - |

TABLE II
Dear Emmet Till

| o | SOCIAL VALUES | DATA |
|---|--------------------|------|
| | Mutual Cooperation | - |

| | | |
|--|----------------|--|
| | Unity | - and befriends the night, kisses the sun and |
| | Humanity | - that got you killed, face beaten in like a castrated mummy. - Blood stains the Coliseum doors. - We no longer wear those chains just to be painted gold. - A nigga like myself had to strong arm a hoe. |
| | Loyalty | - |
| | Responsibility | - |

TABLE III
My Sweet Boy

| o | SOCIAL VALUES | DATA |
|---|--------------------|---|
| | Mutual Cooperation | - |
| | Unity | - |
| | Humanity | - Momma, Momma Send the angels - All of Heaven awaits you |
| | Loyalty | - |
| | Responsibilit y | - |

From three tables above, can be explain that in these three poems of Black Lives Matter

community, we can see and conclude that social values of humanity is more dominant in these three poems. Every single figurative language that mention by the author in his/her poem is react about bad treatment, unfairly and racism by Unites State of America regarding humanity. For example, in line 3 of *Mother Africa, May I return?* poem *These chains on my neck and hands are hurting*. In this line, the author really feels that there is no good humanity treatment that they got when some chains set in her neck and her hands. The author gives an illustrate some chains set on the balck people’s neck and hands as brutality of their government.

The next example of social value of humanity can be seen on *Lost in the dark. I can not see, For yet, I will be sold as a slave*. In these lines the author would like to says that the black people in America did not get any good occupation, but when they got some jobs they got lowest salary from the company, so in this poem the author compare they low salary with their hard work look like a slave.

Another example of bad humanity treatment that black people got is can be seen in the second line of the second poem in the research *Dear Emmet Till* poem, it is *that got you killed, face beaten in like a castrated mummy*. In this line, the author explain that how cruel of the murderers did to the victim Emmet Louis Till. They did just like castrated mummy to their victim.

The *second* dominant social value in these three poem is about loyalty. The author would like to says that because of unfairness, racism and bad treatment that they got from the government make the black people feel that they can’t be loyalty to his country, they do not feel safe in this country, they do not get what should they got (their right). For example of this case is can be seen in line 3 of the fourth stanza of *Mother Africa, May I return?* poem, it is *Over 500 years past, I still call for you*. In this line, the author would like to explain that eventhough they live in America but they have a plan to move back to their ancestor country Africa since along time ago.

IV CONCLUSION

After Analyzing the data, the writer explains the summary or the result of this research. It contain the kinds of figurative language and social values that found in these three poems of Black Live Matter (BLM) community. Black Lives Matter (BLM) is a movement organization for black people community in the United States of America. BLM is an organization advocating for non-violent civil disobedience in protest against incidents of police brutality against African-American people. In BLM activities, they (BLM proponents) use some ways to convey their protest for any kinds of unfairly, racism and bad treatment that they got, one of them is they create some poems and put some figurative languages in the poems.

In this research, the writer found about 19 data to explain as the sample for the research. All of the data analyzed in those three poems of Black Live Matter's community. The writer found about only four kinds figurative language in those poem, they are; personification, hyperbole, simile and symbol. From four figurative languages which writer analyzed, hyperbole is the dominant figurative language in all of the poems created by the authors because hyperbole is the appropriate of figurative language for BLM's proponents for looking for


help. There are 8 figurative language of the poems about hyperbole in these three poems. The second dominant figurative language in the poems are personification and simile, there are 4 figurative languages found for each kind. And the last figurative language found by the writer in those three poems is symbol. There are 3 figurative language that categorize as symbol in all of data. But, in otherwise symbol is the rarely figurative language found in these poems due to BLM's proponents just focus on their one symbol, it is their hastag #blacklivesmatter

Then, another important poin in this research is all of the peoms convey some social values through the 19 data of those figurative languages. The dominant social value in the poems is about humanity. Humanity is one of the biggest issue for black people in United State of America. From 19 data, humanity is the dominant data then follows by loyalty, because the black people in America got bad treatment from their own government and they have been suffer for long time. The authors would like to say that how important humanity value in our daily life is. Social values of mutual cooperation and responsibility were not found yet in the poems. The social values that writer found in the poems are; humanity, loyalty and unity.

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THE VIOLATIONS OF POLITENESS PRINCIPLE IN HATE SPEECH BY HATERS TO BARBIE KUMALASARI AS THE ACTREES OF INDONESIA IN YOUTUBE COMMENTS

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Abstract

YouTube is a video sharing website that is growing rapidly among the public. Children to adults love to watch YouTube. They can freely search for any videos they want. Comment pages are also available for those who want to provide responses to the video. Sometimes comments from netizens are not only positive but can also be negative. Negative comments are given in the form of hate speech. In understanding of the hate speech an understanding of the context is needed. Pragmatics is a language science that talks about context. Context is very closely related to politeness. The hate speech is utterances that violate the rules of politeness. The using of hate speech by the Barbie Kumalasari's haters proved to violate of politeness principle. The purpose of this study was to describe the form of violation of politeness principle carried out by the Barbie Kumalasari haters. Data was obtained from comments of YouTube channel netizens on the Rumpi No Secret program which featured Barbie Kumalasari as a guest star. This research is qualitative research that use pragmatic discourse analysis. There are several forms the violations of politeness principle performed by the haters of Barbie Kumalasari including: approbation maxim and agreement maxim.

Keywords: Pragmatics, Politeness Principle, Hate Speech, Youtube, Barbie Kumalasari

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I INTRODUCTION

McDevit et. al. (2002) stated in a study that feeling happy or sensation is something that is pursued by 66% of hate speech actors. Interestingly, those who pursue this pleasure are not people with high levels of prejudice, but rather people with low or moderate levels of prejudice. In other words, it is not those who hate one party to the fontanel that has this motivation, but those who simply don't like it or for a moment's sentiment that is often found to make hate speech.

Haters, that's a term for people who are sentimental and don't like others. Haters give criticism to certain people or groups who are

mostly public figures. Harsh words that seem hateful and provoking are enough to be used by haters to criticize someone. The criticisms given mostly contain insults to vent emotions. Even though, haters and people who are criticized don't know each other. Haters often appear in social media commentary columns like Instagram, Facebook, Twitter and YouTube.

YouTube is able to provide television program videos uploaded to YouTube pages. One of them is an infotainment television program. Infotainment is one of the television programs that interests Indonesian people. "Rumpi No Secret" (RNS) is one of the unique

and interesting infotainment, because Feni Rose as the host is able to present sharp questions to the guest stars. RNS replays can be found on the YouTube page at each episode. Lots of hate speech found in the RNS YouTube comment column when the episode Barbie Kumalasari was invited as a guest star. Barbie Kumalasari is a controversial public figure because of the "*Ikan Asin*" case and is considered by the public as a woman who has a high level of hallucinations by hallucinating as a rich person.

The linguistic content in the case of haters' hate speech to public figures is interesting to

study. The study of politeness maxims that are violated by haters causes an expression of hate speech and contempt for celebrities that are interesting to analyze by considering the context. Pragmatic is one of the sub-disciplines in linguistics that studies meaning and context. In this study, researcher analyzed the violations of the Politeness Principle in haters utterances on the YouTube comment to Barbie Kumalasari in the "Rumpi No Secret" program. The results of this study aim to be able to reveal various violations of the principle of politeness that causes haters to speak utterances of hate speech.

II RESEARCH METHODS

To describe the analysis of form the violation of politeness principle in utterances of hate speech by haters to the artist a descriptive qualitative research method was used. The qualitative research method is the process of a study that produces descriptive data in the form of written and oral words about individual traits, circumstances and symptoms of certain groups that can be observed (Moleong; 1994). The object of this research is the violation of the politeness principle in the utterance of hate speech by haters to Barbie Kumalasari as a public figure in the YouTube comment column at the Barbie Kumalasari episode in Rumpi No

Secret program as a guest star. Data and data sources used in the study are in the form of documents and YouTube page that has been downloaded. Document data sources are internet user's comment texts posted in the comments column on YouTube with the website address in YouTube page <https://youtu.be/cfbSPZ2pl4w>. Researcher has found 60 hate speech samples from existing data source. While the data analysis technique uses pragmatic discourse analysis. This research aims to reveal various violations of the politeness principle in hate speech spoken by haters to Barbie Kumalasari as an artist.

III RESULTS AND DISCUSSION

According to Leech (1993) politeness is often interpreted superficially as an act that is merely civilized, but the more important meaning obtained from politeness is that manners are a missing link between the principle of cooperation and the problem of how to link power with meaning. According to Rahardi (2005) politeness research examines the use of language (language use) in a particular language community. The speech community in question is a society with various backgrounds in the social and cultural situations that encompass it. As for what is studied in politeness research is the aspect of the purpose and function of speech.

Pragmatic needs the principle of politeness. The principle of politeness is related to two conversation participants, namely 'self',

and 'other' (Wijana: 2009). The 'self' is the speaker and the 'other' person is the hearer and the third person is spoken of between the speaker and the hearer. In addition to paying attention to speakers and hearer there are some contexts that must be understood. Mulyana (2005: 21) states that the context is the situation or setting in which a communication occurs. Context can be considered as the cause and reason for a conversation or dialogue. Everything related to the speech, whether it is related to the meaning, purpose, or information, is very dependent on the context behind the speech event.

From the explanation above, it can be concluded that the notion of politeness in language is a custom of courtesy in speaking good words by linking meaning and power.

Politeness is also a rule of conduct that has been established and conventionally agreed upon by a particular society and makes politeness a prerequisite agreed upon by social behavior. Politeness must be understood contextually by the speaker and the hearer.

In fact, in giving speeches that are polite the speaker and hearer must look at the principle of politeness. Like the principle of politeness that forward by Leech (1993) namely, tact maxim; generosity maxim; approbation maxim; modesty maxim; agreement maxim; sympathy maxim. Hate speech happens because the speaker ignores the principle of politeness. Pranowo said that (2009) there are several factors that led to violations of the principle of politeness including: (1) speakers expressing criticism directly with rude words or phrases. (2) speakers were pushed by a sense of emotion when speaking. (3) speakers are protective of their opinions. (4) the speaker intentionally wants to discourage the hearer in speaking. (5) the speaker submits the allegation on the basis of suspicion of the hearer.

The following are forms of violations of the politeness principles in hate speech given by haters to Barbie Kumalasari on the YouTube comment page:

3.1. The Violations of Approbation Maxim

The netizens violated the approbation maxim by giving harsh speeches with condemnation so that it looked down on Barbie Kumalasari as an artist. The harsh utterances are expressed in the following ways:

3.1.1. Speakers express criticism directly with harsh words or phrases.

Of course if we convey a criticism with harsh words or phrases it will cause impoliteness in speech. Even more so if the utterance is revealed on social media where netizens think that they can talk whatever they think. As an example in some netizens sentences below:

(1) *“aah dasar pengacara abal2, barang2 jg KW jd kalau.ngomong jg nglantur sijah sudah stress kali ya”*

(2) *“YA AMPUN SEMPAK FIRAUN..GEDEKKK GUWA LAMA2..MANUSIA MINUS MALUUUUU..BS YAAH IDUP KEK GTU..”*

1) The basic lawyer is shameless. The items are also imitations. So, if you say don't digress. Have you been stressed? (said a netizen with the initial SN on the youtube comment page)

2) Gosh, Pharaos's underwear. human has no shame ... being able to live like that "(said a netizen with the initials RP on the youtube comments page on the RNS program)

In the datum (1), SN criticized Barbie Kumalasari as a lawyer who was not competent in handling her husband Galih's case, so SN also criticized Barbie Kumalasari's financial problems which she considered using imitation items to look luxurious lifestyle. In the end SN also issued a harsh utterance such as "Ijah has been stressful, huh" Ijah is a mockery call for Barbie Kumalasari, because Barbie Kumalasari started her career by starring in a sinteron who acted as a household assistant with the name 'Ijah'. SN's utterance tends to be rude and condescending to Barbie Kumalasari. In the utterance (2) By equating Barbie Kumalasari with the 'pharaoh's underwear', of course it is a rude speech because 'the underwear' are male underwear and the 'Pharaoh' is an evil and phenomenal figure. These two negative meanings are combined to make fun of Barbie Kumalasari. Both of the data above is a form of violation of the approbation maxim because it conveys criticism with harsh words and condescending opponents.

3.1.2. Speakers are pushed by a sense of emotion when they speak.

In language, humans will show their respective expressions, especially in expressing their emotions which eventually lead to negative expressions to the hearer. The overflowing emotions that netizens raise in his remarks on the YouTube comment page are as follows:

(3) *“Betapa sabar nya kak Rose gak gampang mulut dia ya ya..biar dower tu mulut sih ijah yg kebiasaan tukang bohong greget bangeet akuutu*

(4) *Pgn tak kucir mulut nya. Sebel*

(3) it's very patient sis Rose. She could not slap her mouth huh. so that the mouth of the liar is broken. I'm so annoyed (said by MC)

(4) I want to tie her mouth. Annoyed (said by RH)

MC in the datum (3) expresses his emotions with emotional speech in which the MC will be very satisfied if Feni Rose as Host can slap Barbie Kumalasari's mouth which she considers to be a liar. Whereas in speech (4) RH said that she wanted to tie his mouth so that Barbie could not speak again. With such speech RH has given a hate speech expression to Barbie Kumalasari who shows her hatred for all the false statements given by Barbie Kumalasari. Utterances in the two data are speech that violates the principle of approbation because speakers give speech with a sense of emotion.

3.1.3. Speakers intentionally want to drop the hearer

Speech that is impolite is one of the utterances that has the purpose of aiming to discredit the hearer. Even though the accusations made are not necessarily true and tend to be insulting. The utterances can be seen as an example below:

(5) *Ini yang katanya pengacara, ngomong aja blebetan. Anak SD mah kalo boong aja pinter, ini yg katanya pengacara tapi boongnya muter2*

(6) *Katanya pengacara..tapi ko oon udh jelas2 itu galih ngomong organ intim...pake ngeless,,semua orang juga cerdas kaleee*

(5) Is this a lawyer?, just talk mess. Even elementary school kids are good at lying, this is a lawyer but the trick is complicated (speech delivered by STN)

(6) They say lawyers ... but how stupid. it's clear that Galih is talking about intimate organs ... still pretending to be empty, everyone is smart too (speech delivered by WI)

In data (5) and (6) speakers downed Barbie Kumalasari as an incompetent lawyer. STN says that a lawyer is not likely to talk like an uneducated person like most lawyers. Barbie Kumalasari is considered to have deceived many people with lies that are full of lies. Whereas WI drops Barbie more by saying she is a lawyer who is stupid because Barbie's statement says that the

"ikan asin" case is a food phrase not leading to intimate organs. According to WI netizens all understand where the "ikan asin" conversation meant by Barbie Kumalasari's husband in an interview on the YouTube channel. The speech in data (5) and (6) is a speech that violates the maxim of approbation because the speaker intentionally condemns the hearer so that the speaker drops and feels humiliated and insulted by the speaker.

3.1.4. The speaker delivers the accusation based on suspicion of the hearer.

Disrespectful speech can be raised from the suspicion of hearer to certain parties by giving various kinds of accusations that have no evidence. The allegations that cause hate speech among netizens can be observed in the sample data below:

(7) *Ini si Kumalasari dah gak pny urat malu kyknya... dah bohong ketahuan public eh masih nyolot... emang sich gak ada yg laparin lu Krn kebohongan lu tpi malu woiiiipny malu gak sich...boneka palsu*

(8) *Ijah kebanyakan bohong, mangkanya idungnya pencong2*

(7) This Kumalasari has no shame seems to be ... lying has been found out by the public eh still stubborn ... indeed nobody reports you because of your lies. embarrassed woiii ... have no shame? fake dolls (spoken by BY)

(8) Ijah mostly lies, so his nose is crooked (spoken by SAS)

BY, on the datum (7) suspects Barbie Kumalasari with accusations that Barbie Kumalasari is a liar because of the many Barbie Kumalasari statements that do not correspond to reality. In the data (8) the accusation submitted by SAS is his belief that Barbie Kumalasari is indeed a liar. The accusation delivered by the two speakers is an expression of hate speech that violates the approbation maxim on the principle of politeness.

3.2. The violation of Agreement Maxim

The Violations of politeness principle occur due to differences of opinion between the speaker and the hearer spoken with an insulting

speech. The following forms of speech in this study violate the agreement maxim:

(9) *Sumpah ya, mbk nya yg ngaku berbi ini menurut saya bener2 gak tau diri. Maaf sih kalo komen saya kasar, soalnya pas dia ditanya mengenai mr puisi yg dia anggap ayah angkat dia jawab "saya memang menganggap dia ayah angkat, tapi kalo dia gak ya gak ada masalah" kok gak tau diri banget gitu, dengan pedenya dan dengan entengnya bilang gitu. Gak punya malu ni orang.*

(9) I swear, she who claims to be a Barbie doll, in my opinion, really doesn't know herself. Sorry, if I commented harshly, the problem was when she was asked about *Mr. Puisi* that she considered adoptive father

she answered "I do consider him adoptive father, but if he doesn't have no problem" she was shameless, with self-confidence and easily said like that. You don't have any shame. (spoken by UK)

UK, in datum (9) has violated the maxim of the agreement by opposing and not agreeing to the statement given by Barbie Kumalasari. FK's disagreement with Barbie Kumalasari's statement that *Mr. Puisi*, one of the rich people in Indonesia, was her adoptive father made her give insulting remarks by saying Barbie Kumalasari was "ignorant and shameless". FK's utterance is speech that violates the principle of agreement.

IV CONCLUSION AND SUGGESTIONS


From the description and analysis above shows that hate speech given by netizens to Barbie Kumalasari as a public figure is proven to violate the principles of politeness. Violations of the politeness principle such as: *first*, the violations of approbation maxim with various factors that encourage speakers to violate the maxim include: 1. Speaker expresses criticism with harsh words or phrases. 2 speakers are pushed by a feeling of emotion when speaking. 3. The speaker intentionally wants to drop the hearer in speaking. 4. The speaker delivers the allegation on the basis of suspicion to the hearer

by giving insulting speeches. Second, there are utterances that have violated of agreement maxim. Many utterances of hate speech on social media should make netizens think before giving out their speeches and uploading them on social media. If someone's treatment and actions are not in accordance with what is in our thinking, it should be conveyed properly and politely without using utterances of hate speech so as to create harmony among fellow human beings that are actually social in nature.

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SYNTACTIC FUNCTIONS OF TAK THAT USED BY JAVANESE PEOPLE IN RIMBO ILIR DISTRICT

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Abstract

The purposes of this research are to find out and to explain syntactic functions of “Tak” That Used by Javanese people in Rimbo Ilir District. This research has a several point of the functions of tak that used by Javanese people in Rimbo Ilir district. In conducting this research, the researcher uses descriptive qualitative method to do the research. While, to analyze the data, the reseacher used some theories from Randolf Quirk (1982) with the supported theory from Wedhawati (2001) and Palmer (2001). The data are found by recorded the conversation of Rimbo Ilir District. Based on the research, the researcher found three functions of Tak in Javanese language. First, the function of Tak as Personal Pronoun which generally used to the first singular person. The second, the function of Tak as Passive Markers for the first singular person which marked by affixes tak-, tak-I, tak-(a) ke, tak-ne, dan tak-ane. And the last function of tak as modal that followed by the verb after word Tak located after the word aku ‘I’.

Keywords: Syntactic Functions, Tak, Javanese language, Rimbo Ilir District

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I INTRODUCTION

Language is one of tool to communicate with other. Language represents just one of the ways in which we as human can behave, that is to say can perform a behavioural act (Morley 2000:7). According to Sells (2007:1), a language is a system for combining its parts in infinitely many ways. The branch of science that studied about language is called Linguistics. According to Kridalaksana (1982:99), linguistics is scientific language inquiry. So, linguistic is the branch of science that investigates about languages. One branch of linguistics is Syntax.

Chomsky (1957) stated that syntax is the study of how words combine to from phrases and ultimately sentences in languages. Beside that,

Finegan (2008:140) states³ that Syntax is the part of grammar that governs the form of strings by which language users make statements, ask questions, give directives, and so on. So, it can be said that syntax is the study of the rules governing the way words are combined to form sentences in a language, and syntax is a branch of linguistics that study about structure language that can make word become phrase, clause and also sentence. Therefore, syntax also studies about syntactic function of word. In this research, the researcher took some function of the word “tak” in Javanese Language syntactically.

Tak is one of unique word that used in Javanese language. Generally, *tak* have a

function as a pronoun. Beside that, *tak* also have the other function that unknown by the other people. Generally, *tak* used to speak out a sentence in Javanese language. As a pronoun, the word *Tak* has a meaning “Aku or Saya” in Bahasa and “I” in English.

Javanese language is one the dialect languages by Javanese. According to Wedhawati, et al (2001), Javanese language is the first language for society in Java that lives in Central Java, DIY, East Java, Banten, Lampung, Medan, and also transmigration area in Indonesia such as Jambi, Riau, Central Kalimantan, and some countries such as Suriname, Dutch, New California, etc. Javanese language have three speech level, there are *Ngoko*, *Madya*, and *Krama*. *Java Ngoko* is used for informal conversation with close one. *Java Madya* is used in formal or informal conversation with the older one and more politeness. *Java Krama* is used to speak with the older and high status to show the respect and politeness.

Javanese language used in Rimbo Ilir District Especially in Pulung Rejo Village, Jambi Province. Jambi is a province is located on the East Coast at Central part of Sumatra Island. The main language that used in Jambi Province is Malay language. The second language that used in Jambi Province is Javanese language especially in Rimbo Ilir District used a Javanese language as a main language.

One of functions the word *tak* used by people in Rimbo Ilir District can be seen from this sentence:

tak- tutup lawang-e
1SG- tutup pintu-POSS
'I closed the door'

Based on the sentence, it shows that the word *tak-* ‘aku’ appear as the bound morpheme that attached in the verb *tutup* ‘closed’. The word *tak-* has a function as a pronoun that shows the first singular person (1SG) as a subject in the sentence. Sentence above have construction S-V-O. Object in the sentence gets an affix *-e* which have a position as a possessive pronoun in the sentence. So, *tak-* in example ebove have a function as a personal pronoun. Personal pronoun is a pronoun which refers to humans. According to Quirk (1982:98), personal pronouns function as replacements for co-referential noun phrases in neighbouring (usually preceding). Morley (2000:46) states that personal pronouns specify the first person (speaker and pro-speaker- *I, we*), second person (addressee- *you*), or third person (other referent- *he, she, it, they*) in the singular and plural. The sentence above is a one of example of *tak* in Javanese language as personal pronoun because it refers to first person. Besides that, *tak* has a meaning *aku* ‘I’.

From the explanation above, the researcher wants to know more detail about the functions of “*Tak*” that used by Javanese people in Rimbo Ilir District. The researcher thinks that this research is interesting to be analyzed because the word of *tak* has several function when the word *tak* attached by some words in the sentence. The researcher wants to find out and to explain the various functions that contained in the word *Tak* in Javanese language and wants to develop the word *tak* so that it is not extinct and still used by the surrounding community especially in Pulung Rejo village. Therefore, the reseacher chooses the title of this research Syntactic Functions of *Tak* used by Javanese People in Rimbo Ilir District.

II RESEARCH METHODS

In this research, The researcher uses descriptive qualitative method to analyze the data. In this research, the researcher describes the function of “*Tak*” in Javanese language and analyze them detail. Moleong (2010:4) states that qualitative research method is a research procedure descriptive data that has formed written words or speech from people and their behavior which can be observed. It can be said

that, qualitative method is a method that directly presents language data obtained in the field according to its use.

In collecting the data, the researcher chooses participant observational method to collecting the data (SLC) because the reseacher take the data according recorded the conversation in Rimbo Ilir District. Then, the reseacher write the data using note technique. Then, to analyzing

the data the researcher chooses agih/distributional method, but, in this research the researcher using translational method to analyze the data. Translational method is determining the tools is language or other language, for example English, or language Indonesian or Javanese. It said that in Indonesian (as distinguished from the prefix di-) in Javanese. This determination related to other language determinants namely Javanese language.

Sudaryanto (1993) stated that *Agih* method is:

“*Metode Agih (distributional method) adalah metode analisis bahasa berdasarkan perilaku satuan lingual bahasa yang diteliti.*” (Sudaryanto, 1993)

“*Agih method is a method analyzes languages based in the lingual unit behavior of the language under study.* (Sudaryanto, 1993)

III RESULTS AND DISCUSSION

The Functions of *Tak* used by Javanese People in Rimbo Ilir District as follows: there are three functions of *Tak* in Javanese language; as passive markers, personal pronoun, and modal verbs. All of them use similar word “*Tak*” in the sentence, but they have different meaning and function.

3.1 *Tak* as Personal Pronoun

Personal pronoun is a pronoun which refers to humans. Personal pronouns can refer to oneself, refer to the person spoken to, and to the person being talked about (Wedhawati, 2001:236).

In Javanese language, the word *tak* functions as personal pronoun especially the first singular person.

(1a) *kasep tak-cepot kok plastik-e*
Terlanjur 1SG-lepas kok plastik-
POSS

“I already released the plastic”

From the data (1a) above, it shows that the word *tak* function as personal pronoun and in structure as first singular person. The word *tak* in sentence as active sentence. In Javanese language, the first singular person of *tak* used in active. A word *tak* on the sentence above has

The researcher chooses agih/distributional method, but, in this research the researcher using translational method to analyze the data. Translational method is determining the tools is language or other language, for example English, or language Indonesian or Javanese. The researcher used distributional method using *Immediate Constituent Analysis (ICA)*. It is because in this research, the researcher sorting and parsing a certain construction (morphological or syntactic) of its direct element.

In presenting the data, the researcher use formal and informal method to presenting the data. The formal method is used by the reseacher to present the data, because the researcher uses sign to present the data, like (S>P>O>Comp) in presenting the data, while to describe the explanation of the data the researcher uses the informal method, because to explain the information about data the researcher describes it in form of words and sentences.

meaning ‘aku’ in bahasa and ‘I’ in english. The appearance of the word *tak*- ‘aku’ as bound morpheme accompanied by verb *cepot* ‘took off’. The word *tak-cepot* ‘I took off’ shows forms of active sentence and a word *cepot* ‘took off’ indicated as a predicate on the sentence. while the object in the sentence is *plastike*. A word *plastike* is a noun phrase that gets suffix *e*. Suffix *e* on a word *plastik* has a function as Possesive pronoun. If the suffix *e* in the object is omitted, the sentence will be ambiguous. Futhermore, if word *tak* on the sentence is replaced by another pronoun such as ‘aku’, the sentence will look stiff to said. When a word *tak* in a sentence was changed by another pronoun, automatically the predicate or verb will be change.

When the sentence uses the word ‘aku’ as a pronoun, the predicate will change to *nyepot* ‘melepaskan’, while the object in the sentence is still similar. So, the sentence will be change become *aku nyepot plastike* ‘I took off the plastic’. It can be concluded that, a word *tak* in the sentence has a function as personal pronoun because in that sentence *tak* has a position as subject and replace the word ‘aku’ in the sentene.

- (1b) *Taknjalok duit wae*
 1SG-minta uang saja
 “I will just ask for money”

Utterance above (1b) also is one of the sentence that use a word *tak* as a personal pronoun. Grammatically, *tak* change the position of subject ‘aku’ in Javanese language. The verb on the sentence is the verbs in the form of *N-* that used in Javanese language. The verb *njaluk* is not the basic verb that is often to used. Verb *njaluk* has a basic verb ‘jaluk ‘ask for’+*N-*’ which means ‘asking’. The object of the sentence is *duit* ‘money’.

- (2a) *Gek tangi, takcepatne klambine*
 Cepat bangun, 1SG-PASSsiap-PASS
 baju-POSS
 “Wake up please, I prepare his/her
 clothes”

The utterance above (2a) explains that the sentence completed with a word *tak* as pronoun that replaces *aku* as a pronoun first singular person. Futhermore, a word *tak-* as bound morpheme that built with prefix *tak-ne* ‘aku-kan’ which attached of the verb *cepat* ‘prepare’. The word *takcepatne* ‘I prepare’ is a form of active sentence because *tak-* ‘I’ is a subject at the sentence and the word *cepatne* ‘prepare’ is a predicate.

Object in the sentence is a word *klambine* ‘his/her clothes’, a word *klambi* has a meaning ‘clothes’ and the suffix *-ne* has a function as possessif pronoun. Then, the word *gek tangi* ‘wake up please’ is a complemet of the sentence that can be placed anywhere and if it is omitted in the sentence it will not change the meaning in the sentence.

- (2b) *Taktambah-i 5 kerupuke*
 1SG-tambahin-PASS 5 kerupuk-POSS
 “I added 5 the crackers”

At the sentence above (2b), it shows that the word *tak* has structured 1SG and has a function as personal pronoun. It can be seen because the word *tak* is a subject in the sentence which replaces the pronoun ‘Aku’ in Javanese language. Futhermore, a word *tak* above was built with circumfix that is *tak-i* ‘aku-i’ as bound morpheme yang which is attached at the verb

tambah ‘add’. The forms of *taktambahi* has meaning ‘I added’ in English. The predicate in the sentence above is *tambah* ‘add’ which is the verb of the sentence, and this verb included in transitive verb which need the object as a complement at the sentence. The object in the sentence is *kerupuk-e*. A word *kerupuk’e* get suffix *e* that has function as possessive pronoun at the sentence.

With the word *tak* which has a function as a pronoun, it makes the sentence more flexible to say. The sentence will be different if the position of the subject is replaced by another pronoun. For example, the subject in the sentence above is *tak* replaced by the pronoun ‘aku’, so there will be change is the predicate and the object in the sentence. The verb *tambah-i* will change to *nambah-i*. Automatically, the sentence will change to *aku nambah-i 5 kerupuk* ‘I added 5 the crackers’. However, the meaning is similar with previous sentence. beside that, the object at the sentence also changes by removing the suffix *e* in the word *kerupuk*.

Based on explanation above, personal pronoun in Javanese language was marked with the word *tak*. Quirk (1982:96) states that pronoun can broadly distinguish between items with *specific* reference and those with more *indefinite* reference. The pronoun that included into Specific reference are personal pronoun, reflexive pronoun, reciprocal pronoun, possessive pronoun, relative pronoun, interrogative pronoun and demonstrative pronoun. While the pronoun that included into indefinite reference there are universal, assertive, non-assertive negative, general, and enumerative. So that, personal pronoun in the Javanese language that marked with a word *tak* included that Specific reference, because in Javanese language *tak* has a meaning *aku* ‘I’.

3.2 *Tak* as Passive Markers

In Javanese language, passive markers that used for first singular person as an object was marked by the affixes *tak-tak-i*, *tak-(a)ke*, *tak-ne*, and *tak-ane* (Wedhawati, 2001:437). The affixes created as bound morphemes that connected to the verb. The forms of passive sentence for the first singular person as an object can be showed below:

- (3a) *Om Bambang wis taktelpon*
Om Bambang sudah 1SG-PASS-
telvon
'Om Bambang was called by me'.

Based on the sentence above (3a), it shows that the passive sentence marked by prefix *tak-* 'ku'. The prefix *tak-* 'ku' is a bound morpheme that connects at the root of the verb *telpon* 'called'. As a result, the sentence *tak-telpon* 'was called by me' as the predicate of passive sentence. A word *tak-* 'ku' that proves that the passive forms of the word *tak-* has function as the passive markers as the first singular person that appear at the end of the sentence and it is a object of the passive forms. The verb *telpon* is a transitive verb that need a object to complete the sentence. the sentence above can be proved as an active sentence *aku nelson Om Bambang* 'I called Om Bambang'. It can be concluded that the sentence above included into passive form because the subject receives as an action form the object as agent.

- (3b) *Mbokku taktukokne daster*
Mamak-1SG-POSS 1SG-PASS-beli-
DEF daster
'My mother was bought the house dress'

Based on the sentence above (3b), the passive marker also found in the word *tak-ne* 'ku-kan'. *Tak-tukokne* is means that 'was bought by me' has a function as passive form in the sentence. it can be illustrates from the using of *tak-ne* that connects to the verb of the sentence *tuku* 'bought' as the predicate to form of passive sentence. The word *mbokku* 'my mother' has a function as a subject in the passive sentence.

- (4a) *anake sing cilik takrumatane*
Anak-POSS yang kecil 1SG-urus-
PASS
'The little child was take care by me'.

The sentence above (4a) shows that the passive markers *tak-ane* 'ku-akan' seems as bound morpheme that attach to the verb *rumat* 'urus'. The using of passive markers *tak-ane* 'ku-akan' is applied to form the future tense in the sentence. It differences with with the other passive marker before. For the passive marker

tak-ane can be described as the prefix of *tak* 'I' and the suffix of *ane* 'will' in the sentence are still fill the function of the object for the first singular person (1SG).

- (4b) *Ridwan ra gelem takboncengke*
Ridwan tidak mau 1SG-PASS-bonceng-
PASS
'Ridwan was not poked by me'

Based on the sentence above (4b), it described that the statement *Ridwan ra gelem takboncengke* aslso included into passive marker. It marked with the word *tak-ke* 'ku-kan' as a bound morpheme that assigns at the verb *bonceng* 'pillion'. The verb in the statement can be required into intransitive verb because it not need the object to complete the sentences. As a result, the prefix *tak* 'ku' has a function as an object and passive marker of the first singular person.

3.3 *Tak* as Modal Verb

According to Palmer (2001:100), modal verbs are used in all four of the main types of modality that are found in modal system-judgments, evidentials, deontic and dynamic (though to a very limited degree with evidentials). The modal verbs alternatively called "Modal auxiliaries". Modal verbs gives the information about function of the main verb that helps to concrete different meanings or different mood in different situation.

The modal verbs that can used in Javanese language are *tak, arep, kudu, mesthi, etc.*

- (5a) *Aku taknganggo kathok ireng*
1SG MOD-ACT-pakai celana hitam-
ADJ
'I will wear the black panst'

The sentence above (5a) presents the word *tak* in Javanese language that has a function as modal verb. this is because a word *tak* was attached the verb *nganggo* "wear". the word can be used in the sentence without changing the meaning in the sentence. The predicate in the sentence is *nganggo* 'wear' which grammatically occupies the structure as a verb. the verb above is a basic verb which gets the affix (ng), however, the affix does not change the meaning of the verb

itself. The affix (ng) can be omitted if the sentence is converted into a passive sentence.

Then, the object on the sentence is *kathok* 'pants' and also completed with the adjective *ireng* 'black' which is located at the end of the sentence.

(5b) *Aku takgolek sayur sek*
1SG MOD-ACT-cari sayur dulu-ADV
'I want to find the vegetables first'

The sentence above (5b) explains that a word *tak* has a function as modal verb in the sentence. The position of *tak* at the sentence will not change the meaning of the sentence. It's called modal verb because the sentence occupies with predicate. The predicate on the sentence is *golek* 'that has a meaning 'find'. Predicate on the sentence has not prefix that attached by the verb, while a word *tak* and the predicate *golek* cannot stand alone without any object that located in the last sentence. The object in that sentence is *sayur* has a meaning 'vegetable'. The word *golek* can stand alone if the word attach some affixes, such as *-ane, -ne, -ke, etc.*

(5c) *Aku takjipok honda nek bengkel*
1SG MOD-ambil motor di bengkel-ADV
'I will take the motorcycle in the garage'

The utterances above (5c) is a statement that uses the word *tak* as a modal in the sentence.

IV CONCLUSIONS

Based on the result and discussion above, the researcher concluded that this research is syntactic functions of *tak* that used in Javanese language especially in Rimbo Ilir District, Province of Jambi can be divided into 3 (three) functions, there are as personal pronoun, passive markers, and the last as modal verbs. First function as personal pronoun. The word *tak* which functions as a personal pronoun replaces the pronoun *aku* in sentence. So, that the word *tak* cannot be used simultaneously with the word *aku*. In Javanese language, generally the word *tak* itself is used by first singular person.

The second functions as passive markers. The word *tak* as a passive markers in the Javanese language used in the Rimbo Ilir district

like the previous sentence, the word *tak* in the sentence is also attached the verb *jipok* 'take', and this is makes the word *takjipok* in the sentence has a function as modal verb. the different with the sentence before is the verb in this sentence is not a basic generally, but it's a verb in the form *N-*. The verb gets the prefix *N* but it's not change the meaning of the sentence.

Basic verb can be used when the sentence is changed into passive sentence, become *hondane takjipok nek bengkel*. The word *jipok* and *njipok* have different form but have the same meaning. The object in the sentence above ia a *honda* 'motorcycle'. Then, the sentence also complecated with an adverb phrase namely *nek bengkel* 'at the'. The adverb in the sentence is an adverb of place that provides information in the sentence.

The last of the data describes that *tak* in Javanese language at the sentence included into Intentional modality because the meaning of *tak* is 'will'. *Tak* in Javanese is a good modals which has the intentional meaning of an action. In the several sentence, *tak* is created after the subject. *Tak* is usually refers to *aku* 'I' or the speaker of the utterances. *Tak* as a modal operator be able to stand alone and be followed by an adverb as an added the word between *tak* as a modal and a verb.

in particular tends to use a passive marker as an object that is usually spoken by the first singular person. The object which are used in passive markers is an agent. It can be evidenced by the appearance of a passive markers in Javanese language used in the Rimbo Ilir district which is a bound morpheme attached to a verb.

The last function as modal verb. As a modal verb, *tak* here always followed with the verb attached after it. The functions of *tak* here means 'will/want' as a modal. Thus, it is called intentional modal. *Tak* one of the function as a modal is accompanied by a subject, but in Javanese language the subject that is often to used is the first singular person, like *aku*. As a modal verb, *tak* in Javanese language, *tak* is

always created after a subject. It cannot move into sentence early or sentence final position. Generally, *tak* is used as a modal when the sentence using pronoun 'aku'.


It can be said that syntactic functions of *tak* in Javanese language that used in Rimbo Ilir district based on the data was found by the researcher, a word *tak* has functions as personal pronoun, passive markers, and modals. However, in the first function, a word *tak* that used in

Javanese language especially in Rimbo Ilir District, generally, the word *tak* using affixes *tak-*, *tak-i*, *tak-ne*. The affixes often used by the people in Rimbo Ilir district. Futhermore, the second function as passive markers. Generally, a word *tak* with *tak-*, *tak-i*, *tak-ne*, *tak-ke* often used by people that live in Rimbo Ilir district. The last function as modals, people that live in Rimbo Ilir district just using a word *tak* without affixes that attached in verb.

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ASSURE MODEL FOR TEACHING SPEAKING ONLINE: TEACHER SELF REFLECTIONS

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Abstract

Transferring the form of face-to-face learning in conventional classes to online learning is not only as simple as changing learning materials into all-digitalization as not all teachers try to make a proper and organized preparation before starting the online teaching process. With the limited time to practice speaking skills at the National Institute of Technology Malang, the teachers are expected to have the right planning and strategies for their classes. Therefore, this paper reports on the use of ASSURE model in teaching speaking online from the perspective of two English teachers in the National Institute of Technology Malang. This qualitative study relied primarily on in-depth interviews of the two teachers to gather the information. This research's findings and recommendations are expected to help provide insights in preparing and developing other online speaking classes to achieve better outcomes.

Keywords: learning model, ASSURE, teaching speaking, self-reflection

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I INTRODUCTION

Due to the Covid 19 pandemic, all levels of education institutions started to use online learning, by all the possible and convenient means for their classes. However, transferring the form of face-to-face learning in conventional classes to online learning is not only as simple as changing learning materials into all-digitalization where the online learning component itself is still a challenge for lecturers. In this case, pre-class

planning was expected to help teachers organizing their classes in a more goal-oriented direction. One of the learning models that can be applied in the teaching and learning is the ASSURE model.

Sahid (2017) stated that the ASSURE model is one of the guidelines that can help plan, determine, define goals, select methods, and materials, and evaluate. The ASSURE model is

more oriented toward the use of media and technology in creating the desired learning processes and activities. The components of teaching and learning activities are complete. It will help teachers to design and make changes to the environmental education that will support learners. Moreover, it requires students to be involved in the teaching and learning preparation.

The ASSURE model consisting of six stages of activity: 1. Analyze Learners, 2. States Standard Objectives, 3. Select Strategies, Technology, Media, and Materials, 4. Utilize Technology, Media and Materials, 5. Require Learner participation, 6. Evaluate and Revise (Heinich, Molenda, Russell, Samaldino, 2008). The advantage of this model, as proposed by Pribadi (2011) is that ASSURE model is able to analyze thoroughly all the components in learning, include students' characteristics, learning objectives, strategies, learning activities, and the assessment of the entire learning process.

Not all teachers try to make a proper and organized preparation before starting the teaching process and evaluation during or after it. This results in the unpreparedness of teachers and lecturers in dealing with obstacles that may arise in the teaching process as well as utilizing the strengths of the characteristics of the classes they teach. They only focus on delivering the material without paying attention to how to increase students' abilities to the maximum. Therefore, ASSURE model can be implemented as a solution to help teachers planning and organizing their class, as it is simple and relatively easy to implement in any level of education and skills, and more importantly, can be developed by the teachers themselves as needed.

Teaching Speaking using ASSURE Model

Teaching speaking skills aims to improve the learner's ability to communicate effectively (Thamarana, 2018). English is a compulsory non-expertise subject in the National Institute of Technology Malang. Therefore, the English

lecturers need to put more effort into organizing an enjoyable online learning process (Prihatmi, 2021) for accommodating the four English skills, includes speaking. With only 2 credits during the study period at ITN Malang, there will be insufficient time available to teach speaking skills. The teachers are expected to have the right planning and strategies for their classes. Thamarana (2018) argued that there are three stages in speaking strategies, which are pre-speaking strategies (involve prior knowledge), while-speaking strategies (involve observing non-verbal motions) and post-speaking strategies (involve the activity's result). This theory is exactly in accordance with the six stages proposed by ASSURE model.

To date, only a few research done specifically on the application of the ASSURE model in the field of online speaking learning. In fact, ASSURE model offers notable benefits for some classes. Previous research by Achmadi, et al. (2014) found that ASSURE model with PowerPoint media can significantly increase learning motivation and learning achievement of class X students at MAN Sukoharjo in their English class classically, and increase their understanding of education technology. Rahman (2017) even argued that the ASSURE concept is applicable to any school or district lesson plan pattern as it employs some ideas and techniques to make the English teaching and learning process more effective in order to attain the desired learning outcomes.

Planning, analysing, and evaluating a class is never an easy work. This paper, therefore, seeks to find out teacher perspectives in using ASSURE model in their online speaking class as an effort to find the effectiveness, strength and weakness, and clarify the effectiveness (Conrad, 2009). By sharing the experiences and perspectives, it is expected to help provide insights for other teachers in preparing and developing their online speaking classes to achieve better outcomes.

II RESEARCH METHODS

This study aimed at finding answers to the main question: how the two teachers prepared their speaking class from the perspective of ASSURE model. In line with the nature research question which is to “describe the experience from the personal perspective of an individual”, this study is qualitative phenomenology research concerned with the study of experience, assumptions, and usual ways of perceiving something (Lester, 1999). This methodology helps to understand a subjective experience, that is, gaining insights into the respondent’s motivations and actions. Phenomenological research relies primarily on in-depth interviews to gather the information. However, participants must be homogeneous, that is, experience the

same situation or phenomenon (Creswell, 2007). Therefore, the instrument used in this study was the online interview of the two online speaking teachers at the National Institute of Technology Malang named Ms. Puji and Ms. Anjar. Both of them have taught speaking skills during the pandemic for at least two semesters. Padgett (2017) emphasized that the data analysis of the phenomenological interviews was aimed to find out the important clues or common themes in their experiences. The interview’s topics covered the six areas proposed by ASSURE model then transcribed in a narrative form. The supporting data used were the teaching modules used by the speaking teachers.

III RESULTS AND DISCUSSION

3.1 Instructor’s perspective: Ms. Puji

Analyze learners

The purpose of teaching speaking is to be able to communicate effectively. During the speaking class, the students are expected to speak fluently, pronounce correctly, utilize appropriate stress and intonation patterns, and communicate in connected speech (Harmer, 2007). To avoid any obstacles that might disturb its process, I would like to identify the characteristics of students as a preceding step I took. The student characteristics here could be classified into 1. place of residence, 2. time difference, 3. signal/internet network used, 4. preference of gadgets used when online (laptop/personal computer or cell phone. Then I made questions from the characteristics I made and distributed questionnaires to students to be filled out within a certain time. After the data was obtained, I would utilize the data as a reference in composing lesson plans.

State standards and objectives

In setting learning standards, I had implemented the ABCD model: A (Audience/learners with their characteristics), B (Behavior/ability to be mastered), C (Conditions/conditions that support learning),

and D (Degree/requirements as to standards/competencies) of learning objectives).

Select strategies, technology, media, and materials.

I chose the Speaking learning strategy by considering the three stages in teaching speaking, namely: pre-speaking strategies, while-speaking strategies, and post-speaking strategies. In terms of choosing the technology format, media, and learning materials that would be used to achieve the learning objectives, I considered the results of the questionnaire obtained when analyzing the characteristics of the learners. In the class, the use of internet technology with synchronous and asynchronous systems was applied. I also employed several social media platforms such as WhatsApp, Instagram, Facebook, and YouTube. And for virtual synchronous systems, I prefer to use zoom because it is more stable and supportive in its feature.

Utilize technology, media, and materials

In utilizing technology, media, and teaching materials, I did the first trial with colleagues, it was once taken before carrying out the synchronous Speaking Class with students so that it could function effectively in real learning circumstances. The obstacles I often encountered

in speaking classes are network stability, student motivation, and involvement during the class.

Require learner participation

I always involved students actively in the material or competencies expected in the speaking learning process. The efforts that I did in involving students in learning were by providing training and feedback. Some speaking practices such as presentations, group discussions, questions, and answers are presented through zoom classes, and other activities are carried out asynchronous through LMS Spada. The speaking practices were done by attending zoom class, whereas some feedbacks were given on some social media platforms, like giving some comments on WhatsApp or Instagram.

Evaluate and revise

The last stage that I did was to make revisions or improvements to the lesson plan I made, so that future learning designs would have continuous improvements.

3.2 Instructor's perspective: Ms. Anjar

Analyze learners

To begin with, conducting a speaking class during a pandemic is somewhat struggling in the sense that the teachers are still on the way to have the best methods to apply in the online setting. Let alone the students who require accommodating the need to learn and the obstacles hurdled along the way were to face the fact that they would have a little to no adequate conducive learning ecosystem. The learners in the speaking class I conducted were the ones with individual differences. They may have different reasons for needing English, language aptitude, previous learning experiences, boredom, learning styles, and motivation. Aside from their differences, they have one thing in common that was the level of competence. All learners in my speaking class were in A1 a breakthrough level of competence.

States Standard Objectives

Never have I conducted a class without setting the standard objective upon which I based the bare minimum achievement that my class should meet. However, during the pandemic with the online setting, I made some particular changes here and there that best accommodated my class needs without neglecting the obstacles along the process. There were two main goals throughout the class; the micro skill and macro skill of speaking as proposed by (Brown, 2004)

. The first objective I set was the learners were able to activate their micro speaking aspect which mainly falls for phonetic accuracy in pronouncing the words. The ability to produce correct words was the bare minimum competence that I need my students to achieve. The second goal was more on the macro speaking skill which mainly dealt with fluency and discourse. The fluency referred to the flow of the ideas the learners bore in mind. They were expected to be able to communicate their ideas in the correct word order. Whereas, the learners were exposed to two main discourses which aligned with the theme; narrative and descriptive. By the end of the course, they were expected to be able to not only identify but also present a narrative and descriptive text of their own.

Select Strategies, Technology, Media, and Materials

The emergence of the Covid 19 pandemic forced all aspects of life done in the online setting. Teaching was no exception. There is no best strategy in teaching online. The strategies I imposed in my speaking class were lecturing and individual show. The class was conducted based on three stages; pre-speaking activities, whilst-speaking activities, and post-speaking activities. The pre-speaking activities covered Q and A activities to introduce the topic of the material discussed. Having done with the brainstorming, the next activity was the teacher explaining the material dealing with the syntactic structure. Upon being knowledgeable with the explanation given by the teacher, the learners were given opportunities to conduct their speaking material. However, the evaluative section was done in brief by giving them feedback following the syntactic and phonetics mistakes or errors made during the process of creating and delivering their product.

Furthermore, conducting a speaking class during a pandemic was challenging since I must select the best provider and teaching application platform that best replaced the absence of conventional media such as whiteboard and board marker that proven effective to accommodate the teaching and learning process. Aside from the number of applications that I could simply pick, I had to mind some aspects over the selection of online teaching platforms. One of which is the economical aspect.

Utilize Technology, Media and Materials

The attempt of giving the best teaching and learning environment was one thing, selecting the best screen sharing online teaching media was another thing. I fell for Google meet as the selected online teaching platform due to the following aspects; 1) being user-friendly, 2) being economical for both the teachers and students, 3) being spacious in capacity.

In addition, utilizing social media was a mere way to reach the students easily. Telegram and WhatsApp were social media platforms I frequently used.

The next important aspect of the teaching and learning activity was the teaching material used. It was in a form of a self-tailored student's handout that I shared to the WhatsApp group that was intentionally made before the speaking class. All the written form of communication was done in the group. It covered material sharing, announcements, asking and giving students leaving permits, and further discussion over the material given.

Require Learner participation

Since the speaking class was done online, it was beneficial for the students in the aspect of preparation. Gen Z was so digital that they barely had obstacles in the operating gadget. When I introduced the topic, they could easily connect to the internet provider right away and surfed on any information they needed to support them in the class. They were active in searching for words or expressions discussed in a wink of the eye.

However, apart from the beneficial aspect, there were some drawbacks of teaching speaking online for both the teachers and the learners. The internet connection was the mono culprit to the

success of conducting the teaching and learning process. Whilst teaching troubles potentially happened throughout the class coming from both the teacher's connection and the students' connection that could not be shot quickly. There were always delays in the conversations between the teacher and the students.

Evaluate and Revise

Evaluation and revision were two aspects of teaching that may not be taken for granted. The first evaluation needed was more on the technical problem. How fast the troubleshoot could be applied in the teaching and learning process needed further consideration. The second evaluation fell for the methods applied. The teacher could not place objective feedback over the student's performance since most of the time the students do not show their actual competence. They activated their ability in searching for information from the internet in the flash of light and they simply read what was in store for them without us anticipating it.

Therefore, the revision I proposed was the material should enable the students to reflect their actual speaking competence.

3.3 Discussion

ASSURE model requires the teachers to do an "Analyse Learner" before conducting the class, which turned out helped them to recognize the characteristics of their student and to state the class' learning objectives. In selecting "Strategies, Technology, Media, and Materials" the obstacles reported are network stability, student motivation, and involvement during the class. However, by doing the initial "analyse learner" stage, teachers were able to minimize the shortcomings of these obstacles, by utilizing various media and platforms to communicate with their students. In term of "Require learner participation", we found that the teachers agreed that since the speaking class was done online, the students had more time to prepare and surfed the answers asked by the teachers immediately, therefore it eventually improved their speaking grades and cannot be fully considered as their actual competence. Lastly, evaluation and revision were done in the scope of technical problems and methods. By accomplishing this stage, the future learning designs would have continuous improvements.

IV CONCLUSION


Conducting a speaking class during a pandemic was challenging. However, employs some methods to make the teaching and learning process more effective to attain the desired learning outcomes is a must. Reflecting on the overall two teachers' experiences, using the ASSURE model in online speaking class is a very possible thing to do and the teachers don't

even have much difficulty in implementing it. Despite the technical problems arose along the process of teaching and learning activities, providing the students with both material and technology best suited and supported the condition should be put into consideration. Finally, we suggest the next study include mixed methodologies and cover a larger sample size.

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TYPE AND STRATEGY OF CODE SWITCHING USED BY ENGLISH TEACHERS IN THE PROCESS OF TEACHING AND LEARNING ENGLISH

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Abstract

The purpose of this research were: (1) to describe type of using code switching and (2) to describe the strategy behind the use code switching made by English teachers in English language teaching and learning at SMAN 1 Padang Sago. This research used descriptive qualitative design. The population were all English teachers in the school who taught English subject for 10th, 11th and 12th graders in the 2019 academic year. The purposive sampling technique was employed in the research in which the total sampling were all 5 English teachers. Instrumens to collect the data were observation checklist and interview. In the observation checklist, all teachers' utterances were categorized according to the types and strategies of the code switching belong to. To determine the frequency of the type and strategy of the code switching emerging in observation checklist, the number of the type and strategy that emerged were count manually. Then, the percentage formula $P = \frac{F}{N} * 100\%$ was used. Then, the interview was used to validate the result gained from the observation checklist. Finally, among 110 utterances, it was found there was 4%, of tag switching used by the teacher, inter-sentential switching was 36%, and intra-sentential switching was 60%. On the other hand, among 10 strategies of code switching proposed by Hoffman (1991), it was found that the teacher preferred to use only 4 strategies of code of which are for scosiisted of expressing solidarity 48%, interjection 7%, repetition 28%, and clarification 19%.

Keywords: Code Switching; .Strategy; Type Of Code Switching; Teaching And Learning Process

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I INTRODUCTION

In daily interaction, bilingual or multilingual community usually tends to choose different "codes" in different situation for certain purposes. For example, a particular code may be used to make a particular topic easier to be understood for both parties in conversational encounter. A code is a system that is used by people to communicate with each other. When people want to talk each other, they have to choose a particular code to express their feeling.

According to Stockwell (2002), a code is a symbol of nationalism that is used by people to

speak or communicate in a particular language, or dialect, or register, or accent, or style on different occasions and for different purposes. Similarly, Ronald Wardaugh (2006) also maintains that a code can be defined as a system used for communication between two or more parties used on any occasions. When two or more people communicate each other in speech, we can call the system of communication that they employ a code. Therefore, people are usually required to select a particular code whenever they choose to speak, and they may also decide

to switch from one code to another, sometimes in very short utterances and it means to create a code

Holmes (2001) defines the codes switching as the speaker's changing from one language code to another one. It explains code switching is not only occurs when someone switches the language but also switches the code (dialect, intonation etc.). While, According to Gumperz (2014), code switching means the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems

Surely, in classroom context especially in the context of teaching and learning English as a foreign language, the phenomena of English teachers switch from English to Bahasa Indonesia as students' first language or vice versa in delivering and explaining particular topic or subject of English lesson is something unavoidable and frequently to happen. Regardless, there is the controversy whether English teachers are inappropriate to switch one language into another language as for providing EFL learners the authentic classroom environment to acquire successfully and naturally the second language they are learning. However, recent studies suggest that code switching actually become part of the process of acquiring the second language and that it may be an important a required competence in the way speakers ability to alternate between the two languages for succesful communication (McKay, 2005).

For this regard, some researcher like Chrichly (1999), Burden (2001), Greggio & Gill (2007) had claimed that code switching can be used by the teacher as a tool in assisting for the better of English teaching and learning process in the classroom. While others, for example Skiba (1997), Tien & Liu (2006) view that code switching gives EFL learners the opportunity to develop a new language they are learning because code switching provides the effective transfer of information from the sender to the receivers. Particularly, for the low language proficiency students, code switching will help them to get better comprehension in the process of learning a new language because they are provided with a both equivalent understanding

Furthermore, Harmer (2007) says communication with students is essential to

effective teaching. To communicate successfully, teacher must know how to structure their own language output for maximum clarity. They must also have strategies for understanding what students are said, because understand students talk is key to analyze students knowledge to make them understand and what teaching strategies would be useful. Not only the students but also the teachers usually uses their native language and English language alternately as it is called as "code switching"

According to Namba (2012), code switching is the alternative used by bilinguals of two or more languages in the same conversation, has attracted linguists' attention and been studied from a variety perspectives. Holmes (2013) states that code switching occurs when the speaker shifts from one language to another or when the speaker switches from one code to another. It explains code switching is not only occurs when someone switches the language but also switches the code (dialect, intonation etc).

One of the main aims of EFL (English Foreign Language) teachers is to get students speaking as much as possible, as it is known that to promote communicative competence, learners must get practice in communicative exchanges in the classroom. (Hancock, 1997)

Jendra (2010), mentions that there are two types of code switching situational and metaphorical. A situational code switching appears when there is a change in the situation that causes the bilingual switches from one code to the other. A metaphorical code switching happens when there is a change in the perception, or the purpose, or the topic of the conversation

While Poplack (1980), from another viewpoint, proposed a well known framework that identifies three different types of code switching which are tag-switching, inter-sentential and intra-sentential

Tag-switching involves inserting a tag or short phrase in one language into an utterance that is otherwise entirely in another language. Tag-switching requires only little integration of the two languages. Tags include interjections, fillers and idiomatic expressions. Inter-sentential involves switching at sentential boundaries where one clause or sentence is in one language and the next clause or sentence is in other. In addition, Intra-sentential involves the greatest syntactic risk as words or phrases from another

language are inserted into the first language within on sentence or utterance. As two languages are mixed within a sentence, there are also two different grammars in play which means that the speaker has to know both grammars in order to produce a grammatically correct utterance.

Furthermore, Hoffman (1991), mentions list of strategies/or reasons why for bilingual or multilingual person to switch their languages. There are (1) Talking about a particular topic, (2) Quoting somebody else, (3) Being emphatic about something expressing solidarity, (4) Interjection/ inserting sentence fillers or sentence connectors, (5) repetition used for clarification, (6) intention to clarifying the speech content for interlocutor, (7) expression of group identity, (8) to soften or strenghten request or command, (9) for real lexical need, 10) to exclude other people when a comment is intended for only limited audience.

In addition, Namba (2012) states that :as the alternative use by bilinguals of two or more

languages in the same conversation, however code switching has attracted linguists' attention and been studied from a variety perspective. A numbr of studies have been conducted dealing with this code switching phenomena. For example,

In addition, according to Riehl (2005), code switching is a widespeard phenomenon in bilingual speech, and it is therefore not suprising that a great proportion of research on bilingualism. It means that code switching happens because people use more than one language in communication. Therefore, for this regard, viewing the need for the comprehensive study external factors that contribute to the success of second language teaching and learning in the classrrom, therefore, this research was directed to answer the following questions: 1) what type of code switching used by English teachers, and 2) what strategies the teacher intend to use the type of code switching in the teaching and learning English in the classroom.

II RESEARCH METHODS

The design of research was descriptive qualitative. It is the design which focus on describing a phenomenon without giving treatment to the students. This design also allows the researcher to describes a phenomenon by presenting the facts in rich detail without attempt to interpret them Population of this research were all of English teachers in SMAN 1 Padang Sago. The research used purposive sampling technique.where total population of 6 English teacher at the school were taken as sample of the reserach.

The first instrument employed in order to gain the data was observation aiming to gain comprehensive picture or general description of code switching made by teacher in classroom. During the class observation, observation checklist was provided to write down any teachers' utterances indicating the use of code

switching during the teaching and learning process in the classroom.

The second instrument used in this research was an interview. It was employed in order to gain the information that could not be revealed in classroom observation, such as mind, thought, and feeling of the participants through classroom observation and document analysiS.In addition, to avoid misunderstanding, the interview was used to confirm some unclear results of classroom observation in an attempt to complete the data. Cresswell (2007) assumes that interview is good since the question can be limited by the researcher due to the need of the interview. To determine the frequency each of type and strategies occur, so the data from observation checklist were analyzed with percentage formula as follow:

$$\text{Formula: } P = \frac{F}{N} * 100\%$$

III RESULTS AND DISCUSSION

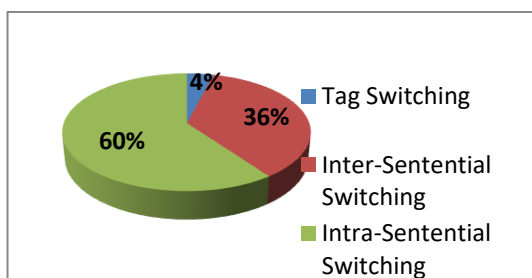
1. Types of Code Switching Used by The Teachers

Based on the data analysis, among the 110 utterances it was found that the types of code switching made by English teachers comprised were tag switching 4% from 4 utterances, inter-sentential switching 36% from 40 utterances, and intra-sentential switching 60% from 66 utterances. The result of types of code switching made by English teachers during learning process in the classroom is illustrated in following table 1 and figure 1:

Table 1
Result of Type of Code Switching

| Types of code switching | Frequency | Percentage |
|----------------------------|-----------|------------|
| Tag Switching | 4 | 4% |
| Inter-Sentential Switching | 40 | 36% |
| Intra-Sentential Switching | 66 | 60% |

Figure 2
Percentage of Types of Code Switching



2. Strategies of Teacher's Using the Code Switching

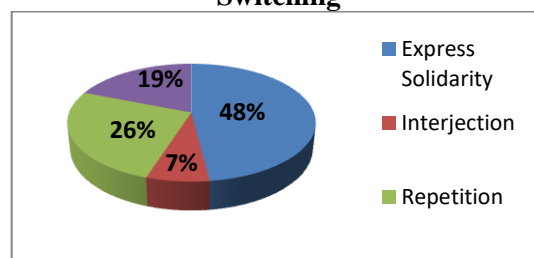
Based on the data analysis, among 110 utterances made by English teacher during the teaching and learning process it was found that strategies or reasons of teachers' using of code switching consist of expressing solidarity 48% from 53 utterances, interjection 7% from 8 utterances, repetition 26% from 28 utterances,

and clarification 19% from 21 utterances. The result of strategies of the code switching is illustrated in the following table 2 and figure 2:

Table 2
Strategies of Code Switching

| Type | Frequency | Percentage |
|--------------------|-----------|------------|
| Express Solidarity | 53 | 48% |
| Interjection | 8 | 7% |
| Repetition | 28 | 26% |
| Clarification | 21 | 19% |

Figure 2
Percentage of Strategies Used in Code Switching



Some list of utterances made by the English teachers at SMN 1 padng Sago can be seen as follow as:

Table 3. The Use of Tag Switching

| Type of code switching | Utterances |
|------------------------|---|
| Tag switching | I. <i>Okay, actually today <u>ya</u> in our plan to perform in performance in front of the class. It is right? Yes.</i> |
| | II. <i>How about homework? Finish? Are finish homework-<u>nya</u>?</i> |
| | III. <i>Denied, denied verb one-<u>nya</u> deny.</i> |
| | IV. <i>Fitria, no reading <u>ya</u> you reading.</i> |

.According Poplack (1980), the insertion of tag to an utterance has virtually no ramifications for the rest of the sentence. This is because tags have no syntactic constrains, they can move freely, and they can be inserted almost anywhere in a discourse without violating any grammatical rules. As it can be seen from utterances I, II, III and IV in table 3, the insertion of prefix *-nya and* exclamation *'ya'* of bahasa indonesia merely functions as "filler" inserted into English that are being used in the process of teaching and learning in the classroom indicating the use of tag switching .

Table 4. The Use of Intra sentential switching.

| Type of code switching | Utterances |
|----------------------------|--|
| Intra-sentential switching | I. <i>Oke, kamu nggak bisa seratus because untuk pertama kali untuk struktur itu belum lengkap seharusnya ada negative-nya, ada introgative-nya. Setelah itu yang kedua kamu penutupan parting no English.</i> |
| | II. <i>Mungkin itu artinya bahwa bagaimana mengungkapkan expression love.</i> |
| | iii. <i>Tentang expression love, how to the way express to expressing love, you can use right in the white board.</i> |
| | IV. <i>To other, jangan ketawakan orang tapi kalau kita tidak mampu.</i> |
| | V. <i>What do you mean? Dia mengatakan rasia atau rahasia? Kalau rasia yang dibawo ka rumah anduang rayo tu nak? Rahasia, secret.</i> |
| | VI. <i>Apa? She cook? Oh took, membawa. Apa yang di-taken-nya? Buku, kamus, dompet? Ulangi. Ada yang tertinggal</i> |
| | VII. <i>Are you sure melewati angka 100? VII. Kan tadi ini don't</i> |

think love never minded ya, kita mencintai itu hanya dengan pikiran yang apa.

VII. *Ini banyak lagi yang there are some many expression, there are some many way how to express your love, banyak sekali.*

IX *She taught sedangkan kita memakai verb two, teach kita ganti dengan taught, apa yang di-taught-nya? Objeknya dulu English, she taught English, boleh ada keterangan tempatnya, adverb of place keterangan tempat, in the class, in the room, in the library dan dimana-mana pokoknya tempat.*

The characteristic of intra sentential switching is switching occurs within the unit of syntactis between two languages like words, phrases, clauses or even a complete sentence. Table 4 shows the examples of utterances English teachers switched Indonesian into English or English into Indoensian language alternatively indicating the use of intra sentential switching

Table 5. The Use of Inter Sentential Switching

| Type of code switching | Utterances |
|------------------------|--|
| | I. <i>She taught English in this class. Dia mengajar bahasa Inggris di kelas ini.</i> |
| | II. <i>Ada pertanyaan sampai disini? Any question? Ndak ada yang bertanya?</i> |
| | II. <i>Oke. Do you have homework today? Ada? Do you have homework?</i> |
| | IV. <i>Homework ya. Who didn't do the homework? Rise your hand, who didn't do homework? Yang tidak membuat PR?</i> |

| | | |
|----------------------------|--|---|
| Inter sentential switching | <p><i>One? Only one?</i></p> <p><i>IIV. Oke, buka. Open your book! Open your book about your homework!</i></p> <p><i>VI. Okay, how do you think about this video? Ya, I see someone cry, and then may be someone dreaming. I don't know what do you think about now. Kemana melayang pikiran kamu sekarang setelah melihat video ini?</i></p> <p><i>VII. Sorry ya, yang kemaren ada tambahannya dari X IPA 4 karena dia belum tau atau kita udah masuk, baru hari ini pertemuan pertama. Berarti nanti ibuk catatkan indikatornya untuk materi sama KD nya, kamu kasih jarak dulu nanti pinjam sama teman yang ada disini.</i></p> | <p><i>Okay, Do you understand?</i></p> <p><i>IX. Ihsan, lengkap? How many words are there in paragraph one?</i></p> |
|----------------------------|--|---|

Table 5 shows some of English teachers' utterances dealing with the use type of inter sentential switching within English or Bahasa Indonesia. For example, in the utterances 1V, it clearly seen how teacher switched into Bahasa Indonesia in form of sentence in the purpose to maintain the classroom discourse: .." homework 'ya'? Who didn't do the homework? Rise your hand who didn't do the homework! **Yang tidak membuat PR?** One? Only one? The Utterance V, shows how teacher gave command sentence using imperative and immadiately switch into Bahasa Indonesian language using the same imperative...**Oke, Buka!** Open your book! Open your book about your homework!

IV CONCLUSION


Based on the findings, it was concluded that the English teachers at SMA N 1 Padang Sago tend to use intra sentential switching as the type of code switching from English into Indonesian language or Indoensia into English. The type used comprised 60 % of total 110 utterances Language in the teaching and learning process.. Whereas tag switching was 4% and inter-sentential switching 36% of the total utterances. Strategies of using code switching in the teaching and learning English in the classroom were for expressing solidarity 48%, for interjection 7%, for repetition 26% and for

clarification 19% of total 110 utterances. The findings are quite different from some other studies. For example, Afifah (2020) found the most frequency of type used by teachers was tag switching, while other two types of code switth are realtively the same. Also Amalia (2021) who studied junior high school teachers' using code switching during online teaching and learning, found that inter sentential switching was used the most.

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AN ANALYSIS OF CODE-MIXING FOUND ON DEDDY CORBUZIER'S YOUTUBE CHANNEL SELECTED PODCAST

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Abstract

Code-Mixing can occur in all circles of society or social status. Code-mixing found in a language, someone cannot prevent code-mixing. The speaker usually speaks two languages and speaker put words or phrase from other languages in the speech or it can be said that code-mixing can occur in direct or indirect situation. Code-Mixing is the change of one language or two languages into another language. Code-mixing can occur in spoken or written text. Therefore, the researcher wants to know the code mixing contained in selected podcast. This study uses Pieter Mueysken's theory of insertion, alternation, and congruent lexicalization. Researcher used qualitative methods. The purpose of this research is to divide the types and explain code mixing based on reasons and factors. After collecting all the data, the researcher found 257 utterances that contain of code-mixing. Code-mixing contained in the insertion there were 158 data (61, 5%), 81 data of alternation (31, 5%), 18 data of congruent lexicalization (7, 0%). Talking about particular topic there were 3 data (1, 17%), empathy about something there were 4 data (1, 55%), repetition used clarificarion there were 12 data (4, 67%). Message intrinsic factor 2 data (0, 77%).

Keywords: Code-mixing, Deddy Corbuzier's Podcast.

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I INTRODUCTION

When two or more people communicate with each other, we can call the system they use a code, (Wardhaugh and Fuller, 2015: 3). In communications, a code is a rule for converting a piece of information, for example, a letter, word, or phrase into another form or representation, not necessarily of the same sort. In communications, and information processing, encoding is the

process by which a source object performs this conversation of information into data, (Liu, 2006: 3).

This study aims to better identify the mixing of languages used by Deddy Corbuzier. The listeners who can learn English in the form of words, phrases or sentences.

The researcher interested with this research because it is as a recent phenomenon in the social media networking especially YouTube. Based on data quoted from Social Media in 2019, YouTube was the most used social media by Indonesian internet users. YouTube is the most active social media the percentage reaches 88% above Facebook, Instagram, and other social media, (Helianthusonfri, 2020: 4).

Nowadays, code-mixing is becoming a language phenomenon. First, code-mixing can

be applied in social interactions in bilingual community communication. Second, many people including artists also use code-mixing. Today, many people mix languages in speaking it is something that usually happens because of following trends to be accepted in social groups. Humans have the abilities to accept more than one language one of the factors is the environment.

II RESEARCH METHODS

The researcher chooses the descriptive qualitative method because the researcher provided descriptive data in the form of written data through Deddy Corbuzier's podcast.

“Metodologi kualitatif merupakan prosedur yang menghasilkan data deskriptif berupa data tulisan ataupun lisan di masyarakat. Metode penelitian deskriptif cenderung digunakan dalam penelitian kualitatif, terutama dalam mengumpulkan data, serta menggambarkan data secara ilmiah. Metode kajian dapat digunakan beragam tergantung pada pendekatan

teori yang akan digunakan untuk mendiskripsikan data secara akurat, serta menghasilkan kaidah-kaidah kebahasaan secara linguistik” (Djajasudarma, 2006: 9).

Qualitative methodology is a procedure that produces descriptive qualitative in the form of written or oral data in the community. Descriptive research methods tend to be used in qualitative research, especially in collecting data and describing data scientifically. Various study methods can be used depending on the theoretical approach that will be used to describe data accurately and produce linguistic rules linguistically, translated by Gusnita.

III RESULTS AND DISCUSSION

According to (Liu, 2006: 4) code-mixing hypothesis states that when two code switched languages constitute the appearance of a third code it has structural characteristic special to the new code. Code-mixing is the change of one language or two languages to another within the same utterance or in the same oral or written text

3.1 Types of Code-Mixing

According to (Muysken, 2000: 3). Theory of code-mixing are divided into three types. There are three types of code-mixing such as Insertion, Alternation, and Congruent lexicalization.

| | Types | N umber | Perc entage |
|---|-----------------------------|------------|----------------|
| | Insertion | 1 58 | 61, 5% |
| L | Alternation | 8 1 | 31, 5% |
| L | Congruent Lexicalization | 1 8 | 7, 0% |

3.1.1 Insertion

Occurs when lexical items from one language are incorporated into another language. The lexical items of language are words (noun, adjective, preposition). After of collecting all the data, the researcher found 158 (61, 5%) data of insertion.

3.1.2 Alternation

Occurs between meaning that alternation is used when speaker mix languages with a phrase. After collecting all the data the researcher found 81 (31, 5%) data of alternation.

3.1.3 Congruent

Lexicalization

Refers to the situation where two languages share grammatical structures, which can be filled lexically with elements from either language. After collecting all the data the researcher found 18 (7, 0%) data of congruent lexicalization.

3.2 The Reasons of Using Code-Mixing

There are several reasons according to Hoffman, namely talking about particular topic, being empathy about something, repetition, expressing group identity

| | Reasons | N umber | Perce ntage |
|---|--------------------------------|------------|----------------|
| 1 | Talking about particular topic | 3 | 1, 17% |
| 2 | Being empathy about something | 4 | 1, 55% |
| 3 | Repetition | 1 2 | 4, 67% |
| 4 | Expressing group identity | - | - |

3.2.1 Talking about particular topic

The first reasons of using code-mixing is talking about particular topic. Sometimes, a speaker feels free and more comfortable to express their emotional feelings in a language that is not their everyday language. From the data

collected, the researcher found three data (1, 17%).

3.2.2 Being empathy about something

Empathy statement is also used when someone who is talking using a language that is not native tongue suddenly wants to be empathy about something, he/she either intentionally, will mix from his second language to their second language. on the other hand, there are some cases where people feel more convenient to be empathy in their second language rather than in their first language. From the data collected, the researcher found four data (1, 55%).

3.2.3 Repetition

A bilingual wants to clarify their speech so that it will be understood more by listener, they can sometimes use both of the languages that he master saying the some utterance. The researcher found twelve utterances (4, 67%).

3.3 The factors of code-mixing

According to Eunhee Kim(2006: 47) there are some factors influencing the use of code-mixing.

| Fact ors | Num ber | Percent age |
|------------------------------------|------------|----------------|
| Mess age intrinsic factor | 2 | 0, 77% |
| Habi tual factor | - | - |

3.3.1 Message intrinsic factor

As mentioned in the previous, direct quotation or reported speech triggers language mixing among bilingualism cross-linguistic. The researcher found 2 of data message intrinsic factor especially direct quotation (0, 77%)

3.3.2 Habitual factor

Habitual is also one of that influencing people used code-mixing. Someone who always does the some thing and it also does all the time or continuously so it will be habitual. Habitual factor tells about invited guests Deddy Corbuzier it self.

IV CONCLUSION

After collecting all the data, the researcher found 257 utterances that contain code-mixing. By using the Pieter Muysken's theory, the researcher found that there were three types of code-mixing. There were 158 data of insertion (61, 5%), 81 data of alternation (31, 5%), 24 data of congruent lexicalization (7, 0%).

To answer the second problem, the researcher used Hoffmann's theory about the reason of using code-mixing. The researcher found that there are only three reason of using code-mixing were talking about particular topic there were 3 data (1, 17%), being empathy about something there were 4 data (1, 55%), repetition used clarificarion there were 12 data (4, 67%).


To answer the third problem, the researcher used Eunhee Kim's theory about factors of code-mixing. The researcher found that message intrinsic factor 2 data (0, 77%), and the last habitual factor, this tells about invited guests Deddy Corbuzier itself.

The researcher hopes that this thesis can be additional material for researcher to write a thesis on the title of code-mixing. This Thesis, the researcher hopes that readers can more understand about code-mixing, and can also increase vocabulary by watching Deddy Corbuzier's YouTube channel, because the podcast always uses two languages, namely Indonesian and English.

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GAYA BAHASA PADA PERNYATAAN PENUTUP NAJWA SHIHAB DALAM GELARWICARA “MATA NAJWA” DI TRANS 7

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Abstract

This research aims to describe the style of language in the closing statement of NajwaShihab on the talk show "Mata Najwa" in Trans 7. This type of research is a qualitative research using a descriptive approach. The data of this research is in the form of NajwaShihab's speech in the closing statement in the talk show "Mata Najwa" which contains language style. The data source for this research is the video recording of Mata Najwa's talk show on Trans 7 March - April 2020 edition. The video was taken on the Narasi Newsroom Youtube Channel. The methods and techniques used at the stage of providing the data are the listening method with tapping techniques and advanced listening techniques, free involvement, conversation and notes.

At the stage of data analysis, the method used is the matching method with the technique of sorting the determining elements, while at the stage of presenting the results of data analysis, the method is used the informal method. The language styles found in NajwaShihab's closing statement on the talk show "Mata Najwa" in Trans 7 are hyperbole, personification, metaphor, synecdoche (totem pro parte), association, euphemism, anaphora, epanolepsis, epizeuksis, cynicism, innuendo, sarcasm, paradox, antithesis, and repetition. Repetition is the most dominant language style found in this research (in all data). The repetition in question is in the form of repeating phonemes at the end of the sentence (having a rhyme/rhyme "aa"). Each row in the data has a pair, namely odd and even rows (eg rows 1 and 2, 3 and 4, and so on).

Keywords: Language style, Speech degree, Mata Najwa

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I INTRODUCTION

Bahasa adalah salah satu wadah ekspresi manusia baik personal maupun interpersonal. Menjaga eksistensi dan interaksi adalah sedikit dari sekian banyak fungsi bahasa bagi manusia dan lingkungan sosialnya.

Jika dilihat dari media penyampai informasinya, bahasa manusia dapat dikelompokkan menjadi bahasa verbal dan nonverbal. Beragam strategi dilakukan manusia dalam mengaplikasikan bahasa guna mencapai atau merealisasikan tujuannya dengan baik. Gaya bahasa adalah salah satu strategi yang digunakan manusia dalam mencapai tujuannya pada komunikasi verbal.

Praktik gaya bahasa dipengaruhi oleh banyak hal, mengingat gaya bahasa adalah sebuah gejala sosial suatu masyarakat bahasa. Faktor-faktor penentunya tidak terbatas pada internal saja, namun juga eksternal, seperti faktor sosial dan situasi. Kemampuan dalam membaca dan memaknai faktor-faktor dalam suatu konteks komunikasi menjadi kunci keberhasilan penggunaan gaya bahasa.

Ketersampaian makna, kekuatan ekspresi, serta kesegaran bunyi atau makna adalah tujuan penggunaan gaya bahasa. Lebih jauh, gaya bahasa memiliki struktur yang tidak biasa, secara sengaja keluar dari kaidah kelaziman demi mencapai keinginan penggunaannya.

Salah satu praktik berbahasa yang cukup banyak dan konsisten menggunakan gaya bahasa adalah gelar wicara “Mata Najwa” di *Trans 7*. Gelar wicara (bahasa Inggris: *talk show*) adalah acara bicang-bincang di televisi atau radio yang dilakukan dalam suatu panel yang terdiri atas beberapa tokoh dan dipandu oleh pembawa acara (KBBI, 2007:345). Tamu dalam suatu gelar wicara biasanya terdiri dari orang-orang yang telah mempelajari atau memiliki pengalaman luas yang terkait dengan isu yang sedang diperbincangkan. Suatu gelar wicara dapat dibawakan dengan gaya formal maupun santai, serta terkadang dapat menerima telepon berupa pertanyaan atau tanggapan dari pemirsa atau orang di luar studio (https://id.wikipedia.org/wiki/Gelar_wicara/ 16 Juni 2020).

“Mata Najwa” adalah salah satu gelar wicara yang sangat menyita perhatian penonton televisi di Indonesia. Musim pertama gelar

wicara “Mata Najwa” disiarkan perdana di *Metro TV* sejak 25 November 2009. “Mata Najwa” konsisten menghadirkan topik-topik menarik dengan nara sumber yang kompeten. Acara ini ditayangkan setiap Rabu, Pukul 20.00 hingga 21.30 WIB.

Musim pertama “Mata Najwa” resmi berakhir pada 23 Agustus 2017. Episode terakhir “Mata Najwa” di *Metro TV* adalah “Catatan Tanpa Titik” yang ditayangkan pada 30 Agustus 2017. Setelah rehat beberapa tahun, “Mata Najwa” kembali tayang, namun di stasiun televisi yang berbeda. Musim kedua “Mata Najwa” tayang di *Trans 7* sejak 10 Januari 2018, dengan episode pertamanya berjudul “Indonesia Rumah Kita” (https://id.wikipedia.org/wiki/Mata_Najwa/ 16 Juni 2020).

“Mata Najwa” dipandu oleh Najwa Shihab. Najwa Shihab adalah seorang jurnalis yang akrab dengan program gelar wicara. Najwa Shihab pertama kali masuk ke dunia penyiaran bersama stasiun televisi *RCTI*, namun pada 2001, Ia memilih bergabung dengan *Metro TV* (<https://www.liputan6.com/bisnis/read/3052100/cantik-dan-pintar-ini-perjalanan-karier-najwa-shihab/> 17 Juni 2020).

Najwa adalah sosok yang memiliki karakter cerdas, lugas dan berani serta memiliki kharisma kuat di mata pemirsa. “Mata Najwa” dikenal kuat sebagai salah satu program gelar wicara yang jadi referensi saat ada isu/ fenomena nasional (<https://www.trans7.co.id/programs/mat-a-najwa/> 16 Juni 2020).

Najwa Shihab memiliki gaya bahasa yang khas dalam membawakan acaranya. Gaya bertanya Najwa Shihab terkenal tegas, menusuk, dan tidak jarang sedikit provokatif. Gaya bahasa Najwa dapat dipandang sebagai kolaborasi apik bahasa jurnalistik yang lugas dan bahasa kias. Bahasa yang tidak biasa ini adalah salah satu daya tarik penonton menyimak setiap episode gelar wicara yang peka terhadap isu-isu aktual dan hangat tersebut. Gaya ini mampu menghidupkan perbincangan, memancing narasumber berbicara lepas, serta tentunya mencapai tujuan yang ingin dikomunikasikan kepada penonton.

Salah satu bagian/ segmen dalam gelar wicara “Mata Najwa” yang memiliki gaya bahasa menarik adalah pernyataan penutup. Bagian ini berisi rangkuman atau simpulan dari perbincangan yang secara akumulatif berlangsung atau ditayangkan selama dua jam. Pernyataan penutup ini disampaikan layaknya puisi/ sajak. Bahasanya sarat makna dengan gaya bahasa yang beragam dan memperhatikan rima.

II RESEARCH METHOD

Jenis penelitian ini adalah penelitian kualitatif dengan metode deskriptif. Penelitian kualitatif adalah penelitian yang menghasilkan prosedur analisis yang tidak menggunakan analisis statistik atau cara kuantitatif lainnya (Moloeng, 2010:6). Alasan penggunaan jenis penelitian kualitatif ini karena data yang diteliti berupa tulisan kata, frase, klausa, dan kalimat dan dianalisis berdasarkan teori yang digunakan.

Penelitian ini menggunakan pendekatan deskriptif. Metode deskriptif tidak menguji hipotesis tertentu, tetapi hanya menggambarkan apa adanya tentang suatu variabel, gejala, atau keadaan. Moloeng (2010:11) menambahkan, data deskriptif adalah data berupa kata-kata, gambar, dan bukan angka-angka. Data penelitian ini berupa tuturan Najwa Shihab pada pernyataan penutup dalam gelar wicara “Mata Najwa” yang

Fenomena ini menarik untuk ditelusuri lebih lanjut dalam sebuah penelitian guna memberikan gambaran yang lebih konkret kepada masyarakat tentang fenomena gaya bahasa dalam gelar wicara “Mata Najwa”. Oleh karena itu penelitian ini akan berupaya menganalisis wujud gaya bahasa pada gelar wicara “Mata Najwa” dengan mendeskripsikan fakta satuan bahasa dalam pernyataan penutup dan mengidentifikasi gaya bahasa yang sesuai.

mengandung gaya bahasa. Sumber data penelitian ini adalah rekaman video gelar wicara *Mata Najwa* di *Trans 7* edisi Maret-April 2020. Video diambil di kanal *Youtube Narasi Newsroom*.

Tahapan yang dilalui dalam penelitian ini terdiri atas tiga: (1) tahap penyediaan data, (2) tahap analisis data, dan (3) tahap penyajian hasil analisis data. Metode dan teknik yang digunakan pada tahap penyediaan data yaitu metode simak dengan teknik sadap dan teknik lanjutan simak bebas libat cakap serta catat. Pada tahap analisis data metode yang digunakan yaitu metode padan dengan teknik pilah unsur penentu, sedangkan pada tahap penyajian hasil analisis data metode yang digunakan adalah metode informal.

III RESULTS AND DISCUSSION

Kajian Teori

Style atau gaya bahasa dapat dibatasi sebagai cara mengungkapkan pikiran melalui bahasa secara khas yang memperlihatkan jiwa dan kepribadian pemakai bahasa (Keraf, 2002:113). Secara sederhana, istilah gaya bahasa dapat dipadankan dengan *style* dalam kajian retorika. Gaya bahasa *style* menjadi bagian dari diksi atau pilihan kata yang mempersoalkan cocok tidaknya pemakaian kata, frasa, atau klausa tertentu untuk menghadapi hierarki kebahasaan, baik pada tataran pilihan kata secara individu, frasa, klausa, kalimat, maupun wacana secara keseluruhan.

Gaya bahasa adalah bahasa indah yang digunakan untuk meningkatkan efek dengan

jalan memperkenalkan serta membandingkan sesuatu benda atau hal tertentu dengan benda atau hal lain yang lebih umum (Tarigan, 2009:4). Menurut Ratna (2010:164), gaya bahasa adalah pilihan kata tertentu sesuai dengan maksud penulis atau pembicara dalam rangka memperoleh aspek keindahan. Kridalaksana (2008:70), menjelaskan bahwa gaya bahasa (*style*) adalah: (1) Pemanfaatan atas kekayaan bahasa oleh seseorang dalam bertutur atau menulis, (2) pemakaian ragam tertentu untuk memperoleh efek-efek tertentu, (3) keseluruhan ciri-ciri bahasa sekelompok penulis sastra. Lebih lanjut, dalam menganalisis data penelitian, peneliti mengacu pada teori gaya bahasa yang dikemukakan oleh Keraf (2008) dan Tarigan

(2009). Teori-teori tersebut dipilih karena pembahasannya yang cukup lengkap dan rinci. Hal ini tentunya sangat membantu untuk mengakomodasi kemungkinan gejala-gejala data yang ada. Berikut pengelompokan dan jenis gaya bahasanya:

1. Gaya Bahasa Perbandingan

a. Hiperbola

Hiperbola adalah gaya bahasa yang mengandung suatu pernyataan yang berlebihan dengan membesar-besarkan sesuatu hal.

b. Metonimia

Metonimia adalah penamaan terhadap suatu benda dengan mempergunakan nama yang sudah terkenal atau melekat pada suatu benda tersebut

c. Personifikasi

Personifikasi adalah gaya bahasa kiasan yang menggambarkan benda-benda mati atau barang-barang yang tidak bernyawa seolah-olah memiliki sifat-sifat kemanusiaan/ berperilaku selayaknya makhluk hidup.

d. Metafora

Metafora adalah majas yang memberikan ungkapan secara langsung berupa perbandingan analogis. Pemakaian kata atau kelompok kata bukan dengan arti yang sebenarnya, melainkan sebagai lukisan yang berdasarkan persamaan atau perbandingan. Metafora adalah gaya bahasa yang membandingkan dua hal dalam bentuk singkat, misalnya bunga bangsa, buaya darat. Metafora tidak menggunakan kata: seperti, bak, bagai, bagaikan, dsb.

e. Sinekdok

Bahasa figuratif yang mempergunakan sebagian dari sesuatu hal untuk menyatakan keseluruhan atau mempergunakan keseluruhan untuk menyatakan sebagian. Sinekdok dikelompokkan menjadi dua, yaitu *pars pro toto*, yang menyatakan sebagian untuk seluruh, dan *totem pro parte*, yang menyatakan umum menjadi khusus, dalam hal ini artinya menyempit.

f. Alusi

Alusi adalah gaya bahasa yang merujuk sesuatu secara tidak langsung kesamaan antara orang, peristiwa, atau tempat

g. Simile

Simile adalah perbandingan antara sesuatu dengan sesuatu yang lain, yang dibuat secara langsung melalui penggunaan kata-kata tertentu, misalnya: bak, bagaikan, laksana, ibarat, seperti, umpama, serupa, dsb.

h. Asosiasi

Asosiasi adalah gaya bahasa yang berusaha membandingkan sesuatu dengan hal lain yang sesuai dengan keadaan yang digambarkan.

i. Eufemismus

Eufemismus adalah gaya bahasa yang berusaha menggunakan ungkapan-ungkapan lain dengan maksud memperhalus

j. Epitet

Epitet adalah semacam acuan yang menyatakan suatu sifat atau ciri yang khusus dari seseorang atau sesuatu hal.

k. Eponim

Eponim adalah pemakaian nama seseorang yang dihubungkan berdasarkan sifat yang sudah melekat padanya.

l. Hipalase

Hipalase merupakan gaya bahasa yang menerangkan sebuah kata tetapi sebenarnya kata tersebut untuk menjelaskan kata yang lain.

2. Gaya Bahasa Perulangan

a. Aliterasi

Aliterasi adalah gaya bahasa yang memanfaatkan kata-kata yang permulaannya sama bunyinya.

b. Anafora

Anafora adalah gaya bahasa yang berwujud perulangan kata pertama dari kalimat pertama menjadi kata pertama dalam kalimat berikutnya.

c. Anadiplosis

Anadiplosis adalah kata atau frasa terakhir dari suatu klausa atau kalimat menjadi kata atau frasa pertama dari klausa atau kalimat berikutnya.

d. Mesodiplosis

Mesodiplosis adalah gaya bahasa yang menggunakan pengulangan di tengah-tengah baris atau kalimat secara berurutan.

e. Epanolipsis

- Epanolepsis adalah pengulangan kata pertama untuk ditempatkan pada akhir baris dari suatu kalimat
- f. Epizeuksis
Epizeuksis adalah gaya bahasa repetisi yang bersifat langsung dari kata-kata yang dipentingkan dan diulang beberapa kali sebagai penegasan.
3. Gaya Bahasa Sindiran
 - a. Ironi
Ironi gaya bahasa yang menyatakan atau menyampaikan sesuatu dengan makna yang berlawanan dengan memberikan sedikit sindiran. Gaya bahasa bersifat menutup-nutupi atau menyembunyikan kenyataan.
 - b. Sinisme
Sinisme sebagai gaya bahasa yang hampir sama dengan ironi, hanya dalam sinisme nada suara atau ungkapannya agak lebih kasar, tujuannya untuk menyindir.
 - c. Innuendo
Sindiran dengan mengecilkan kenyataan yang sebenarnya, menyatakan kritik dengan sugesti yang tidak langsung, sehingga tidak menyakitkan hati jika dilihat secara sepintas.
 - d. Sarkasme
Sarkasme adalah mengejek dengan kasar. Gaya bahasa yang sindirannya paling kasar dalam penggunaannya.
 - e. Satire
Gaya bahasa yang berbentuk penolakan dan mengandung kritikan dengan maksud agar sesuatu yang salah itu dicari kebenarannya.
 - f. Antifrasis
Bahwa antifrasis adalah semacam ironi yang berwujud penggunaan sebuah kata dengan makna kebalikannya tujuannya untuk menyindir
 4. Gaya Bahasa Pertentangan
 - a. Paradoks
Paradoks adalah gaya bahasa yang mengandung pertentangan yang nyata dengan fakta-fakta yang ada.
 - b. Antitesis
Antitesis adalah gaya bahasa yang mempergunakan paduan kata yang berlawanan makna.
 - c. Litotes
Litotes adalah gaya bahasa yang dipakai untuk menyatakan sesuatu dengan tujuan merendahkan diri.
 - d. Oksimoron
Oksimoron adalah gaya bahasa yang mengandung pertentangan dengan mempergunakan kata-kata yang berlawanan dalam frasa yang sama, dan sebab itu sifatnya lebih padat dan tajam dari paradoks.
 - e. Histeron Prosteron
Histeron prosteron adalah gaya bahasa yang merupakan kebalikan dari sesuatu yang logis atau wajar, misalnya menempatkan sesuatu yang terjadi kemudian pada awal peristiwa.
5. Gaya Bahasa Penegasan
 - a. Repetisi
Repetisi adalah perulangan bunyi, suku kata, kata atau bagian kalimat yang dianggap penting untuk memberi tekanan dalam sebuah konteks yang sesuai.
 - b. Paralelisme
Paralelisme adalah gaya bahasa yang mengulang kata atau yang menduduki fungsi gramatikal yang sama untuk mencapai suatu kesejajaran.

Hasil dan Pembahasan

Hasil penelitian ini akan disajikan dalam bentuk deskripsi data serta dilanjutkan dengan uraian/ penjelasan penggunaan gaya bahasa pada pernyataan penutup Najwa Shihab dalam gelar wicara "Mata Najwa" di *Trans 7*.

Deskripsi Data 1

Gara-Gara Corona (Mata Najwa Edisi Rabu, 11 Maret 2020)

1. Tidak ada negara yang tidak mencemaskan corona (1)
2. Semua siaga walau cara kadang berbeda (2)
3. Keputusan-keputusan besar telah banyak diambil (3)
4. Demi menghentikan wabah secara sangkil (4)
5. Tapi tidak cukup bergantung pada langkah negara (5)
6. Cengkeraman wabah bisa melampaui banyak otorita (6)
7. Tak bisa tidak warga mesti melindungi diri sendiri (7)
8. Pandemi bisa menikam siapa saja disetiap hari (8)

Jangan pernah menganggap enteng setiap gejala (9)
Terus waspada dengan merawat lingkungan sekitar kita (10)
Pelajari informasi tentang korona dengan sebaik mungkin (11)
Walau jangan lekas panik mendengar kabar angin (12)
Barangsiapa yang meremehkan bahaya wabah (13)
Bersiaplah untuk menangguk bermacam tulah (14)
Tapi catatan sejarah telah memberikan banyak bukti (15)
Umat manusia akhirnya selalu melewati banyak pandemi (16)

Pembahasan Data 1

Gaya bahasa yang digunakan pada data 1 adalah: (a) Sinekdok, yakni: Tidak ada **negara** yang tidak mencemaskan korona (baris 1). Jenis sinekdok yang digunakan adalah *totem pro parte*, mengungkapkan keseluruhan untuk sebagian. Maksud dari kata **negara** pada kalimat tersebut adalah pemerintah dan rakyat; (b) Epizeuksis, kata-kata yang dipentingkan diulang beberapa kali sebagai penegasan, yakni kata tidak: **Tidak** ada negara yang **tidak** mencemaskan korona (baris 1), tak dan tidak: **Tak** bisa **tidak** warga mesti melindungi diri sendiri (baris 7); (c) Personifikasi, yakni: Tapi tidak cukup **bergantung pada langkah negara** (baris 5), **Cengkeraman wabah bisa melampaui** banyak otorita (baris 6), **Pandemi bisa menikam** siapa saja disetiap hari (baris 8), Bersiaplah untuk **menangguk bermacam tulah** (baris 14); (d) Metafora: Walau jangan lekas panik mendengar **kabar angin** (baris 12), kabar angin=informasi yang belum jelas kebenarannya; (e) Sinisme: Jangan pernah menganggap enteng setiap gejala (baris 9), Barangsiapa yang meremehkan bahaya wabah (baris 13), Bersiaplah untuk menangguk bermacam tulah (baris 14); (f) Eufemismus: Bersiaplah untuk menangguk bermacam **tulah** (baris 14), tulah=kutukan; (g) Repetisi, repetisi yang terdapat pada data 1 adalah perulangan fonem pada akhir kalimat (memiliki rima/sajak "aa"), setiap baris pada data tersebut memiliki pasangan, yakni baris ganjil dan genap (misalnya baris 1 dan 2, 3 dan 4, dst.)

Deskripsi Data 2

Setop Corona (Mata Najwa Edisi Rabu, 18 Maret 2020)

Sudah dua bulan lebih corona mengancam dunia (1)
Tak ada alasan bagi pemerintah terbata-bata (2)
Berkali-kali pejabat ngomong mengenteng-entengkan (3)
Malah melulu bicara tentang perekonomian (4)
Komunikasi yang jernih sangat dibutuhkan sekarang (5)
Transparansi jangan sampai ditaruh di belakang (6)
Kepanikan bisa diatasi jika otoritas bekerja sigap (7)
Perlihatkan lewat administrasi yang serba tanggap (8)
Sudah banyak bukti pasien corona pulih kembali (9)
Asal kita sigap mengantisipasi dan menangani (10)
Pandemi jadi batu uji efektif dan efisiennya negara (11)
Cermat birokrasi yang lapuk ataukah bertenaga (12)
Taruhannya langsung menyangkut nyawa kita semua (13)
Bukan sekedar neraca dagang atau derajat citra (14)
Solidaritas warga dan kesiapan negara tak bisa ditawar lagi (15)
Tak boleh ada politik dan ego sektoral di tengah pandemi (16)

Pembahasan Data 2

Gaya bahasa yang digunakan pada data 2 adalah: (a) Personifikasi, yakni: Sudah dua bulan lebih **corona mengancam dunia** (baris 1); (b) Sinisme, yakni: Tak ada alasan bagi pemerintah terbata-bata (baris 2), Berkali-kali pejabat ngomong mengenteng-entengkan (baris 3), Malah melulu bicara tentang perekonomian (baris 4), Kepanikan bisa diatasi jika otoritas bekerja sigap (baris 7), Perlihatkan lewat administrasi yang serba tanggap (baris 8), Taruhannya langsung menyangkut nyawa kita semua (baris 13), Bukan sekedar neraca dagang atau derajat citra (baris 14), Solidaritas warga dan kesiapan negara tak bisa ditawar lagi (baris 15), Tak boleh ada politik dan ego sektoral di tengah pandemi (baris 16); (c) Metafora, yakni: **Komunikasi yang jernih** sangat dibutuhkan

sekarang (baris 5), Pandemi jadi **batu uji** efektif dan efisiennya negara (baris 11), **Cermin** birokrasi yang **lapuk ataukah bertenaga** (baris 12); (d) Innuendo, yakni: Transparansi jangan sampai ditaruh di belakang (baris 6); (e) Repetisi, repetisi yang terdapat pada data 2 adalah perulangan fonem pada akhir kalimat (memiliki rima/sajak “aa”), setiap baris pada data tersebut memiliki pasangan, yakni baris ganjil dan genap (misalnya baris 1 dan 2, 3 dan 4, dst.)

Deskripsi Data 3

Saatnya Karantina (Mata Najwa Edisi Rabu, 25 Maret 2020)

Tak ada keputusan mudah di masa pandemi (1)
Niscaya selalu ada resiko pada setiap opsi (2)
Tapi kita sedang hidup di tengah situasi kritis (3)
Berlambat-lambat bisa mempercepat krisis (4)
Di tengah badai yang menggoncang dengan ganas (5)
Nahkoda terampil bersikap bernas dan lugas (6)
Sege nap awak dan penumpang kapal mesti solid (7)
Bergerak secara kompak di bawah satu beleid (8)
Lupakanlah dulu perseteruan dari masa pemilu (9)
Di tengah wabah jangan berpikir elektoral melulu (10)
Keselamatan rakyat hendaknya jadi yang utama (11)
Melampaui berbagai kalkulasi terkait neraca (12)
Negara dan virus sedang berlomba adu kecepatan (13)
Semoga kita semua yang memenangkan pertempuran (14)

Pembahasan Data 3

Gaya bahasa yang digunakan pada Data 3 adalah: (a) Hiperbola, yakni: Di tengah badai yang **menggoncang dengan ganas** (baris 5); (b) Personifikasi, yakni: Di tengah **badai yang menggoncang** dengan ganas (baris 5); (c) Metafora, yakni: **Nahkoda terampil** bersikap **bernas dan lugas** (baris 6), **Sege nap awak** dan **penumpang kapal** mesti solid (baris 7), Semoga kita semua yang **memenangkan pertempuran** (baris 14); (d) Sinisme: Lupakanlah dulu perseteruan dari masa pemilu (baris 9), Di tengah wabah jangan berpikir elektoral melulu (baris 10); (e) Personifikasi, yakni: Negara dan virus sedang berlomba adu kecepatan (baris 13); (f) Epanolepsis, fenomena data 3, tepatnya baris 3

dan 4 dapat dikolompokkan sebagai epanolepsis, yakni pengulangan yang berwujud kata terakhir dari baris, klausa atau kalimat, mengulang kalimat pertama. Kata “keputusan” pada kalimat: Tak ada **keputusan** mudah di masa pandemi (baris 1), memiliki kesamaan makna/ bersinonim dengan kata “opsi” pada kalimat: Niscaya selalu ada resiko pada setiap **opsi** (2); (g) Repetisi, repetisi yang terdapat pada data 3 adalah perulangan fonem pada akhir kalimat (memiliki rima/sajak “aa”), setiap baris pada data tersebut memiliki pasangan, yakni baris ganjil dan genap (misalnya baris 1 dan 2, 3 dan 4, dst.)

Deskripsi Data 4

Berbelit Urus Corona (Mata Najwa Edisi: Rabu, 8 April 2020)

Virus corona bergerak dengan luar biasa cepat (1)
Tak ada negara yang sejak awal sudah punya kiat (2)
Namun banyak yang akhirnya lugas mengambil sikap (3)
Dengan cepat belajar dan bekerja dengan sigap (4)
Kekagetan di awal dibayar lunas dengan kecepatan (5)
Dalam melandaikan kurva pertambahan korban (6)
Sederhanakan administrasi dan berbelit birokrasi (7)
Jika tidak ingin melihat kita dilibas oleh pandemi (8)
Optimisme hanya berguna bersama logika (9)
Bukan asa semu yang justru melumerkan waspada (10)
Kebijakan mesti diambil dengan pijakan ilmu (11)
Bersama timbunan data-data yang memang bermutu (12)
Yang harusnya dikendalikan adalah virus dan bukan data (13)
Karena nyawa setiap warga bukan sekedar statistika (14)

Pembahasan Data 4

Gaya bahasa yang digunakan pada Data 4 adalah: (a) Paradoks, yakni: **Tak** ada negara yang sejak awal **sudah** punya kiat (baris 2); (b) Metafora, yakni: Namun banyak yang akhirnya lugas **mengambil sikap** (baris 3), **Kekagetan** di awal **dibayar lunas** dengan kecepatan (baris 5),

Kebijakan mesti diambil dengan **pijakan ilmu** (baris 11); (c) Personifikasi, yakni: Sederhanakan administrasi dan **berbelit birokrasi** (baris 7), Jika tidak ingin melihat **kita dilibas oleh pandemi** (8); (d) Hiperbola, yakni: Jika tidak ingin melihat kita **dilibas** oleh pandemi (8), Bersama **timbunan data-data** yang memang bermutu (baris 12); (e) Sinisme, yakni: Bukan asa semu yang justru melumerkan waspada (baris 10), Bersama **timbunan data-data** yang memang bermutu (baris 12), Yang harusnya dikendalikan adalah virus dan bukan data (baris 13), Karena nyawa setiap warga bukan sekedar statistika (baris 14); (f) Repetisi, repetisi yang terdapat pada data 4 adalah perulangan fonem pada akhir kalimat (memiliki rima/sajak “aa”), setiap baris pada data tersebut memiliki pasangan, yakni baris ganjil dan genap (misalnya baris 1 dan 2, 3 dan 4, dst.)

Deskripsi Data 5

Setop Stigma Corona (Mata Najwa Edisi: Rabu, 15 April 2020)

Dari cemas dan tidak tahu yang kadung mendalam (1)

Dari sanalah stigma menjalar diam-diam (2)

Stigma adalah ancaman serius untuk kemanusiaan (3)

Mengikis kebersamaan di tengah pandemi yang mengerikan (4)

Rantai penyebaran corona tak bisa diputus sendirian (5)

Semua orang mau tidak mau harus dilibatkan (6)

Kini kita justru sedang membutuhkan tenggang rasa (7)

Bahu membahu menopang mereka yang tidak berdaya (8)

Agar yang mengisolasi diri bisa bertahan di rumah (9)

Agar yang sehat tidak terpaksa pergi mencari remah (10)

Yang harus dikikis adalah egosime dan rasa cemas (11)

Yang seharusnya diperkuat adalah solidaritas (12)

Selain jaga diri dan jaga jarak (13)

Jaga sesama harus diperbanyak agar virus tidak makin meruyak (14)

Pembahasan Data 5

Gaya bahasa yang digunakan pada Data 5 adalah:

(a) Personifikasi, yakni: Dari sanalah **stigma**

menjalar diam-diam (baris 2), **Stigma adalah ancaman** serius untuk kemanusiaan (baris 3); (b) Anafora, perulangan kata pertama kalimat pertama menjadi kata pertama kalimat berikutnya, yakni kalimat: Dari sanalah **stigma** menjalar diam-diam (baris 2) dan kalimat: **Stigma** adalah ancaman serius untuk kemanusiaan (baris 3), yakni kata pertama kalimat: **Agar** yang mengisolasi diri bisa bertahan di rumah (baris 9) dan kata pertama kalimat: **Agar** yang sehat tidak terpaksa pergi mencari remah (baris 10), kata pertama kalimat: **Yang** harus dikikis adalah egosime dan rasa cemas (baris 11) dan kata pertama kalimat: **Yang** seharusnya diperkuat adalah solidaritas (baris 12), kalimat: Selain **jaga** diri dan jaga jarak (baris13) dan kalimat: **Jaga** sesama harus diperbanyak agar virus tidak makin meruyak (14); (c) Metafora, yakni: **Mengikis kebersamaan** di tengah pandemi yang mengerikan (baris 4), **Rantai penyebaran** corona tak bisa diputus sendirian (baris 5), **Bahu membahu** menopang mereka yang tidak berdaya (baris 8); (d) Hiperbola, yakni: Mengikis kebersamaan di tengah **pandemi yang mengerikan** (baris 4), Jaga sesama harus diperbanyak agar virus tidak **makin meruyak** (baris 14); (e) Sinisme, yakni: Rantai penyebaran corona tak bisa diputus sendirian (baris 5), Yang harus dikikis adalah egosime dan rasa cemas (baris 11); (f) Antitesis, yakni: Semua orang mau tidak mau harus dilibatkan (baris 6); (g) Sarkasme, yakni: Agar yang sehat tidak **terpaksa pergi mencari remah** (baris 10); (h) Repetisi, repetisi yang terdapat pada data 5 adalah perulangan fonem pada akhir kalimat (memiliki rima/sajak “aa”), setiap baris pada data tersebut memiliki pasangan, yakni baris ganjil dan genap (misalnya baris 1 dan 2, 3 dan 4, dst.), selain itu juga terdapat jenis repetisi berupa perulangan kata yang dianggap penting, yakni: Selain **jaga** diri dan **jaga** jarak (baris13).

Deskripsi Data 6

Jokowi diuji Pandemi (Mata Najwa Edisi Rabu, 22 April 2020)

Pandemi adalah badai yang sangat tidak biasa (1)
Kapal bisa oleng jika juru mudi tidak seksama (2)

Di bawah kompas yang dikendalikan sang nahkoda (3)

Semua awak kapal hendaknya solid dalam bekerja (4)
Fokus menyelamatkan kapal dari amuk gelombang (5)
Bukan malah berselisih dalam bimbang (6)
Dengan mengoptimalkan sumber data yang dimiliki (7)
Cermat dalam prioritas yang dibutuhkan saat ini (8)
Antara perintah dan imbauan perlu jelas disampaikan (9)
Agar segenap penumpang tak dilamun rasa gamang (10)
Jangan alergi dengan kecemasan bahkan kritikan (11)
Semua hanya ingin selamat saat menempuh ujian (12)
Percayalah naluri bahu membahu itu masih ada (13)
Sesama warga punya modal sosial yang berharga (14)
Tak ada pandemi yang musykil dikalahkan oleh bangsa (15)
Bersama-sama kita songsong segala yang akan tiba (16)

Pembahasan Data 6

Gaya bahasa yang digunakan pada data 6 adalah: (a) Asosiasi, yakni: **Pandemi adalah badai** yang sangat tidak biasa (baris 1); (b) Metafora, yakni: **Kapal** bisa oleng jika **juru mudi** tidak seksama (baris 2), Di bawah **kompas** yang dikendalikan **sang nahkoda** (baris 3), Semua **awak kapal** hendaknya solid dalam bekerja (baris 4), Fokus menyelamatkan **kapal** dari **amuk gelombang** (baris 5), Agar segenap penumpang tak dilamun rasa gamang (baris 10), Semua hanya ingin **selamat** saat **menempuh ujian** (baris 12); (c) Sinisme, yakni: Bukan malah berselisih dalam bimbang (baris 6), Jangan alergi dengan kecemasan bahkan kritikan (baris 11), eufemismus, yakni: Tak ada pandemi yang **musykil** dikalahkan oleh bangsa (baris 15), musykil/muskil=sulit/pelik; (d) Hiperbola, yakni: **Jangan alergi** dengan kecemasan bahkan kritikan (baris 11), Bersama-sama kita **songsong** segala yang akan tiba (16); (e) Repetisi, repetisi yang terdapat pada data 6 adalah perulangan fonem pada akhir kalimat (memiliki rima/sajak "aa"), setiap baris pada data tersebut memiliki pasangan, yakni baris ganjil dan genap (misalnya

baris 1 dan 2, 3 dan 4, dst., kecuali baris 9 dan 10 tidak memiliki rima).

Deskripsi Data 7

Utak-Atik Mudik (Mata Najwa Edisi: Rabu, 29 April 2020)

Karena kota besar adalah episentrum pandemi (1)
Sangatlah penting langkah-langkah untuk mencegah migrasi (2)
Sekali bergerak meninggalkan masing-masing kediaman (3)
Resiko dibayang-bayangi virus jelas tak terhindarkan (4)
Tidak mudah menahan migrasi menjelang lebaran (5)
Bertemu kerabat di hari fitri kadung jadi kebiasaan (6)
Apalagi mereka yang bermasalah dengan pekerjaan (7)
Sungguh berat bertahan di kota tanpa pemasukan (8)
Mudik tak mudah dihentikan lewat semata kebijakan (9)
Pandemi membuat banyak orang sulit untuk bertahan (10)
Di manapun kita berada di kota ataupun di desa (11)
Cobalah bertahan sekuatnya dengan bersama saling menjaga (12)
Yang bergejala silakan sadar diri (13)
Yang tiba dari kota segera mengisolasi (14)
Yang berkelebihan tolong berbagi (15)
Pada akhirnya kita memang harus saling menguatkan (16)
Itulah satu-satunya pegangan di tengah ketidakpastian (17)

Pembahasan Data 7

Gaya bahasa yang digunakan pada data 7 adalah: (a) Personifikasi, yakni: Resiko **dibayang-bayangi virus** jelas tak terhindarkan (baris 4); (b) Anafora, perulangan kata pertama pada kalimat pertama menjadi kata pertama pada kalimat setelahnya terjadi pada tiga kalimat, yakni: **Yang** bergejala silakan sadar diri (baris 13), **Yang** tiba dari kota segera mengisolasi (baris 14), dan **Yang** berkelebihan tolong berbagi (baris 15); (c) Paradoks, yakni: Itulah satu-satunya **pegangan di tengah ketidakpastian** (baris 17); (d) Hiperbola, yakni: Itulah **satu-satunya pegangan** di tengah ketidakpastian

(baris 17); (e) Repetisi, repetisi yang terdapat pada data 7 adalah perulangan fonem pada akhir kalimat (memiliki rima/sajak “aa”), setiap baris pada data tersebut memiliki pasangan, yakni

baris ganjil dan genap (misalnya baris 1 dan 2, 3 dan 4, dst., kecuali baris 13, perulangan fonem akhir kalimatnya terjadi dua kali pada kalimat setelahnya, yakni pada baris 14 dan 15).

IV CONCLUSION


Gelar wicara “Mata Najwa” menggunakan bahasa yang sangat menarik. beragam gaya bahasa digunakan oleh pemandu acara dalam menghidupkan diskusi atau pembicaraan. penggunaan gaya bahasa paling banyak ditemukan pada segmen akhir, yakni pernyataan penutup. Bagian ini berisi rangkuman atau simpulan dari perbincangan yang secara akumulatif berlangsung atau ditayangkan selama dua jam. Selain simpulan atau rangkuman, pernyataan penutup ini juga dapat dikategorikan sebagai pesan penting dari tema yang diangkat dalam sebuah episode. Pernyataan penutup ini disampaikan layaknya puisi/ sajak. bahasanya sarat makna dengan gaya bahasa yang beragam dan mempehatikan rima.

Gaya bahasa yang ditemukan dalam pernyataan penutup Najwa Shihab pada gelar wicara “Mata Najwa” di *Trans 7* adalah hiperbola, personifikasi, metafora, sinekdok (totem pro parte), asosiasi, eufemismus, anafora, epanolepsis, epizeusis, sinisme, innuendo, sarkasme, paradoks, antitesis, dan repetisi. Repetisi adalah gaya bahasa yang paling dominan ditemukan pada penelitian ini (pada semua data). Repetisi yang dimaksud adalah berupa perulangan fonem pada akhir kalimat (memiliki rima/sajak “aa”). Setiap baris pada data tersebut memiliki pasangan, yakni baris ganjil dan genap (misalnya baris 1 dan 2, 3 dan 4, dst).

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A MOTIVATOR'S ACT OF PERSUASION ON DYNAMIC CHARACTERS IN *LES MISERABLES* NOVEL'S VICTOR HUGO

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Abstract

The problem in this analysis is the motivator character from the story that he can change a lot of people around him. This motivator has brought the most of characters in the novel to become the better person. Not only have the people who love and respect him, but he also changed the people that hate him through his act of persuasion. In this study, the researcher applies the psychological analysis and genetic structuralism, it has a role to explain literary work as structure base on the elements that formed them, which are society and social life.

The motivator has changed his character because the kindness of Bishop Myriel, Fantine has changed her character because the evil of Thénardier couples. Meanwhile, the other three characters, Javert, Cosette, and Marius, all of them have changed because the actions of Motivator through the act of persuasion. There are a lot of way to persuade others, and Motivators' act of persuasion proves to be successful on this novel.

Keywords: Motivator, Persuasion, Dynamic Characters

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I INTRODUCTION

This study which entitled "A Motivator's Act of Persuasion on Dynamic Characters in *Les Miserables* Novel's Victor Hugo" focus on Motivator, who becomes a force for good in the world but cannot escape his criminal past and he is become a motivator for the other person in his life. In this novel, Most of the main characters have changed themselves as the story progresses, such changing characters are called dynamic characters. From these characters, the change happens because the result of other characters' actions,

The reason for choosing this novel as a research material is because Humans always change, it can be seen from the story in Victor Hugo's novel, *Les Misérables*, or translated as the miserable people. Most of the main characters have changed themselves as the story progresses, such as Motivator Motivator, Javert, Cosette, Marius, dan Fantine, such changing characters are called dynamic characters. From these characters, the change happens because the result of other characters' actions, Motivator has changed his character because the kindness of

Bishop Myriel, Fantine has changed her character because the evil of Thénardier couples. Meanwhile, the other three characters, Javert, Cosette, and Marius, all of them have changed because the actions of Motivator through the act of persuasion.

In the analysis of a motivator's act of persuasion on dynamic characters in Les Miserables novel's victor hugo, three main characters becomes the focus of this study, they are Javert, Cosette, and Marius. The reason to choose the title of A Motivator's Act of Persuasion is based on the writer's interest on how this character can change a lot of people around him. Motivator has brought the most of characters in the novel to become the better person. Not only have the people who love and respect him, Motivator also changed the people that hate him through his act of persuasion. Among all of the characters around Motivator, there are three characters that can represent best on Motivator's act of persuasion, Javert, Cosette, and Marius.

The first character, Javert has changed from the person who hates him and wants to arrest him to become doubtful and even letting him go, Motivator changes him through the act of forgiveness by saving him from the execution. It can be seen from this quotation: "To owe life to a malefactor . . . to be, in spite of himself, on a level with a fugitive from justice . . . to betray society in order to be true to his own conscience; that all these absurdities . . . should accumulate on himself, this is what prostrated him." The second character, Cosette changes from hating him because Motivator forbids her love to Marius to loving him sincerely because she knows that her father only does the best for her through the act of persuasion on advice of love. It can be seen from this quotation: "You can give without loving, but you can never love without giving. The great acts of love are done by those who are habitually performing small acts of kindness. We pardon to the extent that we love. Love knows that even when you are alone, you will never be lonely again, and great happiness of life is the conviction that we are loved. Loved for ourselves, and even loved in spite of ourselves." The last character Marius changes from hating him because of his love to Cosette and becoming respect to him because Motivator's act of persuasion by exposing truth about his past and

also from saving him on fatal wound of political uprising

A. Literature Review

1. Psychological Theory

In psychology term, Daiches (1990:344) defines the psychology of literature in his book *Critical Approaches to Literature* as "psychology, therefore, comes into literary criticism in several ways. It can help to explain in the creative process in general, it can provide a means of illuminating a writer's work with reference to his life and vice versa, and it can help to elucidate the true meaning of a given text." From this quotation, Daiches emphasizes that the author and his work cannot be separated as they are related to each other. The life that is described through a literary work is presented. In the text which is a reflection of the characters' psychological behavior in life.

2. Psychodynamic Theory by Sigmund Freud

Freud proposed that the human psyche is comprised of three competing entities: the id, ego and super ego. The id drives impulsive desires, whilst the ego tempers such desires with the external realities of potentially being punished for behaving irrationally. The super ego is aware of a person's actions on others, and is responsible for feelings of guilt and regret. More controversially, Freud proposed that males suffer from an Oedipus complex - a desire for their mother which results in a resentment of their father. Similarly, he believed that females desire their fathers, as part of an Electra complex.

The psychodynamic approach also regards human behavior as being motivated by a desire to 'save face' - to preserve one's self esteem and sense of worth. Thoughts threatening to the ego are confronted with the deployment of defense mechanisms, which include repression, sublimation and the transference of feelings from one person to another.

3. Hierarchy of Needs by Abraham Maslow

Abraham Maslow (1943) developed a Hierarchy of Needs, describing the motivations that drive each of us. These range from survival needs, such as the desire for food, up to a need to achieve and reach one's potential. Maslow

termed such goals self-actualizing needs, and claimed that our behavior is driven by these needs. Obstacles hindered a person's desire to

achieve such goals can lead to them suffering (Maslow, 1943:370-396).

II RESEARCH METHODS

This writing is classified into qualitative research, it is the research that focuses on obtaining data through analyzing the subject, in this case the novel *Les Miserables*. This research is not only about "what" the characters think but also "why" the characters think so. Creswell (1998:41) says that:

"One undertakes qualitative research in a natural setting where the researcher was an instrument of data collection who gathers words or pictures, analyzed them inductively, focuses on the meaning of participants, and describes a process that was expressive and persuasive in language."

Qualitative research involves studying a small number of individuals or sites, it was conducted in a natural setting, it was focused on participant perspectives, it had the researcher as the primary instrument for data collection, it uses multiple methods of data collection in the form of words or pictures, it involves extended firsthand engagement, it focuses on the centrality of meaning for participants deals with dynamic systems, it deals with wholeness and complexity

and assumes that change was constant, it was subjective, and it uses an emergent design

The data concern with the way of the writer to conduct the data. This research uses genetic structuralism, it looks the external factor of the literature that conveys the internal element of literary work such the actions of the main character, such as characters and author. Pradopo in *Metodologi Penelitian Sastra* (2001: 54) state that "Peneliti bertugas menjelaskan karya sastra sebagai sebuah struktur berdasarkan unsur-unsur yang membentuknya, seperti masyarakat dan kehidupan sosial." "The researcher has a role to explain literary work as structure base on the elements that formed them, which are society and social life (translated by writer)." From the explanation, structural method has two functions which explain the internal factor of literature and show the relation of this internal factor with the external factor such as sociology. In the procedure of analyzing the data, the primary data is taken from novel itself, the writer tries to analyze it by using the information based on the novel itself.

III RESULTS AND DISCUSSION

Motivator's act of persuasion has changed the dynamic characters of Javert, Cosette, and Marius. Javert changes his perspective about Motivator from the person that he hates into the person that he respects, Cosette's character has been changed from the cold and weak girl into the warm and strong woman, while Marius's character has been changed from the supposedly cynical person into the forgivable person. All of these changes has been caused by the act of persuasion through kindness of Motivator in his redemption.

1. Act of Persuasion on Javert the Police

Javert characters has changed on his perspective about Motivator from the person that he hates into the person that he respects, this

change has been caused by the act of persuasion through kindness of Motivator in his redemption. This character is a meticulous man, who is driven by his passion to fulfill his duty. His actions are full of both confidence and conviction, and he is quite sure of himself in general.

Javert, being one who could only see in black or white, found it impossible that a man like Motivator, who had been an ex-convict, could have possibly bettered himself. In Javert's mind, any path he took would have been wrong, due to his now-shattered world views, and growing admiration for Motivator. He knew that to set Motivator free would be to release a felon, yet to arrest him would be to arrest a good man. This inner derailment, and utter inability to choose a side, forces Javert to choose the only

path he sees before him- suicide. He dies by throwing himself into the raging waters of the Seine from off of a parapet. Soon after, his body is found and recovered from the water, then is disposed of.

Javert's black and white world view is prominent throughout the whole book, yet it is most blatant in the chapter Javert's Derailment. To see the world in two ways, black or white, meant that there was always a choice which was good, and a choice which was bad. It meant, also, that either a man was good, or a man was bad. This was what led Javert to be so confident to the point of recklessness. In the end, his inability to be able to see grey, or accept that man could change, and not every answer was wholly right nor wholly wrong, led to his downfall.

To owe his life to a malefactor, to accept that debt and to repay it; to be, in spite of himself, on a level with a fugitive from justice, and to repay his service with another service; to allow it to be said to him, "Go," and to say to the latter in his turn: "Be free"; to sacrifice to personal motives duty, that general obligation, and to be conscious, in those personal motives, of something that was also general, and, perchance, superior, to betray society in order to remain true to his conscience; that all these absurdities should be realized and should accumulate upon him,—this was what overwhelmed him (1059).

This passage from Book Four of "Motivator" describes Javert's state of mind before he commits suicide. The readers see the extent to which Motivator's mercy and compassion shatter Javert's way of life. Torn between his inflexible enforcement of the letter of the law and his personal debt to Motivator, Javert becomes profoundly confused. While Javert's response is not particularly emotional, Motivator's unconditional love for his fellow human completely disarms the stern Javert and makes it impossible for him to continue his duty with honor. Javert struggles to understand how a straightforward, literal interpretation of the law can be at odds with the spirit of the law. Seeing no alternative, he resolves his inner crisis by committing suicide.

Victor Hugo describes Javert's cold heart by saying, Reflection was something to which he

was unused, and he found it singularly painful. Even with Fantine, who admits she had done wrong with hitting a man as self-defense, mercy did not even cross Javert's mind. Because Fantine is a prostitute, Hugo emphasizes that it is still a crime to Javert. Victor Hugo wants the reader to understand that unlike Motivator, who has compassion for Fantine, Javert has a hardened heart. When speaking to Motivator about forgiveness, Javert says, "In fact, your kindness to others has only served to increase my anger toward you. Your kindness is what I see as a false kindness - the kind that disrupts society" (1072). Javert is baffled why Motivator would even consider forgiving someone who does not deserve it, especially when he is the one being forgiven.

One significant example is when Motivator is living as a mayor and forgives Javert instead of punishing him for accusing him of being a criminal. Hugo also wishes the reader to see the importance of Javert's views when Motivator does not kill Javert in the barricades. Javert assures Motivator that he will continue to seek him out and believes Motivator's choice of letting him go to be poor judgment.

One thing had amazed him,—this was that Jean Valjean should have done him a favor, and one thing petrified him,—that he, Javert, should have done Jean Valjean a favor.

Where did he stand? He sought to comprehend his position, and could no longer find his bearings.

What was he to do now? To deliver up Jean Valjean was bad; to leave Jean Valjean at liberty was bad. In the first case, the man of authority fell lower than the man of the galleys, in the second, a convict rose above the law, and set his foot upon it. In both cases, dishonor for him, Javert. There was disgrace in any resolution at which he might arrive. Destiny has some extremities which rise perpendicularly from the impossible, and beyond which life is no longer anything but a precipice. Javert had reached one of those extremities. (1059)

Victor Hugo wants the reader to see that Javert is torn between breaking the law and not being proper when he captures Motivator. Javert is suddenly reminded that Motivator saves his

life from the revolutionaries and realizes he is indebted to Motivator.

Jean Valjean disconcerted him. All the axioms which had served him as points of support all his life long, had crumbled away in the presence of this man. Jean Valjean's generosity towards him, Javert, crushed him. Other facts which he now recalled, and which he had formerly treated as lies and folly, now recurred to him as realities. M. Madeleine reappeared behind Jean Valjean, and the two figures were superposed in such fashion that they now formed but one, which was venerable. Javert felt that something terrible was penetrating his soul—admiration for a convict. Respect for a galley-slave—is that a possible thing? He shuddered at it, yet could not escape from it. In vain did he struggle, he was reduced to confess, in his inmost heart, the sublimity of that wretch. This was odious.

A benevolent malefactor, merciful, gentle, helpful, clement, a convict, returning good for evil, giving back pardon for hatred, preferring pity to vengeance, preferring to ruin himself rather than to ruin his enemy, saving him who had smitten him, kneeling on the heights of virtue, more nearly akin to an angel than to a man. Javert was constrained to admit to himself that this monster existed. (1060)

Victor Hugo shows Javert's struggle by writing that "It would be bad to arrest Motivator, bad also to let him go". Javert decides to break the law and settles his debt with Motivator by setting him free. "For the first time he had accepted a kindness, and he had repaid it with a kindness". Even though Jim Reimann suggests that Javert understands Motivator's reasoning, Isabel Roche, author of *Character and Meaning in the Novels of Victor Hugo* and specializes in French nineteenth-century novels, suggests otherwise. Roche states, "Thus unable to make any kind of sense out of the new system in which he has unwittingly engaged himself through his reciprocation of Motivator Motivator's act, he makes the only choice available to him and removes himself from the system altogether" (201).

2. Act of Persuasion on Cosette the Daughter

Cosette's character has been changed from the cold and weak girl into the warm and strong woman, this change has been caused by the act of persuasion through kindness of Motivator in his redemption. Cosette is the main protagonist in the novel *Les Misérables* by Victor Hugo. She is the illegitimate daughter of Fantine and Félix Tholomyès. Her birth name is Euphrasie but she is referred to throughout her life as "Cosette." As a small child, she is left with the Thénardiens and their children, who horribly abuse her while indulging their own young daughters, Éponine and Azelma. On Christmas of 1823, Cosette is adopted and saved by Motivator. Later she grows into a beautiful young girl and marries Marius Pontmercy near the end of the story.

Les Misérables by Victor Hugo is a renowned French classic of the nineteenth century which follows the life and times of Motivator and the fascinating cast of characters with whom he interacts. Though a riveting story that is both heart-rending and eye-opening, the purpose of the novel stretches far beyond the narration of an escaped convict's adventures: It is a study in human misery and an account of the desperation that led the impoverished citizens of France to revolt against an oppressive government. History and philosophy are woven into the chapters as the reader becomes more and more immersed in the heartache-filled world of the lower class, and with each passing volume, the themes Hugo presents become clearer and more poignant. Specifically, the author uses the characters Motivator, Fantine and her daughter Cosette in this work to enlighten readers of the struggles faced by men, women and children living in poverty during the years leading up to the French Revolution.

When he thought on these things, all that was within him was lost in amazement before this mystery of sublimity.

In these meditations, his pride vanished. He scrutinized his own heart in all manner of ways; he felt his pettiness, and many a time he wept. All that had entered into his life for the last six months had led him back towards the Bishop's holy injunctions; Cosette through love, the convent through humility. (475)

Through the character Motivator, Hugo shows the consequences suffered by a man unable to provide for his family in this time

period. From dawn until dusk, Motivator worked tirelessly as a pruner in order to support a meager lifestyle for his widowed sister and her children. Unfortunately, conditions steadily worsened within the household after the sole breadwinner found himself without work in the winter months. The man was left with no choice left but to procure food through stealing. He was caught, and sentenced to five years in the galleys, but five failed attempts at escape ultimately cost him fourteen more. It says in the text, "This penalty... had ended in becoming a crime of society against the individual, a crime which was being committed afresh every day, a crime which had lasted nineteen years." Sadly, this vicious cycle was all too common among poverty-stricken men in the days before the French Revolution. Those without work resorted to crime to meet the basic needs of their family, were arrested, unfairly punished, and when finally let out, doomed to be haunted forever by their past conviction. One analyst described the process as, "a corrupt criminal justice system which fails to discipline true criminals while converting essentially good people into hardened criminals". While men endured all of the above and more in *Les Misérables*, the novel also illustrates trials of an entirely different nature dealt with by women of the same social class.

It was quite natural that Cosette should think herself Jean Valjean's daughter. Moreover, as she knew nothing, she could say nothing, and then, she would not have said anything in any case. As we have just observed, nothing trains children to silence like unhappiness. Cosette had suffered so much, that she feared everything, even to speak or to breathe. A single word had so often brought down an avalanche upon her. She had hardly begun to regain her confidence since she had been with Jean Valjean. She speedily became accustomed to the convent. Only she regretted Catherine, but she dared not say so. Once, however, she did say to Jean Valjean: "Father, if I had known, I would have brought her away with me." (470)

In narrating the troubled stories of Motivator, Fantine, and Cosette, Victor Hugo leads us to see the desperate plight of the needy that ultimately led to the Revolution. Scores of

men were given overly harsh, ruinous sentences for crimes committed so that their families could eat, and many women were faced with seemingly impossible family situations and suffered at the workplace because of it. Meanwhile, children went completely unprotected from the wrath of cruel adults. The following quote from the first volume, in which Motivator agonizes over the many injustices that have been served to him and his peers, is representative of the call to action that Hugo incites in writing his masterpiece, *Les Misérables*: "He asked himself whether it was not outrageous for society to treat thus precisely those of its members who were the least well endowed in the division of goods made by chance, and consequently the most deserving of consideration." (49)

3. Act of Persuasion on Marius Pontmercy the Rebel

Marius's character has been changed from the supposedly cynical person into the forgivable person, this change has been caused by the act of persuasion through kindness of Motivator in his redemption.

After the wedding, Motivator visits Marius and tells him his past. Marius, who had had a shaky relationship with Motivator before the wedding, but had accepted him as a father afterward, is horrified. Shocked, Marius and Motivator agree that it would be best if Motivator never sees Cosette again. Motivator wishes not to be permanently separated from Cosette, so Marius grants him one visit per evening.

Marius starts to think of Motivator as a criminal, and slowly pushes Motivator out of Cosette's life, with her best interests at heart. A few weeks later, a disguised Thénardier visits the "Baron Gillenormand" (Marius), attempting to blackmail Motivator. Marius sees through the disguise and asks what Thénardier wants. Thénardier tells Marius the proof about Motivator that he had earned all his money honestly (albeit under an assumed name) and that Javert committed suicide, Motivator didn't kill Javert.

Marius and Cosette rush to reconcile with Motivator. They arrive at Motivator's and apologize just a few minutes before Motivator says he forgives them, then dies.

I am on the verge of departure, my children. Love each other well and always. There is nothing else but that in the world: love for each other. You will think sometimes of the poor old man who died here. Oh my Cosette, it is not my fault, indeed, that I have not seen thee all this time, it cut me to the heart; I went as far as the corner of the street, I must have produced a queer effect on the people who saw me pass, I was like a madman, I once went out without my hat. I no longer see clearly, my children, I had still other things to say, but never mind. Think a little of me. Come still nearer. I die happy. Give me your dear and well-beloved heads, so that I may lay my hands upon them."

Cosette and Marius fell on their knees, in despair, suffocating with tears, each beneath one of Jean Valjean's hands. Those august hands no longer moved.

He had fallen backwards, the light of the candles illuminated him.

His white face looked up to heaven, he allowed Cosette and Marius to cover his hands with kisses.

He was dead. (1172)

This passage, from Book Nine of "Motivator" brings Motivator's personal journey full circle and compares him to his inspiration, Myriel, the bishop of Digne. The light that falls on Motivator's face is reminiscent of the scene early in the novel in which Motivator steals Myriel's silver. There, we see the bishop's face surrounded by light as he lies in the bed, just as we see light on Motivator's face here. The brilliant moonlight of the earlier scene symbolizes Myriel's goodness and God's love of him.

Cosette, stifling with emotion, fell upon Jean Valjean's breast.

"Father!" said she.

Jean Valjean, overcome, stammered:

"Cosette! she! you! Madame! it is thou! Ah! my God!"

And, pressed close in Cosette's arms, he exclaimed:

"It is thou! thou art here! Thou dost pardon me then!"

Marius, lowering his eyelids, in order to keep his tears from flowing, took a step

forward and murmured between lips convulsively contracted to repress his sobs:

"My father!"

"And you also, you pardon me!" Jean Valjean said to him.

Marius could find no words, and Jean Valjean added:

"Thanks." (1164)

Here we infer that the same is true of Motivator. The mention of the candlesticks is a reminder of Motivator's promise to Myriel to become a better man. The candlesticks are the same ones Myriel gives Motivator so many years earlier, and the light they cast affirms that Motivator's criminal past has been redeemed by his virtuous acts.

Cosette asked nothing more, since she had but one need on earth, Marius.

Let us also say that, on their side, Cosette and Marius had also been absent. They had been to Vernon. Marius had taken Cosette to his father's grave.

Marius gradually won Cosette away from Jean Valjean. Cosette allowed it.

Moreover that which is called, far too harshly in certain cases, the ingratitude of children, is not always a thing so deserving of reproach as it is supposed. It is the ingratitude of nature. Nature, as we have elsewhere said, "looks before her." Nature divides living beings into those who are arriving and those who are departing. Those who are departing are turned towards the shadows, those who are arriving towards the light. Hence a gulf which is fatal on the part of the old, and involuntary on the part of the young. This breach, at first insensible, increases slowly, like all separations of branches. The boughs, without becoming detached from the trunk, grow away from it. It is no fault of theirs. Youth goes where there is joy, festivals, vivid lights, love. Old age goes towards the end. They do not lose sight of each other, but there is no longer a close connection. Young people feel the cooling off of life; old people, that of the tomb. Let us not blame these poor children. (1144)

Motivator dies a happy death, knowing that he has become a loving, compassionate man. His transcendence stems from his ability to care

for other human beings, an ability we see when he refers to Cosette and Marius as his “children” just before this passage. In addition to highlighting Motivator’s kindness, his use of the word “children” also implies that his legacy of love and compassion has been passed on to Marius and Cosette.

4. Act of Persuasion on Fantine the Prostitute

The motivator, Jean Valjean, also change the character of Fantine from prostitution through the kindness that he shows toward her and her daughter Cosette. The motivator persuasion has succeed to bring the change of thought from Fantine to quit her job as prostitute in order to become a better mother for her daughter.

Hugo’s portrayal of Fantine’s mistreatment distinguishes the honest, hardworking poor from the parasitic opportunism of the working-class Thénardiens. By juxtaposing Fantine with the Thénardiens, Hugo suggests that poverty does not necessarily equal indecency. In doing so, he condemns a system that allows the indecent poor to survive even as it crushes the honest and needy.

Cosette, the moment has come to tell thee the name of thy mother. She was called Fantine. Remember that name—Fantine. Kneel whenever thou utterest it. She suffered much. She loved thee dearly. She had as much unhappiness as thou hast had happiness. (1172)

Fantine is like the counter-story to Valjean. They both break society's rules in order to survive, he steals some bread, she has a love affair, and, instead of getting help back on their feet, they're punished all out of proportion to the offense. Valjean manages to overcome his lapse, but only by taking on a new identity. Fantine, who has a kid as physical proof of her sin, is out of luck. One mistake, and she's doomed forever, even though she works hard and tries to become respectable again.

5. Act of Persuasion on Bishop Myriel the Saviour

In the beginning of the story, Bishop Myriel saves Jean, however, during his guidance, it is Bishop Myriel that in turn feels change into a better person than before, especially the feeling

of loneliness in his heart. Bishop Myriel is a kindly old priest promoted to bishop after a chance encounter with Napoleon. After Motivator steals some silver from him, he saves Motivator from being arrested and inspires Motivator to change his ways.

We can learn a lot from Myriel's attitude toward the world, which basically boils down to this: we can't judge people or things too harshly because we can never be that certain about anything outside ourselves.

Jean Valjean was like a man on the point of fainting.

The Bishop drew near to him, and said in a low voice:—

“Do not forget, never forget, that you have promised to use this money in becoming an honest man.”

Jean Valjean, who had no recollection of ever having promised anything, remained speechless. The Bishop had emphasized the words when he uttered them. He resumed with solemnity:—

“Jean Valjean, my brother, you no longer belong to evil, but to good. It is your soul that I buy from you; I withdraw it from black thoughts and the spirit of perdition, and I give it to God.” (103)

The readers should always acknowledge our own uncertainty and give others the benefit of the doubt. This is exactly what Myriel does with Jean Valjean. Instead of punishing Valjean for robbing him, Myriel sees an opportunity to change Valjean's life by letting him go. The last thing he tells the guy is, "Do not forget, do not ever forget, that you have promised me to use the money to make yourself an honest man". It's this kind of unwavering kindness that completely transforms the life of Jean Valjean, and many of Victor Hugo's readers' as well.

6. Act of Persuasion on Éponine the Maiden in Love

Éponine (the Jondrette girl) is The Thénardiens' elder daughter. Her life is not directly changed from the character of Jean. Rather, Jean changes the character of Marius, and in turn Marius’s character changes Eponine into a better person.

"In a much different way [from Fantine], Eponine's devotion to Marius saves her from

reiterating the sins of her parents. Her love redeems her, as Valjean and Fantine are redeemed by their love for Cosette."

George Saintsbury argued that Éponine is the most interesting character in the novel, but that Hugo, like Marius, did not take enough notice of her: The gamin Gavroche puts in a strong plea for mercy, and his sister Eponine, if

Hugo had chosen to take more trouble with her, might have been a great, and is actually the most interesting, character. But Cosette, the cosseted Cosette, Hugo did not know our word or he would have seen the danger, is merely a pretty and rather selfish little doll, and her precious lover Marius is almost ineffable.

IV CONCLUSION


The finding in this analysis can be seen from the changes that happen as the cause of persuasion from the motivator. The first character, Javert has changed from the person who hates him and wants to arrest him to become doubtful and even letting him go, Motivator changes him through the act of forgiveness by saving him from the execution. The second character, Cosette changes from hating him because Motivator forbids her love

to Marius to loving him sincerely because she knows that her father only does the best for her through the act of persuasion on advice of love. The last character Marius changes from hating him because of his love to Cosette and becoming respect to him because Motivator's act of persuasion by exposing truth about his past and also from saving him on fatal wound of political uprising.

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LINGUISTIK DAN PENGAJARAN BAHASA

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Abstract

Penelitian ini bertujuan untuk mendeskripsikan peranan linguistik dalam pengajaran bahasa. Penelitian ini merupakan penelitian deskriptif kualitatif dengan strategi content analysis (menganalisis konten). Penelitian ini tidak terikat oleh tempat penelitian, sebab objek penelitian berupa naskah (teks) transkrip tertulis dalam bentuk artikel dengan telaah pengajaran dan linguistik. Penelitian kualitatif ini merupakan suatu proses penelitian ilmiah yang lebih dimaksudkan untuk mengetahui peran linguistik dalam pengajaran bahasa. Peran linguistik dalam pengajaran bahasa sangat berperan erat karena keduanya tidak dapat dipisahkan karena satu sama lain berkaitan. Linguistik merupakan komponen penting dalam membentuk kualitas bahasa. Kualitas penggunaan bahasa dapat dilihat dari keterampilan penggunaan bahasa. Keterampilan bahasa harus senantiasa dipelajari dan dilatih secara terus-menerus sehingga memberi dampak terhadap kemampuan siswa dalam menerapkan konsep-konsep bahasa yang relevan dalam kehidupan sehari-hari.

Keywords: Linguistik, Pengajaran Bahasa, Keterampilan Bahasa

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I INTRODUCTION

Peran linguistik dalam pembelajaran bahasa secara tidak langsung menentukan sasaran pembelajaran bahasa khususnya pembelajaran bahasa Indonesia. Linguistik dijadikan alat yang penting oleh guru bahasa untuk mendeskripsikan bahasa dan menganalisis bahasa yang tentunya akan membantu proses pembelajaran bahasa Indonesia. Hal ini sejalan dengan Gunawan (2007:12) menyatakan pembelajaran bahasa Indonesia sangat berkaitan dengan linguistik karena linguistik adalah induk dari pembelajaran bahasa. Pembelajaran keterampilan linguistik merupakan kemampuan belajar dan berkomunikasi dengan bahasa, yaitu keterampilan menggunakan bahasa yang sesuai,

selaras, dan serasi dengan faktor-faktor situasi itu.

Pembelajaran bahasa Indonesia merupakan proses pengembangan pengetahuan yang mendalam dan sadar pada siswa untuk digunakan di masyarakat. Pengetahuan bahasa yang diperoleh siswa dalam pembelajaran bahasa Indonesia harus disandarkan pada teori-teori linguistik, sehingga siswa akan mampu memberikan deskripsi yang cermat tentang bahasa dan situasi-situasi penggunaannya.

Dalam pembelajaran linguistik dapat dibagi dalam dua bagian, yaitu linguistik struktural dan linguistik fungsional (Rohmadi, 2016:194). Dalam linguistik struktural,

pembelajaran difokuskan pada fonologi, morfologi, sintaksis, wacana, dan semantik. Kemudian, pembelajaran linguistik fungsional difokuskan pada pembelajaran pragmatik, sosiolinguistik, dialektologi, psikopragmatik, neurolinguistik, geografi dialek, dan berbagai model linguistik terapan lainnya, baik dalam pembelajaran di dalam kelas maupun luar kelas. Implementasi pembelajaran pragmatik dalam pembelajaran bahasa Indonesia tidak dapat terlepas dari proses belajar mengajar di kelas dan luar kelas (Fajrin, R., Andayani, A., & Rohmadi, M., 2016).

Dalam penyampaian pembelajaran linguistik perlu strategi-strategi yang sesuai dengan materi ajar. Hal itu merupakan penentu

optimalisasi keterampilan berbahasa siswa. Strategi penyampaian pembelajaran merupakan komponen cara untuk melaksanakan proses pembelajaran bahasa secara komprehensif. Strategi ini memiliki dua fungsi, yaitu (1) menyampaikan isi pembelajaran kepada siswa, dan (2) menyediakan informasi atau bahan-bahan yang diperlukan siswa untuk menampilkan unjuk kerja. Keempat keterampilan ini memiliki nilai kebermanfaatannya yang sangat tinggi dalam proses pembelajaran bahasa Indonesia.

Menyikapi hal terkait dengan latar belakang masalah yang telah diuraikan penulis atas, maka rumusan masalah yang menjadi pokok dalam penelitian ini adalah Bagaimana peran linguistik dalam pengajaran bahasa?

II RESEARCH METHODS

Penelitian ini merupakan penelitian deskriptif kualitatif dengan strategi *content analysis* (menganalisis konten). Penelitian ini tidak terikat oleh tempat penelitian, sebab objek penelitian berupa naskah (teks) transkrip tertulis dalam bentuk buku dan artikel dengan kajian peran linguistik terhadap pengajaran. Penelitian

kualitatif ini merupakan suatu proses penelitian ilmiah yang lebih dimaksudkan untuk mengetahui peran linguistik dalam pengajaran bahasa. Peran Linguistik dalam pengajaran digambarkan secara menyeluruh dan kompleks yang disajikan, melaporkan pandangan terperinci dari para sumber informasi.

III RESULTS AND DISCUSSION

Yang Diajarkan adalah Bahasa

Dalam beberapa buku pengantar linguistik selalu termuat perihal pembedaan linguistik. Ada dua macam linguistik menurut tujuan kajiannya, yakni linguistik teoretis (*theoretical linguistics*—yang sering dikatai dengan “murni”) dan linguistik terapan (*applied linguistics*). Kajian linguistik teoretis bertujuan, misalnya, mencari kesemestaan bahasa (*Universal Grammar* [UG] ala Chomsky, 1957 dan Greenberg, 1966), menjelaskan fenomena bahasa (bahasa sebagai fakta sosial [de Saussure, 1914]; bahasa sebagai jendela dunia penuturnya [Sapir, 1940]; bahasa sebagai hasil proses mental [Chomsky, 1957]), dan mencari kekerabatan antarbahasa (linguistik diakronis, linguistik sebelum era de Saussure). Sementara itu, linguistik terapan hakikatnya adalah menerapkan hasil-hasil kajian linguistik teoretis untuk dipakai secara praktis dalam kehidupan sehari-hari. Bila linguistik teoretis salah satu sifatnya adalah

deskriptif (bahasa diperlakukan apa adanya), pada linguistik terapan bahasa harus diperlakukan secara preskriptif (diatur). Kita perlu menyadari bahwa beberapa macam bidang linguistik terapan adalah pengajaran bahasa, penerjemahan, dan perkamusian (leksikografi). Dengan demikian pengajaran bahasa merupakan subbidang dari linguistik.

Berdasarkan sudut pandang terhadap bahasa, linguistik dibagi menjadi dua: pertama, linguistik deskriptif dan kedua, linguistik preskriptif. Linguistik deskriptif cenderung sama dengan linguistik teoretis, yaitu mengamati seobjek mungkin, tidak menggurui, tidak memandangi benar-salah, memandangi bahasa dalam kondisi apa adanya. Linguistik deskriptif pada umumnya mengurus kekerabatan bahasa, fenomena bahasa dalam kehidupan sehari-hari, struktur dan sistem bahasa. (*Institute*). Sementara itu, yang diartikan sebagai linguistik preskriptif adalah pandangan terhadap bahasa dari

kebakuan, ketepatan pemakaian, atau kesantunannya. Pandangan ini menganggap ada pemakaian bahasa yang salah dan benar, ada pula bahasa yang buruk dan baik, serta santun-kurang santun. Yang diurusi adalah penerapan *Ejaan Yang Disempurnakan*, *Pedoman Pembentukan Istilah*, *Tatabahasa Baku Bahasa Indonesia*, dan *Kamus Besar Bahasa Indonesia*. Pelaku preskriptivis lebih beragam, yakni editor bahasa, dosen bahasa, guru bahasa, bahkan masyarakat pada umumnya juga berpandangan preskriptif (sebagai hasil studi mereka di sekolah). Hal tersebut menuntut guru harus paham bahasa secara deskriptif, tetapi tetap melakukan kegiatan preskriptif.

Pengajaran bahasa sangat banyak, tetapi ada tiga yang utama, yakni buku *Tata Bahasa Baku Bahasa Indonesia* (1988), *Ejaan Yang Disempurnakan dan Pedoman Pembentukan Istilah* (1972, diperbarui 2009), serta *Kamus Besar Bahasa Indonesia* (1988, 1995, 2003, 2008, 2013) merupakan produk Badan Bahasa. Ketiga buku tersebut merupakan contoh alat-alat pembelajaran bahasa Indonesia yang disusun oleh para linguist deskriptif yang melakukan kegiatan preskriptif. Ketiganya merupakan rujukan utama dalam ilmu pengetahuan dan penyebarluasan informasi yang menggunakan bahasa Indonesia dan berkekuatan hukum, termasuk bila guru menyusun bahan/materi ajar. Manakala terdapat perselisihan dalam hal kebakuan bahasa Indonesia, seluruh warga negara Indonesia harus mengamini kebakuan yang telah ditetapkan pada produk Badan Bahasa (dulu bernama Pusat Bahasa) itu dan menerapkannya dalam kegiatan-kegiatan formal. Jadi, tidak boleh ada buku pelajaran bahasa Indonesia (dalam jenjang berapa pun) yang menggunakan gaya selingkung atau mengganti materi ajar yang tidak sesuai ketiga buku tersebut.

Dengan memahami secara mendalam ruang lingkup linguistik, mahasiswa atau guru bahasa pun dapat memilih bahan/materi pembelajaran dan penjenjangan pengajaran secara lebih sistematis (Kridalaksana, 2005:3—14). Linguistik menyediakan bahan/alat melimpah untuk pengajaran bahasa. Tidaklah mungkin, misalnya, mengajarkan bahasa Indonesia tanpa tahu apa yang diajarkan karena sebagian besar materi yang diajarkan adalah hasil pemikiran dari para linguist, termasuk di

dalamnya prinsip-prinsip dasar yang dihasilkan dari kajian bahasa secara mendalam.

Cara Mengajar

Selain bersumbangsih besar terhadap “apa yang dibelajarkan”, linguistik turut mempengaruhi “bagaimana caranya mengajar”. Yang dimaksud “cara mengajar” dalam artikel ini adalah metode (*method*) atau pendekatan (*Approach*). Ada tiga periodisasi metode, yakni era prametode, era metode, dan era pascametode (Madya, 2013). Era prametode terbagi menjadi metode tatabahasa-terjemahan, metode langsung, metode kompromi, dan metode membaca (Madya, 2013: 15—27). Era metode dimulai metode audiolingual, metode audiovisual, metode lisan-situasional, metode kognitif, metode humanistik-afektif, metode berbasis pemahaman, dan metode presentasi, praktik, dan produksi (Madya, 2013: 30—46). Sebagai catatan, pembelajaran bahasa secara komunikatif dikembangkan pada era ini, yakni tahun 1960-an dan 1970-an. Terakhir

adalah era keruntuhan metode, sebagaimana yang dikatakan Stern (1983), Richards (1990), Nunan (1991), dan Brown (2003) di antaranya bahwa metode bersifat terlalu preskriptif, pedagogi bahasa bersifat seni dan intuitif sehingga tidak pernah dapat dijelaskan secara empiris, dan metode tidak dapat dipakai untuk semua (Madya, 2013: 107)

Dalam sejarahnya, metode terkuno *Grammar Translation Method* disaingi oleh *Reading Method*, lalu dihajar oleh *Direct Method*, *Aural-Oral Approach*, *Audio-Lingual Approach*, *Natural Approach*, dan terakhir *Communicative Approach* (Dardjowidjojo, 2013:6). Baru setelah itu, pakar-pakar metode bidang non-bahasa mengusulkan *Total Physical Response*, *Silent Way*, *Suggestopedia*, dan *Community Language Learning* dalam lingkup metode humanistik-afektif (Madya, 2013: 38—43). Namun, kelemahan metode komunikatif bisa langsung ditebak oleh linguist: pemelajar jadi kurang bernalar dalam berbahasa dan umumnya tidak paham tatabahasa. Oleh sebab itu, diusulkan pembelajaran dengan metode pragmatik dengan tidak melupakan nosi-nosi seperti yang dianjurkan Wilkins tahun 1976 dengan membedakan nosional menjadi semantik-gramatik dan kategori fungsional (Dardjowidjojo, 2003:280)

Pendekatan *aural-oral*, misalnya, didasarkan atas asumsi linguistik bahwa (1) bahasa merupakan lambang bunyi yang bermakna dan alami, (2) setiap bahasa berstruktur secara khas karena tidak ada dua bahasa yang persis sama, dan (3) struktur bahasa dapat ditemukan dan dideskripsikan secara sistemik (Parera, 1986:18). Dalam pendekatan ini terdapat teknik *mim-mem* 'tiru-ingat' dan latihan pola (Parera, 1986:19). Ini karena pendekatan bersifat aksiomatik, dan metode lebih prosedural, sementara ada juga yang dinamakan *teknik*, yakni adalah usaha pemenuhan metode (Parera, 1986: 17—19). Dalam satu pendekatan bisa terdapat beberapa metode dan dalam satu metode boleh ada lebih dari satu teknik.

Pendekatan audiolingual juga mengambil ide-ide hasil penelitian linguistik, yakni dalam hal proses perolehan bahasa anak (Parera, 1986: 135). Prinsip linguistik yang mendasari teori pengajaran audio-lingual adalah bunyi atau ujaran bersifat primer sehingga pengajaran bahasa harus mendahulukan kemampuan ini dan kebiasaan berbahasa harus terjadi secara otomatis sebanyak mungkin serta tanpa sadar.

Ahli metode pengajaran, D.A. Wilkins, kemudian mengembangkan pendekatan fungsional-nosional berdasarkan prinsip-prinsip sosiolinguistik dan psikolinguistik (Parera, 1986: 124—129). Ia hanya memandang bahasa sebagai sarana/alat komunikasi sehingga untuk menguasainya diperlukan penggunaan bahasa sesuai dengan kondisi nyata. Dalam prinsipnya, manusia berkomunikasi terlebih dulu sebelum mengetahui kaidah-kaidah bahasa yang telah terintegrasikan di dalam pemakaiannya.

Pengajaran bahasa bila dikaitkan dengan linguistik, minimal mencakup (1) masalah analisis linguistik (2) memilih bahan pelajaran (3) tahapan dalam pengajaran (4) menyampaikan materi pelajaran (5) evaluasi pengajaran bahasa. Berikut penjelasannya

Pertama : Analisis Linguistik, pengajar bahasa tidak mungkin mengajarkan materi bahasa secara baik dan efektif selain tidak mengetahui bentuk kata dan bentuk kalimat bahasa yang diajarkannya. Analisis linguistik berperan juga dalam menentukan metode apa yang harus digunakan dalam pengajaran bahasa. Bila guru menganggap bahasa sebagai penyusun kata-kata sesuai dengan kaidah-kaidah tertentu maka metoda yang digunakan akan berbeda

dengan guru yang menganggap bahasa sebagai daftar kata-kata dan daftar kaidah. Menurut pandangan kedua ini, pengajaran bahasa amat mudah karena dengan menekankan pada siswa untuk menghafalkan daftar kata-kata dan daftar kaidah-kaidahnya. Berbeda halnya dengan metode pengajaran yang digunakan pendapat pertama yang memang cukup rumit dan kompleks.

Kedua: Memilih materi pengajaran bahasa, bila kita meneliti kosa kata bahasa yang tercatat dalam kamus, kita akan dapat menarik kesimpulan bahwa seorang *native speaker* bagaimanapun luas pengetahuannya ia cuma mengetahui makna sebagian kecil kosa kata tsb. Oleh sebab itu seorang guru tidak mungkin mengajarkan semua kosa kata tersebut kepada muridnya tapi harus memilih mana yang dibutuhkan oleh siswanya. Memilih kosa kata ini berkaitan erat dengan tujuan pengajaran bahasa dan tingkatan siswa serta waktu yang disediakan.

Ketiga: Tahapan-tahapan dalam Pengajaran Bahasa, setelah menyeleksi kosa kata dan kalimat yang harus disajikan, seorang guru tidak bisa menyampaikan materi-materi tersebut dalam sekali tatap muka tapi harus disampaikan melalui berbagai tahapan. Pertanyaannya sekarang, bagaimana menyusun materi tersebut dalam berbagai tahapan dan apa tolok ukurnya ? Dalam menyusun kosa kata, kalimat atau kaidah bahasa perlu memperhatikan aspek-aspek berikut :

1. Aspek kemudahan: Materi pelajaran bahasa hendaknya disusun dari mulai yang amat mudah, mudah, agak sulit, sulit sampai kepada yang amat sulit. Untuk menentukan hal ini kita perlu bersandar kepada linguistik, sosiolinguistik dan psikolinguistik.

2. Beralih dari hal yang umum menuju ke hal yang khusus. Prinsip ini menuntut guru untuk mendahulukan kaidah umum sebelum kaidah khusus yang bercabang. Kaidah umum disampaikan sebelum kaidah-kaidah yang lebih khusus.

3. Frekwensi kosakata. Kami katakan bahwa pemilihan kata-kata tergantung kepada frekwensi penggunaannya dalam teks bahasa. Kosa kata yang frekwensi penggunaannya lebih banyak harus didahulukan dari yang sedikit. Kosa kata yang paling tinggi frekwensi penggunaannya sering disebut dengan kosakata dasar (pokok)

Keempat: Teknik Penyampaian bahan pelajaran, Pengajaran bahasa berkaitan erat dengan teknik penyampaian bahan pelajaran.

Guru bertujuan meningkatkan kemampuan bahasa pembelajar melalui penyampaian bahan pelajaran yang tersusun baik. Pertanyaannya, cara apakah yang dijadikan sandaran untuk menyampaikan urutan bahan pelajaran tersebut (baik dari buku pelajaran, kaset, atau film)? Bagaimana cara pengajaran yang berkaitan dengan isi dan bentuk bahasa ? Apakah berbeda cara penyampaian satu pelajaran dengan pelajaran lainnya?

Kelima.;Evaluasi pengajaran bahasa, Evaluasi pengajaran bahasa merupakan aplikasi praktis dari proses pengajaran bahasa; oleh sebab itu cukup banyak jam yang disediakan untuk inengevaluasi pembelajar dalam penggunaan bahasa, untuk menguatkan kemampuannya dan mengembangkan. Memang wajar bahwa evaluasi menduduki peranan penting dalam bidang

pengajaran bahasa yang bertujuan supaya siswa memiliki kemahiran-kemahiran berbahasa.

Pengajaran bahasa (linguistik) harus menjadi sarana utama untuk menanamkan ilmu-ilmu kebahasaan yang baik dan benar di sekolah maupun di universitas. Pembelajaran bahasa tersebut harus dinamis menyesuaikan perkembangan zaman, teknologi, dan pengguna bahasa. Selain itu, pembelajaran bahasa juga memiliki peran untuk menjadi pondasi terhadap generasi penerus bangsa agar mampu menggunakan bahasa yang baik dan benar baik di situasi formal maupun informal. Hal itu juga menjadikan bahasa sebagai bahan ajar yang berkesinambungan dari generasi ke generasi lainnya. Dengan demikian, pengajaran bahasa juga mampu meminimalisasi kesalahan-kesalahan penggunaan bahasa Indonesia dan bahasa juga mampu dijadikan sebagai sarana untuk menunjukkan kualitas dan aktualisasi diri di tengah masyarakat.

IV CONCLUSION

Linguistik dan pengajaran bahasa merupakan dua hal yang tidak dapat dipisahkan karena satu sama lain berkaitan. linguistik merupakan komponen penting dalam membentuk kualitas bahasa. Keterampilan bahasa harus senantiasa dipelajari dan dilatih secara terus-menerus. Hal itu memberi dampak atas kemampuan siswa dalam menerapkan konsep-konsep bahasa yang relevan dalam kehidupan sehari-hari. Penerapan konsep bahasa itu dapat digunakan dalam ranah ilmiah maupun non-ilmiah.

Konsep-konsep bahasa dapat diraih oleh siswa dengan cara membangkitkan rasa ingin tahu dan rasa tidak puas dengan informasi-informasi kebahasaan terkini. Dalam pembelajaran, siswa yang aktif mencari tahu dengan inisiatif sendiri pasti lebih baik nilainya dibandingkan dengan siswa yang pasif menerima input atau diminta mencari tahu oleh guru. Dengan demikian, pembelajaran linguistik (bahasa) mampu memberikan aspek edukasi bahasa yang komprehensif, baik teoretis maupun aspek praktis.

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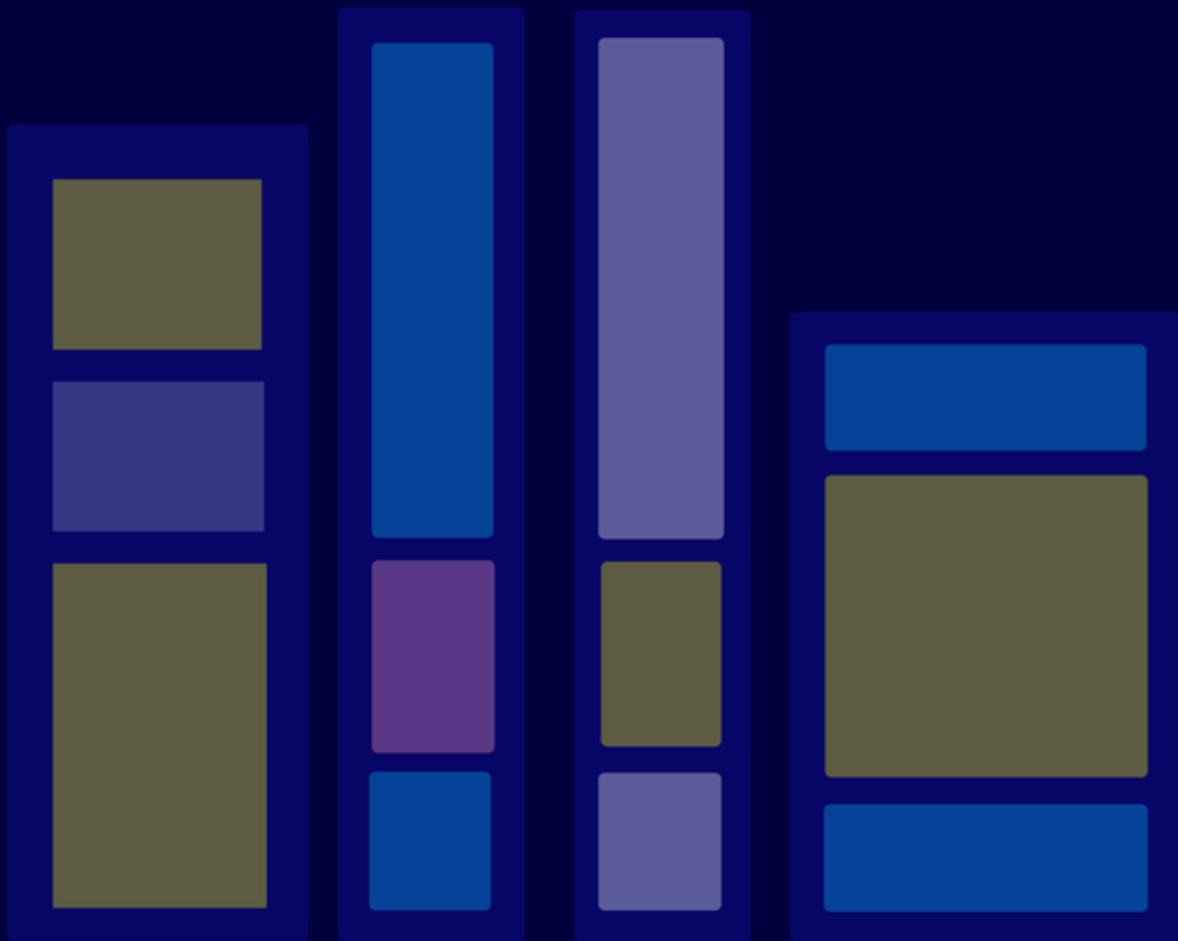
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