JURNAL ILMIAH
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Universitas Ekasakti, Indonesia

AN ANALYSIS OF CODE-MIXING AND CODE-SWITCHING USED BY MAUDY AYUNDA IN *PERSPEKTIF METRO TV*

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Abstract

This research focused on the analysis of the types of code-mixing and code-switching between Maudy Ayunda and Robert in the interview in Perspektif Metro TV on Monday 30th December 2019. The researcher applied sociolinguistic theory, especially the theories on types and reasons of code-mixing and code-switching proposed by Hoffman (1991) and how many codes in their utterances based on Myers-Scotton theory (2006). This research applied the descriptive qualitative method. After analyzing the data, there are 71 cases of code-mixing and 68 cases of code-switching. For the types of code-mixing, there is 63 intra-sentential, 15 intra-lexical and 3 involving a change in pronunciation. For types of code-switching, there is 64 inter-sentential, and 4 are established with the previous speaker. For the reasons of code-mixing/code-switching, the researcher found 31 data of talking about a particular topic, 1 data of quoting somebody else, 2 being emphatic about something, 6 of repetition used for classification and 1 of clarifying the speech content for the interlocutor. For the matrix in code-mixing, Indonesian 82% as matrix language and English 18% as an embedded language, and in code-switching, Indonesian 54% as matrix language and English 46%as an embedded language.

Keywords: Code-Mixing, Code-Switching, Matrix Language

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I INTRODUCTION

Individuals who can communicate in two dialects for the most part can communicate in starting with one language then onto the next language separately, in this manner likewise called bilingual and the act of then again utilizing two dialects be called bilingualism. Bilingualism happens because the speaker utilizes another dialect so they utilize their language sooner or later or in a specific theme. At the point when individuals impart, they generally utilize a language or an assortment of language, and it is a code (Novita, *et al*, 2018:181).

A code is a language since it comprises of an assortment of a style of language. A code is a class-explicit language variety, particularly for various procedures of verbal arranging. In the meet, a code is a standard of changing over a snippet of data (for instance, a letter, word or expression) into another structure (Jaya, *et al*, 2020:13). According to Wardhaugh (2006:88), the term 'code' can be utilized to allude to any sort of framework that at least two individuals connect in the meet. The bilingual speakers commonly produce mixing sentences in customary correspondence. Individuals normally create and pick a particular code each time they chat about sure events.

These various dialects are normally procured normally and unselfconsciously, for example, for instructive, political, financial, and religion. For instructive occasion, considers into bilingualism are, hence, interdisciplinary face to face, as an understudy from unmistakable scholastic fields, including social science, brain research, semantics, humanities, and schooling convey exceptional techniques, standards, and suspicions to go heaps of bilingual situation (Hoffman, 1991:17). These circumstances are alluded to as code-mixing and code-switching.

The time 'code' is parted into two sorts, in particular, code-switching and code-mixing. These days, Indonesian utilizing code-mixing or code-switching in every movement. It happens in every sexual orientation, age, fame, and society. The code here approaches the way to communicate something through the language they utilization of sure lingo, style, register or assortment language. Code-mixing and code-switching occur in an everyday presence comprehensive of in correspondence, an event

like addresses, in broad communications, electronic media, and surprisingly a gathering (Wibowo, *et al*, 2017:14).

The utilization of code-mixing and code-switching doesn't just occur in an immediate interview yet additionally web-based media, such a YouTube, WhatsApp, Facebook, Instagram, TikTok, and Twitter. In this cutting edge time, individuals like to utilize online media more than disconnected media like a paper for example. As well as acquiring data web quicker than the paper, the web additionally presents a wide choice of recordings. In Indonesia, YouTube clients nearly rival TV clients. Because of a Google and Kantar TNS (Taylor Nelson Sofres) review in January 2018, 53% of web clients in Indonesia are watching YouTube, while 57% of netizens sit in front of the TV (Suara Merdeka.com:2019).

These days, YouTube gave videos, like news, vlogger, instructional exercise, inspiration, motivation and film. One of the current channels on YouTube is Perspektif Metro TV. Notwithstanding TV, this program is likewise on the YouTube channel. Perspektif Metro TV is a program perspective of a well-known person and force to be reckoned with, who is discussing an excursion of life, somebody, to progress, somebody life disappointment and battle again to through his life. From this channel, many individuals can take to figure out how to be better forever. Perspektif Metro TV gives helpful anecdotes about notable well-known people and offers accounts of their life ventures until they become renowned and fruitful. Just as, this show is engaging yet instructive. These videos show likewise could assist with working on the English ability, pretty much every interview segment is directed utilizing code-mixing and code-switching, specifically Indonesian and English dialects. Perspektif Metro TV is present on Saturday at 8 p.m. on Metro television and Perspektif Metro TV on YouTube. This program hosted by Robert. One of the visitor stars in Perspektif Metro TV is Maudy Ayunda.

Maudy Ayunda is one of many individuals who utilized code-mixing and code-switching in each interview with one another, particularly when she is in Perspektif Metro TV. She examined in Oxford, she was living in the

United Kingdom for her review and making her ideal utilized code-mixing and code-switching in her life. She is an individual of note who has numerous abilities, she can do anything like an artist, entertainer, musician, and inspiration. She for the most part utilizes code-mixing and code-switching in her exercises, in Perspektif Metro TV, live Instagram, giving motivation as an inspiration and her music with the title By My Side by utilized code-mixing and code-switching.

The researcher discovers intriguing things about Maudy with regards to Perspektif Metro TV. There are numerous videos in Perspektif Metro TV where the speaker generally mixes and switches Indonesia and English language. It has been alluded to sooner than that is alluded to as code-mixing and code-switching. Code-mixing happens while familiar utilize the two dialects together to the degree that they change from one language to the next inside the course of a solitary expression. Also, code-switching occurs while the language utilized trade as indicated by the conditions and one more in an alternate one, no topic trade is concerned (Wardhaugh 2006:104).

These videos consist of four parts, the first is talking about her life during she is in America for her master study, the second, her past that was different from her current life, then talking about she was turned out to be a beauty shaming victim, and the last talking about her was a new movie. There are many code-mixing and code-switching found in this video, for example, code-mixing in the first video the title *Bagaimana Kehidupan Maudy Saat di Standford "Lebih ketat, tugasnya juga banyak dan ditambah lagi kita harus banyak 'preparation' untuk kelas-kelasnya gitu"* and code-switching in third video the title *Maudy Ayunda Korban Beauty Shaming "Aku tidak bisa memungkiri bahwa aku beruntung bisa mendapatkan kesempatan seperti ini, 'I have a lot of privileges too and I have admitted that'*

Jadi kombinasi itu dan kombinasi rasa keingin tahuan aku sih". In every part of this video, Maudy Ayunda used code-mixing and code-switching in her interview.

The researcher picks examination code-mixing and code-switching because the present circumstance has become normal day by day in day to day existence, yet clients of code-mixing and code-switching themselves will, in general, utilize it unwittingly, code-mixing and code-switching occur without help from anyone else, communicating something, and statement another person. Subsequently, the scientist is reasons clients for utilizing code-switching/code-mixing dependent on Hoffman's theory (1991). There are three kinds of code-mixing as Hoffman's theory (1991), they are intra-sentential, intra-lexical, and involved in a change of pronunciation. There are three sorts of code-switching as indicated by Hoffman's theory (1991), they are inter-sentential, emblematic and establishing continuity with the previous speaker.

Then, at that point, Hoffman's idea becomes mindful of the thought process of why an individual uses code. The justification behind code-mixing/code-switching are complex, a significant number of them are of a relevant, situation, and individual kind. Talking about a specific topic, either because of loss of office inside the pertinent sign in or because of the reality sure articles trigger off various implications that are associated with survey in a chose language. Switching ordinarily happens while the issue is citing any other person or being earnest around something, takes the state of an addition or a redundancy utilized for clarification. That code-switching is likewise utilized for explicit organization distinguishing proof and solidarity with such a gathering. Code-switches are much of the time used to explain the discourse content for the questioner (Hoffman, 1991:116).

II RESEARCH METHODS

The method of collecting the data, the researcher uses the observation method from Sudaryanto (2015:133) that is an uninvolved meeting perception method. In this method, the researcher has done by paying attention to expressions in the meeting between Maudy Ayunda and Robert on Monday 30th December 2019 on the Perspektif Metro TV program channel.

The method of analyzing data that is used in this research is the identity method from Sudaryanto (2015). The identity method is an examination technique in which its determiner gadget is outside of language, aside from and doesn't turn out to be essential for the language investigated (Sudaryanto, 2015:13). The researcher utilizes the personality strategy to examine the sort and reason of code-mixing and code-switching to expressions between Maudy Ayunda and Robert in the interview.

The data collecting technique uses the uninvolved interview observation technique from Sudaryanto (2015:134). In this technique, the analyst doesn't get included straight for wardly in the discourse in the meeting between Maudy Ayunda and Robert. What the researcher applies is tuning in and noticing the interview. The researcher takes note of the assertions or expressions that are created by Maudy and Robert in the interview. Some different assertions or expressions that are in English and Indonesia just are barred because they don't contain language switching and mixing.

The technique in identity method consists of a basic technique which is called "Immediate Constituent Analysis". The determiner gadgets prompt constituent which is about of the speaker. (Sudaryanto 2015:21). The technique to analyzing the data video archive in YouTube in Perspektif Metro TV, and the calculate matrix language with this formula:

$$P = F/N \times 100\%$$

Note:
P = percentage
F = frequency
N = number of case

III RESULTS AND DISCUSSION

Analysis Types of Code-Mixing Used By Maudy Ayunda in Perspektif Metro TV

Utterance 1

"*Sempat menjadi perbincangan netizen, saat ia galau memilih beasiswa mana yang akan dia ambil. Akhirnya Maudy Ayunda memilih Stanford University.*"

(Source: YouTube Perspektif Metro TV 'Bagaimana Kehidupan Maudy Saat Kuliah di Standford' video 1 "00.20")

This expression was spoken by Robert. He initially presentation about Maudy's disarray while picking a college for her lord's schooling. This is the primary kind of code-mixing that is intra-sentential because the speaker blending from Indonesian in the centre sentence to English.

Uteerance 2

"*Iya betul dibanding S1 kok saya sense-nya ini lebih ketat gitu ya pelajarannya di banding S1*".

(Source: YouTube Perspektif Metro TV 'Bagaimana Kehidupan Maudy Saat Kuliah di Standford' video 1 "02.09")

Maudy told about the various investigations between four-year college education in Oxford and an expert degree in Stanford, in ace review numerous points and classes must she entered though for single man concentrate on she simply picks a few classes for study. The sentence sense-nya is the second kind of code-blending is intra-lexical, word sense in English and -nya is an addition in Indonesia.

Utterance 3

"*Mungkin akhir-akhir ini aku kayak fukus ke dunia pendidikan kali ya karna disini*

we have a new minister, new policies, new inserting thinks".

(Source: YouTube Perspektif Metro TV 'Bagaimana Kehidupan Maudy Saat Kuliah di Standford' video 1 "06.48")

Maudy responds to Robert question that is, the thing that is action or issue followed by Maudy in the as of late in America or Indonesia. Maudy said that she more spotlight on schooling since it is identified with the present circumstance is Indonesia has another priest, new arrangements, new embeddings thinks. The word 'fokus is a difference in phonological with Indonesian articulation and in English is a concentration.

Analysis Types of Code-Switching Used By Maudy Ayunda in Perspektif Metro TV

Utterance 1

"*Saya juga denger lingkungan keluarga kamu bersama dengan adik kamu dan orang tua kamu is that a very typical Indonesian family, dimana kemudian rata-rata di meja makan biasanya orang tua yang mendominasi pembicaraan tapi kalau di kamu kalau tidak salah kamu sama adik kamu yang banyak mendominasi pembicaraan, bener ga sih?*".

(Source: YouTube Perspektif Metro TV 'Maudy Ayunda Ternyata Pemalu' video 2 "06.16")

Robert revealed to Maudy that the normal Indonesian family is the discussion is overwhelmed by guardians, yet this propensity isn't reasonable for Maudy's family where is the discussion overwhelmed by Maudy and her sister. Since youngster Maudy and her sister previously welcomed conversation about any theme, similar to her parent business. Maudy and her sister were additionally welcome to offer perspectives without being giggled at, and that is one approach to develop to take care of the issue. This is the main sort of code-switching that is between sentential because the speaker changes from Indonesian in the centre sentence to English.

Utterance 2

"Robert : Oh ya. *Thank you so much Mod and wish you well*

Maudy : *You too*. Terimakasih"

(Source: YouTube Perspektif Metro TV 'Bicara Perannya Sebagai Eyang Ainun' video 4 "12.20")

The sentence is the end of the interview between Maudy Ayunda and Robert on Perspektif Metro TV. Robert says thank you and shutting welcoming in English and Maudy additionally reply in English. This assertion is the sort of setting up progression with the past speaker code-switching, where is the main speaker talk in English and the subsequent speaker likewise communicate in a similar language.

Analysis the Reason for Code-Mixing/Code-Switching Used By Maudy Ayunda in Perspektif Metro TV

Utterance 1

"*homesick ga? Kangen ga sama Indonesia?*"

(Source: YouTube Perspektif Metro TV 'Bagaimana Kehidupan Maudy Saat Kuliah di Standford' video 1 "06.01")

Robert asked Maudy that is she nostalgic when she lives abroad, and Maudy answer she sure missing with regards to Indonesia particularly with culinary. In California she hard to track down zesty Indonesian food, for the most part, Asian food like Thailand food, Chinese food less hot like Manado cooking which is exceptionally fiery. Achy to visit the family is encountering an aching for one's home during a time of non attendance from it, and it is liked to discuss a specific theme in one language instead of in another. Robert says nostalgia feel free and looser to communicate their feeling in a language that isn't forever their language.

Utterance 2

"*Pada saat orang underestimate itu, kayaknya aku ada satu quote di buku gitu. When people underestimate you, that's your biggest competitive add vanish. Itu menjadi tool buat kamu, keuntungan kalo misalnya orang underestimate*".

(Source: YouTube Perspektif Metro TV 'Maudy Korban Beauty Shaming' video 3 "04.05")

At the point when Robert says how Maudy give a reaction when she thinks little of by others, and Maudy says that she has citing

somebody in her book that when individuals disparage you, that is your greatest cutthroat promotion evaporate. For Maudy, belittle is a device for her to grow up and advantage when somebody thinks little of. It doesn't make any difference in case individuals are doing like with regards to her yet she just pays attention to positive individuals around her. Citing another person is the second justification behind code-mixing/code-switching.

Utterance 3

"*Ya mereka tau tapi juga mereka bisa apresiasi tapi gak mereka juga respectfull dan juga tahu bahwa mungkin aku lagi pengen anonymous aja gitu loh*".

(Source: YouTube Perspektif Metro TV 'Bagaimana Kehidupan Maudy Saat Kuliah di Standford' video 1 "04.00")

Maudy said that she couldn't say whether she is an entertainer, since she needs to know as an understudy overall. She doesn't need, on the off chance that somebody realizes that she is a VIP, it can eclipse different things about her. This is the third explanation code-mixing/code-switching, the word deferential alludes to feeling

or showing concession and regard, aware is from normal word regard.

Matrix Language

To show the matrix language in code-mixing and code-switching utilizing in the interview between Maudy Ayunda and Robert in Perspektif Metro TV, the researcher isolating in the table between matrix language and embedded language in the codes. In the wake of closing codes dependent on the recipe, be found in code-mixing Indonesian 82% as matrix language and English 18% as an embedded language, while in code-switching Indonesian 54% as matrix language and English 45% as an embedded language. The scientist closed, the speakers utilizing codes in the interview researcher Indonesian and English. The speaker is an Indonesian local and English don't impact the local language of the speaker. The researcher discovered Indonesia as a matrix language and English as an embedded language in code-mixing and code-switching.

IV CONCLUSION

This researcher discovered three issues, which are about the kinds of code-mixing and code-switching, the justification behind code-mixing/code-switching and grid language utilized in the interview Maudy Ayunda and Robert in Perspektif Metro TV. After gathering every one of the information, the scientist found that there are 71 utterances are code-mixing and 68 utterances are code-switching.

There are five purposes behind utilizing code-mixing/code-switching in the interview between Maudy Ayunda and Robert in Perspektif Metro TV. The main explanation is discussing a specific point, the researcher discovered 31 data on a particular topic. The second is quoting somebody else, there is 1 data found by the researcher. The third is emphatic about something, there is 3 data of repetition used for clarification. The fourth is repetition used for clarification, there are 6 data found by the researcher. Furthermore, the latter is the intention

of clarifying the speech content for the interlocutor, there are 1 data found.

In code-mixing Indonesian 82% as matrix language and English 18% as an embedded language, while in code-switching Indonesian 54% as as matrix language and English 46% as an embedded language. The reseacher closed, the speakers utilizing codes in the interview particularly Indonesian and English. The speaker is an Indonesian local and English don't impact the local language of the speakers.

The researcher might want to give suggestions dependent on the aftereffect of the examination, for the researcher who needs to get information about kinds of code-mixing and code-switching and to assist with working on the information about code-mixing and code-switching. The researcher concludes:

1. To know Indonesian components with English components that are utilized in day by day discussions.
2. Can enhance short words and short sentences (codes) in English.
3. Can increment information by reading, listening in and watching texts that contain codes.

Can be utilized as a kind of perspective for additional exploration. For the following specialist who needs to examination about code-mixing and code-switching, the analyst proposes investigating code-mixing and code-switching in various circumstances, for example, in tune verses, books and film.

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CORRESPONDENCE OF AUSTRONESIAN PHONEMES IN JAMBI MALAY LANGUAGE:
A COMPARATIVE STUDY OF SEBERANG JAMBI SUB DIALECT AND BUNGO MALAY SUB DIALECT

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Abstract

This research is aimed at: 1) describing the sound correspondence set of two sub dialects; 2) describing kinds of proto phonemes pattern in Seberang Jambi sub dialect and Bungo Malay sub dialect.

There are three steps conducted in the research, they are collecting data, analyzing data, and presenting the result of analysis. In collecting data, the writer used observational method by applying the elicitation technique, which is continued by several techniques, i. e facing conversation, taking note, and recording technique. In analyzing data, the writer also used qualitative and quantitative approaches. Qualitative approach is used in order to show the sound correspondence between two sub dialects. Then, the comparative method is used to compare and determine the inheritance pattern toward two sub dialects.The result of analysis are: 1) there are two of sound correspondences rules that mostly found in ultima and penultima position. namel r ~ R /- ŋ # /and ə ~ ə /# b –

In addition, inherited linearly, inherited with changes, and linearly with lost. The linearly inherited can be seen from some vocal of protolanguage, /*i/, /*a/, /*ə/ also consonant /*b/, /*l/, /*m/, /*p/, /*g/, /*s/, /*ŋ/, /*k/, /*h/

Furthermore, dealing with Proto Austronesia language, it is also found that some proto phonemes are showing the alteration, namely innovation.

Keywords: Correspondences, Proto-Austronesia, Jambi Malay, Bungo Malay

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I INTRODUCTION

Austronesian language family is known as one of old languages family.. The historical story records that the name Austronesian comes from the Latin word 'auster' which means south wind and the word 'nesos' which comes from the Greek word which means island. In addition, many experts also explain that Austronesian speakers are assumed to have come from the area now known by people by as Southern China. These speakers about 4000 years ago immigrated to Taiwan, then spread to the Philippines, Indonesia, and Madagascar and throughout the Pacific Ocean. Moreover, Blust (in Ardana, 1981) divided Austronesian languages into four main groups, namely: Atayal, Tsou, Paiwan,

Malay-Polynesian. The division looks as follows.

Proto-Austronesian AtayTsou Paiwan Malay-Polynesian
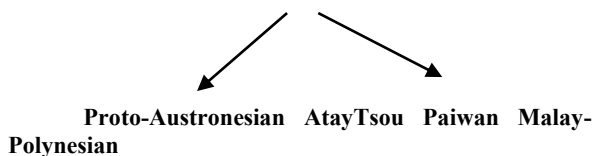
Furthermore, Blust (in Ardana, 1981) specifically also described that Malay language, especially Polynesian Malay as one of the four main groups of Austronesian languages, namely: Atayal, Tsou, Paiwan, and Malayo-Polynesian. In its classification, Blust divided the West Malayo-Polynesian group into all languages in Western Indonesia (Sulawesi and Sundanese), Filipino, Chamorro, Palau, Chami, and Malagasy; The Central Malay-Polynesian group consists of all the languages of Flores, Timor, Sumba, East Sumbawa (Bima language) Central and South Maluku; the East Malayo-Polynesian group includes the languages of South Halmahera and Irian Jaya. Melanesian, Micronesian, and Polynesian languages are placed in the oceanic subgroup.

Then, as we see from the context of regional languages and *lingua franca* in Indonesia, Malay is a language that has a long history of its own use and development. In the context of the Malay language in *nusantara* (read: archipelago), especially in Sumatra, as explained by Nadra (2006:3), The writer concludes that Malay is the regional language which has the largest number of speakers. It is caused by Malay is dominantly used throughout the island of Sumatra, from Medan in the north, Riau, Jambi to South Sumatra.

Moreover, if we see deeply from the number of speakers of the twenty-five Austronesian languages, Malay ranks second after Javanese with 52,000,000 speakers, while for the language that used or spoken on the island of Sumatra, Malay ranks at the first position as the most widely spoken regional language. Nadra, 2006). This fact obviously explains that the Malay language is one of the languages that has hegemony with a wide spread influence in several regions in Indonesia. Then, one of the regions in Indonesia, especially on the island of Sumatra, Jambi province becomes the province that its people use the language to communicate that people know as Jambi Malay Language.,

It is more explained that Jambi Malay is a language which plays an important role in the history of Sumatra. De Graff (in Husin et al, 1985) said that in 644 when the name first appeared *Malay*, what people interpreted as Malay was Jambi, which in that year had sent its land to the Chinese emperor. Furthermore, Krons (in Husin et al, 1985:) said that the capital city of the Malay Kingdom was located near the mouth of the Batanghari River. The term Jambi Malay in this article is a term that explains that Jambi Malay is an indigenous language. from the community or residents who introduce themselves as the original Jambi Malays, namely people who live around the Batanghari River which is on the suburbs of Jambi City.

Seeing from its development, Jambi Malay was used in almost of Jambi Province areas as a tool of communication of Jambi people. However, in this article use a more technical term that called as sub dialect to show it belongs to Jambi Malay language.. In addition, the author chooses Seberang Jambi Sub dialect which is abbreviated as **SJ** sub dialect and Bungo Malay sub dialect which is abbreviated as **BM** sub dialect as two branches of Jambi Malay Language. In this study, the author looks at two Jambi Malay sub dialects which were later used as the focus of study which are derived from two place, namely Dusun Mudung Darat, Maro Sebo District, Muara Jambi Regency, which is located across Jambi City. Meanwhile, the comparison of its sub dialect in this study is Bungo Malay sub dialect that is used in the Tanjung Gedang area, Pasar Muara Bungo, Bungo regency. The selection of the area was caused by geographical factors which indicated that the area was an area along the Batang Bungo River known as the River with a flow originating from the Batanghari River. Dealing with the source of data analysis, the writer used the basic of vocabularies Swadesh that mostly used in the sub dialects.

Moreover, seeing from a lingual aspect, the correspondence of the Proto-Austronesian phonemes seen in the two of sub dialects can be investigated by comparing the phonological aspects, namely by looking at the sound correspondence of both. The phonological comparison between them is shown as follows.

No	Glos	Proto-Austronesia	Jambi Seberang Sub Dialect	Bungo Malay Sub Dialect
1	akar	*aka	aka	akar
2	anak	*anak	ana?	anak
3	angin	*aŋin	aŋin	aŋin
4	apa	*apa	apo	apo
5	asap	*asep	asap	asap

Seeing from some of the glosses above, it could be understood that phoneme /a/, used in Proto-Austronesian then abbreviated as PAN, seems not change in its initial position in the Seberang Jambi sub dialect and Bungo Malay sub dialect. Meanwhile, in the final position of two PAN phonemes show variations in sound phonologically. These changes become an interesting point for a comparative study of related languages.

In other words, the variation can be proven as a form of phonological variation that becomes an evidence of the mother language or occurs due to the correspondence of the proto language to the form proto language or not. It can be explained more that the main purpose of the research is to explain or clarify the correspondence between two of sub dialects so that it is able to provide more understanding about the scientific of linguistics, especially historical linguistics.

II RESEARCH METHODS

The research conducted is a descriptive qualitative approach which is used to explain the rules of phoneme correspondence and proto-phoneme inheritance into the two sub dialects. This research uses the observational and conversation method Then, data was collected by using direct conversation by applying an elicitation technique, so that the specified informant can provide answers to the questions given. Besides, recording techniques and note-taking techniques are also carried out in an effort to re-check the data that has been collected. The second method chosen is the elicitation method where the researcher only listens to the use of language from the speakers by using elicitation techniques, namely the researcher only elicitating into the use of language. one person or several people.

In data analysis, the method used is the comparison method, the method is used to observe descriptively the forms of PAN as an ancient or proto language toward Seberang Jambi and Bungo Malay as the sub dialects of Jambi Malay whether it can show any of reflection with changes or without changes.

III RESULTS AND DISCUSSION

This section describes the correspondence devices and the patterns proto- inheritance for the two of Jambi Malay sub dialects.

1. Sound Correspondence.
Table 1 Sound of Correspondence Grouping For Each Data Found

o	Glos	Correspondence Set	Location
	air	e ~ i / - k	
		aek	SJ Subdialect
		aik	BM Subdialect
	baring	r ~ R /- ŋ #	
		bari ŋ	SJ Subdialect
		baRiŋ	BM Subdialect
	baru	r ~ R / - u #	
		baru	SJ Subdialect
		baRu	BM Subdialect
	berapa	r ~ R / - a #	
		berapo beRapo	BM Subdialect
		r ~ R / v-v berapo beRapo	BM Subdialect
	bunuh	u ~ o/ - h	
		bunuh	SJ Subdialect
		bunoh	BM Subdialect
	burung	r ~ R /- ŋ #	
		buru ŋ	SJ Subdialect
		buRu ŋ	BM Subdialect
	belah (me)	ə ~ ə / # b -	
		bəla	
		bəlah	SJ

			Subdialect
			BMSubdialect
	benar	ə ~ ə /# b -	SJ Subdialect
		bətul	BM Subdialect
		bəna	
	darah	R ~ R /-h	SJ Subdialect
		daRa	BM Subdialect
		daRah	
0	hapus	i ~ ui / k -	SJ Subdialect
		apus	BM Subdialect
		apuih	
		o ~ au / k –	SJ Subdialect
		ijo	BM Subdialect
1	hijau	ijau	

Referring to the sound correspondence group above, the writer only found 11 basic vocabularies out of 100 basic vocabularies that showed its correspondence. Furthermore, the number of correspondences is used as a reference to determine the correspondence device so that the determination of the sound rules of the two sub dialects can be conducted However, the writer will not make each of correspondence sounds rule that found but the writer himself only make one sound rule for three gloss or word at least .

1..1. The first rule of r ~ R /- # /consonants between the Seberang Jambi Sub dialect and Bungo Malay Sub dialect at the ultimate position are shown in the following table

.

o	**Glos**	**JS Sub dialect**	**BM Sub dialect**
	baring	bariŋ	baRiŋ
	baru	baru	baRu
	beberapa	berapo	beRapo
	darah	dara	daRah
	burung	buruŋ	buRuŋ

1.2 The second rule ə ~ ə /# b – between the Malay Isolect of Seberang Jambi and Bungo Malay Sub dialect at the Penultima position is shown in the following table.

o	Glos	JS Sub dialect	BM Sub dialect
	belah	bəla	bəlah
	benar	bətul	bəna

Based on the data of sound correspondence, the writer only found seven glosses that showing or giving a rule. In contrast, the

other four glosses are only in the form of sound variations. Therefore, seven gloss that show their correspondence can be separated into 2 sound rules.

2 Inheritance Patterns of PAN Phonemes in JS Sub dialect and BM Sub dialect

Based on the PAN phoneme inventory, phonemes can be classified into three, namely: vowels, consonants, and diphthongs. The PAN phonemes found were four vowel phonemes, namely */a/, */i/, */u/,*/ə/, seven consonants, namely */b/,*/g/, */ŋ/, */n/, */h/, */d/,*/l/, and two diphthong phonemes, namely * /uy/, * /ay/.

All of the phoneme elements mentioned above, some of them still show their original form, giving changes and even disappear. Thus, the pattern of inheritance of phonemes from PAN can be classified into three parts, namely: linear or intact inheritance, inheritance by change (innovation) and inheritance by leaching or disappearing (zero). The form of realization of the inheritance pattern is explained as follows.

2.1 Reflecting of PAN Vowel Phonemes on SJ Sub dialect and BM Sub dialect

2.1.1 This sections provides the reflection of PAN in sub dialects of Jambi Malay as follows

Phonemes /*a / > SJ /a/, BM /a/

Phonemes /*a / inherits phonemes /a/ in IMS and IMB, as shown in the following data.

Position	PAN	JS Subdialect	BM Sub dialect	Glos
Initial	*aka	aka	aka	'akar'
	*aliy	alir	alir	'alir'
	*aŋin	aŋin	aŋin	'angin'
	*apa	apo	apo	'apa'
	*apuy	api	api	'api'
	*asep	asap	asap	'asap'
	*avan	awan	awan	'awan'
	*abu	abu	abu	'abu'
	*datuh			
	*anak			
	*bəyat			
	*binataŋ			
	*bintaŋ			
	*bulan			
	*buah			
	*udan			
Middle	PAN	JS Subdialect	BM Sub dialect	Glos
	*baRuh	baRu	baRu	baru'
	* batu	batu	batu	'batu'
	* caciN	caciŋ	caciŋ	'cacing'
	* dayah	daRa	daRah	'darah'

* dagiŋ	dagiŋ	dagiŋ	'daging'
* daun/	daun	daun	daun'
* dahit	jait	jait	'jahit'
*kali	gali	kali	'kali'
* galut	gaut	gaRut	'garuk
*dantuŋ	jantuŋ	jantuŋ	'jantung'
*datuh	jatuh	jatuh	'jatuh'
*anak	ana?	ana?	'anak'
*bəyat	bərat	bəRat	'berat'
*binataŋ	binataŋ	binataŋ	'binatang'
*bintaŋ	bintaŋ	bintaŋ	'bintang'
*bulan	bulan	bulan	'bulan'
	buah	buah	'buah'
	ujan	ujan	'hujan'

There is no sound correspondence found at the final position of gloss of PAN.

Based on the data tabulation above, it can be seen that the phoneme /*a/ inherits /a/ in SJ and BM. The pattern of phoneme inheritance occurs linearly (intact) in the initial and middle positions. In the initial position, 8 phonemes were found and in the middle position, 18 phonemes were found from 100 vocabularies collected. Besides, the pattern of linear inheritance of the phoneme /*a / in JS Sub dialect and Bungo Malay Sub dialect are obviously seen that, the inheritance of the phoneme /*a / by undergoing changes (**innovations**) in both of sub dialects, phoneme /*a/ changes into the phoneme /e/, /o/, /ə/ and /i/ .

2.2 Phoneme /* i / > JS /i/, BM /i/

Phoneme /*i / inherits phoneme /i/ in JS and BM as shown in the following data.

Position	Po	PAN	JS Sub dialect	MB Sub dialect	Glos
Initial	In	*itəm	itam	itam	'hitam'
	itial	*ija	iya	inyo	'ia'
		*/kan	ikan	ikan	'ikan'
		*inih	iko	iko	'ini'
		*itu(h)	itu	itu	'itu'
		*iguŋ	iduŋ	iduŋ	'hidung'
Middle	M	*dahit	jait	jait	'jahit
	iddle	*aliy	alir	alir	'alir'
		*aŋin	aŋin	aŋin	'angin'
		*(bB)	balik	bali?	'balik'
	alik		caciŋ	caciŋ	'cacing'
		*caciN	dagiŋ	dagiŋ	'daging'
		*dagiŋ	cium	cium	'cium'
		*ciyum	diŋin	diŋin	'dingin'
		*diŋin	gigi	gigi	'gigi'
		*gigi	gigi	gigit	'gigit'
		*gigit	limo	limo	'lima'
		*lima	lida	lidah	'lidah'
		*dilah			

| **Fi nal** | *gigi | gigi | gigi | 'gigi' |
| | *kali | gali | kali | 'kali' |

In the data above, it can be seen that the phoneme /*i/ is inherited linearly, namely in the initial, middle and final positions. Based on the data tabulation, it was found that the phoneme /*i/ was inherited linearly at the initial position as many as 6 glosses, in the middle position there are 12 glosses, while the final position was 2 glosses out of 100 glosses collected.

2.3 Phoneme /* / > SJ /ə/, BM /ə/

This section explains that in the phoneme /*ə/, the inheritance pattern that is seen is only the inheritance pattern that undergoes changes (innovations). The inheritance pattern is shown as follows.

Pos ition	**PAN**	**SJ Sub dialect**	**BM Sub dialect**	**Glos**
Init ial				-
Mi ddle	*bəyat	bərat	bəRat	'berat'
	***təpat	bətul	bətul	'betul'
	*itəm	itam	itam	'hitam'
	*təbut	kato	kato	'kata (ber)'
	*kəyiŋ	kəRiŋ	kəRiŋ	'kering'
	*təŋuk	təŋo?	təŋo?	'lihat'
	*ikət	tambat	kəbat	'ikat'
Fin al			-	-

Based on the tabulation above, it can be seen that the inheritance pattern of the phoneme /*ə/ changed in seven glosses.

Inheritance that undergoes changes (innovations) is only found in the middle position in both sub dialects.

2.4 Phoneme /* u / > SJ /u/, BM /u/

This section describes the phoneme /*u / inherits phoneme /u/ in IMS and IMB, as shown in the following table.

P osition	**PAN**	**SJ Sub dialect**	**BM Sub dialect**	**Glos**
in itial	*udan	ujan	ujan	'hujan'
m iddle	***bunuh	bunuh	bunoh	'bunuh'
	*buyuk	busu?	busu?	'busuk'
	*buRuy	buRu?	buRu?	'buruk'
	*buŋa	buŋo	buŋo	'bunga'
	*buah	buah	buah	'buah'
	*bulan	bulan	bulan	'bulan'
	*bulu	bulu	bulu	'bulu'
	*ciyum	cium	cium	'cium'
	*daun	daun	daun	'daun'
	*d'a (t)	jatuh	jatuh	'jatuh'

		PAN			
	uh)		duo	duo	'dua'
		*dua	duduk	duduk	'duduk'
		*dukduk	munta	muntah	'muntah'
		*muta	laut	laut	'laut'
		*laud	kulit	kulit	'kulit'
		*kulit	kuniŋ	kuniŋ	'kuning'
		*kuniŋ			
fi nal		***batu**	batu	batu	'batu'
		*bulu	bulu	bulu	'bulu'
		*kuku	kuku	kuku	'kuku'
		*kutu	kutu	kutu	'kutu'

As seen in the data above, the pattern of inheritance of the phoneme /*u/ occurs in a linear way and orderly, namely at the initial, middle and final positions. The phoneme /*u/ which was inherited linearly in IMS and IMB in the initial position was found to be 1 gloss, while in the middle position there were 16 glosses and at the end position there were 4 glosses.

2.5 Phoneme reflection of PAN consonants in JS Sub dialect and BM sub dialect

This section of phonemes /*b/ > JS Sub dialect /b/, BM Sub dialect /b/ Phonemes /*b/ inherits /b/ in JS Sub dialect and MB sub dialect as shown in the following data.

Po sition		PAN	JS Sub dialect	MB Sub dialect	Glos
Ini tial		*bənih	bene	benih	'benih'
		*bəyat	bərat	baRu	'berat'
		*bayu	baRu	bəRat	'baru'
		*bunuh	bunuh	bunoh	'bunuh'
		*buyuk	busu?	busu?	'busuk'
		*buRuy	buRu?	buRuk	'buruk'
		*buŋa	buŋo	buŋo	'bunga'
		*buah	buah	buah	'buah'
		*bulan	bulan	bulan	'bulan'
		*bulu	bulu	bulu	'bulu'
		*binay	bini	bini	'bini'
Mi ddle					
		-		-	-

As shown in the data tabulation above, it is found that the phoneme /*b/ inherits /b/ in SJ and BM. The inheritance pattern only occurs in the initial position with eleven glosses. There is no middle and final position occurred.

2.6 Phonemes /*d/ > SJ Sub dialect /d/, BM Sub dialect /d/

Phonemes /*d/ are inherited linearly in SJ Sub dialect /d/ and BM sub dialect /d/ as shown on the following data.

Position		PAN	SJ Sub dialect	BM Sub dialect	Glos
	Initial	*dayah	daRa	daRah	'darah'
		*daun	daun	daun	'daun'
		*diŋin	diŋin	diŋin	'dingin'
		*dukduk	dudu?	dudu?	'duduk'
		*dua	duo	duo	'dua'
	Middle	-	-	-	-
	Final	-	-	-	-

.

From the table above can be understood that Phonemes /*d/ are inherited linearly in SJ /d/ and BM / d/ only in the initial position on five glosses and there is no middle and final position occurred.

Besides, it is inherited linear the phoneme/*d/ also made change as seen follow.

Position		PAN	SJ Sub dialect	BM Sub dialect	Glos
	Awal	*dantuŋ	jantuŋ	jantuŋ	'jantung'
		*datuh	jatuh	jatuh	'jatuh'
		*dauh	jau	jauh	'jauh'
	Tengah	-	-	-	-
	Akhir	-	-	-	-

The inheritance pattern of /*d/ which has changed as shown above occurs in gloss

which is only in the initial position. Phoneme /*d/ decreases phoneme /j/ in SJ and BM.

2.7 Fonem /*g/ > SJ Sub dialect /g/, BM Sub dialect /g/

This section describes phoneme /*g/ inherits /g/ in SJ sub dialect and BM sub dialect as shown in the following data

Position		PAN	JS Sub dialect	MB Sub dialect	Glos
	Initial	*galut	gaut	gaut	'garut'
		*gigi	gigi	gigi	'gigi'
		*gunuŋ	gunuŋ	gunuŋ	'gunung'
		*gigit	gigit	gigi?	'gigit'
	Middle	*gigi	gigi	gigi	'gigi'
		*gigit	gigi	gigi	'gigi
	Final	-	-	-	-

Based on the table above, it can be seen that the phoneme /*g/ inherits /g/ in IMS and IMB, namely in the initial and middle positions. The

initial position of linear inheritance /*g/ was seen in 4 glosses, while in the middle position of inheritance /*g/ was only seen in 2 glosses.

2.8 Phoneme /*ŋ/ > SJ sub dialect /ŋ/, BM sub dialect /ŋ/

Phoneme /*ŋ/ inherits /ŋ/ in SJ and BM as shown in the following data

Position		PAN	SJ Sub dialect	BM Sub dialect	Glos
Initial		-		-	-
					-
Middle		*diŋin	diŋin	diŋin	'dingin'
		*taliŋa	təliŋo	təliŋo	'telinga'
		*buŋa	buŋo	buŋo	'bunga'
Final		*binataŋ	binataŋ	binataŋ	'binatang'
		*bintaŋ	bintaŋ	bintaŋ	'bintang'
		*gunuŋ	gunuŋ	gunuŋ	'gunung'

According to these data, phoneme /*ŋ/ inherits the same phoneme in SJ sub dialect and BM sub dialect . The pattern of inheritance of the phoneme /*ŋ/ occurs in the middle and final positions. Based on the tabulation of the data, it was found that three glosses inherited the phoneme */ŋ/ in the middle position, while in the final position there are also three glosses.

2.9 Phoneme /*l/ > SJ Sub dialect /l/, BM Sub dialect /l/

This section describes the phoneme /*l/ inherits /l/ in SJ Sub dialect and BM Sub dialect as shown in the following data.

Position		PAN	SJ Sub dialect	BM Sub dialet	Glos
Initial		-	-	-	-
Middle	y)alik lan lu	*ali *(b *bu *bu	k n	alir bali bula bulu	alir balik bulan bulu	'alir' 'balik' 'bulan' 'bulu'
Final				-	

As shown in the data above, it was found that the phoneme /*l/ showed linear inheritance, namely at the middle position as much as four glosses. In addition, the omission of phonemes was seen in the middle position, the available data were very limited as shown below.

Position	PAN	SJ Sub dialect	MB Sub dialect	Glos
Initial	-	-	-	-
Middle	*galut	gaut	gaut	'garut'

2.10 Fonem /*h/ > SJ Sub dialet /h/, BM Sub dialect /h/

The phoneme /*h/ shows an omission following data pattern in IMS /ø/ and IMB /ø/ as shown in the

Position	PAN	SJ Sub dialect	BM Sub dialect	Glos
Initial	*hudip *hituŋ	idup ituŋ	idup ituŋ	'hidup' 'hitung'
Middle	-	-	-	'-
Final	-	-	-	-

Referring to the table above, it can be seen that the phoneme /* h/ does not appear at the initial position of 2 gloss in IMS and IMB. Furthermore, in the middle and final positions no gloss was found.

2.11 Fonem /*n/ > IMS /n/, IMB /n/

Position	PAN	SJ Sub dialect	IMB Sub dialect	Glos
Initial	-	-	-	-
Middle	*binataŋ *bintaŋ *bunuh *bənih *kuniŋ *dantuŋ *gunuŋ *binay	binataŋ binataŋ bunuh bene kuniŋ jantuŋ gunuŋ bini	binataŋ binataŋ bunu benih kuniŋ jantuŋ gunuŋ bini	'binatang' 'binataŋ 'bunuh' 'benih' 'kuning 'jantung' 'gunung' 'bini'
Final	*bul	bulan	bulan	'bulan'

inal	an	taun	taun	'tahun'
	***tah	ujan	ujan	'hujan'
	un	ikan	ikan	'ikan'
	*uda	daun	daun	'daun'
	n	diŋin	diŋin	'dingin'
	*ikan			
	*dau			
	n			
	*diŋ			
	in			

2.12 Reflection of the Inheritance of PAN Diphthongs on IMS and IMB
2.12.1 Diphthongs /*ay/ > SJ Sub dialect /i/, MB sub dialect /i/

Diphthongs /*ay/ underwent changes (innovations) in SJ sub dialect and MB sub dialect as shown in the following data. In the data above, it can be seen that the diphthong /*ay/ inherits by changing into the phoneme /i/ in SJ sub dialect and BM sub dialect. Inheritance with such changes is only visible in the final position.

2.12.2 Diphthongs /*uy/ > SJ Sub dialect /i/, MS Sub dialect /i/

Diphthongs /*uy/ made any kind of dialect as shown in the following data changes (innovations) in SJ Sub dialect and BM sub

Position	PAN	SJ Sub dielact	BM Sub dialect
Initial	*apuy	api	api
Middle	-	-	-
End	-	-	-

In the diphthongs /*uy/ as seen from the table above, the inheritance of the */uy/ diphthongs only occurs at the initial position with a limited amount of data, only one data appear.It shows us that the diphthong from PAN is limited used by Jambi Malay speaker

IV CONCLUSION AND SUGGESTIONS

Based on the descriptions that have been presented in previous chapters regarding the correspondence of Proto-Austronesian phonemes in Jambi Malay, specifically a comparative study of the Seberang Jambi Malay sub dialect and Bungo Malay sub dialect, the writer can conclude that the study can be seen from two important aspects, namely: correspondence and inheritance pattern of PAN phonemes to the two sub dialect.

After examining the sound correspondence of the two sub dialect by paying attention to certain environmental conditions in one hundred basic Swadesh vocabularies, the writer finds two sound rules from the two sub dialect, namely;

1. The rule r ~ R /- # /consonant between Seberang Jambi Malay sub dialect and Bungo Malay Isolect at the ultima position

2. The ~ /# b rule – between Seberang Jambi Malay sub dialect and Bungo Malay sub dialect at the Penultima position. In addition, the inheritance pattern appears to be dominantly linear or intact and the inheritance changes even slightly.

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FLOUTING MAXIM IN NETIZEN'S UTTERANCE ON THE COMMENT PAGE POPO BARBIE TIK TOK ACCOUNT

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Abstract

The cooperative principle proposed by Grice stated "make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged", but in the real life communication, this principle was often being flouted which was known as flouting maxim. This research aimed to describe the flouting maxim phenomenon in one of Indonesian Social Media,Tik Tok Application. From the analysis of the collected data, the writers found that some conversation of netizens in the comment page in Popo Barbie Tik Tok account contained flouting maxim, whether it is flouting maxim of quantity, quality, relevance, and also manner. When the flouting maxim happened, it contained certain implicature, in which the speaker intended to deliver certain implicit message, such as assuring the hearer, and giving mocking"

Keywords: Cooperative Princple, Maxims, Tik Tok, Popo Barbie

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I INTRODUCTION

Language is an inseparable part of human life because of its function as a communication tool. The process of communicating can be done in writing or verbally. There is a difference between the use of written language and spoken language, when someone uses written language, the language used is in a formal format and pays great attention to the grammar used, whereas when spoken language is used, speakers tend to pay more attention to how the content of the utterance is conveyed properly rather than paying attention to the grammar of the resulting utterance. In a communication, the speaker will convey a certain message conveyed through language and the interlocutor will try to capture the meaning of the message conveyed. So, to create a good communication, the speaker and the interlocutor must understand each other well. However, it is often found that the meaning of the utterance conveyed by the speaker cannot be understood. However, it is often found that the intention of the utterance conveyed by the speaker cannot be understood properly by the interlocutor because the speaker conveys his message in a unclear, ambiguous, or uncoordinated manner.

In linguistics it is explained that good communication can be done by following the "Cooperative Principle" or the Cooperation Principle presented by Paul Grice. The principle of cooperation is defined as "make your

contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged". Basically, the principle of cooperation explains that in communication, each participant must contribute well. The intended contribution is to provide sufficient information to the interlocutor, namely information that is correct, clear, coherent, and relevant to the conversation. In this principle, there are four maxims that must be applied to create a good communication, namely maxim of quality, maxim of quantity, maxim of relevance, and maxim of manner.

In fact, in communication the four maxims are not always obeyed by the speech participants. When maxims are not followed or obeyed in a communication, then this is what is called "Flouting Maxim" or Violation of Maxims. In her book, Jenny Thomas says "when flouting a maxim, the speaker does not intend to mislead the hearer but wants the hearer to look for the conversational implicature, that is, the meaning of the utterance not directly stated in the words uttered. Therefore, when the speaker intentionally fails to observe a maxim the purpose may be to effectively communicate a message". From what Thomas said above, it can be concluded that when the speech participant violates the maxims in communication, he hopes that his interlocutor can catch the meaning of his words where the message he wants to convey cannot be stated explicitly. This is because when the maxim is violated it will bring up an implicature or a hidden meaning of an utterance. When a maxim violation occurs in a communication, actually there are special functions that you want to use, such as to maintain good relations between the speaker and the interlocutor because the language used will be better and more polite when violating the maxim. The study of the violation of these maxims is part of a pragmatic study. In simple terms, pragmatics can be defined as a study that focuses on the meaning of utterances conveyed by speakers (writers) and interpreted by interlocutors (readers). This is because the utterance delivered by a speaker may indicate something else that is not clearly visible in an utterance. Pragmatics is a science that examines the use of language in communication. Thus, what is studied in pragmatics tends to be more about what speakers mean by their speech, not

merely studying words, phrases, or clauses in an utterance. This meaning is then called implicature. To understand the concept of implicature, here are examples of utterances that contain implicatures:

A : Have you finished your pragmatic task, Bob?

B : I still have a lot of translation deadlines.

In the example of the short conversation above, it can be seen that the answer given by B is not relevant to the question posed by A, so this answer is classified as a violation of the maxims conveyed by Grice. However, when we examine further, it will be seen that speech B contains implicatures to answer question A. Speech B contains the implicature "I have not done my pragmatic task because I still have a lot of translation deadlines. After my translation is finished, I will immediately work on it." To understand the implicatures contained in an utterance, the speech participants must look at the conditions around them, both physical conditions and social conditions. This condition is called context. So, in the process of interpreting or interpreting an utterance, one must pay attention to the surrounding context. In order to conduct research on the violation of maxims in a speech in a conversation, the writer uses film as a way to examine this phenomenon. In this study, the author uses comments on Popo Barbie's Tik Tok account. Tik Tok is a social networking application and music video platform where users can create, edit, and share short video clips complete with filters and accompanied by music as support. With this application, users can create unique short videos quickly and easily to share with friends and around the world. one of the owners of the Tik Tok Popo Barbie account has gone viral through several videos that he has uploaded. The author is interested in seeing the form of maxim violation on the comment page given by netizens to the videos that have been uploaded by Popo Barbie on the Tik Tok application. The utterances contained in conversations with this kind of theme will be interesting to analyze, especially in terms of flouting maxims, because speakers quite a lot use certain utterances that contain implicit meanings.

The figure of Popo Barbie, a TikTok artist, is known for his characteristic that is often

unique in appearance, besides that he has thick makeup on his face. Popo TikTok often shares content on his TikTok account, the content he makes is almost all funny and invites laughter. Popo is a young man from the Sungai Penuh area (Jambi) who is currently around 24-25 years old. Currently Popo Barbie has 1.1 million followers and 41.1 million likes. From the reasons above the writers have desires to make a research about Flouting Maxim on Netizen's comments in Tik Tok, especially in Popo Barbie account. In this case writers make questions base on the research. First, what are the maxim which get the flouting maxim? Second, what are implicature meaning which could get from the flouting maxim?. Purpose of this research are finding the flouting maxim and the implicature meaning which get from Popo Barbie Tik Tok account comment. In this study, the object used is the speech of netizens in the comments page for video uploads from Popo Barbie's account, in this case the video upload being studied is only the video uploaded by @*adi.syahreza*, 2021, entitled "***Hay calon suami***". This study aims to explain the maxims violated by Netizens who comment on Popo Barbie's video uploads on Tik Tok. In addition, the author will also describe how these maxims are violated, as well as the implicatures that arise as a result of violating these maxims. In communicating, a person will tend to be more communicative so that the messages to be conveyed will be understood by the speaker or listener. Jacob L. Mey stated that "communication requires people to cooperate; the "bare facts" of conversation come alive only in a mutually accepted, pragmatically determined context". In the study of linguistics, this will be closely related to the concept of "Cooperative Principle" or the principle of cooperation put forward by H. Paul Grice where the cooperative principle applies four maxims in it, namely maxim of quality, maxim of quantity, maxim of relevance, and maxim of manner. The principle of this cooperation is defined, "make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged". From the definition of the cooperative principle above, it can be stated that both the speaker and the listener must have a mutual desire to convey and interpret the meaning of an utterance. In addition, the speaker and the listener must work together so that the communication runs efficiently. As previously stated, the principle of cooperation proposed by Grice consists of four maxims, as follows:

a. Quantity Maxim

The maxim of quantity states that a speaker must provide information or contributions according to need and not provide more information than what is asked or needed. Therefore, it can be concluded that in the maxim of quantity, a speaker is expected to provide sufficient, relatively adequate, and as informative information as possible. Therefore, if a speaker or speakers provide information that is excessive than what is needed by the interlocutor, this means that a maxim is violated.

In his book, Peter Grundy gives an example of the maxim of quantity as follows:

A: Can you tell me what time it is?

B: it's 5 o'clock

In the example above, it can be clearly seen that speaker "B" provides information that is indeed needed by "A", so that in this case "B" has obeyed the maxim of quantity in the principle of cooperation proposed by Grice.

b. Quality Maxim

The maxim of quality explains that the speaker or speaker must convey something in accordance with the facts and a speaker is not obtained to provide information that he is not sure whether it is true or false, or in this case he does not have sufficient evidence to convey information. Grundy in his book also gives an interesting example, namely "Pragmatics is difficult". In this case, a speaker can say that when he has experienced something that makes him able to say that the Pragmatics course is difficult for him, for example, he once got a D for it, but if he has never taken a Pragmatics course, he will not I can say that because it would violate the maxim of quality.

c. Maxim of Relevance

The maxim of relevance provides an explanation that a speaker or speaker must provide relevant information so that there is good cooperation between the speaker and the listener in a communication. To be clear, here is an example:

A: Is there a doctor in the house?

B: I'm a doctor

In the discussion above, it can be seen that speaker "B" provides relevant information so

that the principle of cooperation works well between the two in a communication.

d. Maxim Of Manner

The maxim of implementation states that a speaker or speaker must provide clear, direct information and avoid things or information that is vague or ambiguous. Grundy in his book gives the following example:

A: I hear that you went to the theater last night, what did you see?

B: I watch the drama performance.

In the discussion above, it can be seen clearly that speaker "B" gave clear information to "A" about what question he watched the night before. In this case "B" clearly said that he was watching the show. Thus, it can be concluded that the speaker "B" obeys the maxim of implementation. Grice reiterated his statement on the principle of cooperation, that: "anyone who cares about the goals that are central to conversation/communication (such as giving and receiving information, influencing and being influenced by others) must be expected to have an interest , given suitable circumstances, in participation in talk exchanges that will be profitable only on the assumption that they are conducted in general according to the cooperative principle and the maxims"

From what has been conveyed by Grice, it can be concluded that the principle of cooperation must be applied in communication so that the communication will run smoothly, clearly and not be confusing. However, in reality not all the principles in the cooperative principle can be obeyed by speakers.

II RESEARCH METHODS

The method used in this research is descriptive qualitative. The data to be analyzed in this study is written data obtained from netizens' speech from the Popo Barbie video on Tik Tok. All conversations in the comments page were listened to by the researcher to see which utterances or conversations contained maxim violations. Thus, in the process of providing data, the referencing method is the appropriate method used in this research. The author uses a pragmatic equivalent method to perform data analysis. In the process of analyzing the data that has been collected, the researcher will classify the maxim violations found into four kinds of maxim violations, namely the violation of the maxims of quantity, quality, relevance, and manner. These maxims are in accordance with what Grice mentioned in the cooperative principle described in the previous chapter. Then, the researcher will see the pattern or how the maxim violation is found in Netizen's speech. After that, the writer will try to describe what implicatures or what goals are contained in the violated maxims.

III RESULTS AND DISCUSSION

Maksim's Violation in Netizen's Speech on the Popo account's Tik Tok comment page

In the Popo Barbie video uploaded by @adi.syahreza, entitled "Hay Calon Suami " gives a story between two people, namely Popo Barbie artfully and also Tik Tok artist Adi Syahreza. In this case, Adi Syahreza deliberately visited Popo Barbie's place to collaborate on Tik Tok videos. Popo Barbie and Adi Syahreza are seen in a hotel room and making a Tik Tok video. as usual Popo who is a man dressed up like a woman with a bald haircut gives a funny impression to the viewer. The speech in the video is as follows:

Popo : Oh yaa… sekarang Popo udah nggak jomblo lagi, Popo sekarang udah punya calon suami. Ni calon suami Popo, besok kami akan menikah… hehehe.

Adi Syahreza : Iya… hahahaahah

Popo : Tuh, ini calon suami Popo ni, besok kami akan menikah

Adi Syahreza : Halo… iya tungguin aja undangannya ya… hahahaha

Popo : Oh..yaa… Popo is not alone anymore. Popo now has a future husband. This is Popo's future husband. Please look at Popo's future husband. Tomorrow we will get married heheheh. (points the camera at the man in question)

Adi : Yes... Hahahaha

Popo : This is popo's future husband. Tomorrow we are getting married.

Adi : Hello... yes we will invite all of you. Hahahahah

At the time of this research there were 3702 comments that had been given to the video story uploaded by Popo Barbie on Tik Tok. On the comment page, there are several violations of the maxims contained in netizens' utterances on the Tik Tok Popo Barbie comment page.

a. Violation of the Maxim of Quantity

Violation of the maxim of quantity can occur when the speaker provides more information than what is needed by the interlocutor or listener.

Utterance 1

Akhirnya mereka bisa bertetanggaan dengan bunda Ragil di Jerman. (Jendral Oyen)

Finally they can be neighbors with Mrs. Ragil in Germany (Jendral Oyen)

Utterance 2

Heh Popo berbie nama kamu jangan Popo berbie diganti popok bayi aja tau (ahna 3)

Hey Popo berbie, your name, don't Popo berbie, just change the baby's diaper, you know

Utterance 3

Tapi lu benjol dan botak (ika)
But you are lumpy and bald

The three utterances above have violated the maxim of quantity where their utterances provide completely unnecessary information. On utterance 1 given by a netizen with the Jenderal Oyen account " *Akhirnya mereka bisa bertetanggaan dengan bunda Ragil di Jerman* " indicating this information is not needed at all in the speech given by Popo Barbie and Adi Syahreza, but it can be seen that Jenderal Oyen wants to emphasize their behavior just like a tik

tok artist named Ragil who has deviant sexual behavior who currently lives in Germany. In the second utterance, it was said on the comment page by ahna3 by saying " *Heh Popo berbie nama kamu jangan Popo berbie diganti popok bayi aja tau (ahna 3)*" of course it doesn't need to be mentioned and is not needed in the speech about going to carry out the wedding By Popo Barbie and Adi Syahreza. However, with this utterance ahna3 gives the meaning that she wants to insult Popo barbie who acts like a baby diaper that is smelly and mushy. The same as analysis 2, Utterance 3 also gives a mocking meaning to Popo Barbie by saying his shortcomings.

b. Violation of the Maxim of Quality

Basically, the violation of maxim of quality is when a speaker does not provide information that is in accordance with reality or doesn't tell the truth.

Utterance 4

Dan mereka bahagia di Jerman (piaa)
And they are happy in Germany

Utterance 5

Kenalin gw suami sah Mayang (ogieska)
I'm Mayang's Husband

Utterance 6

Pelet yk (ardi)
Did you do pelet?

The three utterances above clearly have violated the maxim of quality by giving speeches that are completely unproven. piaa account speakers say " *Dan mereka bahagia di Jerman*" gives a view of the other meaning of the utterance, while they are not in Germany at all and don't talk about Germany at all, but the speech is given because the speaker feels that people who have Sexual perversion has a place in Germany and can be happy as experienced by Tik Tok artist Ragil who has happily lived in Germany with same-sex marriage. It's different with the Ogieska speaker's speech which gives a satirical meaning to a character who is currently viral for fighting over her sister Vanesa Angel's inheritance, who is a public figure in Indonesia and died in an accident on November 4, 2021. Mayang is currently the person who gets bullied a lot from netizens in Indonesia. Indonesia.

Ogieska's utterance " *Kenalin gw suami sah Mayang* " is a story that is not informative at all because that's not the truth. The story was given because Ogieska wanted to mock Mayang and Popo Barbie at the same time. Even more unique in ardi's speech which says "*pelet yk*". Pelet are magic obtained to attract the attention of the opposite sex. The information provided by ardi is not necessarily true because Popo and Adi are not necessarily a real couple because they could have made the video just for content. Pellet was said by ardi because there is no way Popo who has an unattractive appearance can get Adi Syahreza who has an attractive appearance.

c. Violation of the Maxim of Relevance

As explained in the previous section, in the maxim of relevance, a speaker must provide relevant information. Then, when this is violated, the maxim of relevance will be violated.

> Utterance 7
> *gw lagi makan po* ☹ *(kia)*
> I am eating, Po
>
> Utterance 8
> *batang-batang (julian)*
> Stems
> Utterance 9
> *mne jenglot (MXB\MOCHI)*
> Where is Jengglot?

Speakers in speechs that violate the maxim of relevance above have given implicature meaning or implied meaning in their speech. Utterance 7 by a kia speaker "I'm eating po" shows that there is absolutely no connection between utterance 7 and the video uploaded by Popo, but it has given implicit meaning where by watching Popo's video, which is considered disgusting, makes Kia's appetite disappear. it's different with the julian speaker who says "batang-batang" which obviously has nothing correlation with Popo's video, but the word "batang-batang" can have an implicature meaning male genitalia. Julian mentions the

word "batang-batang" which means there are more than one trunk that compares Popo's and Adi's sex. Utterance 8 is much more interesting because in the speech "mne jengglot" is not very relevant to the speech given by Popo and Adi in their video. If you look at the existing context, the speaker wants to liken Popo to a jengglot. Jenglot is a stuffed toy that has various sizes (about 10–20 cm), dark skin with a rough texture (like a mummy), has a skull-like face and fangs sticking out and has long hair and nails. By understanding what a jengglot is, of course, it gives implicature meaning where MXB\MOCHI wants to ridicule that Popo Barbie is similar to Jengglot.

d.   Violation of the Maxim of Manner

Violation of the maxim of manner will occur when a speaker or speaker provides ambiguous and unclear information. The utterances that violated of maxim manner could be seen in this discussion.

> Utterance 10
> *Asri gimana ya? (neisha)*
> What about Asri?
>
> Utterance 11
> *Tadi nyari calon istri namanya putri (CINDY)*
> You were looking for a future wife, her name was Putri

In this maxim violation, there was a misunderstanding between netizens and Popo Barbie through the video that was uploaded first. Contextually previously Popo had uploaded a video showing that he had repented and had become a real man. After that Popo uploaded a different video showing that he was still the same Popo, a man who behaved like a woman. The speech " *Asri gimana ya*?" and " *Tadi nyari calon istri namanya putri* " which explained the ambiguity of the speech that occurred between Popo and Netizens.

IV CONCLUSIONS

Grice stated that to be able to carry out good communication, a speaker and the interlocutor must adhere to the cooperative principle which consists of four maxims, namely the maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner. However, in everyday life, the principle of cooperation is not always obeyed by language users. It is often found that there are violations of maxims (flouting maxims) where a speaker has a certain intention with such speech. Social Media as one of the representations of people's lives is a good enough object to analyze the violation of maxims. The social media in the Tik Tok application above shows that the violation of maxims in communication does occur. From the analysis that has been done above, the writers found several conversations that contained violations of maxims, namely violations of the maxims of quantity, quality, relevance, and manner. When a maxim violation occurs, there is a hidden meaning contained in the form of the actual meaning that he will convey. For example, from the analysis of the violation of maxims in netizens' utterances, there are several implicatures contained, for example convincing the hearer, giving ridicule.

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ANALISIS TINDAK TUTUR PADA SPANDUK DI TEMPAT WISATA BUKIT KELINCI, SUMATERA BARAT

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Abstract

Banner writing usually uses very direct language and attracts the attention of many people. The research was conducted in the tourist area of Bukit Kelinci, Baso. Data is writing on banners along the Bukit Kelinci tourist area, Baso. The data was taken using the listening method and the free-to-talk technique. In addition, recording and photographing techniques are also used. The data were analyzed using the concept proposed by Searle (1983). The results of the analysis are presented in a descriptive-narrative way. From the analysis of data on the use of language on banners at the Bukit Kelinci tourist spot, Baso, three (3) directive speech acts were found. These three utterances function to invite and prohibit. This is because tourist attractions are usually places to relax with family and friends. In order not to disturb the comfort of the visitors, therefore the visitors are invited to play with the rabbits, as well as to maintain politeness from things that are not desired, the visitors are strictly prohibited not to make out and commit immorality in the area. In the author's opinion, there are still many stories found in tourist attractions in the West Sumatra area, this is because West Sumatra is an area with good and beautiful nature.

Keywords: Banner, Utterance, Speech Acts

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I INTRODUCTION

Bahasa merupakan alat untuk berkomunikasi. Di dalam alat komunikasi tersebut terdapat tindak tutur. Tindak tutur merupakan tindakan dari satu ujaran kalimat dalam kondisi tertentu dan merupakan kesatuan terkecil dari komunikasi bahasa yang menentukan makna kalimat. Seorang penutur yang ingin mengemukakan sesuatu kepada mitra tutur, maka yang ingin dikemukakannya itu adalah makna atau maksud kalimat. Cara menyampaikan makna atau maksud, penutur harus menuangkannya dalam wujud tindak tutur.

Tindak tutur yang akan dipilih sangat bergantung pada beberapa faktor. Maksud dalam tindak tutur perlu dipertimbangkan berbagai kemungkinan tindak tutur sesuai dengan posisi penutur, situasi tutur, dan kemungkinan struktur yang ada dalam bahasa itu. Penutur cenderung menggunakan bahasa seperlunya dalam berkomunikasi. Pemilihan bahasa oleh penutur lebih mengarahkan pada bahasa yang komunikatif. Melalui konteks situasi yang jelas suatu peristiwa komunikasi dapat berjalan dengan lancar. Istilah tindak tutur muncul karena di dalam

mengucapkan sesuatu penutur tidak semata-mata menyatakan tuturan, tetapi dapat mengandung maksud di balik tuturan. Tuturan adalah kalimat yang diujarkan penutur ketika sedang berkomunikasi. Austin (1992:29) menyatakan bahwa ujaran yang bentuk formalnya adalah pernyataan, biasanya memberi informasi tetapi ada juga yang berfungsi lain yakni yang melakukan suatu tindak bahasa tertentu. Ada tiga jenis tindak tutur yaitu, tindak lokusi, tindak ilokusi, dan tindak perlokusi. Tindak ilokusi adalah tindak tutur yang mengandung maksud dan fungsi daya ujar. Wijana (1996:18) menyatakan bahwa tindak tutur ilokusi dapat diidentifikasikan sebsagai tindak tutur yang bersifat untuk menginformasikan sesuatu dan

melakukan sesuatu. Salah satunya dapat dilihat dalam penulisan spanduk kecil yang terdapat di lingkungan wisata Bukit Kelinci, Sumatra Barat.

Penulisan spanduk biasanya menggunakan bahasa yang sangat lugas dan menarik perhatian banyak orang. Penelitian dilakukan di daerah wisata Bukit Kelinci, Baso. Data adalah tulisan pada spanduk di sepanjang kawasan wisata Bukit Kelinci, Baso. Data diambil dengan metode simak dan teknik simak bebas libat cakap. Selain itu, juga dipakai teknik rekam dan foto. Data dianalisis menggunakan konsep yang dikemukakan oleh Searle (1983). Hasil analisis disajikan secara deskriptif-naratif.

II RESEARCH METHODS

Searle (2005:36) menggolongkan tindak tutur ilokusi itu ke dalam lima macam bentuk tuturan yang masing-masing memiliki fungsi komunikatif. Kelima macam bentuk tuturan yang menunjukkan fungsi itu dapat dirangkum sebagai berikut:

1. Asertif (Assertives), yaitu bentuk tuturan yang mengikat penutur pada kebenaran proposisi yang diungkapkan, misalnya menyatakan (stating), menyarankan (suggesting), membual (boasting), mengeluh (complaining), dan mengklaim (claiming).

2. Direktif (Directives), yaitu bentuk tuturan yang dimaksudkan penuturannya untuk membuat pengaruh agar si mitra tutur melakukan tindakan, misalnya, memesan (orderin), memerintah (commanding), memohon (requesting), menasehati (advising), dan merekomendasi (recommending).

3. Ekspresif (Expressives), yaitu bentuk tuturan yang berfungsi untuk menyatakan atau menunjukkan sikap psikologis penutur terhadap suatu keadaan, misalnya berterima kasih (thanking), memberi selamat (congratulating), meminta maaf (pardoning), menyalahkan (blambing), memuji (praising), berbelasungkawa (condoling).

4. Komisif (Commissives), yaitu bentuk tuturan yang berfungsi untuk menyatakan janji atau penawaran, misalnya berjanji (promising), bersumpah (vowing), dan menawarkan sesuatu (offering)

5. Deklarasi (Declarations), yaitu bentuk tuturan yang menghubungkan isi tuturan dengan kenyataan, misalnya berpasrah (resigning), memecat (dismissing), menbaptis (chistening), memberi nama (naming), mengangkat (appointing), mengucilkan (excommicating), dan menghukum (sentencing).

III   RESULTS AND DISCUSSION

(T.1) Tindak Tutur Direktif

Bentuk tuturan " AYO BERMAIN DENGAN KAMI" yang tertulis di spanduk adalah tindak tutur direktif. Mempuyai fungsi untuk mengajak para pengunjung tempat wisata untuk bermain bersama dengan Kelinci yang sudah tersedia. Tuturan ini mempunyai maksud bahwa di tempat wisata Bukit kelinci disediakan banyak hewan Kelinci, maka dari itu para pengunjung diajak untuk bermain bersama dengan kelinci yang ada di lingkungan wisata Bukit Kelinci.

(T.2) Tindak Tutur Direktif

Bentuk tuturan "DILARANG BERMAKSIAT" yang tertulis di spanduk adalah tindak tutur direktif. Mempunyai fungsi untuk melarang para pengunjung tempat wisata untuk melakukan maksiat di tempat ini. Tuturan ini mempunyai maksud bahwa di tempat wisata ini dilarang untuk melakukan tindakan maksiat sekecil apapun, hal ini dikarenakan terkadang banyak di tempat wisata pengunjung muda-mudi mengambil kesempatan melakukan hal-hal yang mengandung maksiat di tempat umum, hal ini juga terkait di tempat ini adalah wisata keluarga yang mana juga terdapat anak-anak dan orang tua.

(T.2) Tindak Tutur Direktif

Bentuk tuturan "DILARANG KERAS BERMESRAAN DI AREA INI" yang tertulis di spanduk adalah tindak tutur direktif. Mempunyai fungsi untuk melarang dengan keras para pengunjung untuk bermesraan di area ini. Tuturan ini mempunyai maksud bahwa kebanyakan di tempat wisata para pengunjung banyak yang melakukan hal-hal yang tidak sopan, seperti bermesraan di tempat umum. Hal ini dianggap meresahkan dan mengganggu para pengunjung lainnya. Oleh karena itu, pihak pengelola memberikan peringatan dengan sangat tegas agar tidak bermesraan di tempat ini. Hal ini terkait wisata Bukit Kelinci merupakan tempat wisata untuk keluarga karena di area ini disediakan banyak hewan Kelinci dan disarankan untuk bermain bersama kelinci.

IV CONCLUSION

Dari analisis data penggunaan bahasa pada spanduk di tempat wisata Bukit Kelinci, Baso ditemuka tiga (3) tindak tutur Direktif. Ketiga tuturan tersebut berfungsi mengajak dan melarang. Hal ini dikarenakan tempat wisata biasanya adalah tempat untuk bersantai bersama keluarga dan teman. Untuk tidak mengganggu kenyaman para pengunjung maka dari itu para pengunjung diajak untuk bermain bersama kelinci, serta untuk mejaga kesopanan dari hal-hal yang tidak diinginkan para pengunjung dilarang dengan tegas untuk tidak bermesraan dan berbuat maksiat di area tersebut. Menurut pendapat penulis masih banyak tuturan yang terdapat di tempat wisata di daerah Sumatra Barat, hal ini dikarenakan Sumatra Barat merupakan daerah dengan alam yang bagus dan indah. Dikarenakan keterbatasan waktu dalam melakukan penelitian maka dari itu analisis ini belum maksimal. Semoga kedepannya penelitian ini lebih baik lagi.

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WORD FORMATION PROCESS OF SLANG WORD USED BY GAMERS IN THE GAME ONLINE "*MOBILE LEGEND*"

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Abstract

This research analyzes about word formation process of slang word used by gamers in the game online "Mobile Legend". The purposes of this research are to classify and to analyze the types of word formation processes of slang words used by gamers using theory word formation process by Yule (2010) and Katamba (2005) and to describe the meaning of slang words used by gamers. The method used in this research is descriptive qualitative. The data is formed of slang word in chat feature by gamers. In collecting the data, the researcher used participant observational method (SLC). Then, the analysis in this research, the researcher used agih method (distributional method) and used Segmenting Immediate Constituents Techniques (Teknik Bagi Unsur langsung/BUL) as the basic technique and delition technique (teknik lesap) as an advanced technique.

The results of this research are stated as follows. Firstly, six types of word formation process in slang word used by gamers; abbreviation, acronym, borrowing, compounding, multiple process, and clipping. Then, the researcher found twelve slang words that utterances by gamer. While for word formation process, the type that dominant is compounding. In the meaning of slang word, the researcher only finds two from seven types of meaning by Leech (1981), they are: firstly social meaning and secondly connotative meaning.

Keywords: Word Formation Process, Slang Word, Game Online

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I INTRODUCTION

Nowadays, language is very important aspect of communication. Language cannot be separated from society, because people in society are use of language to communicate to another. Bloomfield (1958:3) states that language plays a great part in our life, perhaps because of its familiarity, we rarely observe it, taking it rather for granted, as we do breathing or walking. Beside that, language itself consist of some parts, such as morpheme, words, sentences, etc.

According to Holmes (2013) , language variety is a form that differs from other forms of the language. Variety is therefore a broad term which includes different accents, different linguistic styles, different dialects. Language variety is divided in five parts: dialect, register, jargon, style and slang. There are language varieties around us, but in this study the researcher focused on slang. Slang can be written in word, phrases, or sentences. Slang

began to form in 16th century. Slang is kind of speech used by criminals and cheats.

In this era, slang is not associated with criminals. Slang as an expressions attitudes and value of group members. Slang is one of language varieties used by people. Slang word are language that used people by people in informal situation. Holmes states slang is another areas of vocabulary which reflects a person age's. Katamba (2005) added that slang is a major source of new words and in many cases it involves the use of standard form in a new and non-standard way.

The researcher use slang as the topic because slang is very close to us, people may use it in daily conversation, especially in casual or informal conversation without knowing that slang can be analyzed based on word formation process. The use of slang is phenomenon that occurs in various events of life, or the smallest of community. The use of slang in this community serves as an identity that can closer the individuals who are in the community. Game community is one of community that used slang in their communication. Slang is one of variation language that used in gamer community. The researcher found one of gaming community, the game community name is "FG HARD BLUE" .This community consists of six person, and they stay in Muara Bungo and they actively using this game. Fg Hard Blue members are studens in university. This gaming community was formed in 2017. From each member's hobby of playing games, they form a gaming community to play together.

Therefore, the use of slang usually formed in abbreviating or changes of one or more letters in a word, or even change sound or meaning. A word has important role in the language. The word itself has several processes to become a word. The process is called word formation processes. Word formation is one of the discussion in morphology about how word can be formed in a language. Based on Katamba (2005:124) and Yule (2010), there are eleven basic process to create new words in creating new words, they are abbreviation, coinage, borrowing, compounding, blending, clipping, backformation, conversion, acronym, derivation and multiple process.

The use of slang can be found in the gaming community especially game players in

"mobile legend". There is slang word used by the gamer that researcher put as an example:
A: *kamu main game lagi, nanti kamu kalah loh.*
(You play the game again, you lose later)
B*: Ya gak mungkin lah, aku kanpro-player.*
(It is impossible, I'm a ***pro-player***)

Sentence	Word	Free morpheme	Bound morpheme	Word formation process	Type of meaning
"it impossible, I'm a ***pro-player***"	Pro-player	Pro and play	-er	Muliple process	Social meaning

The word *pro-player* consists ot three morpheme. They are *pro, play* and *–er*. The word *pro* and *play* can be said as free morpheme, while *–er* is a bound morpheme. Free morpheme is the morpheme that can stand alone as words, beside free morpheme is the morpheme that occur only combination affixes.

The process of this formation happen when two free morphemes and one bound morpheme, joined into a new word *pro-player* and this kind of process considered as a process of multiple process. It is also supported by Yule (2010) who said multiple process are the process of creating new word formation that used two or more types of word formation process.

*Pro-playe*r is a word that having **multiple process** in forming a new word. First is having **clipping** process. It process refer of cutting the end word *professional*became *pro*. Then second is **derivation** process which added an suffix *–er* in word play to make the new word from *player*.

The meaning *pro-player* is a great player or a gamer who masters the game. The word *pro-player* is include in social meaning. Leech (1981) said that social meaning refers to distinguish between dimension and level of style within same language. This meaning includes several aspecs of language variation such as social or regional dialect variation, style variation like formal, informal colloquial and slang.

From the explanation above, the researcher is interested in analyzing word formation process of slang word used by gamers in online game"*Mobile Legend*" caused of the researcher interest the research enrich knowledge about word formation processes in slang word. Beside that, the researcher used gamer as research object to get data. Furthermore, this research about morphology of word formation processes has not found yet in Muara Bungo University especially in Faculty of Language. The researcher interests in analyzing word formation process of slang word entitled *"Word Formation Process of Slang Word Used by Gamers in The Game Online "Mobile Legend".*

II RESEARCH METHODS

In this research, the researcher focuses on word formation processes through morphology analysis in slang word that used by gamer in Mobile Legend. Descriptive qualitative method is used in this research. In this research, the researcher describe the form of slang word and analyzing the slang word that used by gamers in online game "*Mobile Legend*".

According to Kothari (2004:37), descriptive research are those studies which are concerned with describing the characteristic of individual or a group. While, qualitative Research is specially important in the behavioural science where the aim is to discover the underlying motives of human behaviour. Qualitative method is a research procedure that descriptive data in written or sentences and get the conclusion. In this research, the writer found the data in a form of slang word, categorized those slang word based on word formation processes, and described the meaning of each slang word.

In source of data, it has two sources of data that are locational and substantive (Sudaryanto,2015).The locational is the direct object of the research and substantive is the content of the data that be analyzed. Locational data of this research is the game community"Fg Hard Blue" as an online game player "Mobile Legend" that consists of six person in Muara Bungo Regency andsubstantional data in this research is the uterance of language in the form of slang words that spoken by gamer that consist word formation process of slang language in their community.

For take the data, the researcher need the informant to get the data. In this research, based on Sudaryanto (2015), the researcher has several criteria for the informant There are several criteria for informants as sources of data.

- Aged between 22-24 years.
- Gender of the informant are male.
- The informants as player game online "Mobile Legend'.
- The informant understand the slang words used when playing game.

The are two methods in collecting the data, the first is non participant observational (SBLC), which means that is observing the researcher does not participate or involve in the utterances or conversation, second is participant observational method (SLC) which means that in observing the researcher participate or involve directly in the utterances or conversation (Sudaryanto,2015).

From those two methods, the researcher choose participant observational method (SLC) because the researcher take the data according the captured chats depend on who is the informant, the researcher conducted an interview by asking the game players about the meaning of the slang word used. Then, the researcher writer the data from the informant on the paper to save the data.

According to Sudaryanto (2015), there are two kinds of analyzing methods in a research, they are *padan* (identity method) and *agih* method *(*distributional method*)*.

"metode padan adalah suatu metode yang dipakai untuk menentukan identitas satuan lingual tertentu dengan menggunakan alat penentu di luar bahasa yang bersangkutan" (Sudaryanto,2015)

"Padan method is a method used to determine the identity of particular lingual unit using a determinant outside the language".

While *agih* method (distributional method) based on Sudaryanto (2015) mentioned that:

"*bahwa alat penentu dalam metode agih selalu bagian atau unsur dari bahasa objek sasaran penelitian itu sendiri, seperti kata, fungsi, sintaksis, klausa, silaba kata, atau lainnya*".

"*Distributional method that the determinant tool in the method is always the part or element of the language as the object of the research target itself, such as words, syntactic functions, clauses, silaba words, etc*".

From those explanation above, the researcher used *Agih* method from this study. This method used to analyze the data because the data that will be analyze is the language itself that used by the gamer. Furthermore, the researcher uses Segmenting Immediate Constituents Techniques (*Teknik Bagi Unsur langsung/BUL*) as the basic technique and delition technique (t*eknik lesap*) as an advanced technique. Delition tecnique is done by releasing, eliminating, reducing certain elements of the relevant lingual unit. For example, if in ABCD speech then element C is removed, so the speech becomes ABD. It means that the element C becomes the focus of analysis.

In representing of data, it has two kinds to present of data that are formal and informal to present the analysis of data. Formal method is the method in which the findings are presented by using symbol, diagrams, figures and tables, while informal method refers to the method of presenting the analyzed data using words (Sudaryanto,2015:24). From the explanation above, the researcher uses informal method to present of data. This method was choosen because the researcher only uses words and does not use sign/symbols in the presentation of data.

III RESULTS AND DISCUSSION

In this research, the data is reported in writing. The researcher uses informal method to present the research because the data that analyze in the form of word and phrase based on the finding. The researcher presents as an introduction outlining the background of the problem that relates with word formation process and meaning of slang word that used by gamers. Then, the researcher classifies the word formation process based on Yule's and Katamba's theory and the meaning of slang word based on Leech's theory. The researcher has limit to discuss only about several problems in order to avoid excessively large discussions. The researcher formulated those problems through two points as follows:

3.1   Types of word formation process in the slang words that used by gamers in the game online "*Mobile Legend*".

3.2   Meaning of word formation process in the slang words that used by gamers in the game online "*Mobile Legend*".

The data source of this research was in form of utterances of slang word that has been chat feature from game application. Yule (2010) and Katamba (2005) stated here are eleven word formation process. These are coinage, borrowing, compounding, blending, clipping, backformation, conversion, acronym, derivation, multiple process, and abbreviation.

The researcher analyzed the meaning each slang words that used by gamers using theory of meaning by Leech (1981). The result in this research, the researcher only found two kinds type of meaning of each slang words.

1.   Abbreviation

Abbreviation are formed from the initial letters of a set of other words and consist of capital letters or abbreviation is shortened forms are created using initial letters of words which do not give permissible syllables. They are not pronounced as new words. Ex: UN, DVD, PC (Katamba, 2005). Beside, initialism is shortening from the initial letter of each word and can be read with spelling each letter that consist of capital letter that can be pronounced. Ex: NATO, UNESCO, BFF, USA.

Datum 1

Sentence	Word Slang	Free Morpheme	Bound Morpheme	Type Of Formation	Type Of Meaning
”by the way, actually the reason we lost was because of our **AFK**, Feeder	AFK (Away From Keyboard)	Away, From and keyboard	-	Abbreviation	Social meaning

The word *AFK* is a free morpheme. The extension for *AFK* is *Away From Keyboard,* it can be seen that are three free morpheme. They are free morpheme because they can stand alone as a word.
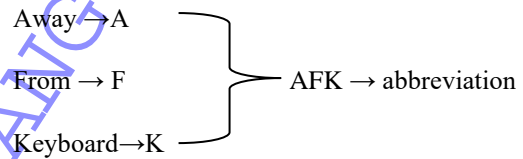
This word formation process occurs in here is abbreviation. Abbreviation are formed from the initial letters of a set of other words and consist of capital letters. In this process, there is no special change to creat as new word *AFK*. It only shorten the base words *Away From Keyboard* by taking first letter *A*, *F*, and *K* and ommit other letters. It can be seen as follow:

Away→A
From → F
Keyboard→K

AFK → abbreviation

The term AFK is often used by gamers. It means AFK for gamers that players who leave the game appplication before the game is over. The word AFK include in social meaning. The meaning conveyed by the piece of language about the social context of its use is called social meaning. Social meaning is related to the situation in which an utterance is used (Leech,1981).

Datum 2
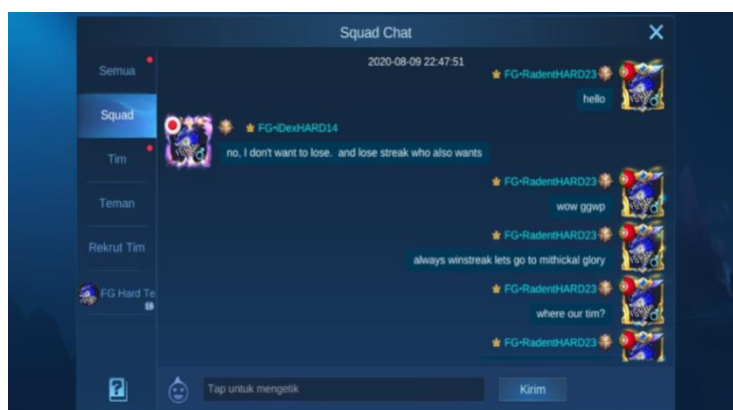
Sentence	Word slang	Free morpheme	Bound morpheme	Type of word formation	Type of meaning
"wow *GGWP"*	*GGWP*	Good, Game, Well and Play	-ed	Abbreviation	Social meaning

The extension for *GGWP* is *Good Game Well Played*, it can be seen that are four free morpheme and one bound morpheme. The *word Good, Game , Well* and *Play* refer free morpheme. Free morpheme is the morpheme that can stand alone as words, beside the *–ed* is a bound morpheme because the morpheme that occur only combination affixes.

The word formation process that occurs is abbreviation. In this process only shorten the base words *Good Game Well Played* by taking the first letter *G, G, W* and *P*, and omitting the other letters. It can be seen as follow:

Good → G
Game → G
Well → W
Played → P

GGWP → abbreviation

The word *GGWP* also refer in social meaning. Social meaning was that information which piece of language (i.e. a pronounciation variation, a word, phrase, sentence, etc)(Leech, 1981). GGWP as the language style used by gamers in situations give praise to other gamer while playing game.

2. Acronym

Acronyms are new words formed from the initial letters of a set of other words (Yule,2010). Word forming a complex expression reffer to the name of organisation, company or a scientific concept may be reduced to their initial letters and can be pronounced as words (Katamba,2005).

Datum **3**
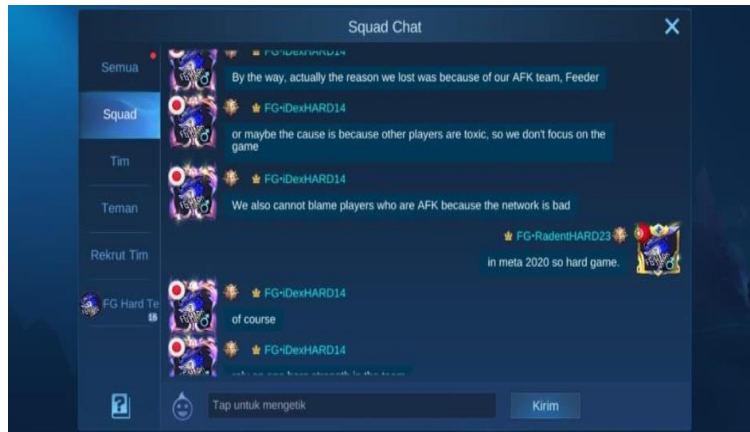
Sentence	Word slang	Free morpheme	Bound morpheme	Type of word formation process	Type of meaning
"in **meta** 2020 so hard game"	*Meta*	Most, Effective Tactics Available	-	Acronym	Social meaning

The word *meta* is free morpheme. The extension for *meta* is Most Effective Tactics Available, it can be seen that are four free morphemes. They are *Most, Effective, Tactics* and *Available*. It can called free morphemes because they can stand alone as word.

This word formation process is acronym. It is also supported by Yule (2010) said that Acronyms are new words formed from the initial letters of a set of other words. *Meta* is spell the first letter or letters from *Most Effective Tactics Available*. It can be seen as follow:

Most → M
Effective → E   Meta → acronym
Tactice → T
Available → A

For gamers the word of *meta* as a variation of their language and has meaning expressing that technique or tactic is efficient for winning a game. The word *meta* is include social meaning. It is aspect of language variation like social or regional dialect variation, style variation like formal, informal, colloquial, slang, etc (Leech, 1981).

3. Borrowing

Based on Yule (2010:54), borrowing is one of the word formation processes to create a new word by taking over of words from other language. For word formation process "borrowing" the researcher can found 2 slang words, these are **toxic** and **feeder.** Here are the following definitions:

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Datum 4
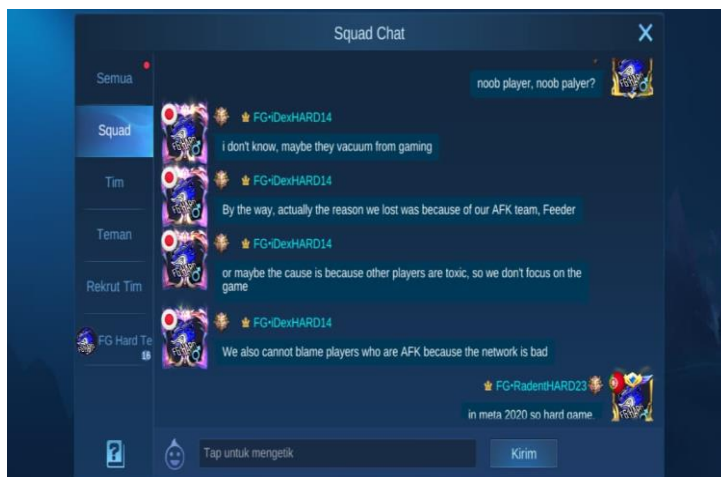
Sentence	Word slang	Free morpheme	Bound morpheme	Type of word formation	Type of meaning
"or maybe the cause is because other players are *toxic,* so we don't focus on the game.	*Toxic*	Toxic	-	Borrowing	Connotative meaning

The word *toxic* consist of one free morpheme. This word refer type of word formation process is borrowing. *Toxic* itself comes from English which means poison. But, in multiplayer games, the word *toxic* often means a teammate who create a problem that can harm the team.

The word *toxic* include connotative meaning. Leech (1981) call connotative meaning was the communicative value an expression has by virtue of what it refer over and above its purely conceptual contents. Connotative meaning is the communicative value of an expression according to what it refer. The word *toxic* in the game does not mean poison. Gamers use the word *toxic* to their friends who often create problem in their team.

Datum 5
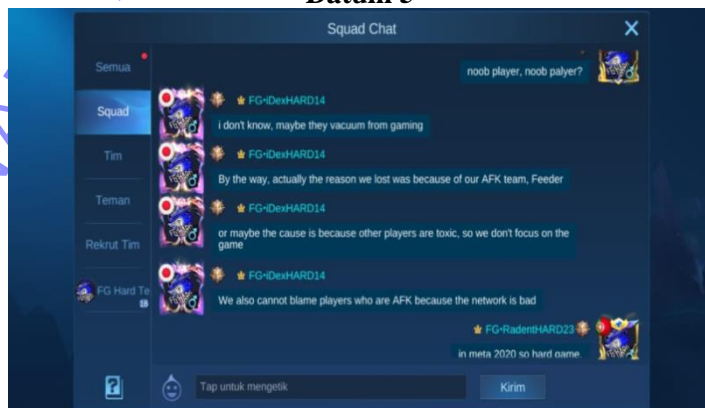
Sentence	Word slang	Free morpheme	Bound morpheme	Type of word formation	Type of meaning
"by the way, actually the reason we lost was because of our AFK team, **Feeder**.	Feeder	Feeder		Borrowing	Connotative meaning

The word *feeder* consist one free morpheme. This word refer type of word formation process is borrowing. The word *feeder* comes from English. If translated into Indonesian, it can also be interpreted as feeder or filler (*kata pengumpan atau juga pengisi*). In the game, the term *feeder* is usually intended for one of the players in a team. Than, that player dies more often than kills other char players.

The word *feeder* refer to connotative meaning. The meaning of *feeder* in the game is not the real meaning in the dictionary. The meaning of feeder for gamers themselves is a friend/ team member who often dies, adding to the score of other team and make harming the team itself.

4. Compounding

According to Yule (2010:55) compunding is a combination two separate words to produce a single form. Common English compounds are *bookcase, doorknob, fingerprint, sunburn, textbook, wallpaper.* For word formation process compounding, the researcher found 4 slang words, these are **winstreak, mithical glory, hyper caryy** and **public player.** Here are the following definitions:

Datum 6

Sentence	Word slang	Free morpheme	Bound morpheme	Type of word formation	Type of meaning
"always **winstreak** lets go to mithical glory"	*Winstreak*	Win and streak		Compounding	Social meaning

The word *winstreak* consist two morpheme. They are *win* and *streak.* The word *win* and *streak* can be said as free morpheme. *Winstreak* is the join of wo words *win* [v] and *streak* [n]. Winstreak is categorized as compounding process because the word are combined of two words, the word formation process where two free morpheme becoming

one new word that have different meaning from the original word. For gamers the term *winstreak* in the game is getting 5 wins or more than 5 wins without even losing.

The word *winstreak* is include in social meaning. Leech (1981) said that social meaning refers to distinguish between dimension and level of style within same language. This meaning includes several aspecs of language variation such as social or regional dialect variation, style variation like formal, informal colloquial and slang. *Winstreak* is an informal language or variation language used by gamers refer to gamer who has won consecutive wins.

Datum 7

Sentence	Word slang	Free morpheme	bound morpheme	Type of word formation	Type of meaning
"always winstreak lets go to *mythicalglory*"	Mythical glory	Mythical and glory		Compounding	Connotative meaning

The word *mythical-glory* having two morpheme, they are *mythical* and *glory*. These two morpheme can be said as free morpheme, because they can stand alone as a word. mythical glory is categorize as compounding process in forming of the new word because they combine two separate word to produce a single form than has different meaning, the word mythical is adjective [adj] and glory is noun [n].

The term *mythical-glory* in the gameplayer is the highest current rank above the mythic where gamer managed to collect 1000 points while playing in the mythic rank.

The word mytichal glory refer in connotative meaning. The meaning *mytichal-glory* does not refer to the meaning in the dictionary, but the meaning of *mytichal-glory* refers to a gamer who has highest rank in a game.

Datum 8
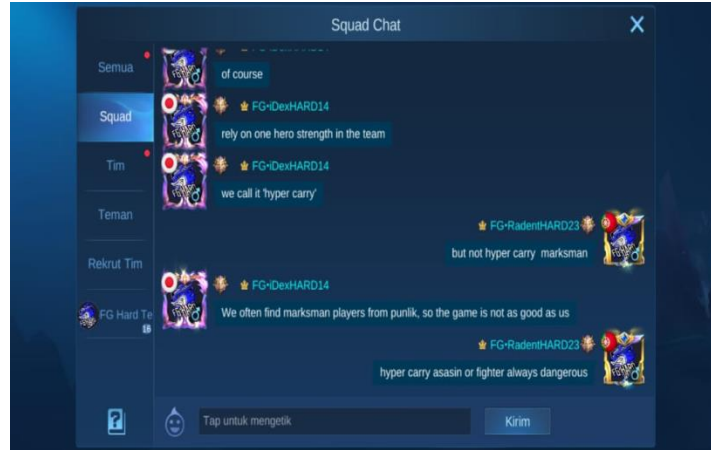
Sentence	Word slang	Free morpheme	Bound morpheme	Type of word formation	Type of meaning
"we call it *hyper-carry*"	Hyper-carry	Hyper and carry		Compounding	Connotative meaning

The word *hyper-carry* basically has two free morpheme, they are *hyper* and *carry*. The word hyper is free morpheme that if stands alone it has a meaning. The process of word formation is when there are two words which added other word and generate new word, this process caled compounding.

In this case, the word *hyper* is a free morpheme which joined with other free morpheme *carry* and creates a new word *hyper-carry*. The term *hyper-carry* in gameplayer is a hero who can lif one of his team if given protection and can be given a high chance. *Hyper-carry* also called a hero who is the leader of other heroes in a team.

The word *hyper-carry* refer connoative meaning. The meaning *hyper-carry* does not refer to the meaning in the dictionary, but the meaning of *hyper-carry* refers to a hero who is able to lead another hero in a team and bring victory to that team.

Datum 9
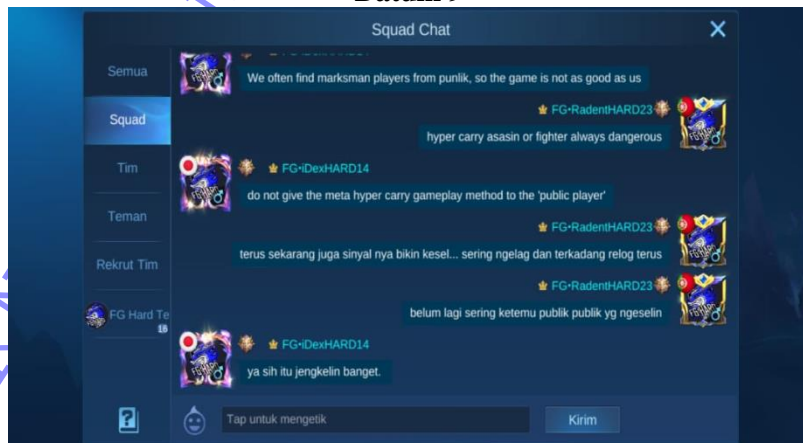
sentence	Word slang	Free morpheme	Bound morpheme	Type of word formation	Type of meaning
"do not give the meta hyper carry gameplay method to the "*public-player*"	Public-player	Public and play	-er	Compounding	Social meaning

The word *public-player* is considered to have more than one morpheme. First is *public* which is a free morpheme, second is *play* which is a free morpheme and last is the bound morpheme –*er*. The word public is adjective [adj] and the word player is a noun [n].

This word formation happens when the free morpheme *public*, it always stated as a word then added an other word *player* to become a new word *public-player*. It can be conclude this word is having compounding process to forming a new word.

The meaning of *public-player* or also known as solo player is a game player who doesn't have squad and is not a pro player. The word *public-player* is include in social meaning. Leech (1981) said that social meaning refers to distinguish between dimension and level of style within same language. This meaning includes several aspecs of language variation such as social or regional dialect variation, style variation like formal, informal colloquial and slang.

Datum 10
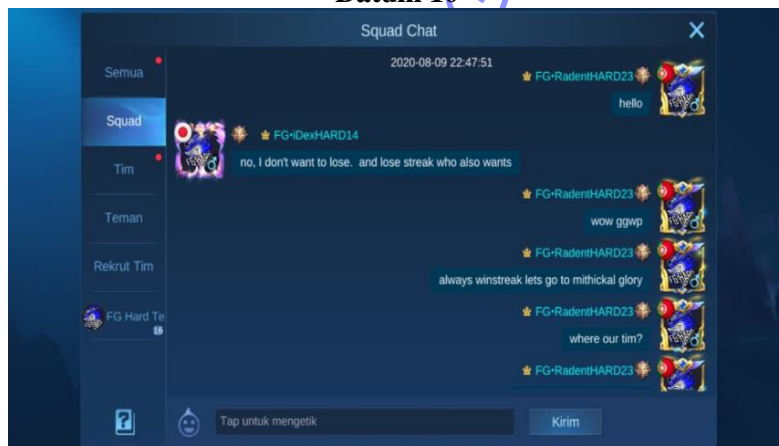
Sentence	Slang Word	Free Morpheme	Bound Morpheme	Type Of Word Formation	Type Of Meaning
"no. I don't want to lose, and *lose streak* who also wants.	Lose streak	Lose and sreak		Compounding	Social meaning

The word *lose-streak* basically has two morpheme; they are lose and streak. The word lose and streak is a free morpheme that if stand alone it has meaning. This word is having compounding process in forming of the new word because they combine two separate word to produce a single form than has different meaning, the word lose is verb [v] and streak is noun [n].

The word *lose-streak* is include in social meaning. Leech (1981) said that social meaning refers to distinguish between dimension and

level of style within same language. This meaning includes several aspecs of language variation such as social or regional dialect variation, style variation like formal, informal colloquial and slang.

The term *lose-streak* is an informal language or variation language used by gamers refer to gamer who has losing streak in a game of five or more times. *Lose-streak* usually occurs because previously experienced a win streak.

5. Multiple Process

According to Yule (2010:60), multiple processes are the process of creating new word formation process. Form example of multiple process is *gimme,* this word is categorized as multiple process because it used three types formed through the process of cutting off the end of the word give then adding an infix '*m*' become '*gim'* then combine with term '*me'* then produce it into a new single term.

For word formation process multiple process, the researcher found 1 slang words, these are **noob player.** Here are the following definitions:

Datum 11

Sentence	Word slang	Free morpheme	Bound morpheme	Type of word formation	Type of meaning
"noob player, noob player?	Noob-player	Noob and play	-er	Multiple process	Social meaning

The word *noob-player* consists of three morpheme. They are *noob, play* and *–er*. The word *noob* and *play* can be said as free morpheme, while *–er* is an suffix that considered as bound morpheme. Free morpheme is the morpheme that can stand alone as words, beside bound morpheme is the morpheme that occur only combination affixes.

The process of this word formation happen when two free morphemes and one bound morpheme, joined into a new word *noob-player* and this kind of process considered as a process of multiple process. It is also supported by Yule (2010) who said multiple process are the process of creating new word formation that used two or more types of word formation process.

*Noob-playe*r is a word that having **multiple process** in forming a new word. First is having **borrowing** process. Based on Yule (2010) borrowing is one of the word formation process to create a new word by taking them from other language. Borrowing process occurs in the word *noob* or *nub* is a loan word from Emglish taken from the basic word Newbie which means a beginner. Then second is **derivation** process which added an suffix *–er* in word play to make the new word from *player*.

In the game player, the term *noob* from the word *newbie* which is pronounced by gamers then someone has just tried the game and doesn't

have any skills in gaming. *Noob-player* refers to the social meaning, because gamers use the word *noob-player* as their formal language to describe other players who often lose.

      6.   Clipping

      According to Yule (2010:56), clipping is the process of forming new world when a word of more than one syllable is reduced to a shorter form. Example of clipping are *ad (advertisement), fan (fanatic), flu (influenza), phone (telephone),etc.* From data description the researcher only found 1 slang word *Relog* as clipping.

Datum 12
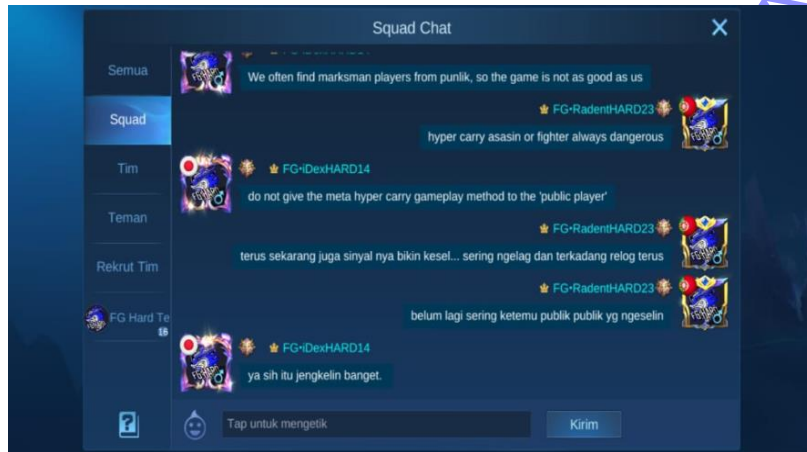
Sentence	Word Slang	Free Morpheme	Bound Morpheme	Type Of Word Formation	Type Of Meaning
"*terus sekarang juga sinyalnya bikin kesel...sering ngelag dan terkadang* **relog** *terus*" "and now the signal is irritating..if often lags and sometimes keeps **relog**.	relog	relog		Clipping	Connotative meaning

      The word *relog* is an infromal form of *Re-login.* The shorter form, *relog* consist of one free morpheme, but *Re-login* consist of two morpheme, *re* for bound morpheme and *login* for free morpheme. The word *relog* is reduced from the original word re-*login*. Gamer use the shorthen when in infromal situation.

      Relog stands for re-login. The changing of re-login become relog included clipping process. The term *relog* is used by gamer in situations when we open/loading game application but don't make it into the game application or lobby game. This word refer into connotative meaning, because *relog* itself is not a real meaning or a dictionary meaning. *Relog* is an expression of gamers when the game application cannot be opened to several factors.

IV CONCLUSION

This research was conducted to classify and to analyze the type of word formation process of slang words used by gamers using theory word formation process by George Yule (2010) and Francis Katamba (2005) and to describe the meaning of slang words used by gamers.

The result of this research, the researcher concludes that types of word formation process of slang word that used by gamers in the game online "Mobile Legend" consists of six types, there are abbreviation, acronym, borrowing, compounding, clipping, and multiple process. Among the six word formation process, compounding is the dominant type that mostly used by gamer in their utterance. Then, the researcher found twelve data of slang word, these are AFK, toxic, winstreak, lose-streak, GGWP, mythical-glory, noob-player, hyper-carry,public-player, meta, feeder, and relog.

In the meaning, the writer used seven types of meaning by Leech (1981). The researcher only finds two kinds of meaning for seven types of meaning, there are: firstly social meaning and secondly connotative meaning.

Therefore, the researcher also gets the point of this research the relationship between slang word and gamer. All gamer using slang word to communicate to make it easier for understand and communicate more intimately.

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INDONESIA LANGUANGE UTTERANCE BY NIAS PEOPLE IN GUNUNG SITOLI

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Abstract

This research aims to find out the factors that influence the pronunciation of Nias people when using Indonesian as a second language, to find out the rules of language change. The theory used in this research is the theory of behaviorism and neutral theory. This research used qualitative research methods and observation techniques to collect data. Data were taken based on interviews with respondents, video recordings of interviews and field notes found in the form of words. The collected data were analyzed using inductive methods and using error analysis techniques to analyze research data. This research interviewed forty five years old man and forty two years woman who are living in Gunung Sitoli. The data collected is related to basic swadesh vocabulary and vocabulary that is not included in swadesh which changes when spoken into Indonesian. The results of the collected data describe and represent the wrong pronunciation when pronouncing Indonesian.

The results of this research indicate four factors that influence the change in Nias language in Indonesian. These factors occur because of the differences in the language system of Nias and Indonesian. The use of the Nias language is more dominant than the Indonesian language, the Nias people always use the regional language (Nias) in a formal atmosphere.

Keywords: Mother tongue, Bilingualism, Interference

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I INTRODUCTION

According to Mackey and Fishman in Chaer and Agustina (2010:84) bilingualism is the use of two languages by a speaker in his interactions with other people in turn. To be able to use two languages, a speaker is required to master two languages. not been approved. In an effort to get a second language (L2), someone will always make mistakes and errors. Mistake is an error caused by a mere mistake and is temporary. for example, misspelled. Meanwhile, error is an error that occurs due to the lack of competence of the language speaker so that it is consistent. Errors can be anticipated if speakers want to evaluate themselves in using a second

language (L2). this error still occurs in someone's speech when a second language speaker (L2) is interfered with mother tongue (L1) which has a different language system from the second language (L2). As a result, there will be a permanent error if the speaker who uses the second language (L2) does't do a self-evaluation to raise awareness of learning the second language system.

The Niasnese has a different system from the Indonesian language, where the Niasnese system has its own uniqueness. This uniqueness can be seen in the text of the hymn in Niasnese as follows "Me tana khöU ndra'o, Lowalangi. KhöU udönadöna, wangorifi. He asese faröi ndra'o ba wamati, lö niröiMö ya'o, Lowalangi. Me tana khöU ndra'o, Lowalangi. Lö sa'ae gonado, fangelifi. He na so wolohi ba fangosiwawöi, ba 'efa'ödo, Lowalangi. " Referring to the fragment of the hymn already represents the uniqueness of the Niasnese, where every word always ends with a vowel and never ends with a consonant. So that when a speaker has a mother tongue (L1), namely Niasnese, it will be ensured that when using a second language (L2), namely Indonesian, an error will occur. An example of an error that occurs due to interference is the word "Sombong" changed to "Sombo", the word "Kawan Sakit" changed to "kawa saki", the word "sabun" changed to "Sabu".

II RESEARCH METHODS

This research uses a scientific approach approach, namely communication science with an emphasis on communication with the object of research. This method leads the research to focus on the facts in the field. So that it has results that are in accordance with the conditions that occur when entering the field.

2.1 Method of Collecting the Data The method used in this research is qualitative method. The method used to find meaning, understanding of a phenomenon, event, or human life that is directly or indirectly involved in the setting that must be studied, contextual and comprehensive.

2.2   Method of Analyzing the Data Analyzed using the inductive method, Yusuf (2007:333). Collecting evidence in the field, then compiling based on specific sources found in the field. All data collected in the field gradually and from the beginning were analyzed piecemeal. The situation in the field allows the improvement of the research design development.

2.3   Technique of Collecting the Data

According to Yusuf (2007:332) techniques that are often used to collect data in qualitative research are observation techniques, interviews, and document analysis or content/discourse analysis. Observations are carried out to observe and record systematically the symptoms that appear on the object of research, so that the data needed to solve the problems encountered are obtained. This observation technique also has advanced techniques, namely the conversational listening technique, the conversational free listening technique, and the note-taking technique, Mahsun in Muhammad (2011: 182). The interview technique is carried out by the interviewer to obtain information from sources related to the research being carried out. Document analysis or content/discourse analysis is done to get the data want to know.

2.4   Technique of Analyzing the Data

The technique used in analyzing the data is the Error Analysis technique. Error analysis has working steps in analyzing data, including collecting error samples, identifying errors, explaining errors, classifying errors, and evaluating errors, Tarigan (2009: 6). The first thing to do is to collect as much data as possible from the sources. After getting the data, identification of errors that occur in a phenomenon is carried out. Then explain the error and proceed with classifying errors based on predetermined categories. Finally, an evaluation of the errors that occur in a phenomenon that has been studied is carried out.

III   RESULTS AND DISCUSSION

3.1 Factors affect pronunciation errors interference of Niasnese in Indonesian

The following are several factors that influence the interference of native people's pronunciation errors in Indonesian: differences language systems, intermarriage (same culture marriage), low level of education, parents always use mother tongue.

3.2 Types of Pronunciation errors

3.2.1. Letter Reduction

The difference between the Nias language system and Indonesian is very striking. In the Nias language system, every word always ends with a vowel and never ends with a consonant. The system system in Indonesian every word can be ended by a vowel or a consonant. When Nias people use Indonesian, there will be a reduction in letters if the spoken word ends with a consonant. Nias people will automatically do this, this is due to the differences in the language system of Nias and Indonesian.

3.3 The rule of Language Change

Language change is basically natural, normal, and inevitable. In this research, the rules of language change were found. These language changes are explained and illustrated in the following discussion. These changes include:

3.3.1 The consonant / r / correspondence into / Ø / at the first on the syllable   Data in the word *air*, *akar, alir, belajar* and *biar* explain the consonant / r / change into / Ø / at the last on the syllable. The word *air* change into aiØ, the word *akar* change into akaØ, the word *alir* change into aliØ, the word *belajar* change into belajaØ, and the word *biar* change into biaØ. This data is found in the appendix with the following explanation: the word *air* is found in no. 1.1.1 in analysis of data, secondary

data and primary data, the word *akar* is found in no. 2.2.2 in analysis of data, secondary data and primary data. The word *alir* is found in no. 3.3.3 in analysis of data, secondary data and primary data. The word *belajar* is found in no. 4.4.10 in analysis of data, secondary data and primary data. The word *biar* is found in. 5.5.13 in analysis of data, secondary data and primary data. This data is the correspondence   between Indonesian and Indonesian Speaker Nias (ISN).

Indonesian		**ISN**
1.1.1 air	⟶	aiØ
r		Ø
2.2.2 akar	⟶	akaØ
r		Ø
3.3.3 alir	⟶	aliØ
r		Ø
4.4.10 belajar	⟶	belajaØ
r		Ø
5.5.13 biar	⟶	biaØ
r		Ø

The consonant / r / change into / Ø / because Nias speakers are interfered by the mother tongue system. In the Nias language system, every word always ends with a vowel and never ends with a consonant.

3.3.2 The consonant / k / correspondence into / Ø / at the first on the syllable

Data in the word *anak, banyak, duduk, garuk* and *gosok* explain the consonant / k / change into / Ø / at the last on the syllable. The word *anak* change into anaØ, the word *banyak* change into banyaØ, the word *duduk* change into duduØ, the word *garuk* change into garuØ, and the word *gosok* change into gosoØ. This data is found in the appendix with the following explanation: the word *anak* is found in no. 1.1.4 in analysis of data, secondary data and primary data, the word *banyak* is found in no. 2.2.9 in analysis of data, secondary data and primary data. The word *duduk* is found in no. 3.3.26 in analysis of data, secondary data and primary data. The word *garuk* is found in no. 4.4.31 in analysis of data, secondary data and primary data. The word *gosok* is found in. 5.5.32 in analysis of data, secondary data and primary data. This data is the correspondence between Indonesian and Indonesian Speaker Nias (ISN).

Indonesian   **ISN**

1.1.4   anak ⟶ anaØ

        k   Ø

2.2.9   banyak ⟶ banyaØ

        k   Ø

3.3.26   duduk ⟶ duduØ

        k   Ø

4.4.31   garuk ⟶ garuØ

        k   Ø

5.5.32   gosok ⟶ gosoØ

k   Ø

The consonant / k / change into / Ø / because Nias speakers are interfered by the mother tongue system. In the Nias language system, every word always ends with a vowel and never ends with a consonant.

3.3.3 The consonant / n / correspondence into / Ø / at the first on the syllable

Data in the word *angin, awan, berjalan, bukan* and *daun* explain the consonant / n / change into / Ø / at the last on the syllable. The word *angin* change into angiØ, the word *awan* change into awaØ, the word *berjalan* change into berjalaØ, the word *bukan* change into bukaØ, and the word *daun* change into dauØ. This data is found in the appendix with the following explanation: the word *angin* is found in no. 1.1.5 in analysis of data, secondary data and primary data, the word *awan* is found in no. 2.2.8 in analysis of data, secondary data and primary data. The word *berjalan* is found in no. 3.3.12 in analysis of data, secondary data and primary data. The word *bukan* is found in no. 4.4.15 in analysis of data, secondary data and primary data. The word *daun* is found in. 5.5.20 in analysis of data, secondary data and primary data. This data is the correspondence between Indonesian and Indonesian Speaker Nias (ISN).

Indonesian   **ISN**

1.1.5   angin ⟶ angiØ

        n   Ø

2.2.8   awan ⟶ awaØ

        n   Ø

3.3.12   berjalan ⟶ berjalaØ

        n   Ø

4.4.15   bukan $\longrightarrow$ bukaØ

n   Ø

5.5.20   daun $\longrightarrow$ dauØ

n   Ø

IV CONCLUSION

The section consists of conclusions and suggestions for research findings.

4.1 Conclusion

This research discusses the interference that occurs in Nias people when pronouncing Indonesian as a second language. There are several points that will be disclosed in relation to these factors.

4.1.1 The factor that influences the pronunciation of Nias people in pronouncing Indonesian as a second language is the difference between the first language system and the second language, thus causing mother tongue interference when pronouncing the second language.

4.1.2 2. Another factor is tribal wedding, so they have cultural similarities. Parents always speak their mother tongue to their children and rarely use Indonesian as a second language, the influence of the environment is also great, when the surrounding environment uses the mother tongue, the development of getting or pronouncing Indonesian as a second language will be difficult.

4.1.3 The most dominant factor is, the lack of education level by the niasnese, this is a factor in the niasnese's inability to pronounce the second language well.

Suggestion

Based on these conclusions, there are several suggestions that need to be submitted, namely:

The consonant / n / change into / Ø / because Nias speakers are interfered by the mother tongue system. In the Nias language system, every word always ends with a vowel and never ends with a consonant.

5.2.1 Nias people must have awareness to use Indonesian because Indonesian is very important. Indonesian is the national language of the Indonesian state. Indonesian is used in formal and informal activities. Nias people must motivate themselves to pronounce Indonesian properly and correctly.

5.2.2 The role of parents, the surrounding environment and the school is very large. Children as the next generation of the nation must be able to master Indonesian as the language of unity. The initial education of a child is obtained from parents, the environment, and then the school. It is the duty of parents to teach their children to use Indonesian as a second language. Children will grow and get a good education and can have a good and correct Indonesian if the awareness of the community and the school is to use Indonesian as a second language.

5.2.3. The role of the government is also important to support the Niasnese efforts to use the Indonesian language properly and correctly. The government must make programs to socialize the Nias people to get used to using Indonesian as a second language. This can have a big impact if Nias people go overseas, when a Nias speaker doesn't speak fluent Indonesian properly and correctly, people who are not from Nias will not understand what the Nias speaker is saying.

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ANALYSIS OF DIALECT IN MINANGKABAU LANGUAGE BETWEEN PADANG AND SIJUNJUNG DIALECT

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Abstract

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

Padang and Sijunjung, both of which are often called Minangkabau language, are different dialect rather than different dialect of one language because they are not mutually intelligible in their spoken form. The problems are the difference between phoneme in Padang and Sijunjung dialect and phonem deletion and additional in Padang and Sijunjung dialect. There are differences between phoneme of Padang dialect and Sijunjung dialect. The difference of phoneme can be seen in their vowels and consonants in several position of phoneme such as initial, medial and final.

Keywords: Dialect, Minangkabau language, Padang and Sijunjung Dialect

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I INTRODUCTION

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

According to Medan (2000 :2) there are four dialects in Minangkabau that consist of Tanah Datar dialect, Lima Puluh Kota dialect, Agam Dialect, and Pesisir dialect. These dialect named based on Minangkabau area that consist of Tanah Datar, Agam, Lima Puluh Kota and Rantau area.

Sijunjung has some areas. Every area does not same dialect. In this case the writer focuses on Sijunjung dialect. Sijunjung is located in Kabupaten Sijunjung about 199 km from Padang City.

According to Wardhaugh (2010 : 220) dialect is variety of language associated with a particular group of speakers and mutually intelligible with other varieties. They consist of two kinds are regional and social dialect. This means that speakers from certain area will speak differently from others, un these sense that. There are some varieties used, like Sijunjung dialect which exists in Sijunjung dialect, that's part of the Minangkabau language. This dialect is distinct to other part in this area, Richard. Et .al. (2008 : 80) explain that dialect a variety of a language spoken in part of country or regional dialect or by people belonging to a particular social class or social dialect, which is differnt in some words, grammar, and pronunciation from other forms of the same language. Harman, R.R.K. Stork, F.C. (2003 : 65) explains that

dialect a regional or social, variety of language, differing in pronunciation, grammar and vocabulary from the standard language which is in itself a socially favored dialect. Varietes dialect consist of regional dialect and social dialect. Regional dialect is spoken by the people of a particular geographical area within a speech community. Social dialect is spoken by the members of a particular group or stratum of a speech community.

II RESEARCH METHOD

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

III RESULTS AND DISCUSSION

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

Vowel is a sound in which there is noobstruction to the flow of air as it passes from the larynx to the lips. The distribution of vowel can be seen in several phoneme position such as initial, middle and final position. The distribution of vowel in Sijunjung and Padang dialect can be seen in several phoneme position such as initial and middle position.

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

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

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

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

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

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

$$\longrightarrow \boxed{\textbf{/a/ in middle position}}$$

b.   Vowel /o/ in inatial position in Sijunjung dialect corresponds to vowel /a/ in Padang dialect. The change can be seen as follows :
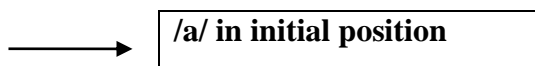
No	Padang	Sijunjung	Meaning
1.	Ampek	Ompek	Four
2.	Anam	Onem	Six
3.	Ameh	Omeh	Gold
4.	Anau	Onau	Sugar Palm
5.	Alun	Olun	Not yet

6.	Alang	Olang	Hawk

			daughther in law

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

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

⟶	**/a/ in initial position**

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

No.	Padang	Sijunjung	Meaning
1.	Dakek	Dokek	Near
2.	Pendek	Pendek	Short

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

The change of that vowel /e/ of Padang dialect to vowel /o/ in Sijunjung dialect can be seen in the rule below :
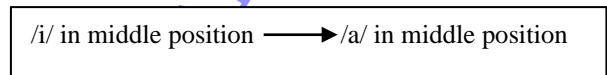
/e/ in final position ⟶ /o/ in final positin

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

No.	Padang	Sijunjung	Meaning
1.	Minantu	Mainantu	Son /

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

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

/i/ in middle position ⟶ /a/ in middle position

Vowel /u/ in final position in Sijunjung dialcet corresponds to diphothong /ua/ in Padang dialect. The change can be seen as follows :

No.	Padang	Sijunjung	Meaning
1.	Pukua	Pukua	Strike
2.	Talua	Tolua	Egg
3.	Bubua	Bubua	Porridge

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

The change of the vowel /u/ of Sijunjung dialect to fiphtong /ua/ Padang dialect can be seen in the rule below :

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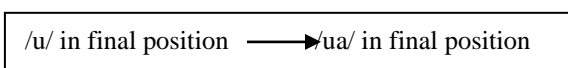
Consonant is a speech sound where the airstreams from the lungs is either completely blocked (stop) partially blocked (lateral) or where the opening is so narrow that the air escapes with audible friction (fricative). The distribution of consonant can be seen in severel phoneme position such as initial,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

There are two the change of consonsnt /r/ of Padang to consonant /o/ in Sijunjung dialect they are both in middle position.

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

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

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

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

/r/ in middle position ⟶ /gh/ in middle position

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

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

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

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

/r/ in middle position ⟶ /w/ in middle position

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

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

There are delection conconant in initial position in Sijunjung dialect they are consosnat /h/, /b/ and /r/.

a. Consonant /h/ in initial position in Padang dialect delection / ɵ/ in Sijunjung dialect. The change can be seen as follows :

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

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

The change of the consonant /h/ in Padang dialect to delection /ɵ/ in Sijunjung dialect can be seen in the rule below :

/h/ in initial position ⟶ /ɵ/ in initial position

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

No.	Padang	Sijunjung	Meaning
1.	Bisuak	Isuak	Tomorrow

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

The change of the consonant /h/ in Padang dialect to delection /ɵ/ in Sijunjung dialect can be seen in the rule below :

/b/ in initial position ⟶ /ɵ/ in initial position

c. Consonant /r/ in initial position in Padang dialect delection /ɵ/ in Sijunjung dialect. The change can be seen as follows :

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

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

The change of the consonant /r/ in Padang dialect to delection /ɵ/ in Sijunjung dialect can be seen in the rule below :

/r/ in initial position ⟶ /ɵ/ in initial position

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

No.	Padang	Sijunjung	Meaning
1.	Saratui	Satui	One hundred

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

The change of the part of word /ra/ of Sijunjung dialect delection /ɵ/ in Padang dialect can be seen in the rule below :

/ra/ in middle position ⟶ /ɵ/ in middle position

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

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

IV CONCLUSION

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

The change of the part of word /ra/ of Sijunjung dialect delection /ɵ/ in Padang dialect can be seen in the rule below :

/la/ in middle position ⟶ /ɵ/ in middle position

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

No.	Padang	Sijunjung	Meaning
1.	Sabantaɵ	Sabontagh	For a moment
2.	Sajangkaɵ	Sajongkagh	Span
3.	Kidaɵ	Kidagh	Left
4.	Bibıaɵ	Bibigh	Lip
5.	Tukaɵ	Tukagh	Exchange

A part word /al/ in mid

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

The change of the additional consonant /gh/ in Sijunjung dialect delection /ɵ/ in Padang dialect can be seen in the rule below :

/gh/ in final position ⟶ /ɵ/ in final position

1. The distribution of vowel in Padang and Sijunjung dialect :
   a. Vowel /a/ to /o/ in initial and middle position

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

2. The distribution of consonant in Padang and Sijunjung dialect :
    a.   Consonant /n/ to /t/ in final position
    b.   Consonant /r/ to /gh/ in midlle position
    c.   Consonant /r/ to /w/ in middle position
    d.   Consonant /h/ to /w/ in middle position

3. The deletion Phoneme in initial position in Sijunjung dialect :

a.   Delection of consonant /h/ in initial and middle position in Sijunjung dialect
b.   Delaction of consonant /b/ in initial position in Sijunjung dialect
c.   Delection of consonant /r/ in initial position in Sijunjung dialect

4. Delection part word in Lintau Buo dialect :
    a.   Delection of part word /ra/ in middle position in Sijunjung dialect
    b.   Delection of part word /la/ in middle position in Sijunjung dialect

5. Additional of Phoneme /gh/ in final position in Sijunjung dialect

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	JURNAL JILP (Jurnal Ilmiah Langue and Parole) Volume 5 Nomor 1	
Fakultas Sastra Universitas Ekasakti	**ISSN : 2581-0804 (Media Cetak)**	**E-ISSN : 2581-1819 (Media Online)**
Received: 03-11-2021	**Revised: 15-11-2021**	**Available online:25-12-2021**

THE COMPARISON OF MINANGKABAU DIALECT IN DESA KAMPUNG BARU (PARIAMAN) AND JORONG PASAR TANJUNG GADANG (SIJUNJUNG)

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Abstract

Indonesia is a multi-ethnic country consist of various races religions, ethnic groips, cultures and language, in Minangkabau we can found in every area in Minangkabau, which are called dialects, one of them are the dialect of Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung) Dialect. the differences of language in area region in Minangkabau influenced by cultural factors, geographical factors and socials factor, that make language become varied, therefore the the researcher interested to analysis about it and took the research about dialect, the title of this research is the comparison of Minangkabau Dialect between Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung), aim to describe the differences on phonological (phoneme) and lexical dialects of the language in two regions of Minangkabau, speciallyat Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung), the method used in this research qualitive descriptive, the technique used is the conversational by telephone calls and listening the informant to get the information about the phoneme that they speak, after that the researcher take note and then used of the data cross-checking technique. In this research a significance change in vocabulary was found, that are phoneme / a / changes into / o /, phoneme / r / changes into / w /, phoneme / r / changes into / y /, phoneme / a / changes into au, and phoneme / a / changes into / iu / and The uniqueness vocabulary changes.

Keywords: Dialect, phoneme, lexical

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I INTRODUCTION

West Sumatra is one of the provinces in Indonesia bordering North Sumatra province in the north, Jambi province in the southern, Riau province in the east, and Indonesian Ocean in the west. As the name implies, this province occupies the area along the western coast of central Sumatra, and a number of island off the coast such as Mentawai Island.

In the province of West Sumatra, in general, there are three languages spoken which

are distributed in the districts and towns of West Sumatra. The three languages are Minangkabau, Batak and Mentawai. Residents of the West Sumatra region use the Minangkabau language daily to communicate with each other.

The majority or almost all of the languages used in daily life in West Sumatra are Minangkabau which has five dialects, such as Pasaman dialect, Agam-Tanah Datar dialect, Fifty Cities dialect, Koto Baru dialect and Pancung dialect of problem. The Pasaman dialect is spoken in the districts of West Pasaman and Pasaman. The Agam-Tanah Datar dialect is spoken in the districts of Agam, Tanah Datar, Padang Panjang City, Padang Pariaman, Solok, Solok City, South Solok, and Pesisir Selatan. The Fifty Cities dialect is spoken in the Fifty Cities district, Payakumbuh City, Tanah Datar, Sawahlunto City, Sijunjung Regency, and Dharmasraya. The Koto Baru dialect is spoken in the Dharmasraya regency. The Pancung Problem dialect is spoken on the south coast.

Administratively, the province of west Sumatra consists of 12 counties and 7 towns with Padang Town as capital. Sijunjung is one of the districts in West Sumatra. This district has an area of 42.297,30 km² which is equivalent to 2.17% Indonesia's area of this area more than 45.17% is an area that still includes adequate protected forest and population of 5.534.472 and Pariaman is also one of the district in West Sumatra this district has an of 73.36 KM² and 85.691 population

Desa Kampung Baru Padusunan and Jorong Pasar Tanjung Gadang as object research. As we known that Desa and Jorong have a similarities meaning. Desa and Jorong are legal community units that have authority to regulate and manage the interest of the community based on their origins, and costumes recognized in the government system.

If we look on the both dialect, there are comparison lexical of it, and correspondence phoneme between Desa Kampung Baru (Pariaman) Dialect and Jorong Pasar Tanjung Gadang (Sijunjung). For example : Phoneme /ɒ/ changes into / θ/ at the first syllable of the word; [T{ɒ}lok] in Desa Kampung Baru (Pariaman) changes into /tθlok / in Jorong Pasar Tanjung Gadang (Sijunjung). Phoneme /ɹ/(gh) changes into /w/ at the middle of the word; / tuɹun / in Desa Kampung Baru (Pariaman) changes into tu{w}un in Jorong Pasar Tanjung Gadang (Sijunjung). Phoneme / ɒ / changes into /ʊ/ in at the final of the word; ant ɒ / changes into Anta/ʊ/ in Jorong Pasar Tanjung Gadang (Sijunjung).

Correspondence phoneme also occur in the both of dialect, there are; phoneme / Tɒ - / in Desa Kampung Baru (Pariaman) correspondence into / /Tθ- / in Jorong Psar Tanjung Gadang (Sijunjung) at the first syllable. Such as phoneme / ta-lok/ correspondence into / To-lok /, / Ta-bek / corresepondence into /To-bek/,/La-weh / correspondence into /Lo-weh/.

The researcher interested to discuss The Comparison of Desa Kampung Baru (Pariaman) dialect Between Jorong Pasar Tanjung Gadang (Sijunjung) dialect or it called DKBP for Desa Kampung Baru (Pariaman and JPJGS for Jorong Pasar Tanjung Gadang (Sijunjung). because it can be used to increase knowledge in language especially dialect, by this research the reader can find esoteric knowledge about the comparison dialect between Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung). Therefore the researcher thinks to do the research on Pariaman dialect with Sijunjung Dialaect considering that there are only a few studies on Pariaman and Sijunjung dialect. Also, through the research, Pariaman and Sijunjung Dialect will be known by people widly and will not be extinct in the future time.

II RESEARCH METHODS

This research used the descriptive qualitative method because the researcher provided descriptive data in the form of written a list data through interview informant.

"Denzin & Lincoln (2010 : 5) mendefinisikan bahwa metodologi kualitatif

adalah penelitian yang menggunakan latar belakang alamiah dengan maksud menafsirkan fenomena yang terjadi dan dilakukan dengan jalan melibatkan berbagai metode yang ada. Bogdan & Biklen, S (1992 : 21-22) menjelaskan bahwa penelitian kualitatif adalah salah satu

prosedur peneitian yang dilakukan secara ilmiah dan menghasilkan data deskriptif berupa kata-kata dan gambar prilaku orang-orang yang diamati sehingga tidak menekankan pada angka-angka.

Denzin & Lincoln (2010 : 5) Qualitative method is reseach that uses a natural background with mealsid interpreting phenomena that occur and is carried out by involving various existing methods. Bogdan & Biklen, S (1992: 21-22) explained that qualitative research is one of the research procedures carried out scientifically and produces descriptive data in the form of words and depiction of the behavior of the people being observed so that they are not visible in the numbers.. (Translated by the writer)

2.1 Method of collecting the data

According to Marshall (2006) 'Qualitative approach typically relies on four methods for gathering information: 1) participating in the setting, 2) observation directly, 3) interviewing in depth, 4) analyzing documents and material culture. There are two data resources, namely primary data and secondary data. The primary data is data that obtained directly by the researcher, whereas secondary data is the data refers to data that have already been collected for some other purpose. Yet, such data may be very useful for one's research purpose. The method of collecting data is the researcher going to call the informant by phone after that, the writer used to write and cross check the data, The researcher use primary data take from interviewing informant to dig up information about the phoneme of dialect both.

2.2 Method of analyzing the data

In analyzing the data of research, library method is a good way is used in this research.

"Beberapa *definisi mengenai penelitian kepustakaan ini. Mirzaqon.T, dan purwoko (2017) mengemukakan beberapa definisi penelitian kepustakaan dari beberapa ahli*

1. (Sarwono : 2006) berpendapat bahwa penelitian kepustakaan adalah studi yang mempelajari berbagai buku referensi serta hasil penelitian sebelumnya yang sejenis yang berguna untuk mendapatkan landasan teori mengenai masalah yang akan diteliti.

2. (Sugiyono :2012) mengemukakan penelitian kepustakaan adalah kajian teoritis, referensi serta literature ilmiah lainnya yang berkaitandengan budaya, nilai dan norma yang berkembang pada situasi social yang diteliti."

2.3 Terchinque collecting the data

In guidance this research the data taken from interviewing informant and half of it take it on the internet as the primer data in this research, after take the data, the researcher going to analysis of the comparison of Minangkabau dialect in Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung).

Nigel King and Christine Horrocks (2010: 1) states that interview may well have impinged directly on your own life, be it in the form of a job interview, or someone with a clipboard questioning you on the street about your preferences for cosmetic product. It is no exaggeration to state that interview have become a ubiquitous aspect of contemporary life. Accroding to Esterbeg in Sugiyono (2015:72) states that

"*Wawancara adalah pertemuan yang dilakukan oleh dua orng untuk bertukar informasi maupu suatu ide dengan cara Tanya jawab, sehingga dapat dikerucutkan menjadi sebuah ksimpulan atau makna dalam topik tertentu*".

An interview is a meeting conducted by two people to exchange information or an idea by means of question and answer, so that it can reduced to a conclusion or meaning in a particular topic. (Translated by the writer)

2.4 Technique of Analyzing the Data

Technique of Analyzing the Data is a step to explain the data source in this research. In analyzing the data the writer need to classifying the words of both dialect in phoneme theory, and then the writer explain it with make a list of the data, it relates in Jacques Durand in his book title Generating and Non Linear Phonology. Which were the book discuss about how to classifying the sound of the word in dialect.

III RESULTS AND DISCUSSION

3.1 Lexical Comparison

In this division, the researcher would exemplify the study. The data was taken by doing interviewing informants from both sides of the place, are Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung). Nor, the data was taken from the internet such as journals too. The local community are asked about the word that they used in their daily conversation. Subsequently, the researcher obtaining the data by making a list of it.

The researcher analyzed the data to get the comparison dialect between Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung). The result of it, that research find out 150 samples of word of dialect. The way to distinguish the dialect from two places, Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung), the researcher make a table and divide it into a group of words that matches the phoneme, Further more the researcher want to discuss about the lexical differences of the Desa Kampung Baru (Pariaman) dialect in comparison to the Jorong Pasar Tanjung Gadang (Sijunjung) dialect and correspondence between both of dialet. Here the data as following bellow:

3.1.1 The Phoneme / ɒ / changes into / ɔ / at the first word

No	Lexicon and Transcription		Meaning
	Desa Kampung Baru (Pariaman) Dialect	Jorong Pasar Tanjung Gadang (sijunjung) Dialect	
1	/ ameh /	/ ɔmeh /	gold

3.1.2 The Phoneme / a / pronounced into / ɔ / at the first of the sound

No	Lexicon and Transcription		Meaning
	Desa Kampung Baru (Pariaman) Dialect	Jorong Pasar Tanjung Gadang (Sijunjung) Dialect	
1.	/ badak /	/ bɔdak /	powder
2.	/ baluik /	/ bɔluik /	eel
3.	/ basi /	/ bɔsi /	iron
4.	/ banang /	/ bɔnang /	yarn
5.	/ camin /	/ cɔmin /	mirror

3.1.3 The Phoneme / ɹ / changes into / y / at the middle of word

No	Lexicon and Transcription		Meaning
	Desa Kampung Baru (Pariaman) Dialect	Jorong Pasar Tanjung Gadang (Sijunjung) Dialect	
1.	/ balaɹi /	/ balayi /	run
2.	/ caɹi /	/ cayi /	search
3.	/ jaɹi /	/ jayi /	finger
4.	/ kaɹiang /	/ kayiang /	dry
5.	/ aɹiang /	/ ayiang /	urine
6.	/ jaɹiang /	/ jayiang /	net

3.1.4 The phoneme / ɹ / pronounced into / w / at the middle of the word

No	Lexicon and Transcription		Meaning
No	Desa kampung baru (pariaman) dialect	Jorong pasar tanjung gadang (sijunjung) dialect	Meaning
1	/ kaɹeh /	/ kɔweh /	hard
2	/ buɹuak /	/ buwuak/	ugly
3	/ kaɹuah /	/ kɔwuɔh /	cloudy
4	/ kuɹang /	/ kuwuang /	minus
5	/ muɹah /	/ muwah /	cheap

3.1.5   The Phoneme / a / pronounced into / au / at the final of the word

No	Lexicon and Transcription		Meaning
	Desa kampung baru (pariaman) dialect	Jorong pasar tanjung gadang (sijunjung) dialect	
1.	/mandanga/	/mandanga/	listen

2.	/ kada /	/ kadau /	scabies
3.	/ bata /	/ batau /	cancel
4.	/ aka /	/ akau /	root
5.	/ samba /	/ sambau /	chili
			shrimp
			paste

3.1.6 The Phoneme /a/ pronounced into /iu/ at the final of the word

No	Lexicon and Transcription		Meaning
	Desa Kampung Baru (Pariaman) Dialect	Jorong Pasar Tanjung Gadang (sijunjung) Dialect	
1.	/ kapia /	/ kapiu /	infidel
2.	/ cayia /	/ cayiu /	liquid
3.	/ takilia /	/ takiliu /	sprained
4.	/ gambia /	/ gambiu /	gambier
5.	/ nyinyia /	/ nyinyiu /	talkactive
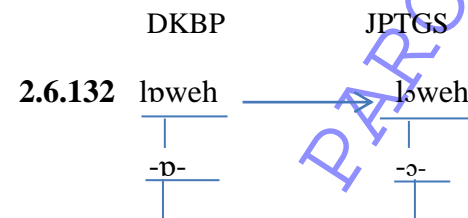
3.1.7 The uniqueness vocabulary changes

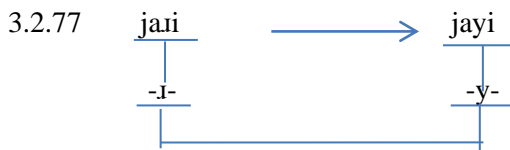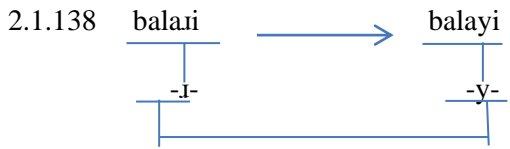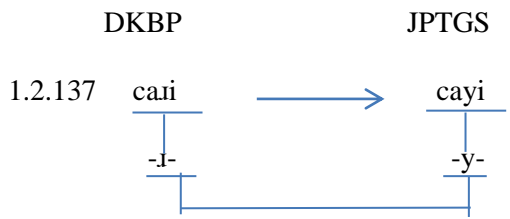| No	Lexicon and Transcription		Meaning
	Desa Kampung Baru (Pariaman) dialect	Jorong Pasar Tanjung Gadang (Sijunjung) dialect	
1	/ kaingkin/	**/** kekein /	/go up/
2	/barabuik/	/ bakalau /	/there/
3	/landeh/	/ kondiak/	/scrambl/
4	/kama/	/ kanɔ /	/pig/
5	/aghimau/	/ ghimau /	/tiger/
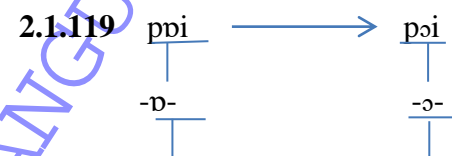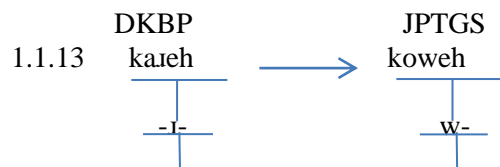
4.2 The rules correspondences of both dialect.

In the previous part have disccus about the comparison of the dialect between Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung), which were the researcher categorized the comparison into several part. For this part would discuss about the correspondence rules of both dialect which were each phoneme of the both dialect were pick two sound, they are first correspondence position, middle correspondence position and final correspondence position.
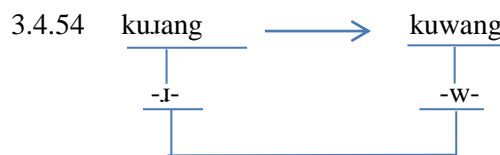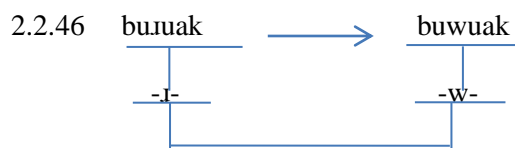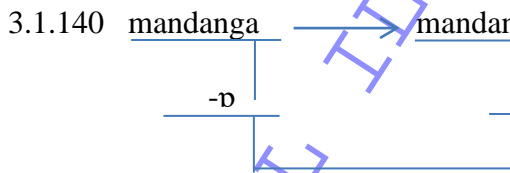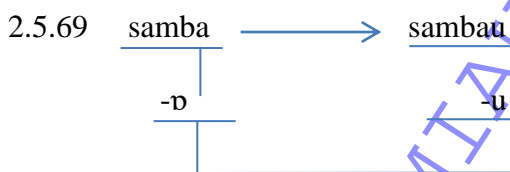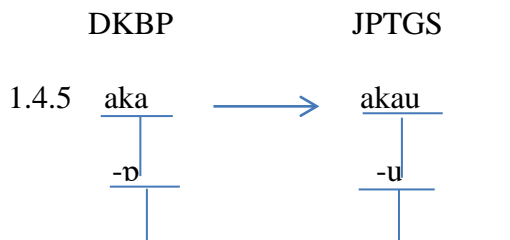
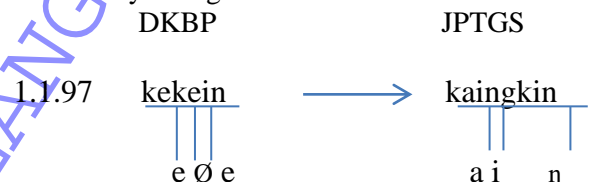### 4.2.1 The Phoneme / a / correspondence into / ɔ / at the first on the word

DKBP   JPTGS
1.150 ameh ⟶ ɔmeh
a-   ɔ-

4.2.2 The Phoneme / ɒ / correspondence into / o / at the middle of the word

DKBP   JPTGS
2.6.132 lɒweh ⟶ lɔweh
-ɒ-   -ɔ-

2.14.52 cɒpek ⟶ cɔpek
ɒ-   -ɔ-

2.1.119 pɒi ⟶ pɔi
-ɒ-   -ɔ-

4.2.3 Phoneme / ɹ / correspondence into /w/ at the middle of the word

DKBP   JPTGS
1.1.13 kaɹeh ⟶ koweh
-ɹ-   w-

2.2.46 buɹuak ⟶ buwuak
-ɹ-   -w-

3.4.54 kuɹang ⟶ kuwang
-ɹ-   -w-

4.2.4 Phoneme / ɹ / correspondence into /y/ at the middle of the word

DKBP   JPTGS   DKBP   JPTGS

1.2.137   caɹi ——→ cayi   1.1.81   kapia ——→ kapiu
          -ɹ-   -y-   -ia   -iu

2.1.138   balaɹi ——→ balayi   2.2.47   caia ——→ caiu
          -ɹ-   -y-   -ia   -iu

3.2.77   jaɹi ——→ jayi   3.3.143 takilia ——→ takiliu
          -ɹ-   -y-   -ia   -iu
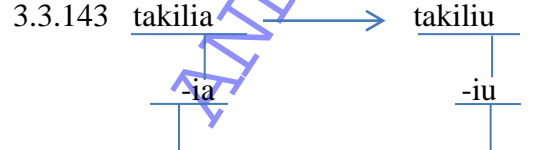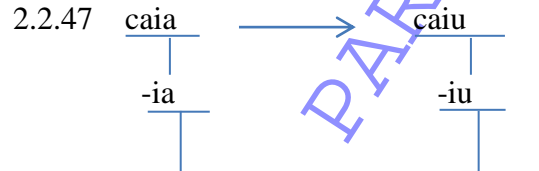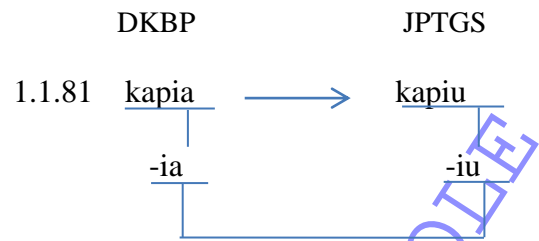
4.2.5 Phoneme / ɒ / correspondence into / au / at
       the final of the word

    DKBP   JPTGS

1.4.5   aka ——→ akau
        -ɒ   -u

2.5.69   samba ——→ sambau
         -ɒ   -u

3.1.140   mandanga ——→ mandangau
          -ɒ   -u

4.2.6 Phoneme / ɒ / correspondence into / iu / at
the final of the word

4.2.7   The   uniqueness   coresspondence
vocabulary changes

    DKBP   JPTGS

1.1.97   kekein ——→ kaingkin
         e Ø e   a i   ŋ

4..4.9   kanɔ ——→ kama
         n ɔ   m a

5.5.67   ghimau ——→ aghimau
         Ø   a

IV CONCLUSION

In this chapter, the researcher going to present the result of the research. It discuss three point problems on this research include as following; The difference between Desa Kampung Baru (Pariaman) dialect and Jorong Pasar Tanjung Gadang (Sijunjung) dialect. Kind of phoneme that are found, and the rules correspondence of both dialect.

The difference dialect between Desa Kampung Baru (Pariaman) are included into the difference phoneme on the word and the correspondence rules both of dialect, which were explain in Phonetic Symbol, according to the data that have found by the researcher almost the native speakers in Jorong Pasar tanjung gadang (Sijunjung) speech phoneme / o / at the first sound word.

Due to the research problem, the researcher found that comparison dialect between Desa Kampung Baru (Pariaman) and Jorong Pasar Tanjung Gadang (Sijunjung) the are several comparison of it. First. phoneme / ɒ / changes into / ɔ /at the first syllable of the word such as word ameh in Desa Kampung Baru (Pariaman). Second   The phoneme / a / pronounced into /o/ at he first syllable. Such as word / lɒmak / in Desa Kampung Baru (Pariaman) would changes into / lɔmak / in Jorong Pasar Tanjung Gadang (Sijunjung). Third, Phoneme / ɹ / changes into /w/ at the middle of the word. such as word baɹeh in Desa Kamp ung Baru (Pariaman) and boweh in Jorong Pasar Tanjung Gadang (Sijunjung). Fourth, Phoneme / ɹ / into /y/**,** which is in Desa Kampung Baru (Pariaman) used word caɹi and changes into cayi in Jorong Pasar Tanjung Gadang (Sijunjung). Fifth, Phoneme /a/ changes into / au /. It begins phoneme /a/ such as kida in Desa Kampung Baru (Pariaman) changes into /au/ such as kidau in Jorong Pasar Tanjung Gadang (Sijunjung). last, Phoneme / a / changes into /iu/ such as kapia in Desa Kampung Baru (Pariaman) changes into kapiu in Jorong Pasar Tanjung Gadang (Sijunjung). There is a difference word but the same meaning that include into this research is / kekein / in Jorong Pasar Tanjung Gadang changes into / kaingkin / in Desa Kampung Baru (Pariaman).

Both of dialect have a rules correspondence as following; the Phoneme / ɒ / correspondence into / ɔ / at the first of the word, such word / ameh / in Desa Kampung Baru (Pariaman) will correspondence into / omeh / in Jorong Pasar Tanjung Gadang (Sijunjung). The Phoneme / ɒ / will correspondence into / ɔ / such as syllable / tɒ- / derived from tɒbek in Desa Kampung Baru (Pariaman) correspondence into / tɔ- / derived from tɔbek in Jorong Pasar Tanjung Gadang (Sijunjung). The phoneme / r / correspondence into / w / at the middle of the syllable, for example word / uɹa / derived from muɹah in Desa Kampung Baru (Pariaman) dialect correspondence into / uwa / derived into Muwah in Jorong Pasar Tanjung Gadang (Sijunjung) Dialect. The phoneme / r / will correspondence into / w at the middle of syllable, such as phoneme / aɹi / correspondence into / ayi / at the middle of the syllable. The Phoneme / ɒ / correspondence into / au / at the final of syllable, such as the phoneme / -bɒ / that derived from word / sambau / in Desa Kampung Baru (Pariman) dialect will correspondence into phoneme /-bau / that derived from word / sambau / in Jorong Pasar Tanjung Gadang (Sijunjung) dialect,   the same case for the phoneme / nyia / correspondence into / nyiu / at the final of the syllable. On other hand, there is a difference sound but the same meaning, that receserher find in this research, it is / kekein / in Jorong Pasar Tanjung Gadang (Sijunjung) correspondence into / kaingkin / in Desa Kampung Baru (Pariaman). The last, there is a uniqueness vocabulary changes in both of the dialect, which were the word is different as lexicaly but have same meaning.

After drawing a conclusion, the researcher finds several points that hopefully can be used a reference for the next researcher, the researcher hope the reader can more understood about the difference dialect both within phoneme and correspondence in that word, through this research hopes Desa Kampung Baru Dialect and Jorong Pasar Tanjung Gadang (Sijunjung) will be known by people widely and will not be extinct in the future time.

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PRE-ASSUMPTION OF TESS' HAPPY ENDING AS SEEN IN TESS OF THE D'UBERVILLES BY THOMAS HARDY

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Abstract

The object of this research is the struggle of women as reflected by the main character Hardy, namely Tess. The author intends to show how the picture of a woman who never gives up to get a decent life, even though in the end she chose the wrong decision and ended her own life.

The approach used in the analysis of women's struggles is a feminist approach, this is intended to provide an ideal view of women in literary works that are the object of male domination. In this research, the writer uses three methods: data collection by applying library research, data analysis using content analysis method that emphasizes the implied and explicit meaning in the fictional character of the literary work, and data representation by compiling the data obtained in systematic writing, namely thesis.

The author sees that the character of Tess, as a woman who never gives up in her life. He had made several fatal mistakes which later brought misery and his own end. If only Tess hadn't made that mistake her life would have been for the better. First, if Tess hadn't told her she'd been raped then Angel wouldn't have left her. Second, if Tess didn't reject Angel's intention to return then she would live happily with her husband. Third, if Tess hadn't killed Alec, then she wouldn't have been sentenced to death and could live her life with her husband Angel.

Keywords: Pre-Assumption, Happy Ending

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I INTRODUCTION

The reason for choosing Tess as the subject of study is the proposition that surrounds this character, which is the possibility of Tess to have a happy ending if only she makes the right choice. Human has freedom to choose in life, as the character of Tess determines her own choices, yet she makes wrong choices that brings the destruction in her life. There are three times that Tess chooses the wrong path: the time she speaks honestly about her past to Angel, the time she rejects Angel's reconciliation, and the time she murders Alec unintended. If only Tess choose the right decision, then the reader can have the pre-assumption of her happiness with Angel.

Tess is not only an intelligent young woman and strikingly attractive but also distinguished by her deep moral sensitivity and

passionate intensity. Tess is indisputably the central character of the novel that bears her name. However, the problem arises, which influence her choice determination, when Angel's ideals of human purity are too elevated to be applied to actual people: Mrs. Durbeyfield's easygoing moral beliefs are much more easily accommodated to real lives such as Tess's. Angel awakens to the actual complexities of real-world morality after his failure in Brazil, and only then he realizes he has been unfair to Tess.

Tess is a beautiful and loyal young woman living with her impoverished family in the village of Marlott. Tess has a keen sense of responsibility and is committed to doing the best she can for her family, although her inexperience and lack of wise parenting leave her extremely vulnerable. Her life is complicated when her father discovers a link to the noble line of the d'Urbervilles, and as a result, Tess is sent to work at the d'Urberville mansion. Unfortunately, her ideals cannot prevent her from sliding further and further into misfortune after she becomes pregnant by Alec d'Urberville. The terrible irony is that Tess and her family are not really related to this branch of the d'Urbervilles at all: Alec's father, a merchant named Simon Stokes, simply assumed the name after he retired.

The pre-assumption is broken as Tess's husband, Angel, discovers her earlier seduction by Alec and decides to leave her, going off to Brazil and not answering her letters, and bringing Tess to despair. Tess's last-ditch decision to marry Alec, who claims to love her; Angel's return from Brazil to discover Tess marriage to her former seducer, and his meeting with Tess; Tess's murder of Alec and short-lived escape with Angel before being apprehended and executed.

Unfairness dominates the lives of Tess and her family to such an extent that it begins to seem like a general aspect of human existence in Tess of the d'Urbervilles. Tess does not mean to kill Prince, but she is punished anyway, just as she is unfairly punished for her own rape by Alec.

Tess of the d'Urbervilles presents complex pictures of both the importance of social class in nineteenth-century England and the difficulty of defining class in any simple way. Certainly the Durbeyfields are a powerful emblem of the way in which class is no longer

evaluated in Victorian times as it would have been in the Middle Ages, that is, by blood alone, with no attention paid to fortune or worldly success.Indubitably the Durbeyfields have purity of blood, yet for the parson and nearly everyone else in the novel, this fact amounts to nothing more than a piece of genealogical trivia. In the Victorian context, cash matters more than lineage, which explains how Simon Stokes, Alec's father, was smoothly able to use his large fortune to purchase a lustrous family name and transform his clan into the Stoke-d'Urbervilles. The d'Urbervilles pass for what the Durbeyfields truly are, authentic nobility, simply because definitions of class have changed. The issue of class confusion even affects the Clare clan, whose most promising son, Angel, is intent on becoming a farmer and marrying a milkmaid,thus bypassing the traditional privileges of a Cambridge education and a parsonage. His willingness to work side by side with the farm laborers helps endear him to Tess, and their acquaintance would not have been possible if he were a more traditional and elitist aristocrat. Thus, the three main characters in the Angel-Tess-Alec triangle are all strongly marked by confusion regarding their respective social clašses, an issue that is one of the main concerns of the novel.

A. Problems and Limitations of the Problem

In analyzing with the topic "pre-assumption of Tess' happy ending,"the writer takes analyze the problem from extrinsic sides. It is an attempt to interpret literature in the light of its social context and its incident, in most cases it becomes a casual explanation constitute discussion of element such as psychology, biography, society, history and ideas. Through the extrinsic element, the writer explains the feminist aspects, which is the choice that change Tess' pre-assumption of happiness. Here in this analysis, the writer focuses his research toward the feminist idea toward the main character, which influences the story and the other characters of the novel through feminists. Then, the writer limits these problems which are classified them three sub-problems that will be analyzed by the writer as the following:

1. How is pre-assumption of Tess' honesty reflected in the story?

2. How is pre-assumption of Tess' rejection reflected in the story?

3. How is pre-assumption of Tess' murder reflected in the story?

B. Purposes of the Research

The purpose of the research refers to the exposure of analysis provided in the limitation of the problem, this research basically has to conduct the following terms:

1. To explain the pre-assumption of Tess' honesty from the story.

2. To explain the pre-assumption of Tess' rejection from the story.

3. To explain the pre-assumption of Tess' murder from the story.

II RESEARCH METHODS

The writer applies the content analysis method as the method of the research. Mellon (2003) said that: "A research method uses a set of categorization procedures for making valid and reliable inferences from data to their context." So, the writer analyzes the content of the text, in this case the drama and other sources to the context of women's role that Thomas Hardy has made. The object of the research the writer uses is titled Tess of the d'Urbervilles told about the way of a girl in getting her role. The hard trying of her makes the writer interested to take it to analyze, how she was faced hard problem when she struggles for her role.

As the writer has mentioned before, the scientific approach that is used in this analysis is feminist approach. Therefore, this method is a kind of method that is used by the writer, as research to make his analysis by researching technique; she applies library research by collection and reading the books that are related to feminist and women in general, beside the novel itself as the main source.

In this data collection, the whole procedures in library research,internet research, and collecting the theory employs the method of content analysis. Pradopo in Metodologi Penelitian Sastra defines content analysis as: "the analysis of the data and material before using them as the reference" (2001: 6) Here, one tries to analyze the text from literary works in order to be understood on its implied contents and meanings within those documents.

In technique of data collecting, the data are important to be collected then classified them in order to get the clear groups while giving them codes.After that the writer connects the data each other based on the concept that have been coded before.

In technique of analyzing data, the writer analyzes the data based on the content analysis method, so the technique of analyze data will be based on the content analysis method, they are: Coding is the basic tool of content analysis. It involves simply determining the basic unites of analysis, and counting how many times the expressive appears, categorizing is the next level upon content analysis. It involves creating meaningful categories to which the unit of analysis can be assigned, classifying the level involves verifying that the unit of analysis can be easily and ambiguously assigned to the appropriate categories, comparing is the next level. It involves comparing the categories of expressive aspect, and concluding is the highest level of content analysis. It involves drawing conclusion about the content in its context. All of the steps will be followed in analyzing data by following them one by one, until the writer gets the final statement to each data.

III RESULTS AND DISCUSSION

Throughout much of the history of Western civilization,deep-seated cultural beliefs allowed women only limited roles in society. Many people believed that women's natural roles were as mothers and wives. These people considered women to be better suited for childbearing and homemaking rather than for involvement in the public life of business or politics. Most of the people believed that women were not so intellectual,they perceive that women could do their duties such as cooking, nurturing, and washing. Men and women usually divided

the numerous tasks among themselves and their children. Industrialization led male workers to seek employment outside of the home in factories and other large, scale enterprises.The growing split between home and work reinforced the idea that women's "rightful place" was in the home, while men belonged in the public world of employment and politics.

Woman suffrage, right of women to share on equal terms with men the political privileges afforded by representative government and, particularly, to vote in elections and referendums and to hold public office. Equal political rights for women have been advocated since antiquity. Under the autocratic forms of government that prevailed in ancient times and under the feudal regimes of the Middle Ages. Suffrage was so restricted, even among men, that enfranchisement of women never attained the status of a major political issue. According to Nancy Cott (1987:49) who states that"While the tradition of political action and argumentation laid down by the woman movement was crucial to Feminism's coherence in the 1910s; the contemporary suffrage and labor movements and experiments in radical art and politics supplied the soil in which it grew like an organism." This quotation shows us the condition warranted organized woman-suffrage movements only after suffrage had been won by large, formerly disfranchised groups of the male population as a consequence of the democratic revolutions of the 19th centuries.

Feminist criticism theory is appeared from the general opinion of men that consider women as more weak and meek creatures. Most male authors create female characters as the objects of domination. Then, feminists argue that male fears and anxieties are portrayed through female characters. They may argue that man determines everything, or converse. The feminist criticisms of human rights theory and practice that reveal several problems in an existing model that have specific bearing on the recognition of women's right but that have an impact on the recognition of other humans' rights as well, as states of Barry Peter (2002: 122) who said that " In Feminist criticism in the 1970's the major effort went into exposing what might be called the mechanism woman of patriarchy, that is, the cultural mindset in men and woman which perpetuated sexual inequality ".

The female character often lacks authenticity if they are not portrayed as the complex and unique individuals. Generally, women, in literary work, are often represented in literature as the other; a subordinate class of objects "of interest only insofar as they serve or detract from the goals of the male protagonist." Often women are merely stereotypes that allow the male protagonist to define his own role and fulfill his own selfhood. In response to this misrepresentation of women in literature, feminist criticism has necessarily often become a negative one,resisting stereotyped images of women. By exposing the often subtle portrayal of woman as other and by celebrating truly authentic female characters, feminist criticism functions as a liberating moral criticism.

By the dominating of men, the women begin change. One of the results is formed in the upgrading of women's sense in literary work for they think that the world of literature has been influenced by the male, either in authorship, content or language. Clearly, this criticism tries to analyze the representation of women in literature. Though the procedures of individual critics differ one from another, there is general agreement that interpretation of literature involves the sense of patriarchy, the ideology that supports masculine ways of thinking or points of view and suppresses women literarily, politically, economically and psychologically.

Feminist approach analyzes the representation of women in literature. Though the projects of individual critics differ, there is general agreement that interpretation of literature involves critique of patriarchy. Patriarchy as ideology that privileges masculine ways of thinking or points of view and marginalizes women politically, economically and psychologically. Project of interpretation is to expose patriarchal nature of language itself. The influence of patriarchal that denigrated or ignored women. It also includes the deeper view that a masculine style of language has suppressed a feminine one. Women need to assert a feminine language. Some have argued that it would be more fluid, less straight-forward and logical, and more perceptual. Some authors texts in detail, demonstrating patriarch-cal patterns, or the complex response of women writers to their own authorial status. Some explore challenges to a literary tradition that is so dominated by men.

C. Plot

Tess Durbeyfield is a 16 - year old simple country girl, Wessex,the southwest of England. She is the eldest daughter of John and Joan Durbeyfield, uneducated and rather shiftless peasant. Tess's family's discovery that they are ancient English aristocracy, giving them all fantasies of a higher station in life; Tess's accidental killing of the family horse, which drives her to seek help from the d'Urbervilles, where she is seduced and dishonored. Tess is seduced, impregnated, and abandoned by the son of her upper-class patroness, Alec d'Urbevilles, making unacceptable to her true love Angel later in life and dreadful fate.

Tess returns home, gives birth to a son, Sorrow,the product of the rape, and works as a field worker on nearby farms. Sorrow becomes ill and dies in infancy, leaving Tess devastated at her loss. Tess makes another journey away from home to nearby Talbothays Dairy to become a milkmaid to a good-natured dairyman,Mr. Crick. There she meets and falls in love with a traveling farmer's apprentice,Angel Clare. She tries to resist Angel's pleas for her hand in marriage but eventually marries Angel. He does not know Tess' past, although she has tried on several occasions to tell him.

After their wedding, Angel and Tess both confess indiscretion: Angel tells Tess about an affair he had with an older woman in London, and Tess tells Angel about her history with Alec. Tess forgives Angel, but Angel cannot forgive Tess.He gives her some money and boards a ship bound for Brazil, where he thinks he might establish a farm. He tells Tess he will try to accept her past but warns her not to try to join him until he comes for her. He has never answering her letters, and bringing Tess to despair.

Tess is determined to see Angel's family in nearby Emminster but loses her nerve at the last minute. On her return to Flintcomb, Tess sees Alec again, now a practicing evangelical minister, preaching to the folks in the countryside. When Alec sees Tess, he is struck dumb and leaves his position to pursue her. Alec follows her to Flintcomb, asking her to marry him. Tess refuses in the strongest terms, but Alec is persistent. Furthermore, Alec insists that Angel will never return and has abandoned her. Tess last-ditch decision to marry Alec.

In the meantime,Angel returns from Brazil to look for Tess and to begin his own farm in England. When Angel finds Tess' family, Joan informs him that Tess has gone to Sandbourne, a fashionable seaside resort in the south of England.Angel finds Tess there, living as an upper-class lady with Alec d'Urberville.In the meeting with Angel, Tess asks him to leave and not return for her. Angel does leave, resigned that he had judged Tess too harshly and returned too late.

After her meeting with Angel, Tess confronts Alec and accuses him of lying to her about Angel. In a fit of anger and fury, Tess stabs Alec through the heart with a carving knife, killing him. When the landlady finds Alec's body, she raises an alarm, but Tess has already fled to find Angel.

Angel agrees to help Tess, though he cannot quite believe that she has actually murdered Alec. They hide out in an empty mansion for a few days, then travel farther. Their plan is to make for a port and leave the country as soon as possible. They spend a week in a vacant house, reunited in bliss for a short time. They are discovered, however, and the trail ends at Stonehenge, the ancient pagan monument, when the police arrest Tess and take her away.

Before she is executed for her crime, Tess has Angel promise to marry her sister Liza Lu once she is gone. Angel agrees and he, along with Liza Lu,witnesses a black flag raised in the city of Wintoncester, signifying that Tess' death sentence has been carried out. There was nothing Tess could do to change fate. Finally,both of Angel and Liza Lu, leave together, and the tragic tale of Tess ends.

D. Character Map
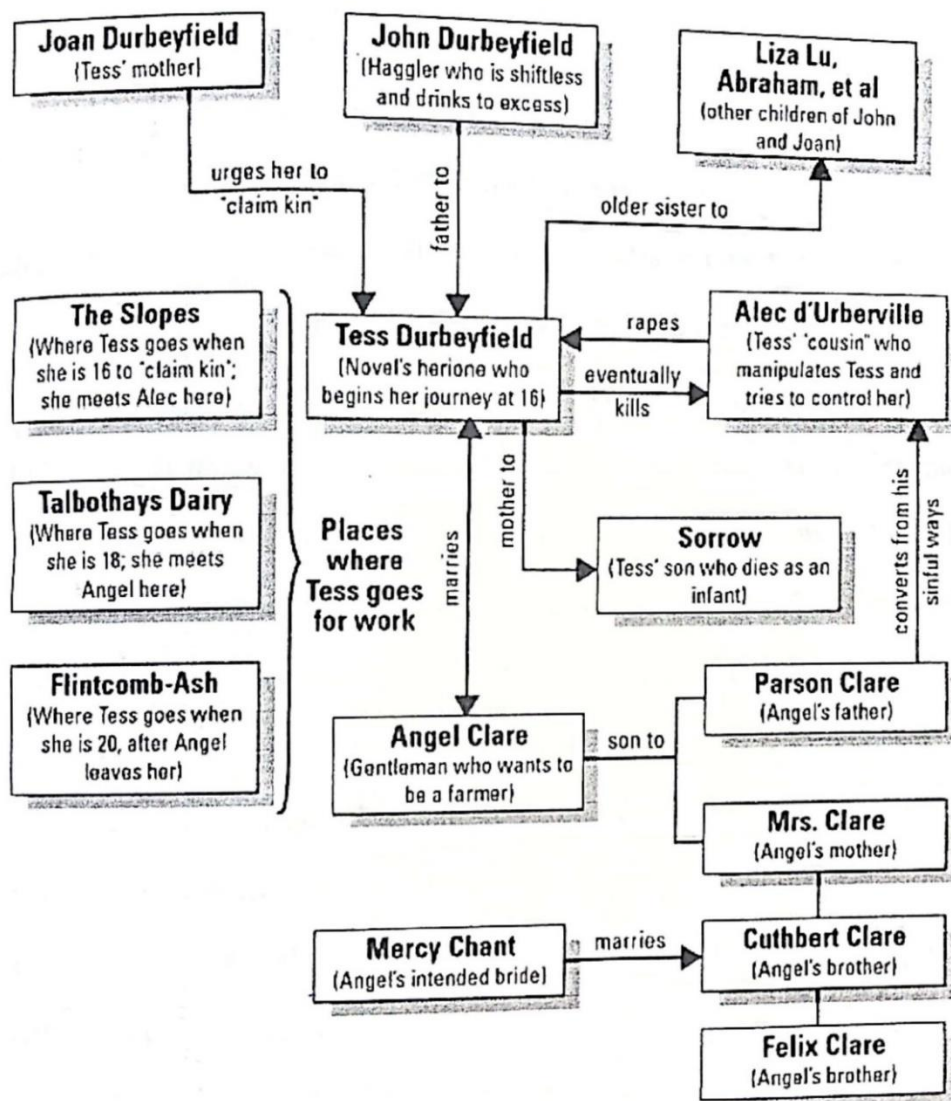
E. Pre-assumption of tess' happy ending

In Tess of the d'Urbervilles, beautiful and innocent Tess discovers a world filled with lust, cruelty, and vanity. Alec and Angel, the two men in Tess's life hold juxtaposed roles: Alec rapes and deceives Tess, while Angel loves her. Tess murders Alec and is executed for the crime. Thomas Hardy's Tess of the d'Urbervilles tells the tale of how fate, social position, and religion culminate in tragedy for a good and gentle woman.

Tess has heroic qualities that make her worthy of our admiration. These qualities are most evident in the following scenes: when she endures the tortures of Alec's violation and Angel's abandonment; and when she finally and irrevocably rids herself of Alec's influence.

Tess is one of Hardy's most sympathetic protagonists. She is as likeable as a literary character found in all of English literature. Readers come to understand her plight and her acceptance of the seemingly inevitable things that happen to her. Not once during the novel does Tess exhibit any traits that take away from Hardy's portrayal of her as a good person. As a result, by the end of the novel, we wish for a happy ending for Tess and Angel, but we know that not all stories end on a positive note.

Although overly happy endings were typical of some of Hardy's contemporaries, such as the Brontë sisters and Jane Austin, with Tess, Hardy attempted to infuse into the literature more earthy characters and a story that belies the notion of a happy ending.

In part, Tess represents the changing role of the agricultural workers in England in the late nineteenth century. Possessing an education that her unschooled parents lack, since she has passed the Sixth Standard of the National Schools, Tess does not quite fit into the folk culture of her predecessors, but financial constraints keep her from rising to a higher station in life. She belongs in that higher world, however, as we discover on the first page of the novel with the news that the Durbeyfields are the surviving members of the noble and ancient family of the d'Urbervilles. There is aristocracy in Tess's blood, visible in her graceful beauty, yet she is forced to work as a farmhand and milkmaid. When she tries to express her joy by singing lower-class folk ballads at the beginning of the third part of the novel, they do not satisfy her, she seems not quite comfortable with those popular songs. But, on the other hand, her diction, while more polished than her mother's, is not quite up to the level of Alec's or Angel's. She is in between, both socially and culturally. Thus, Tess is a symbol of unclear and unstable notions of class in nineteenth-century Britain, where old family lines retained their earlier glamour, but where cold economic realities made sheer wealth more important than inner nobility.

a. Pre-Assumption of Tess Honesty

Pre-assumption of Tess's honesty starts as Angel and Tess grow closer,and Tess finds herself in the happiest phase of her life. They wake up early, before the others,and feel as if they are the only people on Earth. Indeed, the dairy seems to be an Eden, where Angel is Adam and Tess is Eve. These chapters mark the end of Phase the Third, subtitled "The Rally," which concerns Tess's "invincible instinet toward self-delight" as she enjoys a happy period at the Talbothays Dairy and her new romance with Angel Clare. The harsh irony of Angel's first impression of Tess, that she is virginal, is underplayed by Tess's self-sacrificing virtue throughout these chapters, she even avoids him intentionally when she thinks her friends deserve

him more. The plot of this phase is, like that of Phase the First, essentially linear: Tess meets Angel and their relationship grows closer until it becomes clear that he loves her.

Phase the First builds steadily toward Tess's fall from grace, and Phase the Second lays out the consequences for Tess, her child and her loss of reputation. Phase the Third builds inexorably toward Tess's union with Angel,while Phase the Fourth brings us the consequences of their love: Angel and Tess marry, and she confesses her past.

With Tess's virtue as uncompromisable as ever, her personal reservations about marrying Angel seem clearly designed to arouse both our sympathy and moral outrage. It seems ludicrous for poor Tess to have to refrain from acting on her passion,Surely any moral code that would force Tess to suffer for the rest of her life for a single error must be deeply flawed.This line of reasoning is Hardy's argument, but still Tess seems to be fated to suffer, the victim of the ill-judged execution of the well-judged plan of things.

In the ill-judged execution of the well-judged plan of things the call seldom produces the comer, the man to love rarely coincides with the hour for loving. Nature does not often say "See!" to her poor creature at a time when seeing can lead to happy doing; or reply "Here!" to a body's cry of "Where?" till the hide-and-seek has become an irksome, outworn game(42).

The final scene in the section, in which Tess and Angel are overcome by their love, is a wonderful conclusion to these chapters, which have focused on the growing attraction between them. The conclusion satisfies the natural progression of their love in a way that is surely meant to appease us. Tess is surprised by Angel's confession, and a bit shaken by its implications. She is torn because she knows her dark past will stand in the way of her future with Angel, and even as their love continues to grow, these issues and problems do not show any signs of disappearing.

In the early fall, Angel again asks Tess to marry him. Tess hesitates, saying that one of the other girls might make a better wife than her. Tess still feels that she cannot marry Angel because of the implications of her past indiscretions.But Angel still believes that Tess is objecting only because of her low social status,

and he thinks that she will accept soon enough. Tess believes that she must tell Angel about her lineage and her dark past, but hesitates and resolves to tell him later.

Tess's denial of Angel shows that she is concerned about what her past may mean to her future. To Angel, her denial seems to signify that Tess is even more virtuous than he thought. By denying him not because of a lack of love but, he believes, because of her lack of social status, her convictions seem almost too pure to him.

Mrs.Durbeyfield advises Tess against the ethically sound choice of telling Angel about her past. Mrs. Durbeyfield's advice, however, stems from her love and concern for Tess. Like any mother, Mrs.Durbeyfield does not want anything to interfere with her daughter making an advantageous marriage. Tess is relieved to receive this advice from her mother, but she knows deep down that she cannot follow it.

They were not aware that, at these words, salt, stinging tears trickled down upon Tess's pillow anew, and how she resolved, with a bursting heart, to tell all her history to Angel Clare. despite her mother's command-to let him for whom she lived and breathed despise her if he would, and her mother regard her as a fool, rather then preserve a silence which might be deemed a treachery to him, and which somehow seemed a wrong to these (203).

Although Tess's mother can advise an unethical course of action in order to preserve her daughter's happiness, Tess's conscience is too strong to live with the secret, and she must free herself of the burden so that she can live comfortably and morally.

After this disclosure, Angel asks Tess for forgiveness, telling her of his past indiscretion with an older woman in London. Tess says that she, too, has a confession and tells him of her past with Alec.

"O,Angel-I am almost glad-because now you can forgive me! I have not made my confession. I have a confession, too-remember, 1 said so."

She bent forward, at which each diamond on her neck gave a sinister wink like a toad's; and pressing her forehead against his temple she entered on her story of her acquaintance with Alec d'Urberville and its results, murmuring the words without flinching, and with her eyelids drooping down (229-230).

Angel is distraught by Tess's confession. He begs her to deny it, but she cannot. Angel cannot forgive Tess for her sin and her indiscreetness. He flees the house, and Tess follows after him.

"In the name of our love, forgive me!" she whispered with a

dry mouth. "I have forgiven you for the same!"

And, as he did not answer, she said again-

"Forgive me as you are forgiven! I forgive you,Angel."

"You-yes, you do."

"But you do not forgive me?"

"O Tess, forgiveness does not apply to the case! You were one person; now you are another. My God-how can forgiveness meet such a grotesque-prestidigitation as that!" (232)

For hours, they walk the grounds of the mansion. Tess tells her husband that she will do anything he asks and even offers to drown herself. Angel orders her to go back to the house. When he returns, Tess is asleep. After an uncomfortable moment looking at the d'Urberville ladies' portraits, Angel goes to sleep in a different room. It is clear that Angel does not Tess anymore:

> "I thought,Angel,that you loved me-me, my very self! If it is I you do love,O how can it be that you look and speak so? It frightens me! Having begun to love you, I love you for ever-in all changes, in all disgraces, because you are yourself. I ask no more. Then how can you, O my own husband, stop loving me?"
> "I repeat, the woman I have been loving is not you."
> "But who?"
> "Another woman in your shape." (232-233)

Three miserable days go by, during which Angel spends his time at the mill or with his studies. Tess wonders if they should get a divorce, but she learns that the law does not allaow divorce. Finally, Tess offers to go home, and Angel tells her she should go. They behave awkwardly together in public. Angel leaves Tess near her village, telling her that he will try to

accept her past, but that she should not try to come to him until he comes for her.

b. Pre-Assumption of Tess' Rejection

In pre-assumption of Tess' rejection, Tess is passionate in her love for Angel and her hatred of Alec. She strays from her marriage only when it appears that Angel may not return to her from South America and when there is no other way to help her destitute family. When she discovers Alec's duplicity, she makes her mind up that this will be his final deception of her.

Tess' greatest weakness is for her family, particularly her brothers and sisters, and it is this weakness that Alec exploits to great effect. Her journey to The Slopes, at the beginning of the novel, and her subsequent return to Alec near the novel's end, are all predicated on her willingness to undergo great pains to make her family's life better. Alec promises financial aid to the Durbeyfield family several times, to which Tess cannot object. He has ulterior motives, however, to subdue Tess and make her his own.

But Tess is also a strong woman throughout the novel. She stands up for herself and refuses to crumble under pressure. She chastises herself for her weakness after her sexual escapade with Alec. If we agree with her claim that this indiscretion is a moment of weakness, we probably also feel that such weakness is not unlike that of most human beings. She is hard on herself for letting herself become a victim. At the burial of her child, Sorrow, she weeps but collects herself and moves on as a stronger woman. Overall, her determined attempts to escape her past primarily reflect her strength.

Angel's ideals of human purity are too elevated to be applied to actual people. Angel awakens to the actual complexities of real-world morality after his failure in Brazil, and only then he realizes he has been unfair to Tess. His moral system is readjusted as he is brought down to Earth.

As Angel's name suggests, he is a lofty visionary who lacks some experience with the real world, despite all his mechanical know-how in farm management .He may be able to milk cows, but he does not yet know how to tell the difference between an exotic dream and an everyday reality, so inevitably his experience in the imagined dream world of Brazil is a disaster

that he barely survives. His fiasco teaches him that ideals do not exist in life, and this lesson helps him reevaluate his disappointment with Tess's imperfections, her failure to incarnate the ideal he expected her to be. For Angel, Brazil symbolizes the impossibility of ideals, but also forgiveness and acceptance of life in spite of those disappointed ideals.

In fact, Angel is in the process of changing as a result of his bad experiences in Brazil. He begins to alter his attitude toward Tess, slowly realizing that his way of thinking has been faulty. He undergoes an emotional and moral conversion that is much more real than Alec's religious conversion a few chapters back. Angel is finally shedding his immaturity and growing to love Tess as a responsible adult. But the distance between Angel and Tess is still great, both physically and emotionally. Ironically, the distance may have led them closer together, as their loneliness and separation have shown Angel how much Tess means to him.

Angel returns to his parents' home, haggard and gaunt after his tribulations abroad. He reads Tess's angry letter, and he worries that she will never forgive him. After a short time spent waiting, Angel decides that he must not delay his reunion with Tess. He is encouraged in this feeling by the revelation that Tess has not used any of the money Angel left with his father. Angel realizes that Tess must have suffered great poverty while he was abroad, and he is overcome with pity and guilt.

Angel treks to Sandbourne, arriving late at night, too late to find any information. The next morning, Angel finds Tess at an inn called The Herons, from information provided by a mailman. He goes to the inn and asks for Tess, where she is now known as Teresa d'Urberville. Tess has been living with Alec, and the pair has traveled to the resort for relaxation. Angel sees Tess, only to be told that she cannot go with him, that Alec has won her. Repeatedly, Tess tells Angel, "It is too late," She sends Angel away, urging him not to return, as she now belongs to Alec. Angel leaves the inn, wandering the streets aimlessly.

> "Tess!" he said huskily, "can you forgive me for going away? Can't you-come to me? How do you get to be-like this?"

"It is too late," said she, her voice sounding hard through the room, her eyes shining unnaturally.

"I did not think rightly of you-I did not see you as you were!" he continued to plead. "I have learnt to since, dearest Tessy mine!"

"Too late, too late!" she said, waving her hand in the impatience of a person whose tortures cause every instant to seem an hour. "Don't come close to me, Angel! No-you must not. Keep away."

"But don't you love me, my dear wife, because I have been so pulled down by illness? You are not so fickle-I am come on purpose for you-my mother and father will welcome you now!"

"Yes-O,yes, yes! But I say, I say it is too late." (385)

c. Pre-Assumption of Tess Murder

Pre-assumption of Tess' murder has begin from her hatred to Alec in the beginning of the story. Tess is a simple country girl or woman who had a basic education growing up, but had little exposure to the wiles of the world outside Marlott. She has curiosity that goes beyond her basic education, as demonstrated when she debates religious and moral issues with both Angel and Alec. Her weakness is her innocence; she is unschooled "in the ways of the world" and therefore unable to protect herself. Tess chides her mother for not telling her full truth about a less-than-kind world: "Why didn't you tell me there was danger in men-folk?"

Tess is a young woman who tends to find herself in the wrong place at the wrong time. She is a victim, but she is also, at times, irresponsible. She falls asleep while taking the beehives to market, which ends up killing the family horse,Prince. She decides to visit the d'Urbervilles in Trantridge, giving rise to all her future woes, partly out of the guilt and responsibility she feels toward her family. She wants to make good, but in trying to help her family she loses sight of her own safety and her own wants and wishes. She becomes Alec's victim in the forest. She probably should have known not to put herself in such a situation, but she has few other options. Here, it seems as

though she is destined to rely on others, even when they are unreliable.

Mrs. Brooks, the landlady at The Herons, follows Tess upstairs and spies on her through the keyhole. She sees Tess holding her head in her hands, accusing Alec of deceiving her into thinking that Angel would never come back for her. Alec replies angrily, and Mrs. Brooks, startled, flees the scene. Back in her own room, she sees Tess go through the front gate, where she disappears onto the street. A short while later,Mrs.   Brooks notices a dark red spot spreading on the ceiling. Terrified, Mrs. Brooks has a workman open the door of the d'Urberville rooms, where they discover Alec lying on the bed, stabbed to death.

"And he is dying-he looks as ifhe is dying! ... And my sin will kill him and not kill me! ... O, you have torn my life all to pieces... made me be what I prayed you in pity not to make me be again! ... My own true husband will never, never-O God-I can't bear this!-I cannot!"(388)

The landlady gives the alarm, and the news of Alec's murder quickly spreads through the town while Tess explains why she kills Alec:

"And then my dear, dear husband came home to me...and I did not know it! ... And you had used your cruel persuasion upon me ... you did not stop using it-no-you did not stop! My little sisters and brothers and my mother's needs-they were the things you moved me by ... and you said my husband would never come back-never; and you taunted me, and said what a simpleton I was to expect him! ... And at last I believed you and gave way!...And then he came back! Now he is gone. Gone a second time, and I have lost him now for ever ... and he will not love me the littlest bit ever any more-only hate me!... O yęs, I have lost him now-again because of-you!"(388).

IV CONCLUSION

This chapter serves as the answer to limitation of the problem in the introduction chapter, which is pre-assumption of Tess' happy ending:

1. Pre-Assumption of Tess' Honesty can be seen in the conditionality if Tess does not reveal her tragic past of rape and illegitimate child, then she can live happily with her husband Angel.
2. Pre-Assumption of Tess' Rejection can be seen in the conditionality if Tess does not reject Angel's intention to live as a family because of the Alec's deceive, then she will also can live happily with her husband Angel.
3. Pre-Assumption of Tess' Murder can be seen in the conditionality if Tess does not kill Alec because he has lied to him that Angel will not come back again to her, then she will escape the death punishment and can live happily with her husband Angel. Tess has made wrong choices that brings the destruction in her life. If only Tess choose the right decision, then the reader can have the pre-assumption of her happiness with Angel.

Suggestions

This analysis might not be perfect, so the writer wants certain inputs and critics from the readers in perfection of this writing. The writer hopes this analysis can add a new expression in literature world,especially English Department,Faculty of Letters,Ekasakti University. Finally, the writer also hopes that this writing can provide the contribution to the English Department students and whoever may be interested in the subject being discussed. This study is far from being complete since the writer has limited knowledge of literature, and in conducting this analysis,the writer is also aware that he has not covered all of the aspects. It is hoped that this thesis can provide the motivation for the further investigation, such as: social class and lineage are powerful forces for determining character in the novel. What role does Tess's noble lineage play in the depiction of her character?.With regard to noble blood, is it possible that the novel's portrayal of Tess advances some of the very social stereotypes it otherwise criticizes

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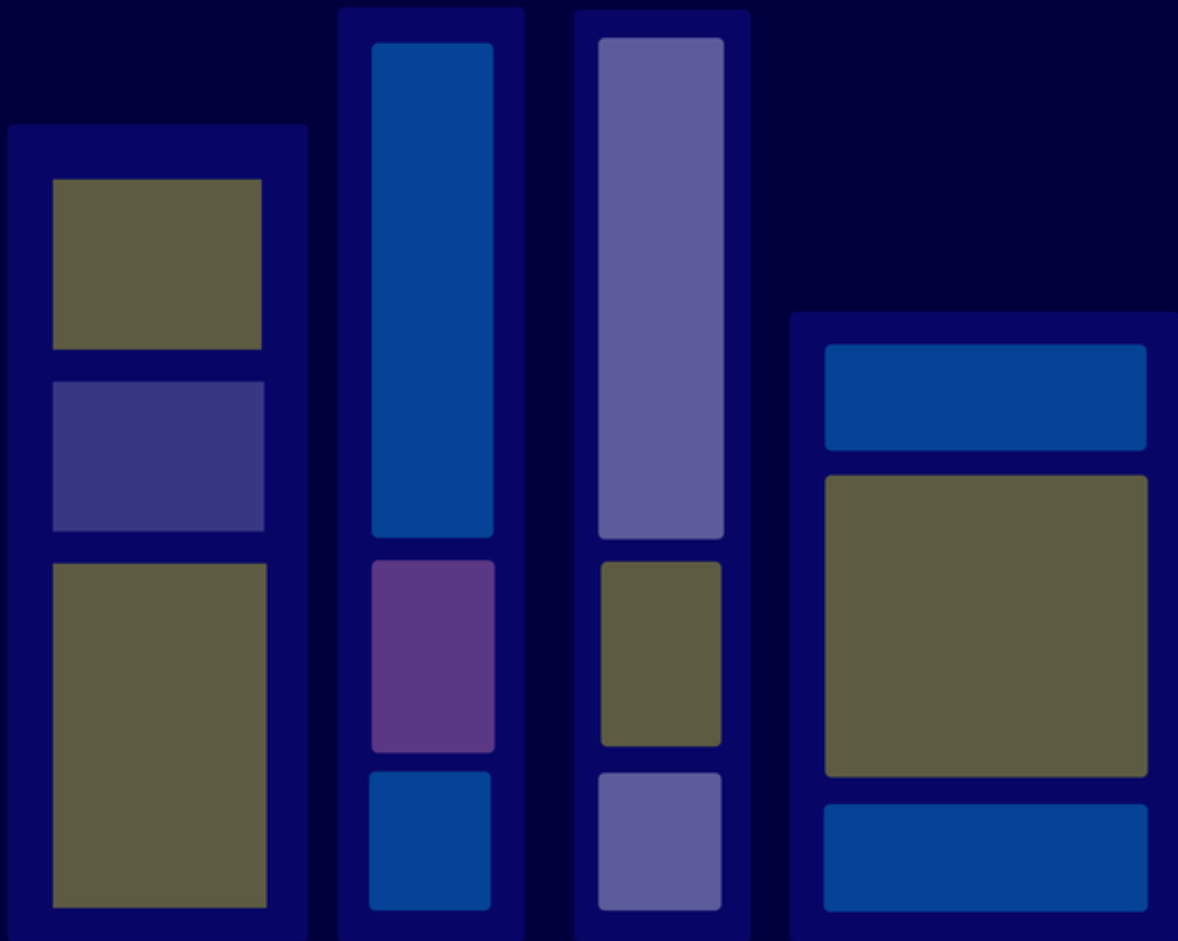
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