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A.B. Sri Mulyani

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Contents

A.B. Sri Mulyani	Language and Gender: toward a Critical Feminist Linguistics	105
Scolastica Wedhowerti	Is The Ramayana a Work of World Literature? The History, Translation, Anthologization, Circulation, Distribution, and Production of The Ramayana	112
Diyan Krisnawati & Hirmawan Wijanarka	Revisioning the Myth of King Ahab in Paulo Coelho's <i>The Devil and Miss Prym</i>	116
Hardian Putra & Dewi Widystuti	Class Struggle as the Impact of Oppression Seen in Clifford Odets' <i>Waiting for Lefty</i>	123
Tia Xenia	A Transitivity Analysis of Miranda in "Sexy": the Character in Jhumpa Lahiri's Short Story	133
Chatarina Trihastuti & Adventina Putranti	The Images of a Minister Built through the Use of Ecclesiastical Words in Emerson's "The Problem"	138
Joan Sanita	The Analysis of Historical Origin and Productiveness of Derivational Affixes in the Declaration of Independence of America (1776)	149
Tri Septa Nurhantoro	The Use of Taboo in Djenar Maesa Ayu's <i>Mereka bilang, saya monyet!</i>	156
Arina Isti'anah	Transitivity Analysis in Four Selected Opinions about Jakarta Governor Election	163
Adria Indah Putranti	Resyllabification of English Loanwords Borrowed from Indonesian Language	176

Language and Gender: toward a Critical Feminist Linguistics

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Abstract

This article attempts to map out the development of language and gender research and studies from its early stage to recent trend. The early language and gender research is inclined to essentialist view; and it subsequently changes its direction into a more non-essentialist perspective. Both essentialist and non-essentialist perspectives on language and gender research are not necessarily affiliated with feminist linguistics. Their research findings mostly conclude that women's language is inferior and women are not capable users of language. In a response to such "sexist" findings, various feminist scholars across the disciplines venture to rethink and redefine gender and language. Among many different approaches that they employ are two notable views, namely, the "dominance" and "difference" perspectives. One views man-woman differences in language use as a reflection of their power relation: the dominant and the subordinate. Meanwhile, the other sees this different linguistic use as a result of the different 'sub-cultures' of their social environment (Coates, 2000: 413 and also Litosseliti, 2006:27). This shift toward a critical feminist linguistics is in fact informed by the current theories in critical thinking and feminist perspectives.

Keywords: language, gender, feminist perspective

Language and Gender

Current theories in critical thinking and feminist perspectives have informed recent research and studies on language and gender, shifting from an essentialist perspective to a non-essentialist perspective that enables critical feminist linguistics to include heterogeneity, non-fixity, specificity, and reflexivity in its perspectives. Research and studies on language and gender are not necessarily affiliated with feminist linguistics such as seen in Otto Jespersen's research on language and gender. Jespersen's "The Woman," the most frequently quoted and anthologized article from his book *Language: Its Nature, Development and Origin* (1922) is considered to be one of the early and 'classic' texts in language and gender. In his study,

Jespersen reveals that men and women use language differently, for example, in terms of phonetics, grammar, diction, vocabulary, and adverbs. Women are seen as less capable language users than men: "In language we see this very clearly: the highest linguistic genius and the lowest degree of linguistic imbecility are rarely found among women" (quoted in Cameron, 1998: 240).

Women's language is also considered to be inferior to men's language, and is appropriately fit enough for their gender domestic roles. Jespersen views language from an essentialist perspective; that is, seeing men-women language difference as the result of sex and gender differences. Thus, from this perspective, people use language in particular ways because of who they are. Jespersen's essentialist view of language and

sexist judgment on women's language have been challenged by many feminist scholars, inviting various different scholars, both male and female, across the disciplines to redefine and rethink language and gender.

Feminist Perspectives on Language and Gender

There are many different responses among feminist scholars in their attempts to challenge Jespersen's sexist commentaries on women's language; and these different feminist responses are grouped into two major approaches/perspectives: the "dominance" and "difference" frameworks. The "dominance perspective" sees the man-woman differences in language use as a reflection of their power relation, the dominant and the subordinate. Meanwhile, the "difference perspective," on the contrary, sees this different linguistic usage as the result of the different "sub-cultures" of their social environment (Coates, 2000: 413 and also Litosseliti, 2006:27).

Two famous responses among feminist scholars are the works of Lakoff and Fishman; and along with Jespersen's work, their works are also "classic" texts in language and gender studies. Lakoff's *Language and Woman's Place* (1975) is considered to be the first work of feminist linguistics (Cameron, 1998: 216). Lakoff's study shows a similar result to Jespersen's conclusion that women's language was indeed "inferior/deficient" compared to men's language; but they have different interpretations of their similar findings. Jespersen sees the difference as essentially sprung from biological determinant; on the other hand, Lakoff sees women's linguistic deficiency as the result of the power-gender relation assigned to men and women in society in which men frequently dominate and are more privileged such as in the field of education. Despite her negative result on women's language in her study, Lakoff has an explicitly positive and sympathetic attitude toward women. Nonetheless, Lakoff's study has been widely criticized as lacking empirical data because she based her research on her intuition, on casual and personal observations, and on cultural

stereotypes when studying the language-gender relation.

Lakoff has re-released her book, annotating it and responding to past and current issues and debates on language and gender, and sharing her ideas with other researchers in this book (Litosseliti, 2006: 31). Lakoff's study on gendered language is usually categorized into the dominance perspective. Fishman with a similar perspective in "Conversational Insecurity" (1983) has re-examined Lakoff's research finding, arguing that women's language is not deficient and that women are competent language users and the women-men linguistic difference is not only gender-related but also a matter of hierarchy. Employing the same dominant perspective as Lakoff and Fishman, Spender in her seminal work, *Man-Made Language* (1980), criticized Lakoff for using men's language as the norm for evaluating women's language, arguing that patriarchy privileges men to dominate and to define meaning. Thus, the problem is not the "deficient" language of women but rather the deficiency of the social order (Spender, 1980 in Litosseliti, 2006: 32). The works of Lakoff, Fishman, and Spender are prominent examples of the "dominance perspective/approach" in language and gender studies.

Meanwhile, the "difference perspective/approach" can be found in the works of Tannen, Maltz and Borker, and Gumperz, attempting to see that women's language is not only different but also positive in its respect. Such a view follows the theoretical assumption that 'differences' are the product of participation and socialization of "different male and female "sub-cultures." (Litosseliti, 2006: 37). Both the "dominance" and "difference" perspectives/approaches have been criticized for their simple conceptualization of gender; however, both perspectives have a great contribution to make and a significant role to play in the development of critical feminist linguistics.

Women's Movement and Critical Feminist Linguistics

The different perspectives/approaches, choice of topic and focus in language and

gender studies show that there is no singular perspective among feminists in spite of the patriarchal oppression that they experience in society. As a result, language and gender is indeed a widely varied field of study. The visible similarity that these different feminist perspectives/approaches have in common is that all of those perspectives are informed and influenced by the development of critical theories in linguistics and feminism as well. This fact also reflects the inseparable connection between the historical development of feminism and the development of feminist linguistics although feminist linguistics emerged from within the linguistics discipline itself.

Mills has mapped three chronological waves in the history of feminism. The “first-wave feminism” is generally related to the suffragette movement in the 19th and 20th centuries. The “second-wave” feminism is linked to the women’s movement in the 1960s, resisting sex discrimination and struggling for equal opportunity and the emancipation of women. This second-wave feminist influence can also be seen in language and gender studies and research that have more focus on sexist language, issues of dominance and difference in interaction, and a positive re-evaluation of women’s language. Finally, “third-wave” feminism moves toward “more critical, constructivist, and poststructuralist theoretical paradigms” (Litosseliti, 2006: 23). Critical feminist linguistics also moves towards this “third-wave” feminist influence, taking a more interdisciplinary approach, shifting from the concern of how women and men use language differently to the concern of how language constructs both men and women in their social interaction.

The connection of feminist linguistics and the post-structural approach can be seen through Weedon’s main argument on feminist post-structural concepts in her book *Feminist Practice and Poststructuralist Theory* (1987) and Talbot’s concept of feminist linguistics (1998). Weedon maps different strands of poststructuralist frameworks from different theories of various scholars such as the structural linguistics of Saussure, Althusser’s theory of ideology, the psychoanalysis of Freud and Lacan, Derrida’s

theory of “difference”, and Foucault’s theory of discourse and power (Weedon, 1987). Weedon encourages feminist scholars to employ a pragmatic and eclectic approach to appropriate these widely varied post-structural theories to serve feminist needs and interests, facilitating heterogeneity, non-fixity, specificity, and reflexivity. Meanwhile, according to Talbot “Feminist linguistics is interested in identifying, demystifying, and resisting the ways in which language is used, together with other social practices, to reflect, create and sustain gender divisions and inequalities in society” (Talbot, 1998 in Litosseliti, 2006: 23).

Following the perspectives of feminist post-structuralism outlined by Cameron (1992, 1997), Luke and Gore (1992a), Weedon (1987), and Pennycook’s *Critical Inquiry in Applied Linguistics* (2001), Pavlenko defines feminist post-structuralism

as approaches to language study that strive (a) to understand the relationship between power and knowledge; (b) to theorize the role of language in production and reproduction of power, difference, and symbolic domination; and (c) to deconstruct master narratives that oppress certain groups – be it immigrants, women, or minority members – and devalue their linguistic practices (in Norton & Toohey, 2004: 53).

In essence, feminist post-structural linguistics/critical feminist linguistics attempts to investigate how women and men are constructed from a wider perspective through language, and sees gender not as a unitary category but as heterogeneous: diverse and multiple, shifting/not-fixed, and sometimes conflicting. Thus, gender as a category should be examined from a wider perspective in its specific relationship with other categories such as race, ethnicity, class, age, and sexual orientation (Weedon, 1987).

In accordance with the “third-wave” feminist influence on critical feminist linguistics, the writer of this paper attempts to show that currently, critical feminist linguistics with its critical and constructivist, post-structural approach that facilitates heterogeneity, non-fixity, specificity, and

reflexivity in language and gender studies has also penetrated EFL and ESL studies and research as seen in the works of Daly (2000), Micciche (2001), Peirce (1995), Pavlenko, Aneta (2004), Sunderland (1992 and 2004), and Lin (2004).

The feminist post-structural take on heterogeneity, non-fixity, specificity can be clearly seen in Peirce's "Social Identity, Investment, and Language Learning" that attempts to show that second language acquisition (SLA) is closely related to the motivation, gender and ethnic identity of learners in a particular/specific social-power relation. The poststructuralist feminist linguistic agenda (as identified/defined by Pavlenko) is clearly seen in Peirce's choice of subjects/topic/focus: immigrant women in Canada in their attempt to learn English and to fit to their new social environment. Peirce's focus on immigrant women also reveals her attempt to challenge the view of gender as a universal category.

The major theorization of women is undoubtedly centered on white middle class heterosexual women; and is generally deemed to be universal and applicable to all women. Peirce rejects such universality in gender categories and her work shows that specificity is crucial in doing gender studies. Her work displays how women of different ethnicity and class are constructed differently in society through language. The specificity of women's class and ethnic identity also needs to be properly situated in their specific social setting. The immigrant women in Peirce's study may experience different gender-power relationships in their attempt to master English if they are situated in different places other than Canada. The point here is that specific location or locality does matter. The concept of the "community of practice" by Lave and Wenger and also the ideas of Eckert and McConnell-Ginet, stated that it is not only a matter of location and people that is important but also day to day linguistic, social, and cultural interactions of the people within the community.

Peirce's work also reveals the feminist poststructuralist concept of heterogeneity, showing that one immigrant woman does not only have ethnic and gender identities but

also multiple, changing, and shifting/not-fixed as a woman, immigrant, mother, wife, worker, and other identities attached to this immigrant woman that influence her second language acquisition. Peirce also extends the concept of motivation to "investment" that includes larger socio-cultural-historical relationship involving the learners. Peirce's study is a critical examination of the interplay of gender, ethnicity, age, class, capital, and language in SLA.

Meanwhile, Lin's "Introducing a Critical Pedagogical Curriculum: A feminist Reflexive Account" (2004) displays the feminist post-structural attempt to be more critical and involved by continuously self-questioning and self-examining feminist practice. Lin re-examines and re-evaluates her teaching strategies and interaction with her students to better understand the problems, needs, and interests of both teacher and students and to negotiate those concerns so as to come up with a more 'successful learning teaching experience.

Self-reflexivity in terms of learning strategy, interaction, and teaching materials are also be main concerns in Pavlenko's "Gender and Sexuality in Foreign and Second Language Education: Critical and Feminist Approaches" (2004). Pavlenko's article discusses the relation of gender and second (L2) and foreign language (FL) learning inside and outside the classroom, particularly by using a feminist poststructuralist approach. Pavlenko emphasizes the various different perspectives on and responses to language and gender within feminism itself. Her decision to select a feminist poststructuralist critical linguistic perspective in her study is because this feminist poststructuralist theoretical framework not only pays attention to gender difference but also includes other differences such as gender in relation to race, ethnicity, class, and other differences. This perspective views subject as a full individual with her/his multiple social cultural identities.

Pavlenko critically examines FL/L2 education where gender plays a key role in language learning and teaching; and by applying feminist post-structuralism in this research, she analyzes (a) gendered

inequalities in access to material and symbolic resources, (b) the gendered nature of linguistic interaction, and (c) sexual harassment as a discursive and social practice. To capture this multiplicity and plurality of identities and differences in language and gender research and studies, Pavlenko also suggests the use of postcolonial theories. Similar to Micciche's study, Pavlenko's article is an interdisciplinary study on gender and language.

The attempt not to isolate gender in education from a larger social perspective is seen in Daly's "Gender Differences in Achievement in English: A Sign of the Times?" (2000). Daly's article critically examines the intervention of political and economic interests, and media reports in appropriating and contextualizing gender differences. It points to the British government's campaign in the 1990s to improve literacy "standards" by focusing on gender, particularly based on the different performance between male and female students in English classrooms as deeply rooted in the political and economic discourse to maintain "male dominance within educational success."

Daly also reveals the key role of the media in reporting the different performance in English classrooms in terms of the binary opposition of gender performance in which girls perform better than boys. This media articulation polarizes a further interpretation of gender differences and gender performance and invites governmental and national initiatives to help male students achieve better literacy than female students. The article further reports that the national intervention and initiatives to improve male students' educational success have been done through the "revision" of teaching materials and strategies, and of the curriculum as well as by testing and evaluation. Those efforts have also been challenged and criticized because of the overtly intended programs to benefit only male students which will disadvantage female students.

Some research and recent studies have debunked the misperception that "girls have a greater natural aptitude for English" and reveal that "there is no essential difference in ability. The difference is in attitude." In her

conclusion, Daly invites readers to examine and rethink current gender issues more critically, and to "understand them within a history of male privilege in educational discourse, which is always politically and economically determined." In its essence, this article does indeed offer a critical perspective on the interplay of political, economical concerns, the media, education, and gender.

Meanwhile, Micciche's "Contrastive Rhetoric and the Possibility of Feminism" (2001) invites us to examine teacher-student interactions in the classroom in relation to gender and race. Micciche offers feminist principles and perspectives as a theoretical model to elaborate and expand research on the contrastive rhetoric theory (CRT). Contrastive rhetoric (CR) has its roots in the United States as a response to traditional composition teachers who tended to have the assumption that their students are monolingual and monocultural (Kaplan, 1966). CR comes into being to help learners keep up with the discourse structure of Standard American Schooled English (SASE). Thus, in its original intention, CR addressed "the need of individuals for whom English was not a first language—specifically, foreign students in U.S. tertiary institutions," not only in terms of language difference in phonological, morphological, and grammatical features but also in discourse and rhetorical features such as seen in writing and reading classes. CRT focus on culture and cultural difference and has also influenced the recent politicization of second-language teaching. According to Micciche CRT is significant for L1 and L2 classrooms, however, it has frequently been applied in the L2 classroom contexts only, and focusing on students' linguistic and cultural differences.

Micciche offers feminist perspectives to extend CRT to facilitate the concept of teaching as "a cultural phenomenon affected by social identifications and representations"; thus, teaching is also "a politics of representation and scholarship as a form of cultural work." The combination of feminist perspectives and CRT will enable researcher to see how students perceive their teachers as a "racial/gendered subject" and how teachers conduct learning/teaching strategies as well because in this view pedagogy is not

only concerned with the interaction of students and teachers in the classrooms but also with "the process of socialization that instruct teachers on how to position themselves in the classrooms" (Micciche, 2001:82). This article is a challenging invitation to undertake research on the dynamics of student/teacher linguistic and cultural backgrounds and on their gender and social identities.

Similar to the studies conducted by Micciche and Pavlenko, Sunderland's "Gender in the EFL Classroom" (1992) also examines gender and gender construction in a prominent and salient setting: the EFL classroom. Sunderland focuses particularly on, the English language itself; on materials that include grammars, textbooks, dictionaries, and teacher's guides; and finally on processes such as learning styles and strategies, and teacher-learner and learner-learner interaction. In addition Sunderland attempts to unveil "some implications of gender in materials and classroom interaction for language acquisition." Sunderland's findings are in line with Daly's result in the attempt to show the myth and misinterpretation that females perform better in language achievement. On the contrary, both Sunderland and Daly's studies reveal the disadvantaged position of female students in the classroom process, in materials, and within the English language itself, not to mention their further disadvantages in the social world at large outside the classrooms. Both researchers see that the assessment of language learning in terms of gender differences (superiority/inferiority) is indeed not productive at all. Instead, they urge people to examine this gender difference in a wider and more complex perspective; for Daly, it should be seen in political and economical contexts, and for Sunderland, this complex context must also include the influence of the environment, attitudes, expectations, social values and norms, and career opportunities as suggested by scholars such as Loulidi (1990). Sunderland's applied study of gender and language is critical for scholars, teachers, and students who are interested in the subject of gender and language.

Conclusion

In conclusion, the shift of the view of language from essentialist to non-essentialist perspectives has become the current trend and issue in language and gender studies and research. Poststructuralist frameworks that emphasize heterogeneity, non-fixity, specificity, and reflexivity have also been adopted and appropriated by the critical feminist linguistics in redefining and rethinking gender and language. This perspective of poststructuralist critical feminist linguistics has also entered into EFL and ESL studies and research in terms of learning teaching strategies, interactions, motivation, teaching materials, and other aspects as seen in the works of Peirce, Pavlenko, Sunderland, Daly, Lin, and Micciche. It is evident that language and gender studies and research have moved towards a critical feminist linguistic perspective that includes heterogeneity, non-fixity, specificity, and reflexivity in the search for a better understanding of gender and language interplay.

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Is The Ramayana a Work of World Literature? The History, Translation, Anthologization, Circulation, Distribution, and Production of The Ramayana

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Abstract

*The notion of world literature (*Weltliteratur*) was first introduced by Johann Wolfgang von Goethe in 1827. It is a concept which peoples of different nations read each other's works either in their original language or translation. The Ramayana, a great Indian epic, has existed for more than two millennia. It has been a subject of discussion of whether it is a work of world literature or not. There are factors contributing to the concept of world literature, namely anthologization, history, translation, circulation, distribution, and production. This paper aims at answering the question of whether the Ramayana is a work of world literature or not.*

Keywords: *anthologization, translation, production, world literature*

World Literature and The Ramayana

The term world literature (*Weltliteratur*) was first introduced by Goethe in 1827. He suggests that it is a future-oriented concept in which different nations would get to know one another through reciprocal reading of each other's works (Goethe in Carroll, 1996: 5). In an effort of making a local literary piece into world literature, there are some factors to consider. According to Carroll, the three of the most important factors contributing to the concept of world literature are history, translation, and anthologization (1996: viii). Further, Carroll mentions that history means history of civilization, namely the preoccupation with cultural identity and the attempt to clarify and preserve cultural values (1996: 3). In addition to the notion of world literature, Damrosch suggests that world literature encompasses all literary works that circulate beyond their culture of origin, either in translation or in their original language (2003: 4). Moreover, he mentions

that a work enters into world literature by a double process: first, by being read as literature; second, by circulating out into a broader world beyond its linguistic and cultural point of origin (2003: 6). Therefore, the idea of world literature involves not only history, translation, and anthologization but also circulation, distribution, and production.

World literature does not just arrive to the actual works but also to the responses of audience. A literary piece is still alive because of the reader or audience. There is a dialog between the reader or audience and the work. Literature means different things to different people. Literary works may be performed, produced or reproduced in non-written form.

About the Ramayana

A great Indian epic, the Ramayana dates back to 1500 BC. There is diversity of Ramayana tradition. According to Richman,

hundreds of tellings of Rama's story exist in India ranging from Valmiki's as the oldest full literary telling of the story to the most familiar telling at this moment (2001: 3). In this paper, the Ramayana appears without italics because it refers to the Ramayana story in general or story of Rama.

The Valmiki's was composed by a poet and sage Maharishi Valmiki in the classical language, Sanskrit. He composed the whole work running to twenty-four thousand stanzas. He poured out his expression into a great masterpiece in Sanskrit verse consisting of 24,000 *slokas* (48,000 lines) and 500 *sargas* (cantos). Thus, Valmiki's is in the form of poem. The term *sloka* refers to a specific meter which Valmiki himself discovered (Shastri, 1962: xvi). The Ramayana is divided into seven books (*Kandas*) of unequal length. The seven *kandas* are Bala Kanda, Ayodhya Kanda, Aranya Kanda, Kishkindha Kanda, Sundara Kanda, Yuddha Kanda, and Uttara Kanda.

It basically tells us about the ancient tradition of two powerful races living in the North of India called the Kosalas and Videhas. They live in two kingdoms named the same as their race, Kosala and Videha. King of Kosala, Dasaratha has four sons. The eldest is Rama, the hero of the epic. King Janaka, the ruler of Videha has a daughter named Sita, the heroine of this epic. King Janaka holds a severe test or competition. Any prince or warrior able to bend the Shiva's bow will be entitled to marry Sita. Rama wins his bride. The story continues when Sita is abducted by Ravana. The battle and effort to free Sita become the subject of the Ramayana.

Is The Ramayana a Work of World Literature?

The question above is answered through the Ramayana's history, translation, anthologization, circulation, and production in order to prove it as a work of world literature. The Ramayana has exerted a tremendous influence on the people of India and around the world. History of civilization which is related to culture and finally arrives at the values of human's life is deeply expressed by the epic. According to Shastri,

the Ramayana is not only poetry of unsurpassed dramatic power and brilliance, but also a treasure-house of information on rhetoric, medicine, geology, botany, geography, and every facet of the ancient civilization with which learned scholars may interest themselves (1962: xvii).

The epic spreads the values which operate locally as well as globally (universally). For every Hindu in India and other countries, Rama and Sita are the ideal man and woman, the model of a perfect couple. Rama himself is believed to be the seventh reincarnation (avatar) of god Vishnu, the One all-pervading principle of truth and intelligence. Rama has a higher pattern of life for he is chosen to have perfect virtues such as being a lover of truth and compassionate. Rama and Ravana become the symbol of forces of light and darkness existing in human heart as well as in the world. Rama's virtues of being truthful, benevolent, merciful, and compassionate are the forces of light which are opposed by Ravana's anger, selfishness, greed, and lust. The human's real triumph then conquers the forces of darkness. These values are locally as well as universally accepted.

The universality of the epic's values is also found in it. The various types of situations depicted in the epic are very similar to those which commonly occur in human lives and hence relevant to all mankind. It describes the nine sentiments (*rasas*). The nine *rasas* are love between Rama and Sita, valor in breaking the Shiva's bow while putting the string, pathos on Kakasura when he surrendered, marvel in building the bridge for ocean, humor when Shoorpanakha approached Rama, terror and disgust in the battlefield, fury while slaying Ravana, and peace in interaction with sages.

From the point of view of translation, the epic has been translated into languages other than Sanskrit. The oldest English version was written in 1802 by Kirtee Bass and divided into five volumes. Other English editions were written in 1899 by Rames Dutt (condensed into English verse) and Hari Prasad Shastri in 1952 (appeared in complete seven *kandas*). Another edition is Italian written by S. Goressio and divided into ten

volumes. Around the first century AD, the epic was brought by Indian traders to Java and was translated into Old Javanese or Kawi language with a strong Sanskrit influence remained. There are still many other translations of the epic into other languages although some of them are not the complete version with seven *kandas*.

The Ramayana is also anthologized by Paula Richman in *Ramayana Stories in Modern South India: An Anthology*. This collection brings together, for the first time, modern retellings translated from the four major South Indian languages and from genres as diverse as drama, short stories, poetry, and folk song. This anthology includes translations of 22 primary texts along with interpretive essays that provide background and frameworks for understanding the stories. The question raised by Carroll of whether a work of world literature can be anthologized without destroying the differences within and among cultures is answered by seeing more critical thought in the anthology (1996: ix). In Part 1 (Sita in Context), there are ten stories about Sita showing readers her strength as a heroine of the epic as well as the heroine of India. The cultural aspect of Sita as the model or ideal woman is represented by the ten stories.

In order to introduce a literary work to public, circulation, and distribution are required. The Ramayana has been created new through the use of modern technology. During the coming centuries, this epic has been rewritten in several versions throughout the Asian continent, the Indian sub-continent, and other parts of the world. In the early of its circulation and distribution (the 18th and 19th centuries), it was still in the format of hard copies. Those were circulated and distributed manually (based on the order to the publisher and distributor). Therefore, the means of promotion were advertisements on TV and mass media. Then, as technology especially internet advances, it is now sold on the electronic auction. Moreover, the format is now no longer hard copies but soft ones. People can buy it in its newest e-book format. How about the young generation in India and other people who do not have access to the internet in accessing the Ramayana?

The answer begins with the production and reproduction of the epic. It is reproduced in several forms as illustrated books, films, dramas, dances, and TV series. The first example is the launch of Chandamama's Ramayana which is an illustrated book with 400 pages of rich, hand drawn illustrations presenting the tale of Rama and Sita in full color and in a simple narrative style suitable for children. To accommodate its readers, this book is written in 12 Indian languages and English. The next example is the existence of Kakawin Ramayana in Old Javanese with little variation but bases its story on the Ramayana of Valmiki and is performed in shadow puppet show (*wayang*). In Central Java, Indonesia, the epic is also performed in a dance called *Sendratari Ramayana* in Prambanan Temple. Moreover, this epic also becomes the source of many stories in many countries such as *Ramakien* in Thailand, *Hikayat Seri Rama* in Malaysia, *Reamker* in Cambodia, and *Ramadia Lawana* in the Philippines.

Another reproduction of the Ramayana is in the form of film entitled *Sita Sings the Blues*. This film is directed by Nina Paley. This film displays images such as narrators in the form of shadow puppets and cartoon characters. They function as means by which experience in its richness and emotional complexity is communicated to audience. They also tell us the spirit of the age. Shadow puppets represent the spirit in the ancient times while cartoon characters represent the modern times with animation technology.

In his article, Dodson mentions that the Ramayana has the theme of heroes and heroic codes (Dodson in Carroll, 1996: 179). He includes the Ramayana and sees Rama from western point of view and somehow compares him with other heroes such as Genji and Achilles. He says that Rama possesses many of the usual traits of a Western heroic protagonist: aristocratic birth, piety, courage, great skill at arms, endurance, and singleness of purpose, but to these are added traits not often associated with the Western heroic figure: courtesy, humility, modesty, self-denial, learning, a highly developed ethical sense, and especially compassion (Dodson in Carroll, 1996: 180). This fact is a proof that the Ramayana is

widely recognized. On the one hand, the local colors that Rama has are accepted even though his traits are not often found in Western heroes. On the other hand, Rama also possesses traits which are commonly shared by the Western heroes.

Conclusion

The Ramayana is a work of world literature. This is proven by its history, translation, anthologization, circulation, and production. The history of the Ramayana is identified by its local values which are widely accepted. The process of introducing the values is done through translation. Translation plays an important role in encouraging people to pay attention to a certain literary piece. Translation serves as a bridge connecting peoples from different cultures and languages.

People especially scholars conduct more research by reading the anthology of the Ramayana. It enables them to criticize and disseminate the works in it. It also becomes a resourceful reference for readers to study and give more responses.

The process of production, reproduction, and circulation is done in order to introduce the local colors of great Indian tradition to the world. Therefore, there will always be refraction. The Ramayana with its local colors still becomes the identity of India. However, with the help of technology, it provides us with widely accepted universal values.

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Revisioning the Myth of King Ahab in Paulo Coelho's *The Devil and Miss Prym*

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Abstract

*Many people think that myth refers to only folklores or legends which have long been existed in a society. What if myth turns out to be more than just an ancient story our parents tell us? Through Paulo Coelho's *The Devil and Miss Prym*, this article tries to find out the answer. In the novel, a ruthless person was described ruling a village named Viscos. He was Ahab, a man full of arrogance and meanness. He governed the village whose inhabitants are only a few. The existence of this Ahab is reminiscent of another Ahab found in the Bible. However, Coelho presents a surprise for the readers by creating a different Ahab, changing Ahab to a generous and pleasant man. This revisioning (re-observing and re-examining from a different point of view) reveals the fact that the story of Ahab in the novel is more than merely an old story found in the Bible. Under the light of Roland Barthes's theory of myth, this article aims at revealing how *The Devil and Miss Prym* revisions the myth of King Ahab in the Bible. Myth in this novel can also be classified as the myth of freedom since it breaks some accepted concepts in society.*

Keywords: Re-vision, Myth, King Ahab

Introduction

Many people understand myth as an old story. Eliade (1987:263-264) says that myth presents itself as telling its listeners of a time altogether different from the time of our experience. It usually brings us to the beginning of creation. There are quite a lot of myths, such as the myth of gods and goddesses in Indian culture, and the myth of the kings of sea. However, have we ever thought further that myth is more than just a story? According to Roland Barthes, myth is more than a story; it is precisely a type of speech. It is the way to communicate (in Sontag, 1986:93-95).

The Devil and Miss Prym by Paulo Coelho enables us to understand how the myth actually works. The following discussion of

the novel aims at showing how people are generally trapped in their understanding of myth. Most of us know that King Ahab is the most wicked king we have ever known. However, in his novel Paulo Coelho changes the character of King Ahab into a good one, and it is interesting to find out the reason behind this change.

The Devil and Miss Prym was first published in 2000. It has been translated into more than twenty languages from the original Portuguese edition *O Demônio E A Senhorita Prym*. One intriguing fact on the story is that there is a strong connection between King Ahab in the Bible and in the one in the novel. The character, the setting, and the symbol found in the novel are important elements in the attempt of revealing how the myth of King Ahab is re-visioned, and in understanding the function of re-vision.

Under the light of structural analysis, this article elaborates the re-vision of the myth.

A Glimpse on Myth, Re-vision, and Structural Analysis

According to Campbell, myth is an organized of stories (*i.e.* myths) by which we explain our beliefs and our history. Beneath the story-lines, myths usually confront major issues such as the origin of humanity and its traditions, and the way in which the natural and human worlds functions on a profound, universal level (*mythsdreamssymbols.com*, 2014).

In the most basic sense of myth, myth has some functions. First, myth grants continuity and stability to a culture. Second, myth presents guidelines for living. Third, myth justifies a culture's activity. Four, myth gives the meaning of life. Five, myth explain the unexplainable. Under this light myth helps us understand the world, for example, they may state that a drought is caused by an angr deity. Finally, myth offers role models (Campbell, *mythsdreamssymbols.com*, 2014).

However, in a more complex understanding, myth is classified into some major types (Barthes, 1986: 93-95). First, myth as a type of speech. Myth is a system of communication that it is a message. Because of that everything can be a myth provided it is conveyed by a discourse. Since myth as a type of speech, it can only be analyzed when it is applied or used. Second, myth as a semiological system. Myth is a peculiar system, in that it is constructed from semiological chain which existed before it: it is a second-order semiological system.

That, which is a sign in the first system, becomes a mere signifier in the second. It is in which one speak about the first. The relation concerns with the objects which belong to different categories, that is why it not one of equality but one of equivalence. The total associative of the first two terms will form: the signifier, the signified, and the sign (in Sontag, 1986: 95-99).

The signifier represents the meaning (*form*). The signifier consist of form and meaning but they are never in any contradiction or conflict. The meaning is always there to present the form. The signified represents *concept*. The signified can have several signifiers; that is why we can find many signifiers for one signified. The correlation of the first two is the sign.

Third, myth as a stolen language. To simply understand the myth as a stolen language, remember that the function of the myth always to transform a meaning into form. It means that myth takes over or colonizes the language (concept which is already settled) to strengthen it. Through myth, a person is assumed to be able to read meaning of language beyond what it implies there. Thus, myth requires a wide knowledge to understand a meaning.

Frye categorizes myth into two types, the myth of concern and the myth of freedom. The myth of concern is what holds a group, community, or society together. In the contrary, the myth of freedom is what sees truth as correspondence to reality as verified by the individual (in Good, 2014).

One thing that makes the two categories of myth is far different. If the myth of concern is "what holds", the myth of freedom is "what sees". As what has mentioned above that the myth of concern usually is run by church or political party or even certain norms in society, their objective is to hold a group to shape their mind in accordance with them.

Meanwhile, the myth of freedom gives us a space to argue, to re-think, to see something critically. It comes from self-awareness that there are many things in society that makes us think in the box and we have to find the way out.

Regarding the term *re-vision*, Peter Widdowson mentions that *re-vision* is the term that deploys a strategic ambiguity between the word *revise* in the sense of "to examine and correct; to make a new, improved version of; to study a new, and *re-vision*: to see in another light; to re-

envision or perceive differently; and thus to recast and re-evaluate the *original* (1999: 164-165).

Re-vision is when the author makes a story and put it another way, it is a way of defamiliarising, of making strange, the naturalised or habitualised world of conventional perceptual reality, of „seeing things as they really are“ (Widdowson, 1999: 114).

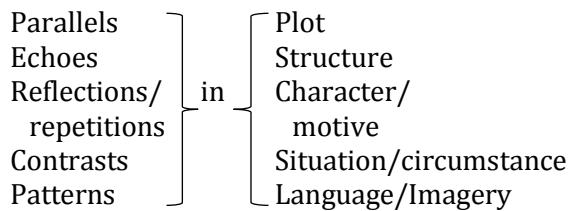
Further, Widdowson (1999: 165-166) states that there are some principal characteristics of *re-visionary* works:

1. that they tend to *re-write* canonic texts (those *classics*) which have a high profile of admiration and popularity in our literary heritage;
2. that they keep the original text in clear view, so that it is not just the *source* of new modern version but a constantly invoked *intertext* for it;
3. that, in this way, they denaturalize the original in exposing those discourses which we no longer see in it because we have learnt to read it in restricted and conventional ways;
4. that they not only re-write the original as a different, separate, new work, but re-cast, and thus repossess and liberate, the original as itself a *new text* to be read newly-enabling us to *see* a different one to what we thought we knew as, say, *Jane Eyre, Robinson Crusoe, King Lear, The Tempest* or "An Elegy Written in a Country Church Yard";
5. that they make us see parallels (or contrast) between the period of the original text's production and that of the modern work;
6. that they invariably have a clear cultural-political thirst, especially on behalf of those exploited, marginalized and silenced by dominant ideologies, in demanding that the political inscription and cultural complicity in oppression of past texts be revised and re-visioned as part the process of restoring a voice, a history or an identity to the erstwhile oppressed.

Another theory that provides a ground for the discussion in this article is the theory

of structural analysis. Eagleton (1996: 82-83) emphasizes that, first, it is an analytical not evaluative. Second, it refuses the *obvious* meaning of the story and seeks instead to isolate certain *deep* structures within it, which are not apparent on the surface. The third is if one can say the particular content of narrative is replaceable; there is a sense that the *content* of the narrative is its structure.

According to Barry (2002: 39), structural analysis is the analysis that focuses on studying of certain object which has meaning but that meaning or essence it in the *outside*. Meaning is always an attribute of things, in literal sense that meanings are attributed to the things by human mind, not contained within them. Barry makes a verbal diagram of structural analysis as we can see below:



We are looking in the factors listed on the left and we expect to find that factors on the right.

The Story of King Ahab in the Bible

It is written in the Bible (King I 21: 1-29) that King Ahab was the most wicked king of Israel. He had a wife named Jezebel. Jezebel was known as a bad woman who worshiped Satan. One day, Ahab asked for Naboth's vineyard but Naboth refused it because the vineyard belonged to his ancestor. Ahab came back to the palace. He looked so sullen and refused to eat. Ahab told his wife that Naboth refused to sell his vineyard to him.

Hearing that news, Jezebel encouraged her husband to take the vineyard by force. It is written in the seventh verse that: *Jezebel his wife said, "Is this how you act as king over Israel? Get up and eat! Cheer up. I'll get you the vineyard of Naboth the Jezreelite."* After that, Jezebel made a false claim that Naboth had rebelled the king

and God.

Finally, Naboth died and King Ahab could gain the vineyard. God heard what he had done, and He sent Elia the prophet to convey His message to Ahab. In verse 18-19, God says:

¹⁸"Go down to meet Ahab king of Israel, who rules in Samaria. He is now in Naboth's vineyard, where he has gone to take possession of it.

¹⁹Say to him, „This is what the LORD says: Have you not murdered a man and seized his property? "Then say to him, "This is what the LORD says: In the place where dogs licked up Naboth's blood, dogs will lick up your blood—yes, yours!".

When Elia delivered God's command Ahab was panicky and frightened. He tore his clothes, put on sackcloth and fasted. He lay in sackcloth and went around meekly. After God heard that Ahab had regretted his sin, God cancelled to give disaster to Ahab. He would bring the disaster in the days of Ahab's son.

God did not only punish Ahab but also Jezebel. In the verse 23 it is said

²³"And also concerning Jezebel the LORD says: „Dogs will devour Jezebel by the wall of^[b] Jezreel.

²⁴ "Dogs will eat those belonging to Ahab who die in the city, and the birds will feed on those who die in the country."

This story results in the conclusion that King Ahab is the most wicked king of Israel who allowed himself to be controlled by his wife. It is a myth that is attached to King Ahab until now.

The fact is Naboth dies but the Almighty of God remains there. This story shows to the readers, especially the Christians, that Ahab loved worldly matters more than Him. The concept of punishment is also introduced. It is when Ahab realized that he had done a big sin. Do we need to commit sins first so that we can repent of our sins?

The Re-vision of King Ahab in *The Devil and Miss Prym*

The following table is meant to show the process of re-vision. Through characters of the novel, the revision can be identified. Coelho re-visions not only the characterization but also the concept each character brings (written in italic). The concept is the 'signified' and the form of signified is the 'signifier'.

No.	The Myth of King Ahab in the Bible	The Myth of Ahab in <i>The Devil and Miss Prym</i>	Chantal Prym as the Revision of the Myth of Ahab
1.	Signified: Ahab Superior, able to do anything he wanted Signifier: A wicked king of Israel, a weak man, a murderer of Naboth, an unreligious man Naboth died.	Signified: Ahab Superior, cannot do everything he wants Signifier: a wise and kind-hearted leader, a firm person, a philosophical man, someone who brings peace to Viscos No one is dead.	Signified: Chantal Prym Inferior, but able to do something great Signifier: inferior, kind-hearted, ambitious and brave woman, love challenge No one is dead.
2.	Signified: Jezebel A devil came as a lovely figure. Signifier: an evil wife, a cunning person, a 'bright'	-	Signified: Stranger A devil comes as a religious figure Signifier: friendly, charming, rich, seductive, impressive

	provocateur <i>A lovely wife</i>		man <i>A pilgrim</i>
3.	Signified: Elijah the prophet <i>Punishment; priest must be an angelic man.</i> Signifier: Loyal, patient man <i>Ahab repented of his sin; faithful to God .</i>	Signified: Saint Savin, <i>No punishment; priest must be an angelic man.</i> Signifier: A holy man, a patient and loyal saint <i>Ahab becomes a decent man; faithful to God.</i>	Signified: The priest <i>No punishment; priest is not always a good man.</i> Signifier: A wicked, slick priest who agrees to commit murder <i>The priest agrees to kill Berta.</i>
4.	Signified: Naboth <i>Death does not mean an end.</i> Signifier: loyal, gallant, obedient, superstitious man <i>The presence of God remains there.</i>	Signified: Saint Savin <i>Submit his life to God.</i> Signifier: a holy man, a patient and loyal saint <i>His life is saved.</i>	Signified: Berta <i>Submitting her life to be sacrificed.</i> Signifier: superstitious, resigned one <i>Her life is saved.</i>
5.	Signified: The vineyard <i>God is everything.</i> Signifier: The presence of God <i>Sacrificing Naboth</i>	Signified: Viscos <i>Being respected in Viscos is everything</i> Signifier: A good place <i>Viscos as a terrible place</i>	Signified: The eleven gold bars <i>Gold is everything.</i> Signifier: wealth, temptation, prosperity, happiness <i>Sacrificing Berta</i>
6.	Signified: The society <i>People must obey the rule's king</i> Signifier: Obeying King Ahab's rule <i>Naboth is dead.</i>	Signified: The society in Viscos <i>People may choose whether to obey the rule or not.</i> Signifier: Obeying Ahab's rule <i>People in Viscos turn to be a good people.</i>	Signified: The society in Viscos <i>People break the rule.</i> Signifier: Dare to make change <i>Berta is saved.</i>

The Factors that Cause Re-vision

The results of the re-vision is not only in terms of characters and characterization. Based on the close reading of the novel, some nearest possibilities of why Coelho did a re-vision can be concluded:

Firstly, the truth that our life cannot be separated from myth. Eliade argues that myth reports realities and events from the origin of

the world that remain valid for the basis and purpose of all there is (Eliade, 1987: 263). It is why myth is always talking about the process of creation something including every single thing in our nowadays.

Our life today is the result of the myth in a very primitive time. We use knife to cut beef because our ancestor used pebble to cut the beef too. The matter is not in the knife or the pebble but it is in the idea to cook beef. We

have to chop it first into pieces in order to make it easier to cook.

Similar case is seen in the novel. In the Bible, a sinner must be punished. The matter is in the way we accept the idea of punishment. Punishment is acceptable when it is given wisely; when it involves respect and trust so that there is a chance to betterment.

Secondly, myth is regarded as a system of communication. "It is laden with a type of social usage which is added to pure matter" (Barthes in Sontag, 1986: 94). Coelho steals the image of Ahab, and re-revisions it, to communicate his criticism and point of view. Many people are trapped by the thought that people cannot change. Ahab is Ahab. He was an immoral and arrogant king. Coelho tries to revise it: people may change. Ahab can be a good even better person. In addition, myth is a semiological system in which myth is in a second order semiological system. It always requires people to see something critically.

The Function of Re-vision

Frye differentiates the function of myth into two: the myth of freedom and the myth of concern. Under the light of Frye's theory, *The Devil and Miss Prym* can be categorized as the myth of freedom because it offers some new perspectives to the old myths (concepts, ideologies). It is generally agreed that someone who did a mistake must be punished. However, through the character of Saint Savin, Coelho offers a different perspective. A priest must be a perfect religious man; gold promises happiness; devils appear as an evil person. They are concepts people have accepted, and they have been internalized in people's thought.

Through *The Devil and Miss Prym*, the readers are invited to think rationally and realistically. Frye states that the myth of freedom appeals to such self-validating criteria as logicality of argument, impersonal evidence, and verification (in Good, 2014). In this story for instance Chantal and people in Viscos decide not to kill Berta. They break the myth that "gold is everything". They prefer to give an honor toward his ancestor and

themselves that they never kill somebody who merely tries to get the gold bars. *The Devil and Miss Prym* is a portrait of people in Viscos who struggle for their destiny, to get out of their box, i.e. to get out of the concepts the society have constructed for them.

Concluding Remarks

Based on the discussion *The Devil and Miss Prym* above, several points can be put forward:

First, the facts that the characters in both stories are parallel, and that Coelho makes some changes in his characters. In the Bible the characters are King Ahab, Jezebel, Elijah the prophet, Naboth, the vineyard, and the society. In the novels there two layers of characters. In the first layer are Ahab (as a myth in Viscos), Saint Savin, and the society. In the second layer are Chantal Prym (as the re-revision toward King Ahab's myth), the stranger, the priest, Berta, the eleven gold bars, and the society.

The re-revision occurs in each character in the novel. Ahab becomes a good and wise person. This is strengthened by Chantal is a kind-hearted, ambitious, and brave woman. Jezebel, an evil, cunning, and 'bright' provocateur, appears to be a lovely figure for her husband. Saint Savin agrees to commit murder. Berta and Saint Savin are, as opposed to Naboth who was not.

The eleven gold bars is the form of the re-revision for the vineyard and Viscos. The re-revision occurs when Coelho changes the temptation. It is not about keeping the vineyard and Viscos anymore, but gold which promises wealth and prosperity. The re-revision of the society in the Bible can be seen clearly when Coelho makes Viscos a good society.

Second, there are two factors underlying the re-revision. The first factor is the fact that our life cannot be separated from myth. What we have today is the inheritance of what we had in the beginning of the creation of the world. The second factor is the power of myth which can lead us to improve things that lack of meaning.

Third, following Campbell's theory, the myth in *The Devil and Miss Prym* shows its functions when it grants continuity and stability to a culture, i.e. the stability of Ahab's myth. It also presents guidelines and role models for living by illuminating, among others, how people in Viscos have a deep respect to their ancestor and Ahab, how people do not like Chantal because she does not conform with others, and how myth shows people to set them free. A good example of this is Ahab who brings peace to Viscos.

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Class Struggle as the Impact of Oppression Seen in Clifford Odets' *Waiting for Lefty*

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Abstract

Class struggle is one of the many cornerstones of Marxism. It can be defined as a collective effort of an oppressed class against the oppressor class to overthrow the throne of the oppressor class. In this case, the class of proletariat against the class of capitalists. The proletariat are engaged in this class struggle because they want welfare in their life. *Waiting for Lefty*, a play written by Clifford Odets which is often considered a masterpiece, has a theme related to class struggle. It talks so much about the gap that separates the two classes mentioned previously and also the oppression that comes along. This oppression is found in the form of economic and legal oppression and are responded by the oppressed class in the form of class struggle. The class struggle itself becomes a reality after the oppressed class experiences the class consciousness. The oppression and class struggle depicted in the play will be the main focus of this study. Thus, it will be relevant to analyze the class struggle as the impact of oppression in *Waiting for Lefty* by applying the theory of Marxism.

Keywords: oppression, class struggle, Marxism

Marxism and the Play

Many classes exist within society. Based on Marxism, there are two basic classes, which are the capitalists and the proletariat. The relationship between these two classes is contradictory to one another. In other words, there is a class antagonism within the society. These classes are in conflict because each of the classes has a different interest. They are incompatible. The first class, as the owner of the means of production, wants to maintain their position as the ruling class, which has complete control over the proletariat. Hence, the capitalists carry out the oppression of the proletariat in order to maintain their superior position. While the latter want to improve their life by insisting their rights, which according to them have been robbed by the capitalists. As a result, there is a class struggle within the society.

In *Waiting for Lefty*, Clifford Odets tries to represent this phenomenon. Odets tries to critique the condition of society and economic life as related to human rights by writing *Waiting for Lefty*. He stands behind the oppressed class that resists humanism in life. In this play, the oppressed class is represented by the group of taxi drivers. Odets fights against the oppression that is experienced by the proletariat, especially the economic aspects, which are caused by the arbitrariness of the employer and the despotism done by the government. *Waiting for Lefty* was chosen to be studied because some of the characters that are represented by the members of workers union, in this case the taxi drivers union and their relations, represent the struggle of an oppressed class against the ruling class. The ruling class is represented by the other

characters, the employer, his servant and also the industrialist.

The play is closely related to Marxism. The theory of Marxism is treated as the fundamental theoretical framework in this study. Although Marxism is considered as an old-fashioned theory, its emergence has influenced so many disciplines, for example economics, politics, cultural studies, etc. This play helps to explain the humanistic value about welfare for people. The conflict faced by the taxi drivers is very much so related to their economic life. In *Waiting for Lefty*, Odets describes the taxi drivers' problem in relation to their standard of living due to the small wages that they earn. At the same time, the industrialists exploit their employee because they think they have power over them. Profit is the only main objective of the industrialist's business. Proper wages should be given to all the workers in order to ensure the equality of welfare among the people. The people should have access to the rights they deserve. Many aspects found in the play *Waiting for Lefty*, including the equality of welfare that is demanded and struggled for by the working class, is worthy of furtherer study and analysis. The classification within society will be the first thing to be analyzed in this study. The oppression carried out by the oppressor class will then be analyzed. The depiction of the class struggle will be the last analysis in this study. The writer hopes the study can give its contribution to the society in seeing the world in general, related to the equality of welfare that is supposed to be had by everyone without exception.

Class Divisions

The theory of social class is used to analyze the groups where the characters belong to. In Gary Day's *Class*, Marx called the class who owned the means of production the bourgeoisie and the class who sold their labour power the proletariat. According to Marx, the interests of these two classes were fundamentally opposed since the bourgeoisie, in order to make a profit, paid the workers the lowest possible wage while demanding that they attain the highest level of productivity (2001: 7). In Alan Swingewood's *Marx and Modern Social Theory*, Marx and Engels assert that our epoch, the epoch of the

bourgeoisie, possesses this distinctive feature: it has simplified the class antagonism. Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other: the Bourgeoisie and the Proletariat (1975: 115). In their *Communist Manifesto*, Karl Marx and Friedrich Engels explain that bourgeois is a synonym of capitalist because both are the owners of the means of social production and the employers of wage labor (1967:79).

The Members of the Proletariat

By using the theory of social class based on Marxism, there are five characters that can be classified as the proletariat. They are Joe, Miller, Sid, Benjamin, and Agate. They work in the taxi company, selling their labour power in order to get money. They are totally dependent upon their employer because they do not own the means of production. Ironically, this situation is used by their employer to push them down.

Joe is a poor taxi driver who loves his family very much. As a father who has to be responsible to feed his family, he feels that the wage from his job as a taxi driver is not sufficient to meet the needs of his family. When the union, of which he is a member, is involved in the middle of a dispute, he is the one who is brave enough to provoke the others to strike.

JOE: ...What's this crap about goin' home to hot suppers? I'm asking to your faces how many's got hot suppers to go home to? Anyone who's sure of his next meal, raise your hand! A certain gent sitting behind me can raise them both. But not in front of here! And that's we're talking strike-to get a living wage! (Odets, 1994: 1789).

He is aware of his family's misery after being complained to by his wife, Edna. Edna grousing about the condition of the family that is near to the devastation. Being captured by the awareness of the fact that the taxi company treats his family, Joe's responsibility towards his family comes up so he decides to do some action to improve their condition.

EDNA: ...You got two blondie kids sleeping in the next room. They need food and clothes. I'm not mentioning anything else-But we're stalled like a flivver in the snow. For five years I laid awake at night listening to my heart pound. For God's sake, do something Joe, get wise... (Odets, 1994: 1790-1791).

Miller was a lab assistant who worked for an industrialist named Fayette before he worked as a taxi driver. He is a talented young man who likes a sobriety in his life. He feels bothered when he faces the same condition as his previous experience which exclusively concerns about the arbitrariness of the employer. He is fired from his job, regardless of his ability and talent, because he does not want to do a spying job.

FAYETTE: You understand the consequences?

MILLER: I lose my raise-

Simultaneously

MILLER: And my job!

FAYETTE: And your job!

MILLER: You misunderstand-

MILLER: Rather dig ditches first!

(Odets, 1994: 1795).

Sid is a taxi driver who fails to marry a woman he loves because he does not have sufficient money to build his own family. He thinks that people cannot live properly if they do not have money. In fact, he decides to break off his engagement with Flor because he cannot earn enough money to support their life when they get married. He is willing to give up the engagement that has been run for a long time without any effort to try to fix things right. Thus, Sid can be described as a man who gives up easily. This can be seen in the dialogue below.

SID: Hello, Babe.

FLOR: Hello. (For a brief time they stand as though in a dream.)

SID (finally): Good-bye, Babe. (He waits for an answer, but she is silent. They look at each other.)

SID: Did you ever see my Pat Rooney imitation? (He whistles Rosy O' Grady and soft-shoes to it. Stops. He asks:)

SID: Do not you like it?

FLOR (finally) : No. (Buries her face in her hands. Suddenly he falls on his knees and buries his face in her lap.) (Odets, 1994: 1799).

Benjamin is a talented Jewish person who used to be a doctor before he joined the taxi company as a driver. Similar to Miller, he also reveals the unfair treatment by his previous employer. He is replaced by Leeds, a nephew of the Senator. Although Benjamin is more competent, Benjamin is powerless to maintain his job regarding the fact that Leeds is the Senator's nephew. In other words, the employer has complete control over him, in spite of everything, including his talent.

BENJAMIN: It's important-excuse me- they've got Leeds up there in my place- He's operating on Mrs. Lewis-the historectomy- it's my job. I washed up, prepared...they told me at the last minute. I don't mind being replaced, Doctor, but Leeds is a damn fool! He shouldn't be permitted-

BARNES (dryly): Leeds is the nephew of Senator Leeds (Odets, 1994:1801).

Agate is the one who dares to incite the members of the union to strike after they wait for Lefty- the union leader- for a long time, but they cannot see him. He is proud to be a member of the working class. He is a hard worker. When he was eleven, his eyes got injured because the factory where he worked did not provide a shield to protect the laborers from injury. As a result, he has to wear glasses for the rest of his life.

AGATE: ...Maybe I got a glass eye, but it come from working in a factory at the age of eleven They hooked it out because they didn't have a shield on the works. But I wear it like a medal cause it tells the world where I belong- deep down in the working class! (Odets, 1994: 1804).

The negligence of Agate's previous employer is used by Agate to incinerate the spirit to do the strike because at the moment the members of the union also feel neglected by their employer, the taxi driver company. Agate always talks with a shrill voice, showing his seriousness and madness.

AGATE: ...This is your life and mine! It's skull and bones every inch a the road! Christ, we're dyin' by inches! For what? For the debutantes to have their sweet comin' out parties in the Ritz! Poppa's got a daughter she's gotta got her picture in the papers. Christ, they make'em with our blood. Joe said it. Slow death or fight. It's war!...Working class, unite, and fight! Tear down the slaughter ouse of our old lives! Let freedom really ring (Odets, 1994: 1804).

The Members of the Capitalist Class

The capitalists are the opponent of the proletariat. They can fully control the employees or the workers because they have control over the means of production. There are two characters that can be included in the class of capitalists. They are Harry Fatt the corrupt leader and Fayette the industrialist.

Harry Fatt represents the taxi company. He is described as a wealthy person. He refuses the decision to conduct the strike. It is because Fatt already has a better life as a result of his corrupt leadership. Rather than supporting the union to strike to get a better life, he tries to prevent it. In fact, he provides examples of some strikes that met a dead end in order influence the union to not to strike. He is equally a "boss" and enemy of the workers, for his corrupt leadership subverts their struggle for a better life.

FATT: You're so wrong I ain't laughing. Any guy with eyes to read knows it. Look at the textile strike-out like lions and in like lambs. Take the San Francisco tie-up-starvation and broken heads. The steel boys wanted to walk out too, but they changed their minds. It's the trend of the times, that's what it is. All we workers got a good man behind us now. He's a top man of the country-looking out for our interests-the man in the White House is the one I'm referrin' to. That's why the times ain't ripe for a strike. He's working day and night- (Odets, 1994: 1788).

He often uses the word "red" which refers to the communist and to everyone who

wants to strike in order to mock them. During this time period, communism is considered a bad ideology (Odets, 1994: 1788).

Fayette is a greedy and profit-oriented industrialist. As an industrialist, he has the authority to control his employee. Thus, he forces Miller to do a spying job. He argues that the job is necessary in order to serve the country but clearly the case of business is the one that is more significant to him.

MILLER (addressing his pencil) : They say 12 million were killed in that last one and 20 million more wounded or missing.

FAYETTE: That's not our worry. If big business went sentimental over human life there wouldn't be big business of any sort! (Odets, 1994: 1794).

He does not bargain with his employee. In the case of Miller, the options that Fayette offers are do the job or lose the job.

FAYETTE: You understand the consequences?

*MILLER : I lose my raise-
Miller : And my job!*

(Simultaneously)

FAYETTE: And your job!

MILLER: You misunderstand- (Odets, 1994: 1795).

The Oppression

Oppression is a widely used – and misused – term. Marxists, social democrats and some liberals all agree that something called "oppression" exists; that certain groups in society do not enjoy the full legal, political or economic rights enjoyed by others (www.anu.edu.au). Karl Marx and Friedrich Engels write that the modern bourgeois society that has sprouted from the ruins of feudal society has not done away with class antagonism. It has actually established new classes, new conditions of oppression, and new forms of struggle in place of the old ones (Marx & Engels, 1967: 80). Modern bourgeois society means the capitalistic society because bourgeois refers to the class of modern capitalists, the owners of the means of social production and the employers of wage labor

(1967: 79). From the quotation above, it can be understood that oppression does exist in the capitalist society in which case the oppressor is the bourgeois or the capitalists. For Marx and Engels, no government or State is really above, or neutral in, the class struggle. Far from being impartial, the State is itself the historical product of class society. The State was established (and later its power expanded) because of the need of the dominant class for protection from the exploited (Roth, 1995: 161).

Economic Oppression

The need of money is covering the need of humanity if the subject is capitalism. As written by Tucker, capitalism crushes our particularly human experience. It destroys the pleasure associated with labor, the distinctively human capacity to make and remake the world, and the major distinguishing characteristic of human from animals (Tucker, 1978: 98). Therefore, economic factors play a great role in running the social life.

Joe provides us with an example. The wages from his job as a taxi driver cannot completely fulfill the needs of the family. Although he has been working very hard to feed his family, He is unsuccessful. It is because the company where he works is not concerned about the low wages, regardless of the economic condition of the employees. Hence, the oppression exists here. Here is the dialogue between Joe and Edna that expresses their miserable condition because of the company where Joe works.

JOE: Well, we're averaging six-seven dollars a week now.

EDNA: That just pays for the rent.

JOE: That is something, Edna.

EDNA: It isn't. They'll push you down to three and four a week before you know it. Then you'll say, "That's somethin'," too! (Odets, 1994: 1791).

The low wage given by the company is not fair, especially when the fact that Joe has driven all day long is not considered. It seems that the company does not care about the welfare of the drivers. As the family's economic situation keeps worsening, the

problems within the family keep increasing. In fact, Edna threatens Joe that, if their economic situation does not get better, she will leave Joe for another man named Bud Haas.

JOE : This is what I slaved for!

EDNA: Tell it to your boss.

JOE : He don't give a damn for you or me!

EDNA: That's what I say.

JOE: Don't change the subject!

EDNA: This is the subject, the exact subject! Your boss makes this subject. I never saw him in my life, but he's putting ideas in my head a mile a minute. He's giving your kids that fancy diseases calls the rickets. He's making a jelly-fish outa you and putting wrinkles in my face, This is the subject every inch of the way! He's throwing me into Bud Haas' lap. When in hell will you get wise- (Odets, 1994: 1793).

In the case of Sid and Flor and their problems in relation to getting married, economic factors also play a great role. They have a similar experience with Joe and Edna. The low wage given by the company to Sid makes him unable to start his own family, his own life. Their engagement is not supported by Flor's brother, Irv, or her mother. Irv mentions that the wage of a taxi driver is not enough to feed the family.

IRV: Mom told you ten times-it ain't him. It's that he ain't got nothing. Sure, we know he's serious, that he's stuck on you. But that do not cut no ice.

FLOR: Taxi drivers used to make good money.

IRV: Today they're makin' five and six dollars a week. Maybe you wanna raise a family on that. Then you'll be back here living with us again and I'll be supporting two families in one. Well...over my dead body. (Odets, 1994: 1796).

Sid and Flor reveal that the capitalists, the owners of the capital, deliberately desire the miserable condition of the proletariat. Hence, the oppression by giving the low wage is committed in order to obtain high profit. This oppression is a tool to maintain the

position of the ruler class that controls the lower class.

FLOR: But something wants us to be lonely like that-crawling alone in the dark. Or they want us trapped.

SID: Sure, the big shot money men want us like that.

FLOR: Highly insulting us-

SID: Keeping us in the dark about what is wrong with us in the money sense. They got the power and mean to be damn sure they keep it. They know if they give in just an inch, all the dogs like us will be down on them together-an ocean knocking them to hell and back and each singing cuckoo with stars coming from their nose and ears.

I'm not raving Florrie-

FLOR: I know you're not, I know (Odets, 1994: 1794).

Agate the agitator is also oppressed by the taxi company. He feels that his work is merely to support the company instead of himself. He thinks that his life is robbed by the boss. Agate thinks that his poverty is caused by the greed of the company. Roth writes that oppression can be the result of a deliberate, conscious act, or it may be unconscious and unintentional yet still have oppressive consequences (1995: 632). The correlation between the two groups - capitalists and proletariat- is a contradictory, binary opposition. The capitalists are wealthy, secure, and have high status; meanwhile the proletariat is lacking a subsistence minimum. Thus, the act done by the company by providing a low wage, whether conscious or not, results in the oppressive consequences experienced by Agate.

AGATE: ...Hell, some of us boys ain't even got a shirt to our backs. What's the boss class tryin to do-make a nudist colony outa us?

...

AGATE: This is your life and mine! It's skull and bones every incha the road! Christ, we're dyin' by inches! For what? For the debutantes to have their sweet comin' out parties in the Ritz! Poppa's got a daughter she's gotta get her picture in the papers. Christ, they

make'em with our blood. (Odets, 1994: 1804).

Legal Oppression

As explained previously, the State exists in order to assist the capitalists to maintain their position. In Robert C. Tucker's *The Marx-Engels Reader (2nd edition)*, Karl Marx says that the State's objectives are transformed into objectives of the department, and the department's objectives into objectives of the state (1978: 24). Department refers to the part of the State namely enterprises. The enterprises belong to the capitalists. The State can exist because it is funded by the enterprises which pay the taxes. Thus, the State gives a special authority to the capitalists to control their workers because the profit they get will be higher. As a result, the taxes can be increased.

This oppression is called legal oppression because the State as the legal institution participates in this act of oppression. The State cooperates with the capitalists to oppress the proletariat. As the highest institution, the State is supposed to help the people for the sake of its obligation. In *Waiting for Lefty*, the State ironically abandons its people.

In the case of Miller, the State apparently legalizes oppression. It is because the spying job offered to Miller is a job in order to serve the country.

MILLER: May I ask the nature of the new work?

FAYETTE (looking around first): Poison gas...

MILLER: Poison!

FAYETTE : Orders from above. I do not have to tell you from where. New type poison gas for modern warfare (Odets, 1994: 1791).

Miller is also in the middle of oppression when Fayette questions how big his nationalism and patriotism are. Instead of serving the country in a right way, the loyalty to the country is measured by what you will do for your country to lift it up, no matter how you do it. Of course, if Miller rejects the job, the society where he belongs will label

him anti-nationalist. The people will definitely expel him from the society because of it.

FAYETTE: You're doing something for your country. Assuring the United States that when those goddamn Japs start a ruckus we'll have offensive weapons to back us up! Do not you read your newspaper, Miller?

...
MILLER: But sneaking-and making poison gas- that's for Americans? (Odets, 1994: 1795-1796).

The oppression towards Benjamin takes place when his position as a Doctor, who is going to operate on a patient, is ridiculously replaced by the hospital's director. In the end, Benjamin eventually gets fired. Although the replacement's ability is far from Benjamin's, Benjamin is powerless because the replacement is the nephew of the Senator, who has power over him. In this case, once again the State plays a big role in the act of oppression by the capitalists. It is because the dismissal of Benjamin happens when the Senator, who plays a main part in running the State, comes to interfere in the hospital's policy.

BENJAMIN: ...I do not mind being replaced, Doctor, but Leeds is a damn fool! He shouldn't be permitted-

BARNES: Leeds is the nephew of Senator Leeds.

BENJAMIN: He's incompetent as hell.

....

BARNES: Turn your gimlet eyes elsewhere, Doctor. Jigging around like a cricket on a hot grill won't help. Doctors do not run these hospitals. He's the Senator's nephew and there he stays (Odets, 1994: 1801).

The Class Struggle as the Impact of Oppression

The class struggle as the impact of oppression in the form of real action found in *Waiting for Lefty* comes to the surface after passing through a fundamental phase that eventually leads the workers to the class struggle, namely class consciousness. Thus,

the liberation of the class consciousness among the workers will be discussed before the class struggle is discussed.

Liberating the Class Consciousness

The important phase prior to the class struggle is the liberation of the class consciousness among the workers. This consciousness is needed as a tool to unite the workers into a distinct group, in this case a social class, so that it enhances the power of class struggle. According to Jozef Wilczynski, class consciousness is described as the awareness and understanding by members or groups of a particular layer of society belonging to a distinct social class (1981: 78). There are two stages of the development of class consciousness adopted in Marxism. As written by Jozef Wilczynski, class "in itself" and class "for itself" are Hegelian concepts adapted and used in classical Marxist terminology (especially by Marx and Engels) to describe two stages of the development of class consciousness among the working class. The former indicates the earlier stage, when workers become aware of their grievances against capitalists. If they take any action, it is directed against individual employers, not capitalists as a class. In the second stage, class "for itself", workers become conscious of their class identity (as the proletariat) and the unbridgeable antagonism that divides them from the class of capitalists (bourgeoisie) (1981: 79).

In *Waiting for Lefty*, to liberate the class consciousness among the workers, all the oppressed characters involved in the union speak up about their own experience of oppression. The oppressed characters have a particular experience of oppression done by the capitalists. Thus, they speak about the oppression in front of the members of the union to awake the class consciousness among them. Joe with his experience of oppression that threatens his family (Odets, 1994: 1789-1793), Sid with his experience of oppression that prevents him from getting married (Odets, 1994: 1796-1799), Miller and Benjamin with their experience of oppression that causes them to lose their jobs (Odets, 1994: 1793-1796 and 1801-1803), and Agate with his experience of oppression that causes the damage to his eyes and also

results in his poverty (Odets, 1994: 1803-1804). They contribute to the process of awaking the class consciousness among the workers, the proletariat. The contribution of the individual's consciousness toward the experience of oppression above is considered as the "class in itself" stage. It takes place when each of the workers are aware of their condition. Their grievances are directed to their employers as individuals, not as a distinct class.

After they reach the "class in itself" stage, comes the "class for itself" stage. It takes place when the workers are fully conscious of their miserable condition that is caused by the mistreatment of their employers, the capitalists. In this stage, the workers act as a distinct social class that shares the same experience and feeling. The grievances are directed to the class of capitalists, not to the individual employers. In *Waiting for Lefty*, it seems that the workers have reached the "class for itself" stage. They are said to be in the stage of "class for itself" because they act as a distinct social class, the proletariat, they feel that they have the same opponents which are the capitalists. In this case, they act as a group of taxi drivers that is oppressed by the company, so they feel that they need to fight against the company that oppresses them. One character who particularly contributes to liberate the class consciousness among the workers is Agate. After being fed up because he finds that the life of the workers is miserable under the capitalists, he ferociously stimulates the union to strike. In fact, he is willing to be called as a Communist because of his desire to strike to get a better life.

AGATE (to audience): What's the answer, boys? The answer is, if we're reds because we wanna strike, then we take over their salute too! Know how they do it? (Makes Communist salute.) What is it? An uppercut! The good old uppercut to the chin! Hell, some of us boys ain't even got a shirt to our backs. What's the boss class tryin' to do-make a nudist colony outa us? (Odets, 1994: 1804).

In the end, the workers decide to strike. In this case, the strike can be described as the

realization of the class struggle. It happens because they get to the final stage of the class consciousness after they experienced oppression. Only the consciousness of the proletariat can point to the way that leads out of the dead end of capitalism. As long as this consciousness is lacking, the crisis remains permanent. When the proletariat is tired of the day by day slavery and oppression, the time has come for them to move out. The proletariat is not given any choice but to revolt against the greedy capitalists. As Marx says, quoted by Georg Lukacs, it must become a class not only "as against capital" but also "for itself"; that is to say, the class struggle must be raised from the level of economic necessity to the level of conscious aim and effective class consciousness (<http://www.marxists.org/archive/lukacs/works/history/lukacs3.htm>). "Class for itself" as the final stage of the class consciousness results in the class struggle.

Class Struggle

In their *Communist Manifesto*, Marx and Engels write that the history of all hitherto existing society is the history of class struggles (1967:79). Marxism views the class struggle as an expression of dialectical materialism, where contradictions between classes lead to a struggle which is resolved in a synthesis, the process repeating itself as production forces change. The class owning the means of production utilizes the State, equipped with instruments of oppression, to maintain its rule over the exploited class. This rule and exploitation are opposed by the oppressed class in primarily two spheres:

1. Economic: A struggle for the improvement of the conditions of work and a change in the principle governing the distribution of the fruits of labour.
2. Political: A struggle for the seizure and maintenance of political power (Wilczynski, 1981:80).

In the capitalist society, the main characters of class struggle are the capitalists on one side and the proletariat on the other side. Put crudely, the capitalists desire high profits and the proletariat want high wages.

This is the source of the struggle between the classes.

The State also plays a significant role in the act of class struggle done by the proletariat. It is because the State has become a tool for the capitalists as the oppressor to oppress and exploit the proletariat. It also can be found in *Waiting for Lefty*, particularly in the Lab Assistant Episode scene when Miller is asked to do an illegal job. The job is to spy and to make a poison gas. Ironically, it is ordered by the State, using war as the main justification.

FAYETTE: The world is an armed camp today. One match sets the whole world blazing in forty eight hours. Uncle Sam won't be caught napping!

Miller (addressing his pencil): They say 12 million were killed in that last one and 20 million more wounded or missing.

FAYETTE: That's not our worry. If big business went sentimental over human life there wouldn't be big business of any sort! (Odets, 1994: 1794).

After experiencing the oppression and the final stage of class consciousness, the "class for itself", the proletariat in *Waiting for Lefty* decides to strike. The strike is the real action of the class struggle to demand a better life. In the domain of Marxism, a strike within a company done by the workers in order to demand a better life can be included in the category of class struggle. However, a strike is not identical to a class struggle. The strike is just the means of the class struggle. There are two basics of class struggle. They are economic and political.

The economic motive is merely the fundamental one because the proletariat wants a better economic life. It happens because the capitalists, the ones who have power over the proletariat, can do anything to the proletariat, including deliberately oppressing.

JOE:... "God," the wife says, "eighty cents ain't money-don't buy beans almost. You're workin' for the company," she says to me, "Joe! You ain't workin' for me or the family no more!"...(Odets, 1994: 1789).

The class struggle is the response to the oppression. The oppressed characters generally experience economic problems. For example Joe who cannot fulfill the needs of the family, and also Sid who cannot get married because he does not have enough money. They are trapped in that kind of situation because they belong to the distinct social class that is oppressed by another class. Hence, they have to do the struggle to liberate themselves from their unhealthy economic life. In other words, the economic oppression has an impact which is the class struggle.

JOE: ...What's this crap about goin' home to hot suppers? I'm asking to your faces how many's got hot suppers to go home to? Anyone who's sure of his next meal, raise your hand! A certain gent sitting behind me can raise them both. But not in front here! And that's why we're talking strike-to get a living wage! (Odets, 1994: 1789).

The political struggle is conducted because they want to make sure that they can have a stable economic condition. The struggle will have an impact on the life of the proletariat. The desire to completely liberate the class because of the oppression is very strong since they experience extreme oppression in their lives.

AGATE (crying): Hear it boys, hear it? Hell, listen to me! Coast to coast! HELLO AMERICA! HELLO. WE'RE STORMBIRDS OF THE WORKING CLASS. WORKERS OF THE WORLD... OUR BONES AND BLOOD! And when we die they'll know what we did to make a new world! Christ, cut us up to little pieces. We'll die for what is right! Put fruit trees where our ashes are! (To audience): Well, what's the answer?

ALL: STRIKE!

AGATE: LOUDER!

ALL: STRIKE!

Agate and OTHERS on Stage: AGAIN! All: STRIKE, STRIKE, STRIKE!!! (Odets, 1994: 1805).

Led by Agate, after knowing that Lefty has been killed, they conduct the strike to

demand their rights. Agate says that they want to make a new world. It means that they want to make a better world for themselves. The new world means a world without oppression. Thus, the strike as the means of the class struggle results in a political struggle. It is the struggle to seize the power of the capitalists so that they can form their own world.

Conclusion

From the analysis, it is obvious that the society consists of two different classes which are the capitalists who own the means of production; therefore they have power, and the proletariat who sell their labor. The antagonistic relationship between capitalists and proletariat exists in the society according to the Marxism theory. Capitalists as the one that have the power over the proletariat tend to oppress the proletariat in order to maintain their position as the upper class while the proletariat want some improvement in their life. Their different interests cause them to always be in dispute.

The day by day oppressions done by the capitalists that are ironically assisted by the State in the form of economic and legal oppression eventually make the proletariat conscious of their miserable condition. They are conscious that they, as one class, are oppressed by another class. This consciousness is known as class consciousness, to be more specific, it is the "class for itself" stage of the class consciousness. This leads the proletariat to struggle in order to improve their life since the capitalists cannot provide it for them. It is called the class struggle. Hence, it appears that the oppression carried out by the capitalists result in the form of class struggle conducted by the class that experiences the oppression in order to bring back the welfare that is lost in the capitalist society.

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A Transitivity Analysis of Miranda in “Sexy”: the Character in Jhumpa Lahiri’s Short Story

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Abstract

Recently, discourse analysis is very popular in analyzing literary text. One of approaches to analyze texts is using transitivity in Systemic Functional Grammar developed by Halliday. Therefore, in this paper, transitivity is employed to analyze the character, Miranda, in Jhumpa Lahiri’s short story. Because of the different processes, sentences or lines related to the character, Miranda, were collected and later were analyzed. The result shows that the mental process, the verbal process, the behavioral process, the material process, the relational process, and the existential process appear in the short story. It indicates that the writer wants to characterize deeply about the main character who took an important role in the story. Moreover, the mental process is dominant to appear in the story. By this frequent occurrence, we can see that the writer wants to convey the message that Miranda is a thinker who eventually realizes that having an affair is not fair to both the mistress and the wife.

Keywords: short story, systemic functional grammar, transitivity approach

Introduction

Interpreter of Maladies is a book collection of nine short stories by Jhumpa Lahiri published in 1990. Since Jhumpa Lahiri is an Indian American who grew up in America and is influenced by both Indian and American culture, this collection mainly talks about the lives of Indian and Indian American who are caught in both Indian culture and American culture. It also centers on the characters and exposes how they feel and react. The nine short stories collected are “A Temporary Matter”, “When Mr. Pirzada Came to Dine”, “Interpreter of Maladies”, “A Real Durwan”, “Sexy”, “Mrs. Sen’s”, “This Blessed House”, “The Treatment of Bibi Haldar”, and “The Third and Final Continent”.

“Sexy” is the most noticeable titles among those tales since it evokes people in a sense of

appearance, beauty, and understanding how the object is called sexy. This short story shows the relationship between a white woman, Miranda, and a married Indian, Dev, who works in Boston. The mistress, Miranda living alone in an apartment, often feels lonely. She talks less. She is also described as sexy. However, sexiness itself is defined as loving someone you do not know by a child named Rohin.

Miranda gives an idea about the theme of this short story. It shows the relationship which ends in the feeling of guilt in loving other person’s husband. This theme reveals how Miranda blinded by her relationship finally realizes that falling in love with a married man is wrong.

For those reasons, in order to provide a specific focus for the discussion, the character of Miranda in the short story entitled “Sexy”

by Jhumpa Lahiri is chosen as the source of the data. The book collection by Jhumpa Lahiri is chosen because her collection is an International Bestseller and the winner of the Pulitzer Prize for fiction. Moreover, the character of Miranda is analyzed because in her book collection of nine short stories Lahiri emphasizes mainly in the emotional journeys of characters. Besides, Miranda herself is the main character who is mentioned repeatedly as "Miranda" instead of referring her with "she". This reflects the textual meta-function which shows how the writer, Lahiri, emphasizes the message to the readers or hearers.

In order to make the writer's interpretation of the text explicit especially about the character, Miranda, the transitivity approach in Systemic Functional Grammar is employed by investigating the processes in the transitivity model which appears in the text. Therefore, based on the background considerations, the aim of this study is to see how these processes are employed in creating the character reflected in the short story using transitivity approach of Systemic Functional Grammar.

SFG is employed because common short story cannot be separated from literary words whose wording has a close relationship with grammar. The functional grammar is to interpret the meaning of the text explicitly. It means grammar is used to analyze for finding sensible and useful things inside the text. It is emphasized by Halliday (1994, as cited in Eggins 2004: 2) and Halliday (1985) that

The aim has been to construct a grammar for the purpose of text analysis; one that would make it possible to say sensible and useful things about any spoken, or written, in modern English...whatever the final purpose or direction of analysis, there has to be a grammar at the base....A text is a semantic unit, but not a grammatical one. But meanings are realized through wordings; and without a theory of wordings – that is, a grammar – there is no way of making explicit one's interpretation of the meaning of a text.

As a result, after the analysis, the character of Miranda will be more understandable due to the transitivity approach and how the transitivity processes in creating the character of Miranda can be figured out. In addition, the transitivity analysis explains how finally Miranda realizes that having an affair was not fair at all to both his wife and his mistress, and decides to stop loving someone's husband. This study is also beneficial for the readers since it helps them critically understand the characters in the literary text.

This study focuses on Miranda as the character in the short story written by Jhumpa Lahiri. It uncovers Miranda as the character in the story by employing the transitivity process. In order to reach the research goals of this study, the transitivity processes analysis is employed.

The data were analyzed in top-down approach. First, the clauses related to the character Miranda were collected and analyzed based on their transitivity processes. Each process was analyzed to reveal the character.

The Occurrence of the Transitivity Processes

The processes related to Miranda are material process, mental process, verbal process, relational process, behavioural process, and existential process. These processes are used to reveal the character of Miranda. The frequency of occurrence of each process can be presented in the following table.

Table 1: The Transitivity Processes

No.	Processes	Occurrence	Percentage
1	Mental	51	50%
2	Verbal	15	14.71%
3	Behavioral	14	13.73%
4	Material	13	12.75%
5	Relational	8	7.84%
6	Existential	1	0.98%
Total		102	100%

The result shows that mostly the mental process appears in the short story. This indicates that the writer wants to emphasize

the character of Miranda as a woman who always consciously thinks and feels about something that makes her worried. Therefore, it is understood that in the end of the story Miranda finally has a guilty feeling of loving a married man. Moreover, the writer really wants to show the emotional journey of the character Miranda who becomes a mistress of an Indian man.

In order to reveal *Miranda* deeper, each process will be explained in detail in the following discussion.

The Mental Process

The mental process is the dominant process in this story and it is directly related to Miranda.

In this process *Miranda* can be analyzed as a thinker since her action is less than her cognition. She always has something to think in her mind. She always thinks, wonders, knows, and remembers about different things. It can be seen in the following sentences:

- (1) *She thought he might be Spanish, or Labaese.*
- (2) *She wondered if the actress and the Dixit girls were related.*
- (3) *She remembered the fat part of it was green.*
- (4) *Miranda knew how to wait.*

From the sentences, it can be seen that the process of thinking is very dominant in characterizing Miranda. She always has something in her mind. She thinks whether something is good or not. Besides, she is also a kind of person who is always curious about something. She wants to uncover what is bothering in her mind. Therefore, as in the mental processes cognition process frequently occurs, the writer intends to tell that the character, Miranda, is a thinker, meaning that Miranda has a sharp cognition.

Moreover, the character of *Miranda* can be revealed more in these sentences. In this process, the perception process can be found. The verbs like *hear, see, watch, notice*, indicate that Miranda is a sensitive woman. She can be a good listener. She cares about

anything around her. In addition, Miranda likes imagining something. From the following sentences, she mostly imagines or pictures her man, Dev. It is assumed that she is falling in love with the man who in this story he has a wife in India and she hopes something good for her relationship.

- (5) *She heard him opening the door,..*
- (6) *Miranda pictured the two of them at a restaurant..*
- (7) *She imagined his kicking her....*
- (8) *She saw women wearing skirts..*
- (9) *Miranda noticed a man standing at one of the corners*
- (10) *Miranda watched him sleep...*

Furthermore, Miranda is also described as a sensitive person. In this process, we barely find the verbs of *hate* or *dislike*, but we can see the verbs of affection such as *like*. Through this verb, it indicates that there is no bad feeling or hatred toward anybody. It denotes that Miranda is a positive person and it shows the beautiful nature of Miranda. We can find the verbs of hoping like *wish, believe, and hope*. By these verbs, Miranda is seen as someone who has positive thinking. She likes to wait for something good. It shows her optimism to be happy.

- (11) *Miranda wishes she could draw a good likeness.*
- (12) *She liked walking through the cramped...*

Therefore, as the mental process in this story is dominant, it can be concluded that *Miranda* is a thinker, positive person, caring person, and a sensitive person. It means the writer wants to show that *Miranda* has something to do mostly with her feeling or her mind.

The Verbal Process

In the verbal process, this short story mostly uses active voice in which the main character Miranda is frequently shown as the receiver. It indicates that Miranda is the one to whom the verbal process is directed. She always listens to someone who is speaking or telling something, especially when she has a conversation with Dev. It means that Miranda is powerless towards Dev who takes the

control of his mistress. We can say that Dev is dominant in the relationship with Miranda. It can be seen in the following sentences:

- (13) ...he **told** her to stand at one end of the bridge.
- (14) Dev **told** her stories about his childhood.
- (15) ...he **asked** her questions.
- (16) He **told** her about how, at eighteen....

Miranda's passivity in the conversation shows that the writer wants to tell that Miranda has a defensive character. She does not want to be blamed of what she has done with her lover Dev, the married man. That is why Miranda always keeps silent about her cousin's husband's getting affair. This is clearly shown in the sentences:

- (17) Laxmi **told** Miranda her cousin's husband had fallen in love with another woman.
- (18) Laxmi **told** Miranda that it wasn't the first time her cousin's husband had had an affair.

The Behavioural Process

The processes which commonly occur are *nodded* and *stared*. The first common occurrence is *nodded*. It gives us another reason to refer that Miranda is not a talkative person. Instead of saying "yes" or something indicating that she agrees on something, she just nods her head to convey her message, answer, or agreement with something. The example of the sentences appearing in the short story are as follows:

- (19) *Miranda nodded.*
- (20) *She nodded.*

The second process in behavioral process is *stared*. It indicates the close relationship with mental processes since it mixes the material process and the mental process. As a result, it proves that Miranda is a thinker. She does the action of staring and what she stares at is the unimportant objects. It means that while she is staring, it is supposed that she thinks of something bothering her mind. Therefore, it adds the proof that *Miranda* is a thinker. Besides, it is seen that Miranda is always worried about something. She is even

worried about having a call from her lover or not. The sentences can be seen in the following part.

- (21) Still she **stared** at some bottles, some short, other tall...
- (22) She **stared** at her own phone...

The Material Process

There are some lines in material process that are employed in reflecting the character, Miranda. The character most frequently-appearing in the material process is *Miranda*. Even though she is the actor in this process, she does not have any effect on other people around her. It seems that she is doing the activity for her own. If we take a look at the goal of this process, it reflects some particular places where she likes to go and most of the goals are inanimate objects. It can be seen in the following sentences.

- (23) *Miranda went to Filene's Basement to buy herself things she thought a mistress should have.*
- (24) ...she **walked** all the way to Central Square, to an Indian restaurant.
- (25) *Miranda fastened the chain in the door.*
- (26) ... she **went** to the kitchen to pour herself more coffee.

Moreover, it is noticed that Miranda has the beneficiary role. Something has been done for her. As mentioned in the verbal process, the use of the active voice is intended for those who have power. As a result, this material process strengthens the evidence that Dev has the power over Miranda. He takes the control of *Miranda* who has a beneficiary role and goal in this process. It is shown in these sentences:

- (27) ...he **showed** her his favorite place in the city.
- (28) ...he **carried** her over to the bed.
- (29) ... (he) **entered** her without a word.

The Relational Process

Mostly the relational process reflects the character of Miranda in both her appearance and personality. The appearance of Miranda shows her as a good looking woman. It is

employed in the attributive and identifying process. Apart from her appearance, her personality can also be seen in the attributive process. From the attributes which are assigned to the carrier, Miranda, has a hesitant personality. She is afraid of something easily due to her own thought. From this, it is seen that the writer wants to show that *Miranda* has a bad experience with Indian when she was a child. It can be easily understood by these sentences.

- (30) *She had silver eyes and skin as pale as paper...*
- (31) *She had a narrow, egg-shaped head that rose to a prominent point.*
- (32) ... *she had been too frightened even to walk in the same side of the street as the Dixits' house*
- (33) ...*she was nervous to ask.*

The Existential Process

For existential process the data obtained is only one sentence. However, by this sentence, we can find the main cause in this story and the main cause which bothers Miranda's mind and influences Miranda towards her own decision of breaking up with her married-man lover. The main cause can be seen in the sentence (34) in which the word "sexy" that is said by her lover bothers her feeling as well as her thought and also affects her life. In short, the main cause that influences the character Miranda is the word "sexy" which is uttered by the man she falls in love with and is defined by Rohin, 7 years old, as "loving someone you do not know."

- (34) *It was the first time a man had called her sexy.*

Conclusion

Considering the result section, we come to conclusion that the character of Miranda can be found out by employing the processes in transitivity approach. The character of Miranda can be seen in the material processes, the mental processes, the verbal processes, the relational processes, the behavior processes, as well as the existential processes. Those appear in the short story since the writer wants to focus on

characterizing the main character Miranda. The dominant process appearing in this short story is the mental process. It indicates that the writer intends to emphasize how Miranda thinks, feels, and believes about her relationship with a married Indian man. Furthermore, the cognitive process occurs frequently which means that Miranda is a thinker. Moreover, from those processes, it can be found that Miranda could also be characterized as a defensive, passive, sensitive, kind, lonely woman. Therefore, it can be concluded that by using the processes employed in the story, the character Miranda can be mostly revealed as a thinker who always has something bothering her mind.

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The Images of a Minister Built through the Use of Ecclesiastical Words in Emerson's "The Problem"

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Abstract

"*The Problem*", a poem by Ralph Waldo Emerson, expresses Emerson's preoccupation with the problem of vocation. It is about Emerson's dilemma of his admiration toward church leaders despite his refusal to remain within their ranks. "*The Problem*" is analyzed from its diction -which consists of ecclesiastical words- to create images that can help the readers understand the poem. This study covers two main problems. The first is dedicated to find the meaning of the ecclesiastical words- especially those that are related to a minister- in "*The Problem*" and the second is devoted to find the images created from the ecclesiastical meanings in the previous problem.

The results of this analysis show that in "*The Problem*" there are twelve expressions containing ecclesiastical meanings. The ecclesiastical meaning of a word is sometimes different from the general meaning. The ecclesiastical meaning is more specific than the general meaning. The second finding is that the ecclesiastical meanings can result in the perception of six images. The first is about the poet's liking of the job of a minister and its burdens as well. The second shows that the poet would be a minister, with all of its burdens, even though he cannot see a minister's faith yet. The third is about the poet's hesitation to be a minister. The fourth is that the Church with its host, chanting choir, and priest Christianize the people. The fifth is about the Bible and the prophets that teach about God and salvation. The sixth is about the poet's admiration toward Chrysostom, Augustine, and Taylor and also the reason why he chose to leave the ministry.

Keywords: ecclesiastical words, images

Introduction

Ralph Waldo Emerson wrote "*The Problem*". He grew up in a religious family since his ancestors were preachers. He was once a reverend in a Unitarian Ministry, but he resigned in 1832 because he could not believe in its tenets. After resigning from the ministry, Emerson became known as the leader of American Transcendentalism. He chose to sail to Europe, and while in Europe, he visited many scientific museums and produced some literary works including "*The Problem*".

"*The Problem*" was written in 1840, eight years after he resigned from the ministry. It consists of 5 stanzas. "*The Problem*" is about Emerson's dilemma of his admiration toward church leaders despite his refusal to remain within their ranks.

In "*The Problem*" Emerson uses ecclesiastical words- words related to a church whether its nature, constitution, members, mission, functions, etc., - that are interesting to study. Furthermore, this study focuses on ecclesiastical words especially

those that are related to a minister. The meanings of these ecclesiastical words are sometimes different from the general meanings. They are more specific than general meanings. Therefore, these ecclesiastical meanings can lead the readers to develop some images that can help them understand this poem.

By understanding the use of these ecclesiastical words in "The Problem" correctly, Emerson's hardship and conflict of faith can be appreciated. Besides, this poem was chosen because of its unique characteristics that lead readers into a world of imagination. "Poetry does not make direct reference to the world of phenomena, but provides a representation of it through its peculiar and unconventional uses of language which invites and motivates readers to create an imaginary alternative world" (Verdonk, 2002: 12). In other words, a poem requires its readers to wonder in an imaginary world in order to understand the poet's intention. In writing a poem, the poet must be able to deal with the limited space given to express all their feelings and what they wish to accomplish. Therefore, the choice of words in poems or, in this case, the ecclesiastical words play a very important role in affecting the reader's imagination.

The Meanings of the Ecclesiastical Words in Emerson's "The Problem"

The meanings of the ecclesiastical words are based on two dictionaries in order to see the general and the specific meanings. The dictionaries used are Hornby's *Oxford Advanced Learner's Dictionary Sixth Edition* as the general dictionary and Attwater's *The Catholic Encyclopedic Dictionary* as the specific one. In this analysis, the first stanza will be explained first and the other stanzas will follow it.

*I like a church, I like a cowl,
I love a prophet of the soul,
And on my heart monastic aisles
Fall like sweet strains or pensive smiles;
Yet not for all his faith can see,
Would I that cowled churchman be.*
(Emerson, 1840, 1st stanza, lines 1-6).

The first stanza above can be paraphrased as follows: *I like a church, I like a cowl, I love a prophet of the soul, and on my heart, monastic aisles fall like sweet strains or pensive smiles. For all I cannot see his faith yet, I would be that cowled churchman.*

From the paraphrase above, the poet wants to reveal his sympathy to the clergy by saying that he likes and loves everything that is related to the clergy- church, cowl, and prophet of the soul. In the poet's heart, there is a call to live in a monastery. Furthermore, the poet would be the churchman even though he can not see his faith yet.

In the first stanza, five ecclesiastical words can be found. They are *church*, *cowl*, *prophet*, *cowled*, and *churchman*. The meaning of these ecclesiastical words is as follows:

According to Hornby (2000: 221), *church* means building, services, Christian, minister, and institution while according to Attwater (1951: 95) *church* also means building, services, Christians, pastor, and congregation. Both of them are similar. The fourth meaning, which is minister or pastor, it indicates that the first of the first stanza, "I like a church, ..." means that the poet like a minister.

According to Hornby (2000: 306), *cowl* means a garment worn by monks and cover for a chimney. The first is the ecclesiastical meaning, like what is stated by Attwater (1951: 127) that *cowl* is a garment worn by monks and nuns. *Cowl* in the first line of the first stanza "... I like a cowl", therefore, indicates that the poet likes the thing worn only by the monks. Here, the poet does not only like the *cowl*, but he would also like to be the one who wears the *cowl*. He likes to be a minister.

According to Hornby (2000: 1058), *prophet* means a messenger of God, Muhammad, a person knowing the future, a person teaching new idea, theory, etc., books of the Old Testament and the Hebrew Bible. These five meanings are the general meanings. The ecclesiastical meaning is like what is stated by Attwater (1951: 408) that *prophet* is a messenger of God and a preacher. Therefore, "I love a prophet of the soul" means that the poet loves the spirit to be a

messenger of God and a preacher. The poet loves to be the minister since the minister is the one who has this kind of spirit.

Cowled generally and ecclesiastically is the same. It means wearing a cowl. Therefore, *cowled* also indicates a minister, someone who wears a cowl when doing his duties in church. *Cowled* cannot be separated from *churchman* since it is an adjective. According to Hornby (2000: 221) and Attwater (1951: 95), *churchman* means clergyman. Therefore, *cowled churchman* means a member of a clergy who wears a cowl. It indicates a minister. "Yet not for all his faith can see, Would I that cowled churchman be", therefore, means that the poet would be the minister although he cannot see the minister's faith yet.

*Why should the vest on him allure,
Which I could not on me endure?*
(Emerson, 1840, 2nd stanza, lines 7-8)

The second stanza is paraphrased as follows: *Why should the vest, which I could not endure, allure him?*

In the second stanza above, there is only one ecclesiastical word found, *vest*. According to Hornby (2000: 1499), *vest* means underwear and waistcoat. For common people *vest* has no relation to the church. It is only a usual type of clothing worn under a shirt. However, according to Attwater (1951: 515), *vest* means garment worn by ecclesiastics. Therefore, it indicates a minister.

The second stanza shows a contradiction with the previous stanza where the poet wants to be a minister very much. In this stanza his doubt of the church is expressed. The poet asks why the *vest*, which he could not endure, should allure him. This becomes a problem for him. Hence the title, "The Problem", derives from this stanza and all other stanzas which will discuss this particular issue.

*Not from a vain or shallow thought
His awful Jove young Phidias brought;*
(Emerson, 1840, 3rd stanza, lines 9-10)

Lines nine and ten are paraphrased as follows: *Phidias's awful Jove brought not from a vain or shallow thought.*

There are no ecclesiastical words found in these lines, but there are two important words to know, *Phidias* and *Jove*. According to Miller (1962: 571) "Jove was the gold and ivory statue of Zeus at Olympia, the work of one of the greatest of Greek sculptors, the fifth century artist Phidias". This provides evidence that these two lines are related with the work of *Phidias*. *Phidias* made his awful *Jove* not from a vain or shallow thought but on the contrary, he made it with a profound thought.

*Never from lips of cunning fell
The thrilling Delphic oracle;*
(Emerson, 1840, 3rd stanza, lines 11-12)

Lines 11-12 are paraphrased as follows: *The thrilling Delphic oracle never fell from lips of cunning. Delphic and oracle are not ecclesiastical words, but they are also important to understand. Allen (2003: 982) states that*

Oracle: 1. An often cryptic answer to some question, usually regarding the future, purporting to come from deity. 2. A priest or priestess who delivers oracles, or a shrine housing them. 3. A person giving wise or authoritative decisions, or a statement by them

From the above quotation, *oracle* might refer to the priest or priestess through whom the deity was believed to speak. Moreover, *Delphic*, according to Allen (2003: 366), was "relating to ancient Delphi or its oracle". In ancient Greece, worshippers of the god Apollo would visit the oracle in the city of Delphi to ask questions and seek truth. Line 11 and line 12 are related to the oracle or the priestess. These lines mean that the thrilling oracle in the city of Delphi never fell from cunning lips but on the contrary fell from the one who really knew about the deity.

*Out from the heart of nature rolled
The burdens of the Bible old;*
(Emerson, 1840, 3rd stanza, lines 13-14)

Lines 13-14 are paraphrased as follows:

The burdens of the old Bible rolled out from the heart of nature. Lines 13-14 means that the burden of the Old Testament came out of the bottom of nature's heart. It truly came from nature's heart.

*The litanies of nations came,
Like the volcano's tongue of flame,
Up from the burning core below,
The canticles of love and woe.*
(Emerson, 1840, 3rd stanza, lines 15-18)

Lines 15-18 are paraphrased as follows:
The litanies of nations came like the volcano's tongue of flame, up from the burning core below, the canticle of love and woe.

In lines 15-18 above, the poet wants to reveal the litanies that came from the nations. These litanies came like the volcano's tongue of flame, up from below the burning core. These litanies were the canticles of love and woe. This means that there are prayers of mankind that came sobbingly like the volcano's tongue of flame, up from the burning core. They screamed about their hopes and their sorrows.

*The hand that rounded Peter's dome,
And groined the aisles of Christian Rome,
Wrought in a sad sincerity;
Himself from God he could not free;
He builded better than he knew;
The conscious stone to beauty grew.*
(Emerson, 1840, 3rd stanza, lines 19-24)

Lines 19-24 are paraphrased as follows:
The hand that rounded Peter's dome and groined the aisles of Christian Rome worked in sad sincerity. He could not free himself from God. He built better than he knew so the conscious stone grew beautifully.

According to Miller (1962:571) the hand that rounded Peter's dome in line 19 is the hand of Michelangelo, "The hand was Michelangelo's, the architect of St. Peter's at Rome". Michelangelo designed the great dome of St. Peter's Church in Rome. Therefore, lines 19-24 means that Peter's dome and Christian Rome existed because of the artists' hands like Michelangelo. The artists worked in a sad sincerity, they worked so hard in order to make the beautiful church like Peter's dome and Christian Rome and of

course they could not free themselves from God since God was always behind them.

In the third stanza (lines 9-24), the poet wants to reveal his thankfulness towards God, the artists, and its creature. The beginning of the 3rd stanza shows that Phidias made Jove with his thought until Jove was created amazingly. The thrilling oracle in the city of Delphic also came from the expert, not from the cunning. Then it was followed by the burden of the old Bible from the heart of nature and the screaming of hopes and fears that came from the nation. While the nature and people in the nation screamed their hopes and fears, there was an architect, Michelangelo, who made Peter's dome or Christian Rome. He worked so hard with the help of God. He could not free himself from God to make the beautiful art. Therefore, the poet very much appreciates the artists and their works since the artists could play the role of the priest very well. The artists could express the real things that humans need from the imitation of nature.

*Know'st thou what wove yon woodbird's nest
Of leaves and feathers from her breast;
Or how the fish outbuilt its shell,
Painting with morn each annual cell;
Or how the sacred pine tree adds
To her old leaves new myriads?
Such and so grew these holy piles,
Whilst love and terror laid the tiles.*
(Emerson, 1840, 4th stanza, lines 25-32)

Lines 25-32 are paraphrased as follows:
Did you know that the wood-bird's nest is made of leaves and feathers from her breast? Do you know how the fish shed its shell, painting its annual cell each morning? Do you know how the sacred pine tree adds her old leaves to new ones? The similar things happen toward holy piles or the church. Holy piles grew while love and terror laid the tiles.

In lines 25-32 of the 4th stanza above, there are questions related to nature. These are questions about how the wood-birds make their own nest with leaves and feathers, how the fish build its shell by painting its annual cell each morning, and how the sacred pine tree adds her old leaves to new ones in a very large number. These questions denote

what the poet wants to reveal about gospel. The growth of the church is analogized to wood-birds that make their own nest using their feathers and leaves. People build the church with their own efforts until the church grows. Faith renewal towards Christ, like what happens during the Easter ceremony when people renew their faith annually is analogized to the fish that shed their annual shell. Christians are analogized to pine-trees that make their old leaves into new leaves. Christians have grown into myriads. These churches grow while love and terror happen in this universe, while a lot of people tried to love or support it and on the contrary, tried to destroy it.

*Earth proudly wears the Parthenon
As the best gem upon her zone;
And Morning opes with haste her lids
To gaze upon the Pyramids;
O'er England's abbeys bends the sky
As on its friends with kindred eye;
For out of Thought's interior sphere
These wonders rose to upper air,
And nature gladly gave them place,
Adopted them into her race,
And granted them an equal date
With Andes and with Ararat.*
(Emerson, 1840, 4th stanza, lines 33-44)

Lines 33-44 are paraphrased as follows:

*Earth proudly wears the Parthenon as the best
gem upon her zone and Morning opens her lids
with haste to gaze upon the Pyramids. The sky
bends over England's abbeys and on its friends
with kindred eyes. For out of Thought's interior
sphere these wonders rose to upper air and
nature gladly gave them place, adopted them
into her race, and granted them an equal date
with Andes and with Ararat.*

In these lines, the poet wants to reveal something about art, religion, and science. Earth is proud of the Parthenon -a temple of Athena made by man where there is a large statue made by Phidias and beautiful friezes-as the best and the most precious stone in this universe. The same thing also happens to the Pyramid, an amazing structure made by human being. Morning opens her lids with haste to gaze upon the Pyramids. People are enthusiastic to see it. Besides, people also give honor to the abbey and to the ministers in it. These three holy piles, Parthenon,

Pyramids and England's abbeys are related to art, religion, and science. They were all made from thought creativity, and science. Human beings, especially the artists, made these holy piles with their creativity and their ideas and as a result nature gave a place for Parthenon, Pyramid, and England's abbey along side Andes and Ararat which are found in nature.

*These temples grew as grows the grass,
Art might obey but not surpass.*

(Emerson, 1840, 5th stanza, lines 45-46)
Lines 45-46 are paraphrased as follows:

*These temples grew as the grass grows, art
might obey but not surpass.*

Lines 45-46 above means that churches, which had been built by the artists, grew everywhere like the grass. Art, the artists, might obey the churches' authority but it would not be more than that. The artists had their own creativity to make their creative works without the church's intervention.

*The passive Master lent his hand
To the vast soul that o'er him planned,
And the same power that reared the
shrine,
Bestrode the tribes that knelt within.*
(Emerson, 1840, stanza 5, lines 47-50)

The quotation above can be paraphrased as follows: *The Master lent his passive hand to the vast soul that planned over him and the same power that reared the shrine bestrode within the tribes that knelt.*

In these lines, the poet wants to reveal that the artists lent their hands to make the great art or the Church. They were planned by the same hand that bestrode the people that knelt within the shrine. There were so many followers or Christians within it and the artists bestrode them.

*Even the fiery Pentecost
Girds with one flame the Countless host,
Trances the heart through chanting
choirs,
And through the priest the mind inspires.*
(Emerson. 1840, 5th stanza, lines 51-54)

The lines above can be paraphrased as follows: *Even the fiery Pentecost girds the*

Countless host with one flame, trances the heart through chanting choirs and through the priest whose mind inspires.

In these lines, *priest* is an ecclesiastical word. According to Hornby (2000: 1044), *priest* means a person who performs religious duties in church and a person who performs religious ceremonies in some religions that are not Christian. The ecclesiastical meaning of *priest* is like what stated by Attwater (1951: 400) that *priest* is a minister.

Lines 51-54 shows that Pentecost as the signs of the descent of the Holy Spirit and the signs of the birth of the Church made people unconscious through the chanting choirs and through the priest. The existence of the Church with the minister and the chanting choirs, made many people interested with it and finally they became its followers or Christians.

*The word unto the prophet spoken
Was writ on tables yet unbroken;*
(Emerson, 1840, 5th stanza, lines 55-56)

The two lines above are paraphrased as follows: *The word spoken unto the prophet was written on unbroken tables.*

Prophet is an ecclesiastical word found in lines 55-56. *Prophet* in line 55 means Moses, not Messenger of God and preacher like stated in the table. This is evidenced by the quotation below:

Prophet=Moses: (14th–13th centuries BC), Hebrew prophet and lawgiver; brother of Aaron. According to the biblical account, he was born in Egypt and led the Israelites across the desert toward the Promised Land. During the journey he was inspired by God on Mount Sinai to write down the Ten Commandments on tablets of stone
(Miller, 1962: 571).

These lines express how the church and their prophets taught about God and salvation.

*The word by seers or sibyls told
In groves of oak, or fanes of gold
Still floats upon the morning wind,
Still whispers to the willing mind*
(Emerson, 1840, 5th stanza, lines 57-60)

Lines 57-60 are paraphrased as follows: *The word told by seers or sibyls in groves of oak or fanes of gold still floats upon the morning wind, still whispers to the willing mind.*

Lines 57-60 above talk differently about the *word* delivered by seers or sibyls, the sons and daughters of Nature. In the two last lines (59 and 60), it is emphasized that these *words* (teachings) are still taught by people like Emerson, for example, and are still waiting for those who are willing to accept these teachings. The poet reveals that he tries to tell the world that salvation does not always come from the church.

*One accent of the Holy Ghost
The heedless world hath never lost
(Emerson, 1840, 5th stanza, lines 61-62)*

Lines 61-62 are paraphrased as follows: *One accent of the Holy Ghost hath never lost the heedless word.*

Because of the Holy Ghost that is active in the world, the world has never stop paying attention. The Holy Ghost always cares for the people in this world. In lines 61-62, the poet wants to point out that the one thing that binds man with his Maker is the human soul. Without nurturing their souls humans are lost.

*I know what say the Fathers wise,
The Book itself before me lies,
Old Chrysostom, best Augustine,
And he who blent both in his line,
The younger Golden-lips or mines,
Taylor, the Shakespeare of divines,
His words are music in my ear,
I see his cowled portrait dear,
And yet for all his faith could see,
I would not the good bishop be.
(Emerson, 1840, 5th stanza, lines 63-72)*

The above quotation is paraphrased as follows: *I know what the wise fathers say, the Book itself lies before me, Old Chrysostom, best Augustine and he who blent both in his line, The younger Golden Lips or mines, Taylor, the Shakespeare of divines. His words are music in my ear. I see his cowled portrait dear and yet for all his faith could see, I would not be the good bishop.*

From the paraphrase above, four ecclesiastical words can be found. They are *father*, *Augustine*, *cowled* and *bishop*. The meaning of those ecclesiastical words is as follows:

According to Hornby (2000: 483), *Father* has five meanings. It means a male parent, a person's ancestors, the first man to introduce a new way of thinking, God, and priest. The fifth meaning of *father*, which is priest, is the ecclesiastical meaning like what is stated by Attwater (1951: 190) "The Fathers: is by right the title of a mendicant friar but in speech is extended to all priests of the regular clergy."

Augustine has no meaning in the general dictionary. However, according to Attwater (1951: 39), the definition is the "Bishop of Hippo".

Cowled generally and ecclesiastically is the same. It means wearing a cowl. Therefore, it indicates a minister, someone who wears a cowl when doing his duties in the church.

According to Hornby (2000: 120), *bishop* has two meanings. First is a senior priest and second is a piece used in the game of chess. The first is the ecclesiastical meaning like what is stated by Attwater (1951: 56) that *bishop* is the supreme ecclesiastical ruler of the diocese.

Beside the information above, there is also important information from *Major Writers of America*. Here is this important information:

Old Chrysostom: St. John Chrysostom, bishop of Antioch in the fourth century. The sobriquet "Chrysostom" meaning "golden lips," was applied to him because of his eloquence as a preacher (Miller, 1962: 573).

From the quotation above, *Old Chrysostom* in line 65 of the fifth stanza refers to St. John Chrysostom, bishop of Antioch in the fourth century. The sobriquet "Chrysostom" meaning "golden lips," was applied to him because of his eloquence as a preacher.

Jeremy Taylor (1613-1667), bishop of Dromore, one of the greatest of Anglican pulpit orators. He is sometimes known as the "Shakespeare of Divines" for his poetic style of expression and was often presented as a model of prose writing. Taylor's fame has been maintained by the popularity of his sermons and devotional writings rather than by his influence as a theologian or his importance as an ecclesiastic. (Miller, 1962: 573)

From the quotation above, this means that Taylor in line 68 of the fifth stanza refers to Jeremy Taylor. He was a bishop and one of the greatest of the Anglican pulpit orators. He was known as the Shakespeare of divines, which implies that he was great artist of divines.

"Mines: that is, of golden eloquence" (Miller, 1962: 573). This implies that *mines* in line 67 refers to Emerson himself, he was the younger "golden lips". He was eloquent as the preacher.

Based on the ecclesiastical words and some of the other information above, the poet wants to tell about his belief that salutations did not come from the church only. He also knew what the ministers said about the Bible. He knew that the Bible had existed before him. St. John Chrysostom, St. Augustine and Taylor, were great preachers and great orators, so was Emerson. Their words were music in his ear and the poet liked them. Emerson knew that they were good clergymen also. However, the poet would not be a good bishop in spite of his faith. The poet chose to leave the ministry.

The Images Created from the Meaning of the Ecclesiastical Words

1. Church

Actually *church* has five ecclesiastical meanings. *Church* means building, services, Christians, pastor or minister, and congregation. The fourth meaning of *church*, which is minister, creates an image of a person who is in clerical states and lives to serve the church. A minister has responsibilities towards God, Christianity,

Christians, and themselves. A minister, as the leader of the church institution, has big duties since there are so many Christians that have various backgrounds in the congregation. There are many responsibilities on his shoulders, regarding the church.

Based on this image, *church* is not as simple as its looks. *Church* which means minister here is to indicate the poet's liking of the minister and to explain the burdens as well.

2. Cowl

The ecclesiastical meaning of *cowl* is a long ample garment with wide sleeves worn by the monks or nuns only as their habit in a church. The image created from this ecclesiastical meaning then is that *cowl* is not a garment worn by everyone, but it is only used by a member of religious orders such as monks or nuns when participating in the liturgy. Those who wear the *cowl* have big duties in both the church and in society. They are unmarried and live in a monastery or in a church. They have to serve God and Christians by leading the mass or preaching in front of the Christians in a church or in other places. They have to behave nicely and be a role model as well as a good person. They must have a moral responsibility since everything that they do is looked on by others. Therefore, to be the person who wears the *cowl* is not as easy as it looks because there are a lot of duties.

Cowl in the first stanza therefore is used by the poet to show his liking of a minister who has these kinds of duties and also to show the burdens of wearing the cowl.

3. Prophet of the soul

This phrase ecclesiastically means the spirit of the messenger of God. The image created when there is a person who loves *a prophet of the soul* is that the person is close enough to God and has a spirit to be the messenger of God or to convey the messages from God since the prophet is a person who gets revelations from God about religion and its mission. Nowadays, a person who wants to convey God's messages or who has this kind of spirit can do it by serving God, Christians,

Church, and society through becoming a minister, nun, or another among the clerical orders.

In this poem, a poet is one example of a person who loves this spirit. The poet loves to be the messenger of God, to be the minister who delivers God's messages and preaches to the Christians. However, this *prophet of the soul* is not only used to convey the poet's liking of the spirit of prophet. Behind the spirit of *prophet* here, there are burdens that are not light. They should convey God's messages for various kinds of people and not all of them can receive these messages easily. Sometimes people who want to convey God's messages have to receive humiliations, unbelief, insults, etc from people who do not want to receive it.

Prophet of the soul in the first stanza is therefore used by the poet to show his liking of a minister who has the spirit of the prophet and also to show the burdens of it.

In conclusion, the three ecclesiastical meanings above- *church*, *cowl*, and *prophet of the soul*- lead the readers to create the image that to be a minister is not easy since there are a lot of duties and responsibilities that can be a burden. They show the poet's liking and burdens of a minister all at once. Four ecclesiastical meanings above are related to clergy, especially with the clergyman or minister. They show that the poet likes everything that relates to the clergy- *church*, *cowl*, and *prophet of the soul*- although to be the clergyman is not easy since there are so many burdens. However, still there is a call in the poet's heart to be the clergyman.

4. Cowled churchman

The ecclesiastical meaning of *cowled churchman* is a male member of Christian clergy or a member of a church. The image created from this ecclesiastical meaning is that a *cowled churchman* can be clergyman, a minister or a priest. *Cowled churchman* has the authority to perform certain rites and administer certain sacraments, it depends on their institution whether he is the Jesuits, the Franciscans, or the Dominican. He performs religious ceremonies and duties in a church. At Mass, he acts as readers, reading aloud

passages from the Bible, and he helps distribute the Holy Communion. *Cowled churchman* has to live under religious vows-poverty, chastity, and obedience.

From the images of *cowled churchman* above, the image created for "Yet not for all his faith can see, Would I that cowled churchman be", is that the poet would be the minister, with all of its burdens, in spite of the fact that he cannot see the minister's faith yet.

5. Vest

Vest in the second stanza ecclesiastically means a special garment worn only by a churchman when doing his duty in a church. The image created from this ecclesiastical meaning is that *vest* is a symbol of a minister since not all people can wear it, only a churchman can do it. This is not as simple as its general meaning.

The *vest* is not only about the special garment worn by ministers but like a minister who wears a cowl, a minister who wears a *vest* has duties, responsibilities, and burdens also. Either in church or in society he has duties to be the leader for many people, to be someone to follow, to serve God and Christians. He has a moral responsibility, everything he does should be good and nice. For example, a minister who wears a *vest* cannot do something which is not good like dating a woman, hanging out in a mall or club and drinking alcohol. His duties and responsibilities are not easy. There are heavy burdens on his shoulders.

From this image, it can be seen that actually the poet starts to question his ability to carry on as a minister. This stanza shows a problem faced by the poet. In the previous stanza, it is just a sign of a problem faced by the poet. Here in the second stanza, the problem starts to appear clearly. He asks himself why being a minister allures him.

6. Priest

The ecclesiastical meaning of *priest* in the fifth stanza is the minister of divine worship, especially in its highest act, sacrifices. The image that comes from this ecclesiastical meaning is of certain members of the clergy

who primarily performs religious ceremonies and gives religious advice. A priest also has the authority to transmit sacred power to others through ceremonies, conducts worship services, administers the sacraments, preaches among others.

The ecclesiastical meanings of *priest* give an image of "Even the fiery Pentecost Girds with one flame the Countless host, Trances the heart through chanting choirs, And through the priest the mind inspires". (Emerson. 1840, stanza 5, lines 51-54) The emergence of the church with its holy breads, its chanting choirs and its priest hypnotize the people. The emergence of the Church with its priest and its chanting choirs make many people interested in it and finally they became its followers or Christians.

7. Prophet

The ecclesiastical meaning of this word is the messenger of God. Since *prophet* in problem formulation one refers to Moses, therefore the image created from this ecclesiastical meaning is Moses, a messenger of God who during his journey was inspired by God on Mount Sinai to write down the Ten Commandments on tablets of stone.

Prophet creates an image about the Bible spoken unto Moses that was written on the Ten Commandments. It indicates that the Ten Commandments, which are a list of rules for living and for worship of Christianity, teach about God and salvation. The Ten Commandments are divided into two groups. The first group deals with the relationship between people and God, while the second group deals with the relationship among the people. "The *word* unto the *prophet* spoken Was writ on tables yet unbroken;" (Emerson, 1840, stanza 5, lines 55-56).

"The *word* by seers or sibyls told In groves of oak, or fanes of gold Still floats upon the morning wind, Still whispers to the willing mind" (Emerson, 1840, stanza 5, lines 57-60) means that these *words* (teachings) are still taught by people like Emerson and are still waiting for those who are willing to accept them. The poet tries to tell the world that salvation does not always come from the church. The four lines above talk differently

about the *word* delivered by seers or sibyls, the sons and daughters of Nature.

8. Father

The ecclesiastical meaning of this word is all the priests of the regular clergy. The image created from this ecclesiastical meaning is a priest of the Christian Church. *Father* is a term of address for priests in some churches (especially the Roman Catholic Church or the Orthodox Catholic Church).

9. Augustine

The ecclesiastical meaning of this word is Bishop of Hippo. The image that comes from this ecclesiastical meaning is Saint Augustine. His beliefs can be divided into three main groups: (1) God and the soul, (2) sin and grace, and (3) the church and the sacraments.

10. Colwed portrait

It is an adjective of cowl, which is a long ample garment with wide sleeves worn by the monks or nuns in a church. The image built from *cowled portrait* is the picture of a minister.

11. Bishop

The ecclesiastical meaning of this word is the supreme ecclesiastical ruler of the

diocese. The image that comes from this ecclesiastical meaning is that a bishop is a clergyman of high rank who is the head of a church district or diocese. He administers an area that contains a number of churches. These churches teach that only bishops possess full priesthood and, therefore, only they can ordain clergy and perform certain other priestly functions. Such churches consider bishops the successors of the apostles of Jesus Christ.

The image created from the meaning of *father*, *Augustine*, *cowled portrait*, and *bishop* refers to the poet's reason why he chooses to leave the church. He knows what the priest says about the Bible, he knows that the Bible has been laid before him. He admires St. John Chrysostom, St. Augustine, and Jeremy Taylor or Shakespeare of Divines because of their eloquence as preachers, orators, and the poet himself is also like them, a great preacher and orator. For the poet, their words are music in his ears. The poet sees his cowled portrait and yet, in spite of his faith, he would not be the good bishop, and he chooses to leave the ministry.

Based on the analysis presented above, the images created from the meaning of ecclesiastical words can be grouped in the following table:

No	Stanza	Ecclesiastical words/phrases	Images created
1	1	Church, cowl, prophet of the soul	The poet's liking minister and its burden as well.
2	1	Cowled churchman	The poet would be the minister
3	2	Vest	Hesitance to be the minister
4	5	Priest	Church and its host, priest, and chanting choir makes people become Christians
5	5	Prophet	Bible and Ten Commandments
6	5	Father, Augustine, cowled portrait, bishop	The poet's admiration toward Chrysostom, Augustine, and Taylor and then the reason why he leaves ministry

Conclusion

From the analysis of the first problem, there are 12 ecclesiastical words with specific meanings. The ecclesiastical meanings are sometimes different from general meanings. They are more specific than the general meanings. From the analysis of the second problem, there are 11

ecclesiastical meanings that create six images. First is an image about the poet's liking of the minister and its burdens as well that comes from *church*, *cowl*, and *prophet of the soul*. Second is an image that the poet would be the minister, with all of its burdens, in spite of the fact that he cannot see minister's faith yet. This image comes from the meaning of *cowled churchman*.

Third is an image of the poet's hesitance to be the minister which comes from the meaning of *vest*. Forth is an image that the church with host, chanting choir, and priest makes people become Christians. This image comes from the meaning of *priest*. Fifth is an image about the Bible and the prophets that teach about God and salvation. This image comes from the meaning of *prophet*. The last is an image about the poet's admiration toward Chrysostom, Augustine, and Taylor and also the reason why he chooses to leave the ministry. This image comes from the meaning of *father*, *Augustine*, *cowled portrait*, and *bishop*.

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The Analysis of Historical Origin and Productiveness of Derivational Affixes in the *Declaration of Independence of America (1776)*

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Abstract

This paper presents the analysis of historical origin and the productiveness of affixes (prefixes and suffixes) that are found in the text Declaration of Independence. It focuses mainly on derivational affixes combining with the morpheme and also its derivation in the history of English. It also notes the frequency and distribution of the affixes in the text.

The aim of this study is to reveal the derivational affixes in the Declaration of Independence together with its analysis related to the origin of the affixes. Three sources of guidance are used as a means to aid the identification the affixes. They are dictionaries, books, and online resources.

The result of the study shows that there are eight prefixes and eighteen categories of suffixes found in the Declaration of Independence. Moreover, it is noticed that most of the derivational affixes are still used till nowadays. The frequent prefixes in the text are un-, dis-, and in-. Meanwhile, the common suffixes found are ion (-tion, ation) followed by -ence (-ance) and -ment together with -er / -or. It can be concluded that their productivity remains to be survived till present day though there are also some affixes that show declensions.

Keywords: derivational affixes, Declaration of Independence

Introduction

Declaration of Independence of America is one of the texts that is important in the late 17th Century. It is not only because of the members involved in the moment of declaration but also because of the content of the text itself. With the psychological situation at that time, the *Declaration of Independence* can be stated as a proof of the awareness of nationalism and the status relating to the other countries.

Furthermore, if the text is further analyzed, the content of the text in the *Declaration of Independence* is essential in number ways. Firstly, the text reveals the condition of the people of America at that

time that was under the oppression. That is why they wanted to declare their independence. Likewise, in linguistic sense, the *Declaration of Independence* can show the language development of English at that time. In other words, development of the language and word-formation are used to construct the text.

In this sense, this paper studies the derivational affixation in the *Declaration of Independence* of America. The affixes, prefixes and suffixes, are examined together with the comparison to the other affixes. It is crucial because affixations are added, reduced, and modified from time to time. The historical perspective and productiveness of the affixes are significant to be examined in order to

reveal the more thorough the identification of the word formation of the text. In addition, there is also prediction of some words which are originally seen as derivational affixes but they are no longer identified as affixes since the words have been fused into one morpheme. Some false possibilities of prediction dealing with affixes are also noticed.

The Declaration of Independence of America

The *Declaration of Independence* in America was one of the biggest momentous events in the history. It did not only trigger the nationalism of Americans but also bring influence to the other countries, especially the Britain's colony. It was authorized in the United States, July 4, 1776 (Armitage, 2007: 157). It consists of approximately 1300 words and the rough draft was written by Thomas Jefferson. It was signed by 56 delegates of the congress, including John Adams, Benjamin Franklin, John Hart, Samuel Adams, John Witherspoon and Thomas Jefferson himself. It is the symbol of freedom that Americans struggled for their independence.

This declaration was defended because of the desire of Americans to get their freedom (Baugh and Cable, 1978: 357). Moreover, it was also related to the consciousness of Americans to be completely separated from Britain. The distinction was not only in the case of land territory but also in the state of the language. That is, being Americans means having their own language that does not have to be the same as British. They wanted to be treated as equal and they fought to get their power and authority in their own land.

The time of the declaration was on 1776 (Late of 17th Century). It can be stated as a time of Modern English. It is the time when the spelling, punctuation, and vocabulary are nearly closed to English on present day (Crystal, 1995: 76). Correspondingly, the form of affixes is also more similar to the affixes that are found nowadays. There are eight prefixes and twenty eight derivational suffixes identified from the text.

The History of Derivational Affixes

The term *affixes* has been noticed since the renaissance (Matthews, 2001: 82). It is the time when English comes to its 'glory' for the inventory and also new word formation. Many new words entered into English vocabulary as an impact of this period, including the creation of new words using affixation.

Affixes have existed in the time of Old English. It has become part of the vocabulary and indicate the flexibility of the vocabulary at that time. That is, the affixes are used to form new words from old words to vary or enlarge the root idea. The affixes of this period are more similar to modern German. The common-used prefixes are *ā-*, *be-*, *for-*, *fore-*, *ge-*, *mis-*, *of-*, *ofer-*, *heafod-*, *on-*, *to-*, *un-*, *under-*, and *wib-* (*with-*). Meanwhile, the common suffixes are *-ig* (-y), *-full*, *-leas* (-less), *-lice* (-like), *-nes* (-ness), *-ung* *-wīs* (-wise), *-dōm*, *-end*, *-ere* (-er), *-hād* (-hood), *-sum* (-some), *-scipe* (-ship), and *-ing* (Baugh and Cable, 1978: 66; Wiktionary). Most of the above affixes still remain in Middle English as well as in Modern English. However, as the lists in general, many of affixes are disappeared in the latter time.

The latter time after Old English is called Middle English. The affixes in the Middle English time are more or less similar to the affixes in the Old English. Nonetheless, the affixes in this time are combined and noticed more apparently in the word formation. Some of the additional common prefixes besides the above list are *on-* (*un-*), *over-*, *under-*, *counter-*, *dis-*, *re-*, *trans-*. In contrast, the additional suffixes are *-ish*, *-lock*, *-red*, *-ly*, *-more*, and *-ster* (Baugh and Cable, 1978: 181-182; Wiktionary).

Primarily, the most significant time when the affixes are defined more frequently is in the time early modern English (renaissance) up to the nineteenth century or the time of Modern English. The affixes are more familiar with the affixes in the present day and the vocabulary is enlarged in a more readily combination (Baugh and Cable, 1978: 303). The lists of additional prefixes are *pre-*, *de-*, *super-*, *inter-*, *non-*, *sub-*, *mal-*, *anti-*, *contra-*,

extra-, inter-, and neo-. By comparison, the list of additional suffixes are *-able (or -ible)*, *-age*, *-ate*, *-ify*, *-(i)an*, *(i)al*, *-ist*, *ite*, *-ant*, *-al*, *-(a)tion*, *-ion*, *-or*, *-ity*, *-ive*, *-th*, and *-ary* (Crystal, 1995: 128, 208)

In this sense, there are some affixes from Old English which are no longer used in Modern English. For example, the prefixes *for-* and the suffix *-lock* previously are usually used in the OE period. By contrast, now there are only few words which survive such as *forgive*, *forbid*, *forsake*, *forswear* for the prefix *for-* together with *wedlock* and *warlock* for the suffix *-lock*. On the other hand, there is also an occurrence when the affixes are seldom used in former period but they are noticeable in the later period. The instances are the suffixes *-dom* and *-wise* which become more acceptably used, especially in the rise of American English (Culpeper, 2000: 30).

The Origin of the Affixes

It is also important to review about the origin of the affixes. That is, there are some affixes which are originally come from English (Native Old English) but there are also some affixes which are borrowed or derived from the other language.

According to Plag (2003: 85), the affixes which innately come from English are the affixes which derived from Old English period. For the prefixes, they are *un-*, *mis-*, *be-*, *out-*, *over-*, *under-*, *fore-*. Meanwhile, the examples for the suffixes are *-less*, *-ness*, *-dom*, *-ship*, *-full*, and *-hood*.

Then, there are also affixes which originate from Latin. The examples of the prefixes are *con-*, *contra*, *de-*, *dis-*, *in-*, *im-*, *ir-*, *il-*, *sub-*, *inter-*, *counter-*, *mini-*, *pre-*, *post-*, *pro-*, *re-*, *super-*, and *-trans*. By comparison, the suffixes are *-an*, *-ar*, *-ian*, *-ic*, *-ive*, *-ty*, and *-y* (Lass, 2000: 378-379; Walker-Esbaugh et al., 2004: 92-93).

Comparatively, there are also affixes derived from Greek. The prefixes are *anti-*, *auto-*, *bio-*, *bi-*, *geo-*, *hyper-*, *micro-*, *mono-*, *neo-*, *proto-*, *pseudo-*, and *thermo-*. Meanwhile, the suffixes are *-ism*, *-ist*, *-ize*, *-gram*, *-graph*, -

logue/ -log, -logy, -meter, -oid, -phobia and -phone (Green, 2008: 72-73).

Another influence is the affixes from French. The affixes of French basically come from Romance, Latin, and Greek. Therefore, it does not influence many in English. The examples are mainly on the suffixes that are *-ette* and *-esque* (Lass, 2000: 393).

Generally, these affixes will contribute to form nouns and adjectives. However, there is also a case when the affixes do not change the lexical category or part of speech of the word. That is, they are more usable in changing the meaning of the word. For example, the prefixes *un-*, *in-*, and *dis-* are used to change the meaning into negative (the opposite of the root meaning).

Prefixes in the Declaration of Independence

There are eight prefixes found in the *Declaration of Independence* text. They are *un-*, *dis-*, *en-*, *ab-* *in-*, *pre-*, *trans-*, and *with-*. The most prefixes that appear in the text are *un-* (six words), *dis-* (three words), and *en-* (three words). As stated previously, the use of prefixes are mostly modifying the meaning of the words rather than in changing the word category. However, there is a case of *en*-prefix which changes the lexical category of the word. They are exemplified as follows.

Table 1. List of Prefixes
in The Declaration of Independence

1. Words with prefix un-
<i>unacknowledged</i> <i>unanimous</i>
<i>uncomfortable</i> , <i>undistinguished</i>
<i>unfit</i> , <i>unusual</i>
2. Words with prefix dis-
<i>disavow</i> , <i>dissolve</i> , <i>dispose</i>
3. Words with prefix en-
<i>encourage</i> , <i>enlarging</i> , <i>entitle</i>
4. Words with prefix ab-
<i>absolved</i>
5. Words with prefix in-
<i>incapable</i> , <i>independence</i>
6. Word with prefix pre-
<i>pretended</i>
7. Words with prefix trans-
<i>transport</i>
8. Words with prefix with-
<i>without</i> , <i>within</i>

In this extent, the prefixes observed from the text deal mostly with adjectives, verbs, adverbs, preposition, and nouns. The prefixes which relate to adjectives are *unanimous*, *uncomfortable*, *undistinguished*, *unfit*, *unusual*, *incapable*, and *pretended*. Then, the prefixes which cope with verbs are *unacknowledged*, *disavow*, *dissolve*, *dispose*, *encourage*, *enlarging*, *entitle*, *absolved*, and *transport*. The prefixes which contend with adverbs are *without* (also with preposition) and *within*, while the prefix deals with noun is *independence*.

The use of prefixes *un-*, *in-*, and *dis-* usually functions to reverse the meaning. For example, when the prefix *un-* is attached in the word *comfortable*, *fit*, and *usual*, the meaning becomes the contrary. By comparison, the prefixes *ab-*, *pre-*, *trans-*, and *with-* are used in the extent of changing the situation, order, and side of the meaning. Conversely, the remaining prefix *en-* can be treated differently. That is, rather than changing the meaning, the use of prefix *en-* functions more on shifting the word category. For example, prefix *en-* in the words *encourage* and *enlarging* that change the category from the stem *courage* (noun) and *large* (adjective) into verbs.

Suffixes in the Declaration of Independence

Compared with the identified prefixes, the use of suffixes in the text is much more extensive. There are at least eighteen categories of suffixes found from the *Declaration of Independence*. They are (1) *-ion*, *-tion*, or *-ation*, (2) *-ly* (3) *-y*, *-ty*, or *-ity*, (4) *-able*, (5) *-ence*, *-ance*, (6) *-er /-or*, *-ier /-ior*, (7) *-ment*, (8) *-ness*, (9) *-ive*, (10) *-ent*, *-ant*, (11) *-ary*, (12) *-ing*, (13) *-al*, (14) *-tude* (15) *-less*, (16) *-ure*, (17) *-ism*, and (18) *-some*. The list of these suffixes can be observed in the Table 2 below.

Table 2. List of Suffixes
in The Declaration of Independence

1. Words with suffix <i>-ion</i>, <i>-tion</i>, or <i>-ation</i>
accommodation, administration
annihilation, appropriation, attention, connection, constitution, convulsion
declaration, desolation, destruction
emigration, foundation, insurrection
intention, invasion, jurisdiction
legislation, migration, naturalization
operation, opinions, oppression
petition, population, protection
representation, separation, usurpation
2. Words with suffix <i>-ly</i>
accordingly, fundamentally, likely
manly, mutually, repeatedly, scarcely
solemnly, totally,
3. Words with suffix <i>-y</i>, <i>-ty</i>, or <i>-ity</i>
consanguinity, cruelty, injury
magnanimity, necessity, perfidy, safety, security, unworthy
4. Word with suffix <i>-able</i>
inestimable, sufferable, valuable
5. Word with suffix <i>-ence</i>, <i>-ance</i>
allegiance, compliance, correspondence
providence, prudence, reliance, sufferance
6. Word with suffix <i>-er /-or</i>, <i>-ier / -ior</i>
creator, executioner, foreigner, frontier, governor, officer, ruler, superior
7. Word with suffix <i>-ment</i>
establishment, governments, payment
punishment, settlement
8. Word with suffix <i>-ness</i>
firmness, happiness
9. Words with suffix <i>-ive</i>
destructive, legislative, representative
10. Words with suffix <i>-ent</i>, <i>-ant</i>
dependent, inhabitant
11. Words with suffix <i>-ary</i>
boundary
12. Word with suffix <i>-ing</i> (as derivational)
neighbouring
13. Word with suffix <i>-al</i>
political
14. Word with suffix <i>-tude</i>
multitude
15. Word with suffix <i>-less</i>
merciless
16. Word with suffix <i>-ism</i>
despotism
17. Word with suffix <i>-ure</i>
legislatures
18. Word with suffix <i>-some</i>
wholesome

In this respect, it can be noted from the text the *Declaration of Independence* that the most suffixes used are *-ion* (*/-tion, /-ation*), twenty-nine words. Sequentially, they are followed by *-ly* (ten words), *-y/ -ty/-ity* (nine words), *-ence /-ance* (seven words), *-er /-or* (six words), *-able* (five words) and *-ment* (five words).

As also stated previously, suffixes behave more in changing the lexical category of the attached words. It can be recognized in almost all the suffixes except in the word *boundary* (*bound* → noun, *bound + -ary* → noun), *political* (*politic* → adjective, *politic + -al* → adjective), *despotism* (*despot* → noun, *despot + -ism* → noun), and some words with suffixes *-er /-or, -ier/ -ior* (*execution* → noun, *execution + -er* → noun; *office* → noun, *office + -er* → noun).

The identified suffixes from the text considerably change the verbs into nouns, verbs into adjectives, adjectives into adverbs, adjectives into nouns, and nouns into adjectives. The suffixes that change the verbs into nouns are *-ion, -tion, or -ation, -ence, -ance, -or, -ment, and -ure*. The suffixes that alter the verbs into adjectives are *-able, -ive, and -ent*. The suffix that transforms adjectives into adverbs is *-ly*. The suffixes that convert adjectives into nouns are *-y, -ty, or -ity, and -ness*. The suffix that substitutes nouns into adjectives is *-less*.

Furthermore, the functions of the suffixes in changing the meaning of the words also vary. The suffix *-less* is used to show that the 'thing' is not there (e.g. *merciless*). Besides, the suffix *-able* is used to show the capability or liability of the 'thing' (e.g. *inestimable, sufferable, and valuable*). While, the suffixes *-er /-or, -ier/ -ior* are applied to modify the word which is inhuman to be a person that relates to the base of the word or to state a condition (e.g. *creator, executioner, foreigner, frontier, governor, officer, ruler, and superior*).

The Presence of both Prefixes and Suffixes in the *Declaration of Independence*

In the text, it can be also noticed that there are also some words with the affixes of

both prefix and suffix. There are at least four words of it. They are *dissolution, invariably, inevitably, unalienable, and unwarrantable*. The change of grammatical category also varied. That is, for the word *dissolution*, the word *dissolute* which is an adjective (*dis + solve*) changes into a noun because of the suffix *-ion*. Meanwhile, for the word *invariably*, the morpheme *vary* which is a verb got a reverse meaning semantically by and adding of the prefix *in-*. After that, it changes into an adjective under the circumstance of the suffix *-able* (*in + vary + able*). Then it changes the adjective into an adverb under the attachment of the suffix *-y* (*in + vary+ able +y*). The more or less similar change also occurs in the word *inevitably* (*in+ evitable +y*).

The similar change also happens for the next two words, *unalienable* and *unwarrantable*. That is, the words *alien* and *warrant* change into adjectives under the suffix *-able* to become *alienable* (*alien + able*) and *warrantable* (*warrant + able*). Then, the prefix *un-* changes the semantic meaning of the words into the reverse meaning of the adjectives *alienable* and *warrantable*.

The Productiveness of the Affixes

It can be argued from the text that prefix *un-, dis-, and in-* are commonly used as a reversing suffix for the meaning of the words in the text the *Declaration of Independence*. They are frequently used in adjectives, verbs and nouns. Moreover, they also can be assumed as the productive prefixes in forming a reversal word together with the prefixes *mis-, and non-* till nowadays. That is, they are more frequently used rather than the other reversing prefixes such as *mal-, a-, counter-, and anti-*. Likewise, the other four prefixes found in the text (*en-, ab- pre-, trans-, with-*) are also still used till recently though the productiveness of the suffixes are limited now, especially for the prefix *with-*.

The suffixes are more productive in creating the words in English. It is because the suffixes mostly behave as changing the lexical category the words. Thus, many new word categories could be invented through the process of suffixation. As can be assumed

from the analysis, the significant suffixes which are used in forming nouns are *-ion* (*-tion, ation*) followed by *-ence* (*-ance*) and *-ment*. Meanwhile, the suffix *-ness* is not numerously used in the text. Similarly, the suffixes *-er /-or* are frequently used in the text for creating noun which is animate (human).

Besides, the most productive suffix which is used in generating adjectives is *-able* and *-ive*. The suffix *-less* is infrequently used in the text. It can be assumed because of the content of the text which intentionally conceals the weaknesses. By contrast, it shows more on the solidarity and power since it is related to their mission to get the freedom. On the other hand, the most productive suffix in producing the adverb adverbs is *-ly*.

It can be assumed that there is also a case of prediction of words with affixes which are not seen as a derivational morpheme anymore in the present day. They are the words *abdicate, assume, declare, distant, impel, necessary, require, respect, separate, and station*. The argument for this is that, those words are formerly made from the morpheme and the affix but then it becomes permanently assumed as a morpheme alone. For example, the words *abdicate* (originally from Latin, 15th century) is historically formed from the past participle of the word *abdicare* (*ab + dicare*). Also, for the word *declare* (originally from Anglo French and Latin, 14th century), it is also made from the word *declarare* (*de + clarare*). These days, they are no longer seen as derivations but a single morpheme.

Conclusion

In summary, the text of the *Declaration of Independence* of America shows the amount of word formation and productiveness of the affixes in the late 17th Century. That is, the text consists of numerous affixes in the form of prefixes and suffixes which are still used till nowadays.

Likewise, it can be assumed that the suffixes are more numerous (18 kinds) in the text rather than the prefixes (8 kinds). The found suffixes are more on forming the nouns, adjectives, and adverbs. Meanwhile,

the prefixes found are mainly on reversing the meaning (*in-, un-, dis-*).

Finally, it is important to note that the affixes found are still productive till recently. They are still used in spoken or written text as well as in coinage. Some affixes are survived though the number of words is limited. The examples are on the prefixes *trans-* and *with-* and the suffixes *-tude* and *-some*.

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http://en.wiktionary.org/wiki/Appendix:English_prefixes

<http://en.wiktionary.org/wiki/Appendix:Suffixes:English>

The Use of Taboo in Djenar Maesa Ayu's *Mereka bilang, saya monyet!*

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Abstract

This paper concerns on the use of taboo expressions in a literary work: Djenar's Mereka Bilang Saya Monyet!, which is about eighty. Based on those data, those expressions can be grouped into their categories and degrees of politeness-impoliteness. Those categories are: comparison with animal, bodily effluvia, bodily organ, mental defect, disease, torturing-raping-killing, sexual activity, sexual-related behavior, consumption, place and verbal insult. Meanwhile, the degrees of politeness-impoliteness are: euphemism, orthophemism and dysphemism. It is expected that the reader of this paper can comprehend the use of taboo, particularly in a literary work.

Keywords: taboo, politeness, impoliteness

Introduction

As human, we live in a complex society that exists in the world and has diversity in its culture. The culture in a society influences the way we behave. Similarly, our behavior also influences the culture. Language itself is a part of society that is also interrelated to culture. Thus, language and society are not independent. Wardaugh states that there should be some kind of relationship between the sounds, words and syntax of a language and the ways in which speakers of that language experience the world and behave in it (2006: 221). Therefore, language and culture are closely related to one another. The relation between society (culture) and language becomes the main concern of the discussion in sociolinguistics.

In every culture, there is always a rule about prohibition or forbidden things to do or say, which can be written or unwritten. This rule is widely known as taboo. Taboo is

believed to be related to bad things. However, along with the development of society, now people feel more freely to express their expression and aspiration. Indonesia has started this era since the fall of Soeharto regime in 1997, the beginning of reformation era. This also affects the development of literature. In Indonesian literature, young female authors like Ayu Utami, Dewi Lestari, Fira Basuki and Djenar Maesa Ayu are popping up and becoming famous. They bring up controversial issues and develop them in various ways in their writings.

Among young female writers, Djenar portrays sexual abuse, incest, pedophilia, sadism and other disruptive issues in her works. Muhammad states that her literary works like *Nayla* (2005), *Jangan Main-main dengan Kelaminmu* (2004) and *Mereka Bilang, Saya Monyet!* (2003) are considered to have unusual aesthetic (2010: 136). This unusual aesthetic leads some people to judge that Djenar is improper, unpleasant, vulgar,

taboo and shameless. As a matter of fact, her works contain taboo language that is presented explicitly within the stories. Taboo has been chosen by the author to express her feeling toward certain issues emerging in the society. Relating to this phenomenon, generally people now are more permissive to openness when they deal with the world of literature. However, what is taboo is still taboo. It raises the effect of offensiveness to the people who are subjected to.

This paper is intended to analyze the use of taboo expression in a literary work entitled *Mereka Bilang Saya Monyet!* written by Djenar Maesa Ayu. This work is already translated into English *They Call I'm A Monkey* by Michael Nieto Garcia. In this novel, the author eventually mentions about taboo subjects. Different from other authors, she uses sex and other taboo-related subjects as the themes of her story, yet she does not want to exploit those subjects. Djenar explicitly narrates and depicts the story with taboo expressions because she assumes that it should be presented as it is. Later on, taboo subjects become her main concerns and the way to present taboo explicitly becomes her writing style.

Taboo Origins and Its Subjects

The word taboo is derived from Polynesian language Tongan *tabu*, which was being noticed in the end of the eighteen century. The word *tabu* (in English becomes *taboo*) has meanings to *forbid*, *forbidden*, and can be applied to anything which is prohibited. In Polynesian, taboo also refers to a rule of etiquette, an order from the leader, or a restriction for the children not to play with the elders' belongings. This term is discovered by Captain James Cook during his settlement in Tahiti on his first voyage around 1768 - 1771 (Allan and Burridge, 2006: 2). He observed that taboo (or *tabu*) is used to describe the behavior of Polynesians towards things that were not to be done, entered, seen or touched.

The concept of taboo does not only exist in Polynesia. Fromkin states that in all societies certain acts or behaviors are frowned on, forbidden, or considered taboo (1974: 289). The words or expressions

referring to these taboo acts are then also avoided or considered 'dirty'. Language itself cannot be entirely obscene; the rejection of specific words or linguistics expressions only reflects the culture of given society. Similarly, Wardaugh (1992: 236) states that taboo is one way in which a society expresses its disapproval of certain kinds of behavior believed to be harmful to its members, either for supernatural reasons or because such behavior is held to violate a moral code. In other words, taboo can be considered as a prohibited behavior believed to insult some people or society as a whole. Some expressions that are considered as taboo and may elicit embarrassment or offence to people in one language may be used naturally by people in other languages.

Until nowadays, the word taboo or 'taboo language' commonly refers to things that contain "dirty words". The definition of the phrase "dirty words" is contextual. As Allan and Burridge state that the language which is counted as dirty has been derived from the belief that it communicates the essential nature of thing(s) that being referred to. They are expressed in terms for: 1) bodily organs concealed by bikinis and swimming trunks, because they are organs of sexual desire, stimulation and gratification and/or used for micturition and defecation; 2) activities involving these SMD (sex, micturition, defecation) organs; and 3) bodily effluvia issuing from these SMD organs (2006: 41).

In addition to the expressions related to taboo, Allan and Burridge (2006: 1) also mentioned that taboo is a proscription of behaviour that affects everyday life, including: 1) bodies and their effluvia (sweat, snot, faeces, menstrual fluid, etc.); 2) the organs and acts of sex, micturition and defecation; 3) diseases, death and killing (including hunting and fishing); 4) naming, addressing, touching and viewing persons and sacred beings, objects and places; and 5) food gathering, preparation and consumption.

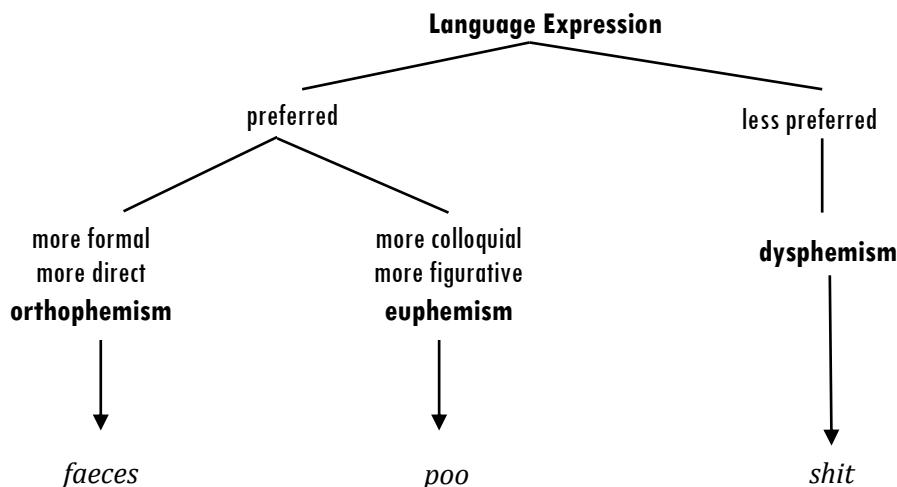
In order to make taboo become more 'smoother' in its effect when spoken, people use euphemism. Fromkin states that euphemism is a word or phrase that is used to replace a taboo word in order to avoid

unpleasant effects (1974: 280). Euphemism was derived from Greek 'eu' (*well*) and 'pheme' (*speaking*), which means '*right silence*'. According to Hughes the most typical device of euphemism is the use of metaphor (2006: 181). For example, people may still prefer euphemistic terms such as *sleep with*, *go to bed with*, *make love*, *make out*, *do it*, *have it away with*, and so on, rather than *have sex* since those euphemistic terms are socially acceptable.

The term dysphemism is in contrast to euphemism. It can be compared to taboo as it is used in speaking offensively. Dysphemism was also derived from Greek 'dys' (*bad, unfavorable*) and 'pheme' (*speaking*). According to Allan and Burridge (2006: 163), dysphemistic terms are: 1) comparison human with animal that are only conventionally ascribed certain behaviors (e.g. *bitch, dog*); 2) epithets from tabooed bodily organs (e.g. *asshole, prick*), bodily effluvia (e.g. *shit*) and sexual behavior (e.g. *fucker, cock-sucker, dipshit*); 3) ascription of mental defect (e.g. *idiot, moron*) or physical defect like (e.g. *baldy, spastic*); 4) sexist, racist, ageist words and other -ist dysphemism (e.g. sexist terms: *Tina Fritz* turns into *Freema Tits*), 5) terms of disrespect,

in which some of them involves slurs on target's character (e.g. *bag, crank*). Resulting offensiveness, dysphemism is surely a subject to taboo.

As it has been stated above, taboo has closed relationship with both euphemism and dysphemism. They are significant in term of degree of politeness-impoliteness of language usage (2006:1). There is one more term related to those *-isms*, which is called orthophemism. Orthophemic terms are those which are used in scientific purposes, such as in medic. Being used as scientific terms, they are less offensive compared to those dysphemistic terms. The difference among them also lies on the people's preference in using the terms in communication. Euphemism and orthophemism are more preferred. Euphemism is more figurative and colloquial (e.g. *bits, have a period*, etc.). Orthophemism is more formal and direct (e.g. *vagina, menstruate*, etc.). Meanwhile, dysphemism can be said to have the rudest terminology (e.g. *bleed, cunt*, etc.). The comparison between euphemism, orthophemism and dysphemism can be formulated as follows,



Discussion

The part of language that is going to be discussed here is taboo expressions in a literary work. Those expressions are presented variously in term of classes: words, phrases, clauses or even sentences. There are about eighty taboo expressions

that are found in the novel *Mereka Bilang, Saya Monyet!* Those expressions were not taken randomly. They are orderly selected form 10 short stories. In order to examine briefly, those expressions are presented in Table 1. The table contains columns, namely number, taboo expressions, the categories of those taboo expressions and their degree.

The categories of taboo expressions are based on the theories of taboo, coined by Allan and Burridge (2006), and the degree of politeness-impoliteness (euphemism, orthophemism and dysphemism).

Based on the data of taboo expressions found in the novel, the percentage of the use of those eighty taboo expressions can be formulated under the charts. Chart 1 shows the groups of taboo expressions based on their categories, while Chart 2 presents the groups based on the degree of polite-impoliteness.

Chart 1: Taboo expression categories

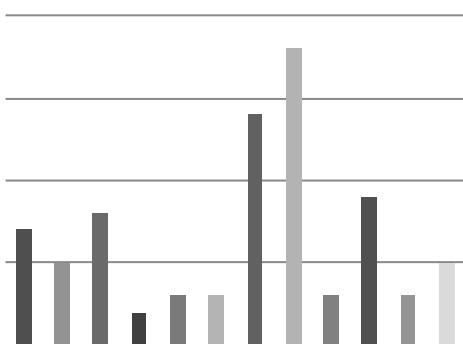


Chart 1 above shows that the category of taboo is mostly employed in *Mereka Bilang Saya Monyet!* is *sexual activity*. It is not surprising that the central theme employed the author is about sex (or probably various kind of sex-related themes). The *sexual activity* category equals to 22%. The second position is employed by *torturing-raping-killing* which is about 17%. This category include three different issues, but they share similar understanding that is doing something harmful to other people and make them feel suffering or dying. The third category, *consumption*, covers 11% from the total taboo expressions. *Bodily organ* is in the fourth category that equals to 10%. The next category is *comparison with animal* which is about 9%. *Bodily effluvia* and *verbal insult* take the sixth and seventh category as employing 6% each. Four categories employ the eighth, ninth, tenth and eleventh positions; they are *disease*, *sexual-related behavior*, *place* and *death*. Each of those categories covers 4%. The last category is *mental defect*, which is only about 3 % from the total.

The first category shows how the author depicts *sexual activity(es)* in the novel. The example of this category can be seen in expression (30) *menyetubuhiku* and (23) *bercinta dengan banyak laki-laki*. Both expressions *menyetubuh* and *bercinta* have meaning of having sex with somebody. Not only about having sex, this category also contains other specific issues including sexual disorientation, such as in expression (59) *bersetubuh dengan hewan* (having sex with animals), and incest, like in expression (51) *bersetubuh dengan ibunya* (having sex with his mother).

The second category is *torturing-raping-killing*, which can be seen in, expression (54) *memotong kelamin ibunya lalu memotong kelaminnya sendiri* (cut off his mother's genitals, then cut off his own), expression (26) *Hyza mulai memperkosa Stefan* (Hyza began to force herself on him), and expression (63) *menggorok leher mereka* (slashing their throat). The action of cutting of the genitals is torturing. Meanwhile, forcing herself to him can be considered as the act of raping. Probably the expression 'to force oneself to somebody else' is more appropriate for female as the agent of the action than 'to rape' (as mostly done by male). Slashing throat means killing, because the patient of the action carried by the agent is intended to die.

The next category is *consumption*. This category may include religious issues, like in expressions (9) *cognac*, (78) *whiskey*, and (79) *bir (beer)*. Those three beverages contain alcohol. As alcoholic liquid is forbidden for all moslems to consume, cognac, whiskey and beer are considered taboo. Alcoholic beverage is forbidden because it may cause somebody to lose his/her consciousness, and moreover, it breaks human vital organs. Losing consciousness may lead people to be more temperamental, to do crimes or other threatening behaviors. Not only related to religion, *consumption* may also reflect *sexual activity*, such as in expressions (39) *pengen makan kamu* (I want to eat U) and expression (40) *besok mau makan aku?* (want to eat me tomorrow?). Those expressions are used in a communication between lovers. Surely, it does not mean that

they want to eat each others. Allan and Burridge stated that the talk between lovers is sometimes strikingly cannibalistic (2006: 194). The expression 'eating you' is a euphemism for 'having sex with you'.

The fourth category, *bodily organ* involves those of sexual desire, stimulation and gratification and/or used for micturition and defecation (2006: 41). In the novel, this category is reflected in expression (18) *tubuh saya yang belum berbulu dan bersusu* (my hairless, breastless body) and expression (45) *vagina yang tidak lagi lentur* (a vagina that wasn't tight anymore). The bodily organs (e.g. vagina and breasts) which are expressed there should be covered, meaning that they must not be presented or in other words, they must not be stated.

The following category is a *comparison to animal*. This comparison is based upon certain behaviors they share that are conventionally ascribed. Comparison to animal becomes taboo when it brings negative images rather than positive. It can be seen in the expression (5) *mengendus-endus kemaluan si Kepala Serigala* (sniffed Jackal Head's crotch) and expression (49) *ia berkelakuan seperti anjing* (he behaves like a dog). In expression (49) the author compares human to animal, which is a dog, in term of their behaviors. In this case, the behaviors the dog has, which are being compared to human, are the negative ones. They must not be about loyalty or intelligence. Expression (5) does not only about comparison to animal. It is obvious that the early action animals (dogs) do before they have sex is sniffing each other's crotch. Thus, expression (5) also relates to sexual activity.

The sixth category, *bodily effluvia* relates to something that comes out from human/animal body (can be solid or liquid) that must be considered disgusting and nauseating. Bodily effluvia can be seen in expression (33) *darah segar* (fresh blood). Blood is considered dirty. The consideration 'dirty' comes up as people who have just got a contact to blood need to wash their hands before eating. The *bodily effluvia* can also be seen in other expressions, such as (2)

kencing (pee) and (70) *bersimbah peluh* (drenched in sweat).

Verbal insult is the seventh category. It is normally intended to wound the addressee or bring a third party into disrepute, or both. *Verbal insult* can be found in expression (56) *anjing lu!* (you dog!) and (57) *bajingan!* (sonofabitch!). The term *bajingan* in expression (57) is very offensive to be addressed to somebody who has very bad behaviors and manners. Similarly, expression (56) contains comparison to animal. When it is used as verbal insult, it must be addressed to a very unpleasant people. *Dog*, as it has been discussed previously, is taboo for most moslems. They consider dogs as ritually unclean and there is rule stating that touching dog's saliva causes *hadath*, or impurity, which must be cleansed by the lesser ablution (*wudu*). However, the use of verbal insults as in those expressions would be understood differently in a conversation among best friends.

The next category, *disease*, is reflected in expressions (22) *kusta* (leprosy) and (77) *penyakit kelamin* (venereal disease). Most people consider those diseases are loathsome. They are also afraid of being infected by the diseases as they are extremely infectious. In the religious view, both leprosy and venereal diseases are believed to be God's punishments to the sinners. According to Allan and Burridge, most communities in this world also view leprosy as the punishment for sin and heresy, and because of that *lepers* (those who are infected by leprosy) are viewed as both physically and morally dangerous (2006: 208).

Sexual-related behavior is associated to dirty jobs and also the ones who do those jobs. In this case, doing dirty jobs means earning money by having sex with people. This category is seen in expression (12) *gigolo* and expression (41) *pelacur dan waria dipinggir jalan* (prostitutes and transvestites standing on street). Those expressions contain *sexual-related behavior* of *gigolo*, *prostitute* and *transvestites*. It is obvious that those jobs are strictly forbidden. Nobody wants to have such jobs. In some countries, the government include

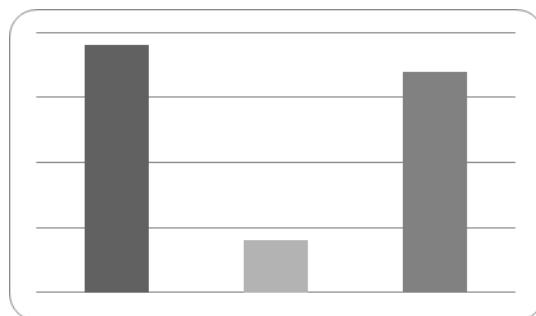
prostitute as an illegal job. In the point of view of religion, all jobs related to sexual desire are forbidden. In many communities, transvestites are considered as having sexual deviation. As the consequence, transvestites are hardly to be accepted in society.

The next category is *place*. It refers to a place where people do not feel comfortable to visit. It may also refer to a place that people try not to visit because they are ordered not to do so. Taken for example, the expressions (21) *rumah sakit jiwa* (asylum) and (76) *rumah prostitusi* (a brothel). Latin *asylum* originally meant 'place of refuge, retreat' (2006: 216). People tend to avoid asylum as it is now referring to a recovery place for those who are insane. Meanwhile, a brothel is a place that is forbidden for religious people to visit. Both people who sell their bodies (for sex) in order to earn money and those who become the customers of pleasure in a brothel are sinners. They would be punished by God, such as getting infected venereal diseases.

The eleventh category is related to *death*. It covers all things that have correlation with death and dying. Almost all people are afraid of *death*, since then talking about it is considered taboo. The category of *death* can be seen in expressions (6) *mampus* (die), (73) *batu nisan* (gravestone) and (75) *kuburan* (graveyard).

The last category found in the work is *mental defect*. It covers things related to mental illness. It covers an enormous assortment of conditions, ranging from mildly eccentric or neurotic behaviour to severe psychotic disorders where a patient might lose total contact with reality (2006: 213). Mental defect is found in expression (20) *gila* (insane). Because the behaviour of people who are insane does not conform to morally and socially accepted norms, it is usually viewed as threatening and strange, and is often believed to result from maliciousness of character. In most community, it is common that normal people may feel the fear of becoming insane, taking equal place with those of cancer and death.

Chart 2: The Degree of Taboo



Instead of the categories of expressions, the use of taboo is also analyzed based on its degree. In Chart 2, it can be seen that the degree of taboo employed by the author in *Mereka Bilang, Saya Monyet!* is dominated by euphemism. Euphemism covers 48% of the total taboo expressions found in the work. The use of euphemistic expressions can be seen in (34) *lucuti pakaian kalian dan 'garap' saya satu per satu* (strip your clothes and have a go at me) and (37) *dedek saya kangen* (junior misses you). In expression (34) the term *garap*, which is translated into 'have a go' is considered as more polite than *perkosa* (rape). However, it is a slang word, which is not officially used in formal communication as not all people have similar understanding in comprehending the meaning. Similarly, expression (37) has *dedek* (junior) to replace penis, which obviously refers to sexual organ. Euphemistic term also can be found in the category of sexual activity, like in expression (47) *bercinta dengan posisi dari belakang*. The term *bercinta* (to make love) is assumed more polite rather than *berhubungan seks* (to have sex), by omitting the taboo *sex*.

The use of orthophemism only equals to 10%. It can be seen in expressions (35) *penis*, (43) *vagina*, (46) *sejenis kanker ganas pada ovariumnya* (a malignant form of cancer had been detected in her uterus.). The terms penis, vagina and uterus are commonly used in scientific purposes. They are less offensive, but considered too direct. In consequence, some people who are not familiar to use those terms still feel uncomfortable to state (or listen) to them.

From the total taboo expressions, the use of dysphemism is about 42%. Dysphemism is considered as the rudest, the

most offensive expressions. Dysphemistic expression can be seen in the category of *death* (6) *mampus* (die) and *sexual-related behavior* (74) *pelacur* (whore). The term *mampus*, which refers to die, is considered offensive and inappropriate to be used for honorable people. Commonly, it is only used for animals or very unpleasant people, such as criminals or sinners. The term *pelacur* is also more offensive than *WTS* and *PSK*, Indonesian abbreviations for adulteress and commercial sex worker. It is analogous to the comparison between prostitute *vs* bitch *vs* slut *vs* whore in English. There are also dysphemistic expressions in the category of *consumption*, such as the terms *kokain* (cocaine), *ganja* (marijuana), *heroin* can be made into more acceptable term *narkoba* (drugs). Other consumption-related category like *cognac*, *whiskey* and *bir* (beer) are more appropriate to be referred as *minuman beralkohol* (alcoholic beverages) in communication in order to avoid offensiveness.

Conclusion

The use of taboo in Djenar's *Mereka Bilang Saya Monyet!* is various. It can be classified into categories and degrees. The categories of taboo found in the works are: *sexual activity* (22%), *torturing-raping-killing* (17%), *consumption* (11%), *bodily organ* (10%), *comparison with animal* (9%), *bodily effluvia* (6%), *verbal insult* (6%), *disease* (4%), *sexual-related behavior* (4%), *place* (4%), *death* (4%) and *mental defect* (3%). Meanwhile, form the degree of taboo, it is found: euphemism (48%), orthphemism (10%), and dysphemism (42%).

Regarding to the domination use of euphemism in the work, it can be concluded that the author still tries to present taboo expressions in polite ways, though she emerges some controversial themes. In conclusion, the understanding whether things are taboo or not is important for us as human who live in a particular society. Though, it cannot be denied that the use of taboo is absolutely contextual. Some terms or expressions that are considered taboo and may elicit embarrassment or offence to

people in one context may be used naturally by people in other contexts.

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Resyllabification of English Loanwords Borrowed from Indonesian Language

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Abstract

*Resyllabification happens when the syllable structure of the source language differ from that of the recipient language. This article aims at observing how Indonesian words borrowed by English language are resyllabified in order to match with the syllable structures of English language as the recipient language. Results show that the resyllabification of English loanwords can be analyzed by applying deletion and addition rule. The result of deletion rule is the reduced number of syllable of loanwords (such as in *catch*, *cockatoo*, *cajeput*, *kris*, *prau*, *tombac*, and *trepan*), while addition rule results on the addition of the number of syllable (such as in *catechu*, *caladium*, *mangosteen*, and *pandanus*).*

Keywords: resyllabification, borrowing, source language, recipient language

Language and Gender

One of the characteristics of present day English is the size of mixed character of its vocabulary. It is due to the fact that English has heavily adopted thousands of words from other languages. In this regard, English is said to be a receptive language since a lot of words are borrowed from many different languages. It is obvious that borrowing is one of many ways to expand the vocabulary from other languages. Borrowing takes place when one language -so called recipient language- takes a word from other language -so called source language. The borrowed words are then called loanwords, which are saved into recipient language's lexicon. During the process of borrowing, a borrowed word needs to be adjusted to the phonological and morphological structure as well as its pronunciation patterns and grammatical rules of the recipient language.

This article provides an observation of the syllable structure of English as the

recipient language and Indonesian as the source language. As a result, resyllabification is required since the syllable structures of Indonesian language are different from those of the English language. In order to do the analysis of resyllabification rules in English loanwords, data of 50 words is collected from Merriam-Webster's 11th Collegiate Dictionary.

Syllabification Theory

Basically, a syllable is a unit of speech that consists of a nucleus surrounded by onsets and codas. A word which contains a single syllable is called a monosyllabic word, while if it consists of more than one syllable, it is called a polysyllabic word. Onset and Coda consists of consonants, while nucleus consists of vowels (in some extent, liquids and nasals). Peak and coda function together to form a Rhyme.

The number of segments is important in recognizing English syllables. Onset has a maximum consonant number of two. Three

consonants are allowed as long as it includes a sequence of three-consonant cluster, namely /s/ as the first segment, voiceless stops (/p/ or /t/ or /k/) as the second segment, and approximants (*liquids* or *glides*) as the third segment. Coda has two consonants at maximum. The third segment allowed is /s/, /z/, /t/. Each segment in both Onset and Coda constitutes one X.

Rhyme is essential in a syllable since it determines whether the syllable is well-formed or not. The number of X is used as the basic of this consideration. A well-formed syllable consists of 3-X position in the Rhyme. Stressed vowel needs to have minimum 2-X position in Rhyme, thus it is called heavy syllable. Conversely, unstressed vowel must have minimum 1-X position in Rhyme so-called light syllable.

Syllabification Principle

Most languages tend to follow these following two principles of syllabification, namely Sonority Sequence Principle (SSP) and Maximal Onset Principle (MOP). In fact, several languages do not follow MOP, but most of the languages follow SSP.

1. Sonority Sequence Principle (SSP)

The sonority of a sound is the relative loudness compared to other sounds of the same length, stress, and pitch (Ladefoged, 1993). Therefore, a syllable must contains sonorous element and its associated less sonorous segment. A syllable usually has a peak consisting of the most sonorous element within a syllable (vowels) which is recognized as nucleus. Onsets and codas are the second and third elements of the syllable. A nucleus becomes the core of the syllable so that its presence is obligatory. Conversely, codas and onsets are not obligatory.

Syllables are associated with peaks of sonority which is used to predict the number of syllable of English words. Thus, a monosyllabic word typically has a single sonority peak, a bisyllabic word usually has two peaks, and polysyllabic has more than one peak. According to the sonority scale, voiceless plosives are the least sonorous, while low vowels are the most sonorous among the segments. The degree of sonority

determined from the least sonorous until the most sonorous sounds are oral stops, fricatives, nasals, liquids, semivowels, and vowels (Giegerich, 1992).

A sequence of sound produced in one syllable is explained as follows. The sequence begins with the increase of sonority until it reaches the most sonorous sound in a syllable (the peak) and ends with the decrease of the sonority. The sonority scale is essential to determine the number of syllables. The word like *clamp* is considered as monosyllable since it employs one sonority peak. The word *Andrew* is considered as bisyllable since it employs two sonorant segments.

2. Maximal Onset Principle (MOP)

Maximal onset principle is a rule which requires syllable boundaries to be placed in such a way that onsets are maximal (Giegerich, 1992). This rule requires a consonant which may occupy either onset or coda goes to onset position rather than coda position. For instance, if the word *metron* is separated by a syllable boundary, it becomes [me.trən] rather than [met.rən]

Accordingly, O'Graddy et al (1992) illustrates two words as an example, such as *extreme* and *decline*. According to the maximal onset principle, they are syllabified as [ɛk.strɪm] and [dɪ.klajn]. Whereas the fact the incorrect syllabifications, such as [ɛk.strɪm] and [dɪ.klajn] do not violate any phonotactic constraints. It leads to the conclusion that syllabifications are prevented by a universal syllable-shape constrains that require the onset to be as large as possible.

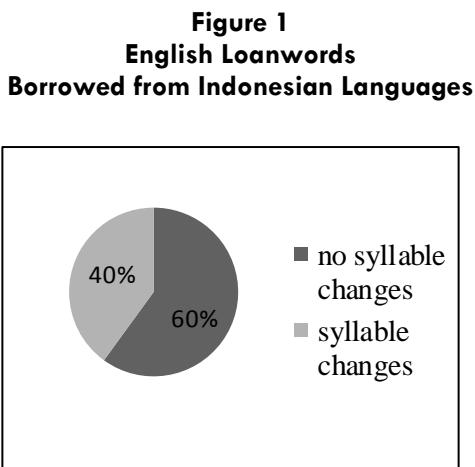
Resyllabification of English Loanwords Borrowed from Indonesian Language

Different languages have different syllable structures since there are restrictions of permissible sound sequences in a language. Syllable structures of Indonesian languages observed from the data are V (such as in **agar**, **ikat**, **orangutan**, **siamang**, **upas**), VC (**rupiah**), CV (**batik**, **bambu**, **teripang**, **tembaga**), and CVC (**kampong**, **keris**, **gambir**, **gudang**, **kapur**). Conversely, English has more varieties of syllable structure. The syllable structures of English language observed from the data are V (such as in **rupiah**), VC

(caladium, dayak), CV (babiroussa, bamboo, batik, dammar), CVC (cutch, camphor, gingham, tombac), CVCC (compound), CCV (prau, trepang), and CCVC (mangosteen, kris). It can be concluded that Indonesian and English have somewhat different syllable structure, so the process of resyllabification is possible.

Resyllabification is seen as the process of reanalysis the syllable structure of the loanwords. It can be conducted by the application of insertion and deletion rules. Eventually, these rules may change the syllable structure of the source language so that the desired syllable structure for the target language can be obtained (Crystal, 2008).

Dealing with this analysis, the syllable structure of both source and recipient language are determined. Figure 1 shows that 30 loanwords (60%) have the same syllable structure of original words. It is because the syllable structure of the source language conform the structure of the recipient language. Therefore, they do not need to be resyllabified. Conversely, 20 loanwords (40%) have different syllable structure with those of recipient language. Finally, they are resyllabified to match the acceptable syllable structure of target language.



1. Loanwords with No Changes in Syllable Structure

Loanwords with no changes in syllable structure are determined by two considerations. First, there is no phonological rule applied significantly so that there is no change in sounds and spellings of the loanwords. As a result, it maintains the

syllable structure of originals and it automatically cannot alter the syllable structure. The examples are *banteng* ['ban,teŋ], and *sen* ['sen]. Second, there applies phonological adaptation/ rules, but they do not change the syllable structure. The word *bamboo* [,bæm'bʊ:], for instance, really adapts the phonological rule of the target language. It undergoes at least three phonological rules, such as vowel laxing, vowel lengthening, and vowel nasalization. The phonological rules can be explained by the following table.

Table 1
Phonological rules and Syllabification of the word *bamboo*

Source Language Representation (SLR)	/bamboʊ/ → CVC.CV (2 syllables)
Vowel laxing	[bæmbʊ]
Vowel lengthening	[bæmbu:]
Stress stabilization	[,bæm'bʊ:]
Vowel nasalization	[,bæm'bʊ:]
Target Language Representation (TLR)	[,bæm'bʊ:] → CVC.CV (remains 2 syllables)

Most of the loanwords with no changes in syllable structure constitute some phonological rules, such as vowel laxing, vowel lengthening and diphthongization. Nevertheless, these rules do not change the syllable structure since they occur within one syllable. Tense vowels and diphthongs are considered as one phoneme and one V. Akmajian *et al* (2001) defines diphthong as '*a vowel that consists of two parts, a louder vowel and either an onglide or an offglide, which together serve as the nucleus of a single syllable*'. Therefore, it is clear that diphthong can be seen as a smooth transition between two vowel sounds within the same syllable.

Table 2
Loanwords with No Changes in Syllable

No	Source Language	Syllable template	Recipient Language	Transcriptions	Syllable Template
1	agar	V.CVC	agar	[’eɪ.ga:r]	V.CVC
2	babirusa	CV.CV.CV.CV	babirossa	[,bæ.br’ru:.sə]	CV.CV.CV.CV
3	bamboo	CVC.CV	bamboo	[,bæm’bu:]	CVC.CV
4	banteng	CVC.CVC	banteng	[’ban,teŋ]	CVC.CVC
5	batik	CV.CVC	batik	[bæ’ti:k]	CV.CVC
6	dammar	CV.CVC	damar	[’dæ.mər]	CV.CVC
7	dayak	CV.VC	dayak	[’daɪ.ak]	CV.VC
8	durian	CV.CV.VC	durian	[’du.ri:.ən]	CV.CV.VC
9	gambir	CVC.CVC	gambier	[’gæm.bɪr]	CVC.CVC
10	gong	CVC	gong	[’gɔ:g]	CVC
11	gudang	CV.CVC	godown	[’gəʊ.daʊn]	CV.CVC
12	ikat	V.CVC	ikat	[’i:.ka:t]	V.CVC
13	jelutong	CV.CV.CVC	jelutong	[’je.lə.tvŋ]	CV.CV.CVC
14	kampong	CVC.CVC	kampong	[’kæm.pɔŋ]	CVC.CVC
15	kapuk	CV.CVC	kapok	[’keɪ.pɒk]	CV.CVC
16	kati	CV.CV	caddy	[’kæ.di]	CV.CV
17	kati	CV.CV	catty	[’kæ.ti]	CV.CV
18	kechap	CV.CVC	ketchup	[’ke.tʃə:p]	CV.CVC
19	kutu	CV.CV	cootie	[’ku:.ti]	CV.CV
20	luri/ nuri	CV.CV	lory	[’lo:.ri]	CV.CV
21	orangutan	V.CVC.V.CVC	orang-utan	[ɔ:’r æŋ.ə.tæn]	C.CVC.V.CVC
22	padi	CV.CV	paddy	[’pæ.di]	CV.CV
23	parang	CV.CVC	parang	[’pa:.ræŋ]	CV.CVC
24	pengguling	CVC.CV.CVC	pangolin	[pæŋ’gəʊ.lɪn]	CVC.CV.CVC
25	rambutan	CVC.CV.CVC	rambutan	[ræm’bu:.tən]	CVC.CV.CVC
26	rotan	CV.CVC	rattan	[ræ’tæn]	CV.CVC
27	sagu	CV.CV	sago	[’sa.gəʊ]	CV.CV
28	sarong	CV.CVC	sarong	[sə’rɔŋ]	CV.CVC
29	sen	CVC	sen	[’sen]	CVC
30	siamang	CV.V.CVC	siamang	[’si:.ə.mæŋ]	CV.V.CVC

2. Loanwords with Changes in Syllable Structures

Resyllabification is implemented in this category under one condition. The condition is that when the phonological rules applied to the source language change the syllable structure of the loanwords. After observing the syllable structure of the loanwords, three kinds of changes in syllable are determined. The first is the reduced number of syllable. It occurs when the number of syllables of the loanwords is reduced due to the phonological constraints of the recipient language. The second is the addition of syllable. It adds the number of syllables to the loanwords. It also happens due to the application of phonological rules. The third is the change in syllable template.

This process requires the different syllable template between source and target language. Changes in syllable template happen due to the application of the phonological rules of the recipient language.

Table 3
Loanwords with Changes in Syllable Structure

No.	Syllabification		Resyllabification		
	Source Language	Syllable Template	Recipient Language	Transcription	Syllable Template
1	kachu	CV.CV	catechu	[ˈkæ.tə.tʃu:]	CV.CV.CV
2	kachu	CV.CV	utch	[ˈkətʃ]	CVC
3	kakatua	CV.CV.CV.V	cockatoo	[, kɒ.kə'tu:]	CV.CV.CV
4	kampong	CVC.CVC	compound	[ˈkɒm.paʊnd]	CVC.CVCC
5	kapur	CV.CVC	camphor	[ˈkæm.fər]	CVC.CVC
6	kasuari	CV.CV.V.CV	cassowary	[ˈkæ.sə.weə.ri]	CV.CV.CV.CV
7	kayuputih	CV.CV.CV.CVC	cajeput	[ˈkæ.dʒə.put]	CV.CV.CVC
8	keladi	CV.CV.CV	caladium	[kə'lə:.de.əm]	CV.CV.CV.VC
9	genggang	CVC.CVC	gingham	[ˈgiŋ.əm]	CVC.VC
10	gurameh	CV.CV.CVC	gouramy	[gu'rə.mi]	CV.CV.CV
11	keris	CV.CVC	kris	[kri:s]	CCVC
12	manggis	CVC.CVC	mangosteen	[ˈmæŋ.gə.sti:n]	CVC.CV.CCVC
13	ngamuk	CV.CVC	amok	[ə'mɒk]	V.CVC
14	pandan	CVC.CVC	pandanus	[pæn'deɪ.nəs]	CVC.CV.CVC
15	pelangki	CV.CVC.CV	palanquin	[,pa.lən'kin]	CV.CVC.CVC
16	perahu	CV.CV.CV	prau	[ˈprau]	CCV
17	rupiah	CV.CV.VC	rupiah	[ru:'pi:.ə]	CV.CV.V
18	tembaga	CVC.CV.CV	tombac	[‘tam.bak]	CVC.CVC
19	teripang	CV.CV.CVC	trepan	[tri'pæŋ]	CCV.CVC
20	upas (pohon upas)	V.CVC	upas	[ju'pəs]	CV.CVC

a. Deletion Rule

Deletion rule can be observed when there is a vowel deletion within a word. Frequently, omitting vowels can result on the omitting syllable due to the fact that

vowels are very fundamental in syllables. Seven loanwords are identified as having syllable simplification which is presented in the following table.

Table 4
Resyllabification of Loanwords via Deletion Rule

Source language	Number of syllable	Process	Recipient language		Number of syllable
kachu	2 syll	apocope (deletion of final vowel /ʊ/)	utch	[ˈkətʃ]	1 syll
kakatua	4 syll	apocope (deletion of final vowel /ə/)	cockatoo	[, kɒ.kə'tu:]	3 syll
kayuputih	4 syll	deletion of final sound /ɪh/	cajeput	[ˈkæ.dʒə.put]	3 syll
keris	2 syll	deletion schwa /ə/	kris	[kri:s]	1 syll
perahu	3 syll	deletion schwa /ə/	prau	[ˈprau]	1 syll
tembaga	3 syll	Apocope (deletion of final vowel /ə/)	tombac	[‘tam.bak]	2 syll
teripang	3 syll	deletion schwa /ə/	trepan	[tri'pæŋ]	2 syll

The word *kris* is resyllabified into simpler syllable (from two reduces to one syllable) due to phonological adaptation to the recipient language. It receives stress in

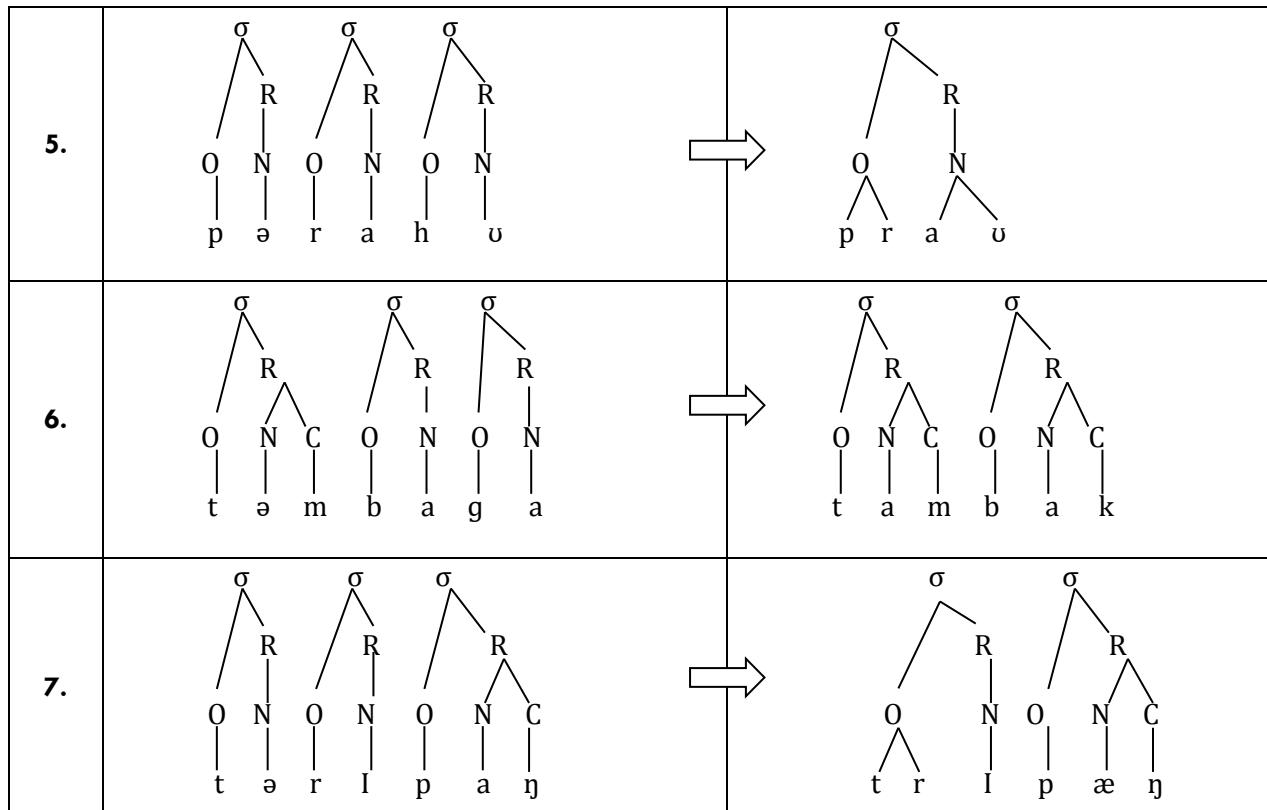
the initial syllable, resulting on the deletion of *schwa*. The following phonological rules can explain this process.

Table 5
Phonological Rules and Resyllabification of the word *kris*

SLR	/kərɪs/ →	Syllabification: CV.CVC → 2 syllables
Stress stabilization	[‘kərɪs]	
Aspiration	[‘kʰərɪs]	
Schwa deletion	[‘kʰrɪs]	Schwa deletion
TLR	[‘kʰrɪs] →	Resyllabification: CCVC → 1 syllable

Table 6. Resyllabification via Deletion Rule

No.	Resyllabification by Reducing Vowel	
1.		
2.		
3.		
4.		



Similarly, the word *prau* and *trepang* undergo the process of *schwa* deletion. Thus it can reduce the number of syllable. *Prau* is resyllabified into monosyllable, while *trepang* into bisyllable. The omission of final vowels occurs in the word *catch*, *cockatoo*, and *tombac*. These loanwords are resyllabified due to the omission of final vowel /u/ for *catch* and /a/ for *cockatoo* and *tombac*. This process is called apocope. These omissions of the final vowel result on the reduced number of syllable. *Catch* is resyllabified into monosyllable, *cockatoo* into trisyllable, and *tombac* into bisyllable.

Cajeput ['kæ.dʒə.put] undergoes the process of deletion the final vowel /ɪ/ and consonant /h/. In English, /h/ does not occur in the rhyme so that it becomes omitted. This omission makes the syllable reduced into trisyllable.

b. Addition Rule

Addition rule is applied to the recipient language if there are some additions of sounds which also involve vowels. There are four loanwords falling into this category.

Table 7. Resyllabification of Loanwords Via Addition Rule

Source Language	Number of Syllable	Process	Recipient Language	Transcriptions	Number of Syllable
kachu	2 syll	Addition of /t/ and /ə/ in the middle	catechu	['kæ.tə,tʃu:]	3 syll
keladi	3 syll	Addition of vowel /ʊ/ and final consonant /m/	caladium	[kə'la:.de.əm]	4 syll
manggis	2 syll	Addition of final vowel /i:/ and consonant /t/ and /n/	mangosteen	['mæŋ.gə.sti:n]	3 syll
pandan	2 syll	Addition of final vowel /ʊ/ and consonant /s/	pandanus	[pæn'de.nəs]	3 syll

It can be observed that the word *catechu* is the result of /tə/ addition in the middle of syllable, *caladium* addition /um/ in the final syllable, *mangosteen* addition /ti:n/ in the final syllable, and *pandanus* addition /us/ in the final syllable. They are syllable additions occur in the middle and final words. Theories say that to make a syllable, a nucleus (usually vowels, but liquids and nasals are also appropriate) is obligatory. These words consist of vowel

which incorporates with consonant to create a new syllable as the addition to the original words.

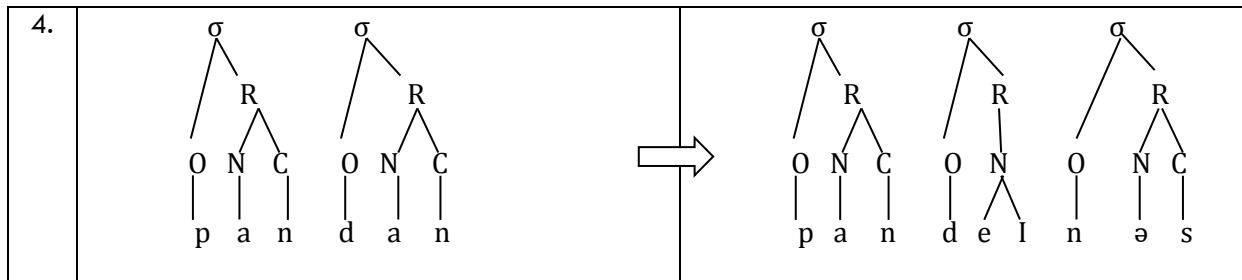
Budiman (2007) presents the phonological rules of the word *pandanus* which includes the addition of sound /u/ and /s/ in the word final. The following table denotes the resyllabification of the word *pandanus* from its original word. *Panadonus* is then resyllabified into trisyllables.

Table 8. Phonological Rules and Resyllabification of the word *pandanus*

SLR	/pandan/ \Rightarrow	Syllabification: CVC.CVC \rightarrow 2 syllables
Sound addition	[pandanus]	Sound addition /us/
Vowel laxing	[pændanus]	
Vowel fronting	[pændeɪnus]	
Stress stabilization	[pæn'deɪnus]	
Vowel weakening	[pæn'deɪnəs]	
TLR	[pæn'deɪnəs] \Rightarrow	Resyllabification: CVC.CV.CVC \rightarrow 3 syllables

Table 9. Resyllabification via Addition Rule

No.	Resyllabification by Adding Sounds	
1.	<pre> graph TD S1[] --- R1[] R1 --- O1[O] R1 --- N1[N] O1 --- k1[k] N1 --- a1[a] S1 --- R2[] R2 --- O2[O] R2 --- N2[N] O2 --- t1[tʃ] N2 --- u1[u] </pre>	<pre> graph LR S1[] --- R1[] R1 --- O1[O] R1 --- N1[N] O1 --- k1[k] N1 --- ae1[æ] S1 --- R2[] R2 --- O2[O] R2 --- C1[C] C1 --- O3[O] O3 --- t1[tʃ] R2 --- N3[N] N3 --- e1[e] S1 --- R3[] R3 --- O4[O] R3 --- N4[N] O4 --- tu1[tʃu] N4 --- u1[u] </pre>
2.	<pre> graph LR S2[] --- R1[] R1 --- O1[O] R1 --- N1[N] O1 --- k1[k] N1 --- e1[ə] S2[] --- R2[] R2 --- O2[O] R2 --- N2[N] O2 --- l1[l] N2 --- a1[a] S2[] --- R3[] R3 --- O3[O] R3 --- N3[N] O3 --- d1[d] N3 --- e1[e] S2[] --- R4[] R4 --- N4[N] N4 --- m1[m] </pre>	<pre> graph LR S2[] --- R1[] R1 --- O1[O] R1 --- N1[N] O1 --- k1[k] N1 --- ae1[ə] S2[] --- R2[] R2 --- O2[O] R2 --- N2[N] O2 --- l1[l] N2 --- a1[a] S2[] --- R3[] R3 --- O3[O] R3 --- N3[N] O3 --- d1[d] N3 --- e1[e] S2[] --- R4[] R4 --- N4[N] N4 --- a1[a] N4 --- e1[e] N4 --- m1[m] </pre>
3.	<pre> graph LR S3[] --- R1[] R1 --- O1[O] R1 --- N1[N] O1 --- m1[m] N1 --- a1[a] N1 --- ŋ1[ŋ] S3[] --- R2[] R2 --- O2[O] R2 --- N2[N] O2 --- g1[g] N2 --- i1[i] N2 --- s1[s] S3[] --- R3[] R3 --- O3[O] R3 --- N3[N] O3 --- s1[s] N3 --- t1[t] S3[] --- R4[] R4 --- O4[O] R4 --- N4[N] O4 --- i1[i] N4 --- e1[ə] N4 --- n1[n] </pre>	<pre> graph LR S3[] --- R1[] R1 --- O1[O] R1 --- N1[N] O1 --- m1[m] N1 --- a1[a] N1 --- ŋ1[ŋ] S3[] --- R2[] R2 --- O2[O] R2 --- N2[N] O2 --- g1[g] N2 --- i1[i] N2 --- s1[s] S3[] --- R3[] R3 --- O3[O] R3 --- N3[N] O3 --- s1[s] N3 --- t1[t] S3[] --- R4[] R4 --- O4[O] R4 --- N4[N] O4 --- i1[i] N4 --- e1[ə] N4 --- n1[n] </pre>



c. Changes in Syllable Template

The following table is a list of syllable template of loanwords which

undergo changes due to the phonological adaptation.

Table 10. Loanwords with Changes in Syllable Template

Syllabification		Resyllabification		
Source language	Syllable template	Recipient language	Transcriptions	Syllable template
genggang	CVC.CVC	gingham	[ˈgɪŋ.əm]	CVC.VC
gurameh	CV.CV.CVC	gouramy	[gʊ'rə.mi]	CV.CV.CV
kampung	CVC.CVC	compound	[ˈkɒm.paʊnd]	CVC.CVCC
kapur	CV.CVC	camphor	[ˈkæm.fər]	CVC.CVC
kasuari	CV.CV.V.CV	cassowary	[ˈkæ.sə,weə.rɪ]	CV.CV.CV.CV
ngamuk	CV.CVC	amok	[ə'mɒk]	V.CVC
pelangki	CV.CVC.CV	palanquin	[,pa.lən'kin]	CV.CVC.CVC
rupiah	CV.CV.VC	rupiah	[ru:'pi:.ə]	CV.CV.V
upas (pohon upas)	V.CVC	Upas	[ju'pəs]	CV.CVC

When comparing the syllable template of borrowed language and borrowing language shown in the table above, the changes of syllable template really exist. The word *gouramy* [gʊ'rə.mi] is originally *gurameh*. It makes difference in the final sound of /h/ in the source language. The sound /h/ is omitted due to the fact that there is no sound /h/ in a syllable onset. Accordingly, this omission of /h/ makes the syllable template change into CV.CV.CV. In *cassowary* [kæ.sə,weə.rɪ], there is an addition of the sound /w/ in the penultimate syllable. That makes the syllable template become CV.CV.CV.CV. The word *amok* is originally *ngamuk*. There is a deletion of sound /ŋ/ in the penult syllable since English does not allow this sound to occur in the onset position. The syllable template changes from CV.CVC into V.CVC. In *palanquin* [,pa.lən'kin], there is an addition /n/ sound in the word final. Thus, the syllable template changes into CV.CVC.CVC. The word *rupiah* pronounced as [ru:'pi:.ə].

There is a /h/ deletion here since English does not allow /h/ occurs in rhyme and a single vowel /ə/ is allowed to make a syllable with only a nucleus. Therefore, the syllable template changes into CV.CV.V. In *upas* [ju'pəs], there is an addition of sound /j/ in the penult syllable. Thus it makes the syllable template become CV.CVC. According to the research conducted by Budiman (2007), the phonological rules of the word *gingham* are sound deletion of /g/, nasalization of velar /ŋ/ into /m/, and vowel weakening. The syllable template created is CVC.VC.

Concluding Remarks

Resyllabification of loanwords is applied whenever the syllable structure of the source language differs from that of the recipient language. When Indonesian words enter English language, the phonological adaptation is applied to adjust the phonological rule of English. In many cases, phonological adaptation results on the

change of syllable structure. Thus, the borrowings have to be resyllabified in order to meet the syllable requirements of recipient language.

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