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***Lisistrata Lusandiana &
Elisa Dwi Wardani***

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and Postmodernism to Determine Truth
as Revealed in Restrepo's *The Angel of
Galilea*

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Editor's Introduction

Dear *Phenomena* readers:

This edition contains of five articles. The first article by Lisistrata Lusandiana and Elisa Dwi Wardani discusses the power struggle to determine truth by examining the discursive practices in the society as seen in *The Angel of Galilea*. In this article, the writers compare the discourses of modernism and the discourses of postmodernism. As a final remark, they conclude that postmodernism challenges the power of modernism which is manifested in the discourse of epilepsy and demon.

Naris Eka Setyawati and Ni Luh Putu Rosiandani try to analyze a play by J.M. Barrie: *The Twelve-Pound Look*. They focus the analysis on the satires on social class and gender in Victorian Society as reflected by the characters' characterization in the play. The writers conclude that the main characters in the play reflect the Victorian society and the play is used to satirize the Victorian society by revealing the unpleasant behavior done by the upper class society in that Era.

The next article is *Mortality in Thomas Hardy's Poem* by Henriono Nugroho. This article is concerned with the stylistic analysis on the poem. The writer analyzes the poem based on the Systemic Functional Linguistics and Verbal Art Semiotics. This article describes that the subject matter of the poem is children in the grave and the literary meaning is the sorrow over the deceased people and the theme is about mortality.

A little bit different from the previous articles, Scholastika Wedhowerti presents an analysis on the stress pattern of words which are borrowed from Spanish. This article reveals that some words which are borrowed from Spanish have undergone some phonological processes to make them sound more English but some of them still maintain the original Spanish stress pattern.

The writer of the last article is also interested in analyzing the stress pattern. Eko Setyarini tries to analyze the stress pattern of English noun and adjective homographs. Based on the analysis she concludes that most of the data have the same stress pattern i.e. in the first syllable but some of them have different stress pattern. She also concludes that there are patterns that can be used to differentiate a compound noun from a compound adjective.

Power Struggle Between Modernism and Postmodernism to Determine Truth as Revealed in Restrepo's *The Angel of Galilea*

Lisistrata Lusandiana & Elisa Dwi Wardani
Sanata Dharma University

Abstract

In contemporary society, power relations can be examined through cultural practices sustained by discourse. Therefore, it is also through discourses that truth can be determined by those in power. In probing such issues, postmodernism offers indispensable enlightenment on how the struggle for power which takes place in society can be traced back to the struggle of discourse. In relation to society, this study aims to show that what happens in the society in the novel can be regarded as the struggle for power between the discourses of modernism and postmodernism in order to determine the truth. Using the specific phenomenon of the appearance of a mysterious man likened to an Angel, the analysis will show how modern discourses of "epilepsy" and "demon" operating through modern social institutions like mental hospital, the Church and the military are opposed to the "angel" discourse operating through the community of the angel's followers.

Key words : *power struggle, postmodernism, modernism, discourse*

The intellectual debates on postmodernism are currently warming the globe. However, there have been reactions, arguments and explanations about postmodernism which are varied and even contradictory with one another. In *Post-modernism and the Social Science*, Rosenau (1992) grouped the various attitudes within postmodernism into two distinct camps, i.e. Skeptical and Affirmative postmodernism. The common ground shared by both camps is their criticism of the destructive characteristics of modernity. Concerning the skeptical group, Rosenau concurs with Baudrillard's orientation toward postmodernism which is pessimistic and negative, sharing the gloomy assessment that the postmodern age is one of "fragmentation, disintegration, malaise, meaninglessness, a vagueness or even absence of moral parameters and societal chaos" (1992:15). Unlike the skeptics who do not offer alternatives to the absence of truth, the affirmatives supersede modern premises of truth and theory with an

emphasis on small narratives, local narratives, rather than grand narratives (Rosenau, 1992:15).

The term “postmodern” itself is still in debate. This is due to the opposing arguments revolving around the question of whether or not Modernism has come to an end as Postmodernism enters the stage. Habermas, for example, argues that what people call postmodernism has already existed in modernism. For him there is no such thing as postmodernism, because modernism is an “unfinished project” which shares “the postmodern characteristics for self-evaluation” (Barker, 2000:150). On the other hand, the term postmodernism is welcome by Madan Sarup, in his *An Introductory guide to post-structuralism and postmodernism*, where he states that the term postmodernism originated among artists and critics in New York in the 1960s, and then was taken up by European theorists in the 1970s. Furthermore he says that postmodernism is “a movement in an advanced capitalist society, particularly in the arts,” (Sarup, 1993:131).

Despite the debates on the slippery title of postmodernism, this study is deliberately using the term “postmodern” which itself signals a position. Positioning here is really important as well as difficult, since it should be decided in the midst of the vast jungle of postmodern discourses which are ambiguous, self-contradictory and risky. The choice of the term postmodern is based on the ground that theorists and thinkers as diverse as Lyotard, Max Horkheimer, Adorno, Chris Barker, Nietzsche, and Foucault criticize modernism with its enlightenment as a project of control and domination, since it adores reason, rationality and science as the bases of any assumption that construct reality and truth. This would be a justifiable departure point for the discussion of the struggle for power to determine truth. Such a stance renders the other ways of thinking fallacious or even out of place in the modern world. Upon opening her essay entitled “The Critique of Reason: Habermas and Lyotard” Emilia Steurman (2000:1) writes

The big debate between the modernist and the postmodernist is a continuation of the old controversy about rationality. In general, the postmodernists claim that reason, being situated rationality can no longer aspire to certainty. They also argue that the modern defenders of rationality can no longer maintain that truth is an objective idea. One of the possible corollaries of this position is the belief in reason as an instrument of control and domination. According to this view, Western rationality, claiming to speak in the name of truth, has, in fact, furthered totalitarianism and terror.

Therefore, the use of the term postmodernism implies that it is important to show how this writing is in favor of affirmative postmodernism which highlights the characteristics of modernism in terms of its dominant, oppressive, and even totalitarian characteristics, while at the same time showing an alternative way to resolve the problems evoked by such characteristics. Apparently, when discussed in light of the power struggle to determine truth, this description of postmodernism is found in Laura Restrepo’s *The Angel of Galilea* as the postmodern features exposed in the novel are those focusing on power relations.

Modernism as a Cultural, Philosophical and Epistemological Concept

As a cultural concept, the term 'modernism' is related to modernization which stands for "the processes by which industrialism, capitalism, surveillance and the nation-state emerged." Consequently, as quoted by Barker from Berman, modernism refers to "the human cultural forms bound up with this modernization" (Barker, 2000:134). Modernism as a philosophical and epistemological concept is associated with enlightenment philosophy, which bases its premises, e.g. rationality and progress, on reason, science and empirical search to make them universal truths. In contrast, postmodern philosophy has been associated with the questioning of those universal truths (Barker, 2000:160).

For Lyotard the Enlightenment whose project Habermas wishes to continue is simply "one of the whole would-be authoritative 'overarching', 'totalizing' explanations of things – like Christianity, Marxism, or the myth of scientific progress," (Barker, 2000:140). These 'metanarratives' ['super-narratives'], which claim to explain and reassure phenomena of life, are really illusions, fostered in order to prevent difference, opposition, and plurality from developing any further. Parallel to Lyotard's critique of enlightenment, Barker writes that in both the scientific project and the moral political project, enlightenment philosophy seeks "universal truths: that is, knowledge and moral principles which can work across time, space and cultural differences," (Barker, 2000:140). Steuerman also proposes that the claim of truth as an objective idea can no longer be defended because of the belief that reason is merely an instrument of control and domination as is evident in Western rationality which claims to speak in the name of truth while at the same time enhancing terror and totalitarianism (2000:1). In brief, modernism is associated with grand narratives or metanarratives, which assume the validity of their own truth, while postmodernism is associated with mini-narratives, which make no truth claims and are therefore more acceptable to postmodernists, (Rosenau,1992:xiii).

Postmodernism as a Philosophical and Epistemological Concept

As a contemporary concept, postmodernism has many attitudes toward the previous concept, modernism. Some theorists say that the defining characteristics of postmodernism actually already existed in modernism. Meaning to say, postmodernism is just a continuation of modernity. However, some other theorists consider postmodernism as a radical break with modernism. In this case, this study is in favor of the latter.

Since postmodernism signifies a radical break with modernism, as Rosenau (1992:3) puts forward in her book, the challenges post-modernism poses seem to be endless. It "rejects epistemological assumptions, refutes methodological conventions, resists knowledge claims, obscures all versions of truth, and dismisses policy recommendations" (Rosenau, 1992:3). Post-modernism

challenges any attempts to look into matters in a globalizing, all-encompassing world view, be they political, religious, or social. "It reduces Marxism, Christianity, Fascism, Stalinism, capitalism, liberal democracy, secular humanism, feminism, Islam, and modern science to the same order and dismisses them all as logocentric, transcendental totalizing metanarratives that anticipate all questions and provide predetermined answers," (Rosenau, 1992:4). Hence, Lyotard's famous definition of postmodernism, that it is, simply, "incredulity towards metanarratives," is employed in this writing (Lyotard, 1992: xxiv). The 'Grand Narratives' of progress and human perfectibility, then, are no longer tenable, and the best alternatives to look at the world's affairs is through a series of 'mininarratives', which are "provisional, contingent, temporary, and relative and which provide a basis for the actions of specific groups in particular local circumstances," (Barker, 2000:26). Postmodernism's rejection of epistemological assumption means that postmodernism discards only the epistemology which is based on enlightenment philosophy as a method to find the validity of truth. As an alternative to modern epistemology that results in objective truth and valued-free science or objects of knowledge, postmodernism adopts its own epistemology which characterizes truth as "a mobile army of metaphors and metonyms and that knowledge is not about true discovery but construction of interpretations about the world, which are taken to be true" (Barker, 2000:26). Therefore, instead of believing in metanarratives, postmodernism embraces mininarratives, or the method to gain the truth from other than mainstream perspectives. It is called narrative knowledge, as pointed out by Sarup (1993:136)

Lyotard argues that narrative knowledge certifies itself without having recourse to argumentation and proof. Narratives are classified by thescintists as belonging, to a different mentality: savage, primitive, underdeveloped, backward, alienated, composed of opinions, customs, authority, prejudice, ignorance, ideology. Narratives are fables, myths, legends fit only for women and children.

Since truth is not 'something out there' waiting to be found, postmodernism conceives it in relation to the operation of power.

a. Truth and Power

In the discussion on power and knowledge, truth and discourse, Michel Foucault, a French philosopher who expresses a great concern for this issue has given invaluable insights into the disclosure of the relation of powers. In the discussion of this, Chris Barker (2000:80) summarizes what Foucault thinks of power relations. He notes that Foucault establishes "a mutually constituting relationship between power and knowledge so that knowledge is indissociable from regimes of power." Knowledge is formed within "the practices of power and is constitutive of the development, refinement and proliferation of new techniques of power" (Barker, 2000:80). In other words, episteme is a principle used to distinguish between the truth and its opponent. It operates through "discursive

practices". As a form of knowledge, episteme represents the power of modernism. Subsequently, discursive practice is used to label the rules of formation of regulated ways of speaking about objects. Discursive practices achieve a form of unity as "epistemological figures, sciences, and possibly formalized systems" (Foucault, 1974:191). A set of concepts to curb 'regime of truth' is required to form and define knowledge. This is obtained through the creation of discourses or circumstances under which statements are combined and regulated (Barker,2000:20).

The search for truth through scientific knowledge that emerges from enlightenment philosophy, according to Foucault, is no longer acceptable in a postmodern society. Scientific knowledge does not represent the totality of knowledge (Sarup, 1993:135). Instead of scientific knowledge, it is narrative knowledge that he adopts to discern contemporary society. The main difference between these forms of knowledge is that scientific knowledge requires that "one language game, denotation, be retained and all others be excluded." While narrative knowledge would also accommodate those excluded by rationality (Sarup,1993:136).

Basically, Lyotard conceived of scientific knowledge as "a kind of discourse" (Lyotard, 1984:3). As 'metadiscourses' or 'grandnarratives' are losing their credibility in this contemporary society, there is a growing tendency toward replacing them with 'mini narratives' or 'small discourses'. Borrowing Lyotard's words, a characteristic of our times is "the fragmentation of language games" (Sarup, 1992:145).

b. Language Games, Mini Narratives

Since the postmodernist worldview scorns and doubts metanarratives, it replaces it with heterogeneous language games. Language games refer to the rules and criteria governing the 'game' of language, which enables meanings to be placed in their usage, making them contextual and relational. Different language games are thus "governed by different criteria and rules, and none is privileged," (Sarup,1993:150). Language games for Lyotard are indeed "the social bond, which holds society together as the set of rules in language games can only be applied internally within the community" (Sarup,1993:150). The concept of Language games in the context of this writing is parallel to mininarratives. Mininarratives are revealed by some characters in the novel which is shown through their engagement in certain language games. Mininarratives or in Lyotard's words Narrative knowledge is the alternative to scientific knowledge. Narrative knowledge does not require argumentation and proof (Sarup, 1993:136).

The Power of Modernism Revealed as an Instrument of Control and Domination

As a cultural concept, modernism is associated with the stage of modernization which is characterized by the emergence of the nation-state and

military power. The manifestation of modernism in the novel is seen through the presence of modern episteme, since episteme is a principle used to distinguish between the truth and its opponent. It operates through “discursive practices”. As a form of knowledge, modern episteme represents the power of modernism. The modern Episteme then appears through discursive practices or discursive formations to determine the regime of truth. It is called ‘regime of truth’ as the process of producing it involves power. The power is labeled the power of modernism. It nevertheless shows what Foucault says about power and truth, that both of them engage in a circular relationship to support the existence of each other. Hence, the existence of the ‘regime of truth’ produced through episteme can be investigated through the discursive practices, in which they operate. Discursive practices which constitute “rules of formation of regulated ways of speaking about objects” also consist of “epistemological figures, sciences, and possibly formalized systems,” (Foucault, 1974:191). From discursive practice, we can examine the power of modernism in producing the regime of truth.

In the novel, two discursive practices appear. The first one is presented by the occurrence of the psychologists, who back up a modern institution, i.e. the asylum, to give meaning to certain mental syndromes exhibited by people in the community. The asylum can be regarded as the supporter of the discourse of epilepsy. Secondly, Father Benito, supported by Christian values and the Church also represents the operation of the regime of truth through the discourse of Satan in the novel.

a. The Discourse of Epilepsy

Epilepsy in this context can be read as a discourse that has a repressive function, or in other words, as a ‘regime of truth’ produced by the power of modernism with its episteme. As a discourse it is produced by episteme through discursive practices or discursive formations that consist of “epistemological figures, sciences, and possibly formalized systems” (Foucault, 1974:191). The epistemological figure is represented by Ofelia, a psychologist. Psychology represents science, and the asylum represents the formalized system. As written in the novel, when the angel has some convulsions which many people think of as the fury of the angel, some women, including the angel’s mother, believe that those are the seizures of epilepsy, they immediately take him to the asylum to be examined and cured, as seen in the following quotation.

Ara took the mirror and looked at it, bewildered, but I explained to er: Those seizures your son has, Dona Ara, are surely epileptic seizures. Epilepsy is an illness, and it is terrible for those who suffer from it. What Sweet Baby is trying to tell you is that Sister Crucifija knows how to induce these seizures. That is, she knows what to do to provoke them. The flashes from the mirror trigger something in his brain, and he starts to have convulsions (Restrepo, 1999:101).

After giving the angel an electroencephalogram and a spinal tap, the doctors conclude that the angel is indeed epileptic, and suggest controlling the seizures

with daily medication. From the description above, it is shown that the psychologist, science and the asylum work together to create a regime of truth. The angel is being made into subjects of the discourse. Put another way, the subjectivity is a process to form the self. It is an attempt to make the subject conform to the 'truth' of the epilepsy diagnosis, made justifiable through the knowledge of medical science. Subjectivity toward the angel, as an object of discourse, places him in the lowest position in the hierarchy of insanity. By concluding that the young man is merely an epileptic young man, the power of modernism dismisses another version of truth produced by people who believe that the young man is an angel. By defining and describing what an epileptic man is, modern agents reach certain concepts about normal human beings. For them, 'normal human being' can never have any kind of seizures like the ones exhibited by the angel. It then becomes their place to claim the truth about 'normal human being'. The truth has the power to control people's ways of thought and people's behavior. The definition of 'normal human being' enables modern agents to distinguish normal from abnormal, truth and falsehood.

However, the angel seems to ignore this definition of normal by behaving as he pleases. Furthermore, the fact that he is still worshipped by people poses a challenge to the modernist's truth. Contradictorily, for the worshippers, it is the fury that calls forth their worship of the angel, which is a way to circumvent his wrath. The fury is a reason to please the angel.

Despite the legitimacy of the scientific diagnosis of the angel's mental health, the angel once again arouses wonder when some illogical and extraordinary things happen during his stay in the asylum. One day, the angel shows his supernatural which places the asylum, science and the epistemological figure at a loss in trying to explain the phenomenon.

"Your angel was in the center of the yard, and the patients surrounded him, with such placid expressions on their faces as I had never seen before, as if their souls were at peace. He dominated the space by his sheer size, and he looked so radiant that his veins seemed to be filaments of light. He moved among the patients gently, almost in slow motion, and without even looking at them, he gave everyone an affectionate pat on the head as if they really meant something to him. They crowded around him silently, with the serene attitude of people who feel at peace and are completely fulfilled. Actually this was all, only a particular state of mind that was imperceptible to the uninitiated—a group of medical students who were also there kept talking among themselves, totally unaware of what was going on. But for the inmates it was perfectly clear, though it was an almost imperceptible difference, the slightest turn of the screw, which had changed that nightmarish yard into a realm of love, bathed in a warm glow and enveloped in silent harmony. If you looked at the angel, you knew that all those good feeling were coming from him." (Restrepo, 1999:154-155).

Another curious thing about the angel is his mysterious disappearance from the asylum. Nobody sees him escape. But several hours later, the angel apparently arrives at his home, safe and sound, and in addition to that, he has a huge crowd

following, glorifying and praising him (Restrepo, 1999: 162). The supernatural power witnessed by the people, including the psychologist herself, challenges the regime of truth produced by the power of modernism that labels the angel as an epileptic young man. This can be regarded as a power struggle between modernism and postmodernism to determine truth. The explanation above highlights the process used by modern discourses in producing its repressive control and spreading domination. As Foucault points out, “science uncovers the mythology in the world, but science itself is a myth which has to be superseded,” (Sarup, 1993:69). In the case of the angel, the discursive practice represented by Ofelia, psychology and the asylum in the novel shows that science as one characteristic of modernism is an instrument of reason which is controlling and dominating people’s way of thinking. It forces people to think that way, as if there is no other method, by claiming the other as irrational and illogical, in order to justify dismissing the other.

b. The Discourse of Satan

The angel’s extraordinary and supernatural power has led people to follow and worship him. Nevertheless, the reasons to believe and worship the angel are various. Some worship him because they have got some help and even miracle solution to their problems. Some others bring the sick to be healed and their newly born to be baptized by the angel. Elderly people usually seek consolation, while many curious young people are usually after sensational experiences they expect to have in the presence of the angel. The rest searches for hope, or love, or shelter, or even a blessing (Restrepo, 1999:48). The appearance of the angel invokes the Church’s scorn as the angel’s followers start to set up a new cult separated from the Church. Hence, it stimulates Father Benito, as a representation of the Church to use his power. In this case, father Benito can be regarded as an epistemological figure that uses Christian theology for his justification. The Church stands as the formalized system. He also declares that the worship of the angel is blasphemy (Restrepo, 1999:44). He regards the followers of the angel as sinners and he also condemns the angel himself, asserting that the angel of Galilea is a false angel and a demon.

In this context, the control and domination is sustained through the use of universal truths or meta-narratives, i.e. Christian values. It definitely refuses to acknowledge any other kind of truth or value. The discourse of demon or Satan functions to counterpoise the people power. It is repressive in the way that it tries to ensure the establishment of its own ‘regime of truth’ produced by the power of modernism with its episteme. As a discourse it is produced through discursive practices or discursive formations that consist of ‘epistemological figures, sciences, and possibly formalized systems’ (Foucault, 1974:191). The epistemological figure is represented by Father Benito as a parish priest. Christian values represent science, and the Church represents the formalized system. From the description above, it is shown that the parish priest, theology and the Church work together to constitute a regime of truth. The one effect of taking up the version of truth used by Thee Church is that the angel is turned into an object of discourse, placing him

in the lowest position in the hierarchy. The power of the established regime of truth is strong, since they are supported by the nation state. Those formal institutions, both the Church and the asylum stand behind the nation-state. This also shows that modernism as a cultural concept shown in the novel is an instrument of control and domination since it supports the regime of truth or repressive discourse produced by modern episteme.

The community of the angel reveals mini narratives which are not 'scientific' in modern terms, and whose 'truth' is only justifiable internally within the community. People who believe that the angel can cure illnesses and solve their problems in life share a similar language game that can only be rendered true within their own version of 'truth'. Instead of being scientific and reasoned, the angel's followers tend to be irrational, mystical and magical. Yet, however irrational and mystical their motivations might be, they somehow find the angel to be sufficient, feasible, and logical as a solution to their real problems, for certain reasons which only themselves can justify. Those reasons will not find any justification when spoken in another language game, like the one uttered by the psychologists or the priests. For instance, instead of seeing a doctor, they go to see the angel whom they believe can miraculously cure any illnesses, despite of the fact that the angel has been diagnosed with epilepsy. In other words, they believe in transcendental power more than they trust the scientific power of medicine. The strong appeal of the angel expressed in the novel is described as "more real, more accessible, and more trustworthy than that of a judge, a policeman, or a senator; let alone a president of the republic" (Restrepo, 1999:49). This can be regarded as a challenge to the legitimacy of those modern institutions.

Besides the inexplicable belief in the angel, the angel's past stories also show what are called mini narratives by Lyotard. The angel's past stories come out in many different versions. One version is from Ara, who believes that the angel is her son. However, she recalls that her son's father is a shadow, as shown in the following quotation.

"My son's father was only a shadow, without a face or a name," she said. "He came out of the wilderness one night, threw me on the ground, and afterward turned into a column of smoke. I managed to notice that he wore a ring on his right hand and that his clothes had the smell of camphor (Restrepo, 1999:34).

Another version of the angel's past story is from Munis sisters who believe that the angel is just an ordinary man whose childhood is not a happy one as he used to be abused and neglected when he was just a child (Restrepo, 1999:137). The stories around the angel's private life and origin are of various and different versions. His disappearance is no exception. Those stories help shape the mini narratives which present the phenomenal young man as a divine angel, which shows a fragmented world view. One story tells that when the confrontation between the angel's followers and Father Benito's mass of followers culminates, the angel and his

followers are forced to flee to the mountain and they stay there because the police start to use violence to stabilize the region. Since then, the angel has disappeared from the neighborhood. However, according to some, his disappearance is due to his violent death at the hands of the military or paramilitary forces. However, according to some other people, he ascended to heaven and never made his way back to Earth (Restrepo, 1999:170). This supports Lyotard's view of reality, that it consists of singular events which cannot be represented accurately by rational theory. One version of the angel's origin which recalls him as the son of a shadow is not presented metaphorically in the novel. This illogical explanation certainly defies reason. Likewise, the story of the angel's ascension to heaven is also beyond the reach of reason. However, for postmodernism which rejects rationality as the only way to understand the world, those irrational and illogical versions of truth should instead be acknowledged as another version of truth. Thus, in the light of postmodernism, those irrational stories about the angel's origin and disappearance should be regarded within their own logic, within their own rules of the game if one is to understand why those stories are acceptable as the truth for the angel's followers.

Conclusion

The novel *The Angel of Galilea* presents a society in which the power of modernism embodied in modern institutions conflicts with the power of postmodernism which materializes in the mininarratives shared by the angel's followers. The particular episteme used as the standpoint of the angel's followers in understanding the phenomena of the angel is a challenge to, or a criticism of modernism. By examining the discursive practices occurring in the society in the novel, this study reveals that the characteristics of modernism represented by its institutions are basically controlling and dominating. In other words, modernism's characteristic is repressive. On the other hand, the people who constitute a community bound by their belief in the angel represent the power of postmodernism. They are engaged in the power struggle to determine truth, by challenging the modern power and its legitimacy. The nation-state with its military power stands behind other social institutions, such as asylum, Church, and scientific institutions. All of them are categorized as modern institutions since they act on the basis of metanarratives in determining truth.

By examining the discursive practices to find the modern episteme, this study concludes that the first episteme is represented by Ofelia Mondragon, as the representation of the science of psychology, and of the asylum. Together they produce the discourse of epilepsy. Another modern episteme is represented by Father Benito as the supporter of Christian values with the Church as the formalized institution. Together they produce the discourse of Satan or the Demon which marginalizes the other rivaling discourse of the divinity of the angel. The discourse of the angel is not based on scientific fact or rationality as seen from the modern point of view. However, the fact that discourse finds its justification in its

own way shows that episteme should not be perceived as universal. In the case of the angel's followers, it can be seen that although it meets no logical explanations, it nevertheless is proven to be acceptable and true for the angel's followers. Postmodernism insists that there should be no single grand narrative through which to view the world because truth is only a matter of the stabilization of knowledge sustained by power which shares interest in the establishment of the discourse, and this novel shows that it challenges the power of modernism manifested in the discourse of epilepsy and demon.

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A Satire on Social Class and Gender in Victorian Society Reflected through the Main Characters in J. M. Barrie's *The Twelve-Pound Look*

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Abstract

*This study discusses the satire on social class and gender in Victorian society that can be seen from J. M. Barrie's *The Twelve-pound Look*. Firstly, it discusses the main characters' characterization to reveal the characteristics of society in the Victorian Era. Secondly, it presents the result of Barrie's satire on Victorian society according to the evidence of previous analysis.*

The first point of the analysis shows that Victorian upper class men such Sir Harry Sims are described as ambitious, arrogant, harsh men who underestimate the lower class. Ideal Victorian women are those who look like Lady Sims who is described as obedient, dependent, and unskillful. Upper class people live in luxury with the help of servants to do their housework. Whereas lower class people such as Kate should struggle for their living. They are described as independent, skillful, hard working, responsible in their jobs, and willing to fight for their dignity. The second point is Barrie satirizes upper class men's ambition and point of view of human value that leads to bad treatment toward the lower class. In his play, he also satirizes the way an upper class man humiliates lower class working woman. Thus, he satirizes how an upper class man treats his wife badly.

Keywords: *Victorian society, satire, class, gender*

Introduction

Literary works can play a role as historical documents that record social realities, which are artistically portrayed by the author (Wellek and Warren, 1956:102). As examples literary works, dramas or plays give information about history in the society. *The Twelve Pound Look* is a play that can act as a historical document. It is concerned with satirical comedy (J. A. Roy, et al, 1958: 31). Satirical comedy is not mere comedy that can make people laugh but it corrects the values of humanity using reality in life as its source (Petro, et al, 1995: 294).

In this case, the reality is the society in the Victorian Era. There were three social classes in the Victorian Era: upper, middle, and lower. The social order separated the tiny elite of very rich and the sizable mass of dreadfully poor (McKay, 1983: 846-854). The obvious gap can be seen between the upper and lower classes. Victorian society also had a kind of description of what men and women should do. The role of women in the society was strictly limited. Women were not even regarded as members of society because social consciousness only acknowledged men as society (Bozman, 1958: 474).

The play author, Barrie, has his point of view on Victorian society as seen in his work. He used his work as a satire on the social class and gender roles of Victorian society. This study analyzes *The Twelve-Pound Look* as a play and satirical comedy that can make people think of the unstated meaning beyond the story. In this work, he ridicules the inability of the upper class to do their job without the help of the lower class. The story tells of a noble man who is just about to be knighted. He employs a typist who was unfortunately his former wife. The typist still can see the arrogance of the noble man toward the lower class people. She also sees the upper class man's bad treatment of his wife.

Victorian Society's Characteristics

Stanton says that the focus of the story lies in the main characters. It focuses on the experience of the main characters from the beginning until the ending (1965: 17). Considering the theories, the main characters analyzed in *The Twelve-Pound Look* are Kate, Sir Harry Sims, and Lady Sims.

The character of Katherine (Kate) is the last character seen through the order of appearances in the play. However, this does not mean that this character is a minor character. It can be seen from her role from the second page through to the end of the play. The whole story of the play is dominated by this character. Those facts make her one of the main characters in *The Twelve-Pound Look*. Kate's characterization can be seen from her name, action, speech, appearance, from the author's description, and from other characters' description of her.

Kate's full name is not plainly mentioned in this play. There is not any noble or family name stated in the play. Kate's simple name shows her social class in the society in that she is not one of the upper classes. This is because a woman from a noble family in Victorian society would use the title "Lady" before her name whereas Kate does not. The clue about Kate's full name can be seen from her conversation with Sir Harry Sims.

(And it is here that HARRY re-enters in his city garments, looking so gay, feeling so jolly that we bleed for him. However, the annoying KATHERINE is to get a shock also.)(Barrie, 1910:767)

SIR HARRY. It isn't Harry to you. My name is Sims, if you please.

KATE. Yes, I had not forgotten that. It was my name, too, you see.

SIR HARRY (*in his best manner*). It was your name till you forfeited the

right to bear it. (Barrie, 1910:768)

KATE. (*hopelessly dense*). I suppose so. I was only remembering that you used to think you knew her in the days when I was the lady. (Barrie, 1910:769-770)

It can be concluded that Kate's full name was Lady Katherine Sims. It was before she decided to leave her husband who was Sir Harry Sims. She officially rejected her nobility when she left him.

Kate has to support her life since leaving her husband. That is why she decided to take a job. She works as a typist. She is proud to be a typist. It can be seen from the way she carries the typewriter. She thinks that being a typist is not reflection of slavery but gives her the power to stand on her dignity as human being.

(These sentiments carry him off light-heartedly, and presently the disturbing element is shown in. She is a mere typist, dressed in uncommonly good taste, but at contemptibly small expense, and she is carrying her typewriter in a friendly way rather than as a badge of slavery, as of course it is. Her eye is clear; and in odd contrast to LADY SIMS, she is self-reliant and serene.) (Barrie, 1910:765)

From the quotation above, it can be seen that Kate considers her appearance although it seems cheap from Sir Harry Sims and Lady Sims' point of view. It is also described that Kate is self-reliant or independent. This can be seen from the way she works for her life. She supports her life without relying on anyone else.

Kate is also described as a skillful and hard worker. Her spirit to work is reflected from the way she does her job. She always begins to work without waiting for orders. She knows what she has to do and does it well. This spirit makes her be a better employee. Thus, it can be seen in the conversation below:

(She continues to type, and LADY SIMS, half-mesmerized, gazes at her nimble fingers. The useless woman watches the useful one, and she sighs, she could not tell why.)

LADY SIMS. How quickly you do it. It must be delightful to be able to do something, and to do it well.

KATE. (*thankfully*). Yes, it is delightful. (Barrie, 1910:766)

Kate's determination to do the best for her life makes her able to get a reward, double-wages. She is proud of being a typist and of being independent.

Besides being described as a determined worker, she is also described as a responsible person. This characteristic can be seen from the conversation below:

SIR HARRY. Will you please to go.

KATE. Heigho! What shall I say to my employer?

SIR HARRY. That is no affair of mine (Barrie, 1910:769).

It can be seen that Kate thinks about her responsibility for her job and to her employer. From the conversation above it also can be seen that Kate is brave. She dares to speak a word after Sir Harry Sims turns her out of his house. She does not want to be turned out because she has not finished doing her duty. She dares to defend what she thinks right.

SIR HARRY (*withering her*). The ordinary way of business! This is what you have fallen to—a typist!

KATE. (*unwithered*). Think of it!

SIR HARRY. After going through worse straits, I'll be bound.

KATE. (*with some grim memories*). Much worse straits.

SIR HARRY (*alas, laughing coarsely*). My congratulations.

KATE. Thank you, Harry. (Barrie, 1910:768)

Kate dares to stand on her dignity as human being without emotionally replying to Sir Harry Sims' mocking. She is able to twist his mocking reference to the reality she had experienced by reflecting that being Sir Harry Sims' wife was worse than her current experience. Even though Kate dares to stand on her dignity, Sir Harry Sims still tries to humiliate her profession.

SIR HARRY. Do you know what you brought here to do?

KATE. I have just been learning. You have been made a knight, and I was summoned to answer the messages of congratulations.

SIR HARRY. That's it, that's it. You come on this day as my servant! (Barrie, 1910:769)

SIR HARRY (*clinking it*). I tell you I am worth a quarter of a million. (Barrie, 1910:775)

SIR HARRY (*heartened*). Nobody. A typist at eighteen shilling a week!

KATE (*proudly*). Not a bit of it, Harry. I doubled that. (Barrie, 1910:779)

Although Kate dares to argue with Sir Harry Sims, it does not make her able to avoid the treatment that devalues her. Sir Harry Sims bothers her with her profession and wage.

This analysis on Kate that cannot avoid humiliation shows one of the characteristics of Victorian societies. It is the diverse treatment of people as seen from appearance and different amount of income. It is related to the fact that the profession that determines the social class in the society (Landis, 1974:118). Eventhough Kate has doubled her wage, it means nothing for Sir Harry Sims who values himself at a quarter of a million. This low value placed in the lower class makes them humiliated by the upper class. The discriminative treatment shows the gap between the upper and lower classes in the Victorian Era.

Sir Harry Sims is another main character in this play. He appears at the beginning of the play and is the first character who is described by the author.

Starting from the introduction of the play, Sir Harry Sims has been described as a noble man.

It pleases us to make him a city man, but (rather than lose you) he can be turned with a scrape of the pen into a K.C., fashionable doctor, Secretary of State, or what you will. We conceive him of a pleasant rotundity with a thick red neck, but we shall waive that point if you know him to be thin (Barrie, 1910:763)

Harry is to receive the honour of knighthood in a few days, and we discover him in the sumptuous 'snuggery' of his home in Kensington (or is it Westminster?), rehearsing the ceremony with his wife (Barrie, 1910:763)

Even though the author does not mention Sir Harry Sims' exact profession, his description of the professions that might be suitable for Sir Harry gives a clue that he is included in the group of noble man with such political professions (Mayer, 1983: 948). Moreover, in the next description of the place he lives, in Kensington, shows that he lives in a noble environment (Thomas in her article *A Woman's Place in C19th Victorian History*). Sir Harry Sims' name itself has shown that he is a noble man with the title 'Sir' in front of his name. His receiving of a knighthood strengthens his position as a noble man. It can be seen that he represents Victorian society. Victorian society comprises three social classes. One of them is the aristocratic class including members of the royal and noble families it is usually called the upper class (1983: 846-854). Sir Harry Sims belongs to this class. It can be seen from his title, he is called 'Sir.' It also can be seen from his profession, the place he lives, and his honor to be knighted.

As a man from the noble group, his most prominent characteristic is being arrogant. The description of his arrogance can be seen in the following quotations.

LADY SIMS. No—oh no. (*Nervously, seeing him pause to kiss the tassel of a cushion*) You don't think you have practiced till you know what to do almost too well?

(*He has been in a blissful temper, but such niggling criticism would try any man.*)

SIR HARRY. I do not. Don't talk nonsense. Wait till your opinion is asked for (Barrie, 1910:764).

Sir Harry Sims' arrogance is clearly reflected through the way he treats his wife. He does not want anyone to speak about him before he gives them a chance to do so. The quotation above also shows Sir Harry Sims' perception of his position. He shows his superiority as a husband in his house with his attitude. He does not tolerate hindrances to reaching his ambition to be successful. He wants everyone to respect his honor and nobility. He does not let anyone underestimate him and he frankly shows his power. This can be seen when Kate makes him feel uncomfortable with her words.

SIR HARRY. Will you please to go.

KATE. Heigho! What shall I say to my employer?

SIR HARRY. That is no affair of mine.

KATE. What will you say to Lady Sims?

SIR HARRY. I flatter myself that whether I say, Lady Sims will accept without comment (Barrie, 1910:769).

SIR HARRY (*clinching it*). I tell you I am worth a quarter of a million (Barrie, 1910:775)

Sir Harry Sims shows his power over Kate by turning her out of his house without considering her job and responsibility to her employer. He also does not care about what will happen to the letters and what his wife will think because he is the one who is in charge. Moreover, Sir Harry Sims' arrogance is clearly seen from his words "I am worth a quarter of a million." It is such a huge amount that Kate cannot earn. He thinks that money is everything. His arrogance makes him underestimate Kate who he considers to be a poor person.

Sir Harry Sims takes every chance to get what he wants. His ambition is to be a successful man. It shows that he is an ambitious man. This can be seen from the way he achieves his goal. He does not consider other people's condition when reaching his dream. That ignorance makes him insensitive to the people around him. He does not even realize what is going on in himself.

KATE. Pooh, Harry, you don't even know what your religion was and is and will be till the day of your expensive funeral. (*And here is the lesson that life has taught her.*) One's religion is whatever he is most interested in, and yours is Success.

SIR HARRY (*quoting from his morning paper*). Ambition—it is the last infirmity of noble minds (Barrie, 1910:775).

The quotation above implies that the mind of noble people is full of ambition. That is where Sir Harry Sims' position is. As a noble man, he clearly shows his arrogance and ambition in his surroundings. This act of arrogance can be seen through his harshness toward Kate as seen in the quotation below.

SIR HARRY (*withering her*). The ordinary way of business! This is what you have fallen to—a typist! (Barrie, 1910:768)

SIR HARRY. That's it, that's it. You come on this day as my servant! (Barrie, 1910:769)

SIR HARRY. A penniless parson's daughter (Barrie, 1910:773).

The quotations above show Sir Harry Sims' harshness. It is because those quotations are words of mockery to devalue Kate. Sir Harry Sims realizes that he is a noble man and Kate is a mere typist and servant. He also devalues her profession. A typist is equal to a servant in his mind. Moreover, Sir Harry Sims underestimates Kate's

father's profession that is a parson who did not have enough as much money as him.

Sir Harry Sims' attitude of being ambitious and harsh to the lower class shows the characteristic of society in the Victorian Era. It can be seen from Sir Harry Sims' point of view towards Kate's profession, wage, and heredity (1983: 846-854). His terrible treatment toward Kate reflects the characteristic of upper class society in the Victorian Era. The upper class does not want to get involved with the lower classes and treats the lower classes badly and especially a woman of low class who works for her living. His arrogance also shows the characteristic of Victorian society. In this era, women are supposed to work in the house unless they are poor. Their duty is to be a good wife to their husband and a good mother for their children. This reflects the treatment of men toward women in Victorian society.

Lady Sims can be to be the third important character in this play. Her importance is seen through her appearance in this play that makes a big contribution to the story. Lady Sims is the character who opens the play and closes it with a delightful ending. Her opening role is when she practices the knighthood ceremony with her husband, Sir Harry Sims. It is clearly seen that she comes from upper class society. It is seen from her name, the knighthood ceremony, being Sir Harry Sims' wife, and the jewelry she wears. The title "Lady" and the knighthood ceremony she practices with her husband show her class. Her jewelry and belongings also reflect her wealthy life. However, eventhough she lives in luxury, she does not seem really happy with her life. This can be seen from the author's introduction.

Her jeweled shoulders proclaim aloud her husband's generosity. She must be an extraordinarily proud and happy woman, yet she has a drawn face and shrinking ways as if there were some one near her of whom she is afraid (Barrie, 1910: 763).

Even though Lady Sims' husband provides her with luxury, it seems that she cannot feel peace and comfort. It is because there is someone she is afraid of. This situation makes her to be a nervous woman. It can be seen from the author's comments.

LADY SIMS. No—oh no. (*Nervously, seeing him pause to kiss the tassel of a cushion*) You don't think you have practiced till you know what to do almost too well?
(*He has been in a blissful temper, but such niggling criticism would try any man.*)
SIR HARRY. I do not. Don't talk nonsense. Wait till your opinion is asked for (Barrie, 1910:764).

Lady Sims even looks nervous in front of her own husband in her house. It is obvious that she is afraid of her husband, Sir Harry Sims. Lady Sims does not have courage and pride in her own house. Lady Sims shows her fear of Sir Harry Sims and does not want to argue with him. This analysis on Lady Sims shows her position in the

marriage. Her role is under her husband's dictatorship. She has to do what her husband wants to be a good woman and wife as part of Victorian society. She has to be able to preserve her husband's dignity as a noble man and she has to be obedient. She also has to be a good mother to their children.

Lady Sims is also described as a dependent woman. It can be seen from the author's description below:

(These sentiments carry him off light-heartedly, and presently the disturbing element is shown in. She is a mere typist, dressed in uncommonly good taste, but at contemptibly small expense, and she is carrying her typewriter in a friendly way rather than as a badge of slavery, as of course it is. Her eye is clear; and in odd contrast to LADY SIMS, she is self-reliant and serene.)
(Barrie, 1910:765)

The quotations above imply that Lady Sims is different from Kate who is independent. Lady Sims is clearly described as dependent and her life is not peaceful.

The analysis of Lady Sims shows the characteristic of a woman in Victorian society who is dependent and obedience. As the wife of a noble man, she does not have to work to support her life. It is the husband's responsibility to earn for the family living. Even though Lady Sims stays at home, she does not have to do the house work herself. She has some servants in her house to do the housework (Arnstein, 1988: 205). She is conditioned to be dependent. Sir Harry Sims' way of treating Lady Sims makes her to be a nervous woman, dependent, unskillful, and obedient.

Satire on Social Class

The Twelve-Pound Look is Barrie's satire on the society in the Victorian Era (J. A. Roy, et al, 1958: 31). Satire is not mere humor to ridicule a person or institution but it has the intention of correction (Holman and Harmon, 1986: 447). The truth in the society is the material for satire (Petro, et al, 1995: 294). There are two kinds of satire; formal or direct satire and indirect satire. The direct satire is addressed to the reader or else to a character. Indirect satire is spoken by the characters who are the butt. They are ridiculed not by what is said about them, but what they themselves say and do (1986: 448).

Barrie satirizes the social class of Victorian society through the main characters. The prominent indirect satire is seen through Sir Harry Sims. It is stated in the previous discussion that Sir Harry Sims is an ambitious man. He takes every chance to reach his goal. He does not hesitate to be harsh to other people especially those who he thinks does not appreciate his success such as Kate. Sir Harry Sims clearly shows his power and achievement to prove his success as seen in the following quotation:

SIR HARRY (*at last grasping what she is talking about*). You are not saying that you left me because of my success?

KATE. Yes, that was it. (*And now she stands revealed to him.*) I couldn't endure it. If a failure had come now and then—but your success was suffocating me. (*She is rigid with emotion.*) The passionate craving I had to be done with it, to find myself among people who had not got on.

SIR HARRY (*with proper spirit*). There are plenty of them.

KATE. There were none in our set. When they began to go down-hill they rolled out of sight.

SIR HARRY (*clinching it*). I tell you I am worth a quarter of a million. (Barrie, 1910:775)

SIR HARRY (*heartened*). Nobody. A typist at eighteen shilling a week!

KATE (*proudly*). Not a bit of it, Harry. I doubled that (Barrie, 1910:779).

Sir Harry Sims' harshness implicitly shows the characteristic of Victorian society. It is an indirect satire when Sir Harry Sims describes his worth to Kate. The indirect satire can be seen through the character's utterances. Barrie uses Sir Harry Sims point of view about the value of a man to satirize Victorian society that is money oriented. It can be seen when Sir Harry Sims spontaneously mentions about money and people's worth (Weber, et al, 1983: 875). The value of man that is measured by money does not make the society appreciate others. It makes them discriminate towards other people who do not earn as much as they do. The discrimination shows the gap between the social classes in Victorian society that Barrie satirizes.

KATE. There were none in our set. When they began to go down-hill they rolled out of sight (Barrie, 1910:775).

KATE (*smiling at the childish word*). Not a bit—after I saw that there was a way out. From that hour you amused me, Harry; I was even sorry for you, for I saw that you couldn't help yourself. Success is just a fatal gift.

SIR HARRY. Oh, thank you.

KATE (*thinking, dear friends in front, of you and me perhaps*). Yes, and some of your most successful friends knew it. One or two of them used to look very sad at times, as if they thought they might have come to something if they hadn't got on (Barrie, 1910:777).

Those quotations strengthen the statement about the gap between the social classes in the Victorian society. It is seen through Kate's utterances to Sir Harry Sims that he underestimates an upper class friend who becomes poor. Kate says that one or two friends of Sir Harry Sims do not feel serene. They are worried about maintaining their position in the upper class. Once they are rich and they are considered as upper class, people admire and give them respect (1983: 874). However, when they cannot maintain it, they will be treated badly as the lower class. That is why upper class people try their best to maintain their position so that

they will not be undervalued and experience bad treatment. The following quotation shows the harsh treatment of the lower classes by the upper classes.

SIR HARRY. Do you know what you brought here to do?

KATE. I have just been learning. You have been made a knight, and I was summoned to answer the messages of congratulations.

SIR HARRY. That's it, that's it. You come on this day as my servant! (Barrie, 1910:769)

The quotation shows upper class people's mockery of the lower class. This kind of mockery is what Victorian societies try to avoid. No matter what the lower classes professions are, as long as they work for the upper class, they are merely considered as servants in the upper class point of view. This is where the indirect satire lies. Barrie sees that upper class people always underestimate the lower class. In fact, the upper class always need help from lower classes to do their jobs. This play gives a portrait of upper class people's helplessness without the lower classes or servants who work for them. This can be seen from Sir Harry Sims attitude toward Kate. He underestimates her and her profession but he needs her to answer his letters.

The upper class does not only consider people's profession but also the matter of heredity. They always judges other people based on those two things.

SIR HARRY. A penniless parson's daughter.

KATE. That is all I was (Barrie, 1910:773).

SIR HARRY (*who has a horror of sacrilege*). The battered crew you live among now—what are they but folk who have tried to succeed and failed?

KATE. That's it; they try, but they fail.

SIR HARRY. And always will fail.

KATE. Always. Poor souls—I say of them. Poor soul—they say of me. It keeps us human. That is why I never tire of them (Barrie, 1910:777).

It can be seen from the quotations above that heredity also influences society's treatment of another. This shows an indirect satire. Barrie satirizes people such Sir Harry Sims who gives horrible treatment to others. Through Kate's utterances it can be seen that Barrie wants to criticize upper class people who cannot respect each other. People who Sir Harry Sims' consider as the lower class treat other people better than him. The lower class is more tolerant and appreciates each other. That is what makes the lower class more human than the upper class. In other words it can be said that Barrie sees that lower class people are more human than those upper class people who treat other people badly. This is represented by Kate who prefers to be called a servant than to live under the dictatorship of an upper class man to have no dignity.

Satire on Gender

Besides social class division, there is another prominent issue in Victorian society, which is gender (1958: 474). According to the analysis on the main characters, it is seen that the perfect portrait of Victorian woman is Lady Sims who is obedient.

SIR HARRY. I flatter myself that whether I say, Lady Sims will accept without comment. (*She smiles, heaven knows why, unless her next remark explains it.*)

KATE. Still the same Harry.

SIR HARRY. What do you mean?

KATE. Only that you have the old confidence in your profound knowledge of sex (Barrie, 1910:769).

Victorian societies prefer woman like Lady Sims. They think the best portrait of a woman is Lady Sims who “will accept” what her husband says without comment. Whereas Kate who dares to argue with what people say is not considered as an ideal portrait of a Victorian woman. Barrie indirectly satirizes men who underestimate a woman such Kate. He shows his point of view of a woman who dares to argue with Sir Harry Sims. Through Kate’s utterances, Barrie protests at Sir Harry Sims’ point of view toward women. It can be seen when Kate says “the old confidence in your profound knowledge of sex” that dispute Sir Harry Sims’ comment “I flatter myself that whether I say, Lady Sims will accept without comment.” In other words it can be said that actually men do not have appropriate point of view toward women. Women need their opinion to be heard unlike Sir Harry Sims’ treatment of his wife who does not give his wife a chance to deliver her opinion. This next quotation strengthen Sir Harry Sims’ inappropriate point of view toward women.

SIR HARRY (*waving her to the door*) I’ll thank you—If ever there was a woman proud of her husband and happy in her married life, that woman is Lady Sims.

KATE. I wonder (Barrie, 1910:778).

Kate’s next comment of “I wonder” indirectly shows men’s misunderstanding of women’s happiness and needs in marriage. It means that the words “I wonder” deny Sir Harry Sims’ statement. Sir Harry Sims thinks that Lady Sims is happy and proud of her marriage. He thinks that luxury is the only thing women need. As long as a woman lives in luxury, she will be happy and her marriage will also be happy. Whereas Barrie says that it is not appropriate to Lady Sims’ condition.

Her jeweled shoulders proclaim aloud her husband's generosity. She must be an extraordinarily proud and happy woman, yet she has a drawn face and shrinking ways as if there were some one near her of whom she is afraid (Barrie, 1910: 763).

It can be seen from the quotation that Lady Sims is not proud of her husband. In fact, she is afraid of him. She is not happy in her married life. Her life is under pressure because of her husband's dictatorship. Sir Harry Sims misinterprets Lady Sims' condition. He thinks she is happy with jewelry and luxury but the fact is to the contrary. His control of Lady Sims' luxurious life places her under pressure. It is because Lady Sims has to obey him to get his generosity. This mistreatment makes woman lack respect and feel inferior.

This portrait of inferiority also can be seen through Lady Sims' role in her marriage. The following quotations give more evidences to it.

SIR HARRY. Exactly. You can show her in, Tombes. (*The butler departs on his mighty task*) You can tell the woman what she is wanted for, Emmy, while I change. (*He is too modest to boast about himself, and prefers to keep a wife in the house for that purpose*.) You can tell her the short of things about me that will come better from you. (*Smiling happily*) You heard what Tombes said, 'especially the females.' And he is right. For the share. *You share, Lady Sims.* Not a woman will see that gown without being sick with envy of it. I know them. Have all our lady friends in to see it. It will make them ill for a week. (Barrie, 1910:764-765)

LADY SIMS (*almost with the humility of a servant*). Oh it is not work for me, it is for my husband, and what he needs is not exactly copying. (*Swelling, for she is proud of HARRY*) He wants a number of letters and telegrams of congratulation (Barrie, 1910:766).

LADY SIMS (*again remembering the source of all her greatness*). But, excuse me. I don't think that will be any use. My husband wants me to explain to you that his is an exceptional case. He did not try to get his honour in any way. It was a complete surprise to him— (Barrie, 1910:766)

The quotations above clearly show women's role. Men such as Sir Harry Sims think that women only care for materialistic matters. They will share those ideas to other women. That is why their duty is to boast about their husbands. It is because the husband is the source of all women's greatness. A woman like Lady Sims can live in luxury because of her husband's effort. The husband is the one who works to earn money for their living. Her husband's effort places him in a higher position in the marriage. A woman like Lady Sims seems to be a servant who does not have dignity in her husband's point of view. This condition makes a woman inferior in her married life.

The inferiority of a woman in marriage also influences society's point of view toward women. It is because women's inferiority in marriage represents their

position in the society. As part of Victorian society, women are regarded as a second class society. Their position in the society is under men's power. This condition makes men have a wider scope and environment in society than women. Men's places are the public world of business and women's places are in the domestic world of home and family (Coates, 1995: 14). That is where the position of Sir Harry Sims and Lady Sims is. Furthermore, it is here that Barrie's indirect satire lies. Barrie views that this condition is the one that makes women decided to struggle for a better life. The portrait of Kate shows Barrie's point of view toward this problem. As we know that Kate is an independent woman. She supports her life by working as a typist. This condition leads her to struggle for her life. She tries her best for a better condition by becoming a skillful and hard working typist who is responsible for do her job.

SIR HARRY (*withering her*). The ordinary way of business! This is what you have fallen to—a typist!

KATE (*unwithered*). Think of it! (Barrie, 1910:768)

Unlike Lady Sims who does not do a job for her living, Kate works as a typist for her living and she dares to fight for it. A woman such Kate had shown her struggle for a better life. This kind of woman dares to fight for her dignity. Barrie mocks upper class man who underestimate working women. Barrie considers that women will leave a man such as Sir Harry Sims. Kate is the first woman who became Lady Sims and she forfeited it. Lady Sims is the next lady who will take a chance as Kate once did. Barrie gives strong evidence to show Lady Sims next step for her life. It can be seen in the opening and ending description of Lady Sims:

Mrs. Sims (as we may call her for the last time, as it were, and strictly as a good-nurtured joke) is wearing her presentation gown, and personate the august one who is about to dub her Harry knight. (Barrie, 1910:763)

LADY SIMS (*dutifully*). I'm sorry; I'll go Harry. (*Inconsequentially*) Are they very expensive?

SIR HARRY. What?

LADY SIMS. Those machines?

(*When she has gone the possible meaning of her question startles him. The curtain hides him from us, but we may be sure that he will soon be bland again. We have a comfortable feeling, you and I, that there is nothing of SIR HARRY in us.*)(Barrie, 1910:780)

Barrie's description of Lady Sims "Mrs. Sims (as we may call her for the last time,...)" is his direct satire on men who underestimate women. Through his narration, Barrie shows that the bad treatment of men toward women makes women leave the men. This can be seen from the ending when Lady Sims asks the price of a typewriter. It shows her starting point to be independent as can be seen in the following quotation.

SIR HARRY (*clinching it*). I tell you I am worth a quarter of a million.

KATE (*unabashed*). That is what you are worth to yourself. I'll tell you what you are worth to me: exactly twelve pounds. For I made up my mind that I could launch myself on the world alone if I first proved my mettle by earning twelve pounds; and as soon as I had earned it I left you.

SIR HARRY (*in the scales*). Twelve pounds!

KATE. That is your value to a woman. If she can't make it she has to stick to you (Barrie, 1910:775-776).

KATE (*slowly*). If I was a husband—it is my advice to all of them—I would often watch my wife quietly to see whether the twelve-pound look was not coming into her eyes. Two boys, did you say, and both like you? (Barrie, 1910:778)

Kate had warned Sir Harry Sims to watch his wife whether the twelve pound look is coming into wife's eye. That is the price of men for women. As soon as a woman can earn the twelve pounds, she will leave him for a better life. When Lady Sims asks Sir Harry Sims about the price of the typewriter that is the beginning of the last time we may call her Mrs. Sims.

Conclusion

It can be concluded that the main characters of this play are Kate, Sir Harry Sims, and Lady Sims. Kate is described as a hard working, independent and skillful lower class woman who is responsible for her job and who dares to fight for her dignity. Sir Harry Sims is described as an arrogant and ambitious upper class man who is harsh and who underestimates the lower classes. Lady Sims is described as an upper class woman who is obedient to and dependent on her husband, Sir Harry Sims. She is also described as a nervous and unskilled woman. The characteristics of the characters have influence on each other that shows the reflection of Victorian society. Upper class people can live in luxury with the help of servants to do their housework. It can be seen from Sir Harry Sims and Lady Sims' life. Whereas the lower class people such Kate should fight for their living. It is seen that the upper class society underestimates and treats the lower class badly. This can be seen from Sir Harry Sims' attitude toward Kate.

This study also discusses satires on society in Victorian Era according to the previous analysis. It can be concluded that there are two satires in the analysis. The first one is the satire on social class within Victorian society. Barrie satirizes the upper class mans' ambition and point of view on human value that leads to bad treatment of the lower class. The second one is the satire on gender within Victorian society. In his play, Barrie satirizes the way an upper class man humiliates a lower class working woman. He also satirizes how an upper class man treated his wife badly.

The point of the satires is that the main characters in the play reflect the picture of Victorian society. In this case, the satire lies in people's treatment of

other people from a different class status and gender. The harsh treatment of the lower class and the devalued treatment of the other gender are the main point of Barrie's *The Twelve-Pound Look*. In conclusion, the purpose of the satire in Barrie's *The Twelve-Pound Look* is to satirize Victorian society by using the main characters to reveal two types of unpleasant behaviour that is done by the upper class in that Era.

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Mortality in Thomas Hardy's Poem

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Abstract

Stylistics is a linguistic analysis of literary and non-literary texts. This article is concerned with a stylistic analysis of a poem in terms of Systemic Functional Linguistics and Verbal Art Semiotics. The writing uses library research, qualitative data, documentary study, descriptive method and intrinsic-objective approach. The semantic analysis results in both automatized and foregrounded meanings. Then the automatized meaning produces lexical cohesion and in turn, it produces subject matter. Meanwhile, the foregrounded meaning produces the literary meaning and in turn, it creates the theme. Finally, the analysis indicates that the subject matter is about children in the grave, the literary meaning is about the sorrow over the deceased people and the theme is about mortality.

Keyword: meanings, subject matter, theme

Introduction

Halliday and Matthiessen (1999: 384-5) proposed that, a text is generated within a logogenetic time-frame. In other words, logogenesis is a process of making meanings through generation (in the course of instantiation – that is, actualization over time) as a text unfolds (in the unfolding text). Then, logogenesis builds a version of the system (an instantial system or a changing system) that is particular to the text being generated. The speaker/writer uses the instantial system (the changing system) as a resource for creating a text whereas the listener/reader uses the instantial system (the changing system) as a resource for interpreting the text. In addition, Matthiessen (1995: 40) adds that the logogenetic process reveals that a lexicogrammatical shift or change (Cf. Butt, 1988: 83 on “latent patterning”) coincides with an episodic shift or change (Cf. Hasan, 1988: 60 on “textual structure”). The textual structure is also called the schematic structure and generic structure.

In addition, a text is a kind of “super sentence”, a linguistic unit in principle greater in size than a sentence but of the same kind. It has been long clear, however, that discourse has its own structure that is not constituted out of sentences in combination, and from a sociolinguistic perspective it is more useful to think of text as encoded in sentences, not as composed of them (Halliday & Hasan, 1985: 27). A text is a semantic unit. At the same time text can be defined as actualized meaning potential. The meaning potential can be characterized in two ways. Interpreted in the context of culture, it is the entire semantic system of

language. Interpreted in the context of situation, it is the particular semantic system, or set of subsystems, which is associated with a particular type of situation or social context (Halliday, 1993: 109).

According to Martin (1992: 405), context is a content plane and language is an expression plane. Meanwhile, language consists of content plane (semantics and lexicogrammar) and expression plane (phonology). Martin (1992: 495) adds that there are two planes of context such as genre (context of culture) and register (context of situation). Context of situation functions as the expression plane of the context of culture and at the same time language functions as the expression plane of the context of situation. In addition, Butt et al (1995: 11) claims that linguistic levels can be divided into expression and content. The expression level of phonology realizes the content level of lexicogrammar, which itself realizes the content level of semantics. Semantics then realizes the extralinguistic levels of context such as context of situation and context of culture.

It has been mentioned by Hasan (1985; 1996) that, two semiotic systems of verbal art and of language are concerned with Verbalization (expression), Symbolic Articulation (content 2) and Theme (content 1), whereas verbalization itself is the semiotic system of language concerned with phonology (expression), lexicogrammar (content 2) and semantics (content 1). Moreover, consistency of foregrounding has two aspects. In terms of stability of semantic direction, consistency of foregrounding means that the various foregrounded patterns point toward the same general kind of meaning. In terms of stability of textual location, consistency of foregrounding means that the significant foregrounded patterns tend to occur at a textually important point (1985; 1996).

In other words, the concepts of Martin (1992), Butt (1995) and Hasan (1985; 1996) enable us to formulate the notion of linguistic and poetic semiotics. Concerning with linguistic semiotics, context of situation is called the automatized content because the automatized patterns of semantics produce context of situation, and in turn context of situation creates context of culture. Dealing with poetic semiotics, symbolic articulation is called the deautomatized content because the deautomatized patterns of semantics produce symbolic articulation and in turn the symbolic articulation creates the Theme. Finally the relation of linguistic and poetic semiotics is outlined in Figure 1.

Fig. 1: The Relation of Linguistic and Poetic Semiotics

Poetic Semiotics		Linguistic Semiotics
Theme Symbolic Articulation		Context of Culture Context of Situation
Verbalization (foregrounded meanings)	Semantics (text: meaning)	Metafunctions (automatized meanings)
	Lexicogrammar (clause: wording)	
	Phonology (phoneme: sounding)	

This theoretical framework of analysis known as the systemic functional theory of stylistics is applied to the analysis of one of Thomas Hardy's poems shown as follows:

In the Cemetery

*"You see those mothers squabbling there".
Remarks the man of the cemetery;
One says in tears, "Mine lies here;
Another says, "nay, mine is Pharisee;
Another says, how have you moved my flowers
And put your own on the grave of ours,
But all their children are laid therein
At different times like sprats in a tin.
Then the main drain had to cross
And we moved the lot some nights ago,
And patched them away in the general Foss
With hundreds more, but they don't know
And as well cry over a new-laid drain
As anything else, to ease your pain.*

The Semiotic System of Language

1. Logical Meaning, Logical Metafunction or Logical Semantics

Logical meaning is a resource for constructing logical relation (Halliday, 1994: 36) and the logical meaning describes a clause type (clause complex). In fact, the poem is realized by 2 clause complexes consisting of 2 main clauses and 14 expanding clauses. Out of 14 expanding clauses, there are 8 extending paratactic clauses, 5 projected paratactic clauses and 1 enhancing hypotactic clause. Thus, extension is the automatized pattern, because the poem is frequently realized by

extending clauses. Logical meaning is then realized by complexing (Clause Complex), and the complexing analysis is presented in Table 2.

Table 2: Complexing Analysis

No.	Notation	Logical Relation	Clause
1.	"1	Projection	"You see those mothers squabbling there"
2.	2	Main clause	Remarks the man of cemetery;
3.	+3	Extension	Mother says in tears,
4.	"4	Projection	"Mine lies here".
5.	+5	Extension	Another says,
6.	"6	Projection	"Nay, mine is Pharisee";
7.	+7	Extension	Another says,
8.	"8	Projection	"How have you moved my flowers",
9.	" 9	Projection	"And how have you put your own on the grave of ours",
10.	+10	Extension	But all their children are laid therein at different times like sprats in a tin
11.	1	Main clause	Then the main drain had to cross
12.	+2	Extension	And we moved the lot some night ago
13.	+3	Extension	And we packed them away in the general Foss with hundreds more;
14.	+4	Extension	But they don't know
15.	+5 α	Extension	And they cry over a new laid drain as well as anything else
16.	5 *β	Enhancement	To ease your pain

2. Experiential Meaning, Experiential Metafunction or Experiential Semantics

Experiential meaning is a resource for construing experience (Halliday, 1994: 36). Experiential meaning discusses a process type (processes) and a tense type (tenses). In fact, the poem is encoded by 4 clauses of verbal process, 3 clauses of material process, 3 clauses of mental process, 3 clauses of relational process, 2 clauses of causative process and 1 clause of behavioral process. Moreover, there are 13 clauses of present tense and 3 clauses of past tense. Thus, both verbal process and present tense are automatized patterns because they frequently encode the poem. Then, the experiential meaning is encoded by transitivity and transitivity analysis is displayed in Table 3.

Table 3: Transitivity Analysis

No.	Process	Tense	Clause
1.	Mental	Present	"You see those mothers squabbling there"
2.	Verbal	Present	Remarks the man of cemetery;
3.	Verbal	Present	Mother says in tears,
4.	Relational	Present	"Mine lies here".
5.	Verbal	Present	Another says,
6.	Relational	Present	"Nay, mine is Pharisee";
7.	Verbal	Present	Another says,
8.	Causative	Present	"How have you moved my flowers",
9.	Causative	Present	"And how have you put your own on the grave of ours",
10.	Relational	Present	But all their children are laid therein at different times like sprats in a tin
11.	Material	Past	Then the main drain had to cross
12.	Material	Past	And we moved the lot some night ago
13.	Material	Past	And we packed them away in the general Foss with hundreds more;
14.	Mental	Present	But they don't know
15.	Behavioral	Present	And they cry over a new laid drain as well as anything else
16.	Mental	Present	To ease your pain

3. Logogenetic Process

According to Halliday and Matthiessen (1998: 184-5), logogenesis is a process of making meaning through an instantial system (a changing system) when text unfolds (in the unfolding text). The speaker/writer uses the instantial system (the changing system) as a resource to create a text, whereas the listener/reader uses the instantial system (the changing system) as a resource to interpret the text. Moreover, Matthiessen (1995: 40) adds that logogenetic process reveals that lexicogrammatical shift (Cf. Butt, 1988: 83 on "latent patterning") coincides with episodic shift (Hasan, 1988: 60 on "textual structure"). Textual structure is also called narrative structure (O'Toole, 1983), schematic structure (Martin, 1985), staging structure (Plum, 1988) and generic structure (Eggins, 1994). In this poem, shifts (changes) are described as follows "The shift from relation process/present tense (clause 10) to material process/past tense (clause 11) coincides with the shift from putting flowers on the grave to crying over a newly dead body." Thus, the

changing system of process and tense is used to make meanings in this poem, and logogenetic process is outlined in Table 4.

Table 4: Logogenetic Process

Clause Number	Lexicogrammatical shift Cf. latent patterning	Episodic shift Cf. generic structure
1 10	Mental process/present tense Relational process/present tense	Putting flower on the grave
11 16	Material process/past tense Mental process/present tense	Crying over a newly dead body

4. Lexical Cohesion

A poem is realized by several lexical chains and each lexical chain consists of a number of lexical items. The poem has 13 lexical chains consisting of 36 lexical items. The lexical chains deal with *mothers* (5), *we* (2), *they* (2), *the man* (1), verbal process (4), material process (3), mental process (3), relational process (3), causative process (2), behavioral process (1), repetition (6), synonym (4) and hyponym (2). Thus, the three main lexical chains refers to mothers, verbal process and repetition, because the poem is frequently realized by the three lexical chains. Finally, lexical cohesion is outlined in Table 5.

Table 5: Lexical Cohesion

No.	Lexical Chain	Lexical Item	Total
1.	Mothers	Mothers, their children, one, another, another	5
2.	They	They, they	2
3.	We	We, we	2
4.	The man	The man	1
5.	Verbal Process	Remarks, says, says, says	4
6.	Material Process	Had to cross, moved, packed	3
7.	Relational Process	Lies, is, are laid	3
8.	Mental Process	Know, ease	2
9.	Causative Process	Have, have	2
10.	Behavioral Process	Cry	1
11.	Repetition	Drain – drain, mine – mine, flowers – your own	6

12.	Synonym	Cemetery = grave, lot = drain	4
13.	Hyponym	Times – night	2
Overall total			37

5. Subject Matter

Halliday (1993: 110) states that the Field includes subject matter as one special manifestation and Halliday (1993: 143) claims that the Field is realized by Experiential Meaning. Then, Eggins (1994: 113) explains that the Field is encoded by Experiential Meaning and lexical cohesion. In addition, Butt (1988: 177) writes that subject matter is expressed by lexical chains and specifically subject matter is indicated by the main lexical chains (Butt, 1988: 182). Thus, subject matter is realized by Experiential Meaning and lexical cohesion (lexical chains).

In section 2.2, experiential meaning is frequently realized by verbal process. In section 2.4, lexical cohesion is frequently realized by verbal process. This means that subject matter is normally realized by verbal process. Actually, the verbal processes deal with Speaker (*one mother and another mother*), Verbal Process (*says*) and Verbiage (*mine lies here*). In short, the subject matter reveals that mothers say that their children lie in the grave. The analysis of verbal process is shown in Table 6.

Table 6: The Analysis Verbal Process

No.	Speaker	Verbal Process
1.	The man of cemetery	Remarks
2.	One (mother)	Says
3.	Another (mother)	Says
4.	Another (mother)	Says

The Semiotic System of Verbal Art

1. Verbalization: The Deep Level of Meaning

In the section 2.1, extension is automatized, so a combination of extension and enhancement is foregrounded. Thus, the foregrounding of logical relation takes place in 11, 12, 13, 14, 15, and 16. In section 2.2, verbal process is automatized, so processes (material, mental, relational, causative and behavioral) are foregrounded. Consequently, the foregrounding of process occurs in clauses 1, 4, 6, 8, 9, 10, 11, 12, 13, 14, 15 and 16. In section 2.2, moreover, present tense is automatized, so past tense is foregrounded. Accordingly, the foregrounding of tense exists in clauses 11, 12 and 13. Finally, patterns of foregrounding are mapped out in Table 7.

Table 7: Patterns of Foregrounding

No.	Logical Relation	Process	Tense
1.	-	X	-
2.	-	-	-
3.	-	-	-
4.	-	X	-
5.	-	-	-
6.	-	X	-
7.	-	-	-
8.	-	X	-
9.	-	X	-
10.	-	X	-
11.	X	X	X
12.	X	X	X
13.	X	X	X
14.	X	X	-
15.	X	X	-
16.	X	X	-

The table above shows that patterning of all foregrounded patterns points toward clauses 11, 12, 13, 14, 15 and 16. This means that consistency of foregrounding converges toward the last clause complex because of the foregrounding of logical relation, process and tense. Then, the consistency of foregrounding makes the foregrounded patterns of the last clause complex produce consistently foregrounded meaning which is also called the deep level of meaning and the first order of meaning. In other words, the consistently foregrounded meaning is called the deep level of meaning: Then the main drain had to cross and we moved the lots some nights ago and packed them away in general Foss with hundreds more, but they do not know and cry over a new-laid drain as well as anything else, to ease your pain.

2. Symbolic Articulation: the Deeper Level of Meaning

In section 3.1, the deep level of meaning is produced by the foregrounded patterns of logical relation, process and theme. The deep level of meaning functions as the sign, symbol or metaphor of the deeper level of meaning which is also called the second order of meaning and literary meaning. The deep level of meaning suggests that people have buried a lot of dead bodies. In brief, the deeper level of meaning is the sorrow over the deceased people.

3. Theme: The Deepest Level of Meaning

The deeper level of meaning creates the deepest level of meaning which is also called the Theme and the third order of meaning. Hasan (1985: 97) states that

the Theme is the deepest level of meaning in verbal art; it is what a text is about when dissociated from the particularities of that text. In its nature, the Theme of verbal art is very close to generalizations which can be viewed as a hypothesis about some aspect of the social life of man. Moreover, Hasan (1985: 54) adds that the deepest level of meaning is a meaning that arises from saying one thing and meaning another. In this poem, saying one thing (*sorrow over the diseased people*) means another meaning (*mortality*). In conclusion, the deepest level of meaning is concerned with mortality.

Conclusion

The lexicogrammatical analysis produces semantic components and there are two kinds of semantic patterns such as automatized and foregrounded. On the one hand, the automatized pattern produces the automatized meaning, and in turn the automatized meaning produces the subject matter. At the stratum of Verbalization, on the other hand, consistency of foregrounding makes some foregrounded patterns produce consistently foregrounded meaning which is also called the deep level of meaning and the first order of meaning. At the stratum of symbolic articulation, the deep level of meaning functions as symbol, sign or metaphor of the deeper level of meaning which is also called the second order of meaning and literary meaning. At the stratum of Theme, the deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order of meaning. In summary, there is a symbolic relation between lexicogrammar and Theme in verbal art. The meanings in the poem are then outlined in the following table.

Table 8: Meanings of Verbal Art Semiotics

Verbalization	Symbolic Articulation	Theme
Consistently Foregrounded Meaning	Literary Meaning	Theme
The Deep Level of Meaning	The Deeper Level of Meaning	The Deepest Level of Meaning
The First Order Meaning	The Second Order Meaning	The Third Order Meaning

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The Stress Pattern of Words Borrowed from Spanish

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Abstract

Stress in English is used to maintain the rhythm in connected speech. It is also used to differentiate words. The stress pattern in English is governed by rules and involves a number of exceptions. Loan words from Spanish are subject to rules as well. This short paper aims at finding out the stress pattern of loan words borrowed from Spanish. There are some theories used as the bases of study namely stress assignment rules in English, stress assignment rules in Spanish, and the nature of loan phonology.

Keywords: *stress pattern in English, stress pattern in Spanish, loan word*

Introduction

The phenomenon of lexical stress in English has received considerable attention and is probably best described as a word pattern or potential. It is another factor that must be considered in explaining the changes that speech sounds undergo in connected speech. It becomes the suprasegmental or prosodic feature in speech. Clark and Yallop define suprasegmental or prosodic features as any features of spoken language which are not easily identified as discrete segments (1990: 276). In general, the term stress refers to the amount of force with which the sound is articulated. Stress is also the accentuation of a syllable. When we stress a syllable, then, it means that we accentuate it. A stressed syllable is produced by pushing more air out of the lungs. A stressed syllable thus has an increase in respiratory activity.

According to Chomsky and Halle (1968: 15), it is well known that English has complex prosodic contours involving many levels of stress. Moreover, McMahon says that native speakers of English are intuitively aware that certain syllables in each word, and one syllable in particular, will be more phonetically prominent than others (2002: 118). In *'father*, for example, the first syllable seems stronger than the second; and in *a'bout*, it is the other way around; and in *'syllable*, the first syllable stands out from the rest. From the previous examples, we can conclude that those more prominent syllables are stressed, and stress is a culminative property which is signaled by a number of subsidiary phonetic factors, which work together to pick out a stressed syllable from the unstressed ones which surround it.

Normally, there is no difference in spoken English between single words such as *array* or *arise* and two-combinations such as *a ray* or *a rise*. Patterns of stress therefore are highly important in English. It is there not so much for distinguishing one word from another but rather it is because the rhythm of spoken English is to a very large extent determined by strong beats falling on the stressed syllables of words. Thus, a typical spoken utterance of English consists of a number of rhythmic units, each of which is dominated by the beat of the stressed syllable. The units of rhythm are commonly called feet. According to Giegerich, the feet start at the onset of a stressed syllable and end at the onset of the next stressed syllable (1992: 181). Clark and Yallop mention that English is said to be a stress-timed language (1990: 287). For example, in a sentence *'This is the 'house that 'Jack 'built*, the stresses occur rhythmically so that it is possible to tap rhythmic beats coinciding with stressed syllables. Word stress in English is governed by rules and inevitably involves a large number of exceptions which will be discussed in the following section.

When discussing word stress, it is hardly separated from the nature of the word itself. Some words in English are borrowed from other languages. They are called loan words. According to *The New Oxford American Dictionary*, a loan word is a word adopted from a foreign language with a little or no modification (2005: 993). Here, English is seen as the target language and any foreign languages lending their word (s) into English are called the source languages. One of the source languages is Spanish. According to Johnson, there are approximately 10,000 English words borrowed from Spanish (retrieved on May 15th, 2009 from <http://www.infoplease.com/spot/spanishwords1.html>). They came to English in the era of Modern English (1650 - present). Loan words sometimes bring into the target language new sounds or other phonological matters such as stress, but in many cases, foreign sounds or other phonological matters are changed to conform to the target language's phonological system. Like English, Spanish also has stress patterns. This matter will be addressed in the following section.

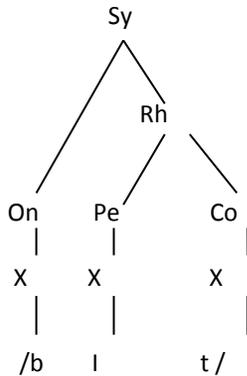
The following sections will deal with the discussion of stress pattern of English and Spanish words. Since the topic is on the stress pattern of English words borrowed from Spanish, there will be no discussion of other matters. Therefore, the discussion will be limited to the stress pattern of word of both languages.

The Stress Pattern in English

According to Giegerich, in order to be able to bear stress, a syllable must satisfy certain structural requirements (1992: 182). Some requirements are mentioned as follows:

- a. Stressed syllables must be heavy while unstressed syllables may be light. Any unstressed syllable whether it is a monosyllable or part of a polysyllabic word, must have a complex rhyme, i.e. a rhyme containing at

least two -X positions. Below, an example of a well-formed stress syllable is given.



- b. There are no final-stressed words in English that end in a light syllable - just as there are no monosyllabic words consisting of a light syllable. No English word with final stress ends in a lax (single -X) vowel. Secondary stress occurs on the first syllable only where that syllable is also heavy. The examples below can illustrate a description of the previous discussion.

ga'zette *,ho'tel* *,bou'quet* *,maga'zine* *Ju'ly*

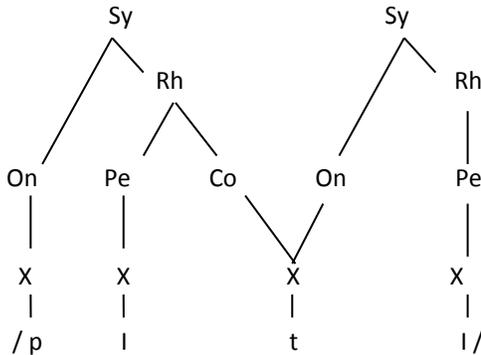
There is a fact to take into account about the stress placement in English. The regularities which govern it depend on syntactic category information. Nouns with final stress are comparatively rare in English. The examples given are loan words. Verbs and adjectives with final stress, on the other hand, are quite common. Here are few examples:

,bap'tise *se'cure* *o'bey* *se'rene*

- c. It is the stressed syllables that must be heavy and not the heavy syllables that must be stressed. There are some nouns with final syllables that bear no stress (primary or secondary). Here are some examples:

to'mato *'discipline* *'anagram* *po'tato* *'vertebra*

- d. The ambisyllabicity – the association of a consonant with two syllables at the same time – is connected with stress. This has the effect of making stressed syllables heavy. For example, in a word such as *pity*, the medial consonant is ambisyllabic. According to Syllable Boundary Rule, /t/ is a part of the second syllable, while the complex-rhyme condition on stressed syllables ensures that this consonant is also part of the first syllable.



After discussing the requirements of a syllable to bear stress, now we come to a discussion of stress placement in English words and other matters related to it which will be covered in some subtopics. The stress placement rules are adopted from Chomsky and Halle (1968: 69-95). The discussion will cover stress placement in verbs, nouns, adjectives, derivational affixes, compounds, and complex verbs. The subtopic will be presented in turn.

1. Stress Placement in Verbs

Verbs in English have stress assignment as follows:

- a. The penultimate if the last vowel in the string under consideration is non-tense and is followed by no more than a single consonant.
- b. The ultimate in the string under consideration if the vowel is tense or if it is followed by more than one consonant.

The examples below can provide some illustration:

as'tonish main'tain co'llapse e'lect

2. Stress Placement in Nouns

Nouns in English have stress assignment as follows:

- a. The penultimate if the penultimate vowel is taken to be tense
- b. The antepenultimate if the penultimate vowel is taken to be lax
- c. The penultimate for words of more than two syllables with a tense final vowel
- d. Bisyllabic words are stressed on the penultimate

The examples below are given to make the rules clearer.

A'merica 'cinema 'Arsenal Minne'sota co'rona

How about words with gemination such as *vanilla*, *umbrella*, and *Madonna*? Those words are stressed on the penultimate. According to Giegerich, gemination represents ambisyllabicity (1992: 189). For example, in *vanilla* [və'nɪlə], the vowel in the penultimate position is a lax one. It means that it occupies single –X position only. While in order to be

assigned a stress, it should occupy at least two –X positions. Therefore, this gemination which indicates ambisyllabicity makes the stressed syllable heavy.

3. Stress Placement in Adjectives

Basically, the stress assignment of adjectives in English is the same as those of noun and verb. The assignments are presented as follows:

- a. The ultimate in the string under consideration if the vowel is tense or if it is followed by more than one consonant.
- b. The penultimate if the penultimate vowel is taken to be tense.
- c. The antepenultimate if the penultimate vowel is taken to be lax.

Some examples are mentioned as follows:

ˈsolid suˈpreme abˈsurd ˈmanifest

4. Stress Placement in Derivational Affixes

The stress placement in derivational affixes is important in order to analyze the secondary adjectives. According to Chomsky and Halle, secondary adjectives are those which are formed by adding a suffix to a stem (1968: 81). Meanwhile, adjectives in (3) above are called primary adjectives, i.e. those which are unanalyzable into stem plus adjectival suffix. The stress assignments in derivational affixes are presented as follows:

- a. The derived forms (-al, -ant and -ous), the stress is on the antepenultimate when the final cluster is weak
- b. The derived forms (-al, -ant and -ous), the stress is on the penultimate when the final cluster is strong

According to Chomsky and Halle, a weak cluster is a string consisting of a simple vocalic nucleus followed by no more than one consonant; a strong cluster is a string consisting of either a vocalic nucleus followed by two or more consonants or a complex vocalic nucleus followed by any number of consonants (1968: 29). Simple vocalic nuclei consist of lax vowels while complex vocalic nuclei consist of tense vowels and diphthongs. Therefore, we might provide some examples as follows:

<i>ˈpersonal</i>	<i>anecˈdotal</i>	<i>diaˈlectal</i>
<i>ˈrigorous</i>	<i>soˈnorous</i>	<i>treˈmendous</i>
<i>sigˈnificant</i>	<i>clairˈvoyant</i>	<i>obˈservant</i>
<i>ˈinnocent</i>	<i>anteˈcedent</i>	<i>deˈpendent</i>

5. Stress Placement in Compounds and Phrases

There are two types of stress contour in English namely falling as in ¹tight ²rope and rising as in ²tight ¹rope. The falling stress contour applies to

compound nouns and the rising one applies to noun phrases. The stress placement in compounds then can be presented as follows:

- a. Primary stress is assigned on the first word
- b. The rule above also applies to compound adjective (¹heart-²broken) and compound verb (¹air-²condition)

6. Stress Placement in Complex Verbs

There are many verbs in English which are morphologically analyzable into one of the prefixes *trans-*, *per-*, *con-*, and so forth, followed by a stem such as *-fer*, *-mit*, *-cede*, *-cur*, or *-pel*. The stress placement for complex verb is mentioned as follows:

- a. The stress placement rules must assign primary stress to the final formative, regardless of whether it contains a strong or weak cluster. Thus, even when such verbs end in a weak cluster, stress is final.
- b. This rule applies to bisyllabic words.

Some examples of complex verbs are provided as follows:

per'mit *con'cur* *com'pel* *de'ter*

The Stress Pattern in Spanish

The discussion of the stress pattern of Spanish word will begin with the syllable division in that language. There are some rules regarding the syllable division as follows:

- a. When consonant and vowel alternate, the division is always after the vowel, e.g. *ma-ma*, *ni-ño*, *ca-mi-no*, *mu-cho*.
- b. Generally, two consonants within a word are divided as follows: *cal-ma*, *cos-ta*, *pal-co*, *ac-cion*. In Spanish, *s* plus a consonant cannot begin a syllable. The possible strings in Spanish are *pl*, *pr*, *bl*, *br*, *fl*, *fr*, *tl*, *tr*, *dr*, *cl*, *cr*, *gl*, *gr*. For example, *a-fli-gir*, *co-fre*, *a-pla-nar*, *pa-dre*, *a-bra-zo*.
- c. Three adjacent consonants are always divided, the last two going with the following vowel whenever possible, e.g. *hom-bre*, *com-pren-der*, *cons-tante* (the last example proves that *s* plus a consonant cannot begin a syllable, thus the division of syllable will be different).

Now, we shall discuss the stress pattern in Spanish words. According to Bolinger, Ciruti, and Montero, every word in Spanish normally has one stressed syllable (1966: 6). Further, Hualde states that stress in this language is phonemic or contrastive (2005: 2). It is proven by the fact that a minimal pair as in *'paso* (I pass) with stress on the first syllable, and *pa'so* (He/she passed) with stress on the second syllable, are different words: changing the position of the stress produces a concomitant in meaning. In Spanish, most words end in a vowel. The stress assignments in Spanish word are mentioned as follows:

- a. Words ending in a vowel, or in *n* or *s*, are stressed on the penultimate. For example, *som'brero*, *ave'nida*, *'siete*, *'lunes*, *se' ñora*, *'entran*, *e'charpe*
- b. Words ending in a consonant other than *n* or *s*, are stressed on the ultimate. For example, *se' ñor*, *ho'tel*, *fa'vor*, *Isa'bel*, *us'ted*, *telefone'ar*
- c. Adverbs have different stress patterns. To get the derivation of adverbs, the relevant adverbs are formed by suffixing *-mente* to the past participle of a verb, e.g. *resig'nada* (resigned) into *resignada'mente* (resignedly). Therefore, the verb would receive stress on its penultimate as stated in rule (a). In the adverb, however, primary stress is assigned to the suffix *-mente* and the underlying primary stress of the past participle is reduced to secondary stress.
- d. When the stress pattern does not obey rules (a) or (b), an accent mark over a vowel then shows which syllable is stressed. For example, *sábado*, *míércoles*, *Gómez*, *jabón*, *José*, *millón*.

Based on what we observe from (a), (b), (c), and (d), we now come to the predictability of the stress patterns in Spanish. Cressey says that stress pattern in this language is predictable, although not all prediction works for all cases, so that the language provides a way of marking stress in cases which violate the basic rules (1978: 96). The stress pattern can be summarized as follows. First, it falls on the penultimate when the words are adverbs or end in a vowel, or *n*, or *s*. Second, it falls on the ultimate when the words end in a consonant other than *n* or *s*. Third, it falls on a certain syllable based on the accent mark given for words which do not conform to what is stated in the first and second stress placement. In addition, according to Cruttenden, although Spanish is considered a language with word stress which is more or less fixed, still are some exceptions (1986: 18). The following matters are about exceptions in Spanish word stress.

- a. There are certain words in Spanish which undergo an absolute exception such as the word *'proximo* (next). In such a case, Spanish orthography does actually mark the stress.
- b. For a case of minimal pair, Spanish also marks its different stress pattern. For example, *al'la* (there) and *'halla* (he finds). We shall note down that the initial *h* in Spanish is always silent.

The Stress Pattern of English Words Borrowed from Spanish

Now, we come to a discussion on the stress pattern of English word borrowed from Spanish. There are fifty loan words from Spanish which are analyzed in order to understand their stress behavior. Those words are mainly taken from the following sources:

- a. *The American Heritage Dictionary of the English Language*,

- b. *Appleton's New Spanish-English Dictionary*,
- c. http://spanish.about.com/cs/historyofspanish/a/spanishloanword_4.htm,
- d. en.wikipedia.org/wiki/List_of_English_words_of_Spanish_origin - 59k, and
- e. *Spanish-English, English-Spanish Dictionary*.

The list of the fifty words with their phonetic transcription and stress assignment are provided on the following pages. Their phonetic transcription and stress assignment are based on those in *Longman Pronunciation Dictionary*. Those words are loan ones, mostly nouns, which are still now used in the source language, Spanish, but are borrowed by English and are transcribed by an English pronunciation dictionary.

- | | |
|---|--|
| 1. albino [æɫ 'bi:nəʊ] N | 28. iguana [i'gwɑ:nə] N |
| 2. aficionado [ə,fi ʃi ə 'nɑ: dəʊ] N | 29. incommunicado
[,ɪnkə,mju:nl'kɑ:dəʊ] Adj |
| 3. alfalfa [æɫ 'f æɫ ə] N | 30. mantilla [mæn'tɪlə] N |
| 4. alpaca [æɫ'pæk ə] N | 31. mariachi [,mæri'ɑ:ʃi] N |
| 5. armadillo [,ɑ:mə'dɪləʊ] N | 32. marijuana [,mæri'wɑ:nə] N |
| 6. armada [ɑ:'mɑ:d ə] N | 33. mestizo [me'sti:zəʊ] N |
| 7. barricade [,bæri'keɪd] V, and
['bær ə keɪd] N | 34. mulatto [mju'lætəʊ] N |
| 8. bizarre [bɪ'zɑ:] Adj | 35. oregano [ˌɒrɪ'ɡɑ:nəʊ] N |
| 9. buckaroo [ˌbʌk ə'r u:] N | 36. paella [pɑ'elə] N |
| 10. caldera [kæl'd eər ə] N | 37. piano [pi'ænəʊ] N |
| 11. castanet [,kæst ə'net] N | 38. piñon ['piɲən] N |
| 12. chaparral [ˌʃæp ə'ræl] N | 39. pimiento [ˌpɪmi'entəʊ] N |
| 13. Chihuahua [ʃi'wɑ:wɑ:] N | 40. pinole [pi'nəʊli] N |
| 14. chinchilla [ʃɪ'ɪn 'ʃɪl ə] N | 41. piñata [pi:n'jɑ:tə] N |
| 15. cigarette [ˌsɪg ə'ret] N | 42. rodeo [rəʊ 'deɪəʊ] N |
| 16. cilantro [sɪ 'læntərəʊ] N | 43. siesta [si'estə] N |
| 17. coyote [kɔɪ 'əʊtɪ] N | 44. sombrero [sɒm 'breərəʊ] N |
| 18. criollo [krɪ 'ol əʊ] N | 45. taco ['tækəʊ] |
| 19. duenna [dʒu 'enə] N | 46. tapioca [ˌtæpi'əʊkə] N |
| 20. El Niño [el 'ni:nj əʊ] N | 47. tornado [tɔ: 'neɪdəʊ] N |
| 21. enchilada [ˌenʃɪlɪ 'lɑ:də] N | 48. tortilla [tɔ: 'ti: ə] N |
| 22. fajita [fæ'hi:tə] N | 49. vicuna [vɪ'kju:nə] N |
| 23. fiesta [fi'estə] N | 50. vigilante [ˌvɪdʒɪ 'lænti] N |
| 24. flotilla [fləʊ'tɪlə] N | |
| 25. garbanzo [gɑ:'bænzəʊ] N | |
| 26. gazpacho [gæz'pæʃəʊ] N | |
| 27. hacienda [ˌhæsi'endə] N | |

Below is a table which consists of the list of words based on the number of syllables each has. There are five types based on the number of syllables as follows.

No	Number of Syllable	Words
1.	2 syllables	bizarre, piñon, taco
2.	3 syllables	albino, alfalfa, alpaca, armada, barricade, buckaroo, caldera, castanet, chaparral, Chihuahua, chinchilla, cigarette, cilantro, coyote, criollo, duenna, El Nino, fajita, fiesta, flotilla, garbanzo, gazpacho, iguana, mantilla, mestizo, mulatto, paella, piano, pinole, piñata, rodeo, siesta, sombrero, tornado, tortilla, vicuna
3.	4 syllables	armadillo, enchilada, hacienda, mariachi, marijuana, oregano, pimiento, tapioca, vigilante
4.	5 syllables	Aficionado
5.	6 syllables	Incommunicado

Now, we shall discuss the stress pattern of loan words borrowed from Spanish. The discussion to be presented as follows:

1. Words with 2 syllables

There are three words with 2 syllables or bisyllabic, i.e. *bizarre*, *piñon* and *taco*. *Bizarre* is an adjective and *piñon* and *taco* are nouns. According to English stress pattern, an adjective is stressed on the ultimate in the string under consideration if the vowel is tense or if it is followed by more than one consonant. Therefore, the stress assignment in *bizarre* is [bɪ'zɑ:]. Meanwhile, according to the stress pattern of bisyllabic nouns, they are assigned stress on their penultimate. Therefore, *piñon* will be stressed as ['pɪnjən] and *taco* ['tækəʊ] respectively.

2. Words with 3 syllables

There are 36 words with 3 syllables. Most words are nouns. There is only one word, *barricade*, which functions as a verb as well. There are 16 words which obey the stress assignment of English nouns and 19 words which do not. Words which obey the rules are *albino*, *barricade*, *Chihuahua*, *cilantro*, *coyote*, *criollo*, *El Nino*, *garbanzo*, *gazpacho*, *mestizo*, *mulatto*, *piano*, *pinole*, *rodeo*, *sombrero*, and *tornado*. Those words, except *barricade* (either functions as a verb or noun) are stressed on the penultimate, e.g. *cilantro* [sɪ 'læntɹəʊ]. Based on the stress placement of English noun, nouns with more than two syllables are stressed on the penultimate with a tense final vowel. The final vowel of

those words is tense. Therefore, their stress assignment falls on the penultimate and it is in accordance with the stress placement rules of English nouns. In addition, there is one word *barricade* whose stress is also in accordance with English stress placement rules. The word is correctly stressed because when it functions as a verb, it is [ˌbærɪˈkeld] and when it functions as a noun it is [ˈbær ə keld]. According to the stress placement rule in English, a verb is stressed on the ultimate in the string under consideration if the vowel is tense or if it is followed by more than one consonant. Thus, it does not violate the English stress placement rules. Then, according to stress placement in nouns, the stress is assigned on the penultimate for words of more than two syllables with a tense final vowel or antepenultimate if the penultimate vowel is taken to be lax. Therefore, the word *barricade* when it functions as a noun does not violate the English stress placement rules either.

As mentioned in the previous paragraph, there are 19 words which violate the stress placement rules of English noun namely *alfalfa*, *alpaca*, *armada*, *caldera*, *chinchilla*, *duenna*, *fajita*, *fiesta*, *flotilla*, *iguana*, *paella*, *piñata*, *siesta*, *tortilla*, *vicuna*, *buckaroo*, *castanet*, *chaparral*, and *cigarette*. The first 15 words are considered to violate the stress placement of English nouns because they are stressed on their penultimate although their final vowel is weak, for example *fajita* [fæˈhi:tə]. The other 4 words are also considered to violate the stress placement rules of English nouns because they are stressed on their ultimate and their penultimate vowel is weak, for example, *cigarette* [ˌsɪg ə ˈret]. Therefore, according to the stress placement rules and by seeing the fact that the penultimate vowel is weak, those words should be stressed on the antepenultimate.

3. Words with 4 syllables

There are 9 words with 4 syllables. As trisyllabic words above, words with 4 syllables also have the same stress placement rules. Some words are stressed on the penultimate although the final vowel is weak. According to English stress placement rules, they must be stressed on the antepenultimate. Words which violate English stress placement rules are *marijuana*, *tapioca*, *hacienda*, and *enchilada*. Meanwhile, the other 5 are correctly stressed.

4. Words with 5 syllables

There is only one word with 5 syllables namely *aficionado*. It is correctly stressed because the stress is assigned on the penultimate and the penultimate vowel is tense. Thus the stress will be [əˌflɪ ə ˈnɑː dəʊ].

5. Words with 6 syllables

There is only one word with 6 namely *incommunado*. It is an adjective. According to English stress placement rules, an adjective is assigned stress on the penultimate if the vowel of the penultimate is tense. Therefore, it is correctly stressed because the stress is assigned on

the penultimate and the penultimate vowel is tense. Finally, the stress will be [ˌɪnkəˌmjuːnɪˈkɑːdəʊ].

A table below is drawn to present the stress pattern of the loan words.

No	Number of Syllable	Stress Placement	Words
1.	2 syllables	Ultimate	bizarre [bɪˈzɑː]
		Penultimate	piñon [ˈpɪnjən], taco [ˈtækəʊ]
2.	3 syllables	Ultimate	barricade [ˌbærɪˈkeld] V
		Penultimate	albino [æɪˈbiːnəʊ], Chihuahua [tʃɪˈwɑːwɑː], albino [æɪˈbiːnəʊ], Chihuahua [tʃɪˈwɑːwɑː], coyote [kɔɪˈəʊtɪ], criollo [krɪˈol əʊ], El Niño [el ˈniːnj əʊ], garbanzo [gɑːˈbænzəʊ], mestizo [meˈstiːzəʊ], mulatto [mjuˈlætəʊ], piano [piˈænəʊ], pinole [pɪˈnəʊli], rodeo [rəʊˈdeɪəʊ], sombbrero [sɒmˈbreərəʊ], tornado [tɔːˈneɪdəʊ]
		Penultimate but final vowel is weak	alfalfa [æɪˈfæɪf ə], alpaca [æɪˈpækə], armada [ɑːˈmɑːdə], caldera [kælˈdɛərə], chinchilla [tʃɪnˈtʃɪlə], duenna [dʒuˈenə], fajita [fæˈhiːtə], fiesta [fiˈestə], flotilla [fləʊˈtɪlə], iguana [ɪˈgwɑːnə], paella [pælˈelə], piñata [piːnˈjaːtə], siesta [siˈestə], tortilla [tɔːˈtiːə], vicuna [vɪˈkjuːnə]
		Ultimate but penultimate vowel is weak	buckaroo [ˌbʌk əˈr uː], castanet [ˌkæst əˈnet], chaparral [ˌtʃæp əˈræl], cigarette [ˌsɪg əˈret]
		Antepenultimate	barricade [ˈbær ə keld] N
3.	4 syllables	Penultimate but final vowel is weak	enchilada [ˌenʃɪˈlɑːdə], hacienda [ˌhæsiˈendə], marijuana [ˌmæriˈwɑːnə], tapioca [ˌtæpiˈəʊkə]
		Penultimate	armadillo [ˌɑːməˈdɪləʊ], mariachi [ˌmæriˈɑːtʃi],

			oregano [ˌɔrɪˈɡɑːnəʊ], pimiento [ˌpɪmɪˈentəʊ], vigilante [ˌvɪdʒɪˈlæntɪ]
4.	5 syllables	Penultimate	aficionado [əˌfɪʃiəˈnɑːdəʊ]
5.	6 syllables	Penultimate	incomunicado [ˌɪnkəˌmjuːnɪˈkɑːdəʊ]

By seeing the table above, it can be concluded that the stress pattern of loan words borrowed from Spanish is not predictable. There is no regularity for each group (or based on the number of syllable). For example, words with 3 syllables have more stress patterns namely 5 patterns. We cannot predict whether a certain loan, for example a word with 3 syllables, is stressed on its ultimate, penultimate, or antepenultimate. By having more examples other than those 50 loan words mentioned above, it is possible the other stress patterns may occur. It means that the stress pattern is not predictable.

There are two causes for words not to obey the English stress placement rules. The causes are discussed below.

1. *Some words end in vowel /a/undergo vowel weakening in English*

In Spanish, there is no phonological process called vowel weakening which is very common in English, which is the absence of stress in their syllables. Some words end in /a/ which is unstressed, undergo vowel weakening and eventually end in /ə/. When these words, which originally in Spanish are stressed on the penultimate, undergo vowel weakening and are still stressed on the penultimate, then they violate the English stress placement rules. For example, *alfalfa* [æɫˈfæɫə] which undergoes vowel weakening in its ultimate, but the stress remains the same as it was in Spanish. English does not change or has not changed its stress assignment, although the vowel weakening happened soon after it was adopted. Therefore, it violates the English stress placement rules.

2. *Some words in vowel on their penultimate undergo vowel weakening in English*

As happens in some words end in vowel /a/ which undergo vowel weakening in English, the words *buckaroo*, *castanet*, *chaparral*, *cigarette* also undergo the same process, but the process happens to the vowel in the penultimate position. It has been mentioned earlier that Spanish does not recognize vowel weakening. Originally in Spanish, the words are *vaqu'ero*, *casta'neta*, *cha'parro*, and *ciga'rillo* respectively. Thus, they undergo several phonological processes as well. According to the Spanish stress placement rules, they are assigned stress on the penultimate for they end in a vowel. *Casta'neta* (with 4 syllables), for example, after several phonological processes (final vowel deletion and penultimate vowel weakening) it becomes

castanet. However, English still maintains the original stress pattern [ˌkæst əˈnet]. It then results in the violation of stress placement rules.

Now we shall discuss loan words which are stressed in accordance with English stress placement rules. There are 26 words out of 50 which do not violate the rules. Like those words which violate the rules of English stress placement, there are also some reasons for the non violation in these words based on the stress placement rules mentioned by Chomsky and Halle (1968: 69-95). The causes are mentioned as follows.

1. *Some words end in vowel /o/, /i/, /e/ do not undergo any vowel weakening*

However, they undergo some other phonological processes such as segment replacement, e.g. *barri'cada* → *barricade*, and segment addition, e.g. *incomuni'cado* → *incommunicado*. Their stress assignments have changed or if not, the words are able to fulfill the phonological requirements for not violating the rules. For example, the word *barricade*, which is originally stressed on the penultimate, has changed its stress assignments into [ˌbærl'keld] if it is a verb, and [ˈbær ə keld] if it is a noun. Meanwhile, a word like *incommunicado* which has a segment addition, still maintains the original stress pattern, but does not violate the rules for there is no vowel weakening that might be a cause for stress rules violation.

2. *Some words still maintain the original spelling other than those end with vowel /a/*

Some words which do not violate the English stress rules are those which still maintain the original spelling (other than those end with /a/) and stress pattern. For example, *mulatto* is originally stressed on the penultimate [mu'lato]. Although it undergoes a phonological process which then results in gemination, the stress assignment does not violate the rules for the vowel on the penultimate is still tense.

3. *There is a change in syllable division*

The word *mestizo* [me'sti:zəʊ], for example, has undergone several processes of adaption as well. As mentioned in the previous discussion of how syllables are divided in Spanish, *s* plus a consonant cannot begin a syllable. Therefore, in Spanish, *mestizo* will be divided into *mes-ti-zo*. However, after it was borrowed by English, it has to obey the syllable boundary rules that English has. According to Giegerich, Syllable-Boundary Rule states that within words, syllable boundaries are placed in such a way that onsets are maximal (in accordance with the phonotactic constraints of the language) (1992: 170). By applying such rule, the word *mestizo* will be divided into

[me.sti.zəʊ]. Therefore, the stress assignment in the word *mestizo* is [me'sti:zəʊ].

Regarding the phenomena of violation and non violation of stress placement rules in loan words, Lovins introduces a term called "loan phonology".

Loan phonology means a normalized result of phonological interference: persistent borrowing of vocabulary from a source language L_S into a target language L_T on an acceptable way or ways to pronounce the loanwords with an L_T "accent", i.e. gives us an idea of how the average L_T speaker perceives and reproduces the phonology of L_S (1974: 240).

The historic statement of the problem of loan phonology is that a speaker of L_T in perceiving and reproducing the sounds of L_S substitutes, deletes or adds for them those that she/he takes to be the "closest" in her/his own language. Loan words, to some extent, will undergo some phonological processes. For example, the word *siesta* [si'estə] which goes through vowel weakening. Vowel weakening is very common in English. It happens to the unstressed vowel. With regards to the phonological processes which are related to the nature of loan words, below is the discussion of it.

Loan words have an underlying representation at the phonemic level. Ohso says that when we speak, we apply processes "forwards" to produce contextual variants; when we listen to someone else, we apply them "backwards" to relate any language phenomenon to our native language (1973: 4-5). Likewise, in listening to unfamiliar foreign sounds or any foreign matter, we try to relate what we hear to possible surface forms in our own language. These surface forms may already be acceptable or the other way around. Moreover, Stampe has pointed out that this is what happens when we listen to baby talk (1969: 451). A young child's phonology is different from ours largely in that a lot more processes apply, or they apply more generally; in order to understand what the child is saying, we have to relate what is normally the output of our derivations to her/his less restricted phonetic forms. To the extent that we can still do this, we can correctly interpret what she/he is saying. In the same way, we may be able to recognize foreign sounds or matters different to those of our native dialect by the perceptual extension of a process.

Another point to notice about perception is that the process extension encompasses a generalization. It yields a phonological natural class in the environment of the process, rather than occurring at random. It means that there are limits within which it can occur. This is supported by Hyman's third hypothesis about loan phonology:

When a foreign segment appears in an environment in which the equivalent native derived segment does not appear, then the form of the incoming foreign word is modified so that the structural description of that rule is met and the segment in question is then derived in the appropriate environment (1970)

The existence of penultimate stress in any given loan word such as in *piñata* [pi:n'ja:tə] is typical of loan phonology. Each corresponds to different variables in the borrowing situation. In Spanish as mentioned earlier, for any word that ends in a vowel, the stress is assigned on the penultimate. English adopts the original Spanish stress pattern of this type of word although as seen from the English stress pattern, this type of stress assignment is considered as violation. However, English applies one of its phonological processes by weakening the vowel in the penultimate position in which it is unstressed.

It is conceivable that what is a living process in one speaker's phonology in a given language might not be so in another's. According to Lovins, this is caused by a difference of degree of naturalization of loan words (1974: 247). The degree of naturalization is expressed by a difference in what rules apply to the forms. In Stampe's view, a rule cannot constrain underlying representation; it is learned rather than innate (1972: 580). Rules are thus irrelevant to the initial establishment of a loan word in the target language. In the unmarked case, loan words are not subject to any rules, but they may apply at some post-borrowing point for the sake of greater naturalization. For example, in Spanish, the sequence of /rr/ must be pronounced with a strong trill whereas in English it is uncommon. Therefore, in *chaparral* [ˌʃæp ə'ræl], this word is pronounced without a trill and applies vowel weakening to indicate that the pronunciation of this word is now "more English" although the stress pattern violates the stress assignment rules in English.

The type of stress that the loan words have is called a marked stress. According to Finch, the concept of markedness refers to a distinction between sets of features where they are considered to be non-neutral, exceptional, uncommon, and only found in a few (2000: 23). The way stress is assigned to those words is different and somehow violates the rules the English language has.

Conclusion

Stress becomes an effective means of conveying prominence. Stress also has a particular reality for the speaker which is not communicated directly to the listener. The speaker feels a rhythmic beat in uttering a word to maintain the rhythm in connected speech and extended to the variation of energy used in the articulation of the word. An accented syllable may be felt as stressed by the speaker and interpreted thus by the listener though it has no physical existence, for example in the case given by Daniel Jones, *thank you*, may be realized as /'kkju:/, where the stressed and accented syllable consists of silence.

There are some loan words which violate English stress placement rules and some which do not. Some words which violate the rules are those which end with vowel /a/ undergoing vowel weakening and some with the vowel on their penultimate undergoing vowel weakening in English. Meanwhile, words which do not violate the rules are some words which end with vowel /o/, /i/, /e/ that do not undergo any phonological vowel weakening, those which still maintain the original

spelling other than those which end with vowel /a/, and those which have the change of syllable division.

The fact above is supported by Henderson. Henderson says that loan words may be taken into the target language in two ways: (a) they may be recast in a form already acceptable to the target language; or (b) they may retain some original features, and so introduce new phonological patterns (1970: 54).

In the first case, loan words will be indistinguishable by phonetic criteria from native words. In the second case, original-introduced patterns of long standing may cease to appear "foreign" to speakers of the target language, and may come to form an integral part of the phonological system of the language, forming a new system. The first system will be referred to as primary, and the introduced patterns as secondary systems which may not be as full as the first. New patterns of more recent introduction than those forming secondary systems may still be felt to be so "foreign" that they cannot be said as yet to be fully accepted in the language. Therefore, some loan words from Spanish have undergone certain English phonological processes to make the words more English and they are called assimilated loan words. However, some words still maintain the original Spanish stress pattern and later are called native loan words although their stress pattern might be considered to violate the English stress pattern.

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The Stress Patterns of English Noun and Adjective Homographs

Eko Setyarini

Abstract

Homographs often have the same pronunciation but many of them have different stresses. The place of stress may differentiate one word in one class from another. It also often differentiates the meanings of words. This paper tries to describe the stress assignment of English noun and adjective homographs and also attempts to find the stress pattern of English noun and adjective homographs.

Keywords: noun, adjective, homograph, stress, stress pattern

Introduction

Stress is an important key to understand spoken English, especially because native speakers of English use word stress naturally. McMahon (2002:118) said Native speakers of English are intuitively aware that certain syllables in each word, and one syllable in particular, will be more phonetically prominent than others. As a consequence non-native speakers who speak English to native speakers without using word stress, have difficulties in understanding native speakers, especially those speaking fast. On the other side the native speakers may find it difficult to understand them. Griegerich (1992:179) also mentioned that English is a stress language in which every lexical word – a noun, a verb, an adjective or an adverb has a stressed syllable, and where more than one syllable bears stress, one of the stresses will be the main stress and the others subordinated. That is why stress mastery should be given a serious attention in learning English.

Aware of its importance, the writer made an analysis of stress. However, there are already a lot of discussions on English stress patterns such as stress patterns in words, compound words, phrases and sentences. This analysis focuses only on the stress patterns of noun adjectives homographs. It is done because not many people have studied these stress patterns.

Literature Review

1. Homograph and Stress

Fromklin (1991: 525) defined a homograph as a word spelt identically to another and possibly pronounce the same. There are many kinds of homographs in English like noun and verb homographs such as *present*, noun and adjective homographs like *compact*.

Homographs are sometimes pronounced the same, but they may contain different stresses. According to Ladefoged, stress can be used to give special emphasis to a word or to contrast one word with another (1993: 114). Another function of stress in English is that stress can indicate the syntactic relationships between words or parts of words. The placement of stress in a syllable indicates the syntactic function of the word i.e. noun or verb (Ladefoged, 1993: 114). In addition, stress also has a syntactic function in differentiating a compound word from a phrase (Giegerich: 1992).

2. Stress

Stress is a property of syllables. If we stress a word, it means we produce certain syllables with greater prominence. We can stress a syllable by pronouncing it louder, longer or with significantly higher or lower pitch (Collins and Mees : 2003).

Stress is a suprasegmental feature. It normally stretches over more than a single segment, it is either at the syllable level, complete word level, or at a complete phrase or sentences level (Collins and Mees 2003: 109). In English, the distribution of stress assignments in these levels is significantly indicated by intensity, pitch variation, vowel quality, and vowel duration. Intensity, according to Collins and Mees, means the greater the breath effort and muscular energy associated with stressed syllables. Pitch variation, in English, becomes the most important single factor in determining stress in that a higher pitch tends to be associated with stronger stress. Vowel quality indicates whether a vowel is central or peripheral; that a stressed syllable contains a peripheral vowel, whereas an unstressed syllable has a central vowel. Vowel duration is an important factor in indicating stress in that vowels in English are shorter in unstressed syllables than in stressed ones (2003: 109-110).

3. Rules on stress

According to McMahon (2000) there are some general rules which allow stress placement to be predicted in many English words. The rules are :

- a. Noun Rule: stress the penultimate syllable if heavy. If the syllable

penultimate is light, stress the antepenult.

Here are some examples: *a.'romaa.'gen.da* *'di.sci.pline*

- b. Verb rule: stress the final syllable if heavy. If the final syllable is light, stress the penultimate syllable.

The examples are:

o.'bey *u.'surp* *'tone* *'hu.rry*

These stress rules depend crucially on the weight of the syllable. A syllable will be heavy if it has a branching rhyme, composed of either a long vowel or diphthong, with or without coda, or a short vowel with a coda. A syllable with a short vowel and no coda will be light.

Chomsky and Halle (1968: 69-95) mentioned more specific stress placement rules. The rules includes stress placement in verbs, nouns, adjectives, derivational affixes, compounds, and complex verbs. They are:

1. *Stress Placement in Verb*

Verbs in English have stress assignment as follows:

- a. The penultimate if the last vowel in the string under consideration is non-tense and is followed by no more than a single consonant.
- b. The ultimate in the string under consideration if the vowel is tense or if it is followed by more than one consonant.

The examples are as follows:

men'tion *as'tonish* *co'llapse* *di'gest*

2. *Stress Placement in Noun*

Nouns in English have stress assignment as follows:

- a. The penultimate if the penultimate vowel is taken to be tense
- b. The antepenultimate if the penultimate vowel is taken to be lax
- c. The penultimate for words of more than two syllables with a tense final vowel
- d. Bisyllabic words are stressed on the penultimate

Here are some examples:

a'genda *'camera* *'anagram* *ho'rizon*

3. *Stress Placement in Adjectives*

Basically, the stress assignment of adjectives in English is the same as those of nouns and verbs. The assignments rules are as follows:

- a. The ultimate in the string under consideration if the vowel is tense or if it is followed by more than one consonant.
- b. The penultimate if the penultimate vowel is taken to be tense.
- c. The antepenultimate if the penultimate vowel is taken to be lax.

The followings are some examples:

'solid'su'preme *ab'surd* *'manifest*

4. *Stress Placement in Derivational Affixes*

Chomsky and Halle stated that secondary adjectives are those which are formed by adding a suffix to a stem (1968: 81). Meanwhile, adjectives in (3) above are called primary adjectives, those which are unanalyzable

into stem plus adjectival suffix. The stress assignments in derivational affixes are as follows:

- a. The derived forms (-*al*, -*ant* and -*ous*), the stress is on the antepenultimate when the final cluster is weak
- b. The derived forms (-*al*, -*ant* and -*ous*), the stress is on the penultimate when the final cluster is strong

A weak cluster is a string consisting of a simple vocalic nucleus followed by no more than one consonant; a strong cluster is a string consisting of either a vocalic nucleus followed by two or more consonants or a complex vocalic nucleus followed by any number of consonants (Chomsky and Halle, 1968: 29). Simple vocalic nuclei consist of lax vowels while complex vocalic nuclei consist of tense vowels and diphthongs. The examples are as follows:

<i>sig'nificant</i>	<i>clair'voyant</i>	<i>ob'servant</i>
<i>'personal</i>	<i>anec'dotal</i>	<i>dia'lectal</i>
<i>'innocent</i>	<i>ante'cedent</i>	<i>de'pendent</i>
<i>'rigorous</i>	<i>so'norous</i>	<i>tre'mendous</i>

5. Stress Placement in Compounds and Phrases

There are two types of stress contours in English namely falling as in ¹*tight* ²*rope* and rising as in ²*tight* ¹*rope*. The falling stress contour applies to compound nouns and the rising one applies to noun phrases. The stress placement in compounds then can be presented as follows:

- a. Primary stress is assigned on the first word
- b. The rule above also applies to compound adjective (¹*heart*-²*broken*) and compound verb (¹*air*-²*condition*)

6. Stress Placement in Complex Verbs

There are many verbs in English which are morphologically analyzable into one of the prefixes *trans-*, *per-*, *con-*, and so forth, followed by a stem such as *-fer*, *-mit*, *-cede*, *-cur*, or *-pel*. The stress placement rules for complex verbs are:

- a. The stress placement rules must assign primary stress to the final formative, regardless of whether it contains a strong or weak cluster. Thus, even when such verbs end in a weak cluster, stress is final.
- b. This rule applies to bisyllabic words.

Here are some examples of complex verbs:

<i>per'mit</i>	<i>con'cur</i>	<i>com'pel</i>	<i>de'ter</i>
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The Data of this Research

The data are noun adjective homographs containing more than one syllable, There are 54 noun adjective homographs gathered from *Longman Pronunciation*

Dictionary written by J C. Wells. They consist of words and compound words. The data were collected by manual scanning of the dictionary from A to Z.

Findings

The data show that 33 homographs have the same stress patterns, both nouns and adjectives are stressed on the first syllable like *abstract* and *combat*. They follow the rule mentioned by Chomsky and Hale that basically the stress placement in the adjective is the same as the noun and verb. In this case is the stresses in adjectives are the same as in nouns.

The other 21 homographs have the stress in nouns different from adjectives. The 21 homographs are classified into four:

1. Two syllable homographs.

There are five two-syllable homographs which have different stress patterns; the nouns have the stress on the first syllable while the adjective have the stress on the second syllable. They are:

Table 1.

No	Homograph	Noun	meaning	Adjective	meaning
1	august	ˈɔ:g əst	Month	ɔ: ˈgʌst	great
2	collect	ˈk ɔl ekt	Prayer	kə ˈlekt	gathered
3	compact	ˈk ɔm pækt	ladies'	kəm ˈpækt	neat
4	content	ˈk ɔn tent	matter contained	kən ˈtent	contentment
5	minute	ˈmɪn ɪt	minute (time)	maɪ ˈnju:t	tiny

As Chomsky and Hale (1968: 69-95) said basically the stress placement in the adjective is the same as the noun and verb. In the case of noun and adjective homographs therefore, the stress in adjectives should be the same as in nouns. Yet the five homographs have different stress patterns. They have different meanings and pronunciations that may explain the different stress placements. In 1, in the noun ˈɔ:g . əst the first syllable is heavy, the stress is there, while in the adjective ɔ: . ˈgʌst the first syllable is light, as a consequence we cannot put the stress on the first syllable, while In 2, 3, 4 in the nouns ˈk ɔl . ekt , ˈk ɔm . pækt ˈk ɔn .tent ˈ the stresses are in the first syllables which contain the tense vowel ɔ. While in the adjectives kə . ˈlekt, kəm . ˈpækt, kən . ˈtent, the fist syllables contain ə (schwa) which makes the syllable light. As mentioned by Carr Philip (1993:10) the central vowel called schwa is the most common vowel as an unstressed syllable.

Giegerich (1992: 182) mentioned that any stressed syllable whether it is a monosyllable or part of a polysyllabic word, must have a complex rhyme, i.e. a

rhyme containing at least two -X positions. In 5 the noun *'m.ɪ.t*, the stress is on the first syllable because the second syllable has no complex rhyme, as in the adjective *maɪ.'nju:t* the stress is on the second syllable for the first has no complex rhyme.

2. Three syllable homographs.

There are three homographs consisting of three syllables which have different stress patterns; the nouns have the stress on the *antepenultimate* syllables while the adjective have the stress on the *penultimate* syllable.

Table 2.

No	Homograph	Noun	meaning	Adjective	meaning
6	arsenic	'ɑ:s ən ɪk	arsenic	ɑ: 'sen ɪk	arsenic
7	precedent	'pres ɪ dənt	precedent	prɪ 'si:d ənt	precedent
8	substantive	'sʌb stənt ɪv	substantive	sʌb 'stənt ɪv	substantive

Following the rules given by Chomsky and Hale (1968: 69-95) the nouns *ɑ:s .ən .ɪk*, *'pres .ɪ .dənt*, and *'sʌb .stənt .ɪv* are stressed in the antepenultimate syllable because the penultimate vowel are lax, *ə* and *ɪ*, while the adjectives *ɑ: 'sen .ɪk* and *prɪ . 'si: .d ənt* are stressed on the penultimate because the syllables does not contain lax vowels. While the adjective *sʌb . 'stənt .ɪv* is stressed in the penultimate syllable as it obey the rules mentioned by Collin and Mess (2003:113) that the stress of the word containing suffix *-tive* is on the syllable preceding the ending.

3. Four syllable homograph

There is only one homograph consisting of more than three syllables which have different stress patterns; the nouns have two stresses the primary is on the *pre-antepenultimate* syllables and the secondary is in the penultimate while the adjective have only the stress on the antepenultimate syllable. The word is

Table 3.

No	Homograph	Noun	Meaning	Adjective	meaning
9	arithmetic	'æɪ rɪθ ,mət ɪk	Arithmetic (math)	ə 'rɪθ mə tɪk	Arithmetic (math)

Collin and Mees (2003: 112) stated that in a polysyllabic word there is a tendency for the antepenultimate syllable to have a primary stress but in this case

of 'æɪ ɪθ ,mæt ɪk the primary stress is in the pre antepenultimate because the antepenultimate syllable contains a lax vowel and does not contain a complex rhyme. The adjective ə 'rɪθ mə tɪk on the other hand has the stress on the antepenultimate because the syllable has a complex rhyme and the pre antepenultimate can not be stressed as it contain only a lax vowel ə.

4. Compound word homographs.

There are twelve homographs containing compound words. All of them carry the same meaning but have different stress patterns; the nouns have one stress. it is on the first word while the adjectives have two stresses, the prominent one is in the second word and the secondary stress is in the first word, with one exception that the last homograph on the list has two stresses in noun but the prominent one is still in the first word.

Table 4.

No	Homograph	Noun	Adjectives
10	all star	'ɔ:l stɑ:	,ɔ:l 'stɑ:
11	Deadbeat	'ded bi:t	,ded 'bi:t
12	Downstate	'daʊn steɪt	,daʊn 'steɪt
13	Halftract	'hɑ:f trækt	,hɑ:f 'trækt
14	Interstate	'ɪnt ə steɪt	,ɪnt ə 'steɪt
15	Lowdown	'lʊə daʊn	,lʊə 'daʊn
16	Overage	'əʊv ə r eɪʃ	,əʊv ə r 'eɪʃ
17	Overall	'əʊv ə r ɔ:l	,əʊv ə r 'ɔ:l
18	Overcast	'əʊv ə r kɑ:st	,əʊv ə r 'kɑ:st
19	Overhead	'əʊv ə r hed	,əʊv ə r 'hed
20	Preschool	'pri:sku:l	,pri:'sku:l
21	wide awake	'waɪd ə ,weɪk	,waɪd ə 'weɪk

By looking at the data the writer tried to formulate the stress placement rules of the compound homographs as follows:

- a. A compound noun has one stress, the stress is on the first part of the compound. If there is a secondary stress, the main stress is still on the first part of the compound.
- b. A compound adjective has two stresses, the main stress is in the second part of the compound and the secondary stress is on the first part.

Conclusion

The analysis made of the noun adjective homographs taken from *Longman Pronunciation Dictionary*, shows that most of the data that is 33 out of 54, have the same stress pattern i.e. in the first syllable. It also revealed that there are nine

word homographs which have different stresses, five of them consisting of two syllables, three containing three syllables and one homograph that has more than three syllables. If we observe the nine homographs we can find that most of them have different pronunciations. The differences in pronunciation can be used to explain the stress placement in the words, except for one word *substantive* which has the same pronunciation but a different stress in noun and adjective.

However, in the compound words homographs there is no difference in pronunciation that can explain the stress placement in the words. One thing that we can find from the data is that there are patterns that differentiate compound noun from compound adjectives. This pattern is for compound noun there is only one stress, and the position of the stress is in the first word while for compound adjectives there are two stresses, and the prominent one is in the second word.

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LIST OF ENGLISH NOUN ADJECTIVE HOMOGRAPH

No.	Homograph	Noun	Adjective
1.	abstract	‘æb strækt	‘æb strækt
2.	agape	‘æg əp i	‘æg əp i
3.	all star	‘ɔ:l stɑ:	,ɔ:l ‘stɑ:
4.	arithmetic	‘ær Iθ ,mət Ik	ə ‘rIθ mə tIk
5.	arsenic	‘ɑ:s ən Ik	ɑ: ‘sen Ik
6.	associate	ə ‘səʊs I ət	ə ‘səʊs I ət
7.	august	‘ɔ:g əst	ɔ: ‘gʌst
8.	binocular	b I ‘nɒk jʊl ə	b a I ‘nɒk jʊl ə
9.	burry	‘bʊ r i	‘bɜ:r i
10.	collect	‘k ɔl ekt	kə ‘lekt
11.	combat	‘kɒm bæt	‘kɒm bæt
12.	compact	‘k ɔm pækt	kəm ‘pækt
13.	conglomerate	kən ‘glɒm ər ət	kən ‘glɒm ər ət
14.	content	‘k ɔn tent	kən ‘tent
15.	contrary	‘kɑ:n trer i	‘kɑ:n trer i
16.	converse	‘kɒn vɜ:s	‘kɒn vɜ:s
17.	covert	‘kʌv ət	‘kʌv ət
18.	deadbeat	‘ded bi:t	,ded ‘bi:t
19.	downstate	‘daʊn steIt	,daʊn ‘steIt
20.	elect	I ‘lekt	I ‘lekt
21.	excess	Ik ‘ses	eks ‘es
22.	excommunicate	,eks kə ‘mju:n Ik ət	,eks kə ‘mju:n Ik ət
23.	flagellate	‘flæʤ əl ət	‘flæʤ əl ət
24.	gallant	‘gæl ənt	‘gæl ənt
25.	goahead	‘gəʊ ə ,həd	‘gəʊ ə ,həd
26.	halftract	‘hɑ:f trækt	,hɑ:f ‘trækt
27.	interstate	‘Int ə steIt	,Int ə ‘steIt
28.	Invert	‘In vɜ:t	‘In vɜ:t
29.	Irony	‘aIə r ən i	‘aI ən i:
30.	isolate	‘aIs əl ət	‘aIs əl ət
31.	leading	‘I ed Iŋ	‘li:d Iŋ
32.	lowdown	‘lʊə daʊn	,lʊə ‘daʊn
33.	minute	‘mIn It	maI ‘nju:t
34.	moderate	‘mɒd ər ət	‘mɒd ər ət
35.	number	‘nʌm bə	‘nʌm ə
36.	oblate	‘ɒb leIt	‘ɒb leIt

37.	occult	ˈɔk kʌlt	ˈɔk kʌlt
38.	overage	ˈəʊv ər eɪdʒ	ˌəʊv ər ˈeɪdʒ
39.	overall	ˈəʊv ər ɔ:l	ˌəʊv ər ˈɔ:l
40.	overcast	ˈəʊv ər kɑ:st	ˌəʊv ər ˈkɑ:st
41.	overhead	ˈəʊv ər hed	ˌəʊv ər ˈhed
42.	pedal	ˈped əl	ˈpi:d əl
43.	perfect	ˈpɜ:f ɪkt	ˈpɜ:f ɪkt
44.	polish	ˈp ɔ lɪʃ	ˈpəʊ lɪʃ
45.	precedent	ˈpres ɪ dənt	prɪ ˈsi:d ənt
46.	present	ˈpre zənt	ˈpre zənt
47.	preschool	ˈpri:sku:l	ˌpri:ˈsku:l
48.	pussy	ˈpʊs i	ˈpʌs i
49.	record	ˈrek ɔ:d	ˈrek ɔ:d
50.	retail	ˈri: teɪəl	ˈri: teɪəl
51.	reverse	rɪ ˈvɜ:s	rɪ ˈvɜ:s
52.	subject	ˈsʌb dʒekt	ˈsʌb dʒekt
53.	substantive	ˈsʌb stənt ɪv	sʌb ˈstənt ɪv
54.	wide awake	ˈwaɪd ə ,weɪk	ˌwaɪd ə ˈweɪk

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Notes for Contributors

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1. References should be in alphabetical order.
2. Order of entry should be as follows:
Author's Name. *Title of the Book*. City of Publication: Publisher, Year of Publication.
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Examples of Correct Format of References

1. A Book by a Single Author

Wilson, Frank. *Language and Human Culture*. New York: Pantheon, 2001.

2. An Anthology or Compilation

Swan, Peter. ed. *The Literature of Science*. Baltimore: John Hopkins University Press, 1999.

3. A Book by Two or More Authors

Eugene, Susan and Diana Lane. *Analyzing Casual Conversation*. London: Cassell Book Limited, 1998.

Gilman, Sander. *et al. Hysteria Beyond Freud*. London: Longman, 1997.

Margaret, Ann, Sydney Sheldon, and Jonathan Sorensen. *The Rope and the Chair*. Austin: University of Texas Press, 1994.

4. A Work in an Anthology

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*. 1845. *Classics American Autobiographies*. ed. William L. Andrews. New York: Mentor, 1992. pp. 229-327.

5. An Encyclopedia Article

Chiappini, Luciano. "Este, House of." *Encyclopedia Britannica*. Chicago: Encyclopedia Britannica Inc., 1977.

6. An Article in a Collection

Rubinsten, Ayre. "Children with AIDS" in *AIDS: Facts and Issues*. eds. Victor Gong and Norman Rudnick. Princeton: Princeton University Press, 1998.

7. An Article in a Periodical

Mulyani, Sri. "Women, Marriage, and Domesticity". *Phenomena Journal of Language and Literature*. Vol. 5 No. 3, February 2002, pp.143-154.

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Lohr, Steve. "Now Playing: Babes in Cyberspace." *New York Times*. April 3, 1999.

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Armstrong, Lorry, and Alice Cuneo. "The Learning Revolution: at Home and at School." *Atlantic Monthly*. August 1999: pp. 39-64.

10. A Published/Unpublished Undergraduate Thesis/Dissertation

Boyle, Anthony. "Maternity Care Policy in the United States." Thesis. Boston: Boston University, 1993.

Sakala, Carol. *The Evolution of Renaissance Utopian Literature*. Dissertation. Tampa: University of South Florida, 2002.

Notes: unpublished: title is written in quotation marks; published: title written in italic. Write the descriptive label: Dissertation or Thesis.

11. An Online Reference

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