

Anaphora

Journal of Language, Literary, And Cultural Studies



<http://jurnal.untag-sby.ac.id/index.php/ANAPHORA/index>

ISSN 2656-3967 (Online)

Volume 3 Number 1 July 2020

Vincentius Mauk
Nadya Afdholy

Dismantling The Meaning of Love: A Deconstruction in The Novel *Cinta Terakhir* By Vincentius J. Boekan

Laeli Nurwakhidah
Mateus Rudi Supsiadji

The Influence of Environment towards Jean La'barge in Louis L'amour's *Sitka*

Nadiyah Nur Fatimah
Linusia Marsih

Rebellion of The Main Character in Lauren Destefano's *Wither*

Susie Chrismalia Garnida
Ni Ketut Mirahayuni

Editing of Eka Sabara's *Manuscript Para Ulama dan Tokoh Loloan Abad 19 Masehi: Syarif Tue Dan Encik Ya'kub: A Documentation Of Loloan Islamic Figures In Jembrana, Bali*

Deny Kuswahono

The Use Of Translation Techniques in Translating Cultural Words in The *Da Vinci Code* Novel from English into Bahasa Indonesia

Delia Caesar Damayanti
Tri Pramesti

Sisterhood in Ann M. Martin's *Belle Teal*

Anaphora

JOURNAL OF LANGUAGE, LITERARY, AND CULTURAL STUDIES

Volume 3, Number 1, July 2020

E-ISSN 2656-3967 (Online)

<http://jurnal.untag-sby.ac.id/index.php/ANAPHORA/index>

Editor in Chief

Yoseph Bavo Agung Prasaja

(University of 17 Agustus 1945 Surabaya)

Editor on Board

Pariyanto

(University of 17 Agustus 1945 Surabaya)

Adeline Grace M. Litaay

(University of 17 Agustus 1945 Surabaya)

Muizzu Nurhadi

(University of 17 Agustus 1945 Surabaya)

Bramantya Pradipta

(University of 17 Agustus 1945 Surabaya)

Editor Section

Dheny Jatmiko

(University of 17 Agustus 1945 Surabaya)

Peer-Reviewer

John Charles Ryan

(University of New England New South Wales)

Tri Paramesti

(University of 17 Agustus 1945 Surabaya)

Paulus Sarwoto

(University of Sanata Dharma Yogyakarta)

Yusri Fajar

(University of Brawijaya Malang)

Imron Wakhid Harits

(University of Trunojoyo Madura)

Dr. Niamika el Khoiri

(State University of Malang)

Dian Fajrina

(University of Syah Kuala Aceh)

Henrikus Joko Yulianto

(State University of Semarang)

Esti Junining

(University of Brawijaya Malang)

Santri E. P. Djahimo.

(University of Nusa Cendana Kupang)

Temmy Thamrin

(University of Bung Hatta Padang)

Daniel Ginting

(University of Ma Chung Malang)

Editorial Office

Program Studi Sastra Inggris

Fakultas Ilmu Budaya, Universitas 17 Agustus 1945 Surabaya

Jl. Semolowaru 45 Surabaya

Email: jurnalanaphora@untag-sby.ac.id

ANAPHORA is an open-access, peer-reviewed, and biannual academic journal dedicated to the publications of research in the areas of language, literary, and cultural studies. Language studies may include issues in applied linguistics such as sociolinguistics, discourse analysis, critical discourse analysis, pragmatics, stylistics, corpus linguistics and so forth. Literary studies covers English classics, modern and contemporary literature in the forms of printed, screened, aired or performed texts, comparative literature, children literature, sociology of literature, structuralism, psychoanalysis and so on. Cultural studies cover cultural texts and practices, especially those associated with issues about language and literature, such as gender criticism, media studies, popular culture and other related fields.

TABLE OF CONTENTS

Vincentius Mauk Nadya Afdholy	Dismantling The Meaning of Love: A Deconstruction in The Novel <i>Cinta Terakhir</i> By Vincentius J. Boekan	1 – 8
Laeli Nurwakhidah Mateus Rudi Supsiadji	The Influence of Environment towards Jean La'barge in Louis L'amour's <i>Sitka</i>	9 – 14
Nadiyah Nur Fatimah Linusia Marsih	Rebellion of The Main Character in Lauren Destefano's <i>Wither</i>	15 – 28
Susie Chrismalia Garnida Ni Ketut Mirahayuni	Editing of Eka Sabara's Manuscript <i>Para Ulama dan Tokoh Loloan Abad 19 Masehi: Syarif Tue Dan Encik Ya'kub: A Documentation Of Loloan Islamic Figures In Jembrana, Bali</i>	29 – 37
Deny Kuswahono	The Use Of Translation Techniques in Translating Cultural Words in The <i>Da Vinci Code</i> Novel from English into Bahasa Indonesia	38 – 46
Delia Caesar Damayanti Tri Pramesti	Sisterhood in Ann M. Martin's <i>Belle Teal</i>	47– 53

DISMANTLING THE MEANING OF LOVE: A DECONSTRUCTION IN THE NOVEL *CINTA TERAKHIR* BY VINCENTIUS J. BOEKAN

Vincentius Mauk

Universitas Negeri Surabaya

E-mail: maukvincentius@gmail.com

Nadya Afdholy

Universitas Negeri Surabaya

E-mail: nadyaafdholo@yahoo.com

ARTICLE INFORMATION:

Received: 20 May 2020

Accepted: 17 June 2020

Published: 31 July 2020

DOI: <https://doi.org/10.30996/anaphora.v3i1.3611>

Abstract. This study aims to deconstruct the meaning of love in the novel *Cinta Terakhir* by Vincentius J. Boekan. The novel *Cinta Terakhir* by Vincentius J. Boekan tells the romance of two human beings, Armando and Rosalia whose meaning is different from love in general. The method used in this research is descriptive qualitative. The results showed that (1) the main character of Armando was a betrayer of love who appeared when Indonesian political conditions were influenced by international politics, then Armando's characters betrayed their love by choosing the NKRI ideology as a fixed price, (2) the nature of patriotism was so inherent in the character's characteristics Armando is very strong towards the ideology of the Republic of Indonesia so Armando prefers to flee with hundreds of thousands of East Timorese people to the West Timor of the Republic of Indonesia and leaves his beloved wife and only daughter in Timor Leste, but Catholic marriage remains husband and wife until death separates.

Keywords: *deconstruction, love, novel, Vincentius Boekan*

INTRODUCTION

Someone will imagine beautiful writing in the form of poetry, stories, or the like using language as the medium to convey inspiration when talking about literature. In line with what was conveyed by Darma, that the scope of literature is the creativity of creation, while the scope of the study of literature is the science with literature as its object (Darma, 2019). A literary work can be said to be the result of the thought of the author who tells all forms of problems that occur in everyday social life. The problems that occur are expressed by the author because they are in the same time dimension. Various forms of problems written by the author move from observations around them and try to

make the work into an interesting form of literary work and can be used as a personal collection.

There are various forms of literary works, but literary works that are often used in literary research are novels that are part of prose because the complexity of stories in novels is more systematically arranged from beginning to end. Novels are the most popular form of literary works in the world, and these forms of literature are the most widely circulated due to their extensive communication power to the community (Savitri, Syam, & Seli, 2018, p. 1). Novels can act as entertaining literary works or can be called serious literary works. The main requirement for a novel is to be interesting, entertaining, and bring a

sense of satisfaction after people have finished reading it can even be said to possess the social soul of the reader.

The novel that will be the object of this study is the novel *Cinta Terakhir* by Vincentius J. Boekan, a beginner writer from East Nusa Tenggara. This has disturbed the readers' conscience to be more interested and immersed in the flow of the story of this novel. The novel *Cinta Terakhir* focused on the main character, namely a middle-aged man who experiences a separation of residence due to differences in ideology that is the basis of life principles (Boekan, 2011). Willing to leave his wife and eldest daughter in the country of Timor Leste, willing to live in a refugee camp with one of his sons with three thousand other refugees in a village in the East Nusa Tenggara region precisely in Tuapukan village. We know together that in the Catholic Church there is a sacrament of marriage that unites men and women. In the Catholic Church the name of the sacrament of marriage in which God has united cannot be divorced by humans. But with the politics being so dramatized by UNAMET, a popular consultation was held on 30 August 1999. The results of the popular consultation were won by the pro-independence party. Initially, he lived in harmony and happiness with his extended family in the territory of East Timor, had a safe and peaceful life, a person who was well respected and respected in his family and social community, but then had to part with his wife and eldest daughter because of differences in ideology, and finally brought it to the lap of the motherland

because of belief in the ideology of the Unitary Republic of Indonesia.

In the novel, *Cinta Terakhir*, Vincentius J. Boekan, tries to cover up something complementary to the story that was built first at the beginning of the story. The author tries to save a moral message that the author has described in the characters' characters. The author keeps a moral message behind the character of the main character who is known as someone who has the behavior of kalam and hard but soft and loving heart (Boekan, 2011). Only love, justice, and peace are the principles of his life so that the separation he experienced did not solve the problem but instead made him even worse because of the love of the ideology of the Republic of Indonesia. From the incident that was told that also gave him understanding, that it is not the difference in principle and ideology of a person who can free himself from any restraints, but to live the reality of life-based on love, compassion, sincerity and patience and gratitude that will make life have meaning.

The deconstruction theory put forward by Jacques Derrida, a French philosopher who was born in Algeria, accuses the mode of centralized interpretation and tends to be round. Deconstruction infiltrated since the beginning of the formation of the text (Afdholy, 2019, p. 27). Meaning is more experienced as a process of interpretation rather than a ready-made result and can be enjoyed just like that. The meaning is always behind the scenes, but its form is not in the form of presence but as an

ongoing process. Therefore, when using the deconstruction method, the view of something dominant described by the author is released from the concept of thought in the story. However, sometimes it is still rare to use the method of deconstruction in studying literary works in the form of novels because they are still difficult to understand and widely accepted. Based on these considerations, the researcher is interested in examining the novel *Cinta Terakhir* by Vincentius J. Boekan by discovering the meaning of love in the novel *Cinta Terakhir* by Vincentius J. Boekan.

This research focuses on the deconstruction of the meaning of love in the novel *Cinta Terakhir* by Vincentius Boekan, while the results of several studies that are relevant to the deconstruction theory focus on (1) a series of codes that simulate the Margio characters in the novel *Lelaki Harimau* by Eka Kurniawan (Hajar & Wazib, 2014: 72), (2) dismantling the meaning of jihad and giving birth to a new meaning of jihad, namely jihad using suicide bombings (Afdholy, 2019: 24), and (3) intertextuality and deconstruction of the novel *Lambung Mangkurat*, and two of its hypograms, *Hikayat Banjar* and *Tutur Candi* (Alfianti & Taqwiem, 2020: 1). Based on previous studies there has never been a research that revealed the deconstruction of the meaning of love contained in the novel *Cinta Terakhir*. Therefore, the main objective of this research is to deconstruct the meaning of love in the novel *Cinta Terakhir* by Vincentius Boekan.

METHOD

The research method used in this research is descriptive qualitative by analyzing and interpreting to determine the level of achievement of understanding of the topic under study. The deconstruction theory initiated by Jacques Derrida is used to dismantle the meaning of the text so that it finds a new center and plural consciousness through a double reading of a binary text which in this case gives rise to a new meaning of the concept of love whose meaning is different from love in general. The object of research is the novel entitled *Cinta Terakhir* by Vincentius J. Boekan. This novel is published by CV. NURANIKU in 2011. This novel also tells the story of the fiction and facts of East Timor refugees since losing the poll directed by UNAMET on August 30, 1999. Data collection techniques in the form of reading, quotation, and interpretation. Data analysis techniques with detailed reading, describing the behavior of figures associated with dismantling the meaning, analyzing, and make conclusions.

RESULT AND DISCUSSION

There are always delays and differences in meaning that depend on other markers. The desk gets its identity through differences with chairs, cigarettes, coffee, and books. Every word will be forever delayed by the shifting relationship between the markers. Deconstruction is considered successful if it can change the text, making it unfamiliar to the readers who already consider themselves familiar, making wide-eyed when exposed to

marginalized meanings (Haryatmoko, 2016, p. 134). Deconstruction theory means reading and analyzing it carefully so that we can express meaning in each way for people who read it. In connection with this Derrida theory, I see that in the novel *Cinta Terakhir* by Vincentius J. Boekan, it implies love where love is carried out by two human beings, a male named Armando and female named Rosalia.

A. Deconstruction of the Meaning of Love in the Novel *Cinta Terakhir*

Love is difficult to define because love is related to emotions, not intellectuals. Feelings play a greater role in love than intellectuals. Therefore, most people define love according to each person's emotions. The binary opposition hierarchy system that was initiated by Ferdinand de Saussure is a system that divides the world into two structurally related categories (Sandiyasa, 2018, p. 69). A perfect binary opposition hierarchical system is that everything is included in category A and category B, and by using this categorization we regulate the understanding of the outside world. A category does not exist by itself without structurally related to other categories. It can be concluded that binary opposition is a system in which there are only two signs or words that only have meaning if each of them can be in opposition to the other. The existence of one part can be determined by the absence of another part. For example, men and women, land and sea, day and night. Something was mentioned because of its existence. Someone will be called a man because he is not a woman, and

something is called an ocean because he is not land, that is, and so on.

Lexically the prefix 'de' means reduction and rejection (Sutisno, 2017, p. 3). So, deconstruction can be interpreted as ways of reducing the intensity of construction, namely ideas, buildings, standard structures, and even universal. Deconstruction is not an ordinary theory that can be easily mapped into definitions. Deconstruction itself tends to avoid any definition so that it cannot be defined at all and is open to various interpretations. The basic character of deconstruction is its attention to the text, conceptual and linguistic systems by continuing to link interiority and exteriority. A text is not entirely external to the reader, in the process of understanding it is assumed that self-internalization takes place, to make the text his own.

Derrida's deconstruction theory is centered on the text, but the understanding held more broadly. One cannot limit the meaning of a text. On the contrary, the meaning of a text in the view of deconstruction will be different and there is no limit or has more than one meaning so that the text can be interpreted very complexly (Adawiyah & Hasanah, 2018, p. 238). All elements are understood separately. Thus, no one element is considered not important or has no role. The elements that have been understood are associated with other elements to find out whether these elements are one network, both networks between all elements, or are one network with other elements. Derrida wants to present a deconstruction strategy to what he calls

the binary opposition hierarchy model (two opposites) that is characteristic of Western metaphysics, such as speech, there is - no, day and night, the first is more in control of the second, resulting in the first showing more superiority while the second tends to be inferior, so as if the first has more privileges than the second.

Through this hierarchical model, we want to show that conceptual pairs never stand parallel or in line with each other, but always affirm that the first is fundamental and valuable compared to the second or its opponent. Thus Derrida's deconstruction is always preceded by completely unthinkable things. So this understanding calms the view that language has a definite meaning, as expressed by structuralists. Therefore, Derrida's deconstruction is included in post-structuralism.

The meaning of love raised in this novel is only for a fairly simple reason following the dream of three hundred thousand ex-East Timorese who fled to West Timor, NTT Province and other provinces in the context of the unity of the Indonesian republic, and several ex-East Timorese citizens became Timorese citizens Leste (Boekan, 2011). The longing for love is not the result of anyone's manipulation somehow with the divine, but a call of conscience because of descent, one tribe, a culture, and a language. There is love in the main character Armando's character is love for the motherland of the motherland even though catholically united God should not be divorced by humans.

Deconstruction is not a momentary pleasure to get out of the darkness of meaning, it is still a deep attempt to

overcome the limitations of understanding the meaning of meaning. A text always has multiple faces. When we think of the meaning and draw conclusions from that meaning, often that's when the text carries another meaning that is different from the meaning we have taken. Al-Fayyadl in Imron said that the meaning was often not thought of because it might be a secondary meaning that was not desired by the author of the text (Imron, 2015, p. 74). The reading of literary works according to the concept of Deconstruction, is not intended to emphasize the meaning as is commonly done. Because, once again there is no meaning that is presented by something certain, but rather to find the contradictory meaning, the ironic meaning. The deconstruction approach intends to trace the elements of Aporia, namely in the form of paradoxical meanings, contradictory meanings, irony meanings, in literary works that are read.

The elements and forms in the work are sought after and understood precisely in the opposite meaning. Unimportant elements are tracked and then emphasized, given meaning, a role so that they will be seen (or: prominent) their role in the work in question. The contents of the deconstruction theory when contextualized by the novel *Cinta Terakhir* by Vincentius J. Boekan have shown a deep sense of love within (Boekan, 2011). However, researchers will discuss more the correlation between Derrida theory and its object. The opposition is arranged hierarchically by placing one pair as special. In the analysis of the novel *Cinta Terakhir*,

the oppositions are dominated by what the views in the novel say.

The character of struggle and love is so attached to the figure of Armando. A face that is aging quickly with its 70s (Boekan, 2011). Love can unite men and women but practice can separate like men and women because the most important thing in politics is an ideology not love as required by love. But what is done by the main character is that although they have different ideologies, they still maintain the sanctity of the sacrament. To knit love is truly born of conscience there are consequences that peace in love must be a war between opposing forces.

The researcher identifies the hierarchy of opposition in the text in accordance with what has been mentioned by Derrida, where it can usually be seen which terminologies are systematically privileged and which are not. In the novel *Cinta Terakhir*, the first opposition of the main character Armando who is the dominant opposition is expressed by the author (Boekan, 2011). The step of identifying the opposition hierarchy can be done with ordinary readings because in normal readings we will be directed to conclude a single meaning where the author pursues conclusions based on the causal relationship that he has composed.

Paired opposition represents an ideological way of looking. Ideologies often draw rigid boundaries between what is acceptable and what is not, between truth and falsehood, which make sense and make no sense (Faruk, 2012, p. 214). Derrida suggested that critics try to overthrow the oppositions with which

people are accustomed to thinking and which guarantee the survival of metaphysics in people's minds. By using deconstruction, critics can unravel or dismantle these oppositions. Conditioning Derrida's view on the novel that is the object of study, we can see a representation of an ideological way of view shown by the author by privileging one of the oppositions in his narrative.

After obtaining the dominant things, then enter the stage of reversing the binary opposition hierarchy, namely the figure of Armando is not a coward and vengeful towards his wife and the people of Timor Leste as the author has told the text as a whole (Boekan, 2011). It was precisely Armando himself who had evacuated with thousands of Timorese people who chose to become one with the beloved NKRI. The nature of his love that Armando had shown in the novel *Cinta Terakhir* was denied through deconstruction reading, even though Armado chose to unite with the Republic of Indonesia but was still in a sacred marriage bond which he showed by not remarrying with other women in West Timor refugee camps since the referendum or referendum.

Armando's figure has a compassionate side in him so he wants to prove love and unfortunately to his wife eagerly wants to meet his wife at the Motaain NKRI-RDTL border bridge (Boekan, 2011). Although each always defends their ideology. Between the warring people began to realize that ideology should not separate love, only because of a dividing line on the border bridges. However, it cannot be denied that there are still many

people who remain adamant in their political stance: independence is a fixed price.

Armando also has a gentle character or character even though years of living separated from his wife only because of differences in ideology but still have a sense of softness when the meeting between Armando and his wife on the border bridge Motaain NKRI-RDTL by expressing soft languages that make his wife increasingly love Armando as her husband (Boekan, 2011). The love that Armando's love shows that in the meaning of the sacrament of holy marriage, Catholicism is what God unites cannot be divorced. Although, between husband and wife have different views or ideologies, but in Catholic teaching it is still a legitimate husband and wife.

B. The Ideology of Love in the Novel *Cinta Terakhir*

The essence of love for Armando does not always unite people who love each other but needs to be proven with passion and affection as a husband or wife. Love is not only limited to individuals but love for many people as shown by Armando who is so persistent in defending ideology to leave his wife and only daughter for the sake of many people who still love the Republic of Indonesia (Boekan, 2011). Although their love was separated by a referendum or poll, they were rediscovered at the Motaan bridge in the border of the Republic of Indonesia-RDTL. The hardness and patriotism exhibited by Armando's character are undeniable through deconstruction reading

Universal love for Armando is that which can be shared with people who are marginalized, the poorest, and cornered. All the evil qualities that have been inherent in the Armando character are also refuted through deconstruction reading because there are many events involving the occurrence of husband and wife and children separated because of state politics so that there are two ideologies that affect them as husband and wife and separate children are wanting to choose the ideology of NKRI or RDTL (Boekan, 2011). So, political games like that are deliberately created by the author to show the harsh nature and patriotism of the character Armando in the novel. Even though the Armando figure was so tormented with life in the area or place of refuge.

CONCLUSION

Based on the application of the deconstruction theory of Derrida in the novel *Cinta Terakhir* by Vincentius J. Boekan, the meaning of the construction of love has taken place. Love which is generally interpreted to always end with happiness is not always the case. Precisely in the *Cinta Terakhir*, the love story ends with separation. *First*, the main character Armando is a traitor of love. The concept of a traitor is actually that when the Indonesian political situation is influenced by the international world, the Armando figures betray their love by choosing the NKRI ideology as a fixed price. *Second*, the nature of patriotism is inherent in the characteristics of the Armando character. This characteristic is so strong towards the ideology of the Republic of Indonesia that

Armando prefers to flee with hundreds of thousands of East Timorese people to the West Timor of the Republic of Indonesia and leaves his beloved wife and only daughter in Timor Leste.

REFERENCES

- Adawiyah, R., & Hasanah, M. (2019). Stereotip Perempuan dalam Novel di Balik Kerling Saatirah Karya Ninik M. Kuntarto: Kajian Dekonstruksi Jacques Derrida. *Basindo: Jurnal Kajian Bahasa, Sastra Indonesia, dan Pembelajarannya*, 3(2), 237-249.
- Afdholy, N. (2019). Dekonstruksi Makna Jihad dalam Novel Laskar Mawar Karya Barbara Victor. *Lingua Franca: Jurnal Bahasa, Sastra, dan Pembelajarannya*, 3(1), 24-51.
- Alfianti, D., & Taqwiem, A. (2020). Intertekstual Dekonstruktif Novel Lambung Mangkurat atas Hikayat Banjar dan T tutur Candi. *Alinea: Jurnal Bahasa, Sastra, dan Pengajaran*, 9(1), 1-15.
- Boekan, V. J. (2011). *Cinta Terakhir*. Kupang: Nuraniku.
- Darma, B. (2019). *Teori Sastra*. Jakarta: Kompas Media Nusantara.
- Faruk. (2012). *Metode Penelitian Sastra: Sebuah Penjelajahan Awal*. Yogyakarta: Pustaka Pelajar.
- Hajar, I., & Wazib, A. (2018). Tafsir Sosial atas Kode (Analisis Dekonstruksi Derrida pada Tokoh Margio dalam Novel "Lelaki Harimau"). *Jurnal Al-Khitabah*, 4(1), 72-86.
- Haryatmoko. (2016). *Membongkar Rezim Kepastian Pemikiran Kritis Post-Strukturalis*. Yogyakarta: Kanisius.
- Imron, A. (2015). Dekonstruksi Kultural terhadap Feminisme dan Dekonstruksi Feminis terhadap Kultur dalam Cerpen Malam Pertama Seorang Pendeta. *Transformatika: Jurnal Bahasa, Sastra, dan Pembelajarannya*, 11(2), 72-79.
- Savitri, V. O., Syam, C., & Seli, S. (2018). Nilai Pendidikan Karakter dalam Novel Anak Rantau Karya Ahmad Fuadi. *Jurnal Pendidikan dan Pembelajaran Khatulistiwa*, 7(9), 1-12.
- Sandiyasa, I. K. (2018). Refleksi dan Dekonstruksi Teori Oposisi Biner dalam tradisi Hindu Masyarakat Bali. *Pangkaja: Jurnal Agama Hindu*, 21(1).
- Sutisno, A. (2017). Kajian Dekonstruksi Derrida dalam Novel Sengsara Membawa Nikmat Karya Sutan Sati. *Bahtera Indonesia; Jurnal Penelitian Bahasa dan Sastra Indonesia*, 2(2), 1-12.

THE INFLUENCE OF ENVIRONMENT TOWARDS JEAN LA'BARGE IN LOUIS L'AMOUR'S SITKA

Laeli Nurwakhidah

Universitas 17 Agustus 1945 Surabaya

E-Mail: Lailinurwakhidah0993@gmail.com

Mateus Rudi Supsiadji

Universitas 17 Agustus 1945 Surabaya

E-Mail: rudisupsiadji@untag-sby.ac.id

ARTICLE INFORMATION:

Received: 05 May 2020

Accepted: 18 June 2020

Published: 31 July 2020

DOI: <https://doi.org/10.30996/anaphora.v3i1.3563>

Abstract. This study is about the influence of the environments toward Jean LaBarge's in Sitka. The novel analyzed with qualitative descriptive research method and sociological approach. The analysis shows that character of Jean LaBarge gets influences from nature and other characters in his development. Jean is influenced by the great swamp and Alaska which makes him brave, independent, and ambitious. In addition, there is some social environment influencing him. His father, Captain Hutchins, Peter Hovey, Rob J. Walker, and Princess Helena Gagarin. Jean's characteristics were formed by both nature and social environment.

Keywords: *environmental influence, independent, ambitious.*

INTRODUCTION

This article discusses the development of the main character, Jean LaBargae in Sitka in the term of how the development is related to the environment where the character lives. Kraur (2019) applying Abram's theory on character, defines characters in fiction as "the persons resented in a dramatic or narrative work, and are interpreted by the reader as being endowed with particular moral, intellectual, and emotional quality inferences from what the person says i.e. the dialogue and from what they do-the action".

Sitka is a story about Jean LaBarge's life as the main character in the novel. In this novel Louis L' Amour tells the reader about Jean's condition since his childhood until he becomes a good role for people around him. When he was a child, Jean lived in the middle of a swamp as an orphan, but luckily he had a friend - Rob J. Walker- that support him. They grew up, supported, and

helped one another. While Rob, become a successful fur trader, Jean discovered himself swept up in an epic battle in the wilds of Alaska where a tyrannical Russian seized control of the fur trade and the land. Jean never backed down from a fight, even one as bold and dangerous as a battle that will shape the future of America.

The environment can be understood as everything that surrounds every individual during his or her life. The environment can be divided into two. First, it is people referring to parents, brothers, and friends. Second, it deals with a non-personal environment referring to houses, schools, and nature. Human social environments encompass the immediate physical surroundings, social relationships, and cultural milieus within which defined groups of people function and interact (Matteson. L. K, et.al :2013).

The relationship between environment and human beings has become one of the people's concerns

through times, for good or bad. As it is stated by Morris and Shore that there are direct and indirect influences of the environment toward children. Directly, the environment influences children's well-being by playing significant roles in food and nutrition, water and sanitation, disease and immunity, physical and mental development, and hope and security. Indirectly, the natural environment influences well-being, especially the well-being of children in developing and in poor contexts, by facilitating caregivers' capacity to provide for material needs, their ability to access educational and cultural resources for themselves and their families, and the quality of caregivers' physical and mental health (2013: 4). Furthermore, the environment plays an important and might be the most influencing factor in one's life. The importance of the environment to human life has been part of the discussion through many years. Today, it is getting more and more attention as it can be seen in the massive discussion on pollution, waste, and climate changes (Parasaja, A and Supsiadji M.R, 2019). This shows, furthermore, how the environment plays an important role in human's life. In the same line, Lindsay K. Matteson, et. al. (2013) argue that there is an impact of shared environmental factors on adolescent personality.

METHOD

The writers applied quantitative research, which is a measurement based on some quantity or number rather than on some quality. Blackwell defines the qualitative research method as "an umbrella concept that covers interviews a group or a person, participant observation (in a person or online), and textual analysis of paper or electronic. (2019:4). In this research, the writers are interested in analyzing how the environment gives effect to the characters

in a novel. Here the writers analyze one of Louis L' Amour' s novel entitled Sitka. Also, the writers applied sociological approach to analyzing the influence of the environment towards the main character. In conducting the research, the writers followed the data collection procedures as 1) reading the novel Sitka; 2) analyzing the environment of Jean as a child, teenager, and adult; marking the environments that have been seen as an influence for the main character; 3) grouping in written results; and 4) coding the data and lines where the sentences are located in the novel.

RESULT AND DISCUSSION

The influences of the environment towards the development of Jean LaBarge seems to be one of the main issues in Louis L'amour Sitka. The environment here manifests in two forms, that is the natural environment and society environment. The following discussion will show this matter.

A. The Nature's Influence

Nature's influence toward Jean can be read, mostly, through the way Jean has to keep survive his life alone since he was a child. Since his childhood, an orphan boy has to live alone in a wild forest in the middle of a swamp. For Jean the swamp is his home and in turn, the swamp has shaped Jean into a brave and skillful person in terms of having the capability to cure people using the natural ingredient provided by nature. He lives with his mother in the swamp because his father had been issued passed away and then Jean completely become an orphan because his mother has passed away when Jean was just ten years old. Since his parents passed away Jean has learned about many things to survive alone in the swamp. The swamp is his first home and a place that teaches him about a lot of things

(L'Amour:1957:1). Because of this condition, Jean has to survive without any help from others and the swamp teaches him how to live through his life.

The swamp provides rich plantations that can be used for medication. He has learned this from his mother. When his mother died, Jean has decided to learn more about the plantation for medication. By the time goes by, he is skillful of observing the plants that are useful for medication and he sells the herbs to the villagers to survive (L'Amour: 1957: 13).

In addition, another influence that the swam gives to Jean is in terms of bodybuilding and skill to move soundlessly as an animal does as can be read in the following quotation.

"Jean was a tall fourteen, a slender boy with a large dark eye and shock of curly black hair. Already her shoulders were board, although his body was painfully thin. The was more than a hint of the man he would become in the size of his the easy way he moved. Growing up in the forest he had early learned to move as silently as would a fox or panter "(L'Amour: 1957:3)

There is another point that shows the impact of Jean's living in the swam that will not happen if Jean lives in a different environment. Being living alone in the swam which is regarded by many people as a scary place forces Jean to be brave. There are some moments when he realizes that he is alone and this makes him afraid sometimes. However, he can overcome his being loneliness and his fears for "(t)he swamp became the training ground for that great day when he would be "big" and could go away" (L'Amour:1957:7).

B. Social Environment Influence

Environmental factors are important in determining of child 's development. The statement is true as it can be read on the following citation"

"It has long been understood that factors at the individual, family, community (including school and health care systems), and societal levels have profound effects on children's development. Nor is it news that the ratio of positive, supportive influences to negative ones is likely worse for children born into lower socioeconomic circumstances." (Division of Behavioral and Social Sciences and Education, 2019:4)

Interactions between children and their parents and/or caregivers differ across cultures. Interactions between parent and child are largely influenced by cultural beliefs, values, and personal experiences of one's own family and family beliefs. Factors in the social environment that are influence toward someone characteristic are those related to safety, violence, and social disorder in general, and more specific factors related to the type, quality, and stability of social connections, including social participation, social cohesion, social capital, and the collective efficacy of the neighborhood (or work) environment.

Jean LaBarge's Father's Influence

Jean LaBarge is fond of his father and there are some points that one can read about Jean gets influence by his father. Jean keeps acting like his father, such as how he handles every problem and how he acts among people. One thing, Jean has a dream to be a trapper and becomes a fabulous man. Another thing, he has the same dream as that of father's story that "(o)nce he had a riffle he would go west and become a mountain man like his father, and perhaps in some trappers' rendezvous in the mountains he might meet him". (L' Amour . 1957:4). Even though Jean does not know how his father's figure outside there, his memory about his father and words that spread among people is enough

to convince him to get his future as a fabulous man.

Captain Hutchins' Influence

Captain Hutchins is a great person and Jean has respected him since his childhood. He is a great teacher for Jean LaBarge. The first time Jean meets with Captain Hutchins is when there are some strangers people who have recognized them as Carter a serial killer, and Hutchins jumps to help the little Jean after he hears the news that Jean is being locked in the cabin from Rob Walker, Jean Labarge's best friend. Hutchins's character and words are always affected and practically Jean will because those words can change Jean's mindset. Captain Hutchins has a lot of knowledge, not only about fur or sailor but also about the political issue and how it is a condition outside there. Jean ever once met Hutchins and some words of Hutchins make Jean dream to be a sailor as a fur trader. He believes every word of Hutchin's s said, it makes him have a big expectation. Another thing about Captain Hutchins is that he is distinct but being respected because of his power. He owns the most of the horses and has been free about providing powder and ball and others know they need a while finding a man to replace him. It can be seen by how people listen to his favor when he was asked for it. At Jean's s first travel it is not as easy as his dream. Many people refuse to accept him as a worker because he is too little and inexperienced in the sea. However, Captain Hutchins stands behind him and help him to get out of that hard situation, ensures people that Jean will be really helpful as a trapper.

Peter Hovey's Influence

At the beginning of Jean's trip, he still needs to learn about a lot of stuff about being a sailor and trapper. Even though Jean has already known about furs, he still

needs to know more about furs and a n-apper in any condition or place different from the swampland, until he meets Peter Hovey Captain Hutchins ' friend. Peter Hovey teaches Jean the most important part of Jean's life. He is the first person who welcomes Jean on his first trip and willing to teach Jean how to be a mountain man. After he meets with Peter Hovey, Jean becomes a good trapper not only in the swamp but also in the mountains. He knows a lot about furs, he can sell his own and be a good trapper as other men who has a lot of experience.

Rob J. Walker's Influence

Jean has been used to meet new people in the village, in a moment he meets Rob Walker, his best buddies. Rob is already fascinated by Jean ' s figure since the first time they meet. He is friendly toward Rob. Jean recognizes the curiosity and sincerely in Rob ' s question in the first they meet, and it leads them to be friends and to share the same dreams. As childhood friends, Jean and Rob share a dream to go west. The saddest moment happens to little Jean Labarge when he has to leave the swamp and his best friend, Rob Walker. Jean leaves it for his future and sta11s his adventure. Every time Jean gets a chance, he will write a letter for Rob. Until he vis its Alaska he remembers his promise with Rob and they start trying to achieve their dream. It is not only Jean who grows up so well but his best friend, Rob Walker also grows well and has already gotten married. Rob gains his career as a senator, and it is kind of a start of their journey to make history. Rob Walker has an important role in the nation, and Jean knows that Rob has the capability to buy a continent which can help both of them to achieve their dream to make Alaska become a part of the United States. Another reason for his dream about Alaska is because of the

feeling of patriotism for his country, and it is an influence from his best friend. Jean believes that his friend will help him no matter what (239).

Princess Helena Gagarin's Influence

When Jean turns as a mature man he starts to sail his own ship under his own command, starting to get some crew in San Fransisco. Jean starts his command to Kohl as the dock man. In San Fransisco harbor he meets a girl who takes attention from Jean because this girl is so different from the other girls he has ever met before. Start from the way she gets dressed and the way she speaks. There is an accident that makes the girl falls in Jean 's arm all of sudden Jean kissed the girl on the lips and it gets a slap for Jean. Even the girl so angry Jean does not regret it at all. Jean becomes a patient man for Helena. Starting from his first met until they end up being together. His second meeting with the girl is when Jean is introduced to the Russian prince, Prince Rotcheff. Jean respects the Prince, for being friendly and polite. He is also asked to help Jean. At that moment he just knows that she is a princess from Russian and wife of Prince Rotcheff. " And after some moment conversations he knew the girl' s name, it is princess Helena Gagarin, niece of His Majesty, the Czar of Russia, Grand Duke Constantin." (L' Amour. 1957:56). The reality that Helena is someone' s wife makes Jean sad but he respects the Prince. Jean will not try to steal the Princess because Jean respects Prince Rotcheff, who is friendly and polite, he will wait patiently to get the princess. Jean turns into someone who able to speak openly in front of Helena. Helena makes Jean realizes how lonely he was all this time, until the moment Helena also confess her feeling, but part of his men pride would not let him take her from her husband so Jean waits for her patiently. He does not

hesitantly do a dangerous thing to protect her. After a long journey, Jean still remembers about Helena, a lot of thought coming to him. He thinks that no man should walk on earth alone. A man should have a partner, to share his luck and his strength, but his sorrows as well. And this thought comes at the same time as Jean remembers Helena.

CONCLUSION

There are two kinds of environments that influence Jean LaBarge's characteristics in Sitka nature and social environment. The swamp where Jean lives is the natural factor that makes Jean turn into an independent boy, brave, strong, determined person and has knowledge about herbal and furs makes his own source of living. Besides nature, people surrounding Jean LaBarge also influence him, especially people who motivate and make him turn into a good trapper and sailor. The first person who inspires him about going to the west and becomes a fabulous man is his father. The biggest influencer in Jean's life is Captain Hutchins. The little Jean respects Captain Hutchins, first because of his great figure, and second because of Captain Hutchins helps him in the swamp. There is an attachment in Jean toward Captain Hutchins because of their history. Jean's first journey becomes a crew for Captain Hutchins, while others are hesitated to take Jean as their crew, Captain Hutchins stands for him and takes care of everything for him. Hutchins gives Jean some books to learn in every chance so he is not an illiterate anymore. Peter Hovey, Hutchins' friend teaches Jean how to be a trapper in the mountains. He is able to face every obstacle with help from his friend, Rob J. Walker who teaches him to be a loyal citizen to his country and inspires him in his patriotism. Besides Rob, Jean always trusts his lover, Princess Helena.

Jean is a protected characteristic who only shows up when he is with Helena. His ambition to have Helene as his partner is achieved because of his patience.

The environment gives a big impact and influence on the main character. Jean's characteristics get influences by the physical and or psychological environment. Through nature, he learns so much, builds motivation, and becomes stronger as the time flies. People surround Jean, gives influences by their characteristics, action, and also their words which one in a moment will struck in Jean's heart and he applies it in the future. Jean LaBarge's characteristics are formed by nature and the social environment around him. It is the swamp that becomes his natural teacher and Alaska which makes lead his dream. Unconsciously, Jean learns to be a brave person and smart because of the urge to live alone from nature and also his social environment.

REFERENCES

- Blackwell, W. (2019). *Qualitative Research Method: Collecting Evidence, Crafting Analysis, Communicating Impact*. 2nd ed. Hoboken: John Wiley and Sons Inc.
- Division of Behavioral and Social Sciences and Education. (2019). *Fostering Healthy Mental, Emotional, and Behavioral Development in Children and Youth: A National Agenda*. THE National Academies Press Washington, DC. <https://www.nap.edu/read/25201/chapter/5>
- Kaur, S. (2020). Attribution of Transitivity Roles and Characterization in Heart of Darkness. *Linguistic Forum - A Journal of Linguistics*, 1(1), 32-39.
- L'Amour, L. 1957. *Sitka*. New York Printing History.
- Matteson, L. K., McGue, M., & Iacono, W. G. (2013). Shared environmental influences on personality: a combined twin and adoption approach. *Behavior Genetics*, 43(6), 491–504.
- Morris, M & Shore, C. (2013). *Natural Environment and Climate Issues Community of Practice*. <https://www.wvi.org/sites/default/files/>
- Prasaja, A.Y.B. & Supsiadji, M.R.(2019). Psychoanalysis of the Environment Issues in T.S. Elliot's The Waste Land: *Proceedings The 7 Th Literary Studies Conference: "Rethinking Environmental Issues through Literature, Language, Culture, and Education*. Yogyakarta: Fakultas Sastra USD
- <https://courses.lwnenlearning.com/boundless-sociology/chapter/the-sociological-perspective/>

REBELLION OF THE MAIN CHARACTER IN LAUREN DESTEFANO'S *WITHER*

Nadiah Nur Fatimah

University of 17 Agustus 1945 Surabaya
Email: nadiahdjohan21@gmail.com

Linusia Marsih

University of 17 Agustus 1945 Surabaya
Email: linusia@untag-sby.ac.id

ARTICLE INFORMATION:

Received: 20 May 2020

Accepted: 22 June 2020

Published: 31 July 2020

DOI: <https://doi.org/10.30996/anaphora.v3i1.3546>

Abstract. This study aims to reveal the rebellion of the main character in Lauren DeStefano's *Wither*. The discussion is focused on Rhine's rebellion which is triggered by dystopian-life that happened in society. In revealing the rebellion reflected in the novel, Mercuse's theory of rebellion and Millner's theory of dystopian-life are applied. The research method applied in this study is descriptive qualitative with intrinsic and extrinsic approaches. The writer finds out that among the nine dystopian society characteristics, the writer has found five characteristics that are reflected in *Wither*, namely the society is an illusion of utopia world; the natural world is being a banished and distrusted world; perception under constant surveillance; fear of the outside world; and information, independent thought, and freedom are restricted. Besides, the analysis of the main character's rebellion shows that the rebellion happens as the impact of the dystopian society faced by the main character. Rhine's rebellion is done in four ways – having the intention to escape from Linden's house, refusing to be consummated by her husband, having a relationship with Gabriel, and escaping. The reasons for Rhine's rebellion are wanting to be reunited with her brother and wanting to have freedom. The writer finds out that science and technology should be developed for human's better condition. Science and technology must not be expected beyond God's power. When science and technology are developed without consideration in terms of humanity, it will result in chaos.

Keywords: *rebellion, dystopian-life*

INTRODUCTION

Life is inseparable from rules. sometimes the rules that are created can be constraining and ultimately limit the space of individuals or groups. In addition, the rules that are too restrictive of someone in power can also cause individuals or groups to feel tyrannize and do rebellion. Rebellion is opposition to one in authority or dominance. Rebellion may be carried out by individuals or groups to obtain rights, demand justice, or challenge norms.

According to Petersen (2009: 41), rebellion depends on community-based formal or informal organizations that connect resistance movements with the government. Being part of a community means that someone is connected with other individuals through a series of public activities and cooperation. Individuals in this group can be based on friendship ties that feel they have the same fate or direct family relationships. In addition, Mercuse in Kellner (1984: 373) implies individual rebellion with the concept of "The Great Refusal" where there is a rejection of the

system of domination and slavery (or oppression). It emphasizes rebellion and individual rejection of 'The Great Refusal' term the projections of individual visions of a freer and happier way of life.

The rebels carry out the action for some reasons such as they refused to obey the rules and did not want to be regulated, or they do not agree with the new ideas, new rules of individuals or groups that they rebel. Rebellion is likely to happen in a dystopian society. The term dystopia comes from Greek which means 'bad place' or a bad place and usually describes the utopian organization (modern socialism) of a society that has at least one dangerous defect. The term dystopia was created as opposed to utopia; a term originally created by Thomas More and applied to works that describe an ideal society. Contrary to utopian thought, some science fiction writers argue that in the future, humanity will destroy the whole world in an effort to seek to colonize nature. Problems such as nuclear war, overpopulation, and environmental pollution are some of the problems that humans will create to fulfill their desires for technological evolution (Demir and Selma, 2016: 426).

The concept of dystopian-life is contrary to the life of utopia. Williams in Millner (2004: 263) revealed that there are four types of characteristics of each (utopia and dystopia): (1) heaven or hell, (2) the world that is changed positively or negatively externally, (3) positive or negative will transformation, and (4) positive or negative technological transformation.

Based on Williams's statement, it can be said that there is such a great comparison between the perfect life of

utopia and the bad life depicted by the concept of dystopia. There are nine characteristics to identify poor life related to dystopia.

1. Controlled by propaganda

In a dystopian world, propaganda is used to control society. It is to affect the emotions, attitudes, opinions for ideological and political purposes.

2. Restriction of information, independent thought, and freedom

In a dystopian world, individuals' thoughts that could endanger the authority are strictly prohibited. The authority is the one who regulates everything both information, thought, and even freedom.

3. The figurehead or concept is being worshipped.

Someone who is considered to have the highest degree of authority to regulate everything is usually being worshipped. Not only a figurehead, a concept can also be worshipped.

4. Fear of the outside world

Fear of the outside world is caused by propaganda that tells people that the outside world is very frightening and causes citizens to feel that the country or place they live in is the safest place. In addition, the lack of information about the outside world also supports people having little knowledge about the outside world that causes them to fear the outside world.

5. Perception under constant surveillance

The citizens do not have privacy and security. All are under surveillance. The government or the figurehead is always watching and ready to give punishment to the rebel.

6. Banishing and distrusting natural world

The deterioration that happened in the world of dystopia has various kinds of problems. One of them is being banished and distrusted throughout the world.

7. Citizens conform to uniform expectation

As the information, independent thought and freedom are restricted, the citizens feel oppressed and they have the same expectation as overthrow the government, having freedom, etc. must have the same and uniform opinions

8. Individuality and dissent are bad

Individuality and having differences of opinion are considered bad. As a result of the propaganda being propagated, having different individual thoughts is a bad thing because the citizens must have the same and uniform opinions.

9. Society is an illusion of a utopian world.

A dystopian world is an illusion of a perfect society. All of the elements and what happens in the dystopian world are the opposite of the utopian world. The utopian world is depicted as a perfect society, the most comfortable and safest place to live in. Even one of the utopian characteristics is that

people are not interested in other places or want to go to other places because the place they live in is very pleasant.

METHOD

This study is a qualitative study with a descriptive method. Qualitative research is research that intends to understand the phenomenon of what is experienced by the subject of research, such as behavior, perception, motivation, or action through descriptions in the form of words and language in a specific natural context and by utilizing various natural methods (Moleong, 2012: 3). Moreover, J. W. Creswell (2003: 18) states that the qualitative research method is to make knowledge claims based primarily on constructivist perspectives. The researcher collects open-ended, emerging data with the primary intent of developing themes from the data.

This study is qualitative because, practically, it helps the researcher gathers an in-depth understanding of human behavior and the reasons that govern such behavior in the form of textual evidence. In addition to its qualitative nature, the discussion in this study involves extrinsic and intrinsic elements. Therefore, this study applies both intrinsic and extrinsic approaches. The intrinsic approach is applied in this study because one of the discussions is to reveal the main characteristic of the main character as the protagonist character. Moreover, the extrinsic approach is applied since the analysis involves the discussion on dystopian society reflected in the novel and the rebellion of the main character. The extrinsic approach which fits to this study is the sociological approach.

The data in this study are quotations from the novel by Lauren DeStefano entitled *Wither*. The novel consists of 368 pages and was first published in 2011.

RESULT AND DISCUSSION

A. Dystopian Society Reflected in DeStefano's *Wither*

The primary factor that triggers Rhine's rebellion is the dystopian-life that happens in society. In *Wither*, the country where people live is described as a bad and dangerous place especially for common people due to a virus that takes lives at a young age. The virus that spreads has turned out to be the result of perfecting the art of child care. Initially, science found a cure for cancer, then the intakes given to children resulted in them becoming very strong and healthy. The new generation of children is even free from allergies and seasonal minor disease and protected from virus spread through sexual contact.

"Seventy years ago science perfected the art of children. There were complete cures for an epidemic known as cancer, a disease that could affect any part of the body and that used to claim millions of lives. Immune system boots given to new-generation children eradicated allergies and seasonal ailments, and even protected against sexually contracted viruses (DeStefano, 2011: 8)."

However, this science only works for the first generation. For the next new generations, although they are born healthier and stronger than the first generation, a virus has made their life span shorter. The virus kills the girl by twenty and boys by twenty-five. This condition makes people panic and fear of the world.

"We, the new generations, are born healthy and strong, perhaps healthier than our parents, but our life span stops at twenty-five for males and twenty for females. For fifty years the world has been in panic as its children die" (DeStefano, 2011: 9).

Because of the deadly virus, the wealthier household of the first generation refuses to accept the fact that the virus will kill their sons, so they buy young healthy girls who are kidnapped from the side of the road or from their homes to be married to their sons. The kidnappers are called the "gatherers". The kidnapped girls who are considered being capable of giving birth to children are then sold to wealthy people to be married to their son and give birth to their children. Children born as a result of this kind of marriage are an experiment.

The wealthier households refuse to accept defeat. Gatherers make a living collecting potential brides and selling them off to breed new children. The children born into this marriage are

experiments".(DeStefano, 2011: 9)

The situation implies that wealthier households have more power over common people. With their wealth, they can afford to buy brides from gatherers and choose them as if the girls have no pride.

"House Governors own mansions. They purchase brides from Gatherers, who patrol the streets looking for ideal candidates to kidnap. The merciful ones will see the rejects into prostitution, but the ones I encountered herded them into the van and shot them all." (DeStefano, 2011: 6).

In society, it often happens that many young girls who do not come from wealthier households disappear because they are kidnapped by gatherers to be sold to the wealthier household.

"I've heard of this happening. Where I come from, girls have been disappearing for a long time. They disappear from their beds or from the side of the road." (DeStefano, 2011: 2)

The gatherers do not only kidnap girls from the side of the road but they also follow the girls into their house and wait for a chance to kidnap them. Thus, this society condition is very dangerous for girls. Most places in the country are not safe for the girls to live in.

"I had thought, before that night, that Gatherers swept

young girls from the street. While this is true, it isn't always the case. They can stake a girl out, follow her home, and wait for an opportunity. That is if they think she's worth the trouble if they think she'll get a good price" (DeStefano, 2011: 34).

The girls who are gathered by gatherers will then be shown to the buyers who are rich people. The rich people will decide to choose whom they will buy. The rest of the unselected girls will be killed or send to the brothel.

"Girls who don't pass their inspection are shipped to a brothel in the scarlet districts (...).

Just before someone shuts the door, I hear something inside the van where the remaining girls were herded. It's the first of what I know will be a dozen more gunshots." (DeStefano, 2011: 2-4).

The world becomes very dangerous for girls, so they have trouble finding a job and earn money. Many girls end up choosing to be the daughter of sugar daddy for the first generation of wealthier households or choose to work in brothels.

"I think of all the girls who dance in the park at New Year's parties, how some of them will slip into a car with a wealthy first generation. And all the brothels in the scarlet district with

blacked-out windows.”
(DeStefano, 2011: 141).

In addition to causing chaos, the deadly virus also divides humans into two groups. The first group is the pro-naturalist that opposes seeking for an antidote. The second group is pro-science who wants to keep looking for a cure by doing experiments with corpses of the girls having been married to the wealthier people's sons and the babies that are born by the girls. They clash with each other's arguments. Pro-naturalists believe that the virus that killed humans at a young age is a natural case. That is why the pro-naturalists oppose the group that wants to keep seeking for an antidote. The pro-naturalists go to the streets and protest about the antidote seeking and leave damage.

“By now, much of the first generation has watched enough of its children die prematurely, and they are unwilling to experiment on yet another generation. They even join the protest rallies, violent riots that leave irreparable damage”
(DeStefano, 2011: 11).

The research lab in the center of the city has been bombed and it has destroyed work and everyone hopes for an antidote that can save them.

“It's been years since I last went. The world has become too dangerous since then. After the city's only research lab was bombed, destroying

jobs and hope for the antidote in one fell swoop, things deteriorated rapidly.”
(DeStefano, 2011: 81).

The country does not only become worse because of the virus but also by factories. Chemicals produced by factories pollute the environment. The waste from the factories pollutes the sea and land. Fish that are lured cannot be consumed and plants and flowers cannot grow because the soil has been contaminated with chemicals from the factories.

The virus and the polluted environment result in chaos in the country and a lot of human beings starve. Jobs are difficult to find and this results in poverty everywhere. A lot of homeless orphans are willing to be guinea pigs to get money so they will not starve and others become thieves to overcome hunger and to survive from the loot.

Inside the mansions where wealthier people live in, horrible things also happen. Rhine, one of the girls who is kidnapped and to be sold and married to the son of the owner of the mansion, finds out that an experiment to seek an antidote with the baby of Linden, the son of the house governor, without his knowledge. The experiment is done by the housemaster who is a doctor. The fact turns out when Deirdre, one of the maids in the mansion, tells the truth behind the death of Linden's baby. When the baby was born, Linden's wife, Rose who was half-conscious heard the baby was crying. Deidre who was in the corridor to change incense also heard the baby cried. When Rose went into labor, Rose was so in pain because Housemaster Vaughn has kept her heavily sedated so that she did not aware

of what happened. After the labor process finished and Rose came out to see the baby, Housemaster Vaughn told her that the baby gild did not make it.

All of the horrible things that happen in the country where Rhine lives illustrate how bad life is in a dystopian world that is reflected in *Wither*. Apart from the bad things that happen, dystopian society reflected in the novel can also be identified using some characteristics of dystopian-life. Among the nine characteristics of dystopian-life, five features can be found in *Wither*.

Conciting Society as Utopian World

The dystopian life is also represented by the life in Housemaster Vaughn's mansion. The people that live inside the mansion have almost the same opinion that the world outside the house is not much better than inside the house.

"You don't remember your parents at all?" I say.

"Hardly," he says. "I barely even remember what the world outside of this place looks like (DeStefano, 2011: 101)"

From Rhyne's inquiries to the occupants of the mansion about the possibility of leaving the mansion, it can be inferred that the mansion is the best place to live for many reasons. One person said that he has been living in the mansion for years so that he does not remember that there is a world other than the mansion. Another person said that the mansion is the best place for her to spend the rest of

her life. The other said that there is no reason to leave the mansion.

Banishing and Distrusting Natural World

The next characteristic of dystopian society reflected in *Wither* is the belief that natural world is a banished and distrusted world. The world occupied is not a safe and inhuman place. People ideally want to live safely and comfortably. The world where people live in should be secure and people live in a healthy way and death is only God's secret. In *Wither*, such conditions do not happen. In *Wither*, life does not seem natural. Nobody feels secure in terms of life safety and prosperity.

For people in general, life prosperity is difficult to be achieved. As it is mentioned in the previous section that the ocean and the land have been contaminated with dangerous chemicals from factories so that it is impossible for people to depend their life earning from the sea or the land. The only way for people from lower-class society to make a living is by working as labors in factories. This condition makes people live in poverty. Besides, there are lots of orphanage children who are starving and they become thieves to get food. Rhine tells about how she has to protect her house and her property in such a way so that thieves will not be able to break the house.

"Back home we covered our windows with burlap at night to give the impression of poverty and to keep out the prying eyes of new orphans looking for shelter and

handouts” (DeStefano, 2011: 20).

The world where Rhyne lives is not natural. The dystopian-life has made people banish the natural way of life and distrust the natural world. In addition to these conditions, the world also seems unnatural because people know when they will die and every day many people are fearful because of their death time that is getting closer.

Perception under Constant Surveillance

Another dystopian characteristic that is reflected in *Wither* is perception under constant surveillance. This characteristic is reflected in the condition that happens in Housemaster Vaughn’s mansion. As a housemaster that has the highest hegemony in the mansion, Housemaster Vaughn watches everything that happens and makes the final word in the mansion. He will also provide punishment for things that do not suit his wishes.

“So much for Linden convincing his father to give us more freedom. Vaughn has the final word around here, even if he lets his son pretend otherwise” (DeStefano, 2011: 225).

Constant surveillance is conducted especially to Rhyne as the first wife of Linden. She is constantly monitored and escorted everywhere by Housemaster Vaughn. When Rhine draws up a plan to escape by trying to find a path to get out of the mansion, she is troubled by not being

allowed to go out except she is accompanied by Vaughn.

Fear of the Outside World

Fear of the outside world is the next dystopian characteristic of the society that is reflected in *Wither*. Jenna, Cecily, and Gabriel admit that the mansion is a better place rather than the world outside the mansion, “This isn’t the worse place to die (DeStefano, 2011: 140).” Jenna admits that the mansion is not a bad place. She is even willing to spend the rest of her life in the mansion. Because Jenna knows how bad it is to live outside the mansion, she thinks that die in the mansion is not a bad idea. It is the sign that Jenna is fear of the outside world. Cecily who was raised in an orphanage knows how bad it is to live in an orphanage and she feels honored to be a wealthy Governor’s wife. Gabriel who was also raised in an orphanage also thinks that there is not much freer in the orphanage. Jenna, Cecily, and Gabriel think that the mansion is the best place for them compare to the outside world where they ever lived although living in the mansion means that they have to lose their freedom.

Restriction of Information, Independent Thought, and Freedom.

In the world of dystopian, information, independent thought, and freedom are restricted. In Housemaster Vaughn’s mansion, Rhine and the two other brides have to occupy the wife’s floor and are not given access to the other rooms in the mansion. If they want to go to the other rooms or the garden, they must

be accompanied by Linden or Housemaster Vaughn.

“This one after everything that’s happened, I almost forgot that there are two others. Trapped in this house somewhere, behind other locked doors (DeStefano, 2011: 19).”

There is no freedom for the three wives and the other people who work in the mansion. Even, the people who work in the mansion never leave the mansion although they have been working in the mansion for years. They are threatened like captives. They even do not know the way out of the mansion. When Rhine and the other two wives were kidnapped and brought to the mansion, they were given gas sedation that made them unconscious so that they did not know where they went. They then become like captives in the mansion and don not have any information about the world outside the mansion.

B. The Representation of Rhine’s Rebellion

The dystopian-life reflected in the novel is the reason of Rhine's rebellion. The bad environment that makes girls be kidnapped and forced to marry the wealthier household makes Rhine do the rebel.

In *Wither*, rebellion is done individually by the main character. Rhine is the protagonist character in the *Wither*. As the dystopian protagonist, Rhine fulfills two of the four characteristics of a

dystopian protagonist. That is to say, she feels trapped and is struggling to escape and she feels that something is wrong with the society in which she lives. This condition triggers her to do the rebellion. Rhine’s rebellion takes many forms i.e. having the intention to escape from Housemaster Vaughn’s Mansion, refusing to be consummated by her husband, having a relationship with Gabriel, and escaping.

Having Intention to Escape from Housemaster Vaughn’s Mansion

The first representation of Rhine’s rebellion is having intension to escape from Housemaster Vaughn’s mansion. Rhine is having intension to escape after she finds out that she is being kidnapped. Upon arriving at Housemaster Vaughn’s mansion, Rhine realizes that she is kidnapped to become a bride. She is angry because she must be made a bride without her consent. She finally has the intention to run away from Housemaster Vaughn’s mansion.

“It’s the thought of my brother, alone in that empty house, that forces me to stop pitying myself. It’s counter-productive. Think. There must be some way to escape. The window clearly isn’t opening. The closet leads to only more clothes. The chite where the boy threw the dirty dishrag is only inches wide. Maybe, if I can win the House Governor’s favor, I’ll be trusted enough to wander

the garden alone. From my window the garden looks endless. But there has to be an end somewhere. Maybe I can find an exit by squeezing through a hedge or scaling a fence.” (DeStefano, 2011: 11).

After the wedding Rhine manages to get out of Housemaster Vaughn’s mansion. First, she tries to open the elevator door and it succeeds. However, the runaway experiment carried out through the elevator is completely unsuccessful because she is caught by Linden’s wife, Rose. Rhine makes another attempt to escape from the mansion when there is a big storm. She breaks through the window curtain of her bedroom and attempt to find the way out. She fails due to a storm attack. However, before she becomes unconscious and is saved by Gabriel, she can see the gate of the mansion. Rhine’s next attempt to escape is done by trying to get Linden’s trust. By getting Linden’s trust, she will get opportunities to go out with Linden to attend parties in the city. She finally gets Linden’s trust and is given the key card to the elevator and being asked to attend some parties in the city. While going out of the mansion, she tries to locate the gate of the mansion. She finds out that there is a way out in trees that border the residence and some of the trees are just holograms that cover the gate.

Refusing to be Consummated by her Husband

Another representation of Rhine’s Rebellion is refusing to be consummated by her husband. She does this as a form of rebellion since her marriage with Linden is a forced marriage. Rhine refusal to be consummated by her husband is done in many ways. First, she refuses with a direct statement when Linden is having a desire for her.

“The kiss lingers for a while, and then I feel his fingers starting to unbutton my nightgown, and I draw back. “What is it?” he asks, his voice as hazy as his eyes.

“Linden,” I say, blushing, fixing the one button he’d managed to free. I can’t think of a suitable explanation, so I look at the moon.

“I is because the door is open?” he asks. “I’ll close it.” “No,” I say. “It’s not the door.”

“Then, what?” He tilts my chin again, and hesitantly I bring my eyes to him. “I love you,” he says. “I want to have a baby with you.”

“Now?” I say.

“Eventually. Soon. We only have such a short while together,” he says” (DeStefano, 2011: 268).

Rhine’s refusal is an indication of her rebellion. As the wife of Linden, Rhine should not refuse Linden’s desire for her and as a husband, Linden has the right to do the thing on the bed with her.

Another way done by Rhine to refuse to be consummated by Linden is by giving refusal signs

“And he kissed me. . . . A small noise escapes my throat, like a baby gurgling into its bottle. He draws back and looks at me. I’m blinking wildly.

“Linden . . .”

“Yes, yes. I’m here,” he says and tries to kiss me again, but I draw back. I put my hands on his shoulders to push him away, but I can see the strange pain in his eyes

(DeStefano, 2011: 221).

The rejection that Rhine does toward Linden is a form of rebellion because as a wife she should not refuse Linden’s desire.

Having Relationship with Gabriel

After being kidnapped, Rhine is forcefully married to Linden. As the wife of Linden, Rhine should be loyal to Linden. However, Rhine does not love Linden and she turns out to have an affair with Gabriel, one of Linden's servants. Rhine and Gabriel fall in love with each other and they can not bear showing their feeling.

“Our lips touch, almost as soft as not touching at all. Then they press closer to each other, draw back uncertainly, touch again” (DeStefano, 2011: 186).

Rhine’s relationship with Gabriel is a kind of rebellion which means that she does not want to get married without a love bond because marriage must be based

on love. As a wife, Rhine is supposed to be faithful to her husband. However, because marriage is a forced marriage, Rhine betrays his husband as a form of protest.

Escaping from Housemaster

Rhine’s escape plan is started by meeting Gabriel in the basement. She does this with the help of Jenna. Jenna tries to distract the attention of the resident of the mansion by firing the curtains of the living room. The Rhine uses this chance to go down to the basement to find Gabriel. When she has found Gabriel, she tells about her escape plan and convinces Gabriel to escape with her.

“I’ve found a way out,” I say, and I grab his hand and bring it to the key card hanging around my neck. “Linden gave me permission to use the elevator. And I found a way out. There’s a glitch in the trees that border the property. Some of them aren’t real. They’re a hologram (DeStefano, 2011: 279).”

Gabriel is persuaded by Rhyne. Thus, they make plans for their escape. When the time for the escape comes, Rhine goes out of the house and looks for Gabriel who is supposed to wait for her. Together they run to reach the gate and Rhyne tries to open the gate using the key card for the elevator but it does not work. As they are almost desperate, a servant who is sent by Cecily comes with the key card for the gate. Then Rhyne and Gabriel continue their escape to the city.

“We are finally free, and I have so much to tell him. Jenna. Cecily. And I know he must have things he wants to tell me, too DeStefano, 2011: 358).

The efforts made by Rhine to escape have paid off. Rhine and Gabriel can reach the city and are free from Housemaster Vaughn.

C. The Reasons for Rhine’s Rebellion

Mainly, there are two reasons for Rhine’s rebellion i.e. wanting to be reunited with her twin brother and wanting to get freedom.

Wanting to be Reunited with her Twin Brother

One of Rhine’s reasons to rebel is because she wants to be reunited with her twin brother, Rowan. Rhine and Rowan are separated when Rhine is kidnapped by gatherers and sold to Housemaster Vaughn. Upon living in the house of Housemaster Vaughn’s mansion the thoughts of her brother who is at home alone make her tries to think that she can run away from the big house that Housemaster Vaughn has.

“It’s the thought of my brother, alone in that empty house, that forces me to stop pitying myself. It’s counter-productive. Think. There must be some way to escape” (DeStefano, 2011: 12).

During her living in Housemaster Vaughn’s mansion, Rhine feels homesick. She always remembers her brother who is

at home and also the memories she has been through with her family. She even tries to convey her inner message to her brother that she would be home soon.

Wait for me, I try to cast my thoughts to him, twin to twin. I’ll be home soon (DeStefano, 2011: 284).

Rhine misses everything she has left behind. She misses her parents and her twin brother and all the moments she has had with them.

“Things I miss. Things I love. Things that I have left behind, or that have fallen through my fingers. I want my mother to come and kiss me good night. I want my father to play the piano. I want my brother to keep watch while I sleep, to give me a swig of vodka when the pain is too bad. I miss him. I haven’t allowed myself to truly miss him in a long time, but now I can’t help it. A floodgate has opened. And I’m so tired and so lost, and I don’t know if I’ll ever truly be able to escape. I don’t know how I’ll be able to open the iron gate with its pointed flower. I wipe my tears on Gabriel’s handkerchief, which I’ve kept hidden in my pillowcase all this time. In the darkness I feel the embroidery, and I sob until my throat is raw, and I just hope, hope, hope that I’ll make it home” (DeStefano, 2011: 301).

The thoughts make Rhine wants to be free from Linden's house and do rebellion.

Wanting to Get Freedom

Upon arriving at Housemaster Vaughn's mansion, Rhyne finds out that she is not given any freedom. She is occupied on the wife's floor and is not given access to the other parts of the mansion. She is allowed to go out to the park of the mansion but with the company of her husband, Linden, or his father in law, Housemaster Vaughn. This situation makes her feel trapped and to be the captive of Housemaster Vaughn.

"I said I'd drag you kicking and screaming, and I will," I say.

"Don't you see what's happened? You've been captive for so long that you don't even realize you want freedom anymore. And don't say it's not that bad here (DeStefano, 2011: 19)."

Rhine's provocation to encourage Gabriel to escape from the mansion by arguing that Gabriel has been the captive of Housemaster Vaughn reflects her situation that she is also the captive of the house. Thus, she wants to get freedom by getting out of Housemaster Vaughn's mansion, as she tells Gabriel: "Gabriel?" There is true fear in my voice. "I want to get out of here (DeStefano, 2011: 112).

CONCLUSION

Based on the result of the analysis, it can be concluded that *Wither* is a dystopian novel that reflects dystopian-life.

There are five characteristics of dystopian-life that can be found in the novel i.e. the society is an illusion of utopia world; the natural world is being a banished and distrusted world; there is perception under constant surveillance; there is a fear of the outside world; and information, independent thoughts, and freedom are restricted. When dystopian-life happens in society can cause rebellion that is carried out by people who feel oppressed or threaten inhumanly.

After conducting the analysis, the researcher found that as human beings, we should be wise towards something that we can not change. Humans should accept God's will. God has determined humans' destiny and humans have to accept that. Humans should not be ambitious by wanting to create a new technology in science that goes beyond the power of God. It must be understood that God is the almighty. There are no other powers in the world that can go beyond God's power.

REFERENCES

- Creswell, J.W. (2003). *Research Design: Qualitative, Quantitative, and Method Approached*. California: Sage Publication.
- Demir, A., and Selma, V. J. (2016). To Read And Learn: The Necessity For A New Definition Of Dystopia And Bridging The Gap Between The Old And Contemporary Dystopias. *Anafora*, 4(2), pp.421-439.
- DeStefano, L. (2011). *Wither*. Simon & New York: Schuster Children's Publishing.
- Girous, H. (2003) "Utopian thinking under the sign of neoliberalism: Towards a

critical pedagogy of educated hope". *Democracy & Nature*. 9 (1): 91–105.

Kellner, D. (1984). *Herbert Marcuse and the Crisis of Marxism*. Berkeley and London: University of California Press (USA).

Millner, A. (2004). Darker Cities: Urban Dystopia and Science Fiction Cinema. *International Journal of Cultural Studies*, 7(3), pp.259-279.

Moleong, L. J. (2012). *Metodologi Penelitian Kualitatif*. Bandung: PT. Remaja Rosdakarya.

Petersen, R. (2009). A Community Based Theory of Rebellion. *European Journal of Sociology*, 41-78.

EDITING OF EKA SABARA'S MANUSCRIPT *PARA ULAMA DAN TOKOH LOLOAN ABAD 19 MASEHI: SYARIF TUE DAN ENCIK YA'KUB*: A DOCUMENTATION OF LOLOAN ISLAMIC FIGURES IN JEMBRANA, BALI

Susie Chrismalia Garnida

Universitas 17 Agustus 1945 Surabaya

Email: susiegarnida@untag-sby.ac.id

Ni Ketut Mirahayuni

Universitas 17 Agustus 1945 Surabaya

Email: ketutmirahayuni@untag-sby.ac.id

ARTICLE INFORMATION:

Received: 05 May 2020

Accepted: 02 June 2020

Published: 31 July 2020

DOI: <https://doi.org/10.30996/anaphora.v3i1.3547>

Abstract. Editing of Eka Sabara's manuscript entitled *Para Ulama dan Tokoh Loloan Abad ke-19 Masehi: Syarif Tue dan Encik Ya'kub* (or in brief, *Para Ulama dan Tokoh Loloan*) is the second work of the efforts to document cultural legacy of the Loloan islamic community, of Jembrana, west Bali. This second manuscript focuses on the Loloan moslem figures of the 19th century, the time of which was thought to be the second landmark of the spread of Islamic faith and community in the area. In contrast to the first manuscript editing of the same author, i.e. of Eka Sabara's *Daeng Nachoda* (2018), the editing of *Para Ulama dan Tokoh Loloan* manuscript involves significant addition of information to the original manuscript. The problems raised in the editing process comprises: (1) what are the characteristics of Eka Sabara's manuscript entitled *Para Ulama dan Tokoh Loloan*?, and (2) what are editing strategies necessary to produce a coherent and cohesive text? The editing is based on Blanchard dan Root's (1997) guides on editing academic texts, and content analysis method and editing techniques are conducted on the first draft (the manuscript) to suit the theme and purpose of the manuscript. The editing result shows that the manuscript needs to undergo major addition of chapters to meet the theme and to include other religious figures who also took part in the spread of Islamic faith and development of Loloan moslem community in Jembrana. Other editing techniques include addition, omission, rearrangement of information, all of which are used to produce a coherent, theme-supporting text. The result of the editing process is a ready manuscript to be registered in the national library catalogue (with ISBN number) and then to be published as the document of a legacy of values and wisdom held and lived by the historical islamic figures in the Loloan community in Jembrana.

Keywords: *manuscript editing, coherence, cohesion, editing strategies*

INTRODUCTION

Documentation of important figures in the historical journey of a nation is the duty of the later generations, and is an effort to maintain the good wisdom and values of the national characters and appreciation and respect to the pioneers and founders of the nation. In a smaller

scale, documentation of historical figures of a community or cultural group of a particular region in Indonesia is also important for the community to understand their origin and more importantly, their identity as a cultural community amidst the ethnic diversities in Indonesia.

This study aims to document historical 19-century figures of a moslem community of Loloan in Jembrana Regency, Bali Province. Individual written notes and manuscripts held by various groups of people (e.g. Mahayana, 1935; Sirad, 1935) and oral narratives known only to the later generations of the historical figures will fade in time and knowledge of the people, events and even their important contribution to the development of the community will be forgotten. This work is the second effort of documentation after the first work being published in 2018 (see Eka Sabara, 2018).

As the continuation of the first work that documented the origin and development of the moslem community of Jembrana in the 17th century, this second work covers important islamic figures of the 19th century. The manuscript to be edited is Eka Sabara's *Para Ulama dan Tokoh Loloan*. Eka Sabara is actively involved in cultural activities of the Loloan community, who has actively traced, collected, documented and written any information and objects indicating and pointing to some figures, time and events in the past that have contributed to the progress and development of spread of Islam in this western part of Bali. The writer himself has also the Bugis-Makassar blood, that the tracing of his ancestors and their contemporaries is a meaningful work for him personally and for his Loloan community.

Eka Sabara's *Para Ulama dan Tokoh Loloan* manuscript is a documentation effort starting many years back in the late 1980s, with notes, oral stories, objects and

sites documentation collected from various sources, including older generations who still recall stories inherited down by their predecessors. The most recent historical research on the diaspora of Bugis-Makassarese people and Mandar on the island of Bali (Khusyairi et al., 2017) states that the migration of Bugis-Makassarese people and the Mandar to Bali Island is a long history of three centuries beginning around the sixteenth century until XVIII. This migration was mainly triggered by prolonged political turmoil in the South Sulawesi region. Another paper discussed some important event during the Dutch colony in Jembrana involving the moslem community was written by Mashad (2013). These references give only a glimpse of historical events of what has developed in moslem community in Jembrana in the 18th century.

This study involves inventory of written documents and oral stories from the community figures and editing the manuscript. Then, discussion with the writer and keynote sources of the information and text processing to produce a manuscript that is ready for national library cataloguing and publication. The original *Para Ulama dan Tokoh Loloan* manuscript discusses two key figures: Syarif Tua and Encik Ya'kub.

One very important written document on the development of Islam in Bali, particularly in Jembrana Regency is the historical notes written by I Wayan Reken (1979). He wrote in his notes that provides a setting for the arrivals of boats of Buginese-Makassar people on the west Bali shores beginning from the 16th

century that last for three centuries onwards. The name of Syarif Tua, the first figure mentioned in Eka Sabara's manuscript, was mentioned in Reken's notes, that he arrived in Jembrana during the reign of Anak Agung Putu Seloka, the fourth king of Jembrana in around 1795. Reken's notes on Syarif Tua was related to the defeat of Kesultanan Pontianak (Pontianak Sultanate) by the VOC, the Dutch company, ending with the surrender of the Sultanate sovereignty by Sultan Syarif Abdurrahman Al Qodry in 1799.

Moreover, the second figure, Encik Ya'kub, was an Islamic preacher from Trengganu, Malaysia who visited and later resided in Jembrana in late 18th century, in 1799. He is highly respected and well remembered for his legacy, including an old and important book of Islamic teaching, a Holy Qur'an, and a piece of rice field, all of which were documented in a Pegon Arabic (i.e. Malay written in Arabic alphabet) inscription carved on the wooden board that was nailed above the Loloan mosque entrance doorpost.

Editing the manuscript will involve application of a number of rules, maxims and common sense to produce a text that is free from errors and ready for public reading (Sudol, 1982). Many of such efforts would rely on experiences and sensitivity to detect text's quality and improve it to the standard. The text quality may include poor lexical and syntactic choices, carelessness on punctuations and spelling, even to more textual issues such as structure of paragraphs and information flow (Nwogu and Bloor, 1991; Martin, 1992). Therefore, an editor would aim for

effective editing and creative thinking, with a consideration for adjusting the text to express the theme and goal of the text as well as to present the text that is suitable and readable for the intended audience.

Blanchard and Root (1997) mention at least three activities involved in editing an academic text: adding new ideas, deleting sentences or irrelevant parts, and rearranging ideas to improve the information structure (Blanchard and Root, 1997:53). In editing an academic essay, for example, Blanchard and Root add a number of guiding questions for editing a draft (ibid.:54). An editor should also consider the language convention such as punctuation, spelling, use of capital letters, fragmented sentences, run-on sentences and other rules of grammar (Ibid.: 55-67). As a learning process, editing involves modification of present knowledge for some purposes: to satisfy intellectual interest or curiosity, to master skills or knowledge in a particular discipline, to support some belief, to change views and opinions, all of which improve intellectual growth.

With the basic points on editing process, this study aims to conduct editing of Eka Sabara's Para Ulama dan Tokoh Loloan manuscript by identifying the characteristics of the manuscript and implementing various types of editing techniques. The study is expected to contribute to better understanding of editing processes.

METHOD

This study is designed as a research and development type, beginning with an

observation to the needs of the text for editing. The object of the study is a manuscript entitled *Para Ulama dan Tokoh Loloan* manuscript written by Eka Sabara. The manuscript contains four chapters, all included in 59 pages. Some pictures provide visual documentation of some events, people, places and activities described in the text. The result of observation provides some pictures of the needs for editing.

The next step would be a descriptive qualitative analysis of the object in efforts for digging up and obtaining some description of the characteristics of the phenomena under study. At this stage, some abstract generalization is expected on the object that leads to some hypothetical conclusion (Sugiyono, 2007). The next step is the editing activity itself, with the purpose of producing a book draft to be registered in the National Library Catalogue and is ready for printing and publication. Furthermore, To analyze their coherence and cohesion, the researchers concern on how the ideas presented and delivered in the texts. Therefore, the researchers focus on the investigation of information content, language structure, and writing.

RESULT AND DISCUSSION

Eka Sabara's *Para Ulama dan Tokoh Loloan* manuscript is a written document of tracing the footsteps of religious figures of Loloan, Jembrana in the 19th century in their efforts to advance Islamic faith in Jembrana Regency, Bali Province. The editing of *Para Ulama dan Tokoh Loloan* manuscript is aimed at answering two

major issues: characteristics of *Para Ulama dan Tokoh Loloan* manuscript, and stages of editing necessary for *Para Ulama dan Tokoh Loloan* manuscript. The two issues are analyzed in the following subsections.

A. Characteristics of *Para Ulama dan Tokoh Loloan* manuscript

To answer the first issue of this study, the characteristics of *Para Ulama dan Tokoh Loloan* manuscript, three characteristics are found: information content, language structure, writing.

The study of *Para Ulama dan Tokoh Loloan* manuscript is a continuation of documentation of the earlier documentation of the Buginese-Makassar community figure, the founder of the first moslem community in Jembrana, Bali, known as *Daeng Nachoda* (Eka Sabara, 2018). The first draft of *Para Ulama dan Tokoh Loloan* manuscript contains 59 pages and four chapters. This early draft was printed by the writer in 15.5 cm x 23.5 cm lay-out format, to meet the need of moslem pilgrims for information on the two major religious figures—Syarif Tua dan Encik Ya'kub—when they regularly visited their sacred cemetery in Loloan. There are four chapters in the manuscript:

Bab I Pendahuluan

Bab II Riwayat Syarif Tue

Bab III Riwayat Tuan Guru Encik Ya'kub

Bab IV Penutup (Chapter IV Closing)

The language characteristics of *Para Ulama dan Tokoh Loloan* manuscript, being written by Eka Sabara, a well-educated, experienced writer and activists of Loloan culture, is generally standard Indonesian,

with descriptive-narrative writing style. Despite some oral style in different parts of the manuscript, the language was informative and comprehensible.

The manuscript's language structure is typical of descriptive-narrative text, with combination of telling of stories, events and description of figures, places and situation of historical events. Each of the religious figures were described systematically, from the family background to the roles of each religious figure in the development of Islamic faith in Loloan and Jembrana, and to other places in Bali and outside Bali. Despite the attempts to present the manuscript in chronological order, the manuscript shows missing information in the details, and thus addition and rearrangement of information is necessary to produce a coherent information flow.

B. Editing of *Para Ulama dan Tokoh Loloan* Manuscript

The editing of the manuscript involves various aspects that the original 59-page, 4-chapter manuscript is enlarged into a text of 175 pages, and 9 chapters. This means that the editing process involves at least addition of 5 chapters to the original draft, besides addition of some information in the present four chapters, editing in the layout and referencing. The procedure can be divided into three groups: addition, omission and rearrangements.

Editing with Addition

In general, editing with addition comprises adding more chapters, which is

basic to provide important information that support the theme or topic of the manuscript. Eka Sabara, the writer of the manuscript, is an activist of Loloan cultural community, and is himself is one of the later generations of the important Loloan figures, whose life stories and activities and contributions he traces back for years. Considering the need for more systematic and comprehensive documentation, the writer works together with the editors to re-edit the first *Para Ulama dan Tokoh Loloan* manuscript.

In terms of the manuscript's quantity and structure, *Para Ulama dan Tokoh Loloan* has undergone quite substantive changes, particularly addition. The manuscript has enlarged from a four chapter manuscript of 59 pages into a ten chapters of 130 pages this being due to significant information addition to the two figures already presented in the manuscript as well as several more figures of importance during the 19th century who even survived and actively involved in religious teachings up to the 20th century. The addition was the result of tracing written texts and oral information collected by the writer from the later generations.

The addition of information and religious figures results in addition of chapters to the new book draft. After addition the draft consists of eleven (11) chapters organized as follows:

- Bab 1 Pendahuluan
- Bab 2 Perkembangan Kerajaan di Jembrana
- Bab 3 Periode Perkembangan Masyarakat Muslim di Jembrana

- Bab 4 Syarif Tue: Bapak Pendiri Loloan di Jembrana
- Bab 5 Tuan Guru Encik Ya'kub
- Bab 6 Tokoh-Tokoh Ulama Loloan Abad ke-19
- Bab 7 Tokoh-Tokoh Loloan Abad-19 Masehi
- Bab 8 Sejarah Panjang Perjalanan Pelabuhan-Pelabuhan di Jembrana 1669-1990
- Bab 9 Refleksi dan Penutup.

Information in the edited draft is organized in descriptive-narrative style with chronological order. Chapters 2 and 3 become the social, economy and political context of the presence of the moslem community in Jembrana, starting with information on the development of kingdoms in Jembrana area that becomes the historical-temporal contexts of the existence of the Loloan religious figures (Chapter 2). The writer traces the source for information of the context from Puri Agung Negara (The Negara Great Palace), the modern heir of the old Jembrana kingdoms.

Chapter 3 develops the three periods of moslem community development in Jembrana, beginning with the Jembrana Kingdom contact with the Wajo people from South Sulawesi led by Daeng Nachoda and the three other *Daengs*. Their presence and residence were legitimized and guaranteed by the local ruler with some mutual cooperation in the area of economy and defense, that the Wajo people would help develop the economy by trading the local produce outside, and that they would also serve as the kingdom's military men. The second period began in the mid 17th

century with the arrival of four great islamic preachers to Jembrana invited by the local moslem community to teach them of Islamic faith. During this period, Islam has spread to the shorelines of Air Kuning, and a langgar (small place of worship) was built on the east side of the Loloan River, which was later enlarged and renovated to become the present Loloan Mosque. The third period was marked with the arrival of political runaways from Pontianak, west Kalimantan, led by Syarif Abdullah Bin Yahya Al Qadri (later more popularly known as *Syarif Tua*, or *Syarif Tue* Loloan Malay accent) in Jembrana in 1799–1858. This period was also marked with the building of Loloan Kampong, located north of the earlier Buginese community who resided around the Pancoran seaport. This new moslem community also made friends with the King of Jembrana with more or less similar vows and privileges.

Chapters 4 and 5 discuss the first two great Loloan religious figures: Syarif Tua dan Encik Ya'kub, which contain tracing the family trees, their arrival at Jembrana, and their roles and contribution to the development of Islamic faith in Jembrana. Their documentation could be the most complete among the figures, although some of the information still relies on oral stories from their later generations. Their contributions have been so great that appreciation and respects were given in moslem pilgrimage to their tombs in Loloan both from local and outside Jembrana. Some visits were also made by Encik Ya'kub's relatives from Malaysia, who heard and then traced him in Loloan, Jembrana.

Chapters 6 discusses seven (7) other important religious figures: Tuan Guru Moyang H. Khotib), Syekh Maulana Muhammad bin Abdussalam, KH. R. Ahmad Al-Hadi bin Dahlan Al- Falaky, a preacher from Semarang, Central Java and the founder of the Al Ikhlas Islamic Boarding School; KH. S. Ustad Ali Bafaqih, also founding Islamic boarding School; KH. Abdurrahman bin Mahmud, the founder of Darut Ta'lim Islamic Boarding School, KH. Muhammad Yatim, the founder of Ta'limu Sibyan Islamic Boarding School, dan Muhammad Imron. Each of them is respected for their roles in advancing Islamic teachings in Jembrana.

Chapter 7 discusses some Loloan public figures who lived in the 19th century and some survived to the 20th century. Many of their roles were during the transition from the colonial state to independence of Republic of Indonesia.

Chapter 8 presents accounts on five local seaports in Jembrana, beginning with the Bandar Pancoran (1669-1808) which was built by Daeng Nachoda in the 17th century that became the first seaport the opened the isolation of Jembrana area from outside world. This "Bandar" was developed for transportation of produces from inside and outside Jembrana. The second port was Bandar Loloan, which was separated almost two hundred years from the first port, and was build by Syarif Tua, from the second wave of migration into Jembrana. The other three seaports—Pelabuhan Cupel, Pelabuhan Candi Kesuma and Pelabuhan Gilimanuk—were built during the Dutch colony for various purposes, including transportation of

goods and people, including the Jembrana Haj pilgrims to the moslem Holy Land, military post and tourism. As time went by, the first four seaports became less and less important, and only Pelabuhan Gilimanuk survives until now.

Addition of the figures also other related information, which results in chapter addition is considered necessary by both the writer and editors to produce a comprehensive reading, as well as to appreciate and respect each of the religious figures for their contribution and roles during their lifetime. In addition, *Para Ulama dan Tokoh Loloan* is also supplied with visual documentation, i.e. pictures and photos of people, objects, places, arts and customs that add more information of the situation at the time.

Beside addition of chapters, hence new information for each of the new chapters, smaller scale addition was also conducted to add words, phrases sentences, and paragraphs to the original manuscript. The consideration for the addition is that the text will show a good and coherent flow of information. Addition is also done to the referencing techniques, which involves addition of both in-text citation, footnotes and bibliography.

Editing with omission and rearrangement

Editing with omission was conducted in the content to some parts of the manuscript. Some words, phrases and paragraphs have been omitted to avoid repetition and irrelevant information and then the rest is rearranged or restructured to form an effective and cohesive text.

CONCLUSION

Editing of Eka Sabara's *Para Ulama dan Para Tokoh Loloan* manuscript as one pre-printing and publication process involves a comprehensive process of adding, omitting, rearranging various aspects of information and language processing. The goal of editing is a final text with systematic, efficient and effective information structure, writing techniques and language structure. These three features contribute to the ease of information processing in the text on the part of the readers.

Editing in technical level involves adjustment of punctuation, spelling, referencing to follow the standard academic writing rules. At the level of language and information structure, editing involves simultaneous processes of addition, omission, and rearrangement of words, phrases, sentences and paragraphs. In this study, editing also involves addition of a new chapter to link the evidences of the past and present. In that way, the resulting text presents the narrative of the life and journey of a prominent historical figure of the Buginese moslem community in Loloan, Jembrana through time of the past and his legacy to the present generations.

The work of editing was intensively done in cooperation with the author of the manuscript, and it involves analysis, check and recheck of data and written and oral information, collection and selection of information, documentation as the supporting evidence to the existence and roles of an historical figure in a historical timeline. The documentation in the form of

published book is expected to contribute to preservation of customs, social and cultural noble values of the moslem Loloan community in Jembrana Regency, Bali.

REFERENCES

- Blanchard K. dan Root, C. (1997). *Ready to Write More*. New York: Addison Wesley Longman.
- Sabara, E (2017). *Jejak Ulama Loloan: Syarif Tue dan Encik Ya'kub*. Manuscript.
- Sabara, E (2018). *Daeng Nachoda: Terdamparnya Skuadron Pasukan Kesultanan Wajo di Djembrana pada abad ke 17 Masehi*. Surabaya: Program Studi Sastra Inggris, Fakultas Sastra, Universitas 17 Agustus 1945 Surabaya & Penerbit Raja Grafindo Persada.
- Khusyairi. J.A., Baskoro, S. M., Husain, S. B., dan Kasuma, G. (2017). *Berlayar ke Pulau Dewata: Diaspora Orang-Orang Bugis-Makassar & Mandar di Pulau Bali*. Yogyakarta: Departemen Ilmu Sejarah, Fakultas Ilmu Budaya, Universitas Airlangga & Penerbit Ombak.
- Latifah, A., & Triyono, S. (2020). Cohesion and Coherence of Discourse in the Story of " Layangan Putus" on Social Media Facebook. *Indonesian Journal of EFL and Linguistics*, 5(1), 41-56.
- Putu Mahayana, G A. (1935). *Riwayat Jembrana*, manuscript, 1935.

- Martin, J.R., (1992). *English Text: System and Structure*. Philadelphia: John Benjamins.
- Mashad, D. (2013). Konflik Hindu – Muslim Jembrana Era Kolonial Belanda: Tragedi yang Tak Perlu Terulang, <https://dhurorudin.wordpress.com/2013/04/02/konflik-hindu-muslim-jembrana-era-kolonial-belanda-tragedi-yang-tak-perlu-terulang-tulisan-22>
- Nwogu, K. & Bloor, T. (1991). Thematic progression in professional and popular medical texts. In E. Ventola (eds.), *Functional and Systemic Linguistics: Approaches and Uses*, pp. 369-384. Mouton de Gruyter, Berlin-New York.
- Öztemel, F. (2017). Transmission of cultural specific items into english translation of "dear shameless death" by latife tekin. *International journal of languages' education*. 1. 302-320. 10.18298/ijlet.1678.
- Reken, I.W. (1979). Sejarah Perkembangan Islam di Bali: Khususnya di Kabupaten Jembrana. Manuskrip.
- Sirat, H. (1935). *Hikayat Islam di Negeri Jembrana Bali* (dari Kampung Cempake Loloan Barat, berhuruf Arab, Bahasa Melayu, tercatat oleh syair). <https://sayyidfajar.blogspot.com/2013/10/sayyid-datuk-abdurahim-bauzir.html>.
- Sudol, R.A. (Ed.). (1982). *Revising: New Essays for Teachers of Writing*. Illinois: NCTE.
- Sugiyono. (2007). *Metode Penelitian Kuantitatif, Kualitatif dan R & D*. Bandung: Alfabeta.

THE USE OF TRANSLATION TECHNIQUES IN TRANSLATING CULTURAL WORDS IN THE *DA VINCI CODE* NOVEL FROM ENGLISH INTO BAHASA INDONESIA

Deny Kuswahono

Universitas Wijaya Putra

E-Mail: dennykuswahono@gmail.com

ARTICLE INFORMATION:

Received: 09 June 2020

Accepted: 06 July 2020

Published: 31 July 2020

DOI: <https://doi.org/10.30996/anaphora.v3i1.3642>

Abstract. The purpose of this study is to identify techniques of translation that are applied in translating cultural words in The Da Vinci Code novel from English into Bahasa Indonesia and to interpret the reasons of the translator in applying those techniques. This study uses descriptive and qualitative approach. The cultural words found in the novel were collected in tables and categorized based on five types of culture that are proposed by Newmark (1988). Result of the study shows that there are 171 cultural terms and there are six Molina and Albir's (2002) techniques of translation applied by the translator, those are transposition with 23 occurrences, pure borrowing with 118 occurrences, naturalized borrowing with 10 occurrences, calque with seven occurrences, established equivalence with four occurrences, and discursive creation with nine occurrences. Pure borrowing is the technique applied most by the translator. This was done by the translator in order that information conveyed by the author of the original novel could be accepted by the target readers accurately.

Keywords: *cultural words, culture, novel, technique, translation*

INTRODUCTION

Translation is an effort to introduce the work of one nation to another nation. This usually is done by nations with different languages. In other words, the translator functions as a bridge between nations. In this modern era, translation activities are rapidly developing. Some nations try to introduce their own works to other nations. In addition, nations that left behind in science and technology also try to translate the work of other advanced nations (Laksono, 2014).

Translation is not only as means of disseminating knowledge and technology, but also as a medium of cross-cultural

communication. The translation of literary works can be a contribution to world civilization. Thus, in the context of cross-cultural recognition and appreciation, the translation of literary works is increasingly needed. The study of translating cultural words is very necessary since language and culture are two aspects that are closely related to translation. Language is described as community identity that cannot be separated from culture. Language as expression in verbal communication often exemplifies the values followed by its speakers. Language is also a part of social and cultural life which is expressed through spoken material.

However, Mounin (2004) importantly emphasized that translating cultural components causes problems in translation. Two conditions should be met to translate a foreign language. None of these conditions are adequate alone. To learn a foreign language, Unsal (2018) adds, means to learn the ethnography of the society in which this language is denoted. No translation, in which this double condition is not being met, shall be deemed fully proficient. The errors due to ignoring these two conditions are defined as translation errors in a misleading way. Therefore, translator makes these mistakes due to lack of knowledge about the 'language translated by him/her self'.

The translation of cultural referents is difficulty experienced in every type of translation. In this case, the foreignizing between a different culture and audience vanishes. When it comes to its preservation, although it does not make the translation more understandable, it enables acculturation. To overcome this problem, it is necessary to use a technique as a tool in transferring message from source language with non-equivalence words, such as cultural words, into target language accurately so that the translation is acceptable and understandable by the readers who are unfamiliar with the source-language culture.

Furthermore, technique of translation is a way of translating texts of certain language into another that results in quality of translation. It is used to produce good quality of translation which is implied into accuracy and naturalness of the translation.

This is the reason why this research was conducted. The objectives of this research are to identify translation techniques applied in translating cultural words in *The Da Vinci Code* novel from English into Bahasa Indonesia and to interpret why the translator applied those translation techniques.

Newmark (1988) categorized five types of culture, those are, categories of ecology, material, social culture, political and social organization, and gesture or custom. Ecology in culture means a viewpoint to understand environmental matters in cultural perspective or how to understand culture in environmental perspective. The word "environment" is commonly assumed as prominent features or characteristics which marks natural habitat, those are flora, fauna, weather, climate, etc. Material category emphasizes on the way inanimate objects in the environment. It, as Isnaeni & Rasyid (2018) suggest, refers to all real and concrete creations of society and also includes discoveries resulting from archeological excavations.

The category of social culture consists of people who interact with each other and make contact according to certain patterns based on customary behavior. The social system formed in a country will be the basis and concept that applies to the community social order. The category of political and social organization is a shared meaning system believed by members that distinguishes an organization from other organizations. This category covers the

terms of politics, religion, and arts. The category of gesture and custom refers to patterned activities of human being who interact each other, classified in the form of a social system, from time to time according to certain patterns.

As reviewed in Harared's (2018) paper, Molina and Albir (2002) proposed eighteen techniques of translation as the way used by translators in translating smaller units of language (words, phrases, or expressions) from source language into target language. Those are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation.

The study by Dasril (2011) identified the category of cultural terms and the procedures used in translating them in *The Da Vinci Code* novel. The result showed that there were four categories of cultural terms found in the novel, those are ecology, material, social culture, and political and social organization. The translator applied pure borrowing most in translating those cultural terms. The translator used naturalized borrowing, naturalized borrowing with classifier, naturalized borrowing with gloss, borrowing with classifier and gloss, and literal translation as well.

The study by Aldweikat (2015) investigated the procedures used in translating the cultural terms in *The Da Vinci*

Code novel. The study found 100 cultural terms collected manually from the novel. The result showed that the translator used 11 different translation procedures to translate the cultural terms. There were five main procedures. They were literal translation, recognized translation, descriptive equivalent, cultural equivalent, and couplets. These procedures were applied using different patterns when translating the religious terms. The data analysis indicated that the translator applied combination of source-language-oriented procedures and target-language-oriented procedures.

METHOD

This research uses descriptive and qualitative approach. Qualitative research is a research that produces descriptive data in the form of written or oral words from people or observed behavior (Moleong in Rukhana, Andayani, & Winarni, 2018). According to McInroy (in Ndruru, 2017), qualitative method is concerned with a quality of information. It attempts to understand the reasons for actions and determines how people interpret their experiences. Qualitative method provides insight to set problem and hypothesis and generate ideas. It focuses on the process that is occurring as well as the product or outcome. It can be inferred that qualitative method is concerned with producing a comprehension of types, processes, and reasons of occurring phenomena.

This study investigated units of translation on word and phrase level in the translated novel of *The Da Vinci Code*.

Source of data in this research are cultural words taken from the original and the translated novel. To collect those data, the writer took three steps, those are: (1) reading the original and the translated novel sentence by sentence and comparing them to identify techniques of translation which are applied in translating the cultural words and (2) tabulating those cultural words based on Newmark's five types of culture.

Three stages taken by the writer to analyze the data are : (1) categorizing and presenting the data which have been collected in tables, (2) explaining what techniques of translation that are used in translating the cultural words and interpreting why the translator used them based on the writer's own intuition, and (3) making conclusion based on tabulation, analysis, and interpretation that have been made.

RESULT AND DISCUSSION

There are 171 cultural words that were found in the novel. Table 1 shows categorization of cultural words and number of occurrence of each category.

Category	Number
Ecology	11
Material	48
Social culture	4
Political and social organization	107
Gesture and custom	1
Total	171

Table 1. Category of cultural words in The Da Vinci Code novel

Table 1 shows that the cultural words in political and social category are found most. This shows that the background of the novel is culture and religion in Europe. Table 2 shows the number of occurrence of techniques of translation applied in the novel.

Technique of translation	Number
Transposition	23
Pure borrowing	118
Naturalized borrowing	10
Calque	7
Discursive creation	9
Established equivalence	4
Total	171

Table 2. The number of occurrence of translation techniques

From Table 2, it can be seen that pure borrowing is the technique of translation that the translator applied most in the translated novel. Pure borrowing is a technique which takes over a source-language word or a source-language phrase purely into target language without any lexical or grammatical change (Molina and Albir, 2002).

Table 3 shows the application of transposition technique where the translator changes grammatical category, structure, or unit. In other words, this technique can be called as the shift of category, structure, or unit. It is usually applied because of the difference between the structure of source language and the structure of target language (Molina and Albir, 2002).

Page	Source Language	Page	Target Language
5	[...].... a slide show about pagan symbolism hidden in the stones of Chartres Cathedral....[...]	7	[...].... sebuah pertunjukan slide tentang simbolisme penyembah berhala yang tersembunyi dalam dinding batu Katedral Chartres[....]
7	[...].... some ridiculous line about "Harrison Ford in Harris tweed"....[...]	9	[...].... kalimat-kalimat dungu tentang "Harrison Ford dalam jas Harris"[...]

Table 3. The application of transposition

The phrase Chartres Cathedral was translated into *Katedral Chartres* because the structure of Indonesian noun phrase (i.e. noun + adjective) is different from the structure of English (i.e. adjective + noun). The spelling of Cathedral was adjusted to *Katedral* because it is the natural way of Javanese people writing it in Indonesian because of their accent.

The same process of translating was also applied by the translator on the phrases *Temple Church, the Rose Line, the Holy Land, Old Testament, New Testament, Eiffel Tower, the Java Sea, Harris tweed, Washington Monument, Irish sweater, Herod's Temple, Solomon's Temple, Gothic*

Cathedral, Smirnoff vodka, Westminster Abbey, College Garden, Rosslyn Chapel, Mithraic Temple, Brazilian coffee, Atbash cypher, Trojan horse, and Merovingian families.

Table 4 shows the application of pure borrowing. Pure borrowing is a technique which takes over a source-language word or a source-language phrase purely into target language without any lexical or grammatical change (Molina and Albir, 2002).

Page	Source Language	Page	Target Language
93	"Yes, that's my favorite flower. It's called a fleur-de-lis. We have them in the garden. The white ones. In English we call that kind of flower a lily."	144	"Ya, itu bunga kesukaanku. Namanya fleur-de-lis. Kita punya di taman. Yang putih itu. Di Inggris kita menyebutnya bunga lili."
24	Earlier this evening, within the sanctuary of his penthouse apartment, Bishop Manuel Aringarosa had	33	Di awal malam ini, di dalam tempat perlindungannya di apartemen penthouse-nya, Uskup Manuel Aringarosa telah mengemas pakaiannya

	packed a small travel bag.		dalam tas bepergian kecil.
--	----------------------------	--	----------------------------

Table 4. The application of pure borrowing

The translator did not translate the phrase *fleur-de-lis* into *bunga lili* even though it has been obviously written on the sentence that *fleur-de-lis* is lily flower. It can be inferred that the translator wanted to tell the readers that lily flower in English is called *fleur-de-lis* in French. The translator wanted to maintain the atmosphere of France. This technique of translation is called pure borrowing. The same way of translating was applied also on the words *obelisk*, *cinquefoils*, *sherry*, *willow*, *redwood*, *tuxedo*, *scone*, *sandwich*, *suite*, *penthouse*, *Rolex*, *cognac*, on the phrases *Tower Bridge*, *the Vitruvian Man*, *Anglo-Franco*, *Castigo Corpus Meum*, *Hieros Gamos*, and other 100 words and phrases.

Page	Source Language	Page	Target Language
128	They hurried through a side lobby, past an all-night cafe, and finally out a side door onto a quiet street on the west side of the station.	199	Mereka berjalan cepat melintasi sisi lobi, melewati kafe 24 jam, dan akhirnya keluar dari pintu samping ke jalan kecil yang sunyi di sebelah barat stasiun itu.

7	[...].... and because this evening he had figured it was finally safe again to wear his Harris tweed and Burberry turtleneck, he decided to take action.	9	[...].... dan karena malam ini dia sudah kadung mengenakan jas Harris dan t-shirt berleher tinggi keluaran Burberry, dia memutuskan untuk segera bertindak.
---	--	---	---

Table 5. The application of established equivalence

Table 5 shows the application of established equivalence. Established equivalence is a technique of translation that uses well-known words or expressions that are commonly used in target language either in dictionaries or in daily conversation (Molina and Albir, 2002).

The translator changed the word *cafe* into *kafe* in accordance to KBBI (Kamus Besar Bahasa Indonesia) and translated the phrase *all-night* into *24 jam* since the word is more familiar to target readers. It can be seen that the translator applied established equivalence as well as in translating the phrases *the Second Crusade* and *cell phone* and the word *turtleneck*.

Page	Source Language	Page	Target Language
29	"Symbols carry different meanings	44	"Simbol mengandung arti yang berbeda

	in different settings," Langdon said. "Primarily, the pentacle is a pagan religious symbol."		pada tempat yang berbeda," kata Langdon. "Pada awalnya pentakel adalah simbol religius untuk kaum pagan."
34	[...].... it had been home to Sister Sandrine Bieil for over a decade.	51	[...].... telah menjadi rumah bagi Suster Sandrine Bieil selama lebih dari sepuluh tahun.

Table 6. The application of naturalized borrowing

Table 6 shows the application of naturalized borrowing. Naturalized borrowing is a technique of translation which adjusts the spelling and pronunciation of source language to the spelling and pronunciation rules of target language (Molina and Albir, 2002).

The purpose of the translator by changing the word *pentacle* into *pentakel* is to make it easier to Indonesian readers to read because the word *pentacle* has not existed yet in KBBI (Kamus Besar Bahasa Indonesia). The translator did the same way in translating the words *Christianity*, *Anglican*, *sainthood*, *Sister*, *Eve*, *missionary*, *Cubist*, *Cardinal*, and *the gospel*.

Page	Source Language	Page	Target Language
124	The world had gone mad, and in many parts of Europe, advertising your love of Jesus Christ was like painting a bull's-eye on the roof of your car.	192	Dunia telah menjadi gila, dan di banyak tempat di Eropa, memamerkan kecintaan Anda pada Yesus Kristus adalah seperti menggambar sasaran banteng pada atap mobil Anda.
49	When the ghost reached Verse 26, he gasped in shock.	75	Ketika si hantu tiba di Ayat 26, dia menahan napasnya, karena terkejut.

Table 7. The application of calque

Table 7 shows the application of calque. Calque is a technique of translation that adopts foreign words or foreign phrases to target language (Molina and Albir, 2002).

The translator applied calque technique in translating the phrase *Jesus Christ* into *Yesus Kristus* for she aimed at making her translation work easy to understand by adopting foreign words or phrases to target language. The translator applied the same technique on the phrases *Castle Gandolfo*, *Mother Earth*, *Verse 26*, *Goddess Isis*, *Constantine the Great*, and *the Eglise de Saint-Sulpice*.

Page	Source Language	Page	Target Language
49	Uncertain, the ghost took the Bible and looked at the chapter the priest had marked. <u>Acts 16.</u>	75	Dengan ragu, Si hantu menerima Alkitab itu dan melihat bab yang ditandai oleh pendeta itu. <u>Kisah Para Rasul 16.</u>
50	<u>Bishop</u> Aringarosa barely noticed. His thoughts were with the future of Opus Dei..	75	<u>Uskup</u> Aringarosa tak merasakannya. Pikirannya sedang berada di masa depan Opus Dei.

Table 8. The application of discursive creation

Table 8 shows the application of discursive creation. Discursive creation is a technique of translation that establishes a temporary equivalence that is totally unpredictable out of context. It is applied on translation of book or movie title (Molina and Albir, 2002).

Discursive creation was applied by the translator in changing *Acts 16* into *Kisah Para Rasul 16* for it is the common way in translating it into Indonesian movie or storybook. Thus, it can be inferred that the translator used more common and familiar terms to Indonesian readers. The translator did the same process in translating *the Pope*, *Snow White*, *Bishop*, *His Holiness*, *the Bible*,

Genesis, *the goddess*, and *the Book of Matthew*.

CONCLUSION

The cultural words found in the novel are 171 cultural words that consist of 11 cultural words of the category of ecology, 48 cultural words of the category of material, four cultural words of the category of social culture, 107 cultural words of the category of political and social organization, and one cultural word of the category of gesture and custom (see Table 1). They are translated by using six techniques of translation, those are transposition, pure and naturalized borrowing, calque, established equivalence, and discursive creation. Pure borrowing was the technique applied most by the translator, with 118 occurrences (see Table 2). The purpose of the translator was to maintain the originality and naturalness of the story.

To avoid the low readability of text because of too much application of pure borrowing, the writer suggests the translator to give footnotes or some additional explanation. Concerning the problem of high and low readability of the text, the writer suggests other researchers to investigate the accuracy, acceptability, and readability of the same translated novel.

REFERENCES

- Aldweikat, A.Q.M. (2015). Analysis of the Translation into Arabic of Religious Items of The Davinci Code by Dan Brown. Unpublished Master's Thesis. Universiti Sains Malaysia.

- Dasril. (2011). Categories of Cultural Words as Found in The Davinci Code by Dan Brown and The Procedures in Translating Them into Indonesian by Isma B. Koesalamwardi. Unpublished Undergraduate Thesis. Andalas University, Padang.
- Harared, N. (2018). Foreignization and Domestication Ideology in Cultural Term Translation of Novel Tuesday With Morrie : Category Household Goods and House Surroundings. *Jurnal Arbitrer*, 2, 54–59.
- Isnaeni, N., & Rasyid, Y. (2018). Penerjemahan Istilah Budaya Bahasa Mandarin dalam Novel 边旅行边恋爱 (Biān Lǚxíng Biān Liàn ' ài). *Jurnal Bahasa Lingua Scientia*, 10(1), 35–60.
- Laksono, P. (2014). Analisis metode penerjemahan dalam menerjemahkan novel revolusi di nusa damai ke revolt in paradise. *Jurnal PPKM UNSIQ I* (2014) 55-60, 55–60.
- Molina, L. & Albir, A.H. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta: Translator's Journal*, 47 (4), 498-512
- Mounin, G. (2004). *Les Problemes Theoriques de la Traduction*. Paris: Gallimard.
- Ndruru, E. (2017). Translation Techniques Used In Translating John Grisham’s “a Time to Kill” Novel into Indonesian. *RETORIKA: Jurnal Ilmu Bahasa*, 3(2), 201–210.
<https://doi.org/10.22225/jr.3.2.311.201>.
- Newmark, P. (1998). *A Textbook of Translation*. New Jersey: Prentice Hall.
- Rukhana, F., Andayani, A., & Winarni, R. (2018). International Journal of Multicultural and Multireligious Understanding The Adherence Form of Linguistic Politeness in Learning Indonesian for Foreign Speakers. *International Journal of Multicultural and Multireligious Understanding*, 5(December), 73–80.
- Unsal, G. (2018). Subtitle Translation : Cultural Components in the Translation of the Film *Altyazı Çevirisi : Qu est-ce qu on a fait au bon Dieu ? Adlı Filmin Çevirisinde Kültürel Unsurlar*. *SEFAD*, 2018 (40): 73-86, 2018(April), 73–86.

SISTERHOOD IN ANN M. MARTIN'S *BELLE TEAL*

Delia Caesar Damayanti

Universitas 17 Agustus 1945 Surabaya

E-mail: deliaacaesar@gmail.com

Tri Pramesti

Universitas 17 Agustus 1945 Surabaya

E-Mail: tripramesti@untag-sby.ac.id

ARTICLE INFORMATION:

Received: 06 May 2020

Accepted: 26 July 2020

Published: 31 July 2020

DOI: <https://doi.org/10.30996/anaphora.v3i1.3552>

Abstract. A relationship called sisterhood has become an ordinary thing in society. The sisterhood does not only happen to fellow women without blood ties but also occurs between relationships across generations of which parents and children live. To examine the occurrence of sisterhood relationships by parents and children, the writer decided to do a study on a novel entitled *Belle Teal* by Ann M. Martin. Using the qualitative method, the data are analyzed descriptively. By applying feminist literary criticism the writer discusses several problem statements which include the sisterhood that occurs across generations and how sisterhood can be exposed to cross-generational relationships. From the analysis, it can be concluded that sisterhood can occur across-generation. Mutual caring, intimacy, and shared activity can enhance and expose the sisterhood relationship among the perpetrators. Sisterhood also has a positive impact that can make a person have better thought than before.

Key Words: *feminist literary criticism, sisterhood, mutual caring, intimacy, shared activity.*

INTRODUCTION

As humans who were born with the hierarchy of needs, they need a relationship that can motivate and change all the bad characters in life. One of the relationships is friendship. Friendship is an important element of human life. Helen Keller said, "I would rather walk with a friend in the dark, than alone in the light (Helen Keller, 1920)". A friendship can be build when a human has similarities in mission, vision, motivation, and a strong sense of mutual need. Friendship is not only formed between two-person children but a friendship can also be established between the relationship of parents and children, especially between mother and

daughter or grandmother and granddaughter.

A friendship that exists within a group of women who have the same problems, oppression, and not judges others called sisterhood. In this connection, a strong relationship between women can solve all problems that can't be resolved by any part except the part is also a woman. Sisterhood has occurred when the relationship is mutually reinforcing and understanding each other. According to Bell Hooks, "when fellow women build a bond based on shared strengths and resources, it's the type of bonding the essence of Sisterhood (Hooks, 1984: 46)".

In life, a sisterhood can be seen from several characteristics that are usually called the nature of sisterhood. The nature of sisterhood is a way of how sisterhood can be known through three reasons: mutual caring, intimacy, and shared activity.

Based on the above background, this paper discusses the characteristics of sisterhood in *Belle Teal* by Ann M. Martin. Many feminist aspects can be seen from this novel, especially how sisterhood exposed in this fiction. Bell Hooks (1984: 44) states that sisterhood as slogan, motto, rallying cry no longer evokes the spirit of power in unity. Unity is done by a group of women is what causes a relationship so they can strengthen each other. Sisterhood has the essence if a woman will not be able to solve her problems without the help of another woman. The nature of sisterhood can be seen from three relationships: Mutual Caring, Intimacy, and Shared Activity.

a. Mutual Caring

Mutual caring is the first way to know that a person has a bond or a sisterhood relationship with another person. Mutual caring here means when someone cares about someone else more than she cares about herself. When a mutual caring occurs, indirectly a sisterhood will be built based on mutual caring that already exists. Mutual caring that occurs between two women or more is what will change a person's attitude from ignorance and just become more sensitive and sensitive to her fellow women.

b. Intimacy

Besides mutual caring, sisterhood can also be established with intimacy. A sisterhood can also be built with a high degree of intimacy. Intimacy is frequent contact between the perpetrators of this sisterhood. Like for example, intensity meets intensity to chat together. This is because women have more comfort. Ann M. Martin's novel *Belle Teal* is chosen because it has many elements of feminism in which women are more flexible in making decisions and have more room for mutual support for their fellow women. This novel also shows how strong the sisterhood between mother and daughter although the mother only has little time to meet. This novel tells the story of Belle Teal Harper who lives only with her mother and grandmother. As a fifth grade student, she already experiences some conflicts in her life. One of them is with 3 black children who come value against the people who are common to her to meet. She will also be more open to other women she knows well.

c. Shared Activity

A final common thread in philosophical accounts of sisterhood is shared activity. The background intuition is this: never to share the activity with someone and in this way to interact with her is not to have the kind of relationship with her that could be called sisterhood, even if you each care for the other for her sake. to school. Many people are hostile to the three black children, but not with Belle Teal and Clarice. Clarice is an old friend and a classmate of Belle Teal. She always

understands and helps Belle Teal to face her problems with her friends. Belle Teal's mother, Adelle, is also very caring and helps Belle Teal to solve her problems. Adelle always has time to listen to stories and problems faced by Belle Teal. She advises on what Belle Teal to do when facing some problems. Belle Teal has a lot of people who love her at home. Her grandmother, Belle Teal Rhodes, is a senile person. She and her grandmother always work together without judging each other. The relationship between Belle Teal, Adelle, and her grandmother more than the relationship between a mother and a child. They not only understand each other in family relations but they are also close like friends. Clarice has also become a friend who strengthens Belle Teal.

METHOD

This study applies a descriptive qualitative method. The data were taken mainly from the novel *Belle Teal* written by Ann M. Martin in 2001. This study aims to see how sisterhood explained by the author through characters and setting from the novel. By applying close reading, the data were selected, classified, and interpreted. The feminist approach is used to explain about the analysis of this study.

RESULT AND DISCUSSION

Sisterhood in this novel is described as a relationship based on trust, confidence, and mutual reinforcement. The presence of the figure like Gran and Mama indicates that a problem experienced by Belle Teal can only be solved by fellow women who have more

experience in life. Even there is a figure of other women, Clarice, in this relationship. Clarice is described as a woman who is not as wise as Gran and Mama in solving the problem. The sisterhood that appears in this novel shows that there is no gap in the relationship although the characters have a considerable age difference. Precisely with the difference, they can complete their shortcomings like Gran who can replace a figure of Mama for Belle Teal and Belle Teal who can remind Gran when her senile began to recur.

The finding shows that sisterhood can be characterized by the existence of mutual caring, intimacy, and a shared activity performed by these three main characters.

A. The Sisterhood between Belle Teal and Gran

Belle Teal is a 5th grader who has a grandmother who begins senile because of her old age. Her senility often makes a mistake when she calls Belle Teal's name. She often calls her Lyman. Lyman is Adelle's brother. Belle Teal and grandmother have the same name. The name of her grandmother is Belle Teal Rhodes while the name of Belle Teal is Belle Teal Harper. Having the same name as her grandmother makes her proud. It is shown in the following statement, "I feel that little prick of pride I feel every time I am reminded that I was named for my gran. She is Belle Teal Rhodes, and I am Belle Teal Harper. (Ann M. Martin, 2001: 13)".

Even though her grandmother is getting old, Belle Teal still praised her ability to overcome all of the problems. Gran

also can assess a person's condition under any circumstances. Although Belle Teal knows that her grandmother has flaws, she still praises the grandeur of her grandmother. It can be seen from the following quotation, "Gran, she is amazing, even if she has become a little forgetful. She can figure out how to do just about anything. And she can always see the good in people and situations... (Ann M. Martin, 2001: 1)".

Sometimes, grandmother's mistakes make Belle Teal angry, but because she understands her grandmother, she also forgives the mistakes made by her.

The mutual caring between happens because they always spend their time together. Even with all Gran's shortcomings, it does not depress the sense of caring from both sides. The day before Belle Teal attend school after a long holiday, Gran told her that she should spend the rest of her vacation by enjoying her holiday and not concern herself with housework. Implicitly, Gran suggests Belle Teal go outside and play with her friends before school begins. Gran wants Belle Teal to have a great last holiday. Gran's attention to Belle Teal is also seen as Belle Teal go to school. Every day, Gran knows that Belle Teal's pocket money is just enough to buy milk in the school cafeteria. Since Gran does not want Belle Teal starving during school, she always cooks delicious meals every day "she has packed me up a tasty lunch. (Ann M. Martin, 2001:50)".

Since Mama decides to go back to school, Belle Teal become Gran's responsibility at home. Mama does not

have much time to keep Belle Teal instead" Gran, she has always taken care of me. (Ann M. Martin, 2001: 65)". It can be interpreted that even though Gran is senile, she is still able to keep her granddaughter. She is also able to ensure that her granddaughter is safe while she is with her. Though Belle Teal also knows that her mama wants her help and keep Gran, not the vise versa.

B. The Sisterhood between Belle Teal and Gran

Mama is the only parent that Belle Teal has because Belle Teal's father died when Belle Teal was just born. Since mama becomes a single parent, she has to spend most of her time working in order to support their lives, The lives of Belle Teal and grandmother financially. Belle Teal tells that "Mama also usually works two to three jobs all at once, depending on the time of year. Waitressing, bartending, whatever she can find. (Ann M. Martin, 2001: 3)". From the quotation, we know that a mama is a person who is willing to sacrifice and do anything for the happiness of the woman she loves. Mom does any work as long as she can work well.

Mama is always busy daily. When Belle Teal looks at her mother in her work uniform, she feels unhappy. However, Mama's work uniform makes her mama look beautiful, which makes Belle Teal praise her mama. Belle Teal seldom has dinner with her Mama at home.

Nevertheless, Mama's business does not reduce the awareness that occurs between them. It is shown the day before Belle Teal begins its first day at school.

Mama makes sure that Belle Teal's needs are fulfilled. "Now, what is that for, Belle Teal?" she asks me with a little smile. "Nothing," I say, with a smile back. Mama looks up and smiles at both of us. Then she says to me, "All ready for school?" "Yes, ma'am". "You got enough pencils and things?" (Ann M. Martin, 2001: 16)". The following statement shows how much Mama cares about Belle Teal. Although she cannot fully control Belle Teal at home every day, Mama still takes the time to check out the needs of school supplies.

On one occasion, Mama expresses her desire to return to school. Initially, Belle Teal disagrees because she feels that her mother is able to compensate for all her decisions, she also approves Mama's decision to go to school. Now, every day, Mama and Belle Teal will remind each other to do their homework," You do your homework, Mama?" I ask. "Yeah, precious. You?" "All done." I like that Mama and I both have homework to do. (Ann M. Martin, 2001: 77)". This shows the readers how Belle Teal loves her Mama. She has a dream that her Mama has a better job. She dreams to have a long dinner and chit chat with her because her mother always seems to be in a hurry.

At Christmas Eve, Belle Teal plays the drama at school. She has a role as Mary, Jesus's mother. Belle Teal has been very happy since the announcement of her role as Mary. Her excitement grows

"..., especially when I spot Mama and Gran, Mama holds a bag up high to let me know she has the fruitcakes. I smile. I'm so happy Mama is

here. She told Mr. Titus she just had to have another day off, that she wouldn't miss this for the world. (Ann M. Martin, 2001:201)".

From the above statement, readers can see that Belle Teal and Mama support each other. Even Mama is willing to sacrifice her working hours just to come to Belle Teal drama.

C. The Sisterhood between Belle Teal and Clarice

At school, Belle Teal has a friend who cares about her. Her name is Clarice. Belle Teal and Clarice are friends since they were in kindergarten "Clarice and Me, we have been best friends since the beginning of kindergarten, which was way back in 1957. (Ann M. Martin, 2001: 5)".

They have known for a long time, mutual caring that exists between them is very strong. It happens during their first few days at school. Belle Teal's school accepts black students. But some white parents protest against the school policy. They disagree if white and black students are mixed in one classroom. They demand the school review its policy.

"When the last bell of the day rings, my heart gives a jump. I don't want to go outside where those parents are circling around. Clarice, she must be feeling nervous too, because she loops her arm through mine and we walk out of our classroom

side by side. (Ann M. Martin, 2001: 53)”).

From this quotation, we can see that Belle Teal and Clarice are protecting each other from the tantrums of unwilling parents when their children have to go to school with black people. Belle Teal and Clarice go hand in hand, tying each other's hands together to make sure that each of them is all right. To dispel their fears, they run like they are between the graveyards on Route 518.

CONCLUSION

From what has been discussed above, a conclusion can be drawn. The study shows that a relationship called sisterhood may occur in some women across generations. Despite the many shortcomings and differences, the relationship between women like Belle Teal, Gran, Mama, and Clarice, can go strong if cause the support of each other. All of them are able to maintain their relationship well and disregard the flaws in each of them.

Both Gran who is senile and old and mama is always busy to work do not make Belle Teal feel lazy to get in touch with them. She understands and is proud of them. She always praised her smart grandmother in cooking and baking. She also praises the toughness of Mama to be able to support her small family by working 2 shifts for a day. Belle Teal also thanks to Clarice for their friendship.

The sisterhood that built by these four figures in this novel is based on mutual caring, intimacy, and shared activity. It can be concluded that the

relationship across generations has a good effect if they understand their shortcomings and differences.

Belle Teal, a 5th-grade student can understand the circumstances that are difficult to understand by children her age. She learns some great things that are sometimes impossible for adults to do. She is able to respect the differences because of the teachings of Mama and Gran. Even she is able to protect her best friend when she is bullied by friends at school. At a very young age, she is able to see why women need sisterhood.

REFERENCES

- Annas, J.(1977). Plato and Aristotle on Friendship and Altruism, *Mind*, 86: 532–54
- Goel, S.(2010). Journal: Feminist Literary Criticism, Vol: 10, India: Language in India
- Hooks, B.(1984). *Feminist Theory: From Margin To Center* (1st ed.). Cambridge, MA: South End Press.
- Martin, A.(2001). *Belle Teal*, New York: Scholastic Inc
- Sari, V. Y. (2016). unpublished Thesis: *Sisterhood in Rosie Thomas's Bad Girls Good Women*, Surabaya: Universitas 17 Agustus 1945
- Sherman, N.(1987).Aristotle on Friendship and the Shared Life, *Philosophy &Phenomenological Research*, 47: 589–613
- Thomas, L., (1987) Friendship, *Synthese*, 72: 217–36.

Whiting, J.E.(1986). "Friends and Future Selves", *Philosophical Review*, 95: 547–80.

[https://www.goodreads.com/quotes/tag/friend ship](https://www.goodreads.com/quotes/tag/friend+ship) (acces date : Sept 25,2017 15.00).

https://www.slate.com/blog/xx.factor/2012/07/12/mother_daughter_friendship_can_make_the_relationship_stronger.html, July 12,2012) (acces date : Sept 25,2017 16.55).

https://www.colorado.edu/sociology/Mayer/contemporary%20theory_files/frame.htm (acces date : Oct 28,2017 07.00).

<https://plato.stanford.edu/entries/friendship/> (acces date : Dec,13,2017 14.45).

[writersinspire.org/content/feminist approaches-literature](http://writersinspire.org/content/feminist-approaches-literature) (acces date: Oct 28,2017 07.43)

http://www.languageinindia.com/april2010/s_hilpifeminism.pdf (acces date: Oct 28, 2017 08.00)