THE ENGLISH SOCIOCULTURAL CONTACT AND DEVELOPMENT IN ENGLISH VOCABULARY ENRICHMENT

*Susie Chrismalia Garnida**

Abstract: Pengayaan kosakata satu bahasa bisa terjadi melalui kontak sosiobudaya. Ketika dua budaya bertemu dan bercampur, maka dua bahasa yang dipakai akan bercampur dan biasanya bahasa kelompok yang besar akan banyak mempengaruhi bahasa kelompok yang lebih kecil. Kosakata bahasa Inggris saat ini merupakan percampuran berbagai bahasa di dunia, terkait dengan masa ketika bangsa Inggris dijajah oleh berbagai bangsa di Eropa, seperti Romawi, Viking, Anglo-Saxon, dan Perancis. Sebagai bangsa yang besar selanjutnya Inggris menjadi bangsa penjajah yang membuka pintu bahasanya untuk mengambil berbagai kosakata bahasa lain. Perkembangan sosiobudaya dibidang agama, sastra, politik, pendidikan, dan teknologi juga berperan sebagai pengaya kosakata bahasa Inggris.

Kata kunci: sosio budaya, pengayaan kosakata

Introduction

Groups of people are different among others due to their ways of life, or culture. Culture is a way of life within which we exist, think, feel, and relate to others, and this is a "glue " that binds a group of people together (Brown,2000:176). What makes the groups different among others is that each group makes its norms or rules among the members to be approved, and the norms one group makes are not really similar with other groups as each group, consisting of unique members, has different agreements on many things. The agreement usually comes from individual experiences building background knowledge of other members.

What makes each member of the cultural group understands what she / he thinks or feels is that, generally, each uses a language. This means that " Language is the greatest achievement of culture" (Vladimir Alexandrov in Lederer,1991: 178) because, as Sapir (1956: 1) states, " . . . language is an essentially perfect means of expression and communication among every known people. Of all aspects of culture, it is a fair guess that language was the first to receive a highly developed form and that its essential perfection is a prerequisite to the development of culture as a whole" (Greenberg, ed.,1963: 226). The needs that cultural groups have to meet lead to a contact between, or even among, groups. The contact of cultural groups creates a language contact, making borrowing in a group's language as the influence of the socio-cultural setting toward the language, as what Sapir states that

> The simplest kind of influence that one language may exert on another is the " borrowing" of words. When there is cultural borrowing there is always the likelihood that the associated words may be borrowed, too. (Sapir,1949: 193)

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The cultural and language contacts have occurred in the English language for centuries, and enriched its vocabulary.

Culture Contact and Language Contact

Culture has been defined in different statements among experts, but whatever they state, it is in relation with society. Larson and Smalley (1972: 39) state culture

> guides the behavior of people in a community and is incubated in family life. It governs our behavior in groups, makes us sensitive to matters of status, and helps us know what others expect of us and what will happen if we do not live up to their expectations. Culture helps us to know how far we can go as individuals and what our responsibility is to the group (Brown, 2000: 176-7).

As culture is guides, it contains norms, customs, ideas, and many things that each member has to take due to other members' acceptance in a society. The society's culture, then, things deal with people's knowledge about "know-how" (Wardhaugh,1988: 212) in their living since " a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and to do so in any role that they accept for any one of themselves (Goodenough cited in Wardhaugh, 1988: 212).

> There is always a relation between language and culture due to the fact that
> a language is a part of culture, and a culture is a part of language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture (Brown, 2000: 177).

Since culture deals with knowledge, belief, and value, language provides a means of encoding it. The example can be taken from Tahitians. The people do not have a distinction between 'sadness' and 'sickness', so they use the same word for both. This happens because of their belief that sickness and sadness are the condition showing an attack of evil spirit. Such belief can be odd for other people from other cultures (Holmes, 2001: 329). It seems that different cultures lead to different languages. Wardaugh states that "If language A has a word for a particular concept, then that word makes it easier for speakers of language A to refer to that concept than speakers of language B, who lack such a word and are forced to use a circumlocution (1988: 215). For example, the German word *Weltanschauung* has no exact equivalent in English (*ibid*, 216).

When a group of culture meets and mixes with another group of culture, meaning culture contact, it leads to " biculturalism (participation in two cultures) as well as bilingualism, diffusion of cultural traits as well as linguistic elements" (Weinreich,1968: 91). In such contact, one group learns from the other that the gap found in vocabulary of each group "may need filling by borrowing" (*ibid*) that is " The process whereby bilingual speakers introduce words from one language into another language, these loan words eventually becoming accepted as an integral part of the second language" (Trudgill, 2003: 19). In this condition, a small group usually borrows many words from a large one as Linton (cited in Weinreich) states " … when a large and a small group are brought into contact, the small group will borrow more extensively than the large one ….

A hundred individuals can learn a new thing as readily as one" (1968: 91).

England under European Countries' Colonization

The real English people are hard to trace except the Celts, as the first tribe who probably came from central Europe, and southern Russia. This people were better than the local one who were driven to Wales, Scotland, and Ireland, later controlled the areas of Britain, and were joined by the new arrivals from Europe. The last Celtic arrival was the Belgic tribes. The Celtic tribes are the ancestors of the people in Highland Scotland, Wales, Ireland, and Cornwall, and Celtic languages are still spoken in these areas (McDowall,1995: 6-7).

The coming of Roman gave the word "Britain" to the land which comes from "Pretani", the Greco-Roman word for the inhabitants of Britain, but it was mispronounced to become "Britania". The Romans brought Latin and Greek, and they were literate, while the Celtic were illiterate. The Roman culture left the names of areas. These areas were walled, and called *castra* the Latin word for camp which has remained today as the names of some cities with the ending chester, caster or cester: Gloucester, Leicester, Doncaster, Winchester, Chester, Lancaster, and many others.

The Anglo-Saxon invasion, the Germanis tribes, as the second colonizer brought another culture and language making contact with the Celtics. These tribes gave the land a name "*Englaland*, the land of the Angles, and the language *Englisc,* because the Angles were the chief group at that time" (Lederer, 1991: 21). The strong culture of the Anglo-Saxon influenced the death of the Celtic culture and language in England except the names of some rivers, Thames, Mersey, Severn and Avon, and two cities, London and Leeds (McDowall, 1995: 11). The influence of their culture is obvious today. The names of days of the week were taken from Germanic gods: Tig (Tuesday), Wodin (Wednesday), Thor (Thursday), Frei (Friday) (*ibid*), so when someone says 'Wednesday', it means "the day of Odin" (Brooks,1960: 15). Another part of Saxon's culture remaining today is names of some cities showing family villages. The ending –ing meant folk or family, thus "Reading" is the place of the family of Rada, "Hasting" is the family of Hasta. *Ham* means farm as in the place-name Birmingham, Nottingham, and *ton* for settlement as in Southampton. The Saxon government divided the land into areas administratively called 'shire' or county (Norman word) under the king's local administrator *shire reeve* shortened to "sheriff" (McDowall, 1995: 12). The Vikings of Norway and Denmark who invaded England and forced the Saxons to give some part of the land to the Viking made the Saxons build walled settlements called *burghs* later spelt *borough* such as cities: Irthlingborough, Wellingborough, Gainsborough, just to mention the names.

The coming of the Normans to claim the throne of England in 1066, as the fourth colonizer, brought also the culture and the language, French. French was used by the royal family and the French nobles as King William could not speak English or Old English spoken by ordinary people as "serfs" that was the lowest level of governmental hierarchy. The highest level was the King governing the country using a system called "feudalism" from a French word *feu* (McDowall, 1995: 24). The names of live animals that were bred by the ordinary people were Old English such as *sheep, cow, ox, swine, calf, deer,* and

chicken, but these animals brought to the castle for the noble feast had French names: *mutton, beef, pork, bacon, veal, venison,* and *pullet* (Lederer, 1991: xv). French was then considered to be better to cease Anglo-Saxon words to use, for example, *stool* the Anglo-Saxon word for a piece of furniture was replaced by the French word *chair,* and *stomach* ,the French word, replaced the Anglo-Saxon word *belly.*

French words that were adopted by the ordinary people, and the changing language evolved was called Middle English. Latin words, meanwhile, had mingled with the English language since the beginning of the Roman conquest of England and the influence of the Roman church and missionaries. However, it was after the Norman conquest Latin influenced English more, though the use of Latin was rather for formality than everyday conversation. The result of this mingled history is that the vocabulary among Anglo-Saxon, French, and Latin has the meaning, as the following examples:

Anglo-Saxon	French	Latin / Greek
ask	question	interrogate
dead	deceased	defunct
end	finish	conclude
fair	beautiful	attractive
fear	terror	trepidation
help	aid	assist
rise	mount	ascend
thin	spare	emaciated (Lederer, 1991:23)

Lederer also states that the single syllabic Anglo-Saxon words show directness, brevity, and plainness, and make the English people feel more deeply and see things more truly. French words show grandeur, sonority, courtliness, and more literary level of expression.
The precision and learnedness of Latin and Greek vocabulary arouse the minds to more complex thinking and the making of fine distinctions (*ibid*).

The Middle Ages ended when there was a technical development: the first English printing press set up in 1476 by William Caxton after learning the skill of printing in Germany (McDowall, 1995: 65). With this printing press, books, previously written manually, became cheaper and plentiful. This led to standardization, and it was London English, a mixture of south Midland and southeastern English. "For the first time, people started to think of London pronunciation as "correct" pronunciation" (*ibid*: 85). The following quotations are the examples of English dialects taken from *Webster's New International Dictionary* (1918: xxxiv-xxxvi, *passim*).

1. South English dialect taken from *Ancren Riwle.*

" Thet is the ende of the tale," seith Seneke the wise, " Ichulle thet 3e speken selde and theonne buten lutel." Auh moni punt hire norte leten mo ut, as me deth water et ter mulne cluse; . . .

Translation. – " That is the end of the tale, " saith Seneca the wise, " I will that ye speak seldom, and then but little." But many *a one* shuts up [impoundeth] her words for to let more out, as one does water at the milldam [close]; . . .

2. Northern dialect taken from *Cursor Mundi* (II 3,595-3,000)

Sua has eild now this Ysaac ledd	*sua,* so	*eild,*age
That he in langur lijs in bedd;		
Him wantes sight, als I said yow'		
And cald on his son Esau,		
"Esau, life son," he said,	*life,* dear	

3. Southern dialect taken from Robert of Gloucester's *Chronicle* (II. 7,537-7,542)

Thus com lo ! Engelond into Normandies hond'
and the Normans ne couthe speke tho bote hor owe speche,
and speke French as hii dude atom, and hor children dude also teche ;
so that heiemen of this lond, that ofhor blod come,
holdeth alle thulke speche that hii of hom nome ;

*Translation.—*Thus come, lo ! England into Nrmandy's hand, and the Normans knew not *how to* speak then but their own speech, and spoke French as *they* did at home, and their children did so teach, so that *the* high-men of this land, that of their blood came, hold all the same [the-ilk] speech that they of them took;

4. Dialect of Kent taken from Dan Michel's *Ayenbite of Inwit*

Thyse byeth the tuelf articles of the cristene byleue, that each man christen seel yleue stedeuestliche, uor otherlaker he ne may by ybor3e, huanne he heth wyt and scele.
*Translation.—*These are the twelve articles of the Christian belief, that each Christian man must [shall] believe steadfastly, for otherwise he can not be saved when he hath understanding [wit] and reason [skill].

5 Midland dialect taken from *the Tale of Melibeus, in Chaucer's Canterbury Tales*

A yong man called Melibeus, mighty and riche, bigat upon his wif, that called was Prudence, a doghter which that called was Sophie. Upon a day bifel, that he for his desport is went into the feeldes hym to pleye. His wyf and eek his doghter hath he left inwith his hous, of which the dores weren fast y-shette.

Another example below is taken from Caxton's Prologue to Malory's *Morte d'Arthur.*

For it is notoyrly knowen thorugh the vnyuersal world that there been ix. Worthy and the best that euer wete, that is to wete, thre paynyms, thre Jewes, and thre crysten men. As for the paynyms, they were tofore the incarnacyon of Cryst, whiche were named, the first Hector of Troye, of whome thystorye is comen bothe in balade and in prose ; the second Alysaunder the grete ; and the third Julyus Cezar, emperour of Rome, of whome thystoryes ben wel kno and had.

The dialects used in England at that time is the mirror of the spread of the Germanic tribes: the Jutes, the Angles, and the Saxon, mingling with French. The speech

of the Jutes became the Kentish dialect of Old English; the principal dialect of the Saxons was known as the West Saxon; and the Anglian tongue split into two dialects, the Mercian in the Midland and the Northumbrian in the North. The later history of the dialects may be suggested: Kentish and West Saxon fell together as the Southern dialect of Middle English; the Mercian became the Midland, its principal subdivision (East Midland) being the ancestor of literary Modern English; The Northumbrian became the Northern, the popular tongue on both sides of the Scottish border (Robertson, revised by Cassidy, 1954: 37).

English Colonization

Under Henry VII, the Tudor, England avoided war, and built merchant ships as his policy to make England independent, strong and powerful was by making England have good business. This means that England began to trade with other countries, which later led England to be a colonizer because she needed market shares to sell her products. The invention England made gradually, especially the booming of industry that is Industrial Revolution, changed England from agricultural to industrial country or capitalism. The contact with other countries, cultures, and languages in parts of such four continents as Africa, America, Asia, and Australia has enriched its vocabulary as English has been open to accept words from many different languages, and "… has never rejected a word because of its race, creed, or national origin" (Lederer, 1991: 25). The following list contains fifty familiar English words, along with the languages from which they descend:

aardvark: Afrikaans

moose : Algonquin

alcohol: Arabic

poncho: Arauncanian

boomerang: Australian

zebra: Bantu

anchovy: Basque

bungalow: Bengali

typhoon: Cantonese

hurricane: Carib

Eskimo: Cree

camel: Hebrew

saber: Hungarian

whisk: Icelandic

banshi: Irish

opera: Italian

tycoon: Japanese

batik: Javanese

tundra: Lapp

bantam: Malagasi

ketchup: Malay

kiwi: Maori

coyote: Mexican Indian

polka: Czech

teepee: Dakota

skill: Danish

boss: Dutch

oasis : Egyptian

sauna: Finnish

kindergarten: German

jaguar: Guarani

jukebox: Gullah

canoe: Haitian creole

ukulele: Hawaiian

bazaar: Persian

mazurka: Polish

molasses: Portuguese

pal: Romany

vodka: Russian

sugar: Sanskrit

rodeo: Spanish

smorgasbord: Swedish

boondocks: Tagalog

tattoo: Tahitian

polo: Tibetan

jackal: Turkish

shingle: Norwegian   *flannel:* Welsh
wigwam: Ojibwa   *kibitzer:* Yiddish   (*ibid*: 25-6)

English Socio-cultural Development and Its Vocabulary Enrichment
        The coming of other peoples made the cultural development in such aspects as politics, economy, social, and religion. The spreading and teaching of Christianity, bringing words such as " *bishop* and *angel"* (Sapir, 1947: 193), through dramas in churches led to the development of English dramas especially under Elizabeth I period in which William Shakespeare created many poems and plays. Excluding the contact with other countries, Shakespeare influenced the native tongue with many words that he used in writing for the first time: *accommodation, amazement, apostrophe, assassination, bedroom, countless, dwindle, exposure, frugal, generous, hurry, impartial, laughable, monumental, obscene, pedant, radiance, road, sneak, useless, etc.* (Lederer, 1991: 94)
        Some other literary men and women also created some words: Sir Thomas More's *utopia* in 1516; William Tyndale's *scapegoat* in 1530; Sir Thomas Elyot's *irritate* in 1531; Ben Jonson's *diary* in 1581; Sir Thomas Browne's *hallucination* in 1629; Jonathan Swift's *yahoo* 1726, and many others. On April 15, 1755, there was " a turning point in the history of our tongue" (*ibid*: 102) when Samuel Johnson produced *Dictionary of the English Language* with 43,000 words and 114,000 supporting quotations from every fields of study though there is subjectivity as it can be seen from the following examples dealing with the political aspect:
        Tory. One who adheres to the ancient constitution of the state, and the apostolical
        Hierarchy of the church of England, opposed to a whig.

        Whig. The name of faction. [Johnson, of course, belonged to the Tory party and
        despised the Whigs.] (*ibid:* 106)

        From *Dictionary of the English Language* with 43,000 words, today's dictionaries such as *Webster's Third New International Dictionaries* lists 450,000 words, and *Oxford English Dictionary* lists 615,000 words excluding technical and scientific terms, family words slang and argot, and spanking-new creations that totally would be two million. Comparing to other languages, German has 185,000 words, and French fewer than 100,000 (*ibid*: 24). Despite the fewer-than 100,000 French words, "English borrowed an immense number of words from the French of the Norman invaders" (Sapir, 1949: 193). The Napoleonic Wars led to words like *guillotine, tricolour,* and *epaullete.* Food and fashion introduced words like *café, menu, trousseau, lingerie,* and *chiffon.* Latin and Greek continue to supply words for the language, though they are increasingly technical, scientific and medical (Blake,1996: 299).
        The inventions of telephone by Alexander G. Bell of United States in 1876 , television by John L. Baird of Scotland and Charles F. Jenkins of United States in 1925, and telestar (first television satellite) by U.S. scientists and industry (Edgar, 1963: 119) have made people leave " postage system" (McDowall, 1995: 135) invented in 1840. These inventions made developments in communication technology in the late twentieth

century especially "for visual communication" (Goodman and Graddol, 1996: 1). The computer functions much more than counting as 'to compute means to count'. PC can means "politically correct" and " personal computer" (Lederer, 1991: 45). In computers, the words " *back up, bit, boot, crash, disk, hacker, mail, memory, menu, mouse, park, scroll, virus, and windows*" (*ibid*) have different meanings with what can be found in dictionaries because these belong to " a new *user-friendly* vocabulary" including other words like " *desktop, laptop, micro*" (*ibid*), and others.

For Simeon Yates in Goodman and Gradoll (1996: 106-7), the rapid growth of communication technologies has created the new world with cable and satellite television, fax machine and multimedia computers, and the growing data network called the 'information superhighway'. With this technology, come the words *internet, cyberspace, electronics mail, bulletin boards, 'Usenet' newsgroup, modem, World Wide Web,* and others.

Rich Hall of the United States created the term a sniglet that is " any word that doesn't appear in a dictionary but should" (Lederer, 1991: 62). The new words below will not be found in dictionary

cryptocarnophobic (adj.) How one feels when mystery meat is placed on the table at

evening seated meal.

postpost (v.) To check your post office box five times a day even on Sunday when you

know there can't be anything there.

SATarrhea (n.) The urge to go to the bathroom while taking the Scholastic Aptitude

Test. (*ibid*: 63).

as they are sniglets dealing with students' life. For Lederer, through sniglets, it seems that " No language has a net wide enough to throw over all of reality. There will be more things and ideas than there are words" (*ibid*: 62).

Conclusion

Language is an important part of culture, and culture contact always leads to language contact. English socio-culture has made contacts with other socio-cultures, whether due to being colonized or colonizer, and has enriched its vocabulary through borrowing. However, such socio-culture contact had also led to the death of a language, such as Celtic. In the time of colonization, English adopted so many words from the countries colonized. When the colonization era was over, the adoption of foreign words has never ended as English is open to accept any words needed. The development of English socio-culture has provided new words. The development of technology has provided so many new words, or the same words with very distinctive meanings based on their uses in different fields of study. The development of language is along with the socio-cultural contact and development.

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KATA SERAPAN BAHASA SANSKERTA
DALAM BAHASA INDONESIA

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Abstract. Indonesian absorbed Sanskrit words in four ways: 1) direct loan of orthographical transcription and lexical meaning; 2) direct loan of orthographical tarsncription with changes of meaning; 3) loan of words with the change of orthographical transcription but no change on meaning; 4) loan of words with the change both orthographical transcription and their meanings. The unawareness of the Indonesian speakers of the original forms, meanings, and forms of the loan words which are similar of other forms causes on a problem of misunderstanding on basic concept, generalization mistakes, and odness/unsuitable meaning of the words in their usage.

Keywords: loan words, orthographical transcription, meaning shift, lexical brorrowing

Pendahuluan

Kontak multilateral Indonesia dengan bangsa-bangsa lain menyebabkan terserapnya kata-kata dari bahasa asing ke dalam bahasa Indonesia. Maka, di samping diperkaya oleh kata-kata dari bahasa-bahasa daerah di Nusantara, dalam kosakata bahasa Indonesia diserap juga kata-kata dari berbagai bahasa asing (Sanskerta, Arab, Portugis, Belanda, Inggris, Cina, dll.) (Munandir & Hanafi, 2005). Malahan, yang terjadi sesungguhnya adalah saling pengaruh antarbahasa dari bangsa-bangsa tersebut. Bukan hanya bahasa Indonesia yang menyerap bahasa asing; bahasa asing pun, sebaliknya, juga menyerap kosakata dari bahasa Indonesia (Bawa, 1998; Yari, 2008). Jika bahasa Indonesia menyerap kata-kata macam *adopsi, bos, fair, hobi*, dan *katering* dari bahasa Inggris, misalnya, bahasa Inggris pun menyerap kata-kata seperti *amok, agar-agar, orangutan, wayang*, dari bahasa Indonesia (Melayu). Jika bahasa Indonesia menyerap *buku* dan *sekolah* dari bahasa Belanda, bahasa Belanda pun menyerap *amuk* dan *nasi goreng* dari bahasa Indonesia.

Banyak orang mengira, kata-kata seperti *agama, durhaka, surga, neraka, pahala,* dan *dosa* berasal dari bahasa Arab. Biarpun salah, hal ini tidak mengherankan. Lewat media massa maupun dakwah Islam, kata-kata tersebut telah cukup lama menjadi "kosa kata harian" dakwah Islam dan agama ini—kebetulan—memang berasal dari bangsa Arab. Tidak semua orang Indonesia menyadari bahwa sesungguhnya kata-kata tersebut diserap dari bahasa Sanskerta, yang memang lebih dulu masuk mempengaruhi bahasa-bahasa di Nusantara (de Casparis, 1997). Memang, dalam kehidupan masyarakat Indonesia selama ini, kata-kata serapan dari bahasa Sanskerta banyak dipakai untuk ranah penting, resmi, dan pada tataran atas: menyentuh dunia kekuasaan. Nama dasar negara *Pancasila*, semboyan integrasi nasional *Bhineka Tunggal Ika*, semboyan TNI *Swabuana Paksa, Jala Sena Stri, Jalesveva Jayamahe*, nama gedung *Bina Graha, Graha Wiyata, Samapta Kridha Graha*, nama penghargaan nasional dari negara seperti *Parasamya Kertanugraha, Pataka*

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Parasamya Purnakarya Nugraha, *Anugerah Adipura*, *Satya Purnabhakti Kencana*, diserap dari kata-kata bahasa Sanskerta.

Tulisan ini memaparkan contoh kata-kata serapan dari bahasa Sanskerta dan permasalahan kebahasaan yang muncul darinya. Data tulisan ini bersumber pada pustaka utama *Kamus Kata Serapan Bahasa Indonesia* (Munandir & Hanafi, 2005) dan dilengkapi dengan pustaka *Sanskrit in Indonesia* (Gonda, 1952) serta ”Sanskrit Loan-Words in Indonesian” (de Casparis, 1997).

Konsep Dasar Kata Serapan

Kata serapan atau kata pinjaman (*loan word*) adalah kata yang dipinjam dari bahasa lain (Hudson, 1986: 58) dan kemudian sedikit banyaknya disesuaikan dengan kaidah bahasa sendiri (Kridalaksana, 1993). Dalam proses penyerapan tersebut, penutur menggunakan kata-kata dari bahasa lain untuk mengacu benda, proses, cara berperilaku, berorganisasi, atau berpikir karena tidak adanya atau tidak memadainya kata-kata dalam bahasanya sendiri. Penyerapan juga terjadi karena relasi timpang akibat tekanan politik imperialisme. (Robins, 1989). Misalnya, banyak kata bahasa Prancis masuk ke dalam bahasa Inggris terjadi setelah penaklukan Inggris oleh bangsa Normandia (yang berbahasa Prancis); banyak sekali kata bahasa Inggris yang masuk ke dalam bahasa-bahasa di India ketika Inggris menjajah India.

Biasanya kata pinjaman disesuaikan dengan kelas bunyi fonetis dan pola fonologis bahasa peminjam. Konsonan dan vokal asli diganti dengan segmen semirip mungkin dengan yang terdapat dalam bahasa peminjam walaupun memang ada yang langsung diterima tanpa penyesuaian fonologis (Robins, 1989). Ketika bahasa Indonesia menyerap *atom* dan *radio* dari bahasa Belanda, proses itu berupa penyerapan apa adanya atau adopsi (*adoption*). Proses kedua adalah penyesuaian (*adaptation*), misalnya kata *ghirah* dan *quwwat* dari bahasa Arab, *banco* dan *domingo* dari bahasa Portugis yang kemudian diadaptasi ke dalam bahasa Indonesia masing-masing menjadi *gairah, kuat, bangku*, dan *minggu*. Proses ketiga adalah penerjemahan (*translation*) (Hudson, 1986). Misalnya *white house, grass root, frame of reference* dalam bahasa Inggris, masing-masing diterjemahkan ke dalam bahasa Indonesia menjadi *gedung putih, akar rumput, kerangka acuan*.

Peminjaman atau penyerapan tidak hanya terjadi pada antarbahasa, bisa juga antardialek dalam satu bahasa. Peminjaman juga tidak hanya pada unsur kata, tetapi bisa juga pada unsur fonologis dan unsur gramatikal. Dari sini dibedakan tiga jenis peminjaman, yaitu peminjaman dialektal, peminjaman gramatikal, dan peminjaman leksikal (Kridalaksana, 1993).

Peminjaman dialektal (*dialect borrowing*) terjadi ketika unsur suatu dialek diserap ke dalam dialek lain dalam satu bahasa. Contohnya adalah dialek-dialek bahasa Indonesia (dialek Ambon, dialek Minahasa, dialek Palembang, dialek Banjar, dialek Surabaya) menyerap kata-kata *entar, ngapain, dicuekin, dianterin, gokil*, dari bahasa Indonesia dialek Betawi.

Peminjaman gramatikal (*grammatical borrowing*) terjadi ketika unsur morfologis atau sintaksis dalam bahasa atau dialek diserap ke dalam bahasa atau dialek lain dalam satu bahasa. Sebagai unsur morfologis, morfem afiks *–wan* dari bahasa Sanskerta, misalnya,

diserap ke dalam bahasa Indonesia, sehingga terbentuk kata *setiawan, agamawan,* dan *budayawan*.

Peminjaman leksikal (*lexical borrowing*) terjadi ketika kata-kata dari suatu bahasa masuk menjadi anggota kosakata bahasa lain (Hdson, 1986). (Konsep ketiga inilah yang dirujuk dalam tulisan ini). Misalnya, dari bahasa Belanda, bahasa Indonesia menyerap kata-kata seperti *zus, barak, wol, bandit, wortel, abonemen, wastafel, versus, trauma, bludreg, tegel, tante, stempel, ronde*, dll. (Munandir & Hanafi, 2005).

Kata Serapan dari Bahasa Sanskerta

Bahasa Sanskerta adalah bahasa sastra bagi pemeluk Hindu di India. Sebagai salah satu anggota rumpun bahasa Indo-Eropa, bahasa Sanskerta secara historis dibedakan atas bahasa Sanskerta Veda dan bahasa Sanskerta Klasik. Bahasa Sanskerta masuk ke Nusantara bersamaan dengan masuknya Hindu sekitar abad IV (Cooper, 2004).

Berdasarkan berubah atau tidak berubahnya arti suatu kata, kosakata serapan dari bahasa Sanskerta dapat dibedakan ke dalam kelompok-kelompok berkut.

Pertama, kata-kata yang relatif langsung diserap baik bentuk transkripsi ortografis maupun makna leksikalnya. Contoh:

Tabel 1 Penyerapan Transkripsi Ortografis dan Makna Leksikal

Bahasa Sanskerta	Bahasa Indonesia	Makna Leksikal
āgama	agama	bentuk kepercayaan kepada Tuhan, dewa, dengan ajaran peribadatan dan kewajiban lain
aneka	aneka	beragam-ragam, berjenis-jenis
ãntara	antara	jarak, selang di tengah dua benda
Brahma	Brahma	nama dewa pencipta alam semesta dalam kepercayaan Hindu
brahmana	brahmana	golongan kasta tertinggi dalam masyarakat Hindu
citra	citra	gambaran pribadi seseorang, organisasi, perusahaan, dll.
dosa	dosa	perbuatan melanggar larangan Tuhan
dusta	dusta	perkataan bohong
garuda	garuda	sebangsa elang besar dan perkasa
guru	guru	orang yang pekerjaannya mengajar

Dalam pemakaian praktis di masyarakat Indonesia kontemporer, makna beberapa kata serapan dapat saja memiliki perbedaan. Hal itu terasa pada kata guru, agama, dan *antara*. Kata *guru*, misalnya, yang di samping berarti 'pengajar' juga merujuk 'nama raja kerajaan dewa di kahyangan'—lengkapnya: *Batara Guru*. Kata *agama* secara generik dimaknai sebagai 'bentuk kepercayaan kepada Tuhan', tetapi khusus di Indonesia saat ini, kata *kepercayaan* itu sendiri dipisahtegaskan dari kata *agama*. Pendeknya, kepercayaan itu bukan agama. Kepercayaan mengacu 'keyakinan kepada Tuhan di luar agama resmi yang diakui negara'. Untuk kepentingan kajian ilmiah, tentu saja arti generiknya yang lebih

dirujuk dan bukan arti politis yang eksklusif seperti di Indonesia itu. Selanjutnya, kata *antara* di Indonesia, selain merupakan preposisi dan konjungsi, juga merujuk nama Kantor Berita Nasional *Antara*.

Kata-kata serapan yang masuk kelompok pertama ini masih sangat banyak. Contohnya adalah *gulma, istri, jagat, jala, jaya, karya, kepala, laksana, mantra, mitra, nada, nadi, nama, paksa, putra, putri, raja, raksasa, saksi, sama, sari, tatkala, wacana*, dll.

Kedua, kata-kata yang relatif langsung diserap bentuk transkripsi ortografisnya, tetapi maknanya berubah. Perhatikan Tabel 2:

Tabel 2 Perubahan Makna Kata Serapan

Bahasa Sanskerta		Bahasa Indonesia	
Kata	*Makna*	*Kata*	*Makna*
alpa	tak berarti, tak penting	alpa	lupa, lalai, lengah
candi	nama lain Dewi Durga (istri Dewa Shiwa)	candi	bangunan kuno dari batu tempat pemujaan, penyimpanan abu jenazah raja dan pendeta
cintã	pikiran, perhatian	cinta	1 senang sekali; 2 terpikat (lelaki-perempuan)
dahaga	terbakar, panas	dahaga	haus, ingin minum
guna	pandai	guna	manfaat, faedah
keranda	keranjang/peti dari bambu	keranda	peti mati; usungan mayat
para	lain	para	kata yang menyatakan plural
rãga	nafsu, gairah, cinta	raga	tubuh, badan,
upacara	1 pelayanan; 2 cara berkata	upacara	1 peralatan menurut adat; 2 pelantikan, perayaan peristiwa penting
upaya	1 kedatangan; 2 siasat	upaya	usaha, ikhtiar

Jika dicermati lebih lanjut, perubahan makna itu juga berbeda-beda di antara kata-kata serapan tersebut. Makna kata serapan *alpa, cinta*, *keranda*, dan *dahaga*—biarpun mengalami perubahan—tetap berada dalam satu medan makna (*semantic field*), yakni bagian sistem semantis yang menggambarkan bagian bidang kehidupan yang direalisasikan oleh seperangkat unsur leksikal yang maknanya masih berhubungan (Kridalaksana, 1993: 134). Antara 'terbakar, panas' dan 'haus, ingin minum' dari kata *dahaga,* misalnya, dapat saja dinalar sebagai relasi kausalitas: karena panas, ingin minum. Sementara, perubahan makna kata-kata seperti *candi, guna, para, raga, upacara,* dan *upaya* benar-benar sudah keluar memasuki medan makna lain. Tidak sulit merasakan perubahan amat jauh makna kata *candi* dari 'nama lain Dewi Durga' (Durga adalah *çakti/*istri Dewa Shiwa) menuju ke 'bangunan kuno'.

Ketiga, kata-kata serapan yang bentuk transkripsi ortografisnya berubah, tetapi maknanya tetap bertahan. Perhatikan Tabel 3:

Tabel 3 Perubahan Transkripsi Ortografis Kata Serapan

Bahasa Sanskerta	Bahasa Indonesia	Makna
ãkãça	angkasa	langit, awang-awang
smara	asmara	cinta, kasih sayang
bhãgya	bahagia	keadaan senang, beruntung, tenteram
vãyu	bayu	angin
vinãça	binasa	hancur lebur, musnah, rusak sama seklai
gopala	gembala	pemelihara binatang ternak
virama	irama	naik turunnya lagu secara teratur; ritme
manusya	manusia	orang, insan
naraka	neraka	alam akhirat tempat manusia berdosa dihukum
niyata	nyata	jelas sekali, terang, terbukti
prastawa	peristiwa	kejadian, perkara, hal
viçastavan	wisatawan	orang yang bertamasya, turis
vavi	babi	binatang babi

Perubahan bentuk ortografis ini beragam. Ada yang berubah dengan pola *ç → s*, misalnya pada *ãkãça → angkasa, viçastavan → wisatawan,* dan *vinãça → binasa*. Pola perubahan adaptatif *v → b* ditunjukkan pada *vãyu → bayu*, *vinãça → binasa*, dan *vavi → babi*. Ada juga pola *y → i*, misalnya *manusya → manusia, bhãgya → bahagia*. Pola lain adalah *a → e* pada kata-kata yang bersilabis tiga dan secara linear berkonsruksi vokal *a-a-a* menjadi *e-a-a*; misalnya pada *naraka → neraka*, juga pada *karana → karena, rancana → rencana, pataka → petaka, panjara → penjara*, dll.

Keempat, kata-kata serapan yang bentuk transkripsi ortografis sekaligus maknanya berubah. Perhatikan Tabel 4.

Setelah masuk dalam kosakata bahasa Indonesia, perubahan makna yang terjadi berupa penyempitan (*specialisation of meaning*), yakni proses pembatasan konteks pemakaian unsur bahasa, sehingga maknanya menjadi lebih terbatas (Kridalaksana, 1993). Misalnya makna kata-kata *vaidŭrya → baiduri, samgama → sanggama, sajjana → sarjana, çastra → sastra,* dan *vanita → wanita*. Dalam bahasa Sanskerta kata *samgama,* misalnya, bermakna 'kebersamaan' atau 'pertemuan', lalu maknanya setelah masuk ke dalam kosakata bahasa Indonesia disempitkan menjadi 'bersetubuh'. (cf. Mcdonell, 1954).

Beberapa kata serapan lain dapat dicontohkan di sini: *viçuddha* 'bersih, murni' → *wisuda* 'pelantikan jabatan' atau 'peresmian pemberian gelar kelulusan'; *viças* 'memberi banyak arah' → *wisata* 'tamasya, piknik'; *vrtta* 'tingkah laku' → *warta* 'kabar berita'; *tyaga* 'meninggalkan' → *tega* 'sampai hati'.

Tabel 4 Perubahan Transkripsi Ortografis dan Makna Kata Serapan

Bahasa Sanskerta		Bahasa Indonesia	
Kata	*Makna*	*Kata*	*Makna*
vacas	percakapan, suara, kata	baca	membaca, mengeja, melafalkan tulisan
vaidŭrya	yang utama di antara sejenisnya	baiduri	permata berwarna dan beragam
churikã	pisau	curiga	prasangka, sangsi, syak
mantrin	penasihat raja	mantri	1 jabatan untuk keahlian khusus; 2 juru rawat kepala, pembantu dokter
maharddhika	1 berbudi bijaksana; 2 orang suci	merdeka	1 bebas; 2 lepas dari tuntutan; 3 tidak terikat
samgama	kebersamaan, pertemuan	sanggama	bersetubuh
sajjana	orang baik dan jujur	sarjana	1 gelar lulusan S1; 2 ahli ilmu pengetahuan
çastra	1 pengetahuan; 2 buku teks	sastra	karya tulis imajinatif berbentuk puisi, prosa liris, prosa, drama
tapas	panas	tapa	penyempurnaan jiwa untuk memperoleh kesucian, kesaktian dengan jalan mengasingkan diri
vanita	yang dihasrati	wanita	perempuan dewasa

Beberapa Masalah Kebahasaan yang Timbul

Bukan tanpa masalah perubahan bentuk transkripsi ortografis dan makna kata-kata serapan bahasa Sanskerta dalam bahasa Indonesia ini. Tidak jarang terjadi kesalahpahaman. Misalnya kata *graha, wanita, pelbagai*, dan *pria*.

Kata *graha*, misalnya, diberi makna 'gedung perkantoran/lembaga'. Umumnya orang—bahkan yang menyedihkan para guru/dosen sekalipun—tidak tahu bahwa dalam hal ini bahasa Sanskerta memiliki kosakata yang hampir sama, yaitu *graha* dan *grha*. Beberapa orang mengira "Ah, cuma salah tulis!". Padahal, ini memang merupakan dua kata yang berlainan; *grha* bermakna 'gedung/bangunan besar', sedang *graha* 'culas, korup, maling'. Ini jelas kesalahan fatal. (cf. McDonell, 1954; Gonda, 1973; Hanafi, 1986).

Kata *wanita* disalahpahami yang disamakan begitu saja dengan kata *perempuan*. Kata *wanita* menyimpan makna pasif sebagai objek 'yang diinginkan/dihasrati (oleh lelaki)', sedang kata *perempuan* mendukung makna aktif sebagai subjek 'pemimpin, perintis, yang terhormat'. Selama puluhan tahun kata *wanita* mengalami ameliorasi, sedang kata *perempuan* menderita peyorasi. Lalu, sejak Orde Baru tumbang beralih ke Orde Reformasi (1998) terjadi hal yang sebaliknya: *wanita* peyorasi, sedang *perempuan* ameliorasi. Jadi, sejak itu arti *wanita* dalam bahasa Indonesia sama dengan dalam bahasa Sanskerta.

Meskipun demikian, masalah baru pun muncul dengan menggeneralisasi secara salah bahwa setiap kata *wanita* disalahkan dan diusulkan diganti *perempuan*. Tentu saja ini aneh dan salah. (Jupriono, 2002). Kata *wanita* pada frase *wanita pembantu rumah tangga* atau *wanita tuna susila*, misalnya, tidak salah dan tidak perlu di-*perempuan*-kan, sebab pada kedua frase ini wanita benar-benar hanya sebagai objek, tidak bisa bertindak sebagai subjek. Akan tetapi, kata *wanita* pada *wanita pejuang, wanita pergerakan, wanita aktivis*, misalnya, seyogianya diganti *perempuan* sebab di sini cukup dominan makna aktif sebagai subjek—bukan pasif sebagai objek (Sudarwati & Jupriono, 1997; cf. Hanafi, 1986).

Kata *pelbagai* umumnya dianggap metatesis dari *berbagai*. Kebetulan arti kedua kata ini sama-sama 'plural'. Akan tetapi, berbicara soal asal-usul kata, soalnya menjadi lain. Kata *pelbagai* sama sekali tidak memiliki relasi historis dengan kata *berbagai*. *Pelbagai* berasal dari bahasa Sanskerta *pāla-bhagai* 'bermacam ragam', sedang *berbagai* asli bahasa Melayu dari prefiks *ber-* dan *bagai*. (cf. Gonda, 1973; Hanafi, 1986)

Yang paling aneh adalah kata *pria*. Dalam bahasa Hindi terdapat kata *pria* 'perempuan' dan *priaa* (dilafalkan lebih panjang) 'lelaki'. Kedua kata juga diserap dari bahasa Sanskerta. Yang diserap ke dalam bahasa Indonesia adalah kata pria yang *a* pendek, tetapi dengan makna yang *a* panjang.

Simpulan

Berdasarkan uraian di muka, dapat ditarik dua simpulan berikut. *Pertama*, kata-kata dari bahasa Sanskerta diserap ke dalam bahasa Indonesia melalui empat cara: (1) penyerapan langsung bentuk transkripsi ortografis maupun makna leksikalnya; (2) penyerapan langsung bentuk transkripsi ortografis, tetapi maknanya berubah; (3) penyerapan dengan perubahan bentuk transkripsi ortografis tanpa mengubah maknanya; (4) penyerapan dengan perubahan bentuk transkripsi ortografis sekaligus makna kata-kata yang diserap. *Kedua*, ketidaktahuan penutur bahasa Indonesia terhadap bentuk asli, makna asal, serta bentuk-bentuk kata serapan yang secara ortografis mirip dengan bentuk lain mengakibatkan munculnya masalah dalam pemakaian berupa kesalahpahaman konsep dasar, kesalahan generalisasi, dan keanehan/pertentangan makna kosakata serapan dalam pemakaian.

Menyerap kata asing adalah fenomena wajar kebahasaan (Bowo, 1998). Oleh karena itu, mengkhawatirkan—apalagi menolaknya—adalah tindakan yang tidak realistis (Yari, 2008). Meskipun demikian, penyerapan hendaknya tetap memperhatikan kaidah fonologis, morfologis, dan sintaksis, serta leksikal bahasa Indonesia agar tidak menimbulkan kesalahan konsep dalam pemakaian (cf. Poedjasoedarmo, 2002). Untuk itu, pengkajian lebih lanjut mengenai kosa kata serapan dalam bahasa Indonesia perlu dilakukan. Kajian lanjut—jika dilakukan—hendaknya memperluas data-data dari bahasa asing lain (Arab, Portugis, Belanda, Inggris, Turki, Persia, Italia, Jepang, Cina, dll.). Sebagai saran, buku semacam *Kamus Kata Serapan Bahasa Indonesia* karya Dr. H. Munandir dan Drs. H. Imam Hanafi (2005) akan sangat membantu dalam penyediaan data.

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MODALITY IN ACADEMIC TEXTS

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Abstrak. Makalah ini adalah kajian awal tentang penggunaan bentuk-bentuk modalitas dalam teks-teks ilmiah. Konsep tentang modalitas didasarkan pada pandangan Halliday (1994), bahwa ketika berbahasa, seseorang hampir selalu menyatakan tiga jenis makna: ideasional, tekstual dan interpersonal. Fungsi yang terakhir, yaitu interpersonal, memungkinkan seseorang menyampaikan suatu proposisi dengan suatu maksud (*intent*) tertentu terhadap pendengar/pembacanya, menyatakan tingkatan kemungkinan (*probability*) dan mengindikasikan suatu sikap (*attitude*) tertentu. Observasi terhadap tiga jenis sumber teks artikel penelitian ilmiah, yaitu artikel penelitian ilmiah berbahasa Inggris oleh penutur asli bahasa Inggris, artikel penelitian ilmiah berbahasa Inggris oleh penutur bahasa Inggris sebagai bahasa kedua/asing, dan artikel penelitian ilmiah dalam bahasa Indonesia memberikan gambaran menarik tentang distribusi dan fungsi ungkapan-ungkapan modalitas dalam bahasa Inggris dan bahasa Indonesia.

Keywords: Interpersonal meaning, modality, modulation, modalization

Introduction

The division of language into broadly descriptive and broadly expressive function is captured in Halliday's (1994) work on three types of meaning of language. When people use language, they nearly always work toward conveying three kinds of meaning. They try (1) to express their experience, (2) to shape their expression into a cohesive and coherent text, (3) to interact with the audience. Halliday calls these three kinds of meaning or macro-functions of language the ideational, textual, and interpersonal, respectively. People fulfil a macro-function by choosing lexical and grammatical elements from within the ideational set of elements, the textual set of elements, or the interpersonal set of elements. Some of those elements, however, can simultaneously have roles in more than one of these three sets.

The interpersonal function refers to 'all use of language to express social and personal relations' (Halliday 1975:41). The interpersonal function allows the writers/speakers as communicators to choose to offer a proposition, pitched in a particular key, with a particular intent toward the addressee, with a particular assessment of its probability, and with indication of a particular attitude (Halliday 1978:187-188).

According to Halliday (1994:356) modality refers to an area of meaning that lies between yes and no—the intermediate ground between the positive and negative polarity. Modality refers to a range of different ways in which speakers/writers can temper or qualify their messages (Eggins and Slade, 1997). The system of modality applies both to

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propositions and proposals. First, modality of propositions deals with *'modalisation'*, i.e. speakers' assessments of probabilities and usualities. Setting aside ability (modal *can, could* in the sense of 'able'), Halliday interprets the system as offering resources for negotiating degrees of polarity—the semantic space between positive poles (it is so, do it) and negative (it isn't so, don't do it)(1994:88-89). Modalization is a way of tempering the categorical nature of the information we exchange. In modalization, there are two kinds of intermediate possibilities between the positive and negative poles of asserting and denying: (1) degrees of **probabilities**: 'possibly / probably / certainly'; (2) degrees of **usuality**: 'sometimes / usually / always'.

Second, modality of proposals deals with *'modulation'*, the speaker's obligation and inclination towards the action. Modulation is a way of tempering the directness with which we seek to act upon each other (Eggins and Slade, 1997). Regardless of whether or not a statement is in fact true, the information is presented as true. The inclusion of any one of various modalities adds an explicit dimension of speaker judgement, and therefore relativity to the message. Our negotiation of the world involvess exploring how things do not always happen, nor are they always definitely established. The variability and certainty of our world view becomes part of what is negotiable, and part of our identity. In modulation, there are also two kinds of intermediate possibility between the positive and negative poles of prescribing and proscribing: (1) degrees of obligation: 'allowed to / supposed to / required to'; (2) degrees of inclination: 'willing to / anxious to / determined to'.

Modality is a fundamental resource in dialogue (Halliday 1982; Martin 1992). In monologue, modality functions as an equally fundamental resource for positioning a reader/listener. Halliday's account of the semantics of the modality system includes the four major dimensions of type, orientation, value, and polarity (Halliday 1994:360). Whenever writers/speakers want to modalise their messages, they have to make the choice. But choosing the type of modalisation is not enough. They also have to decide how the intended meaning is positioned on the cline of 'indeterminacy' between 'it is so' and 'it is not so'. Halliday (1985:337) labels this choice of 'value'; the basic choices are [high/median/low]. The glosses for these values are for example certain/probable/possible. Value is realised by *'must, ought to, need to, has to, is to*; [median]: *will, shall, should*; [low] *may might, can, could* (for details see Halliday 1994:354-363).

While choosing what type of modalisation expressions they want to use and what kind of value they want to set to their message, the writers/speakers also have to decide on how explicitly they want to commit themselves to modalisation of probability; e.g. what their own orientation is to the likelihood of the message. In other words, they can fully acknowledge that 'this is their assessment' or try to 'objectize' the message, but they are not fully committing themselves to 'yes/no' alternatives, and therefore their message still operates within the probability scale. We may seek to act categorically, we may also interpret or construct our relationship as one in which we need to place some distance between us and our addressee, invoking external sources for the obligation we are implying. We may consider that our social role does not allow us even this degree of directness, and so we may employ modality to express deference.

The two main types of modality allow us to temper our conversational contribution. In modalization, the tempering of the message is with reference to degrees of frequency or probability, while with modulation, the qualification of the message is with reference to degrees of obligation, inclination, or capability. Each type of meaning can be realised in the clause in a number of different ways. (Eggins and Slade 1997:98-99). The choices of type, value, and orientation may be realised by adjectives, adverbs, or auxiliary verbs. They can also be realised by nouns through the process of nominalisation e.g *certainty, probability, possibility*, or full clauses, usually hypotactic clauses: *it is likely that, it is probable that*. The realisations also involve both the non-metaphorical and metaphorical grammatical resources. The basic non-metaphorical resources include modal verbs (including *need to, dare to, is to, have to, have got to, had better*), modal adverbs (including *probably, presumably, predictably, possibly*), related periphrastic expansion of the verbal group via the verb *be* and a following adjective or passive verb (*be willing to, be prepared to, be able to, be anxious to*). The metaphorical resources for modality include various projecting clauses in a hypotactic clause complex expressing the speaker's opinion regarding the probability that his observation is valid.

There are two main types of modalisation: probability and usuality.

Probability

Mood is polar (**positive** and **negative**). Propositions may be expressed with either of these polarities, which will be realised in the Finite element of the clause. Either the Finite be positive or negative. However, very often we judge our information to fall somewhere between these two extremes. Degrees of probability range from 'high' (almost certain) to 'low' (very uncertain). Modalization may be realised in at least two ways in the clause:

1) through the use of a modal Finite: e.g. the auxiliaries *must, may, might*.
2) through the use of an interpersonal Adjunct: e.g. the adverbs *definitely, perhaps, possibly*.

These means are not mutually exclusive. Modalization can be expressed both through a modal Finite and through an interpersonal Adjunct in the same clause. In both cases, the fact that a speaker's judgement is being made (since who else could the modalization be attributed to) is left **implicit**: it is packaged as simply an integral part of the clause.

There are further incongruent ways of realizing modalization in the clause which make the source of the modalization **explicit**. These realizations are considered incongruent, because they involve the use of grammatical (clause) choice to make meanings that could otherwise be made through single lexical items. Incongruent modalization with explicit subjective source of modalization is illustrated below:

(1) *I'm sure/think/suspect he plays the double-bass*

Here the speaker uses a clause, usually of mental activity (thinking, guessing, reckoning, etc.) to encode the modalization. This method of realising modalization can also be combined with the other two methods identified before.

(2) a. *I'm sure he must definitely play the double-bass*

    b. *I think he may perhaps play the double-bass.*

    c. *I suspect he might possibly play the double-bass.*

These subjective modalizations can also be nominalized, giving a further kind of incongruent expression of opinion. Thus, *I think* can be nominalized to *in my opinion*:

(3) *In my opinion he must definitely play the double-bass.*

Incongruent modalization with explicit objective source of modalization where an impersonal clause with *it* as a Subject and the verb to *be+adjective of modality* is used to encode the modalization:

(4). a. *It is certain that he plays the double-bass*

    b. *It is likely that he plays the double-bass.*

    c. *It is probable that he plays the double-bass.*

Again, the clause may also have modalisation spread throughout them.

(5) *It is certain that he must definitely play the double-bass.*

The objective explicit realization make it appear as though the judgement being expressed in the modalization is somehow distant from the speaker Eggins and Slade 1997:100-101).

Usuality

The second type of modalization id to do with frequency,which ranges again between the polar extremes of positive and negative polarity but draws a contrast in terms of the usuality of the event. Thus we can say:

(5) *He always/usually/sometimes plays the double-bass.*

Resources for realizing usuality meanings are less varied, but three possibilities of realization are:

    1) through a modal Finite indicating usuality: e.g. will;

    2) through mood Adjuncts: e.g. adverbs of frequency, e.g. usually, always, sometimes;

    3) through an objective explicit clause, e.g:

(6) a. *It is typical for him* to play the double-bass

    b. *It is usual for him*

    c. *It us rare for him*

Modulation

Modulation is a way of tempering the directness with which we seek to act upon wach other. Three main types of modulation: obligation, inclination, and capability.

Obligation

Modulation of obligation refers to the different alternatives we have between issuing a positive command and a negative injunction. Three different degrees of obligation: high, median, and low. There are three main ways of encoding obligation in a clause:

1) through a modal Finite expressing obligation: must, will, may, have to. These verbs can carry the implication either that the obligation originates internally, with the Subject (must) or that the obligation is imposed by some external source (have to).

2) through a *be+-ed* clause with personal Subject: you are allowed to. These structures imply that the source of the obligation or permission could be named.
3) through impersonal *it + -ed* clause: it is permitted that. These structures imply an external but unnamed source of the obligation.

Capability

This category of modulation has only one degree between the polarity: unmodulated positive, modulated capability, and unmodulated negative. The meanings of capability is expressed in two main structural resources:
1) through the modal Finite *can* when used to indicate ability and not probability;
2) through a personal Subject + adjective of capability structure (*he is capable*).

Examples:
(7) a. *He plays the double-bass* (unmodulated: positive).
    b. *He can play the double-bass.* (modulated: capability)
    c. *He is able to play the double-bass.*
    d. *He is capable of playing the double-bass.*
    d. *He doesn't play the double-bass.* (unmodulated: negative)

Probability assessment and their linguistic realisations have usually been swept under the carpet of 'hedging'. Quoting Markkanen and Schroder (1989:171) and Banks (1993), Ventola lists the items belonging to hedging category: modal verbs, modal adverbs and particles, the use of certain personal pronouns and avoidance of others, the use of agentless passives and other impersonal expressions as well as certain choices in the vocabulary. Markkanen and Schoder largely associated hedging with face-saving. Myers (1989) speaks of positive (the use of pronouns, citations, attitudinal expressions, joking, giving credit to other writers) and negative politeness strategies (hedging, impersonal construction, assertion of general rules). According to Myers, the writers consciously use the phenomena to carry out their strategies. Here, we are dealing not merely with a formal matter when we analyse with these types of phenomena in academic text, but with what Halliday calls 'the interpersonal function of language' – that function of language that ultimately is displayed in how interactant roles are realised in texts. In that sense 'hedging' 'face-saving' and 'positive/negative politeness strategies' are all manifestations of the interpersonal function of language.

When we analyse the realisation of the interpersonal function of language in texts, we need to elaborate in much more detail how these phenomena relates to the forms used. Too often too many kinds of factors are brought together under the general term and thus the meanings created are not amalysed explicitly enough. For example, the use of the passive does not always signal the avoidance of expressing the writer's presence; it may have to do with the thematic development of the text. Further the unit of analysis of hedging etc. seems still too often to be clause or the sentence. The focus is relatively local, not global. But there are also studies that also emphasise the importance and value of generic approaches in the study of assessments of probability in academic writing.

Ventola (1997: 167-168) lists five types of problems the non-native writers have to cope with in relation to the use of modality:

1) problems of fully understanding how the English modality and mood elements are constructed in the clause.

2) writers have to be able to distinguish the different meanings frequently created in English by using the same linguistic realisations for modalisation and modulation.

3) value (high/low/median/low) of certain modalisation realisations may not be the same in English and other languages.

4) the willingness to express orientation in the two languages may differ (objective/subjective; implicit/explicit).

5) Eventhough [modalisation; probability] is a natural part of English Introduction and Discussions, this may not be true to when the non-native writers write their papers in English. (Ventola 1997:167-168).

Further, in her study of Finnish writers writing academic texts in English, Ventola (1997) found that:

1) In the articles from the fields of humanities, the social sciences, and education more modalised expressions were used than in the texts from natural sciences. Finns tended to use less modalisation than English writers did.

2) From awareness-buiding exercises: the Finnish writers' choices for the level of value in modalisation seemed to differ from that of the native speakers. The Finnish writers seemed to prefer higher values than either the original writers of the text extract or the native speaker participating in the experiment. Furthermore, they took more and wilder guesses as to the level of the original than the native speakers did. The language experts and the writers who were experts in the field seemed best able to discern the original level of value. This experiment, though mainly functions as awareness-building exercises, can function as a basis for formulating some hypothesis about modalisation: probability and its linguistic realisations by different writer groups (natives, non-natives, experts, novices, etc.) in different kinds of texts.

Findings from a non-native Bulgarian study of similar topic (Vassileva 1997, in Ventola 1997) may give some insights of how non-native English writers may view modality in their academic activity. The use of hedging is the highest in English and the lowest in Bulgarian English, with Bulgarian falling somewhere in between. The English writers are much more tentative in expressing personal opinion and in rejecting or confirming other's claims, thus avoiding the so-called 'face-threatening acts' (Brown-Levinson 1987). It is surprising, however, that Bulgarian English is not only influenced by Bulgarian standards of writing, which apparently differ with respect to hedging, but employs even fewer hedges. There seems to be two possible explanation of this phenomena: (1) the Bulgarians are either not well enough acquainted with the means of expressing hedging in English (which is rather unlikely for this level of command of language), (2) they are not aware of the need to use them, thus contradicting the expectations of the discourse community. In other words, these failures should not be treated as linguistic errors, but rather as indications of social ineptitude.

Modals in Indonesian

       Modals, often called auxiliary verbs in studies of Indonesian, refer to such concepts as possibility, ability and necessity. Grammars of Indonesian vary considerably as to the words they place in this category, and not all modals function in precisely the same way. The main modals are: *dapat, bisa* (can, be able), *boleh* (may, have permission), *harus, mesti* (must), *perlu* (must), *mampu, sanggup* (able, have the capavity), *sempat* (have the opportunity, have the time, be able). A number of other words usually grouped with modals, especially *ingin* and *mau* (want), differ both grammatically and semantically from modals and re best treated as full verbs.

       Modals usually occur with verbs, some can occur with adjective and locatives. Many combinations of negative, temporal and modal are possible. In general the first to occur modifies the meaning of everything which follows within the predicate (Sneddon 1997).

Alwi (1992) classifies Indonesian epistemic modality into four categories:
1) Realization:
    a. intra-clausal: 'possibility': this category includes ability (*dapat, bisa*), permission (*dapat, bisa, boleh*). These words are always used as modifiers, not as main verbs.
    b. extra-clausal: this includes words such as *mungkin, barangkali, dapat saja, bisa saja, bisa-bisa, bisa jadi, boleh jadi*. The use of modality expression '*saja*' is context-sensitive (Kaswanti Purwo 1984a:182, Simatupang 1983:182).
2) Predictability:
    a. intra-clausal: this includes *akan, tentu, (saya) kira/pikir, rasa/duga* and also related verb forms as realising 'predictability' if used performatively (Alwi 1989:109) such as *dikira, diperkirakan*.
    b. extraclausal: this includes *agaknya, tampaknya, rasanya, kelihatannya*, and such prepositional phrases as *menurut pendapat saya, menurut hemat saya, pada pendapat saya, pada hemat saya*, and such impersonal expressions as *menurut sumber Tempo, kabarnya, katanya, kata orang, konon*.
3) Obligation:
    a. intraclausal: *harus, mesti, wajib, perlu, patut, mau tidak mau*,
    b. extraklausal: (adverbial): *seharusnya, semestinya, sebaliknya, seyogyanya, selayaknya, sepatutnya, sepantasnya, sudah seharusnya* (etc.)
4) Certainty:
    a. intraklausal': *yakin, percaya, merasa pasti, memastikan, dipastikan, tentu, niscaya, saya punya keyakinan, saya merasa yakin, saya yakin, saya berkeyakinan*,
    b. extraklausal: adverbs: *pasti, tentu, niscaya, tentu saja, tentunya, sudah barang tentu*.

Method

       This study is descriptive in that it aims to describe the use of modality expressions in academic texts. This study ia also qualitative in that it attempts to find explanation for the phenomena of a given languge element in a particular context of use. The data for the

study involves four groups of research report articles: (a) five published English research report articles written by native English speakers (L1Eng), (b) five published English research report articles written by non-native English speakers (L2Eng-p), (c) five unpublished English research report articles written by non-native English speakers (L2Eng-u), and five published Indonesian research report articles written by native Indonesian speakers (L1Ind). The study focuses mainly on the Introduction and Discussion sections of the articles, athough other parts of research articles may sometimes be being referred to when necessary. The L1Eng texts were taken from an international publication; the L2Eng-p and the L1Ind texts were both taken from national publications; while the L2Eng-u texts were taken from complete papers distributed in a national seminar.

Result

Analysis on the use of modality expressions in the four text groups may be presented as follows.

1 Ability and obligation in the English research articles

The Introduction (I) and Discussion (D) sections of the three English text groups show variations in the expressions and frequency of occurrence of the modality of the modulation, both the ability and obligation types, as shown in Table 1.

Table 1. Ability and obligation in the three groups of English research articles

ability	L1Eng (I/D)	L2Eng-p (I/D)	L2Eng-u (I/D)	obligation	L1Eng (I/D)	L2Eng-p (I/D)	L2Eng-u (I/D)
can	12/11	18/1	26/22	must	-/1	1/1	7/2
could	1/1	1/1	1/-	should	3/8	8/1	11/11
be able	-/2	-/1	2/-	need to	1/3	1/-	3/3
unable			1/-	be to	-/-		
inability			-/1	ought to	-/1		1/-
easy to			1/-	have to	1/1	1/1	3/-
difficult to			2/-	necessarily	1/-		
conceivable			-/1	supposed to			1/-
				expected to			2/-

Note: I = Introduction   D: Discussion

As Table 1 shows, the L1Eng texts adopt relatively few expressions of ability with the most recurring form (*can*) occurred with highest frequency. Modal expression *can* belongs to the expression of ability of low value. Increasing use of a similar expression is shown in the L2Eng-p texts and the highest in the L2Eng-u texts. While both the L1Eng and L2Eng-p texts indicate a low use of expressions of ability, the L2Eng-u texts show almost twice as many use of *can*, beside other forms of ability.

A similar tendency is also shown in the expression of obligation. Despite the varying expressions being used, the expressions of obligation is relatively low in L1Eng texts. The increasing frequency is seen in the L2Eng-p texts and the highest frequency is

seen in the L2Eng-u texts. The three text groups also show the more frequent use in the Introduction section rather the Discussion sections.

2 Probability and Usuality in the Introduction and Discussion sections

Expressions of modality of probability and usuality types are more various in the three English texts groups, compared to the use of ability and obligation types. A similar tendency seems to prevail in the use of probability type, with more forms and frequency seem to be adopted by the non-native English writers, as seen in Table 2.

Table 2. Probability and Usuality in the Introduction and Discussion sections of English RAs

probability	L1Eng	L2Eng-p	L2Eng-u	Usuality	L1Eng	L2Eng-p	L2Eng-u
would	6/11	8/-	4/6	always	-/1	5/-	
could	3/4	9/1	1/8	commonly	1/-	1/2	2/-
might	4/9	4/7	3/19	frequently	1/2	2/-	
may	13/17	16/2	17/7	mostly	1/-	1/-	-/1
will	3/1	17/-	15/2	almost	3/1	-/3	-/1
shall			1/-	quite	1/3	1/-	
possible	3/6	2/2	2/5	generally	3/2	2/5	2/1
likely	4/5		3/3	mainly	1/-		1/1
appear	2/-	1/-	1/5	nearly	-/1		
seem	11/-	5/1	2/9	primarily	1/-		
perhaps	1/1	-/2		often	5/4	3/2	-/4
uncertain	1/-			Not surprisingly	-/1		
Tend to	5/13	4/5	-/3	increasingly	1/-		
probably	-/1	-/1	2/4	relatively	2/4	3/1	
somewhat	-/2			only	1/1	-/1	
can		1/-		still	2/-	2/-	-/2
impossible		1/-	-/2	considerably	1/-	-/1	
certainly		-/1		enough		-/1	
plausible		-/1		usually		2/-	1/1
rather			-/2	hardly		1/-	
(not)exactly			-/1	originally		1/-	
clearly			-/1	seldom		1/-	
virtually			-/1	sometimes		1/1	-/1
obviously			-/1	continuously		1/-	
undeniable			1/-	never		-/2	-/1
limited			-/1	normally		1/-	1/-
				typical			-/2
				Much in common			-/2
				actually			-/1
				Accustomed to			1/-
				No longer			-/1

As Table 2 shows, an interesting point is the use of *could, seem, tend to* and *will*. *Could* (low value of probability) is relatively low in frequency particularly in the Introduction sections of the L1Eng texts and interestingly in the L2Eng-u texts, while higher frequency is shown in the L2Eng-p texts. The same tendency also occurs for *will*

(high value of probability), where both L2Eng-p and L2Eng-u texts show much greater use compared to the L1Eng texts. The opposite seems to work with *seem*, where L1Eng texts use this expressions much more frequently, particularly in the Introduction section, compared to its relatively low use in the two non-native text groups. While *tend to* seems to be more favourite expression in the Discussion sections of the L1Eng texts, it does not seem to be the case in both L2Eng text groups.

The use of instances of usuality varies in the three text groups, with the non-native English writers seem to adopt more forms of usuality than the native English writers. There seems to be a range of choices more preferred by the native English writers, some of which are not adopted by the non-native English writers. On the other hand, some instances of usuality type (such as *enough, usually, hardly, seldom, sometimes, normally, much in common*, etc) are more preferred by the non-native English writers than the native English writers.

In addition, expresions of relative frequency in the four (Introduction-Method-Result-Discussion) article sections, as presented on Table 3, may provide some insights on the choice of this expression by the L1Eng writers in comparison of the use of instances of usuality in the L2Eng texts, as shown in Table 2 above. As Table 3 shows, instances of frequency used by the native English writers seem to be less common among the non-native English writers, with some expressions (such as *largely, increasingly, on average, proportionately, ostensibly*, etc) are not used at all, particularly in the L2Eg-u texts.

Table 3 Expressions of (relative) Frequency in I/M/R/D

Instances	L1Eng	L2Eng-p	L2Eng-u
Largely	3/-/-/1	-/1/-/-	
Increasingly	1/-/-/-		
On average	-/-/1/-		
Slightly	-/-/1/-	-/-/3/-	
Proportionately	-/-/1/-		
Relatively	2/1/2/4	3/9/1/-	-/-/1/-
More (less) /-er/-est	6/-/6/14	6/5/8/4	-/1/-/-
No (occurrence)	1/-/2/1		
Most	1/-/1/3	3/1/2/-	2/-/1/1
Much	-/-/1/4	1/-/-/-	
Ostensibly	-/-/-/1		
highly	2/-/2/1	2/-/-/1	1/-/-/-
little	1/-/-/2		
The majority	-/-/5/-		
few	-/-/5/-	-/-/1/-	
partly		1/-/-/-	
some		3/-/-/-	-/2/1/-
least		1/-/-/1	
The rest			-/2/1/-
about			-/1/-/-
approximately			-/-/3/-

3 Modality Expressions in Indonesian texts

The native Indonesian texts show an interesting figure of the instances of modality in the L1Ind texts. Modality of ability *dapat* (can) takes the highest figure in both the Introduction and Discussion sections, even higher in frequency of occurrence than its synonym *bisa*. Other interesting figures are the high frequency of obligation expression *hendaknya* (should) in the Discussion sections and *perlu* (need/must) in the Introduction sections. The usuality and probability types do not seem to be common in the native Indonesian texts, which is shown in the low frequency of occurrence of both modality types. On the other hand, the expressions of relative frequency seem to be common in the native Indonesian texts, as shown in Table 5.

Table 4. Modality expressions in Indonesian texts

ability	I/D	obligation	I/D	probability	I/D	usuality	I/D
Dapat 'can'	24/27	Hendaknya 'should'	-/11	Akan 'will'	3/4	Sering 'often'	-/2
Bisa 'can'	2/6	Harus 'must'	1/5	Mungkin 'perhaps'	-/6	Hampir 'almost'	-/1
Pasti dapat 'Must be able'	-/1	Seharusnya 'should've'	1/1	Tampaknya 'seem'	-/2	Selalu 'always'	3/4
Mampu 'able'	-/2	Perlu 'must/need'	10/3	Cenderung 'tend to'	-/4	Kadang-kadang 'sometimes'	-/1
Sulit 'difficult'	-/1	Diharapkan 'expected'	4/1	Agak 'slightly'	1/1	Pernah 'once'	1/-
						Pada umumnya 'generally'	-/2
						Pada dasarnya 'basically'	-/3

Table 5. Expressions of Relative Frequency : Indonesian Texts

Expressions of (relative) quantity	I/M/R/D
Cukup 'enough'	3/-/3/1
Hanya 'only'	1/1/10/1
Lebih … dari 'more/less than'	1/-/1/-
Sebagian besar 'most'	-/-/19/5
Hampir semua 'almost all'	-/-/3/-
Relatif Relatively'	-/-/1/-
Tidak sepenuhnya 'not entirely'	-/-/-/1
Sedikit 'few'	-/-/-/3
Belum ada 'none'	1/-/3/8
Tidak seorangpun ' no one'	-/-/10/-
(sangat) kurang '(very) lacking'	-/-/3/4
Masih 'still	-/-/1/2
Terlalu 'too'	-/-/-/1
Benar-benar ' really'	1/-/-/3
Paling tidak 'at least'	-/-/-/3
Kira-kira 'approximately'	-/-/1/-

Discussion

The tendency of choice being displayed in each of the four text groups for the instances of modality types may give some interesting insights on the tradition and nature of scientific activites in each group of writers. The similarity of features between the non-native English texts and the native Indonesian counterparts may indicate a relatively great influence of the writing tradition in the local language to the writing process in the second/foreign language. This may be well illustrated with the equally high use of instances of modality of ability in both the native Indonesian and non-native English texts. This seems to be supported also with higher frequency of use in the unpublished non-native English texts, in comparison to the published ones. The fact that the unpublished L2Eng texts show more similarity to the L1Ind texts than the published L2Eng texts may be due to the fact that the published L2Eng texts may have undergone some editing and reviewing processes, in which some expressions and writing convention may have been changed to conform the writing tradition in the English academic/research article writing. This may also be true to the differences shown between the published and unpublished L2Eng texts.

Moreover, the differences shown by the non-native English texts (both published and unpublished texts) on the one hand, and the native English texts on the other hand, may indicate that the transfer of knowledge and skills of scientific writing in English may not be complete as yet, where both the mastery of technical and knowledge aspects as well as the knowledge of the discourse community, to which the process and product of scientific activities belong to, may be attained as well. When some parts of these are attained while some others are not as yet, the product of the scientific reports may show imbalance as a report of a series of scientific activities as a whole.

This study is preliminary in nature and needs a follow-up to involve greater amount of texts and of wider range of scientific fields of study. Generalization may then apply to the texts being studied and for wider implication of this study may need further study.

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PESAN MORAL DALAM
KUMPULAN CERPEN *AGUNG ORA BRENGOS*

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Abstract. The most prominent point in child literature is its moral value. From this point of view, the writer wants to explore five child short stories written by five different writers. The short stories to explore are "Agung Ora Brengos", "Wawan Si Calon Detektif, "Fajar Nakal", and "Kenthut Nyuwun Sunat". From the discussion, "Agung Ora Brengos" presents the moral value of every hard efford will gain a success. In "Wawan Si Calon Detectif" portrays on the habit of reading gives benefits. The short story "Fajar Nakal" presents the similar moral value as that of "Agung Ora Brengos". "Bocah Ndeso" conveys a moral value that people should not treat others based their appaerances. The story "Kenthut Nyuwun Sunat" gives its readers a contemplation on the moral value that one's need to do his or best to obtain what he or she wants.

Key words: child literature, moral value

Pendahuluan

Sastra anak merupakan salah satu genre dalan sastra yang memiliki keunikkannya sendiri. Hunt (1994:1) menyatakan sebagai objek studi, sastra anak mengandung ciri-ciri yang tersendiri. Ia memiliki batasan yang samar. Ia tidak dapat dibatasi oleh gaya atau isi. Pembaca utamanya, pembaca anak-anak, juga mudah terlupakan. Artinya, belum tentu bahwa karya sastra anak hanya dibaca oleh anak-anak. Novel *Harry Potter*, misalnya, bisa dijadikan contoh kasus. Para pembaca novel *Harry Potter* beragam, dari anak-anak hingga orang dewasa.

Secara umum, karya sastra yang baik selalu mengajak pembaca untuk menjunjung tinggi norma-norma dan moral. Melalui karya sastra, seorang pengarang mampu menyisipkan nilai-nilai moral yang tidak bersifat menggurui atau memberatkan, sehingga pesan-pesan moral itu dapat ditangkap penikmat sastra dengan baik. Hal ini termaktub dalam slogan *dulce et utile*, sebuah gagasan yang diperkenalkan pertama kali oleh penyair terkenal Yunani Horatius (Teeuw, 1984:8). Dalam konsep ini terkandung gagasan bahwa sastra itu bermanfaat dan nikmat. Dengan memberi pembaca permenungan tentang norma-norma dan moral, pembaca diajak untuk menemukan manfaat dari membaca karya sastra.

Dalam sastra anak, pesan moral biasanya akan terasa sekali keberadaannya. Norton (1983:5) dalam diskusinya tentang manfaat sastra bagi anak-anak menyatakan bahwa sastra memegang peranan penting dalam memahami dan menilai warisan budaya. Pemilihan karya sastra secara seksama merupakan sumbangan penting bagi dunia anak-anak. Tanpa perbincangan yang memberi tekanan pada peran sastra dalam pendidikan anak dan pengembangan imajinasi anak, tidak dapat ditemukan nilai-nilai sastra.

Kenyataan di atas menarik minat peneliti untuk membuah penelitian kecil ini. Karya sastra yang akan diteliti adalah sekumpulan cerpen anak-anak dalam bahasa Jawa

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dalam buku berjudul *Agung Ora Brengos*. Seluruhnya ada lima cerpen anak-anak yang dikarang oleh lima pengarang yang berbeda. Selain sebagai judul buku "Agung Ora Brengos" merupakan judul cerpen pertama dalam urutan yang ada dalam buku kumpulan cerpen tersebut. Penulisnya adalah Mbak Galuh.

"Bocah Ndeso", "Wawan Si Calon Detektif", "Fajar Nakal", dan "Kenthut Nyuwun Sunat" adalah kelima cerita pendek lain yang termuat dalam *Agung Ora Brengos*. Para pengarang kelima cerpen tersebut berurutan adalah Pakdhe Poer, Mbak Tiwiek, Mbak Titah, dan Mbak Eny. Fokus analisa adalah pesan moral yang terkandung pada masing-masing cerpen.

Mengacu pada pilihan analisa terhadap kumpulan cerpen *Agung Ora Brengos*, pendekatan yang diterapkan untuk mendedahnya adalah pendekatan objektif. Pada pendekatan ini, yang menjadi objek penelitian adalah karya sastra itu sendiri. Pemahaman terhadap karya sastra ditekankan pada unsur-unsur dalam karya sastra dengan mempertimbangkan keterjalinan antar unsur di satu pihak, dan unsur-unsur dengan totalitas di pihak lain (Ratna, 2004:73).

Moral Dalam Fiksi

Dalam Kamus Besar Bahasa Indonesia 1994 ada beberapa arti yang berkaitan dengan moral. Secara umum moral mengacu pada pengertian baik buruk yang diterima umum mengenai berbuatan, sikap, kewajiban, akhlak, budi pekerti, susila.

Moral dalam fiksi merupakan unsur isi (Nurgiyantoro,2000:320). Moral adalah makna yang dikandung dalam karya fiksi yang ingin dihadirkan kepada pembaca oleh sang pengarang. Tidak jarang moral dikaitkan dengan tema. Karena keduanya merupakan yang terkandung dalam karya sastra, keduanya dapat ditafsirkan. Hampir senada dengan Nurgiyantoro, Kenny (1996:89) menyatakan bahwa moral dalam cerita adalah salah satu wujud tema dalam bentuk yang sederhana. Namun Kenny memberi catatan bahwa tidak tema adalah moral.

Selanjutnya Kenny berpendapat bahwa moral berhubungan dengan ajaran moral tertentu yang bersifat praktis, yang dapat ditafsirkan lewat cerita yang bersangkutan. Moral berhubungan dengan masalah kehidupan, seperti sikap, tingkah laku, dan sopan santun pergaulan. Bersifat praktis artinya bahwa nilai yang terkandung di dalamnya dapat dijalankan dan dapat ditemukan dalam dunia nyata. Dalam cerita dapat ditemukan modelnya dalam tingkah laku tokoh-tokohnya.

Pembahasan

Agung Ora Brengos adalah kumpulan lima cerpen anak-anak yang ditulis oleh lima pengarang yang berbeda. Dalam kaitannya dengan pesan moral yang hendak dibahas, kelima cerpen yang ada menyuguhkan tawaran permenungan yang berbeda-beda.

"Agung Ora Brengos"

"Agung Ora Brengos" ora brengos adalah julud karya pertama dalam kumpulan cerpen tersebut. Agung adalah nama tokoh anak-anak dalam cerpen tersebut. Ia adalah

murid SD Negeri Wonodri Kebondalem, kelas tiga. Ia adalah anak pasangan suami-istri Bapak dan Ibu Wandi. Agung adalah anak sulung dari lima bersaudara.

Tokoh Agung dicirikan sebagai anak yang *mbeling*. Tidak ada padanan yang sungguh pas dari kata bahasa Jawa *mbeling* dalam bahasa Indonesia. Yang agak mendekati mungkin kata nakal. Ia juga memiliki sifat yang tidak terlalu patuh pada orang tua. Hal ini tampak dari sikapnya yang tidak mudah memenuhi permintaan orang tuanya, dalam hal ini ibunya. Dalam suatu bagian cerita Agung diminta tolong ibunya menyembilkan ayam. Tidak serta merta Agung mau menuruti permintaan ibunya. Hanya setelah ibunya "menyuap" dia dengan janji akan diberi bagian cakar ayam, Agung mau menuruti permintaan ibunya. Kutipan berikut juga menunjukkan sifat Agung yang tidak terlalu patuh pada ibunya:

> Ing sawise pitik sing disembelehake iku dijarangi, uga Agung sing didhawuhi mbubuti wulune. Kresah-kresuh wae bocahe, jalaran kapeksa ora bisa dolan mrana-mrana. Kamangka dinane minggu, dina prei sekolah. Karepe arep ngluyur wae nganti sadina muput (*Agung Ora Brengos*:6)

Seorang anak yang patuh ibunya atau orang tuanya tentunya akan segera menuruti apa yang diperintah orang tuanya untuk dilakukan tanpa rasa terpaksa. Agung mau menuruti permintaan ibunya tidak dengan sukarela, namun dengan berat hati. Badannya menuruti permintaan ibunya, namun hatinya melawan. Menolong ibunya jadi beban bagi Agung.

Namun Agung juga digambarkan sebagai anak yang cerdik. Sifat ini nampak bagian akhir cerita. Pada peristiwa ketika orang tuanya akan makan, setalah semua hidangan siap, Agung juga ingin ikut makan bersama. Akan tetapi, oleh ayahnya, Agung dilarang ikut makan bersama. Tentunya hal ini menimbulkan rasa kecewa di hati Agung. Apalagi argumentasi yang diberikan ayahnya bagi Agung tidak masuk akal. Agung tidak boleh ikut makan bersama karena ia belum memiliki *Brengos* atau kumis.

Agung tidak kalah akal. Untuk mendebat pendapat ayahnya, ia menggunakan taktik tak langsung. Agung memiliki kucing dan saat itu kucing itu ada di situ. Lalu Agung mengajak kucing itu untuk bercakap, namun isinya adalah sebuah argumentasi balik bagi orang tuanya. Agung meminta ibunya agar kucingnya diijinkan makan bersama mereka dengan alasan kucingnya memiliki kumis. Namun usaha Agung belum berhasil.

Agung tidak menyerah. Sekarang ia menggunakan ibunya sebagai landasan argumentasinya untuk menyerang pendapat orang tuanya. Berikut ini kutipannya:

> "Bapak ki apaaa …. ra adil, wong ibu ya ora brengosen, kok dhahare pareng bapak. Bu … mbok brengosan kaya Gathutkaca kae, nek dhahar bareng bapak disawangake tangga ben ra ketok saru. Bapak brengos, ibu ya brengos, kaya almarhum Bing Slamet …!" (*Agung Ora Brengos*:10)

Argumentasi terakhir ini akhirnya membuahkan hasil. Bu Wandi '*kapeksa ngulungi cakare sajodho*' agar Agung berhenti berargumentasi.

Pesan moral cerita ini adalah usaha yang tiada henti akan menghasilkan keberhasilan. Tokoh Agung dijadikan model dalam menghadirkan pesan tersebut. Dengan pantang menyerah ia terus berusaha memperoleh keinginannya, merasakan nikmatnya daging ayam. Cakar ayam adalah kesukaan Agung. Berargumentasi dengan orang tua sejauh itu dilakukan dengan tetap menaruh hormat kepada mereka bukan suatu yang tabu. Dari pihak orangtua pun sebaiknya tidak mengekang anaknya untuk mengemukakan pendapatnya, bahkan ketika pendapat itu berseberangan. Orang tua Agung menunjukkan hal tersebut.

"Bocah Ndeso"

"Bocah Ndeso" menampilkan tokoh utama bernama Sadimin. Dalam cerpen ini tokoh Sadimin adalah anak Mbok Setra-Paniya. Ia murid kelas tiga sekolah dasar di Ngawi. Sadiminlah yang diacu judul cerpen ini. Bersama ibunya memang ia tinggal di desa. Tokoh Sadimin diceritakan memiliki sifat yang agak bandel, tetapi polos dan agak pendiam. Beberapa sifat Sadimin ini tampak dalam berbagai kesempatan. Kepolosan Sadimin tampak dalam ketidakmampuannya menahan diri untuk melahap hidangan yang dihidangkan saat ia mengikuti ibunya menghadiri hajatan Pakde Singa:

> Nalika suguhane wedang lan pacitan metu, kaya dhayoh wae Sadimin uga entuk bageyan sacangkir. Enggal wae anggone ngombe, jalaran pancen lagi ngelak lan panganane sapiring sadhela wae wis amblas. Sadimin giling terus untune. Rangginang, criping gedhang, madumangsa, roti bolu, siji wae ora ana sing keri (*Agung Ora Brengos:14*).

Tindakan Sadimin merupakan ungkapan kepolosan seorang anak yang tidak mengenal rasa sungkan atau malu.

Selama di tempat pakde Singa, Sadimin bertemu dengan sekelompok anak. Salah satu dari mereka adalah Tukiran. Tokoh Tukiran digambarkan memiliki perawakan yang lebih besar dari Sadimin. Dari cara Tukiran bertutur, Tukiran dapat digolongkan ke dalam tokoh yang memiliki watak sombong dan sok. Pertama, dia merasa diri sebagai anak kota dan baginya anak kota berarti lebih tinggi derajatnya dari anak desa. Kedua, dia merasa diri lebih kuat dari Sadimin. Kesombongan dan sifat sok Tukiran dapat dibaca dalam peristiwa ketika ia mencoba mencari tahu tempat asal Sadimin. Peristiwa ini terjadi ketika Sadimin mendekati kelompok anak-anak yang sedang bermain tersebut.

> "Kowe cah ngendi, kok na kene?" pitakonane Tukiran karo nyawangake Sadimin sing katon thingak-thinguk.
> "Cah Nggelung kulon kana!" sumaure Sadimin alon.
> "Nggelung kulon kali, pa etan kali!"
> "Kulon kali!"
> "Huh….. kowe cah ndesa!" ujare Tukiran (*Agung Ora Brengos*:14)

Dalam tuturan lisan, kalimat terakhir Tukiran tentu akan terdengar terucapkan dengan nada merendahkan. Memang Tukiran tampaknya bermaksud merendahkan Sadimin yang

berasal dari desa. Hal ini tampak dari kelanjutan peristiwa tersebut, seperti terungkap dalam petikan berikut ini:

> "Lha kok kowe na kene nyangapa, nyang nggone pakde Singa sing lagi duwe gawe?
> "Aku melu yungku, kok!"
> "Mbokmu endi, aku kok ra ruh …….. ja cedhak-cedhak. Kowe cah ndesa. Adusmu rak na Kali Nggelung kana, ta? Mambu!" (*Agung Ora Brengos*:15)

Semakin jelas sikap sombong Tukiran yang merasa diri orang kota. Sebagai orang kota Tukiran merasa diri lebih memiliki cara hidup yang lebih baik. Dengan mengatakan kata "*mambu* (bau)", secara tersirat Tukiran hendak mengatakan bahwa orang desa tidak memiliki budaya. Oleh karena itu, tidak patut kalau Sadimin bergabung dengan mereka. Yang dilakukan sesungguhnya merupakan penghinaan.

Penghinaan dan pencemoohan terhadap Sadimin oleh Tukiran terus berlangsung. Dalam anggapan Tukiran, orang desa tidak lebih dari pengemis yang meminta-minta pada orang kota. Menghadapi sindiran dan cemohoon Tukiran, Sadimin bereaksi tidak agresif. Bahkan boleh dibilang ia merendahkan diri. Tidak tampak sifatnya sebagai anak yang bandel. Sadimin cenderung mengalah. Hal ini lebih memberi suasana bagi Tukiran untuk terus memerendahkan Sadimin. Dan puncaknya pada adu kekuatan fisik. Merasa sindiran-sindiran lewat kata-kata tidak ditanggapi, Tukiran menjadi semakin sobong. Badannya lebih besar dan anak yang dihadapinya berasal dari desa. Kenyataan ini hendak digunakan Tukiran untuk lebih semakin menunjukkan dominasi kelebihan orang kota.

> Sadimin meneng wae, jalaran rumangsa yen tlatah kono dudu sabanane lan rumangsa kepencil. Ora diwangsuli kaya mangkono iku Tukiran malih saya wani, Sadimin disongkol maneh. Rhening diwales, mula banjur kumlawe njotos bocah Gelung kulonan sing kepensil iku. "Ayo, nek kowe cah lanang, lawanen aku………!"(*Agung Ora Brengos*:15)

Upaya Sadimin tidak membalas cemoohan dan ejekan Tukiran akhirnya sampai batasnya. Apalagi Tukiran mulai menggunakan kekerasan fisik, yaitu dengan memukul Sadimin. Adu kekuatan fisik tidak dapat dihindarkan antara Sadimin dan Tukiran. Akhir dari pertarungan itu adalah kekalahan di pihak Tukiran. Namun bagi Sadimin dan Tukiran, terlebih bagi Tukiran, pertarungan yang terjadi adalah pertarungan antara desa dan kota. Kekalahan Tukiran, oleh karena itu, juga bisa dimaknai sebagai kekalahan anak kota.

Tidak selamanya yang berasal dari kota lebih baik dari desa. Inilah pesan moral yang dapat ditangkap dari alur cerita yang melibatkan tokoh-tokoh di dalamnya. Desa bisa jadi menyimpan sesuatu yang lebih baik dari kota. Lewat konflik antara tokoh Sadimin yang anak desa dan Tukiran yang anak kota pesan moral tersebut disampaikan. Secara tersurat hal ini juga disampaikan pengarang cerita ini lewat tokoh bernama pak Singa yang berujar: "*Kapok kowe ya Ran, mula dadi bocah ki ja kurangajar. Dupehane cah ndesa*

wae, njur arep mbok enyek…….(Kamu kapok ya Ran, makanya jadi anak itu jangan kurang ajar. Mentang-mentang anak desa, lalu kamu mengejaknya…….!")

"Wawan Si Calon Detektif"

Cerpen ini bercerita tentang tokoh bernama Wawan. Digambarkan bahwa Wawan adalah anak pandai dan rajin membaca. Wawan anak SD yang baru saja menyelesaikan EBTA dan sedang menunggu pengumuman. Wawan juga digambarkan sebagai tokoh yang memiliki rasa percaya diri yang tinggi. Wawan sangat yakin akan lulus EBTA dengan nilai terbaik dan bisa lolos seleksi ke SMP. Berikut ini kutipannya:

> Wawan yakin, mesthi bisa nggarap tes kanthi becik najan soale angele kaya apa. Sak angel-angele testing masuk SMP rak ya saukur karo soal-soal EBTA. Mangka dhek EBTA kae si Wawan kang dadi bintang kelas iki, babar pisan ora nemu soal kang angel. … Mula Wawan wani umuk nyang sapa wae, yen EBTA-ne mesthi lulus tur mesthi entuk angka ndhuwur dhewe! (*Agung Ora Brengos*:17)

Dengan melihat kemampuan diri dan kenyataan yang telah ada, yang dilakukan Wawan merupakan ungkapan rasa percaya diri yang tinggi. Pengalaman menunjukkan bahwa Wawan adalah bintang kelas, dia pandai dan cerdas. Oleh karena itu, ia berani mengungkapkan keyakinannya bakal melewati masa SD-nya dengan gemilang dan dengan mudah tembus seleksi masuk jenjang pendidikan lebih tinggi. Rasa sadar diri ini bukanlah kesombongan. Namun lebih pada percaya diri.

Sifat suka membaca yang dimiliki Wawan memberi manfaat baginya. Dengan gemar membaca kecerdasan Wawan jadi terasah. Karena ia suka membaca baik buku pelajaran dan bacaan-bacaan lain yang bermanfaat, Wawasan keilmuwan Wawan berkembang. Wawan di sekolah jadi bintang kelas. Dan di luar, kebiasaannya membaca buku detektif bermanfaat untuk menolong orang lain.

Peristiwanya terjadi ketika Wawan berada di rumah kakek dan neneknya. Untuk mengisi saat libur dua hari setelah EBTA, Wawan memang pergi ke rumah kakeknya yang tinggal di lain daerah. Kakek Wawan, mbah Senijaya, tinggal di desa Karangtulan, Blitar. Kakeknya tinggal bersama neneknya saja. Ayah Wawan adalah anak mereka. Pada suatu malam rumah kakek Wawan kedatangan para perampok yang meminta harta berupa uang dan emas yang dimiliki kakek Wawan hasil penjualan gabah.

Dalam situasi ketakutan, otak Wawan bekerja. Dia dapat membaca situasi dengan cepat dan menyimpulkan bahwa para perampok bukanlah orang-orang profesional. Wawan memiliki kesimpulan ini dari cara mereka memegang pedang yang mereka gunakan sebagai senjata yang dipakai yang menurut Wawan kampungan. Rasa berani Wawan tumbuh dan dia menghadapi para perampok itu. Berikut ini kutipannya:

> "Sing kok jaluk apa pak?" pitakone Wawan kumendel.
> "Dhuwit karo mas-masan! Aku ngerti simbah mu iki wingi adol gabah akeh banget. Sebagiyan saka pepayone ditukokne mas-masan. Saiki dak jaluk. Nek ora entuk kowe kabeh dak pateni!" ujare panggedhene brandhal.

"Wenehna mbah, waton slamet! Mas-masane wenehna sak layange pisan. Ben pak-e iki gampang olehe ngedol. Rak ngono ta pak?"(*Agung Ora Brengos*:23-24)

Semula, kakek dan nenek Wawan tidak mau menyerahkannya. Akan tetapi, Wawan mempunyai pemikiran lain. Wawan meminta kakeknya untuk menyerahkannya kepada mereka dengan alasan demi keselamatan nyawa mereka. Padahal dalam benak Wawan, ia mempunyai rencana yang lain.

Setelah para perampok pergi membawa hasil rampokan, Wawan menjalankan rencananya. Ia meminta kakeknya menghubungi Pak Lurah malam itu juga. Paginya lalu melapor ke polisi. Semuanya untuk melaporkan kejadian perampokkan. Kepada polisi Wawan menceritakan apa yang sudah ia lakukan bersama alasan mengapa ia memberikan surat-surat jual beli emas itu. Di sinilah kecerdikan Wawan dan ini hasil dari kegemarannya membaca cerita detektif. Dengan memberikan surat jual-beli emas itu, mereka dapat melacak para perampok dengan mudah. Jalan pikiran Wawan terbukti benar. Perampok itu menjual emas ke toko dengan menggunakan surat emas atas nama kakek Wawan. Tanpa kesulitan polisi menangkapnya.

Dari alur cerita dapat ditarik pesan moral yang ingin disampaikan pengarang dalam cerpennya "Wawan Si Calon Detektif" adalah gemar itu membaca itu sesuatu yang sangat berguna. Pesan moral ini disampaikan lewat perilaku tokoh Wawan. Karena gemar membaca Wawan jadi cerdas dan pandai di sekolah. Karena gemar membaca, pengetahuan Wawan bertambah dan bahkan berguna membantu orang lain.

"Fajar Nakal"

Tokoh utama cerpen "Fajar Nakal" adalah Fajar. Watak yang dimiliki oleh tokoh Fajar adalah manja, nakal, namun memiliki kemauan keras. Namun kemudian ia jadi tokoh yang tidak nakal dan manja. Perkembangan alur ceritanya akan menampakan hal itu. Di awal cerita, Fajar adalah anak yang masih bersekolah di TK. Dia maunya semua keinginannya dituruti dan juga tidak mau dikalahkan, baik di rumah maupun di sekolah. Hal ini menunjukkan sifat manjanya.

Pada saat kenaikan ia tidak dapat melanjutkan ke sekolah dasar karena umurnya yang belum mencukupi dan karena ia belum dapat mengucapkan huruf 'r' dengan benar. Di sisi lain, Fajar sangat ingin dapat melanjutkan ke jenjang sekolah dasar. Oleh karena itu, Fajar mendesak ayahnya berbicara dengan ibu gurunya agar menaikkannya ke SD. Di samping itu, Fajar juga tidak tinggal diam. Ia mengobarkan dalam dirinya semangat untuk belajar mengucapkan huruf 'r' dengan benar. Ia juga meniatkan diri untuk bisa cepat menjadi besar secara fisik.

Nanging ketang anggone kepengin munggah kelas siji dheweke sregep latihan migunakake aksara "r" kareben teteh lan kerep wae nyuwun wulang bapake, maca lan nulis. Maeme ya mundah ake, ben gelis gedhe jarene (*Agung Ora Brengos*:30-31).

Kutipan di atas adalah penggambaran pencerita tentang usaha-usaha yang dilakukan Fajar agar dapat segera dinaikan ke jenjang yang lebih tinggi. Tampaklah Fajar memiliki kemauan keras dan tidak mudah menyerah.

Fajar berusaha dengan segala upaya untuk mewujudkan keinginannya masuk SD. Upaya yang lain adalah lewat ayahnya. Namun, upaya ayahnya gagal, yang artinya Fajar harus mengulang lagi di TK. Bahkan Fajar berupaya secara negatif. Kondisinya yang tidak berhasil masuk SD segera menjadikan dia sangat mengecewakan. Kekecewaan ini termanifestasikan dalam sikap-sikap nakalnya. Dia sering menggoda teman-temannya yang lebih kecil di sekolah hingga mereka menangis. Kenakalannya terjadi setiap hari, meskipun dia sudah dimarahi karena kelakuannya itu. Sikap dan perilaku Fajar ini membuat gurunya kewalahan.

Upaya Fajar akhirnya membawa hasil. Belajarnya agar mampu mengucapkan huruf 'r' dengan benar yang dilakukannya dengan rajin berhasil. Sementara itu, kenakalannya yang membuat bu Ice, guru TKnya, frustrasi mendorong bu Ice berupaya membujuk pak Didi kepala SD memperbolehkan Fajar masuk SD. Akhirnya Fajar diterima masuk SD. Kutipan berikut mengungkapkan hal itu:

> Sawise digalih lan dilimbang-limbang pungkasane pak Didi marengake Fajar diunggahake. Remen penggalihe bu Ice. Sesuke Fajar didhwuhi bu Ice yen wiwit dina candhake Fajar wis mlebu ing klas siji. Wah cah, bungahe Fajar jan ora kaya-kayaa. Lunjak-lunjak lan surak-surak pamer kancane sing padha mlengong (*Agung Ora Brengos*: 31-32).

Peristiwa diterimanya dirinya di SD mengubah sifat Fajar. Sifatnya yang nakal dan manja menghilang. Penerimaan tersebut juga telah memberi dia semangat tambahan untuk belajar. Kepandaiannya mengalahkan teman-temannya yang telah lebih dahulu masuk SD. Hal ini terungkap dalam kutipan berikut ini:

> Sing terang wiwit dina kuwi Fajar ora nakal maneh. Ora aleman. Nyatane bareng wis lumaku sawetara minggu, kapinterane bisa ngungkuli kanca-kancane. Bab iki ora nggumunake. Fajar sregepe keliwat-liwat nganti wulangan-wulangan sing durung diwulangne wis disinaoni kanthi nyuwun pirsa bapake (*Agung Ora Brengos*:32).

Usaha Fajar tidak sia-sia. Karena usahanya yang keras dan pantang menyerah kahirnya Fajar memperoleh apa yang ia inginkan: masuk SD. Dari perkembangan alur cerita yang menunjukkan perkembangan berwatakan tokoh Fajar, pembaca dapat mengambil bahan untuk direnungkan. Yaitu, usaha yang keras akan membuahkan hasil. Inilah pesan moral yang dapat ditangkap dari cerpen berjudul: "Fajar Nakal".

"Kenthut Nyuwun Sunat"

Kenthut adalah tokoh utama cerpen ini. Dia adalah anak yang patuh dan hormat pada orang tuanya. Dia juga anak yang saleh. Dia rajin ikut mengaji. Perwatakkan ini yang

disajikan oleh pencerita. Di awal cerita, usia Kenthut sekitar 8-9 tahun. Ia adalah murid kelas III SD Kalidawir, Tulungagung. Orangtua Kenthut bukanlah orang berada. Rasa patuh dan hormatnya pada orang tua tampak dari kesediaannya mengikuti apa yang dipetuahkan orangtuanya.

Karena pengaruh lingkungan di sekolah dan tempat ia ngaji, Kenthut meminta ayahnya untuk segera menyunatkan dia. Baik teman-temannya di sekolah dan teman-temannya ngaji sering mengejek Kenthut karena kondisinya yang belum bersunat dengan ungkapan *"Cina gosong wedi lading* (China gosong/hitam takut pisau*)"*. Ungkapan Cina hitam biasanya digunakan sebagai sindiran terhadap orang Jawa yang berperilaku seperti etnis China. Kebudayaan china tidak mengenal kebiasaan sunat. Karena ketiadaan biaya, ayah Kenthut belum bisa memenuhi keinginan Kenthut tersebut. Namun kemudian, ayah Kenthut menawarkan jalan keluarnya. Yaitu, Kenthut agar mau kerja membantu mencari dana untuk sunat tersebut. Caranya Kenthut akan dibelikan kambing untuk dipelihara olehnya. Jawaban Kenthut dapat dibaca dalam kutipan berikut ini:

> Kenthut meneng, sajak lagi nggagas-nggagas krenahe keng bapak.
> Yen manut kersane bapak, wis cetha kudu ngenteni tetaunan maneh....Ning ngelingi wong tuwane sing mung pesuruh kantor, rasane ora mentolo. Nganti sawatara suwe Kenthut meneng. Pikirane lagi perang rame antarane saguh, nurut kersane bapake lan adreng nurut karepe dhewe yaiku ngengkel nyuwun sunat.
> "Priye? Gelem ta?" pandangune bapake. Kenthut mung manthuk sarujuk (*Agung Ora Brengos*:34-36).

Kesediaan Kenthut mengikuti saran ayahnya merupakan bukti rasa patuh dan hormatnya kepada orang tuanya. Kenthut mau memahami kondisi keuangan orang tuanya yang pas-pasan kalau tidak dikatakan kekurangan. Karena, bisa saja dia mengikuti pilihan lain yang menjadi pemikirannyajuga, yaitu memaksakan kehendaknya kepada orang tuanya. Namun itu tidak dilakukan. Alasannya, perasaannya yang tidak sampai hati. Ini dapat diartikan sebagai sikap pengertian yang timbul dalam diri Kenthut.

Setelah tertunda satu tahun akhirnya Kenthut dapat memenuhi keinginannya untuk disunatkan. Hal ini bisa terlaksanakan karena jerih paya Kenthut menggembalakan kambing pemberian ayahnya. Dari keringatnya ini Kenthut mampu mengumpulkan dana yang digunakan untuk biaya penyunatan dirinya. Kebahagian menyeliputi hati Kenthut. Berikut ini kutipannya:

> Dina sabanjure nalika Kenthut wis bisa sekolah maneh, ora ana sing gelem moyoki Kenthut Cina gosong wedi lading (ora wani sunat). Kabeh ngundang Joki (jaka cilik). .. Ing bati malah saya mokong. Rumangsa dadi punjering kawigaten. Saliyane iku Kenthut ngalembana marang bapake kang dianggap wicaksana. Uga marem banget bisa ngrasakake anggone tansah taberi ngopeni wedhus nganti kena kanggo minangkani pepenginane (*Agung Ora Brengos*:38).

Dari alur cerita "Kenthut Nyuwun Sunat", dapat dibaca bahwa tokoh Kenthut sebagai tokoh sentral cerita dijadikan model untuk mengungkapkan gagasan pengarangnya tentang sikap tidak mau menang sendiri. Usaha diri sendiri juga diperlukan bila seseorang menginginkan sesuatu. Inilah pesan moral dari cerita pendek yang terakhir dalam buku kumpulan cerita pendek berjudul *Agung Ora Brengos*.

Kesimpulan

Cerpen-cerpen dalam buku kumpulan cerpen *Agung Ora Brengos* mengandung pesan moral yang beragam. Hasil analisa terhadap "Agung Ora Brengos" membawa pada kesimpulan bahwa pesan moral cerita ini adalah usaha yang tiada henti akan membawa keberhasilan. Sementara itu, tidak selamanya yang berasal dari kota lebih baik dari desa merupakan pesan moral yang bisa disumpulkan dari cerita pendek kedua berjudul "Bocah Ndeso". Cerita pendek yang ketiga, "Wawan Si Calon Detektif", mengandung pesan moral gemar itu membaca itu sesuatu yang sangat berguna. Usaha yang keras akan membuahkan hasil adalah pesan moral yang dapat ditangkap dari cerpen berjudul: "Fajar Nakal". Akhirnya, cerpen "Kenthut Nyuwun Sunat" menampilkan pesan moral: usaha diri sendiri juga diperlukan bila seseorang menginginkan sesuatu.

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FITZGERALD 'S CONCEPTION OF A HERO
IN *THE GREAT GATSBY*

Tri Pramesti*
Linusia Marsih**

Abstrak : Artikel ini mendiskusikan konsep kepahlawanan dalam *The Great Gatsby* karya F Scott Fitzgerald dengan menggunakan biografi. Kepahlawan adalah suatu sikap yang dimiliki seseorang yang berjuang tanpa pamrih, sedangkan menurut Fitzgerald seorang "hero" adalah seorang yang sukses secara materi dan hidup dalam dunia kemewahan. Hal ini sesuai dengan kehidupan yang dilakoni Fitzgerald sendiri. Konsep kepahlawan yang dimiliki Fitzgerald digambarkan di dalam seorang tokoh bernama Gatsby di dalam *The Great Gatsby*.

Kata kunci : biografi, heroisme, kepuasan materi

Introduction

The decade of the 1920s, or "the Jazz Age' as Fitzgerald called, began about the time of the May day riots in 1919 and ended in October 1929. This decade offered America material prosperity and optimism. American quickly learned that the secret of the good life lay in business and production. The business was king. Social criticism and philosophic idealism were regarded as disturbing formulae because the people were tired of empty idealism (Horton & Edwards 309-15).

More important, the 1920s were the age when the production ethic gave way to the consumption ethic; America needed to provide markets for its commodities. People were exhorted to buy, to enjoy newer and more expensive models. More goods were produced and consumed or wasted, money was easier, to earn or borrow than before (Garraty 428-30).

The booming of America industry no longer left any room for the code of polite behavior. Young people were expected to battle for success. They became reckless and confident, not only about money, but about life in general. As the country grew in wealth, each man began to seek his private interest. They plunged into their personal adventures; they took risks which did not impress them as being risks because they believed in the happy ending (Cowley 25-6).

The ideal for the man of the 1920s was, according to Cowley, to be and "entire man," to be someone who did everything, whether it was good or bad, and who realized all the potentiality or his nature and thereby acquired wisdom. To be admired, the 1920s young man had to do" all sorts of actions and had to possess enough energy and boldness to carry out even momentary wishes" (Cowley 27). In order to be " and entire man," he became rebellious and revolted against the older generation. He had to make an absolute

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break with the standards of the pre-war generation. He celebrated the value of experiences such as love, foreign travel, good food, partying and drunkenness. Everyone recognized the value of being truthful, even if it hurt their families or their friends and most of all if it hurt themselves (Cowley 26-27). Following their own standards, the young generation began to take interest in jazz. For them "jazz carried with it the constant message of change, excitement, violent escape, with an undertone of sadness, but with a promise of enjoyment somewhere around the corner of next week, perhaps at midnight in the a distant country " (Cowley 29). The young men heard the message and followed it anywhere. Though they drank too much and danced too much, they also worked hard in order to rise, to earn social rank and to buy new luxurious products.

The young generation became the topic of anxious discussion. Their modern dance, according to the fundamentalists, "was impure, corrupting, debasing, destroying spirituality, increasing carnality " (Allen 64). Gertrude Stein's phrase "the lost generation" was applied by Hemingway and Scott Fitzgerald to the carefree youth of the 1920s, who refused to obey the law or follow the traditional conventions and who created their own life-style.

F. Scott Fitzgerald, the symbol of the lost generation, rose to sudden fame in 1920 when he published *This Side of Paradise*, "a somewhat sophomoric novel that capture the fears and confusions of the lost generation and the façade of frenetic gaiety that concealed them" (Garraty 420). He wrote about the very rich in the post-war years, depicting the worlds of glitter and of wealth, of Princeton and the St. Regis Roof; the Riviera and Ritz Bar in Paris, West Egg and Hollywood. He was "the symbol of ambition that cannot be gratified, of wealth that in the end makes no difference, of pleasure that brings ennui and passion that cannot achieve lasting love" (Morrison, et. Al. 480).

In *The Great Gatsby*, Fitzgerald portrayed the young generation of America in 1920s, their ambition to be wealthy, and their way of life. Besides talking about American dreams, which usually mean success in material term, his work also talk about failure since success in material things is not automatically followed by success in one's personal life because material success brought moral and spiritual laxity.

It is hoped that this discussion will attempt to enrich the reader's understanding of one of the best twentieth century American writers. It is also expected that it will give readers a description of young American life in the twenties, his dreams and his conception of a hero, especially because American life as portrait in this work can be connected to Indonesia as a developing country, where most young Indonesians endeavor to be wealthy, where no one wants to live in poverty, where people want to live better than they did before. Since a successful person is measured by how much money does he/she have, a hero is needed to lead and guide him/her to have a better understanding about why I live and what I live for .

This paper is biographical and thematic analysis. The writer examines the various points of correspondence between Fitzgerald's life and that of the characters in his work. Fitzgerald's biography will be included in the discussion as a means of showing the important relationship between his life and his art. The writer compares mainly the attitude of several characters of *The Great Gatsby* toward Fitzgerald's conception of a hero.

Materials are taken mainly from Fitzgerald's *The Great Gatsby* and his own explicit writings about his literary and artistic theory. Other valuable sources are *The Far Side of Paradise*, a biography of Scott Fitzgerald by Arthur Mizener, and *The Crack-Up* edited by Edmund Wilson in 1945, which contains autobiographical sketches, letters, and selections from Fitzgerald's notebooks. Those books are important sources concerning the author's life. Other critics are no less important.

This paper is written descriptively. The discussion focuses on the Fitzgerald's conception of a hero found in *The Great Gatsby*. In order to prevent the discussion from becoming a cliché, this study is conducted in such a way that it may enable the writer to discover certain profound values in this work. The introductory part is colored by the ideas of many critics entwined with the writer views. Some important books by Frederick J. Hoffman, Frederick Lewis Allen, Andrew Turnbull, and Kenneth E. Eble have aided her study by broadening her horizons.

Discussion

F. Scott Fitzgerald, the prophet of the jazz age, was born in St. Paul Minnesota, to the daughter of a self-made Irish immigrant millionaire. His father was ne'er-do-well salesman who married above his social position. From his grandfather, Fitzgerald inherited self reliance and his honorable ambition. From his father he inherited the propensity for failure. This antithesis pervaded his own life and most of his fictions. To him it was the "stuff of old romance," "the source of infinite possibilities." His fiction focused primarily on the lives of the rich and the self-made man.

As a small boy, Fitzgerald lived with a great dream, to be a first rate person, and his object was always to realize that dream. His tendency to worship heroes, to identify himself with people he admired, and then imagine himself as that person, gave him a heroic image of himself.

Hoffman states that the tragedy of the 1920s for Fitzgerald is the need for money in order to keep the moment of beauty and illusion alive, to keep it for one self. Money is a symbol how man is accepted in the society. By having wealth and success man can be a hero. To be hero in a modern sense, one does not have to have rich parents or be from a respectable family. Fitzgerald conception of a hero is the man who is convinced that his dream will give him " the promise of life' or "richness of life"; a man who fights alone and achieve success in the modern business world. A man is a hero if he can combine " the old dream of being entire man in the Goethe-Byron-Shaw tradition, with an opulent American touch, a sort of combination of J.P. Morgan, Topham Beauclerk and St. Francis of Assisi" (Cowley 28). It can be seen from his stories that his heroes are never novelists, although one of them is said to be a successful playwright; their professions are stock broker, bootlegger and real estate agent. With the dream and the power of one's brain, one has a chance to get everything. Fitzgerald pursued heroism, but not as a hero from respectable family who goes to war in selflessness and innocence. A hero is a person who can build himself from rag to riches. In *The Great Gatsby* Fitzgerald portrays Jay Gatsby as modern hero. He does not have a comfortable family standing behind him, because the background is not important. Gatsby refuses to acknowledge that " his parents were shiftless and

unsuccessful farm people" because " his imagination had never really accepted them as his parents at all' (99). He believes that he can create his background and his social status because he has sufficient brain power to improve himself.

Like true hero he gives his life to others. Gatsby sacrifices his life for Daisy. He is failed to win Daisy, but by the way and without planning it, he succeeds in bringing life to Nick, the narrator of the story. Gatsby is not materialistic, for money is never his final goal. It is simply the badge of the rich superiority and the justification for their consuming snobberies. As Fitzgerald states "they possess and enjoy early and it does something to them, makes them soft where we are hard, cynical where we are trustful" (BB. 239)

Though his will to be a success is super- personal, Fitzgerald's hero is only human. He can be defeated by his own acts or by fate. Gatsby knows that desire is a cheat, yet he persists in his aspirations. At the end of chapter six, in nick's growing comprehension of Gatsby, he imagines the scene in which Gatsby first kisses the girl of his dream. The night is suitable bathed in moonlight. The universe seems to participate in Gatsby's passion. There is " a stir and bustle among the stars." Gatsby then imagines that " the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees – he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder."

As human being Gatsby has grown up to an adult full of passion. Yet he cannot attain the pure goal of his imagination which " he knew like the mind of God." Despite this awareness, Gatsby does not try to suppress his desire. He hesitates "listening for a moment to the tuning fork that had struck upon a star." For a moment he renounces innocence, but he eventually allows himself to be reborn into the world of passion.

Gatsby failure leads Nick to a new understanding of life. Gatsby through Nick sees his limitation; he cannot gratify his desire, but he is great for having paid life the compliment of believing its promise. Nick learns through suffering. He learns that he make mistakes.

To show his admiration for Gatsby as a modern hero, Fitzgerald through Nick, comment as follows :

> …Gatsby, who represented everything for which I have an unaffected scorn. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promise of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away. This responsiveness had nothing to do with that flabby impressionability which is dignified under the name of the 'creative temperament" – it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which is not likely I shall ever find again (20).

A hero appears and then died. His death gives admiration to his surroundings. He only lives once, but his life makes people learn their own life, their own limitation as well as their hope and dream. It is not only Nick who admires Gatsby: many people also thank him. " I thanked him for his hospitality. We were always thanking him for that – I and

other' (155). The character of Gatsby was never intended by Fitzgerald to be a realistic portrayal; he is a romantic hero, always somewhat unreal, bogus and absurd. No matter what the corrupt sources of his wealth are, he stands for hope, for romantic belief – for innocence. He expects more from life that the other characters who are all more or less cynical. He stands for the optimistic view inherent in all people, as Fitzgerald states in *The Crack-Up***:**

> "The world only exists in your eyes-your conception of it. You can make it as big or as small as you want to. And you're trying to be a little puny individuals. By God, if I ever cracked, I'd try to make the world crack with me . Listen! The world only exists through your appreciation of it, and so it's much better to say that it's not you that's cracked--- it's the Grand Canyon (Wilson: 74)

Fitzgerald's life was wasteful. He cracked-up in the full glare of publicity. His wife went mad and he drank large quantities of liquor. Moreover, he died young and left one unfinished novel. He talked with "the authority of failure": but he suggested that in order to give meaning of the world, man must search for his own individual way, through his action, to live in this world.

Fitzgerald portrayed Gatsby as a self-made young man whose dream of success is personified in a rich and beautiful woman named Daisy. Raised from poor family, he thought he was different from other people. He has a " conception of himself" as a modern hero. This conception makes him seek out goodness and beauty. Fitzgerald also inherited the dream that any young man could become anything he chose through hard work.

Almost everything in Gatsby's life is a lie. He lies about his past and his present. He lies about his name. In pursuing his dream Gatsby becomes obsessed with a need for making more and more money. He tries to impress and become accepted by the rich people. He gives parties for people he knows nothing about. Fitzgerald did the same thing. His public life within ten years is " the dizzy spiral of the 1920s – wild parties, wild spending, and wild cars. Fitzgerald is also obsessed with having a lot of money.

Gatsby's life is told through the narrator, Nick Caraway. Nick is a young man come East to make his fortune in stock and bonds and who returns to his hometown sadly disillusioned. Nick relates the story of an exceptional man who fails in his dream. He is both attracted and repelled by a forceful man who dares to lead a life he could not sustain. Nick idolizes Gatsby. He pays attention to Gatsby because he is his hero. Gatsby's tragedy is Nick's education. Gatsby's life, dream and hope are a reflection of Nick's. Nick's identification with Gatsby is clearly depicted. After the murder, Nick stands beside Gatsby simply because " no one else was interested –interested, I mean, with that intense personal interest to which everyone has some vague right at the end" (165). When the others refuse to come to Gatsby's funeral, Nick begins to feel " defiance, scornful solidarity between Gatsby and against them all." And when Gatsby's father arrives, Nick admits that he and Gatsby "were close friends'. Gatsby was not only Nick's close friend, he was also his alter –ego. From Gatsby's tragic life, Nick learns what life is. His spiritual life grows

symbolically. He becomes aware of his dream. He affirms that Gatsby is a great man; he sees him as the prototype of the dreamer who wants to be established in the New World.

> Most of the big shore places were closed now and there were hardly any lights except the shadowy, moving glow of a ferryboat across the Sound. And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered one for Dutch sailor's eyes – a fresh, green breast of the New World. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the present of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder (Fitzgerald: 100).

Nick sees through the " inessential" world of Long Island to the trees which were cleared away to make room for that world. Nick also sees the " green breast of the New World" which "pandered in whispers' to the Dutch sailors who sailed to find the New World, the promised land.

Conclusion

In *The Great Gatsby*, Fitzgerald conception of a hero is depicted. He describes his character , Jay Gatsby, as a great man. His greatness lay in his incredible ability to actually live in his dream. His intensity of will makes him a great man. Despite the barrenness of his beginning and Daisy's selfishness and final treason, Gatsby still believes in the promise of life. He believes that life will be better since he believes in himself, his strength and his power.

Though Gatsby's life ended tragically, at the same time it also saves Nick's life. He showed Nick that his dream has failed. He showed that material success is not automatically accompanied by spiritual satisfaction. Gatsby saves Nick from the corrupt society that so attracts him. Gatsby enable Nick to accept his own imperfect life. He also educates Nick that he is a human being with all of his limitations. His inability to understand that his spiritual life is more important than his material life makes him the victim of his own action.

Fitzgerald described himself as a person pursuing a dream of romantic success. He always tried to be the number one. He was the representatives figure of some profound qualities. The events in *The Great Gatsby* are nearly events in which he himself participated with all his emotional energy. The power of understanding and of sympathy which Fitzgerald brought to his personal relations carries over into his story.

In the end one can said that Fitzgerald in *The Great Gatsby* has succeeded in portraying a type of modern hero. A modern hero is a self-improvement man. Self-improvement means to improve oneself materially because he believes that money can buy everything even social status. Since the status is measured by wealth and fortune rather than by spiritual and moral values.

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PERGESERAN KONSEPSI BIAS GENDER PADA PEREMPUAN DALAM NOVEL *MADOGIWA NO TOTTO CHAN* KARYA TETSUKO KUROYANAGI: TINJAUAN FEMINISME

Rio Renggayana*
Sudarwati**

Abstract. Tetsuko Kuroyanagi in *Madogiwa No Totto Chan* proposes an opinion of men and women relationship that is far from gender bias. In the novel, this kind of relationship is depicted through the main character, Totto Chan in which readers may gain the picture of the character who rebel against gender bias and through the character of Sosaku Kobayasi that is characterized as a gender equality supporter.

Key words: gender bias, patriarchy, literature canon

Pendahuluan

Kesusastraan modern, yaitu kesusastraan yang mencerminkan kehidupan masyarakat modern yang berusaha menghilangkan perbedaan status sosial dan menyadari perbedaan kebebasan dan persamaan hak sebagai dasar kehidupan modern. Dari sana muncullah semacam gerakan di bidang kritik sastra, menyertai gerakan yang sudah ada sebelumnya di kalangan kaum perempuan, yang kemudian kita kenal sebagai kritik sastra feminis (Djajanegara, 2003).

Kesadaran feminisme mempertanyakan dan menggugat ketidakadilan yang dialami perempuan yang diakibatkan sistem patriarki, yang memperlakukan laki-laki sebagai jenis kelamin utama dan perempuan sebagai jenis kelamin kedua. Dampak lebih lanjut dari hal tersebut mempunyai implikasi di dalam kehidupan sosial budaya, yang ditandai dengan munculnya persoalan di masyarakat, misalnya isu tentang diskriminasi, subordinasi, dan eksploitasi terhadap perempuan yang dianggap tidak setara dengan laki-laki (Mufidah, 2004: 88). Pada abad kesembilan belas, misalnya, jumlah wanita pengarang bukan main banyaknya, namun mereka dan karya mereka tidak dianggap bagian kanon sastra. Setelah feminisme dalam sastra mulai tumbuh pada tahun 1970-an/1980-an, banyak wanita pengarang dan karyanya yang dianggap masuk ke dalam kanon sastra (aturan sastra) (Darma, 2004: 22).

Penulis mencoba menganalisis hubungan perempuan dan laki-laki yang bebas bias gender dalam novel *Madogiwa No Totto Chan* karya Tetsuko Kuroyanagi. Untuk itu, penulis mencoba untuk merumuskan permasalahannya sebagai berikut. (1) Bagaimana karakter Totto Chan sebagai pendobrak bias gender? (2) Bagaimana karakter Sosaku Kobayashi sebagai penganjur kesetaraan gender?

Untuk melakukan penelitian ini, peneliti menggunakan metode deskriptif. Menurut Tzevetan Todorov, metode deskriptif bertujuan memberikan perolehan realitas yang diteliti

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apa adanya, maka tahap pendeskripsian makna dalam teks sastra diharapkan sepenuhnya bertolak dari makna yang terkandung dalam suatu teks sastra (Aminuddin, 2002: 123-124)

Dalam menganalisis novel karya Tetsuko Kuroyanagi peneliti menggunakan pendekatan kritik sastra feminisme, khususnya ginokritik. Menurut Showalter (dalam Sugihastuti, 2002: 10) melalui pendekatan *ginocritics,* menawarkan prospek cerah bagi teori kritik sastra feminis yang koheren serta dimungkinkan dapat untuk melepaskan diri dari ketergantungan model-model kritik kaum laki-laki dalam memaksakan teori kritik yang dikenakan pada karya perempuan. Kritik sastra feminisme ginokritik yaitu studi teks-teks yang dipusatkan pada perempuan, dan untuk mengokohkan kanon perempuan (Endraswara, 2003: 146).

Landasan Teori

Gender adalah seperangkat peran yang seperti halnya kostum dan topeng di teater, menyampaikan kepada orang lain bahwa kita adalah feminin atau maskulin. Perangkat perilaku khusus ini yang mencakup penampilan, pakaian, sikap, kepribadian, bekerja di dalam dan di luar rumah tangga, seksualitas, tanggung jawab keluarga, dan sebagainya secara bersama-sama memoles "peran gender" kita (Mosse, 2003: 3).

Gender yakni suatu sifat yang melekat pada kaum laki-laki maupun perempuan yang dikonstruksi secara sosial maupun kultural. Misalnya, bahwa perempuan itu dikenal lemah lembut, cantik, emosional, atau keibuan. Sementara laki-laki dianggap: kuat, rasional, jantan, perkasa (Fakih, 1997: 8).

Secara mendasar, gender berbeda dengan jenis kelamin biologis. Jenis kelamin biologis merupakan pemberian; kita dilahirkan sebagai seorang laki-laki atau seorang perempuan. Tetapi, jalan yang menjadikan kita maskulin atau feminin adalah gabungan blok-blok bangunan biologis dasar dan interpretasi biologis oleh kultur kita.

Gender sebagai konstruksi sosial, yang telah disosialisasikan sejak lahir, ternyata telah menyumbangkan ketidakadilan (*Inequalities*) dan manifestasi ketidakadilan tersebut mempengaruhi kebijakan, perencanaan dan pelaksanaan pembangunan, mekanisme pengambilan keputusan birokrasi, epistemologi, dan metode riset serta evaluasi maupun pelaksanaan proyek pembangunan di lapangan (Fakih dalam Mosse, 2003).

Mansour Fakih (dalam Mufidah, 2004: 126-132) dalam bukunya *Analisis Gender dan Transformasi Sosial* menegaskan bahwa ketidakadilan gender dapat mengakibatkan: marginalisasi, subordinasi, *stereotype*, kekerasan, dan beban berlipat.

Analisis

Di sini penulis mencoba menganalisis hubungan laki-laki dan perempuan melalui kedua tokoh utama novel *Madogiwa No Totto Chan* berdasarkan watak, sikap, dan pandangannya. Hingga dapat diketahui pandangan mereka tentang hubungan perempuan dan laki-laki seharusnya. Tokoh-tokoh tersebut diperankan oleh Totto Chan sebagai pendobrak bias gender dan Sosaku Kobayashi sebagai penganjur kesetaraan gender.

Totto Chan Pendobrak Bias Gender

Menurut Plato, adanya perbedaan antara laki-laki dan perempuan seperti dalam hal kekuatan, sebagai kualitas jasmaniah bukanlah bersifat universal. Adalah benar jika sebagian besar laki-laki mempunyai tinggi badan lebih dibandingkan perempuan, tetapi dapat dipastikan juga bahwa terdapat perempuan yang lebih tinggi daripada laki-laki (dalam Widy N, 2004: 104). Plato menyangkal adanya perbedaan sistematis antara laki-laki dan perempuan menyangkut kemampuan untuk mengetahui realitas dan membuat keputusan yang layak, pantas, dan rasional.

Dalam novel *Madogiwa No Totto Chan* seorang perempuan digambarkan berkarakter mandiri, berjiwa pemimpin, rasa ingin tahu, pantang menyerah, menyukai aktifitas, dan cerdas. Sebagai anak perempuan tunggal Totto Chan tidak terlalu dikekang oleh kedua orang tuanya, sehingga timbul jiwa kemandirian pada perilakunya. Pada saat masih bersekolah di sekolah lamanya yang berjarak dekat, Totto Chan hanya perlu berjalan kaki. Di sekolahnya yang baru Totto Chan yang jaraknya lebih jauh, Totto Chan harus naik kereta untuk menuju ke *Tomoe gakuen*. Sebagai anak perempuan Totto Chan tidak merengek kepada kedua orang tuanya minta diantar pergi sekolah barunya, orang tuanya pun tidak terlalu khawatir karena telah mempercayai kemandiriannya. Totto Chan pergi sendirian menuju stasiun kereta dan hanya ditemani oleh anjing kesayangannya. Hal itu terlihat pada contoh cuplikan berikut

> *Miokuri ni tatteita mama ha, chotto namida ga desou ni natta. Sore ha, konna ni ikiiki toshite o gyougi yoku, sunao de, tanoshisou ni shiteru Totto Chan ga, tsui kono aida, [taigaku ni natta], to iu koto wo omoidashita kara datta. (atarashii gakkou de, umaku iku to ii....) mama ha kokoro kara sou inotta* (Kuroyanagi, 1981: 35).
>
> Mata mama berkaca-kaca ketika memandang Totto Chan pergi. Rasanya sulit untuk mempercayai bahwa gadis yang santun, yang dengan riang berangkat ke sekolah itu., belum lama ini dikeluarkan dari sekolah. Mama berdoa dengan khidmat, berharap kali ini semua berjalan lancar.

Totto Chan yang berjiwa pemimpin terlihat pada saat Totto Chan memimpin teman-temannya pergi ke ruang Kepala Sekolah. Mereka pergi ke ruang Kepala Sekolah untuk meminta Kepala Sekolah membuatkan lagu sekolah sesuai dengan usulan Totto Chan. Contoh cuplikannya sebagai berikut.

> *Totto Chan ha, itta [nee, kouchou sensei ni, kouka, tsukuttemoraou yo] minna san mo, sou omotta tokoro datta kara, [soushiyou, soushiyou] to itte, minna de, zorozoro kochoushitsu ni itta* (Kuroyanagi, 1981: 59).
>
> "Ayo kita minta Kepala Sekolah menciptakan lagu sekolah," kata Totto Chan. "Ya, ayo!" yang lain setuju, lalu semua berduyun-duyun pergi ke kantor Kepala Sekolah

Akibat rasa ingin tahu Totto Chan pada lubang pembuangan kotoran kakus. Setiap kali pergi ke kakus ia selalu mengintip ke dalam lubang tersebut setelah selesai buang air. Akibatnya, Totto Chan pernah kehilangan topi dan beberapa benda lainnya yang terjatuh ke dalam bak penampung kotoran kakus. Contoh cuplikannya sebagai berikut.

Daitai, Totto Chan ha, toire ni itte, youji ga sunda ato, shita wo nozokikomu, fushigi na kuse ga, chiisai toki kara atta. Sono tameni, shougakkou ni agaru mae ni, sude ni, mugiwara no toka, shiroi reesu toka no boushi wo ikutsumo shita ni otoshite ita. Ima no you ni suisen deha naku, sono koro ha, kumitorishiki de, shita ha suisou ni natte itakara, boushi ha taigai, soko ni ukande, sono mama natta. Dakara, mama ha, itsumo, [youji ga sundemo, shita wo minaikoto!] to, Totto Chan ni, itteita (Kuroyanagi, 1981: 62).

Totto Chan mempunyai kebiasaan aneh. Sejak kecil, setiap kali ke kakus, ia selalu mengintip ke dalam lubang setelah selesai buang air. Akibatnya, bahkan sebelum masuk ke sekolah dasar, ia telah kehilangan beberapa topi, termasuk satu yang terbuat dari jerami dan satu yang terbuat dari renda putih. Kakus, di masa itu, belum punya sistem guyur otomatis. Di bawahnya ada semacam penampung kotoran. Tak heran jika topi-topinya tampak terapung-apung di bak penampung kotoran. Mama selalu melarang Totto Chan mengintip ke dalam lubang kakus setelah selesai memakainya.

Sifat pantang menyerah diperlihatkan Totto Chan saat berusaha menaikkan Yasuaki Chan ke pohonnya di *Tomoe Gakuen*. Menaikkan Yasuaki Chan yang cacat tubuhnya merupakan pekerjaan yang sulit. Pertama-tama Totto Chan berpikiran bahwa dengan alat bantu tangga lipat akan mudah menaikkan Yasuaki Chan ke atas pohon. Di luar dugaan untuk menginjakkan kaki ke anak tangga pertama saja sudah sulit apalagi sampai ke puncak pohon. Akhirnya karena sifat Totto Chan yang pantang menyerah Yasuaki Chan akhirnya dapat naik ke pohon untuk pertama kalinya.

Demo, Yasuaki Chan ha, mou, Totto Chan wo shinrai shiteita. Soshite, Totto Chan ha, jibun no zenseimei wo, kono toki, kaketeita. Chiisai te ni, Yasuaki Chan no te wo, shikkari to tsukande, arittake no chikara de, Yasuaki Chan wo, Hipatta (Kuroyanagi, 1981: 91).

Tapi Yasuaki Chan mempercayai Totto Chan sepenuhnya. Dan Totto Chan memang sedang mempertaruhkan nyawa demi kawannya. Dengan tangannya yang mungil, ia menggenggam tangan Yasuaki Chan, menarik anak laki-laki itu sekuat tenaga.

Seorang Totto Chan yang aktif beraktifitas memberikan kesadaran tentang kekuatan perempuan di luar urusan rumah tangga. Hal ini terlihat pada saat Totto Chan mengikuti pelajaran di sekolah lamanya, ia berulang kali membuka dan menutup meja yang membuat gurunya sampai jengkel dibuatnya karena mengganggu proses pengajaran di kelas karena suara gaduh yang ditimbulkannya. Kelakuan Totto Chan tersebut dikarenakan dia mudah

bosan dengan satu aktifitas, ia merupakan sosok gadis enerjik yang menyukai banyak aktifitas. Kejadian tersebut terlihat pada cuplikan berikut.

> *Tatoeba, kakitori wo suru to shimasu ne. Suru to ojousan ha, mazu futa wo akete, nouto wo toridashita, to omou ga hayai ka, batan! to futa wo shimete shimaimasu. Soshite, suguni mata akete atama wo naka ni tsukkonde fudebako kara "A" wo kaku tame no enpitsu wo dasu to, isoide shimete, "A" wo kakimasu. Tokoroga, umaku kakenakattari, machigaetari shimasu ne. Sousuruto, futa wo akete, mata atama wo tsukkonde, keshigomu wo dashi, shimeru to, isoide keshigomu wo tsukai, tsugi ni, sugoi hayasa de akete, keshigomu wo shimatte, futa wo shimete shimaimasu* (Kuroyangi, 1981: 13).

> Misalnya, waktu pelajaran menulis abjad, putri Anda membuka meja, mengeluarkan buku catatan, lalu menutup meja dengan membantingnya. Kemudian dia membuka meja lagi, memasukkan kepalanya, mengeluarkan pensil, cepat-cepat membanting tutupnya, lalu menulis "A". Kalau tulisannya jelek atau salah, dia akan membuka meja lagi, mengeluarkan penghapus, menutup meja, menghapus huruf itu, kemudian membuka dan menutup meja lagi untuk menyimpan penghapus, semua itu dilakukannya dengan cepat sekali.

Menurut Plato salah satu syarat sebuah negara ideal adalah adanya kesetaraan antara laki-laki dan perempuan. Hal ini tidak terlepas dari pandangan bahwa perempuan dapat menjadi cerdas dan mempunyai kecakapan sebagaimana laki-laki (Widy N, 2004: 103-104). Bukti mengenai kecerdasan seorang perempuan yang diperlukan untuk mempersiapkan diri di hadapan masyarakat dan khususnya laki-laki terlihat pada sosok Totto Chan. Sejak sebelum sekolah, Totto Chan suka mendengarkan pelawak-pelawak rakugo pendongeng kisah-kisah lucu tradisional jepang. Apabila lawakannya lucu, ia akan tertawa terpingkal-pingkal padahal lelucon-lelucon tersebut sulit untuk dipahami.

> *Hanashika ga jouzu da to, Totto chan ha, oogoe de waratteshimau. Moshi, dareka otona ga, kono yousu wo miteita kara, [yoku, konna chiisai ko ga, kono muzukashii hanashi de warau na] to omotta kamoshirenai,...*(Kuroyanagi, 1981: 70)

> Jika lawakannya lucu, ia akan tertawa terpingkal-pingkal. Seandainya ada orang dewasa yang memperhatikan, orang itu pasti heran melihat anak perempuan kecil mampu memahami lelucon-lelucon yang sulit.

Sosaku Kobayashi Penganjur Kesetaraan Gender

Terlepas dari anggapan para penganut feminis radikal dalam melakukan analisis tentang penyebab penindasan terhadap kaum perempuan oleh laki-laki, mereka menganggapnya berakar pada jenis kelamin laki-laki itu sendiri beserta ideologi patriarkinya (Fakih, 1997: 84-85). Dalam novel *Madogiwa No Totto Chan* karakter Sosaku Kobayashi adalah sosok laki-laki yang menganjurkan kesetaraan dalam hubungan perempuan dan laki-laki. Hal itu terlihat dalam tingkah lakunya yang berpandangan objektif, berpikiran moderat, pentingnya kebersamaan, dan memotivasi.

Sosaku tidak akan mengambil tindakan dan memutuskan sesuatu berdasarkan gender seseorang. Hal itu terlihat bagaimana sikap Sosaku Kobayashi dalam tindakannya dengan tidak mengatasnamakan subjektifitas tertentu. Misalnya pada saat Oe menarik rambut kepang Totto Chan sampai membuatnya tejatuh dan menangis. Sosaku Kobayashi memarahi Oe dan menyuruhnya segera minta maaf kepada Totto Chan sambil menasihatinya untuk bersikap manis kepada semua anak-anak perempuan. Hal yang membuat Totto Chan heran adalah belum pernah ia mendengar ada orang yang berkata anak laki-laki harus menghargai perempuan, setahunya, anak laki-lakilah yang terpenting. Pandangan Sosaku Kobayashi yang objektif tidak melibatkan subjektifitas seseorang terlihat pada cuplikan berikut.

> *Soshite, Totto Chan ga, naita koto wo, hotondo wasurekaketa koro datta. Oe kun ga, atama wo kakikaki, Totto Chan no mae ni tatte, sukoshi aida nobinoshita, ookii koe de, kouitta [gomen! sakki, hippatte, kouchou sensei ni shikarareta yo. Onna no ko ni ha shinsetsu ni, datte, onna no ko ha taisetsu ni, yasashikushite agenakya, ikenaitte sa!]* (Kuroyangi, 1981: 169).
>
> Kemudian, Totto Chan hampir lupa bahwa tadi ia menangis. Oe kun berdiri di depan Totto Chan sambil menggaruk-garuk kepala, sesaat kemudian, "maaf, tadi aku menarik-narik rambutmu," kata Oe Kun dengan suara keras. "Aku dimarahi Kepala Sekolah. Katanya anak laki-laki harus bersikap ramah kepada anak-anak perempuan dan harus lembut dan menjaga mereka."

Berpikiran moderat merupakan karakter lain dari Sosaku Kobayashi. Sosaku Kobayashi tidak pernah membeda-bedakan muridnya dan selalu bersikap adil dalam memperlakukan mereka. Misalnya, Sosaku Kobayashi memberikan hak yang sama kepada para muridnya untuk mempelajari pelajaran yang mereka sukai, tanpa ada pembagian pelajaran khusus untuk laki-laki ataupun perempuan. Cara berpikir Sosaku Kobayashi yang moderat dalam pendidikan terlihat pada cuplikan berikut.

> *Nanishiro, ichijikanme ga hajimaru toki ni, sono hi, ichinichi yaru jikanwari no, zenbu no kamoku no mondai wo, onna no sensei ga, kokuban ni ippai ni kaichatte, [saa, dore demo suki na no kara, hajimete kudasai] to ittanda* (Kuroyanagi, 1981: 41).
>
> Di awal jam pelajaran pertama, guru menulis di papan tulis daftar semua soal dan pertanyaan mengenai hal- hal yang akan diajarkan hari itu. Kemudian guru berkata, "sekarang, mulailah dengan salah satu dari ini, pilih yang kalian sukai."

Banyak cara yang dilakukan oleh Sosaku Kobayashi untuk menanamkan pentingnya kebersamaan. Kebersamaan kerap menggugah rasa saling memiliki, sehingga akan tercipta suasana yang adil dan harmonis. Cara-cara yang digunakan oleh Sosaku Kobayashi tidak melalui perkataan yang mendikte, karena cara seperti itu cenderung tidak bisa dipahami. Misalnya, pada hari olah raga Sosaku Kobayashi menciptakan permainan

yang melibatkan seluruh anggota *Tomoe Gakuen* mulai dari para siswa baik yang kurang sempurna tubuhnya, laki-laki, ataupun perempuan dan orang tua mereka.

> ....*sonna wake de, otonatachi mo, zatsudan shitari, nanika tabeteru hima ha naku, itsumo kodomotachi to, issho ni yatteru kibun datta.*
> *Tsunahiki ha, kouchou sensei wo hajime, zenbu no sensei mo nikumi ni wakarete, kodomo tachi no naka ni majitte, [oo.esu. oo. esu!!] to hipatta. Tsuna no mannaka no, hankachi no shibatte aru tokoro ni, itsumo chuuishite, [docchi no kumi ga kachi!] to iu no ha, Yasuaki Chan toka, karada ga fujiyuu de, hipparu koto no dekinai kodomotachi no yakume datta* (Kuroyanagi, 1981: 142-143).
> ....dengan alasan seperti itu, tak ada waktu untuk mengobrol santai atau makan camilan. Orang dewasa harus ikut ambil bagian yang sama banyaknya dengan anak-anak.
> Kepala Sekolah dan guru-guru lain bergabung dengan anak-anak, menjadi dua tim yang bertanding dalam permainan tarik tambang. Mereka tarik-menarik sambil sambil berteriak, "tarik, tarik!" sementara itu, anak-anak cacat seperti Yasuaki Chan, yang tak mampu menarik tambang, ditugaskan mengawasi saputangan yang diikatkan di tengah-tengah tambang untuk menentukan regu mana yang menang.

Sosaku Kobayashi tidak pernah menyudutkan anak didiknya, dia selalu memberikan motivasi kepada anak didiknya. Sifat Sosaku Kobayashi yang tidak pernah menyudutkan dan selalu memberikan motivasi kepada para muridnya terlihat pada kata-kata yang diucapkannya kepada Totto Chan, dia selalu bekata, "kau benar-benar anak baik." Meskipun Totto Chan selalu suka melakukan hal-hal aneh, seperti mengeluarkan semua isi bak penampung kotoran, membuang semua kotoran yang disapunya ke lubang pintu sehingga pintu tidak dapat ditutup, atau saat terjatuh dari pegangan ketika berpura-pura menjadi sepotong daging.

> *Demo, osoraku, Totto Chan ni kanshite ha, kujou ya shinpai no koe ga, seito no fukei ya, hoka no senseitachi kara, kouchou sensei no mimi ni todokete iru ni chigainakatta. Dakara kouchou sensei ha, Totto Chan ni, kikai aru goto ni, [kimi ha, hontou ha, ii ko nanda yo] to itta* (Kuroyangi, 1981: 200).
> Tetapi, dalam kasus Totto Chan, semua keluhan dan kekhawatiran yang disampaikan orang tua anak-anak lain dan guru-guru lain pastilah sampai ke telinga Kepala Sekolah. Itulah sebabnya, setiap kali ada kesempatan, Kepala Sekolah selalu berkata kepada Totto Chan, "kau benar-benar anak baik."

Kesimpulan

Setelah melakukan analisis, penulis menarik kesimpulan sebagai berikut. pandangan pengarang terhadap kedua tokoh utama dalam memandang hubungan perempuan dan laki-laki sebagai berikut. Totto Chan sebagai pendobrak bias gender digambarkan sebagai perempuan yang berkarakter, (a) mandiri, (b) berjiwa pemimpin, (c)

rasa ingin tahu, (d) pantang menyerah, (e) menyukai aktifitas, dan (f) cerdas. Sosaku Kobayashi sebagai penganjur kesetaraan gender digambarkan sebagai seorang laki-laki yang berkarakter, (a) berpandangan objektif, (b) berpikiran moderat, (c) mementingkan kebersamaan, dan (d) memotivasi.

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THE TEACHING AND LEARNING OF ENGLISH IN ITS: A PERSPECTIVE TO PROMOTE CONTEXTUAL TEACHING AND LEARNING

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Abstract

Pembelajara bahasa Inggris di ITS merupakan salah satu mata kuliah umum (MKU) yang wajib diambil oleh mahasiswa dengan bobot sks sebanyak 2 kredit. Layaknya matakuliah umum yang lain, mata kuliah ini mendapat perhatian yang kurang dari mahasiswa. Akan tetapi sejalan dengan upaya institusi untuk memperoleh pengakuan internasional, pembelajaran di ITS memerlukan penanganan lebih serius. Kelas yang besar, motivasi yang rendah, system yang lemah, dan kurangnya jumlah sks menjadi masalah klasik yang menghambat keberhasilan Sebagai upaya memperbaiki model pembelajaran, penulis mencoba menawarkan implementasi pembelajaran kontekstual. Dimana pembelajaran ini menitik beratkan pada proses dan bukan hasil. Sehingga tingkat keberhasilan tidak diukur dengan hasil akhir, melainkan melibatkan proses sebagai acuan dalam evaluasi.

Key Words: contextual teaching and learning, constructivism, constructivist approach, authentic assessment.

Introduction

The present-day world has acclaimed English as the lingua franca or common language for the whole members of the world (Crystal,2000). It is also said that English is the medium of a great deal of the world's knowledge, especially in such areas as science and technology. And access to knowledge is the business of education. Dealing with this, a black South African writer Harry Mashabela, writing in 1975, puts it like this:

> Learning and using English will not only give us the much-needed unifying chord but will also land us into the exciting world of ideas; it will enable us to keep company with kings in the world of ideas and also make it possible for us to share the experiences of our own brothers in the world … (Crystal, 2000).

Realizing the important of English particularly in the world of education, ITS as one of reputable institutions in this country does not want to loose the chance to disseminate the science and technology advancement with the other members of this global nations. As a consequence, the products of this institution must be able to compete in the international communities. Not only good at the areas of studies, but it is expected that the graduates also master the language of the international communities, English. By means of English science and technology they absorb here can be promoted at more global competitions.

To date the importance of English as the first tool to take part in the global competitions, ITS, since March 2004, has launched a policy which insists the students to

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acquire certain degree of TOEFL score to represent their English proficiency. The main objective of promoting such policy is to encourage graduates to take part in the global competitions after they completed study at ITS.

In association with the implementation of the above policy, the Department of Social Science and Humanity that is in charge to manage the process of the teaching and learning of English has attempted to work hard to review the process of the teaching and learning at this institutions. This paper is presented as the evaluative study towards the process of the teaching and learning in this institution.

English as One of The General Studies (MKU) in ITS

The Face of the English Class in ITS

English is the compulsory subject which occupies two credits offered at the first or second semester. The English classes contain approximately 50 to 60 students of various or different areas of study. In one semester there are 14 regular meetings excluding the five meetings for a laboratory work.

Based on the ITS Curriculum (2004-2009), the course is mainly aimed to provide skills and strategies to anticipate English tasks required during their course of study, particularly the reading task. This main objective is developed into more specific ones, namely a. to enable students to comprehend various kinds of English texts related to science and technology; b. to encourage students to present academic presentation in English; and c. to enable students to perceive academic talks in English.

One of the important points in the curruriculum is that it is stated that the teaching and learning at ITS is classified into General Studies (MKU) and distributed into "personality development"—related subjects (MPK—Mata Kuliah Pengembangan Kepribadian). English as a compulsory subject has been redundantly placed within the ITS curriculum (Susilowati, 2005). Based on the Curriculum Preparation Guideline 2004-2009, the subject falls into the category of Personality-Development related subjects, the course content involves a significant degree of skills that are required by the students during the process at ITS. The teaching of English at ITS should therefore be designed to meet the demands for personality development, as well as knowledge and skills improvement.

To implement the curriculum, the team of lecturers has developed a material that is designed based on the above curriculum. The selected topics of the materials are taken from various resources representing the students' various areas of study. The material puts the emphasis on reading comprehension, and strategies to perceive messages from the text are trained through the questions raised to check the comprehension. Besides some grammatical point is presented deductively. In other word, rules of grammar are presented with the information about it, and then exercises follow at the end. Writing skill is given by assigning students to write a summary or develop a certain topics into short paragraph.

The laboratory work is designed to supplement the students' skill in presenting articles in English and skill in listening to academic English talks.

The evaluation is divided into three activities. Firstly, assessing students' performance by means of paper and pencil tests that are administered within the mid and end of the semester. Secondly, evaluation is executed in the lab-work; and the last by

means of portfolio, evaluation is used to assess the students progress during the activities in the classroom.

ESP Developed Under ITS Setting

ESP is a program of English teaching for the students of non English Department. According to Hutchinson and Waters (1987), ESP is an approach of language teaching in which all decisions as to content and method are based on the learners' reasons for learning. In addition to this, Dudley-Evans and St. John (1998) cite that ESP share some distinct features, among others are:

- It may be related or designed for specific discipline
- It may use, in specific teaching situations, a different methodology from that of English for general purposes (i.e. general English).
- It is likely to be designed for adult learners, either at the tertiary level institution or in a professional work situation. It could, however, be for learners at a secondary school level.
- It is generally designed for intermediate or advanced students.
- Most of the courses assume some basic knowledge of the language system, but it can be used with beginners.
  In Indonesia, the teaching of English at tertiary level at non English Department is directed to generate students' English competency that will enable them to tackle their content areas textbooks.

In relation to the above objective, the themes developed in such program should be specific, meaning selected themes should be in accordance with the content areas under studies. Therefore, ESP in ITS goes with the following features:

a. The teaching and learning of English at ITS is directed to the specific themes related to Science and Technology, English for Science and Technology (EST).
b. Materials are developed based on the students' needs. The emphasis is on accelerating reading speed and comprehension. As a consequence, the selected texts are always related to science and technology, and the technical vocabulary becomes primary language component being studied. Other language components, such as grammar, are delivered contextually.
c. Due to the large number of students occupied one class and specific materials that should be presented, eclectic method is considered the most suitable method employed in the setting.

Problems Encountered

In the process of the teaching and learning in the setting, the lecturers find some classic problems that might affect the attempt to gain success. The problems lie on the students, system, motivation, and other affective factors.

In one class, there are approximately 50 to 60 students occupied the classroom. They come from different proficiency level and different area of studies. The class that is

too large for a language classroom and too varied basic competencies trouble the process of the teaching and learning.

Besides, the system has not yet been well established. By providing two credits to gain certain level of score in TOEFL at the end of the program sounds impossible. Moreover, after the five sessions in lab-work, they are insisted to be able to write a report and present material in English. It is also less logical.

Those realities are very discouraging. It affects students' interest to learn. They become less motivated because they feel there is no challenge to learn English. Besides they consider English and other general subjects as not important.

The last problem is related to affective factor, particularly related to the control of emotion. The situation of the classroom hinders the lectures from establishing low affective filter that, according to Krashen (1987), is required to encourage learners to learn and to succeed digesting the input.

In association to the above problems emerging within the process of the teaching and learning in ITS, the writer is challenged to find some possible solutions.

Competency Based Curriculum: As The Bench Marking

The latest curriculum develop in ITS is based on the competency development or competency based curriculum. To meet the solution, there is a need to reflect to the basic, the curriculum itself.

If competency is being the basic to developed the curriculum, the design should ideally developed under the frame of contextual teaching and learning (henceforth, CTL). From this starting point, the writer is trying to meet the criteria existing in the CTL.

CTL: Why it works

The CTL system is an educational process that aims to help students see meaning in the academic material they are studying by connecting academic subjects with the context of their daily lives, that is, with the context of their personal, social, cultural circumstances. To achieve this aim, the system encompasses the following eight components: making meaningful connections, doing significant work, self-regulated learning, collaborating, critical and creative thinking, nurturing the individual, reaching high standards, using authentic assessment (Johnson, 2002).

The distinct feature of this approach is that it does more than guide students to join academic subjects with the context their own circumstances. It also engages students in exploring the meaning of "context" itself. It encourages them to consider that human beings alone have the capacity, and responsibility, to influence and shape an array of contexts ranging from the family, classroom, club, workplace, community, and neighborhood to the ecosystem.

In the past, the teaching and learning process is characterized by the passive involvement of the students, discrete learning process –where students do not have to work interdependently and cooperatively, abstract and theoretical nature, teacher centeredness, ignoring students learning background and behavior, and the like. (Latief, 2005). All of these phenomena will hardly be found in CTL.

CTL is a very flexible approach for the reason that all kinds of teaching strategies/techniques, various resources, and various setting can meet the criteria of it, as far as all of those meet the seven basic elements of CTL. Those elements are constructivism, questioning, inquiry, learning community, modeling, authentic assessment, and reflection (Johnson: 2002; Latief: 2005; Yulianto: 2005).

Amongst the seven elements, constructivism is the most important that is inspiring the rest. CTL is developed under constructivism paradigm that view knowledge as the result of construction efforts done by the learners. As it is cited by Zahorik (1995) in Latief (2005) that knowledge is constructed by humans. Knowledge is not a set of facts, concepts, or laws waiting to be discovered. It is not something that exists independent of a knower. Humans create or construct knowledge as they attempt to bring meaning to their experience. Everything that we know, we have made. Knowledge grows through exposure. Understanding becomes deeper and stronger if one tests it against new encounter.

Questioning as the second element is derived from the activities that encourage students' curiosity. The process should be aims at elevating the students' eagerness of questioning. Developing questioning strategies will help learner to learn to meet the answers by their own. Then, this implies that there is no longer needed a spoon food feeding in the process of the teaching and learning.

The next element is inquiry. The process that is based on the enquiry encourages students to analyze and finally make generalization towards any kinds of information. Students learn to make use of their own capacity and responsibility towards their own learning; as a consequence, by means of the process, students are insisted to be more active involved in the activities.

The following element is learning community. At this stage, students are urged to learn from their surroundings. They will learn from their own experience. Learning by doing might be suitable term to refer to the idea of learning community.

Modeling is also important. This is the task of the lectures to provide samples or models for the learners. In modeling, lectures, according to Latief (2005), can share the experience how to attain success in learning. It is important for the sense that by means of sample or model students are being motivated.

The next is authentic assessment. The approach puts an emphasis on holistic assessment, thus, the students' attainment do not represent a single performance resulted from pencil and paper test, rather they are represented from several aspects measured during the process. O'Maley and Pierce cite that authentic assessment is used to describe the multiple forms of assessment that reflect student learning, achievement, motivation, and attitudes on instructionally-relevant classroom activities. Such assessment is characterized by a) on going assessment, meaning that the assessment is conducted during the process, from the beginning until the end; b) the result of assessment can be used to mend the process of the teaching and learning due to the reliable and valid information gathered by means of such assessment, and c) the type of tasks or projects given in the assessment goes with what the students have been completed during the process that is link to the skills required in the real life context.

The last is reflection. It is a self-evaluation that is done by the students to evaluate their own progress including their learning strategies, behaviors, and the like. The reflection can be done alone, in groups, and with the lecturers. Reflection can be used to evaluate the process of the students learning, the teachers, or the whole things related to the process.

Those eight components go with the idea of competency perceived under the frame of Competency Based Curriculum (CBC). In this curriculum, competency that is being develop covered the following concept:

1) Competency deals with learners' capacity to perform or act in various contexts.
2) Competency will explain the learners' learning process through which they involve to gain their own competence.
3) Competency is the form of learning outcome, which describe the whole things done during the process of learning.
4) The learners' performances should be measurable, meaning the performances are defined briefly and comprehensively representing their attempts to reach the standard of competency.

In summary, CTL is a flexible approach or model for teaching and learning. It starts form the students' demands and ends with attainment of the students' learning objectives. By means of this approach, any kind of situations we have in the classroom can easily be accommodated.

CTL Meets The Emerging Problems Under ITS Setting

Large classes and not ample credit for English classes in ITS are inevitable facts. Moreover, the attempt to gain international recognition has insisted the General Subjects Department to elevate students and graduates English proficiency. Still, there are also crucial problems related to students' motivation and attitude to ignore the importance of the subject.

Fostering CTL implementation is enlightening. By means of CTL there should be no more hesitation towards the success of the teaching and learning in ITS. In the attempt to promote CTL, the writer proposes the following scenario to implement this approach.

1. the themes are briefly explained by providing learners with examples that role as the learning model.
2. the class is divided into several small group works of five or six.
3. Group distribution do net necessarily considered the homogeneity.
4. The group is assigned to choose the topic that is listed on the board that they are interested in.
5. The group is assigned to make use of any resources rather than only the available material.
6. each group should have distinct character that is shown from the name or 'yel-yel' chosen.
7. they have to work with group cooperatively.

8. they are encouraged to develop their own strategies to tackle problems that they meet during the process, and they are encourage to solve their own problem, although the lectures are always ready to provide a help.
9. the presentation of the group's attainment is important. Besides it will affect the group' confidence, it can be used as a means to disseminate new knowledge to other groups in the class.
10. At the end of the group presentation, reflection should take place. It can be in the form of self-reflection by which the group evaluate their own performance or the evaluation can come from other groups or the teacher.
11. Various activities should be developed to make the class alive.
12. Clapping hands, 'yel-yel' or other way to express the learners excitement should be given a place.
13. Lab work that ordinary concentrate on developing listening skill can make use of live voice recording, or recording interview with friends or with their teachers/lectures, or other objects in real life context that is suitable used for listening skill training.
14. Portfolio assessment and rubric are designed and determined to assess the process, progress, and attainment. In designing the instrument, the students are also involved.
15. Final result will be obtained and represented the whole performance in the activities.
16. If there is any grammar point to be discussed, they are assigned to open up any resources to find the generalization (inductive method).
17. The last is reflection that should be done alone or together with friends and lecturers.
Such activities imply active involvement of the students and the active involvement will challenge the students' motivation. The process is ultimate, not only the product is worth considering, but the process is worth investigating, in determining what competence that has been attained by the students. Finally, such learning process does not only emphasis on learning mastery but also learning outcome.

Final Remark

CTL encourages students to involve actively in the process of the teaching and learning. It allows students to progress along with their own speed. Constructivist approach encourages learners to learn from their own experience; and critical thinking and self-regulated learning are becoming basic entities to be developed. Self-acceptance is nurtured so that they recognize their own learning behaviors that are required in developing their own learning strategy.

Although there is still no empirical evidence toward the success of implementing CTL in large classes, there should be no more hesitation to take the challenge. There is not enough time for the department to postpone the change. To accelerate the institution program for gaining the international recognition, hard work and courage to change are the only options. Furthermore, research on how to succeed CTL in large classes should be carried out.

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HEALTHY WEALTH IN "TOO SLEEP"

*Henriono Nugroho**

Abstract. This article concerns with a stylistic analysis on a poem in terms of Systemic Functional Linguistics and Verbal Art Semiotics. The writing uses library research, qualitative data, documentary study, descriptive method and intrinsic-objective approach. The semantic analysis results in both automatized and foregrounded meanings. Then the automatized meaning produces lexical cohesion and in turn, it produces subject matter. Meanwhile, the foregrounded meaning produces the literary meaning and in turn, it creates theme. Finally, the analysis indicates that the subject matter is about the sleepless poet, the literary meaning is about being healthy is the best wealth and the theme is about health is wealth.

Keyword: automatized meaning, foregrounded meaning, subject matter, literary meaning, theme

Introduction

In fact a text is a semantic unit and a clause is a grammatical unit. Then semantics is an interface between context of situation and lexicogrammar. In this sense the semantic systems are related upwards to contextual systems but also they are related downwards to lexicogrammatical systems; moreover these semantic systems are sideways related to cohesive systems (Halliday, 1993; Martin, 1992; Eggins, 1994 and Mathiessen, 1995). The contextual systems are Field (subject matter), Tenor (role relation) and Mode (rhetoric). The semantic systems are logical, experiential, interpersonal and textual meanings. The cohesive systems are structural conjunction, lexical cohesion, conversational structure and grammatical cohesion. Specifically, lexical cohesion deals with repetition, synonym, antonym, hyponym, cohyponym, meronym, comeronym and collocation. The lexicogrammatical systems are Complexing, Transitivity, Mood and Theme.

Then logogenesis, ontogenesis and phylogenesis constitute semogenesis. Actually logogenesis is a process of creating meanings through instantial system (shifting system) in the unfolding text. The shifting system is used not only by writer/ speaker as a resource to create a text but also by reader / listener as a resource to interpret the text; logogenetic process reveals coincidence between shifts in grammatical pattern and shifts in textual structure (Halliday and Matthiessen, 1999). In general literariness is defined as the difference between automatization or background and defamiliarization or foreground (Jefferson, 1995: 37). Background is also called as ground, familiarization, automatization and the normal, canonical, habitual, common, automatized and familiarizing pattern; whereas foreground(ing) is also called as figure, defamiliarization, deautomatization and the foregrounded, motivated, dominant, prominent, deautomatized and defamiliarizing

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pattern (Mukarovsky, 1977). The opposition of background and foreground in Verbal Art is analogous to the reversal of ground and figure in Gestalt Psychology (Butt, 1996). In other words the opposition of semantic background (subject matter) and semantic foreground (literary meaning) in Verbal Art is analogous to the reversal of ground (two black faces: *dua wajah warna hitam*) and figure (white chalice: *gelas anggur warna putih*) in Gestalt Psychology. The reversal of ground and figure is diagramed in the following Figure 1.

Figure 1: The Reversal of Ground and Figure

In addition, consistency of foregrounding has two aspects. By stability of semantic direction, consistency of foregrounding means that the various foregrounded patterns point toward the same general kind of meaning. By stability of textual location, consistency of foregrounding means that the significant patterns of foregrounding have a tendency to occur at a textually important point (Hasan, 1985: 95). In particular the concept of the consistency of foreground(ing) is used by Hasan (1985, 1996) to propose the two semiotic systems of verbal art and of human language. The semiotic system of verbal art is concerned with verbalization (expression), symbolic articulation (content 2) and theme (content 1), whereas the verbalization is the semiotic system of human language concerned with phonology (expression), lexicogrammar (content 2) and semantics (content 1). The two semiotic systems are shown in Figure 2.
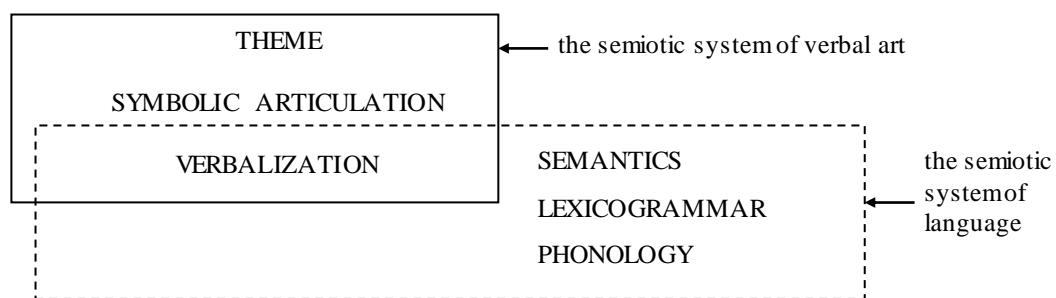
Figure 2: Two semiotic systems of verbal art and of language (Hasan, 1985: 99).

At the stratum of verbalization, the consistency of foregrounding makes the foregrounded patterns firstly produce the first order meaning. The first order meaning is also called as the deep level of meaning and consistently foregrounded meaning. At the stratum of symbolic articulation, then, the first order meaning functions as sign, symbol or metaphor for the second order meaning. The second order meaning is also called as the deeper level of meaning and literary meaning. At the stratum of Theme, next, the second

order meaning creates Theme. Theme is also called as the deepest level of meaning and the third order meanings. Thus the first order meanings are the products of linguistic semiotics but both the second order meanings and the deepest level of meaning are the products of artistic semiotics.

This article is concerned with a stylistic analysis on a poem of William Wordsworth shown as follow

To Sleep

A flock of sheep that leisurely pass by,
One after one; the sound of rain and bees
Murmuring, the fall of rivers, winds and seas,
Smooth fields, while sheets of water, and pure sky
I have thought of all by turns, and yet do lie
Sleepless, and soon the small birds' melodies
Must hear, first uttered from my orchard trees
And the first cuckoo's melancholy cry.
Even thus last night, and two nights more, I lay
And could no win thee sleep by any stealth:
So do not let me wear to-night away:
Without Thee what is all the morning's wealth?
Come, blessed barrier between day and day,
Dear mother of fresh thought and joyous health.
(William Wordsworth)

2. The Semiotic System of Language
2.1 Logical Meaning

Logical meaning discusses a Clause type. In fact, the poem is realized by 2 clause complexes consisting of 2 main (independent) clauses and 9 sub (dependent) clauses. Out of 9 dependent clauses, there are 3 clauses of hypotactic elaboration, 2 clauses of paratactic elaboration, 3 clauses of paratactic extension and 1 clause of paratactic enhancement. Thus, elaboration is the automatized pattern or the background of the poem because the poem is frequently realized by elaborated clauses. In fact, logical meaning is realized by complexing and the analysis of complexing is shown in table 1.

2.2 Experiential Meaning

Experiential Meaning describes a Process type. Actually the poem is expressed by 11 clauses consisting of 2 main clauses and 9 sub clauses. In terms of Experiential Meaning, the poem is expressed by 4 clauses of behavioural process 2 clauses of verbal process, 2 clauses of material clauses, 2 clauses of mental process, and 1 clause of causative process. In addition, the poem is realized by 8 clauses of present tense, 2 clauses of past tense and 1 clause of perfect tense. Thus, the poem is normally expressed by behavioural process and present tense so that behavioural process and present tense are the

automatized patterns or the background of the poem. Of course, Experiential Meaning is expressed by Transitivity and the analysis of Transitivity is presented in table 2.

Table 1: Complexing Analysis
Note: [   ] = elliptical word(s); (   ) = synonymous word(s)

No.	Notation	Logical relation	Clause
1.	1 α	Main clause	A flock of sheep <<2>>, the sound of rain, murmuring bees, the fall of rivers, winds, seas, smooth fields, white sheets of water and pure sky, I have thought of all by turns.
2.	<<1 =β>>	Elaboration	That leisurely pass by one after one
3.	+2	Extension	And yet I do lie sleepless
4.	+3 α	Extension	And soon the small bird's melodies I must hear
5.	3 =β 1	Elaboration	[that are] first uttered from my orchard trees
6.	3 =β 2	Elaboration	And [that are uttered from] the first cuckoo's melancholy cry
7.	1	Main clause	Even thus last night and two nights more I lay [sleepless]
8.	+2	Extension	And I could not win, sleep! By any stealth
9.	x3	Enhancement	So do not let me wear away (lie sleepless) tonight:
10.	=4	Elaboration	Without thee what is all the morning's wealth?
11.	5	Elaboration	Come, blessed barrier between day and day, dear mother of fresh thought and joyous health

Table 2: Transitivity Analysis

No.	Process	Tense	Clause
1.	Mental	Perfect	A flock of sheep <<2>>, the sound of rain, murmuring bees, the fall of rivers, winds, seas, smooth fields, white sheets of water and pure sky, I have thought of all by turns.
2.	Material	Present	That leisurely pass by one after one
3.	Behavioural	Present	And yet I do lie sleepless
4.	Mental	Present	And soon the small bird's melodies I must hear
5.	Verbal	Present	[that are] first uttered from my orchard trees
6.	Verbal	Present	And [that are uttered from] the first cuckoo's melancholy cry
7.	Behavioural	Past	Even thus last night and two nights more I lay [sleepless]
8.	Behavioural	Past	And I could not win, sleep! By any stealth
9.	Causative	Present	So do not let me wear away (lie sleepless) tonight:
10.	Relational	Present	Without thee what is all the morning's wealth?
11.	Material	Present	Come, blessed barrier between day and day, dear mother of fresh thought and joyous health

2.3 Interpersonal Meaning

Interpersonal Meaning expresses a Mood type. In fact, Interpersonal Meaning is also called interpersonal semantics and impersonal metafunction. In terms of Interpersonal Meaning, the poem is encoded by 8 clauses of declarative, 1 clause of interrogative and 2 clauses of imperative. Moreover, the poem is encoded by 9 clauses of non-modality and 2 clauses of modality. The modality takes place in clause 4 (certainly = *must*) and clause 8 (obligation = *could not*). Consequently, declarative and non-modality are automatized

patterns or the background of the poem because the poem is encoded by declarative and non-modality. Actually, Interpersonal Meaning is encoded by Mood and the analysis of Mood is provided in table 3.

Table 3: Modal Analysis

No.	Mood	Modality	Clause
1.	Declarative	-	A flock of sheep <<2>>, the sound of rain, murmuring bees, the fall of rivers, winds, seas, smooth fields, white sheets of water and pure sky, I have thought of all by turns.
2.	Declarative	-	That leisurely pass by one after one
3.	Declarative	-	And yet I do lie sleepless
4.	Declarative	Certainly	And soon the small bird's melodies I **must** hear
5.	Declarative	-	[that are] first uttered from my orchard trees
6.	Declarative	-	And [that are uttered from] the first cuckoo's melancholy cry
7.	Declarative	-	Even thus last night and two nights more I lay [sleepless]
8.	Declarative	Obligation	And I **could not** win, sleep! By any stealth
9.	Imperative	-	So do not let me wear away (lie sleepless) tonight:
10.	Interrogative	-	Without thee what is all the morning's wealth?
11.	Imperative	-	Come, blessed barrier between day and day, dear mother of fresh thought and joyous health

2.4 Textual Meaning

Textual Meaning is also called textual metafunction and textual semantics. Textual Meaning explains a Theme type. In terms of Textual Meaning, the poem is construed by 7 clauses of unmarked Theme and 4 clauses of marked Theme. The marked Theme occurs in clause 1 (phenomenon), clause 4 (verbiage), clause 7 (circumstantial location) and clause 10 (circumstantial accompaniment). Really, Textual Meaning is construed by Theme and the analysis of Theme is offered in table 4.

2.5 Logogenetic Process

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

Table 4: Theme Analysis

Cl. No.	Theme			Rheme
	Textual	Marked Theme	Unmarked Theme	
1.		A flock of sheep ……….……….. and pure sky		I have thought of all by turns
2.			That	Leisurely pass by one after one
3.	And yet		I	Do lie sleepless
4.	And	Soon the small bird's melodies		I must hear
5.			That	Are first uttered from my orchard trees
6.	And		That	Are uttered from the first cuckoo's melancholy cry
7.	Even thus	Last night and two night more		I lay sleepless
8.	And		I	Could not win thee sleep by any stealth
9.	So		So not let me	Wear away (lie sleepless) tonight
10.		Without Thee		What is all the morning's wealth?
11.				Blessed barrier between day and day clear mother of fresh thoughts and joyous health.

Table 5: Logogenetic Process

Clause Number	Lexicogrammatical shift Cf. Latent Patterning	Episodic shift Cf. Textual Structure
1	Mental process	Thinking of many things
6	Verbal process	Due to inability to sleep
7	Behavioural process	Sleeping means worthy wealth,
11	Material process	Fresh thought and happy health

In this poem, the instantial system (the changing system) of process is used to make meanings, but different poems have different kinds of instantial system.

2.6 Discourse: Lexical Cohesion

A poem is realized by several lexical chains and each chain has a number of lexical items. In terms of lexical cohesion, the poem is realized by lexical chains consisting of lexical items. The lexical chains deal with *I*, behavioural process, material process, mental process, verbal process, relational process, causative process, repetition, synonym, antonym, hyponym and co hyponym. Thus, the poem is normally realized by *I*, behavioural process and synonym are automatized patterns.

Table 6: Lexical Analysis

No.	Lexical chain	Lexical Item	Total
1.	I	I, I, I, I, I	5
2.	Behavioural process	Lie sleepless, lay sleepless, win sleep	3
3.	Material process	Pass by, come	2
4.	Mental process	Have thought, hear	2
5.	Verbal process	Uttered, uttered	2
6.	Causative process	Let	1
7.	Relational process	Is	1
8.	Repetition	first-first thee –Thee, day-day	6
9.	Synonym	one by one = by turns, white = pure, smooth = fresh, flock = sheets, night = nights, melodies = cry, sound = murmuring	14
10.	Antonym	Melancholy >< joyous	2
11.	Hyponym	Water-rain, seas-rivers, birds-cuckoo, fields-trees	8
12	Co hyponym	Sheep-bees, tonight-morning, sky-winds	6
		Overall Total	52

2.7 Subject Matter

Field includes subject matter as one special manifestion (Halliday, 1993: 10) and field is realized by Experiential Meaning (Halliday, 1993: 143). Fields is encoded by Experiential Meaning and lexical cohesion (Eggins, 1994: 113). Lexical cohesion is primarily related to field (Gerot, 19: 177). Subject matter is expressed by lexical chain (Butt, 1988: 177) and specifically subject matter is indicated by the main lexical chains (Butt, 1988: 182). Thus, subject matter is realized by Experiential Meaning and lexical cohesion.

In section 2.2 Experiential Meaning is normally realized by behavioural processes. In section 2.5, lexical cohesion is normally realized by behavioural processes. In other words subject matter is normally realized by behavioural processes. The automatized pattern of behavioural processes indicates that functional elements deal with Behaver (I), process (lie sleepless) and circumstance (last night and two nights more). **In brief, the subject matter is that the poet has laid sleepless for three nights because of sickness**. The analysis of behavioural processes is presented in table 7.

Table 7: The Analysis of Behavioural Process

No.	Behaver	Behavioural Process	Circumstance
3	I	Do lie sleepless	
7	I	Lay sleepless	Last night and 2 night more
8	I	Could not sleep	By any stealth

3. Semiotic System of Verbal Art
3.1 Verbalization: The Deep Level of Meaning

Section 2.1 shows that elaboration is automatized so a combination of elaboration, extension and enhancement is foregrounded. Thus, foregrounding of logical relation takes

place in clauses **7, 8, 9, 10** and **11**. Section 2.2 indicates that behavioural process is automatized so other processes are foregrounded. Therefore, foregrounding of process happens to 1, 2, 4, 5, 6, **9, 10** and **11**. Still, section 2.2 describes that present tense is automatized so past tense and perfect tense are foregrounded. Consequently, foregrounding of tense occurs in clauses 1, 7 and 8. Section 2.3 reveals that declarative is automatiezed so interrogative and imperative are foregrounded. Accordingly, foregrounding of Mood exist in clause **9, 10** and **11**. Again, section 2.3 explains that non-modality is automatized so modality is foregrounded. As a result, foregrounding of modality takes place in clauses 4 and 8. Finally, section 2.4 states that unmarked Theme is automatized so marked Theme is foregrounded. It means that foregrounding of Theme occurs in clauses 1, 4 and 7.

Based on the paragraph above, patterning of all foregrounded patterns points to clauses **7, 8, 9, 10** and **11**. It means that consistency of foregrounding converges to the last clause complex. The consistency of foregrounding refers to the last clause complex due to the foregrounding of logical relation (extension, elaboration and enhancement), process (causative, relational, material), tense (past tense), Mood (interrogative and imperative) and Theme (circumstance), then the consistency of foregrounding makes the foregrounded patterns of the last clause complex produce consistency foregrounded meaning which is also called the first order meaning and the deep level of meaning. In summary, the consistently foregrounded meaning of the last clause complex is called the deep level of meaning in the poem: *Even thus last night and two nights more I lay and could not win thee, Sleep! by any stealth: so do not let me wear tonight away: without Thee, what is all the morning's wealth? Come, blessed barrier between day and day, dear mother of fresh thought and joyous health*. Patterns of foregrounding are mapped put in table 11.

Table 8: Patterns of Foregrounding
Note: dotted line = clause complex boundary.

No.	Logical Relation	Process	Tense	Mood	Modality	Theme
1.	-	x	x	-	-	x
2.	-	x	-	-	-	-
3.	-	-	-	-	-	-
4.	-	x	-	-	-	-
5.	-	x	-	-	x	x
6.	-	x	-	-	-	-
7.	x	-	x	-	-	x
8.	x	-	x	-	x	-
9.	x	x	-	x	-	-
10.	x	x	-	x	-	-
11.	x	x	-	x	-	-

3.2 Symbolic Articulation: The Deeper Level of Meaning

The deep level of meaning produces the literary meaning and the second order meaning. In section 3.1, the deep level of meaning suggest that the poet has laid sleepless for three nights so that he expects to be able to sleep because sleepin means worthy wealth, novel notion and happy health. In section 2.7, logogenetic pattern shows that sleeping

means wealth, thought and health. **In short, the deeper level of meaning is that the happy health is the worthy wealth.**

3.3. Theme: The Deepest Level of Meaning

The deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order meaning. Hasan (1985: 97) states that Theme is the deepest level of meaning in verbal art; it is what a text is about when dissociated from the particularities of that text. In its nature, the Theme of verbal art is very close to generalizations which can be viewed as a hypothesis about some aspect of the social life of man. Moreover, Hasan (1985: 54) adds that the deepest level of meaning is a meaning that arises from saying one thing and meaning another. In this poem, saying one thing (the happy health is the worthy wealth) means another (health in wealth). **In conclusion, the deepest level of meaning is that health is wealth.**

4. Conclusion

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

Table 9: Meanings of Verba.l Art Semiotics

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

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