THE STRUCTURES OF
DENOMINALIZATION IN SCIENTIFIC ENGLISH

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Abstrak: Nominalisasi didefinisikan sebagai makna yang sesuai dipakai dalam berbagai situasi (*congruent meaning*) dan yang diwujudkan oleh satu tipe pola bahasa yang diubah dengan menggunakan pilihan linguistik lain yang tidak sesuai dengan situasi sebenarnya (*incongruent meaning*) (Eggins, 1994: 63). Jadi pada dasarnya nominalisasi adalah perubahan kata kerja, ajektiva, dan kata sambung menjadi kata benda, sehingga nominalisasi ini mempunyai bentuk kelompok nomina dengan kata benda sebagai kata inti yang didahului *premodifier* dan diikuti *postmodifier*. Untuk pemahaman artikel ilmiah, pembelajar bahasa Inggris perlu mempunyai pengetahuan untuk membuat denominalisasi, yaitu mengubah bentuk frasa (nominalisasi) menjadi bentuk susunan klausa. Selanjutnya mengurai kalimat yang mengandung nominalisasi atau paraklausa menjadi beberapa kalimat. Hal ini untuk mengetahui informasi yang sebenarnya yang berasal dari kalimat-kalimat tersebut.

Kata kunci: nominalisasi, bahasa Inggris ilmiah, denominalisasi

INTRODUCTION

In the scientific world, language is "an essential component in enlarging the intellectual domain" (Wilkins, quoted in Halliday and Martin, 1993: 6). To fulfill the function of language of science, scientific language has two features: technical vocabulary and technical grammar (Halliday and Martin, 1993: 6-8) without considering of its length.

Technical taxonomies are very important for a scientific description as scientists need to design technical terms that build up "regular morphological patterns for representing a classificatory system in words" (*ibid*: 6). The second feature of scientific language is a technical grammar. The following illustration shows the need of a technical grammar. Much of colloquial language presents experiences to match with the actual events, in which the activities are represented by verbs and the participants involved in the activities are represented by nouns. For example:

(1) *You measure capacitors in microfarads*. (Lock, 1996: 59).

However, when scientific language has to present knowledge, it changes events or processes from dynamic to synthesis or result of activities. This gives possibilities to rearrange this relationship and represent processes by nouns. Thus, the above example can be changed into the following example:

(1a) *the <u>measurement</u> of capacitors in microfarads . .*
.
The example of (1a) is the processes (*to measure*) represented by a noun (*measurement*), but the rest of the material in the clause has been packed into the noun group. Packing the content of clauses into noun groups is known as nominalization (*ibid*). Such a

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construction of grammar, that is the words turned into nouns, "tend thereby to become technicalized" (Halliday and Martin, 1993: 8).

Scientific language in English, or scientific English, is a useful label for a generalized functional variety or register of the modern English language (*ibid*: 54). Like scientific language in general, scientific English is defined as English with special probabilities attached: a form of construction, stand out as more highly favored while others correspondingly recede and become less highly favored than in other varieties of the language (Halliday and Martin, 1993: 4).

Scientific English is found to be difficult to read. The reasons for the difficulties are that they are written in scientific language. Those who are not familiar with the language, or English learners, will feel alienated from the subject matter. According to Halliday, the difficulty deals more with grammar rather than with the vocabulary. He states that there are seven aspects of difficulties as the characteristics of scientific English: (1) interlocking definition, (2) technical taxonomies, (3) special expression, (4) lexical density, (5) syntactic ambiguity, (6) grammatical metaphor, and (7) semantic discontinuity (*ibid*: 71). Among the seven difficulties, this study focuses on the aspect of grammatical metaphor, especially the one that employs nominalization, and "nominalizing is the single most powerful resource for creating grammatical metaphor" (Halliday, 1994: 352). By nominalization, processes represented by verbs, and quality represented by adjective turn metaphorically into nouns. For example, sentence (1) into (1a) shows the turning of a process into a noun. The turning of an adjective into a noun can be seen in the following sentence

(2) *They were able to reach the computer*.

which is nominalized into

(2a) *their <u>access</u> to the computer* (Halliday, 1994: 353).

Thus, the nominalization shows that there is a change from a clause to a noun group.

NOMINALIZATION

Nominalization was first defined by Lees as a technical term of linguistic description (Colen, 1984: 15): When the internal structure of more complex nominals are examined it is seen that it usually incorporates the major grammatical relations found in whole sentences. That is, within the complex subject of a sentence, for example, we might find the transformed subject, verb or object of an underlying sentence . . . (Lees, 1960: XVLII). The nominals generated by the (nominalization) rules … are not themselves sentences, but rather they are noun-like versions of sentences. These transformed sentences must occur as nominals within other sentences (*ibid*, 54). This definition can be said that nominalization is a way to create new nominals (Thomas, 1965: 74) or "a means of joining sentences by applying a transformation which turns a sentence into a nominal embedded in an appropriate matrix sentence" (Vendler, 1968: 28-31).

Relating to the aspects of the difficulties in reading scientific texts, nominalization is included in one aspect that is grammatical metaphor. Nominalization is one type of grammatical metaphor in which the congruent meaning of situations that

is typically realized by one type of language pattern is realized incongruently into another linguistic choice (Eggins, 1994: 63). This term is used to denote the sentence constituents which fulfill the functions of nouns and NPs, but syntactically do not belong to the class of nouns. Generally, this is also used to refer both to these constituents and to the processes which account for their nominal function. According to Colen (1984), for the quality of nominalization, there are two conditions that must be fulfilled: "it must function as a nominal constituent within the sentence; and it must have an internal structure and/or syntactic characteristics which are not typical of nouns and Noun phrases (NPs)" (Colen, 1984: 15). This statement means that nominalizations have their nominal function within the sentence. These structures of nominalization may fill the slots of subjects, as direct and indirect objects, as prepositional objects, and as subject and object complements. These criteria create the English structure of nominalization:

(a) That-clauses   : She was surprised *that he should pay her so much attention.*
(b) Wh-clauses   : She did not know *where to go.*
(c) To-infinitive   : *To refuse the offer* would be a mistake.
(d) –ing-clauses   : He hated *attending wedding receptions.*
(e) Phrases with gerundive head: *His denying of the charge* only made matter worse.
(f) Phrases with a derived nominal head: *His denial of the charge* was not accepted (*ibid*: 16).

      Among the criteria that Colen proposes, (e) and (f) have heads: a gerundive head and derived nominal head. This noun head of nominalization, according to Quirk *et.al.*, has a morphological relation to a verb (deverbal noun):

      his *refusal* to help   ~ He *refuses* to help. (Quirk, *et. al*, 1985: 1288)

The morphological relation to a verb is divided into two: verbal nouns in *–ing* such as *quarrelling, arriving*, etc., and deverbal nouns such as *quarrel, arrival,* etc (*ibid*: 1290), but "some verbs have no corresponding deverbal noun; for example, *lie* [tell untruths'] having no deverbal abstract noun" (*ibid*: 1289).

English Noun Group Structure

      The simplest structure of noun group consists of the head. Noun groups can take both pre-modifying (or pre-head) and post-modifying (or post-head) elements. The relation between the head and the modifiers is the relation of dependency, and thus the pre-head and post-head elements may be referred to as pre-head and post-head dependents. Pre-head dependents may be determiners ('Det') or modifiers ('M'), while post-head dependents may be complements ('C'), modifiers or peripheral dependents ('PD'). If dependents occur in combination with one another, then they will normally occur in the order presented below (Collins 1998: 37):

Table 1 The Differences between the Various Types of NG Dependents

Det	M	H	C	M	PD
a	tender	steak			
those	large	envelopes		on my desk	
		writers	of science fiction		who are here for a conference
the	train			to Gosford	which always runs late
	large	birds		with sharp claws	
the		price	of mangoes	last week	

The head of the noun group normally is "the thing that is being talked about" (Lock, 1996: 179). The head of the group functions to represent the thing, which covers both inanimate and animate – including human – entities. A noun group may include other groups, phrases, or even clauses inserted or embedded within it. Thus the noun group *the large envelopes on my desk* contains within its modifier a prepositional phrase (*on my desk*), a constituent of which (*the large envelopes* – the prepositional object) is itself a noun group with its own Premodifier + Head structure.

Table 1 which is presented by Collins gives detailed word class for the sequence of modifiers in premodifier, but the modifiers do not show distinctive relations with the head. Lock (1996) claims that there are functions within noun groups, and the function of words, whether they are in premodifier or postmodifier, shows the relation with the head. This idea gives comprehension through the noun group in the following example.

~ *the two slightly nervous assistant lecturers from the English department who*
  taught grammar last year (Lock, 1996: 26)

consists of many constituents which perform many different functions. *Lecturers* is the head of the noun group which functions as Thing. The rest of the words which pose the slots of premodifier and postmodifier function as follows:

the	referring
two	quantifying
slightly nervous	describing
assistant	classifying
who taught grammar last year	qualifying (*ibid*: 27)

These functional constituents of the noun group in premodifier are termed as referrer, quantifier, describer, and classifier (*ibid*: 27-50). Besides, the functions of words in this noun group show semantic relation within it.

Noun Group with Nominalized Head

The head of the group is the noun which represents the 'thing'. In nominalization, the 'thing' is the nominalized head which shows the changes of process, quality, and logical relation. These changes take place as the consequence of the changing of a congruent sentence into a metaphorical construction or grammatical metaphor. In this case, the verb, adjective, and conjunction are turned into nouns, as follows:

Table 2 The Change of Congruent Form into Metaphorical Form

Function	Congruent Form	Metaphorical Form
Quality	Adjective: *unstable*	Noun: *instability*
Process	Verb: *transform*	Noun: *transformation*
Logical relation	Conjunction: *so*	Noun: *cause, proof*
	if	Noun: *condition*

(Martin, in Miller, ed., 1997: 249-250)

Generally, a large set of basic nouns are 'thing', stable or inactive. However, the nominalization makes the nominalized heads, which look like stable 'things' or 'facts' simply by virtue of being noun groups (and not verb), directly entail an activity or verbal procedure. In implicit way, they are clause-size activities re-packaged as isolated stable things. For example, "the noun group *global pollution* is a nominalization which bundles up, into the background, the clausal activity it entails: *Someone / something*

pollutes the globe" (Toolan, 1998: 96), or *"the truth of her statement* from the clause *Her statement is true"* (Quirk, *et al.* 1985: 1288).

The changes of process, congruently worded as verbs, and quality, congruently worded as adjectives, are commonly the formal processes of derivation (Kreidler, 1998).

It is not always easy to unpack metaphorical meaning in nominalization. However, it is possible to identify the main ways in which grammatical metaphor arises. Some important functions of nominalization are the use of a nominal form to express a process meaning (a) and an attributive meaning – a relational process together with the Attribute (b):

(3) a. These ideas have been subject to widespread *criticism.* [Many people *have criticized* these ideas.]

    b. *This ambivalence* towards literacy seems to be a strong element in contemporary culture. [People *are ambivalent* towards literacy …] (Thompson, 1996: 167).

This type of grammatical metaphor plays a key role because it involves a realignment of all the others of the message. As it is seen, the process, expressed by verb, is central in the clause, and the other elements are defined by their relationship to it: they are participants in, or circumstances for, the process (*ibid*).
(Thompson, 1996: 167).

The relation between a nominalization and a corresponding clause structure can be more or less explicit, according to how far the nominalization specifies, through modifiers and determinatives, the nominal or adverbial elements of a corresponding clause. In this respect the comparison may be the following examples:

(4) a. The reviewers criticized his play in a hostile manner.

    b. *the reviewers' hostile criticizing of his play*

    c. *the reviewers' hostile criticism of his play*

    d. *the reviewers' criticism of his play*

    e. *the reviewers' criticism*

    f. *their criticism*

    g. *the criticism* (*ibid*)

These noun phrases are ordered from most explicit [4b] to least explicit [4f], but each of them could occupy the function of a nominalization as prepositional complement in a sentence. The extreme of inexplicitness is reached with an abstract or agential noun standing on its own as a noun phrase.

By describing such phrases as having a systematic correspondence with a clause structure, it is impossible to imply that for every clause there is a corresponding noun phrase; the correspondence is best seen as obtaining in a less regular fashion, and as depending on whether, for example, there is a suitable nominal lexicalization of the verb meaning. The claim is, however, that elements of the noun phrase can be matched (head, modifiers, determinatives) with elements of clause structure, considered semantically in terms of the verb and its associated participant roles of agentive, affected, etc.

Thompson (1999) investigates the use of nominalization in scientific articles as one of the resource for eliding participants, besides passivisation. He lists the following examples to illustrate the process, with paraclauses, to show the congruent participant roles and with elided participant slots marked by 'X' and 'Y':

a. the illumination   [X illuminates Y]

b. an acceleration equal to *g*   [X accelerates at the speed of *g*]

c. quantitative analysis   [X analyses Y quantitatively]

d. prolonged exposure *of the body*   [X exposes the body to less extreme
   to less extreme heat   heat for a long time]
e. addition and subtraction *of vector*   [X adds and subtracts vectors]
f. increased *electron* absorption and   [X absorbs electrons and generates
   X-ray generation   X-rays more]
g. the constant acceleration *of a*   [a freely falling body accelerates
   freely falling body   constantly]
h. *the body's* cooperation   [the body cooperates]
i. increase *in accelerating voltage*   [accelerating voltage increases]
j. the coherence *of an electron source*   [an electron source is coherent]
k. the presence *of a suitable potential*   [a suitable potential is present]
l. the instability *in the sources*   [the sources are unstable]
m. ion bombardment *of the filament*   [gas ion bombards the filament with
   by gas ion   ions] (1999: 5).

The above unpacking shows that the predicates or processes of (a) and (b) oblige the participants for subject and object positions, and (c) − (f) oblige the participants for subject positions. In (g) − (j), subjects are included in the noun group. The paraclauses of (k) − (m) oblige predicates 'be' due to the fact that the heads are derived from adjectives.

According to Lock (1996: 61), nominalization gives three functions in the scientific language. First, nominalized language offers the potential advantage of conciseness. Packing information into a noun group leaves the rest of the clause available for adding new information. Eggins (1994) explains this function by saying that "nominalization allows us to pack in more lexical content per sentence" (1994: 59). Second, it is much easier to begin a clause or a sentence with a noun group than with a verb group. One purpose is to provide a link between parts of the text. A third reason has to do with the nature of scientific language, which reflects science's concern with categorizing, labeling, and describing phenomena. In order to do this effectively, it is often necessary to treat processes as if they were things. For these reasons, nominalization which is the device in the grammar allows scientists to do this. Dealing with this function, nominalization makes it possible to organize text rhetorically: nominalization allows one to avoid the dynamic and usually real world sequencing in spoken form, in which sequences of actions are related with actors. By nominalizing both actions and logical relations, the text can be organized "not in terms of actors, but in terms of ideas, reasons, causes, etc." (*ibid*: 59).

METHOD

This study deals with one aspect of difficulties in scientific English that is grammatical metaphor, especially nominalization. In answering the research problems, the design which is applied is descriptive qualitative research.

The use of descriptive study deals with the characteristics of qualitative research. Firstly, as the natural setting, the study takes a document in the form of a scientific article as the source of data and nominalizations become a problem for EFL learners. In finishing the study, the researcher conducts the whole process of analysis as she is the key instrument. Secondly, the answers of the research problems are a description to reveal the phenomena of the syntactic and semantic analyses of the data, and effect of nominalizations towards scientific English. Thirdly, the researcher processes the

unpacking that is to paraphrase the nominalizations into clauses. Fourthly, the result of the analysis has no relation with approval or disapproval of any hypotheses as it is an inductive analysis, but logical deduction is also used, specifically in the final process. Fifth, the great amounts of data are not necessary due to the fact that the study tries to investigate the aspects of nominalization in deep and comprehensive manner. Sixthly, despite the noun groups found in the scientific article, the primary data which are used are those with nominalized heads derived from verbs, adjectives, and conjunctions. Seventhly, there will be no statistical data in this study as the data are in the forms of words, not in number, due to the nominalizations which are in the forms of groups of words or phrases (See Miles and Huberman, 1986; Bogdan and Biklen, 1992: Sunarto, 2001; Creswell, 2003).

The source of data is an article of *Language Learning & Technology*, Volume 10, Number 2, May 2006 edition entitled "Exploring the Relationship between Electronic Literacy and Heritage Language Maintenance", written by Jin Sook Lee, an assistant professor in the Gevirtz Graduate School of Education at the University of California, Santa Barbara.

Result and Discussion

The total number of the data analyzed is 20 which are constructed as follows: 1) (*Determiner*) + *Head*; 2) *Premodifier* + *Head*; 3) *Head* + *Postmodifier*; 4) *Premodifier* + *Head* + *Postmodifier*. These constructions deal with other parts of sentences as the consequences of the verbs representing processes and adjective representing qualities which are nominalized. In the analysis, the data are analyzed by dividing the nominalization into its construction to be denominalized syntactically as follows.

1. Nominalization consisting of *Head*

The denominalization is *X* + *Verb* derived from the head + *Y*, as in data 13 'support' from sentence 284 'Support can come in several forms, . . .' . The denominalization of this phrase is *the native speakers(X) support(verb)   the learners(Y).*

2. Nominalization consisting of *Premodifier* + *Head* with the arrangement of *Premodifier:*

a. *Determiner* + *Head* : The denominalization is *X* + *Verb* derived from the head + *Y,* as in data 1 'the interviews' from sentence 87 'The interviews were transcribed . . . '. The denominalization is *the researcher (X) interviewed (Verb) Lizzy and Jendy (Y) several times.* The addition of adverb 'several times' may show the plural form 'interviews'.

b. *Adjective* (classifier) + *Head*: The denominalization is *X* + *Verb* + *Adverbial* derived from adjective, as in data 1 'the Korean responses' from sentence 87 '. . . and the Korean responses were translated . . .'. The denominalization is *Lizzy and Jendy (X) responded (Verb) in Korean (adverbial) several times.*

c. *Adjective* (classifier) + *Noun* (classifier) + *Head*: The denominalization is *X* + *Verb* + *Y* filled by (adjective +noun) as in data 7 'second language learning'. The denominalization is *Language learners(X) learn (Verb) second language (Y).*

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d. *Adjective* 1 (classifier) + *adjective* 2 (classifier) + *Noun* (classifier) + *Head*: The denominalization is X + *Verb* + Y filled by (adjective 2 + noun) + *Adverbial* derived from adjective 1.

3. Nominalization consisting of *Head* + *Postmodifier* with the arrangement of *Postmodifier*:
a. *Head* + *Prepositional Phrase* (qualifier): The denominalization is X + *Verb* + Y filled by a noun group of prepositional phrase as in data 3 ' improvement in their writing abilities'. The denominalization is *Korean electronic literacy practices (X) improved (Verb) Lizzy and Jendy's writing ability.*
b. *Head* + *Prepositional Phrase* (1) + *Prepositional Phrase* (2): The denominalization is X filled by a noun group of prepositional phrase (2) + *Verb* + Y filled by a noun group prepositional phrase (1).
c. *Head* + *Prepositional Phrase* (1) + *Prepositional Phrase* (2): The denominalization is X filled by a noun group of prepositional phrase (1) + *Verb* + Y filled by a noun group of prepositional phrase (2).

4. Nominalization consisting of *Premodifier* + *Head* + *Postmodifier* with the arrangements of *Premodifier* and *Postmodifier*:
a. *Adjective* (describer) + *Head* + *Prepositional Phrase*: The denominalization is X + *Verb* + *Adverbial* filled by prepositional phrase + *Adverbial* derived from adjective as in data 4 'frequent engagement in electronic literacy practices'. The denominalization is *Lizzy and Jendy engaged in electronic literacy practices frequently.*
b. *Adjective* (classifier) + *Noun* (classifier) + *Head* + *Prepositional Phrase*: The denominalization is X filled by (adjective + noun) + *Verb* + Y filled by a noun group of prepositional phrase.
c. *Adjective* (classifier) + *Head* + *Prepositional Phrase*: The denominalization is X filled by a noun group of prepositional phrase + *Verb* + Y + *adverbial* derived from adjective.
d. *Adjective* (describer and classifier) + *Head* + *Prepositional Phrase*: The denominalization is X + *Verb* + Y filled by a noun group of prepositional phrase + *Adverbial* derived from adjective.
e. *Possessive adjective* (referrer) + *Head* + *Infinitive* (qualifier): The denominalization is X filled by noun changed from possessive adjective + *Verb* + *Infinitive*.
f. *Possessive adjective* (referrer) + *Head* + *Prepositional Phrase*: The denominalization is X filled by pronoun changed from possessive adjective + *Verb* + Y filled by a noun group of prepositional phrase.
g. *Adjective* (classifier) + *adjective* (classifier) + *Noun* (classifier) + *Head* + *Prepositional Phrase*: The denominalization is X + *Verb* + Y filled by (adjective + adjective + noun) + *Adverbial* filled by prepositional phrase.
h. *Noun* (classifier) + *Head* + *Prepositional Phrase* + *Infinitive*: The denominalization is X + *Verb* + Y filled by noun in premodifier combined with a noun group in prepositional phrase + infinitive.

5. Nominalization containing heads represented quality and consisting of *Head* + *Postmodifier*, and *Premodifier* + *Head* + *Postmodifier* with the arrangements of *Premodifier* and *Postmodifier*:

a. *Determiner* (referrer) + *Head* + *Prepositional Phrase*: The denominalization is *X* filled by a noun group of prepositional phrase + *Verb* (be) + *Y* filled by adjective derived from the head + infinitive as in data 18 'the potential of computers and technology to assist individuals in their efforts to maintain and develop proficiency in their heritage language'. The denominalization is *Computers and technology are potential to assist them in their efforts to maintain and develop proficiency in their heritage language.*

b. *Determiner* (referrer) + *Head* + *Prepositional Phrase*: The denominalization is *X* filled by a noun group of prepositional phrase + *Verb* (be) + *Y* filled by adjective derived from the head as in data 19 ' the flexibility of language forms found in electronic literacy practices'. The denominalization is *The language forms found in electronic literacy practices is flexible.*

c. *Determiner* (quantifier) + *Head* + *Prepositional Phrase* + *Infinitive*: The denominalization is *X* filled by infinitive + *Verb* (be) + *Y* filled by adjective derived from the head + *Prepositional Phrase* + *Adverbial* from the determiner.

The data analyses show how nominalizations minimize words by taking some important key words from some sentences and eliminating other words including the participants if necessary to be combined into one sentence. This means that the information in many sentences is packed to form conciseness.

Conclusion

Nominalization packs information in one sentence into a phrase filling subject, object, and prepositional object slots. This makes the conciseness of information in a sentence which is found in academic writing. The denominalization
shows that the nominalization may come from the nominalized verbs and adjectives which eliminate the participants.

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REPRESENTASI FILSAFAT ZEN
DALAM NOVEL *MUSASHI* KARYA EIJI YOSHIKAWA

*Anas Ahmadi**

Abstract. Literature and Philosophy are twin. They are supporting one another and adjust one another. Literature is often intruding into philosophy and vise versa. The marriage of the two disciplines produces esthetical writings. Basing on this point of view, the writer is trying to discuss the representation of zen philosophy reflected in Eiji Yoshikawa's novel entitled *Musashi*. The representation of the philosophy may be traced in the main character named Musashi.

Key words: philosophy, zen

PENDAHULUAN

Sastra pada hakikatnya tidak otonom (Darma, 2000a: 409). Sastra hanyalah versi kecil dari realitas kehidupan (Darma, 2000b: 3). Karena itu, dalam sastra merepresentasikan dunia filsafat, psikologi, sosiologi, dan antropologi yang dimanifestasikan secara 'cair'. Dengan demikian, filsafat, psikologi, sosiologi, dan antropologi yang merasuki sastra tersebut menambah estetika sastra. Di samping itu, pengawinan sastra dan filsafat dapat menarik dua penikmat sekaligus, yakni penikmat filsafat dan/atau penikmat sastra. Berkait dengan filsafat dan sastra, Darma (1990: 133) mengemukakan bahwa filsafat dan sastra menjadi satu. Filsafat dapat diucapkan melalui karya sastra, sementara sastra itu sendiri sekaligus dapat bertindak sebagai filsafat. Dengan demikian, keduanya saling mengisi dan saling mencocokkan.

Salah satu filsafat yang masuk dalam sastra adalah filsafat zen. Filsafat tersebut tumbuhkembang di Jepang –meskipun berasal dari India kemudian menuju China dan Jepang—sampai sekarang ini. Zen sebenarnya –isme yang masuk ke dalam berbagai bidang kehidupan, yakni (1) filsafat, (2) politik/militer, (3) psikologi, (4) sosiologi, (5) religi, dan (6) seni (sastra/lukis). Kesemua bidang tersebut dirasuki oleh zen secara implisit ataupun eksplisit.

Sastra yang merepresentasikan filsafat zen salah satu di antaranya adalah novel *Musashi* karya Eiji Yoshikawa. Dalam novel tersebut digambarkan sosok tokoh utama yang bernama Musashi. Tatkala ia mempelajari filsafat zen, ia mengalami perubahan dari segi pemikiran dan tindakan. Bertolak dari fenomena tersebut, dalam tulisan ini dipaparkan filsafat zen dalam novel *Musashi* karya Eiji Yoshikawa. Alasan dipilihnya novel Musashi sebagai bahan kajian adalah sebagai berikut. Pertama, novel Musashi merupakan novel yang melegenda. Kemelegendaan novel tersebut ditampakkan ketika novel ini --di Jepang tecetak sejumlah 120 juta eksemplar. Padahal, waktu itu jumlah penduduk Jepang hanya 110 juta orang—dicetak sebagai pelarap/*bestseller* (Krisnanto, 2001: ix). Kedua, di Indonesia, novel *Musashi* pernah diterbitkan secara bersambung di *Kompas* (Setyawan, 2003: 40).

Dalam tulisan ini dibahas dua hal, yakni (1) etika Musashi sebelum mempelajari filsafat zen dan (2) etika Musashi setelah mempelajari zen. Analisis ini menggunakan novel *Musashi* jilid I—VII yang sudah dibukukan menjadi satu oleh penerbit Gramedia.

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Pemilihan jilid I –VII tersebut dengan harapan agar tulisan ini menghasilkan analisis yang lebih komprehensif.

Pelahiran dan Perkembangan Zen

Istilah zen secara harafiah adalah meditasi. Berasal dari kata China ch'an yang berarti meditasi. Pada awalnya, zen lahir di India kemudian menuju ke China sekitar akab ke-6 (Reps, 1996:x) dan menemukan bentuk yang lebih nyata ketika bertemu dengan pemikiran Lao-Tsu yang sangat menghargai tinggi kerja tangan manusia. Lalu semakin merasuk ketika terinkorporasi dengan etika dan budaya confisian. Zen mencapai masa gemilang di China mulai zaman pemerintahan Tang sampai zaman dinasti Sung (618—1279). Jika ditelisik lebih dalam, zen lahir dari Budhisme sebagai reaksi dari Hinduisme yang terlalu dibelenggu oleh Ritus. Selanjutnya, benih zen sampai ke tanah Jepang pada masa Kamakura. Di Jepang, aliran ini memengaruhi kemiliteran dan seni (Sutrisno, 2002:22) yang terkenal sampai saat ini.

Ajaran zen di Jepang sampai saat ini masih kuat sebab zen mengajarkan pada manusia untuk melihat diri sendiri dan menerima kodrat yang ada dalam diri (Bayda, 2004:177). Jika manusia mampu melihat dirinya sendiri, mereka akan menjadi manusia yang welas asih terhadap sesama dan tenang dalam menghadapi kehidupan Karena itu, aliran ini bisa masuk ke dalam berbagai disiplin ilmu, yakni filsafat, politik/militer, psikologi, sosiologi, antropologi, religi, dan seni (sastra/lukis).

Dalam bidang militer, pada zaman kekaisaran Jepang, banyak para samurai yang menganut zen dengan konsep *bushido* –jalan pedang--. Jika mereka kalah perang, mereka membunuh dirinya dengan menusukkan samurai ke tubuh mereka. Selain itu, mereka juga melakukan apa yang disebut dengan *seppuku* –bunuh diri dengan cara menusukkan belati kecil ke tubuh mereka—yang dilakukan untuk penghormatan diri sendiri/atasan.

Dalam bidang seni, terutama sastra, di Jepang dikenal dengan istilah haiku – sajak yang hanya berisi 17 silabel dengan menempatkan subjeknya sebagai pelakunya sendiri—yang terkenal. Dalam haiku, dikenal konsep wabi, sabi, dan aware. Sabi ialah kesepian dalam arti pelepasan diri penganut Budha yang menyaksikan sesuatu secara spontanitas. Wabi ialah pengenalan yang tak diduga-duga dari kepercayaan terhadap kesepertian. Adapun aware ialah gaung dari apa yang telah lewat dan apa yang dicintai. Haiku berisikan kata-kata sederhana, bukan kata-kata yang melangit. Karena itu, bagi penganut zen untuk mencapai kesederhanaan merupakan hal yang sulit. Misal, *mata bisa melihat, tetapi ia tidak bisa melihat.* Haiku tersebut sangat sederhana, namun dibalik kesederhanaannya tersebut tersirat kedalaman berbahasa (Watts, 2003:168—269).

Dalam bidang seni pohon, zen memengaruhi seni bonsai (pengerdilan tanaman/pohon dalam wadah dengan teknik tertentu). Sebenarnya, seni bonsai tersebut lahir di China sekitar 1000 tahun yang lampu. Kemudian, seni ini dibawa dan diperkenalkan di Jepang oleh Kamakura (1185—1333) (Danandjaja, 1997:289—290). Ternyata, sekarang ini bonsai lebih terkenal di Jepang daripada di negeri asalnya, China.

Zen sebagai –isme memiliki beberapa varian, antara lain (1) zen tathagata, ialah zen dari metode klasik/konsentrasi, menghitung nafas, seperti yang diajarkan oleh Sidharta, (2) zen dari sesepuh, ialah zen yang berasal dari Hui Neng, sesepuh keenam dari ajaran zen. Aliran ini merujuk pada Sutra Altar tentang kesatuan dan ketakterpisahan samadhi, (3) zen turunan, ialah zen yang diajarkan oleh turunan

spiritual dari sesepuh Hui Neng, khususnya dari guru besar generasi keempat, kelima, keenam, dan ketujuh yang menjadi pendiri lima Sekte zen di China, (4) zen wacana, ialah aliran zen dari orang yang berbicara/menulis tentang zen, tetapi tidak pernah mempraktikkannya (Shangarashikta, 1973:13).

Dalam zen Jepang, aliran ini terbagi menjadi dua aliran besar, yakni soto dan rinzai. Aliran soto lebih mengarah pada keheningan/semedi. Karena itu,   untuk mencapai hakikat pencerahan   haruslah melakukan pengheningan/semedi (Sheng-Yen, 2002:34). Adapun rinzai   mencari pencerahan dengan cara yang lebih aktif sebab menggunakan metode koan dan mondo –berisi tentang ajaran zen dalam selubung kata-kata parabel—sehingga membuat aliran ini lebih banyak peminatnya.

Zazen, Satori, dan Sunyata

Dalam zen dikenal istilah zazen yang artinya duduk bermeditasi. Ketika seseorang melakukan zazen, mereka berharap bisa mencapai satori (pencerahan). Satori tersebut melewati dua aspek, yakni kebebasan dari bentuk.   Kebebasan dari bentuk tersebut berkait dengan (1) dualitas, subjektif-objektif dan (2) kebebasan/kesadaran diri manusia bahwa mereka tidak lepas dari sunyata   (Salleh,   1994:197—198; Suzuki, 2009:5).   Menjadi manusia yang benar-benar manusia dalam pandangan zen adalah manusia yang mampu untuk melepas diri dari belenggu kehidupan yang   memunculkan dualitas senang atau sedih, marah atau diam. Semuanya merupakan dualitas kehidupan. Karena itu, hal tersebut mengganggu pikiran mereka sehingga cara pikir mereka dalam hidup menjadi tidak tenang.

PEMBAHASAN
Musashi sebelum Mempelajari Filsafat Zen
Keganasan

Sebelum mempelajari   zen, sosok Musashi merupakan laki-laki yang ganas. Keganasannya tersebut tidak hanya ketika ia sudah menjadi manusia dewasa tetapi waktu kecil ia juga sudah menampakkan tipikal tersebut. Sebelum belajar zen, Musashi menggunakan nama lama, yakni Takezo. Gambaran keganasan Musashi tersebut tampak pada kutipan berikut.

> Takezo sudah memutuskan untuk tidak membiarkan Temma lolos. Itu berbahaya. Hatinya sudah bulat.Itulah sifat Takezo. Ia makhluk yang ekstrim. Waktu kecil pun sudah ada jiwa yang primitif   yang terdapat di dalam darahnya. Sifat yang mengingatkan orang pada prajurit-prajurit   ganas Jepang kuna, sifat yang liar sekaligus murni. Sifat itu tak kenal cahaya peradaban atau tempaan pengetahuan. Tak kenal pula sifat lunak. Itu ciri alamiah, ciri yang membuat ayahnya tidak bisa menyukai anak itu. Munisai telah mencoba dengan cara apapun yang khas bagi golongan militer untuk mengatasi kebuasan anaknya dengan hukuman sekeras-keras dan sering-sering, tetapi akibatnya hanya membuat anak tersebut tambah liar, seperti celeng liar yang kebuasannya muncul ketika ketiadaan makanan (Yoshikawa, 2001:41).

Berdasarkan pada kutipan   tersebut tampak secara eksplisit bahwa Musashi adalah seorang laki-laki yang   ganas dan tidak memedulikan orang lain. Karena itu, banyak orang yang tidak suka kepadanya. Bahkan, ayahnya   juga kurang begitu suka dengan sifat Musashi yang ganas, liar, dan tidak terkontrol.

Musashi Setelah Mempelajari Zen
Proses Pembelajaran Zen

Ketika Musashi menjadi manusia yang liar, ganas, dan tidak terkontrol, ia diburu oleh tentara kerajaan. Namun, Musashi berhasil meloloskan diri. Banyak orang yang diminta untuk menangkap Musashi namun tak kunjung membuahkan hasil. Seorang biksu, Takuan namanya, ia berhasil menangkap Musashi dengan meminta agar Otsu, seorang gadis muda, memainkan serulingnya. Akhirnya, Musashi pun tertangkap gara-gara ia mendekati Otsu yang memainkan seruling. Setelah ditangkap, Musashi pun dibawa kekerajaan. Di sana ia dihukum. Namun, di dalam penjara ia diberi bacaan yang berkait dengan zen dan sejarah. Gambaran tersebut tampak pada kutipan berikut.

> Apabila matanya sudah kabur karena lelah, iamencucinya dengan air dari mangkuk kecil yang selalu ada di sampingnya. Kalau minyak hampir habis dan sumbu lampu memercik, dimatikannya saja lampu itu. Sekeliling meja bertumpuk-tumpuk buku sebagaian dalam bahasa Jepang sebagian lagi bahasa Cina. Buku-buku tentang zen dan berjilid-jilid tentang sejarah Jepang. Takezo benar-benar tenggelam dalam buku pelajaran ini (Yoshikawa, 2001:133).

Musashi bebanr-benar menunjukkan minatnya dalam mempelajari zen dan juga ilmu pengetahuan yang lain. Sebagai seorang manusia, ia merasa selama ini dirinya masih belum dewasa sebab belum banyak mengenal dunia yang digelutinya dan juga kearifan yang ada di dunia yang selama ini ia geluti.

Kemerendahan Hati

Setelah mempelajari zen di penjara, sanga kaisar memrintahkan Musashi untuk dikeluarkan dari penjara dan ia diminta mengabdi pada sang kaisar. Namun, Musashi tidak mau melakukan hal tersebut. Ia ingin menjadi manusia yang bebas. Ia ingin menjadi manusia yang mencari kesejatian jalan pedang. Musashi yang telah terasuki zen, kini menjadi manusia yang berbeda dari sebelumnya. Jika sebelumnya ia adalah manusia yang tidak terkontrol dan ganas, setelah mempelajari Musashi ia menjadi manusia yang penuh dengan kemerendahan hati. Gambaran tersebut tampak pada kutipan berikut.

> Ujilah Musashi yang hina ini dengan kesulitan. Jadikanlah dia pemain pedang terbesar di negeri ini atau biarkan dia mati (Yoshikawa, 2001:175).

Berdasarkan kutipan tersebut tampak bahwa ketika ia mau berperang degan lawannya, ia tidak lagi menunjukkan sifat yang congkak ataupun sombong. Ia mengajak lawannya untuk bertanding dengan sikap yang penuh dengan kemerendahan hati yang tulus.

Kewelasasihan

Dalam zen diajarkan agar manusia menjadi sosok yang penuh dengan kewelasasihan. Sifat itu akan muncul dengan sendirinya jika manusia sudah memahami bahwa dirinya bukanlah budak nafsu yang harus mampu mengalahkan segalanya hanyademi prinsip egoistis semata. Begitu pula dengan Musashi, setelah ia mempelajari

zen, rasa kewelasasihannya pun muncul dengan sendirinya. Gambaran kewelasasihan Musashi[1] tampak pada kutipan berikut.

> "Ke mana kau pergi, Takezo?"
> "Tak bisa aku menggunakan pedangku."
> "Berhenti! Kenapa tidak berhenti dan berkelahi?"
> "Sudah kukatakan tak bisa aku!"
> (Yoshikawa, 2001:180).

Musashi tidak mau membunuh lawan yang sudah berada di bawahnya jauh. Bahkan, lawannya itu sudah tua, yakni Osugin. Meskipun orang tersebut menentang dan melawannya, Musashi tetap tidak mau membunuh orang tua tersebut. Hal ini disebabkan kewelasasihan Musashi yang sudah muncul dalam dirinya.

Selain itu, kewelasasihan Musashi ditampakkan ketika ia diminta menjadi guru oleh Jotaro, seorang anak yang masih belia. Dulu, Musashi selalu meninggalkan anak tersebut sebab kewelasasihannya belum muncul. Setelah ia mempelajari zen, kini ia pun mau mengajak Jotaro untuk bepergian. Kini, sifat Musashi sudah melunak. Gambaran tersebut tampak pada kutipan berikut.

> "Baiklah. Kalau itu yang kau kehendaki akan kulakukan." Musashi merasa sukar menolak apa saja yang diminta anak itu. Sebagaian dalam banyak hal masih kanak-kanak dalam hatinya dan karena itu bersimpati pada Jotaro. Selamanya ia mencari, sebagian besar secara tak sadar, pengganti kasih sayang keluarga yang semenjak kanak-kanak tak pernah dimilikinya (Yoshikawa, 2001:185).

> Sejak itu Musashi mulai paham dan sekarang ia menyadari bahwa tindakan-tindakannya pada umur tujuh belas itu kurang pertimbangan dan tanpa hasil. Untuk orang yang hendak mengabdi kepada tuannya dengan setia idaklah cukup dengan melompat membabi-buta ke tengah keributan dan mengacungkan lembing. Ia harus melewati jalan panjang menuju maut (Yoshikawa, 2001:187).

> Akhirnya Musashi berkata, "kau senang berlaku seperti bayi cengeng?"
> Saya tak peduli sedan Jotaro. "Kakak orang dewasa, tapi kakak membohongi saya. Kakak bilang kalau mau menerima saya sebagai pengikut, tapi kakak meninggalkan saya. Apa orang dewasa memang seperti itu?"
> "Maafkan aku," kata Musashi.
> "Permintaan maaf yang sederhana itu mengubah tangis anak itu menjadi
> (Yoshikawa, 2001:188).

Kemeng-alam-an

Manusia zen adalah manusia yang mampu membuat dirinya meng-alam. Mereka menjadi manusia yang mampu merasakan alam yang ada di sekitar mereka. Ada keheningan yang mendalam pada alam (Sutrsino, 2003:133), ada kekuatan yang besar yang terdapat pada alam, dan ada kelembutan yang dalam pada alam. Segala unsur alam tersebut sebenarnya mengungkapkan spiritual zen. Berkait dengan hal tersebut, Musashi yang sudah mempelajari zen, ia mampu merasakan alam yang ada di sekitarnya. Gambaran tersebut tampak pada kutipan berikut.

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[1] Tokoh Musashi sebelumnya bernama Takezo. Namun, setelah mempelajari filsafat zen, namanya berubah menjadi Musashi.

Menyeberangi Sungai Isuzu dan memasuki pekarangan biara itu mendatangkan perubahan suasana yang menyenangkan. Ia merasakan suasana suci dalam tumbuh-tumbuhan, pohon-pohonan, bahkan juga dalam suasana burung-burung (Yoshikawa, 2001: 390).

Bagi Musashi mencemplungkan diri ke sungai suci itu penting. Kalau tubuhnya tak dapat menahan dingin bagaimana mungkin ia bertahan terhadap halangan-halangan yang lebih mengancam hidup (Yoshikawa, 2001: 391).

Berdasarkan pada kutipan tersebut tampak bahwa Musashi mulai memahami bahwa alam adalah sesuatu yang kuat dan besar. Karena itu, manusia tidak akan mampu mengubah jalannya kehidupan alam. Fenomena tersebut diungkapkan oleh Watts (2003) bahwa manusia tidak mampu mengubah alam namun mereka hanya mampu mengendalikan ataupun mengikuuti jalan alam. Jika manusia mengubah alam, mereka ibarat mengecat air dan memuas langit. Hal tersebut merupakan pekerjaan yang mustahil.

Ketika Musashi bertanding melawan musuhnya. Ia mulai merasakan dan mulai menyatukan dirinya dengan alam. Karena itu, ia tidak lagi merasakan bahwa alam adalah penghalang baginya ketika ia beranding melawan musuh-musuhnya.

Ruang di antaranya kini terasa bagai perpanjangan tubuhnya sendiri. Ia telah menjadi alam semesta atau alam semesta menjadi dirinya. Ia ada di sana namun ia tak ada di sana (Yoshikawa, 2001:583).

Berdasarkan kutipan tersebut tampak secara eksplisit bahwa Musashi menjadi manusia yang meng-alam ketika ia bertanding melawan musuh. Kemengalaman tersebut membutuhkan daya pikir yang dalam agar manusia mampu merasakan nikmatnya alam semesta dan mengendalikannya.

Kesederhanaan

Dalam ajaran zen, manusia diajak untuk menjadi manusia yang sederhana. Banyak orang mengatakan bahwa zen adalan ajaran yang sederhana. Karena itu, ajaran ini sangat mudah dikuti dan dijalankan. Padahal, kesederhanaan tersebut merupakan hal yang sangat sulit untuk dilakukan dalam hidup ini. Kesulitan tersebut disebakan manusia sulit untuk menjadi manusia yang hidup sederhana tanpa memikirkan kehidupan gemerlap duniawi. Kesederhanaan dalam diri Musashi mulai ditumbuhkan dan dilatih sebab ia telah memperlajari zen. Gambaran kesederhanaan Musashi tampak pada kutipan berikut.

Musashi memandang kimono katunnya yang sudah tua dan compang-camping, sudah begitu sering kena embun dan hujan, serta bernoda-noda keringat. Pakaian itu terasa lebih enak bagi kulitnya daripada sutra halus yang dipinjamkan kepadanya oleh ogiya. Itulah seragam yang cocok bagi orang yang sedang (Yoshikawa, 2001:452).

Musashi lebih memilih kimononya yang sudah jelek dan compang-camping daripada kimono yang masih baru dan enak. Perilaku Musashi merupakan gambaran kesederhanaan ketika ia diberi seseorang kimono baru tetapi tidak mau menerimanya.

Keterkendalian

Ketika Musashi belum mempelajari zen, ia merupakan orang yang tidak terkendali, ganas, dan liar. Namun, setelah ia mempelajari zen, ia menjadi manusia yang mampu mengendalikan dirinya. Gambaran keterkendalian Musashi tersebut ditampakkan ketika ia bertanding melawan musuh-musuhnya. Gambaran tersebut tampak pada kutipan berikut.

Orang-orang itu menurut perintah dan meninggalkan Densichiro sendiri. Densichiro duduk dekat api, berpikir,"waktu aku mendengar lonceng tadi, jam delapan. Mestinya, sudah jam sembilan sekarang. Musashi terlambat." (Yoshikawa, 2001: 577).

Selang dua-tiga tarikan nafas. Densichiro berseru,"Musashi!" Ia sadar benar bahwa orang yang berdiri beberapa kaki di atas itu berada dalam kedudukan yang sangat menguntungkan. Tidak hanya ia aman dari belakang, melainkan juga setiap orang yang mencoba menyerangnya dari kanan atau kiri akan terpaksa naik terlebih dahulu sampai ke tingkatnya. Dengan demikian, ia bebas mencurahkan perhatiannya kepada musuh di depan (Yoshikawa, 2001: 579).

Musashi memegang pedang setinggi mata juga tapi sikunya dalam keadaan santai, luwes, dan dapat digerakkan ke mana saja (Yoshikawa, 2001: 582).

Berdasarkan pada kutipan tersebut, Musashi yang dulu memiliki gaya bertanding yang brutal dan tak terkendali, kini menjadi terkendali. Ia kini menjadi manusia yang penuh perhitungan ketika berada di medan pertandingan.

Bagian dalam kecapi ini sepenuhnya bolong. Segala variasi datangnya dari benda melintang di bagian tengah ini. Potongan kayu inilah tulang-belulang alat musik ini, alat vitalnya hatinya. Kalau bentuknya lurus betul dan kaku, bunyinya monoton, tapi kenyataannya barang ini dibentuk melengkung. Tapi itu saja tak cukup untuk menciptakan variasi nada yang tanpa batas itu. variasi itu dapat diciptakan dengan membiarkan benda melintang itu mendapatkan kebebasan bergetar ke sana kemari. Dengan kata lain, kekayaan nada itu ada karena adanya kebebasan gerak tertentu dan karena ada kelenturan tertentu pada ujung-ujung intinya (Yoshikawa, 2001: 603).

Musashi kini bukan lagi pemuda tak sabar yang menampik Otsu di jembatan Hanada. Ia kini kurang egosentris dan kurang sembrono, lebih sabar serta jauh lebih halus (Yoshikawa, 2001: 630).

Berdasarkan kutipan di atas, sosok Musashi menjadi orang yang mampu mengendalikan diri tatkala menghadapi musuh-musuhnya. Bahkan, ketika ia menghadapi musuh yang paling kuat, ia pun mampu mengendalikan diri. Gambaran tersebut tampak pada kutipan berikut.

Kojiro meletakkan keyakinannya pada pedang kekuatan dan keterampilan. Musashi mempercayakannya pada pedang semangat. Itulah beda satu-satunya di antara mereka (Yoshikawa, 2001: 1246)

Ketika melawan musuh yang paling berat, yakni Saski Kojiro, sebenarnya jika dilogikakan, Musashi kalah. Namun, kegigihan, keuletan, dan keterkendaliannya dalam menghadapi musuh membuat dia bisa mengalahkan musuh yang kuat, Sasaki Kojiro.

Baginya, hidup adalah untuk kesejatian jalan pedang. Menjadi seorang samurai yang sejati.

Penutup

Berdasarkan pemaparan di muka dapat disimpulkan bahwa representasi zen dalam novel *Musashi* karya Eiji Yoshikawa yang dipumpunkan pada tokoh Musashi tersebut tampak melalui empat hal, yakni (1) kemerendahan hari, (2) kewelasasihan, (3) kemengalaman, (4) kesederhanaan, dan (5) keterkendalian. Perubahan sifat tersebut tidak lepas dari pengaruh zen yang mengubah diri Musashi dari samurai yang brutal dan tak terkendali menjadi samurai yang terkendali dan mampu membaca perhitungan di medan pertarungan.

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HARRINGTON BRANDE'S PRIDE AS SEEN IN A.J. CRONIN'S *THE SPANISH GARDENER*

*Anik Cahyaning Rahayu**

Abstrak. Artikel ini memaparkan kesombongan seorang Amerika, Mr. Harrington Brande yang menjadi konsul di Spanyol. Melalui tokoh ini, A. J. Cronin ingin mengritik kehidupan orang-orang kelas atas yang umumnya arogan terhadap orang-orang kelas bawah, khususnya yang bukan bangsanya. Kesombongan Mr. Brande membuat dia merasa kuasa dan paling benar serta merendahkan tukang kebun yang bekerja padanya. Sikap arogan Mr. Brade berdampak negative pada orang lain dan terutama pada diri dan keluarganya. Hal tersebut membuat dia sadar akan kesalahannya.

Kata kunci: kesombongan, arogan,

INTRODUCTION

Archibald Joseph Cronin (1896-1981) is a Scottish novelist. One of his novels is *The Spanish Gardener* which is not quite well-known. Accordingly, there is hardly any criticism of this novel. This paper, however, is trying to discuss it and the discussion is fully based on the original work.

The Spanish Gardener, published in 1950, talks about modern social problems. Through this novel, Cronin wants to criticize the moral degeneration in his society. In his criticism, he does not use the tense conclusion of morality, but it is enough for him to make the character he criticizes fall down or realize and regret his own fault in the end.

The Spanish Gardener tells about the life of an American, Harrington Grande, who becomes a consul in Spain. He is left by his wife when their only son, Francis Nicholas, is three years old. All his love that she has spurned is now transferred and lavished on Nicholas. The consul is so protective toward his son that he does not allow him to play outside or associate with other children. Moreover, he does not send his son to school but he himself gives lessons to him.

In Spain, they have a beautiful garden and they employ a new gardener, Jose Santero. The coming of the gardener in their house causes some conflicts. On the one hand, Nicholas likes Jose very much because he is a good young man and the first friend Nicholas ever has in his life. On the other hand, the consul does not like their relation. Getting some information from his butler, Garcia, about what Nicholas does with Jose while he is in his office, Brande hates Jose more and more. Then, he decides to dismiss the gardener from his job. Seeing this very good chance, Garcia, a man of bad characters, makes use of it to slander the poor gardener by accusing him of stealing the consul's valuable goods. Because of his strong confidence in, Garcia, the consul brings Jose's case to trial. On the way to the court, Jose tries to escape by jumping from the train but the consul tries to prevent him. As a consequence, Jose falls and dies.

This tragic accident makes the consul realize his faults. Furthermore, on arriving home, he really feels shocked and desperate because he discovers that Garcia has stolen all his valuable possession including his splendid car. The fact that his son is gone adds to his desperation. The consul, however, can find him at last.

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After a year in Spain, Harrington Brande and his son move to Sweden. In this new place, he wants to change his past attitude toward his son. But it is a punishment which he deserves that Nicholas wounds and embarrasses him with some strong demands. For example, he wants to go to school to meet and play with other friends-, he wants to see his mother in America-, and so forth. Eventually, the consul decides to sacrifice his ambition and his pride for his son's welfare.

The purpose of the paper is to expose Harrington Brande's life and put emphasis on his certain attitudes, especially his pride or arrogance. After doing a brief analysis, it seems that Brande's possessive and protective love toward his son and his wife, and his principle of life are generated by his pride. Besides, it is his pride that causes him to face many failures in his life and that later on brings about his downfall. His pride also has some impacts on other characters.

Harrington Brande's Pride

What is meant by pride here is too high an opinion of oneself, of one's position, of one's possession, etc; arrogance. Pride is a certain attitude that is kept by Brande without fully realizing it. It means that Brande thinks that whatever he does is always right. He is not aware that his pride is actually not good for both himself and other. It is not until later when his pride leads him to his downfall that he becomes aware of it. It is, of course, too late for him to realize and remedy his faults. This section attempts to discuss the facts that show his pride.

Harrington Brande has great ambition to achieve things he wants. If he makes up his mind and wants to do something, he will do it without thinking about others' opinions. It can be seen first when he marries an orphan by the name of Marion. He is very authoritative and protective towards his wife. He does everything for her without giving her freedom of choice. He impresses upon her his point of view in politics, art, or personal hygiene. He also presses for her opinion of his literary work but his wife refuses to do so.

It seems that the reason for his doing so his ambition to create a wife in his own image. For Marion, her husband's attitude makes their relation strained. Some months after the birth of their child, Marion asks for a separate room. This fact, of course, wounds his pride. In this case, Brande always blames his wife. Hence, he does not remedy his faults and continues doing what he did in the past. Accordingly, Marion cannot bear the strain.

"The strain of their life together had broken her nerve (Cronin, 1950: 37).

As a result, his wife decides to leave him and wants to be alone. In response to his wife's decision, he gets angry and gives her an ultimatum.

"If you go, I'll not take you back. With me it's all or nothing." (Cronin, 1950: 38)

This shows that his principle of life is very strict. He does not realize his wrong attitudes.. He keeps thinking that the cause of the failure in their marriage is Marion. Brande who feels superior in any way does not want to be blamed. Furthermore, he despises her existence. To save his wounded pride, he demands that their only child should be in his custody. He says,

"You'll have no money, no position. And no hand, none, in bringing up our child."
(Cronin: 38)

The quotation above shows how Around he is. He tends to look down on others. Left by his wife, Brande transfers his love to his son, Nicholas. He loves Nicholas not only possessively but also protectively. His over-protection enables him not to let his son associate with other people or children. With regard to his principle, "With me it's all or nothing", he tends to possess Nicholas completely without giving him freedom of choice, and without thinking about the nature of a child or about what is needed by a child to grow up. He even does not send Nicholas to school but he teaches him lessons by himself. As a result, Francis Nicholas is very weak and frail and he always has a little fever. This indicates that Brande also wants to create a son in his own image. Fortunately, Nicholas is so good and obedient that there is no trouble in their relation.

The coming of the new Spanish gardener, Jose into their life, however, is a test of Brande's attitudes. Nicholas, who never knows or associates with other people or children before, becomes amazed at the nineteen-year-old gardener. He is very delighted to meet the gardener at first sight. Later, Jose becomes his first friend. He likes Jose very much, and so does Jose.

Jose's upbringing has been hard. Now he must support the life of his mother, his five sisters, and his old grandfather. Accordingly, Jose Santero has many experiences in solving some social problems, including the wrong education of children. Knowing Nicholas, he quickly notices that there is something wrong with Nicholas' growth. Then he decides to help this child grow naturally. This experienced youth asks Nicholas, who is very interested in him, to stay with him in the garden. They both are talking, laughing, and working together. This makes the frail child happy. Nicholas also feels strong and proud. On the other hand, knowing his beloved son is in the garden with Jose, Brande is surprised and becomes angry.

"Nicholas, what on earth are you doing?"
"Oh, father, I've had such an interseting time.
Watching, and helping too, with these petunias". (Cronin:31)

Since then, Brande begins to dislike the gardener. He thinks that Jose is too impudent to ask his son to do such things. He is offended by Jose's deed. The consul becomes sure that Jose who comes from the lower class must have bad influence upon his son. That is why he never lets his son associate with others whom he regards as the lower class people.

Brand's pride also leads him to avoid contact with the crowd when he goes with Nicholas to see a *pelota* game. He hates Jose more and more after he knows that Jose is one of the players in the game. The consul is jealous of the gardener because he feels that Jose has stolen Nicholas' love from him. His jealousy and animosity towards Jose seem to grow from day to day. Therefore, he always dislikes and disagrees with whatever Jose does for his family.

After he is informed by Garcia that his son is often in the garden with Jose, the consul gets angry and bears Jose a grudge. Then he takes revenge on the gardener by asking him to make a rockery and forbidding him to speak to Nicholas. This shows that the consul's pride develops into jealousy of and revenge on Jose. These two things make

him inattentive to what he does and decides. Garcia, the consul's butler, who has bad characters makes use of this chance to take action that, later on, brings about Brande's downfall.

In response to his father's anger, Nicholas does not feel guilty because he thinks that what he does is natural and he has done nothing wrong. According to him, making friends with Jose does not mean that he is disobedient to his father because together with Jose, he gets something new and interesting. As a child, Nicholas needs friends to play with. He does not like to be treated as a weak child, as he says.

> "How wonderful it was to be treated as a boy, an ordinary boy, and not as a puny, ailing child. (Cronin:101)

Brande, however, neglects these things. His pride is stronger than his sense of humanity. He always looks down on the lower class people.

The consul tends to see someone by means of his class rather than his personality. This proud man thinks that it is the middle or high class people who can be associated with, and the lower ones must be avoided; for example, when his subordinate's wife suggests that instead of being lonely at home, Nicholas can be sent to a certain place where there are many children with many activities. The consul, however, becomes offended and his expression turns stiff, "Send Nicholas amongst these common brats, indeed!" (Cronin: 64)

On the other hand, the consul likes Garcia, a butler who always butters him up. Garcia, who likes pretending to be a good servant, says that he himself is an important man that always stays with the best people. Because of this, the consul is so impressed with and confident in him that he never observes or suspects him. In fact, Garcia is a criminal who is successful in slandering Jose and stealing Brand's property at last.

Because of his strong confidence in Garcia and his strict principle, Brande is not willing to consider other' words. Jose's grandfather and father Limasa fail to persuade the consul to withdraw his charge against Jose, who is the breadwinner in his family. Because of his pride, he does not consent to their request. Moreover, he despises Father Limasa. To Jose, the fact that Brande does not want to reconsider his charge, and that therefore he will be sent to Prison is a real deep blow. Consequently, he plans to escape and Brande prevents him which then leads to his death. To Jose's family, his death is an extremely great disaster, especially because of their complete dependence on him.

To Nicholas, Jose's death is also a great blow. He is very sad and lonely. When he and his father move to Sweden, he still cannot forget the past even though his father has changed. He cannot reconcile with his father. He Even wants to go to his mother. All these terrible events has ruined the consul's life and at the same time has banished his arrogance.

Conclusion

Pride or arrogance has something to do with the modem social life because in modem era, the gap between the upper and lower class people is getting wider. This easily brings about some problems. When someone is too arrogant he or she tends to neglect some important aspects of life. He lacks self control and willingness to consider others' opinion and suggestions. In The Spanish Gardener, A.J. Cronin tries to criticize

such an attitude through Brande's character. It is proved that pride or arrogance is in fact not good for someone's life.

As a man of high standing, Harrington Brande feels superior in any way. Hence, he always thinks that whatever he does is right. Unfortunately, he often does something wrong without realizing it.

His pride eventually brings about his failure or downfall. It is not only he himself who has to suffer from the impact of his pride, but also his wife, his son, and his Spanish gardener, including the gardener's family.

It is Cronin's intention to make Brande realize his mistakes and then try to remedy them. Cronin does not want to make the character he criticizes die but it is enough for him that Brande falls down in his life as his punishment.

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A MORPHOLOGICAL STUDY
OF *KAMUS GAUL KUTU BUKU GILA* ON BLOG

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Abstrak. Fokus kajian morfologis ini adalah lema-lema dalam *Kamus Gaul Kutu Buku Gila* pada weblog/blog. Kamus ini terdiri atas 108 lema yang dikumpulkan oleh seluruh anggota dari weblog tersebut. Prinsip-prinsip pembentukan kata tampaknya berlaku dalam pembentukan kamus pendek ini, sehingga penulis menerapkan konsep-konsep pembentukan kata untuk melihat keteraturan dalam pembentukan kata dan maknanya. Data dikumpulkan dari artikel yang dikirimkan oleh anggota kepada *Kutu Buku Gila,* pada blog http//kubugil.multiply.com/journal/item/11 dan http//kubugil.multiply.com/ journal/item/46item/46. Hasil analisis menunjukkan ada tiga proses pembentukan kata yang umum dalam kamus ini: pemajemukan, struktur frasa, dan neologisme. Terdapat tujuh pola pembentukan kata, yaitu: Adj + N, N + Adj, N + N, N + V, N + VP, N + Adv, V + N, dan satu kelompok lema tanpa pola. Dari segi pembentukan makna, lema-lema tersebut mengacu pada hal seperti benda, orang, kegiatan, keadaan, dan sikap.

Kata kunci: lema, morfologi, neologisme, pemajemukan

INTRODUCTION

The use of internet as medium for interaction among users who want to share things, ideas, and opinions grows rapidly. This condition is marked by the raising of several social sites such as friendster (*www.friendster.com*), blogger (*www. blogspot.com*), blog drive (*www.blogdrive.com*), word press (*www.wordpress.com*), and multiply (*www.multiply.com*). All social media above provided a blog, i.e. a website, usually maintained by an individual with regular entries of commentary, descriptions of events, or other material such as graphics or video. A blog permits the users to share ideas by publishing document(s) whithout passing editing process. The freedom is granted after filling in license agreement that they are liable for the content. One blog named "Kutu Buku Gila" (literally means mad bookworm), whose address is at http//groups.yahoo.com/kutubukugila, creates 'unique' dictionary called *Kamus Gaul Kutu Buku Gila* (bookworm trend dictionary), addressed at *http://kubugil.multiply.com/ journal/item/11*. With 108 word entries in total at the time this study was conducted, this dictionary includes such word entries as *Bebek Buku* (a person who buys book to follow the trend, not his/her own interest), *Buku Berkaki Seribu* (a book(s) with too many footnotes), and *Terpanah Buku (*condition of a person who so admires one book that s/he will not turn to another book).

This study focuses on the way the entries are formed (morphological process) and the way the author derived meaning of the word entry. The problems statements are: (1) How are all word entries in *Kamus Gaul Kutu Buku Gila* formed? (2) What word-classes do the entries belong to?

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Review of Related Literature
Word Formation

In linguistics, word formation is the creation of a new word. Word formation is sometimes associated with semantic change, which is a change in a single word's meaning *(http://en.wikipedia.org/wiki/wordformation)*. The line between word formation and semantic change is sometimes a bit blurry; what one person views as a new use of an old word, another person might view as a new word derived from an old one and identical to it in form. Word formation can also be contrasted with the formation of idiomatic expressions, though sometimes words can form from multi-word phrases.

The following describes various mechanisms of word formation: (a) agglutination (the process of forming new words from existing ones by adding affixes to them, like *shame + less + ness → shamelessness*); (b) back-formation (removing seeming affixes from existing words, like forming *edit* from *editor*); (c) blending (a word formed by joining parts of two or more older words, like *smog*, which comes from *smoke* and *fog*); (d) acronym (a word formed from initial letters of the words in a phrase, like English *laser* from *light amplified by stimulated emission of radiation*); (e) clipping (taking part of an existing word, like forming *ad* from *advertisement*); (f) compound (linguistics) (a word formed by stringing together older words, like *earthquake*); (g) incorporation (linguistics) (a compound of a verb and an object or particle, like *intake*); (h) conversion (linguistics) (forming a new word from an existing identical one, like forming the verb *green* from the existing adjective); (i) loanword (a word borrowed from another language, like *cliché*, which comes from French): calque, phono-semantic matching, semantic loan; (j) neologism (a completely new word, like *quark*).

1. Compounding

A compound is a lexeme (less precisely, a word) that consists of more than one stem. Compounding or composition is the word-formation that creates compound lexemes (the other word-formation process being derivation). Compounding or Word-compounding refers to the faculty and device of language to form new words by combining or putting together old words. In other words, compound, compounding or word-compounding occurs when a person attaches two or more words together to make them work as one word. The meanings of the words are not always the sum of the meanings of its parts *(http://visualwikipedia.com/en/Compound_(linguistics)*.

Compound formation rules vary widely across language types. There are two basics classification of formation of compounds; semantic classification and formal classification.

a. Semantic classification

A common semantic classification of compounds yields two types: endocentric (also karmadharaya in the Sanskrit tradition), and exocentric (also bahuvrihi in the Sanskrit tradition).

An endocentric compound consists of a head, i.e. the categorical part that contains the basic meaning of the whole compound, and modifiers, which restrict this meaning. For example, the English compound *doghouse*, where *house* is the head and *dog* is the modifier, is understood as a house intended for a dog. Endocentric compounds

tend to be of the same part of speech (word class) as their head, as in the case of doghouse. (Such compounds were called karmadharaya in the Sanskrit tradition).

Exocentric compounds (called a bahuvrihi compound in the Sanskrit tradition) do not have a head, and their meaning often cannot be transparently guessed from its constituent parts. For example, the English compound *white-collar* is neither a kind of collar nor a white thing. In an exocentric compound, the word class is determined lexically, disregarding the class of the constituents. For example, a *must-have* is not a verb but a noun. The meaning of this type of compound can be glossed as "(one) whose B is A", where B is the second element of the compound and A the first. A bahuvrihi compound is one whose nature is expressed by neither of the words: thus a *white-collar* person is neither white nor a collar (the collar's colour is a metaphor for socioeconomic status). Other English examples include *barefoot* and b*lackbeard*.

b. Formal classification

Quirk (1985:1567) defines compounding as a lexical unit consisting of more than one base and functioning both grammatically and semantically as a single word. In principle, any number of bases may be involved, except for relative minor class items, compounds usually comprise two bases only, however internally complex each may be. Quirk (1985:1570-78) also summarizes compounds into formal classification as follow:

(1) Compound Nouns. Most English compound nouns are noun phrases (= nominal phrases) that include a noun modified by adjectives or attributive nouns. Due to the English tendency towards conversion, the two classes are not always easily distinguished. Most English compound nouns that consist of more than two words can be constructed recursively by combining two words at a time. For example: *air-brake (N+N), treadmill (V+N), sunrise (N+V), blueprint (Adj+N)*

(2) Compound Verbs. A compound verb is usually composed of a preposition and a verb, although other combinations also exist. For example*: rainfall (N+V), fine-tune (Adj+V), overbook (prep+V).*

(3) Compound Adjectives. English compound adjectives are constructed in a very similar way to the compound noun. *Blackboard*, *leftover*, and *gunmetal* are only a few examples. Sometimes, the compound noun changes its form. For example: *snow-white (N+Adj), deaf-mute (Adj+Adj), tumbledown (V+Adj), whitecollar (Adj+N).*

2. Phrase Structure

A phrase is a group of words functioning as a single unit in the syntax of a sentence *(http://en.wikipedia.org/wiki/Phrase). For example, the house at the end of the street* is a phrase. Most phrases have a central word defining the type of phrase that is called *the head* of the phrase, and also *the modifier* which restrict its meaning. Phrases may be classified by the type of the head: 1) prepositional phrase (PP) with a preposition as head *(e.g. in love, over the rainbow)*; 2) noun phrase (NP) with a noun as head *(e.g. the black cat, a cat on the mat)*; 3) verb phrase (VP) with a verb as head (*e.g. eat cheese, jump up and down); 4) a*djectival phrase (AP) with an adjective as head *(e.g. full of toys; 5) a*dverbial phrase (AdvP) with an adverb as head *(e.g. very carefully).*

Method

The study is qualitative descriptive, which involves direct observation (*(http://www.enterprise-impact.org.uk).* The study aims to gather an in-depth

understanding of human behavior and the reasons that govern human behavior. Qualitative researchers typically rely on four methods for gathering information: participation in the setting, direct observation, in depth interviews, and analysis of documents and materials *(http://en.wikipedia.org/wiki/Qualitative_research).*

The data is taken from articles that are posted on blog of the members of 'kutu buku gila' ('mad' bookworm) on weblog. The address is *http://kubugil.multiply.com/journal/item/11,ahttp://kobochan16.multiply.com/journal/item/46*. There are 108 words entries that constitute the whole data for this study. The data are analyzed to identify the base, base combination, wordclass of the base and derived form, meaning or referent of each data. In the process of identifying the meaning of each data, many of the translation provided in the entries are re-arranged to fit the standard and formal rather than informal language.

Result and Discussion

There are three basic and formation types; *compound* (with its subordinate classification)*, phrase, and coinage/neologism.* The data also shows five referents that refer to various entries including: *thing, person, activity, condition/state and attitude.* The parts of speech from the data include *noun (101 entries), adjectives (3 entries),* and *verbs (4 entries).* There are also 8 patterns of all words entries that are shown in the Table 1 below:

1	Adj + N	3	Entries
2	N + Adj	19	Entries
3	N + N	73	Entries
4	N + V	5	Entries
5	N + VP	1	Entry
6	N + adv	1	Entries
7	V + N	2	Entries
8	No pattern	4	Entries
Total		108	Entries

Table 1
Word-formation pattern

The following analyses are arranged according to the three types of word formation: (1) compound, (2) phrase, and (3) neologism.

Compound

A compound is a lexeme (less precisely, a word) that consists of more than one stem. Compounding or composition is the word-formation that creates compound lexemes (the other word-formation process being derivation). Based on semantic classification, there are two common types of compounds: endocentric, and exocentric. In this study both types are indentified in the data.

1. Endocentric Compound

There are 48 words entries of endocentric compound (or 44.44%) found in the data which is then analyzed for the pattern, referent and part of speech.

1.1   Endocentric Compound Based on Combination or Pattern

There are 4 patterns that form word entries of endocentric compound: *Adj + N, N + Adj, V + N,* and *N+ N.*

a) *Adj + N :* There are two data showing this pattern: *mabuk buku,* and *muak buku.* The compound *mabuk buku* is composed of adjective and noun, with adjective as the head and noun as the modifier, following the common *H–M (head–modifier)* pattern in Indonesian phrase. *Muak buku* is composed of *muak (Adj)* that stands as head and *buku (N)* that stands as modifier, which also follows the common *H–M*

phrase pattern in Indonesian language. Both data are formed on similar formation process.

b) *N + Adj*: There are in 12 entries data that follow the pattern of *N + Adj: buku bencong, buku cerewet, buku gagah, buku gambreng, buku garing, buku gelap, buku jalang, buku kubik, buku latah, buku narsis, buku sedih, buku seret.* The compound *buku bencong* is composed of noun *buku* and adjective *bencong*, with the noun *buku* as the head and the adjective *bencong* as the modifier, following the common *H-M* phrase pattern in Indonesian language. Data *buku gagah* consists of Indonesian constituent *buku (N)* which stand as the head of the compound and an Indonesian word *gagah (Adj)*. All the rest of the data are formed in same ways. All data above reveal common *H – M* phrase pattern in Indonesian language.

c) *N + N*: The pattern *N + N* is the largest in number of the endocentric compounds. There are totally 30 entries that are found in this study, including *bibliophobia, biblioblogphobia, blog buku, book-shopaholic, buku beban, buku bubur ayam, buku dosa, buku gaya, buku janji, buku paria, buku PDKT, buku pemalu, buku pembunuh, buku perimbas, buku samaran, buku seleb, buku spanyol, etc.* The data above show that most of the data are composed of (*N + N*). For example, *bibliophobia* is composed of *biblio (N)* as the modifier and *phobia (N)* as the head. It means that more than one noun stand as the modifier. In compound *buku bubur ayam, buku* is the head of the compound which is modified by *bubur ayam*. *Bubur ayam* itself is a compound where *bubur* is the head and *ayam* is the modifier. From the total 30 entries, 27 data follow the Indonesian phrase pattern *H–M* and the other 3 data follows the English *M–H* Noun Phrase pattern.

d) *N + V*: There are 4 entries whose pattern is *N + V* such as*: buku begadang, buku berkaki seribu, buku mekso,* and *buku terbang.* The entry *buku begadang* is composed of Noun *buku* and Verb *begadang*, with the noun as the head and verb as the modifier, this is a common *H–M* phrase pattern in Indonesian. It is rather different from the former data, *buku berkaki seribu* is composed of noun *buku* and verb *berkaki seribu*, with noun as the head and verb as the modifier, but the modifier itself consists of numeral *seribu* that modifies verb *berkaki*. They form a compound *berkaki seribu* which itself becomes the modifier of the head *buku*.

1.2 Endocentric Compound Based on Referents

There are 3 referents related to the semantics field for each word entries of endocentric compound:

a) *Refer to (person's) attitude.* There is only one datum that is found on this study: *book-shopaholic.* This compound consists of the head-*aholic* and the modifier *book-shop*. This modifier is actually in a compound, consisting of noun *book* as modifier and noun *shop* as the head. 'Book-shop' is a compound that means 'bookstore' or a store/shop that sells books. This compound is taken as the modifier of the bound head –*aholic* to form *book-shopaholic*. This formation seems to be analogical of other similar compound, such as *workaholic*. In this study, the compound *book-shopaholic* refers to book shopping addiction that attacks a person that usually develops into 'book panic' when he is in a bookshop.

b) *Refer to (person's)condition.* There are four data found on this study: *mabuk buku, muak buku, bibliophobia, biblioblogphobia.* The compound *mabuk buku* is composed of adjective and noun, with adjective *mabuk* as the head and Noun as the

modifier, following the common *H–M* phrase pattern in Indonesian language. In this study, the datum that is formed in a similar way is *muak buku. Mabuk buku* refers to (the condition of) a person who received many books for free till he feels like drunk, whereas *muak buku* refers to (condition of) a person who works in book publisher or book retailer where s/he always sees books. So s/he has no willingness to read any book. The next data are *bibliophobia,* and *biblioblogphobia.* These entries are composed of Noun *(biblio)* and Noun *(phobia)* that follows English Noun Phrase pattern *H–M.* Both data seem to be formed in the same ways except for the additional word *blog* on the second datum. On the second datum, the noun *blog* stands as the second modifier of the noun *phobia* which stands as Head of the compound. The compound *bibliophobia* refers to a strong unreasonable fear or hatred of book. It is rather different compared to *biblioblogphobia* that refers to fear of being influenced by blogger's writings that suggest to read or buy books.

c) *Refer to thing.* The data belonging to this group reveals meaning(s) which refers to a thing(s). In this study, the writer finds in total 43 entries of endocentric compound. Since most of the 'head' of these endocentric compounds are the noun book, they mainly refer to a book or books.

The following analysis of two data is presented to the whole data: The first, *buku bencong,* this datum consists of the Indonesian word *buku* (N) which means 'book' that stands as the 'head' of the compound and *bencong* (Adj) that means 'transsexual' which stands as the 'modifier'. This entry follows the common Indonesian *H + M* phrase pattern. While *buku bencong* itself refers to a book(s) whose genre is not definite, whether it is serious or not. This word entry refers to the characteristic of 'bencong/waria' or transsexual whose sexual orientation is not definite.

The second example is *buku kubik* that is composed of Indonesian word *buku* (N) 'book' in English as the 'head' and *kubik* (Adj) which stand as the 'modifier'. This compound refers to a book(s) which is 'big' in size, whose content is too 'heavy' for common people, and the author's reputation is world class. This word entry refers to three dimensional measurement of the volume; *length x width x height.*

1.3 Endocentric Compound Based on Part of Speech or Word Class

Each datum belongs to a particular grammatical class of words e.g. *noun, adjective, adverb, or verb* that is identified through the 'referent' that the data belongs to. In this case, most of the data refer to things. Therefore all parts of speech of endocentric compounds are 'noun'.

2. Exocentric Compound

In an exocentric compound, the word class is determined lexically, regarless the class of the constituents. There are 19 words entries of exocentric compound (17.59%).

2.1   Exocentric Compound Based on Pattern

There are 4 patterns that form the word entries of exocentric compound: *N + Adj, N + AdjP, N + N,* and *V + N.*

a) *N + Adj* : There is only one data whose pattern is *N + Adj*: *bookaholic anonymous.* The exocentric compound *bookaholic anonymous* is composed of constituent *bookaholic* (N), this constituent consists of a 'bound constituent' because it is composed from free morpheme *book* (N) and bound morpheme *–aholic* (Adj). The

last constituent is *anonymous* (Adj) that make the whole constituents as a compound.

b) *N + AdjP:* This pattern is different from other patterns of the entire data of *Kamus Gaul Kutu Buku Gila* whose elements are composed of single word or words, this entry: *buku terlaris sepanjang masa*, is composed of an Indonesian word *buku (N)* and Indonesian Adjective Phrase *(AdjP) terlaris sepanjang masa*. The writer finds only one data whose pattern is *N + AdjP*.

c) *N + N:* Most exocentric compounds follow the pattern *N + N*. There are in total 15 entries that are found in this study: *bebek buku, book panic, buku bantal, Cyberloak , daftar tunggu/daftar antri, fakir buku, hantu perpust, marathon buku, mata buku, musuh buku, penggoda buku, reader's block /buntu baca, seleb buku, the musketers book review cyber, virus buku* .

d) *V + N*: There are two data showing this pattern: *terpanah buku* and *ngidam buku.* The exocentric compound *terpanah buku* is composed of constituent *terpanah (V)* and *buku (N),* both constituent formed an exocentric compound *terpanah buku.* The same process also applied on data code 061 *ngidam buku.* This compound consists of constituent *ngidam (V)* and *buku (N),* both constituent formed an exocentric compound *ngidam buku.*

2.2 Exocentric Compound Based on Referent

There are 4 referents related to the semantics field for each word entries of exocentric compound: *condition 31.57%, person 31.57%, thing 31.57%,* and both *thing* and *person(s)* 5.26%.

a) Refer to condition (of a person)

There are six data or 31.57% of the whole exocentric compounds found in this study. The following analysis of 2 two data is presented to represent the whole data of this group: First, *book panic*. This compound consists of the constituents *book (N)* and the *panic (N)* that form the compound *book panic*. This formation refers to (the condition of) a person who can not make decision which book to read first, as so many books need to be read. This condition usually attacks someone who just received a bundle of books (either free of charge or by order). This attitude may also be shown when someone is in a bookshop or online bookshop. He will buy several books till he run out of money. This condition is worsening when he has credit cards, because he will keep buying to the card's debit limit. The second data analysis, *terpanah buku,* this datum consists of Indonesian words *terpanah (V)* and *buku(N).* Those words are bound together and form exocentric compound *terpanah buku*. This formation seems to follow or analogical of the idea of 'terpanah asmara' or cupid arrow. The compound *terpanah buku* refers to the condition of a person who so admires one book that s/he will not turn to another book.

b) Refer to person

There are in total six data or 31.57% of the whole exocentric compounds, they are: *bebek buku, fakir buku, hantu perpust, pengoda buku, seleb buku, the musketers book review cyber*. The first datum *bebek buku* is composed of Indonesian constituent *bebek (N)* and *buku (N)*. The author of 'KGKBG' creates this entry to refer to a person who buys book to follow the trend (not based on his own interest). The meaning of this

word entry refers to the characteristic of *bebek* or ducks which always parrot their group any where, any place regardless the aim or benefit. This characteristic is given to person who buys book only to follow the trend.

    Fakir buku is composed of Indonesian Noun *fakir* that means 'unemployed' or 'jobless' person that causes him become 'poor' and the additional Noun *buku* or 'book. The combination of the two form an exocentric compound *fakir buku* that refers a person who is eager on reading book but has no money to buy one. So he sends book reviews to mass-media, hoping for some new books from publishers in return of his contribution.

    Hantu perpust consists of Indonesian word *hantu (N)* which is equivalent to word 'ghost' plus Indonesian slang constituent *perpust* that is an informal shortening of *perpustakaan* or 'library'. Those constituent bound together to form *hantu perpust* that refers to a person who likes to stay in the library for long time. His reason is only to find a novel or just show off to pretty girls. The author gives the characteristic of 'ghost' which 'haunts' a place.

c) Refer to thing

    The data belonging to this group reveals meaning(s) which refers to a thing(s). In this study, the writer finds that there are in total 6 data or 31.57% of the whole exocentric compound, they are: *bookaholic anonymous, buku terlaris sepanjang masa, buku bantal, cyberloak, daftar tunggu/daftar antri,* and *maraton buku.*

    Bookaholic anonymous is composed of combination of free morpheme *book* and bound morpheme *aholic* that form a noun: *bookaholic* that refers to a person who loved book much, plus additional Adjective *anonymous*. The combination of those two words refers to a self-help community group whose long term aim is to help those addicted to book behave normally. Its short-term objective is to reduce symptoms of book addiction, such as cold sweat when visiting bookshops, uncontrolled hand movement to keep the wallet in its place, sleepless at night time when one has to finish reading a book, willing to borrow money to buy books, regardless many unread books, and other minor symptoms. *Buku terlaris sepanjang masa*. Stucturally this data is similar to a phrase but semantically, this data belongs to exocentric compound because its meaning can not determined from its constituents. This compound refers to the holy book, e.g Bible, Al-Quran and another holy books that have always become 'the best sellers' in all ages.

2.3 Exocentric Compound Based on Part of Speech or Word Class

    The 'referent' of each data determines the word class of the data e.g noun, adjective, adverb, or verb. Based on that, the writer concludes that total 2 adverbs, 16 Nouns, and 1 verb are exocentric compounds.

Phrases

    In this study the writer finds the total of 37 phrases. From these data, 36 data (97.29%) are classified as Noun Phrase (NP) and only 1 data (2.70%) is classified as Adjective phrase (AdjP). In this study the writer finds 36 Noun phrases (97.29%) and 1 Adjective Phrase (2.70%). The data analysis is based on two ways: pattern analysis, and referent analysis and part of speech analysis:

Phrases Based on Pattern

Almost entire word entries follow the common *H–M,* phrase pattern in Indonesian language. For example, *zakat buku is composed of zakat (N)* and *buku (N).* Word *zakat (N)* stands as the head of the phrase and word *buku (N)* stands as the modifier. The Noun *zakat* determine the meaning of this phrase, therefore it classified as Noun Phrase (NP). In this study the writer finds three basic patterns of Noun Phrase, they are: *Adj + N* (1 entry) *N + Adj* (5 entries), *N + Adv* (1 entry), and *N + N* (l 28 entries).

1) *Adj + N:* There is only one data whose pattern *Adj + N*: *mual buku (data 088).* The adjective phrase *mual buku* is composed of Indosesian constituent *mual* (Adj) as the head and the constituent *buku* (N) as the modifier. Since the head of this phrase is categorized as Adjective, this data belongs to Adjective Phrase.

2) *N + Adj:* The data whose elements Noun and Adjective are: *buku audible, buku gak pede, buku malang, buku favorit,* and *buku trendy. Buku audible* is composed of Indonesian word *buku (Noun)* which stands as the head of the phrase and English word *audible (Adj)* which stands as the modifier. There is a common *H–M* phrase pattern in Indonesian language. The combination of the two seems 'odd' because the head is Indonesian and the modifier is an English word but this combination shows the 'unique' of *Kamus Gaul Kutu Buku Gila.* The second data is *buku gak pede.* This phrase is composed of *buku (N)* and the 'colloquial' compound *gak pede (Adj).* The noun *buku* stands as the head and the compound *gak pede (Adj)* stands as the modifier . This data follows the common *H–M* phrase pattern in Indonesian language. Another data: *buku malang* and *buku trendy* are formed in same way to the two former data.

3) *N + Adv*: There is only one data of Noun Phrase whose pattern is *N + Adv: buku tahun ini.* The noun phrase is composed of the Noun *buku* which stands as the head and the adverb *tahun ini* which stands as the modifier. This data follow the common *H–M* phrase pattern in Indonesian language.

4) *N + N* : There are 14 data belonging to this group, including *book's obsessive compulsive disorder, pemberhala buku, buku aji mumpung, peminjam buku, buku arwah penasaran, penilep buku, buku bajakan,* and *many others.*

The entire phrases above are composed of *N + N.* The writer finds only single data that follow English *M + H* phrase pattern: *book's obsessive compulsive disorder.* The phrase is composed of the head *disorder* and the complex modifier *obsessive compulsive* and genitive *book's.* And there are in total 27 data (the rest of the data) which follow the common *H–M* phrase pattern in Indonesian language.

Phrases Based on Referent

There are 5 referents related to the semantics field for each word entries of endocentric compound: activity 5.40%, condition 2.70%, person 24.32%, thing 64.86%, and refers to both thing and person 2.70%.

1) *Refer to (person's) activity.* The data belonging to this group show meaning(s) that refers to a person's activity toward something. There are 5.40% or two data that belong to this group:*ritual buku* and *zakat buku.* The former data *ritual buku* is composed of Indonesian word *ritual (N)* as the head and *buku* (N) as the modifier. This data seems to follows the common *H–M* phrase pattern in Indonesian language. *Ritual buku* refers to special activities that are always done by book worms to their books such as watching their books for a long time, smelling sheet by sheet of his

books before reading it, and they won't read a book before it is covered. Based on its referent and its elements/constituents that formed, this data belongs to *Noun.* The second data *zakat buku,* this phrase is composed of Indonesian word *zakat* and *buku* (both constituent). The noun *zakat* stands as the head of the phrase and the second noun *buku* stands as the modifier. The Noun Phrase *zakat buku* refers to an activity of collecting book and distributes it to person who really needs it. Based on its referent and its elements/constituents that formed, this data also belongs to *Noun.*

2) *Refer to (person's) condition.* The data that belong to this group refer to a person's condition which is caused by something that he has felt, has received, or has experienced. There is only one data or 2.70% of the whole phrases: *mual buku (data code 088).* The Adjective Phrase *mual buku* is composed of Indonesian's constituents *mual* (Adj) and the constituent *buku* (N). *Mual buku* refers to the condition of a person who temporary lost his interest in reading a book. It can be normalized if he changes his hobby to other activities such as watching movie,chating, or listen to music. Based on its referent and its elements/constituents that formed, this data also belongs to *Adjective.*

3) *Refer to person.* The data that belongs to this group show meanings that refer to a person, specially a person's characteristic, habit, condition, activity, status, and works. There are total 9 (nine) data or 24.32% of whole phrases, including *dermawan buku, penimbun buku, pekerja buku, penulis ATM, etc.* All data above seems to follow the common Indonesian *H + M* (Head Modifier phrase pattern). All head of the phrases are *Noun* and the all modifiers are also *Noun. Penulis ATM* is composed of Indonesian constituent *penulis(N)* as the head and acronym *ATM (N)* as the modifier. ATM here means an acronym of *Amati, Teliti, Modifikasi* or Observe, Research, and Modify. It is a slang abbreviation of Automatic Teller Machine. The phrase *penulis ATM* refers to a person who does an *ATM* Act. This entry intended to 'instant' writer on book world so there are many *buku MSG, buku malnutrisi,* and *buku spanyol cases.* Based on its referent and its elements/constituents that formed, this data also belongs to *Noun.*

4) *Refer to thing.* The data belonging to this group reveals meaning(s) which refers to a thing(s). In this study, the writer finds in total 24 entries of the phrase, including *book's obsessive compulsive disorder, buku aji mumpung, buku arwah penasaran, buku saltum, buku kena azab, etc.* The following analysis of two data is presented to the whole data: The first, *buku saltum,* this pharse is composed of Noun *buku (N)* which stands as the head of the noun phrase and the 'abbreviation' modifier *saltum (Adj)* that originally come form Indonesian word <u>salah</u> and *kos<u>tum</u>.* The phrase *buku saltum* refer to a book that actually has a good quality but badly design that causes no attraction. The second, *buku kena azab* is composed of Indonesian word *buku (Noun)* as the head and the compound *kena azab (V)* as the modifier. The phrase *buku kena azab* refers to book that is written by famous authors whose price was initially expensive but in less than a year it ends up on sale with IDR 3,000 up to 5,000.

5) *Refer to both thing and person.* The data belonging to this group reveals meaning(s) which refers to both things and person. In this study, the writer only finds one data from the entire phrase: *sahabat buku.* This phrase is composed of word *sahabat (N)* as the head and buku *(N)* as the modifier. The phrase *sahabat buku* refers to book's

friend or something that friendly to book e.g. writers, readers, librarians, reviewers, buyers, book sellers, bookshops, book shelves, book covers.

Neologism

There are in total 4 data or (3.70%) categorized as coinage from total 108 entries of *Kamus Gaul Kutu Buku Gila*. There are 3 referents related to the semantics field for each word entries of coinage/neologism: Refer to (person's) attitude 50% condition 25%, person 25%.

1) *Refer to (person's) attitude.* The data belonging to this group show meaning(s) that refers to a person's attitude toward something. There are two data that are found on this study: *serakah* and *celamitan*. *Serakah* is an Indonesian word that is equal to 'greedy' in English but the entry *serakah* in this study refers to the characteristic that is owned by a book worm, but this characteristic only applied on book. These book worms tend to hoard books although their reading speed may not follow suit their hoarding speed. Since the characteristic of *serakah* is only applied on book, it creates new meaning of existing Indonesian word *serakah*. Therefore it is categorized as coinage/neologism. Based on its referent, this data belongs to *Adjective*. The definition of *celamitan* is similar to *serakah*. It means this data also equal to 'greedy' in English but the entry *celamitan* in this study refers to person who is greedy of books. Since the characteristic of *celamitan* is only applied on book, it creates new meaning of existing Indonesian word *serakah*. Therefore it is categorized as coinage/neologism. Based on its referent, this data also belongs to *Adjective*.

2) *Refer to (person's) condition.* The data that belong to this group refer to a person's condition which is caused by something that he has felt, has received, or has experienced. There is only one data on this data: *hibernasi*. This data is equal to English word 'hibernation' but the usage of *hibernasi* of this study refers to a period of time where a book blogger lost his interest to write his idea about book that he has already read. Since the usage of this word is only limited on 'blogger', it creates new meaning of existing Indonesian word *hibernasi*. Therefore it is categorized as neologism. Based on its referent, this data also belongs to *Noun*.

3) *Refer to person.* There is only one data or 25% of whole neologism: *the laotongs*. *The laotongs* is name of famous book reviewer on cyberspace. In this study, the usage of *the laotongs* refers to a term to call the two most popular book worms; Endah perca and Tanzil. Since the usage of this word is only limited on 'blogger' it creates new meaning of existing name *the laotongs* Therefore it is categorized as neologism. Based on its referent, this data also belongs to *Noun*.

Conclusion

A morphological study of *Kamus Gaul Kutu Buku Gila on Blog* is interesting and worthwhile because many new 'funny' terms about book that is used on Cyberspace and also to widen the knowledge of the readers, and also to add a deep comprehension in stimulating the students about morphological process of word formation. After analyzing the data obtained from articles that are posted on blog of the members of 'kutu buku gila' ('mad' bookworm) on weblog, the conclusion is that this study focuses on the way the entries are formed (morphological process) and the derived meaning.

Generally, there are three basic and formation types: *compound* (with its subordinate classification)*, phrase, neologism*. The data also shows five referents that refer to various entries including: *thing, person, activity, condition/state and attitude.* The parts of speech from the data include *noun (100 entries), adjectives (3 entries), verbs (3 entries), and adverbs (2 entries).* There are also 8 patterns of all words entries: *Adj + N (3 entries), N + Adj (18 entries), N + N (73 entries), N + V (4 entries), N + VP (1 entry), N + adv (3 entries), V + N (2 entries), No pattern (4 entries).*

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GET AWAY WITH CULTURAL STUDIES: RETHINKING ENGLISH LANGUAGE TEACHING

Y.B. Agung Prasaja[*]

Abstrak. Tidak ada bahasa di dunia ini yang hidup terpisah dari aspek kehidupan yang lain. Bahasa selalu berkaitan dengan nilai-nilai sosial budaya yang menghasilkannya. Oleh karena itu, pengajaran bahasapun seyogianya tidak dilepaskan dari nilai-nilai sosial budaya. Makalah ini mencoba memaparkan persoalan tersebut dan menjadi yang topik bahasan adalah pengajaran bahasa Inggris. Secara lebih khusus pembahasan akan memanfaatkan gagasan yang dituangkan oleh Alessandro Duranti.

Kata kunci: konsep budaya, teks budaya, wacana, analisis wacana

INTRODUCTION

A very idea of this paper is that none of the languages in the world can be shared in a vacuum. A language must be shared in socio-cultural relationships. Alessandro Duranti (1985), in Handbook of Discourse Analysis, writes radically about the result of surveys done on linguistics researches. Most of studies discuss the relation of speaker to hearer. The relation is either textual or cognitive but not sociological2. With reference to Duranti's ideas, this paper proposes to enhance language teaching together with socio-cultural interaction. For Duranti, the absence of explicit and broader socio-cultural concerns typical of most linguists' analysis of discourse becomes problematic. By adopting Duranti's ideas on discourse analysis, this paper aims to take out the literary works, and put them into English language class. Based on (some) experiences in using English either in Indonesia or abroad, the small proportion of cultural elements in teaching English has driven our students lack of knowledge of using English. In a certain case, our students seem to memorize the English grammar instead of using English.

The tremendous development of cultural studies in late 1980 until early 1990's would be fruitfully for our discussion of teaching English in Indonesia, if such a trend is applied into English class. There are some potential elements produced by cultural studies that must be valuable or precious aids in forcing motivation of students. From the past time until nowadays, the discussion on language teaching has developed the point of view with which many English teachers much more consider the English language and its relation to real -situation English class, we don't use the term communicative approach in this case. Anyway, the situations (time, teaching aids and media, as well as reluctant teachers) still make the progress toward real -situation English class is far enough to reach. As it has mentioned above, the focus of this discussion is to invite teachers to find out an alternative/deconstructive way to enrich students' knowledge about English. The idea bringing out English teachers to cultural studies: literary study is possibility of our wish, since it has been seen that this field has a great impact in English class.

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[2] Alessandro Duranti, *Handbook of Discourse Analysis* (New York: Academic Press Inc., 1985), page 193

What phenomena really found in Department of English today is motivated us to search for a valuable technique that devotes to students. As an illustrated example that students were difficult to understand the context of discourses given. Either written discourse or oral discourse was hard to grasp. Based on some interviews that done informally to some students about their problems with English, it was revealed that, students have not known why it is difficult to understand the discourses. Ironically, it has been spending long time studying English. Some of them said that they had been drilled English skills such as Speaking, Reading, Listening, and Structure in a four credit semester during six semesters.

Time could answer the problem later. The more we got involved in teachings and seminars about English had not revealed the problem that found. One day we tried to relate to other field that we think still has a strong relationship with our expertise. Even if some people still differentiate these two fields, literature and language. But we think both of them should be studied once in order to understand English, as the people of its native do. We went into Literature. In Literature we studied about culture of people that use English as their tool for communication. We can observe British, American, and Australian cultures through literary works.

The strong poles that exist between linguistics, especially language teaching, and literature can drive English teachers get mad in their position. A language teacher would think that his way is the best in providing English skills for the students. At the same time a literary teacher feels that he is not responsible for any kind of teaching English language. Meanwhile, John Fiske said that "when the text and the audience are members of a tightly knit culture or subculture, the interaction is smooth and effortless: the connotations and myths upon which the text draws fit closely, if not exactly, with those of audience members".[3] It would be dangerous for the future of teaching English language whenever one stands firmly on a pole of linguistics norm or on a literature's pole without a logic reason. What we're really afraid of is the discipline arrogancy.

The Concept of Culture

E.B. Taylor (1903), quoted by Goodenough, defined culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society"[4]. Refers to Franz Boas' Ideas, Goodenough concluded as follows:

> At the end of the nineteenth century, Franz Boas began to use "culture" to refer to the distinctive body of custom, beliefs and social institutions that seemed to characterize each separate society (Stocking, 1966). Instead of different societies having different degrees of culture or different stages of cultural development, each society had a culture of its own..... Now members of a community learned that community's culture from their fellows, just as they warned its language. Language and culture went together as a body of distinctive things about a community that were transmitted by learning and that gave to each community Its own peculiar linguistic and cultural tradition (Goodenough, 1984: 48-49)

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[3] John Fiske, *Introduction to Communication Studies* (London : Metheun, 1982)
[4] Ward H. Goodenough, *Culture Language and Society* (California: The Benjamin/Cumming Publishing Company, Inc., 1984)

From Goodenough's idea on reading Franz Boas, it gives a point that language and culture run together in a community. The word 'transmitted' must be noted from that idea, since learning is proposed to transmit either culture or language tradition found in a community. Of cultural ignorance in English class, whenever we relate this idea to teaching English in Indonesia, it would equip students with one wing to fly up the English sky. One wing, cultural knowledge, is lost.

The question that always remains for us as persons who are in charge in providing English for Indonesian students is how to facilitate a context for such interaction among different aspects and approaches to master English. An effort to facilitate the students such a related given text to its context is might be done by mediated resources which come from cultural studies.

Australian Literary Narration as a Cultural Text

Bruce Bennet(1984), at the Second International Conference of Indian Ocean Studies, said that all forms of literature relate to a wider social and cultural context.[5] On his paper delivered at that conference, Bennet talked about the power of the short story, Australia's most popular literary form, is no exception; indeed, the short story's involvement through its usual mode of publication in magazines or newspapers, gives it a particularly close relationship to current affairs, attitudes and values.

The literary works which will be analyzed are mainly from an Australian play, a short story, which use daily conversation. At these three literary works we consider the ways in which three Australian authors have fictionalized some stereotypical Australians.

Analysis on Alan Seymour's *The One Day of the Year*[6]

The One Day of the Year is one of the best plays which explores two generations of Australian towards Anzac Day. The Older generation, Alf Cook and Wacka Dawson who got involved in helping Mother Country, British attacked Turk in Galipolli War appreciate the Anzac Day by wearing their military uniform. But Cook's son Hughie Cook looks it negatively. Saymour also presents the conservative view of Alf Cook upon modernization, the American and other European cultures that penetrates Australia. *The One Day of the Year* gives us cultural elements we are mostly now prepared to see that it presents the points of view both Alf Cook and young Hughie Cook. The next quotations present how Allan Saymour uses Australian English in his play script.

ALF   :   I'm bloody Australian and I'll always stand up for bloody Australia. That's what I felt like sayin' to him, bloody Pommy. you can't say anything to 'em, they still think they own the bloody earth, well, they don't own the bloody earth. The place is full of 'em. Isn't it? Wacka I Isn't It?

WACKA :   Yes, Alf.

ALF   :   The place is full of 'em. Poms and I-tles. Whenever y'look, New Au-bloody-stralians. Jaber, jabber, jabber. The country ain't what it used to be, Is it? Is it?

WACKA: No, Alf.

ALF   :   'E gets in the lift, 'e says 'Seven', like that. Not please, thank you, or kiss me foot. Just 'Seven'. I get'm all day, Jump -up little clerks, think they're God Almighty,

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[5] Bruce Bennet, "Asian Encounters", *The Contemporary Australian Short Story*, 1984, page 1.

[6] Alan Seymour, *The One Dav of the Year* (Votoda: Penguins Books, 1960).

well. The're not God Almighty, I knowm, I take'm up and down all day, you think I'm not sick of that lift. Well, it won't be for that long, I'll sdhow 'em , won't be that long now..... 'E looksme up and down as If I'm a lumpy dirt, his nose wrinkles up, he dunno he's doin' it but I seen it, I seen it so I says, more polite, layin' it on only he don't seel'm having a got at him, I says Beg yr pardon, sir did you say Seven or … (Saymour. 1960:30)

How Saymour expresses his idea on his play script is really written in daily Australian English. We could take some Australian cultural sense that must be different from American or British English. At the first expression of Alf Cook, we see that he uses word bloody five times, and word Pommy once. The word bloody is an Australian slang for word 'very' that you might find every day whenever you are in one of the cities in Australia. A word Pommy that differentiates the skin colour of English man, white skin to Australian man, muscle-sunburn. Australians can compare their skin to Englishman.

At the next expression, Alf complains about how educated people look down him. He's a lift keeper. He is in charge in operating a lift in a building or plaza. He speaks English with a very informal style. He uses broken English. This play script has shown us directly how native speaker of English use broken one. We teachers usually scorn our students that make mistake, meanwhile some people whose English mother tongue English still make mistakes. A cultural experience of this play script can give us insight that we teachers sometime get an arrogance attitude.

At the next page Saymour presents the conflict of old generation and young generation of Australians. Again, the conservative way of thinking comes up from Alt's turn. Taking a look to below quotation, we would see that Alf and Jan (Hughie's girl friend who comes with Hughie to Cook's house) use a very informal Australian English. Again, the words such as dinky-di Aussie, kids, dunno, Yanks, and blokes are from mass culture that influences their dialogue. The word such as dinky-di appear in this script is really a good point. Saymour puts the mass culture in his work because he wants to present the typical of Australian culture. Those words are only found in an Australian community. The high frequency of using of such as language is needed to be anticipated and brought to classroom. Since it is impossible for students to understand the dominate discourses of people whose Australian English as their native language.

ALF   : You English
JAN   : Who me? (laughs, then in speech perilously close to their own) No, I'm a dinky-di Aussie.
ALF   : Aussie? You kids aren't bloody Aussies.
MUM   : Alf....
ALF   : Look at Hughie. Look at his clothes. He's done up like a Yank. I dunno ... what's happenin' to the country? When I was your age we was Australian and proud of it.
HUGHLE: Oh, don't start.
ALF   : You kids, you aren't happy unless you're copying' the Yanks, wearin' Yank clothes singin' Yank songs, rock an' ruddy roll.(to Mum) I tell you ... me and Wacka, we're the last of the Australians. When we're gone, when blokes our age are gone, what'll you have? A stinkin' lot of imitation Yanks, the whole damn country's goin' down the drain .... (Seymour, 1960 : 43)

It is well known that a short story could be considered a representation of a subculture of its community. Going back to Bruce Rennet's paper, we take George Papaellines' short story. His short story "Christomas Mavromatis Is a Welder" [7] is taken as an example of socio-cultural interaction between Christos (an Armenian) and an Australian. Chris' English isnnot too bad and he does not want to seem unfriendly (Papaellinas, 1986 :112). However, what Christos really expects is almost unreachable. He can not avoid misunderstanding of cultural situation. It is probably caused by slip of the tongue, psychological inferiority, or cultural distinction. At this story we could find out that differences between formal English that learned by Christos in his country and Australian English used in society. Christos is confused with Australian English that he encounters in bus, and his work's place. Chistos can not respond to the people that he meets.

British Popular Culture as Alternate Media in Language Learning

Here, we also offer to the academic to deconstruct our methods in assessing students who attempt to master English. Academic is an arrogant institution, that always realizes that they have a good position in the relationship between pupils and the authority in the class. Academic has the rights in designing method, syllabus, and assessment in teaching and learning process. It will interfere and make barriers for its own atmosphere, in order to trap themselves into difficulties unconsciously.[8]

Decades, teachers have made their own world. They determine the suitable materials, methods, and perspectives for students. This is also happened in teaching English language or literature. Experts, now, find that learning language through cultural studies can be an alternative way in forecasting the respectful result of delieanating English subject.[9] It is time now to stimulate students to select their favourites in making their English favourable. In class, particularly Speaking, Listening, Reading, we can ask student to choose the interesting topic running on the mass society or their surrounding. They can draw a new movie being distributed in their city/town, or television program they watched previous night before.

Through popular culture, we can expect more chances to make our task easier and succeed effectively; such as television, movies, popular novels, and radios. Material prepared by teachers, that usually students not knowing it before, seems to be an entrapment for English classes. [10] Teacher and student are effaced in many obstacles, that in the later, we feel making a failure in the teaching and learning process. In the era of such a wide and easy spreading information, it claims us to get through in it, while understanding the new issues developing over the world we can share our ideas to the students. [11]On the other hand, they would appreciate the recent discussion in every class of language learning. For example, if on television there are football plays (European

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[7] George Papaellines, *Ikons* (Ringwood: Penguins Books, 1986).

[8] We elaborated Harriet Hawkins' statement in the *Classic and Trash* (London : Harvester Wheatsheaf, 1990), page 113. He claimed that academic tradition had erected barriers between high art and popular genres, even as it has erected barricades between art and life.

[9] Antony Easthope, *Literary Into Cultural Studies* (London: Routledge, 1994), page 7.

[10] Andrian Mallor, "Science Fiction and the Crisis of the Educated Middle Class", in Christopher Pawling (ed.), *Popular Fiction and Social Change* (London: MacMillan Press, 1984), page 22-23.

[11] Peter Brooker, *Teaching PostModernism* (London: Routledge, 1993), page 20.

League in Indonesia private television), while students want to talk about their favourites teams, why teachers do not involve the topics into classrooms. Or students want to talk about a film forecasted by private televisions in the previous night, they can express their comprehension on it and attempt to investigate the issues by class discussion. Let's mention *James Bond 007*, *From Istambul with Love*, *Frankenstein*, *For Majesty and Country*, or the interviews/report about Centurygate. Are we going to wait the issues going on our surrounding passing our head without making an effort to catch useful perspectives for our life? Don't we bear them be having bad smell, and then eat it. We will not deal with the absolute truth in a class, otherwise we and student enjoy the situation and manage the aim of English acquisition.

In literature we can consider an example popular literature/ culture as material of our class. As the term of fiction now more and more confusing, it can be everything whether based on fact or imagination. Let us describe a quotation taken from Patricia Hall's[12] *Death by Election*. It is a detective novel set up in Bradfield (England). The novel is dealing with the murder of several characters including the mayor candidate who is campaigning for his election. In it we are also able to read the spreading issues relating to the disease that are scared by people over the world, AIDS and HIV.

> "Oh Here too," Beacon said quickly, "Till recently." Thackeray let a silence fall again as if he expected Beacon to elaborate on his answer, but he did not. He sat twisting his hands together in an anguished knot before changing tack.
> "How did he die?" he whispered. "I didn't expect it to be so soon."
> "But you expected to die!" Thackeray asked, carefully controlling the surprise in his voice. "Of course," Beacon said flatly. "He had AIDS. He had the full blown disease. He'd already had pneumonia once, just after Christmas. He was getting worse."
> "And you?" Thackeray prompted, intensely are of the young man's own fragility. Beacon shrugged again. "I'm HIV positive," he said. "We were both going to die sooner rather than later but I didn't expect it to be as soon as this." His voice trailed away into silence again, and again Thackeray let the pause last while Beacon summoned up the reserve of strength he seemed to need to continue. "Your friend didn't die of AIDs". Thackeray said quietly at last. "We believe he was murdered."[13]

From the quotation we will learn about the disease, AIDS and HIV. Firstly talking about the term of AIDS (Acquired Immune Deficiency Syndrome) and HIV (Human Immunodeficiency Virus) is dealing with the most frightful disease nowadays. It attacks human natural protection that can be caused and spreaded by unhealthy intercourse. In linguistics students learn the terminology formation of the abbreviation, for example how Immunodeficiency to be formed of the word Immune and deficiency. In cultural studies, of course, the discussion is related to the effects of the disease, sexual habit, race, social class, and the idea of frankness admitting the disease.

As expression of social changes, British popular fiction and culture are interesting to be observed. Nowadays, England's face is different from its old structure of feeling. British, however, have new experiences since the end of World WarII.

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[12] Patricia Hall is a journalist working for *The Yorkshire Post, The Guardian*, and *The Observer*. She had written several aim fiction included *The Poison Pool*, *The Coldness of Killers* and *Dying Fall. Death* by Election was first published in 1994.

[13] Hall, *Ibid*, page 57

[14]Academic whose responsibility in English teaching deserve to reconsider the way we assess students by learning all aspects of the community where the English is the dominant language.

Final Remark

We are sorry for being not giving conclusion on this paper. It is not our responsibilities of taking decision on the way of your English teaching-learning processes.

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[14] Bill Williamson, *The Temper of The Times: British Society Since World War II* (Oxford: Basil Blackwell, 1990).

TRACING THE HIDDEN SOURCES
OF SASTRIO'S *HOW A POEM WAS MADE* AND
WORDSWORTH'S *I WANDERED LONELY AS A CLOUD*

Tri Budi Sastrio*
Irina Floretta Tunjungsari**

Abstrak. Artikel ini mendedah proses penciptaan puisi dan bagaimana umpan balik dapat terwujud dari pembacaan sebuah puisi. Dibadingkan karaya sastra yang lain, sebuah puisi dapat dibedakan dari segi bentuk, pemanfaatan rima dan irama, penggunaan larik-larik sebagai satuan formal, kepadatan kosa kata, dan kelonggarannya mengikuti aturan sintaksis. Sebuah puisi dapat diungkapkan melalui beberapa teknik dari penggambaran langsung maupuan lewat ungkapan-ungkapan simbolis. Pencipataan sebuah puisi dapat memakai beberapa mode, seperti: naratif, dramatik, aforistik, satir, didaktik, deskriptif, dan erotik.

Kata-kata kunci: naratif, dramatik, aforistik, satir, didaktik, deskriptif, erotik.

> *The neoclassical writers valued restraint and discipline,*
> *the Romantic poets favored individual genius*
> *and hoped to follow nature freely.*
> (Todd K. Bender, 1982:3122)

> *Man was born free and yet we see him everywhere in chains,*
> (Jean Jacques Rousseau *The Social Contract*[15] – 1762)[16]

INTRODUCTION

As a writing that formulates a concentrated imaginative experience and arranged to create a specific emotional response through its sense (it can be interpreted as meaning) and sound (it can be divided into rhyme and rhythm), poetry, in one side, can be distinguished from other literary works in terms of form by its compression, by its meter and rhyme, by its reliance upon the line as a formal unit, by its heightened vocabulary, and by its freedom of syntax. In another side, the emotional content of a poem can be expressed through some various techniques, started from direct description up to highly personalized symbolism.[17]

There are many modes can be used for composing a poem such as narrative, dramatic, aphoristic[18], celebratory, satiric, descriptive, didactic, personal, and even erotic. The poet may also use or move from one mode to another mode in a single poem,

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[15] *The Contract Social* or *Du Contrat Social* (1762) is an essay discussing the idea of the *volonte general* or general will. This essay and other Rousseau's ideas were rejected and later condemned by the Parlement of Paris.

[16] JJ Rousseau (1712-1778) is a French philosopher, writer, and political theorist. His treatises and novels inspired the leaders of the French Revolution and the Romantic generation.

[17] One of the most universal of these techniques is the use of simile and metaphor for altering and expanding the reader's imaginative apprehension or understanding through implicit or explicit comparison.

[18] This term comes from *aphorism* which means (1) a concise statement of a principle; or (2) a terse formulation of any generally accepted truth conveyed in a pithy, memorable statement. It is a synonym for *adage* or *maxim*.

even though the overall unity is usually preserved through the consistency of a formal pattern. In English poetry (as well as in Indonesian poetry) what is meant by a formal unit of pattern can be a single unrhymed line (such as in blank verse), a rhymed couplet, a rhymed stanza of four lines or less or more, or more complex rhyming pattern such as the 14-line sonnet.

The sources of poetry are almost unlimited even though they change all the time. The ancient mode of expression, it was often used by non-literate societies, can be seen clearly in the form of hymns, incantations, and narrative poems for expressing the religious, historical, and cultural subjects or events. These forms were transmitted and inherited to the next generation in order to preserve the cultural traditions; so it won't be a mistake if it is said that the ancient cultural traditions were the chief sources for composing poems. During the time of the Romantics, the autonomous creative imagination has been regarded as the source of poetic energy and originality. Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.[19] Meanwhile some modern poets, such as the Surrealists[20], claim that poetry can be used as a mode of access to individual and collective unconscious experience.

Romanticism itself, as a literary and philosophical movement in Europe in the 18th century (and lasting until the mid of the 19th century), was actually started by the publication of *Lyrical Ballads[21]* (1798) written by William Wordsworth and Samuel Taylor Coleridge. These two prominent literary figures in Romantic movement believed that poetry would be more properly understood if it was presented in the form of people speaking to the people and not in the form of heroic couplets, for example. The form of poetry should not create a barrier for expressing a particular event. Wordsworth also believed to the importance of subjectivity in poetry in which poetry 'takes it origin from emotion recollected in tranquility' (Kearns, 1984:327).

Based on these criteria the following discussion will be framed!

Beacham Steps for Peeling and Dissecting a Poem

Walton Beacham (1982) in his essay *Approaches to Explicating Poetry* states that explicating poetry has to begin with a process of distinguishing the poem's factual and technical elements from the reader's emotional ones. It will also be useful to begin an explication by analyzing the elements which poets have at their disposal as they create their poems: dramatic situation, point of view, imagery, metaphor[22], symbol, meter, form, and allusion (Beacham, 1982:3515). Since explicating is important as the first step for understanding and analyzing a poem, it has to be taken first as the stepping

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[19] Romanticism is also known by its reaction against the Enlightenment and Neoclassicism. These two schools based their creative works on reason, order, balance, harmony, rationality, and intellect.

[20] Surrealism is the principles, ideals, or practice of producing fantastic imagery in art or literature by means of unnatural juxtapositions and combinations. This movement was flourished in Europe between World Wars I and II. It is also known as a reaction against the rationalism which was seen as the source of destruction for European culture and politics in the past and then culminated in the horrors of World War I.

[21] For a brief explanation of *Lyrical Ballads* see *Apollo's Progenies* (Sastrio, 2003:49).

[22] Even though 'metaphor' has its own definition, i.e. an implied comparison, but it is very often that 'metaphor' represents 'figure of speech'. Figure of speech itself can be defined as an expression in which a nonliteral and intensive sense of a word or words is used to create a forceful, dramatic, or illuminating image.

stone for discussing the creative process and to find out the hidden sources used by the poet. **Beacham Steps**[23] will be and must be used for this purpose. The outlines of those steps (1982:3515-3529) are as follows:

Step 1 **Before reading** a poem the reader should (1) notice its form and length; (2) consider the title whether it might function as an allusion, symbol, or poetic image; and (3) notice the date of the composition and publication and identify the general era of the poet.

Step 2 The poem should **be read intuitively and emotionally** and be allowed to happen as much as possible.

Step 3 In order to establish the rhythmic flow, the poem should **be reread**, A note should be made as to where the irregular spots (if any) are located.

Step 4 Find out **the dramatic situation** (if any). Studying the poem line by line helps the reader to discover the dramatic situation. All elements of the dramatic situation are interrelated and should be viewed as reflecting and affecting one another. The dramatic situation serves a particular function in the poem, adding realism, surrealism, or absurdity; drawing attention to certain parts of the poem; and changing to reinforce other aspects of the poem. The following questions can help to determine dramatic situation (1) what is the narrative action in the poem; (2) how many persons appear in the poem; (3) what part do they take in the action; (4) what is the relationship between characters; and (5) what is the setting (time and location) of the poem.

Step 5 Understanding **the poem's point of view** is a major step toward comprehending the poet's intended meaning. The questions such as (1) who is the speaker; (2) is he or she addressing someone else or the reader; (3) is the narrator understand or see everything happen to him or her; (4) does the reader know things that narrator does not; (5) is the narrator reliable; and (6) do point of view and dramatic situation seem consistent or not, must be asked and used as the guiding questions.

Step 6 The poet's message(s) are usually presented by using **images and metaphors.** Understanding both of them, which are always in harmony with dramatic situation and point of view, will help the reader to see the poem as a whole, rather than as disassociated elements. The following guiding procedures and questions will help the readers to understand them: (1) the reader has to identify the concrete images[24]; (2) is the image projected by the poet consistent with the physical object; (3) if the image is abstract, or so different from natural imagery that it cannot be associated with a real object, then what are the properties of this image; (4) is any image repeated in the poem and how has it been changed; (5) are any images compared to each other or do they reinforce one another; (6) is there any difference between the way the reader perceives the image and the way narrator sees it; and (7) what seems to be the narrator's or persona's attitude toward the image.

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[23] These steps or procedures are shortened and presented in a sequence or a step by step style to create an easier flowchart.

[24] The concrete images are formed from objects that can be touched, smelled, seen, felt, or tasted.

Step 7 Every specific **word** in a poem may have more than one **meaning**.[25] Check each of them in dictionary and then (1) note all definitions that have the slightest connection with the poem; (2) note any changes in syntactical patterns in the poem; and (3) note the words could possibly function as symbols or allusions, and refer immediately to any appropriate sources for further information.

Step 8 All elements of the **prosody** such as meter, rhythm, and rhyme must be noted.[26]

Step 9 For many poems, **historical context** and historical background are important to be noted. Archaic language, expressions, images, or symbols should be also be looked up.

Step 10 A poem can be a composite of emotion, intellect, skill, talent, and tradition. The **theme and motive** in a poem can be determined by observing these elements. Questions such as (1) is the poet trying to advocate social, moral, or religious change; (2) does the poem seem sure of his or her position; (3) does the poem appeal primarily to the emotions, to the intellect, or to both; and (4) is the poem relying on any particular devices for effect such as imagery, allusion, paradox, hyperbole or irony, must be used as the guiding questions.

These 10 steps or procedures should be treated as a guidance and not a stiff norm for understanding, analyzing, and appreciating a poem.

How a Poem was Made: the Creative Process and the Hidden Sources

How a Poem was Made was composed and published for the first time in 2003.[27] The sound of this poem (especially the rhyme) follows closely the old tradition path in writing a poem, i.e. entirely full of rhyming lines[28]. When rhyme is defined as the sameness of sound of the ending of two or more words at the ends of lines of a verse, the composer of this poem even did something further. The poet created not only the sameness of sound of the ending words but he also created the sameness of sound inside the line[29]. This rhyme is known as an internal rhyme. The rhythm is denied, but imagery and figure of speech are used in almost every part of this poem. Let's take a look a little bit closer to this poem.

How a Poem was Made
Composing a poem is a mysterious thing.

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[25] You still remember the types of meanings such as literal, grammatical, situational, contextual meanings, etc. don't you?

[26] A brief explanation of them can be read in the preface of *P-Quest* (2002) or in the Appendix 1 of *Apollo's Progenies* (2003)

[27] The title of the book is *Apollo's Progenies*. The publisher is Forum Sastra dan Ilmu Pengetahuan and the year is 2003..

[28] Based on the sound , rhyme can be classified into (a) **full rhyme** – two or more words which have the same vowel sound followed by the same consonants in their last stressed syllables; and (b) **approximate rhyme** – such as assonance, slant, alliterative, light, eye and identical.

[29] Based on the position, rhyme can be classified as **end, internal** and **initial** rhyme. **End rhyme** occurs when the last words of two lines rhyme, whether the rhymes are full or approximate. **Internal rhyme** occurs when two words within the same line or within various lines recall the same sound. **Initial rhyme** occurs when the first syllables of two or more lines rhyme.

A lesser poet or the greatest one do the same thing,
Always having a strange way in making and creating
Experiencing directly or just referring and quoting.
     The greatest man of cloud did the similar thing,
     After in Eusemere eating and in the lake walking
     The notes of a threatening and misty morning
     Becoming the way for recalling and remembering.
Then two years later a beautiful poem was appearing
Talking about the flowers fluttering and dancing
Stretching never ending with the heads tossing
Under the breeze sprouting the gay sparkling.
     It is said that among the ploughing and the breathing
     The lake was waving and the wind was howling,
     Beyond the Gowbarrow Park the flowers are marching
     Showing how this colony flirting and seducing.
Among the mossy stones they are growing, resting,
Sleeping, dancing, smiling, tossing, and marching.
The fiery storms winding and the giant waves roaring
But never they disturbing nor damaging causing.
     The raining is coming, the Luff under the reaching,
     It is time for resting, putting the whole thing
     On the note making for the future referencing
     Then the amazing lines sprouting and emerging!
Yes … the swaying and amazing lines are waiting
Dancing and tossing through the path of traveling
Whispering the hope of light full of promising
Bridging and answering the human eternal longing!

                                   (**Tri Budhi Sastrio** - 2003)

What is the creative process in composing this poem and what are the hidden sources behind the process are two major questions asked in this paper. By using the Beacham's procedures (even though not all steps will be used strictly), it is a big hope that these two questions can be answered properly and thoroughly.

From **Step 1** it can be concluded that this poem is a strophic poem[30] of 7 equally lengthened stanzas. Each stanza contains of 4 lines and it is long enough to narrate and describe a specific event. The title of this poem, *How a Poem was Made*, at least raises two possibilities. It can be a description of the process in composing a poem or it can be an information revealing the sources used in composing it. Since this poem was published in 2003, in a cyber space era, by a unknown poet (or the lesser poet as stated in the second line of the first stanza), the influence of the period of writing can be ignored. There is no significance connection between the era of writing and the content of the poem. It is true that the poet refers to a specific poet, to a specific note, to a specific poem, to a specific time, and to a specific occasion, but it does not create a specific poem which has a totally different criteria with other poems in general.

Step 2 must be taken and felt by the readers themselves. It means that the readers have to read this poem sensitively and intuitively. The imagery, or mental

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[30] If a poem is divided into regular and patterned stanzas, it is called as **strophic;** and if a poem appears as a single unit, whether rhymed or unrhymed, or which have no predictable stanzas, are called **stichic.**

picture, must be forced to be formed in such a way so the poem will be transformed into something real in the mind.

In **Step 3** the reader has to reread the poem. Without any punctuation mark in each line, the poem is very easy to be read. The flowing of rhyming lines can be felt and imitated easily.[31] Repetition by using internal rhyme can be detected easily as well.

In **Step 4,** finding out the dramatic situation can be proceeded by answering the guiding questions in Beacham's procedures. Narrative action in the poem occurs from the very beginning of the poem up to the last line. The speaker of this poem tells the readers how mysterious composing a poem is. The greatest poet or the new comer experience the same thing, i.e. always having a strange way in making, in creating, in composing, or in writing a poem. For the question asking the number of the persons appear in the poem, the possible answer can be like this. There are at least three persons appear in this poem. The first person is the speaker of the poem, the second one is the person called as 'the greatest man of cloud', and the third person is the man (or the woman) who wrote the notes or the journals. Each of them plays a different role. The speaker narrates the story or the event behind the creative process of the greatest man of cloud; the greatest man of cloud is used as the example how mysterious the process of composing a poem is; and the journal writer is function as the source for the greatest man of cloud's poem. The relationship among them can be explained as the following. The greatest man of cloud has a close relationship with the journal writer, or at least he has a chance to read the note or the journal. Meanwhile the speaker of this poem only observed how that relationship serves as a major factor in composing the poem. Even though this poem was written in 2003 but the setting of time of the journal, as the primarily source for the greatest man of cloud's poem, was not 2003. The exact date of the journal can only be concluded after we know exactly who is 'the greatest man of cloud' (including what is the title of his/her poem) and the exact date of the journal itself. There are three places mentioned in this poem, i.e. Eusemere, Gowbarrow Park, and Luff. What are they, and where are the location of each of them? We don't know yet, but we will know soon after cracking or dissecting these allusions.[32]

From **Step 5** it can be analyzed that the speaker of this poem is the poet himself. The poet describes the writing process of a very famous poet i.e. 'the greatest man of cloud', and the source used by this famous poet to compose his famous poem.

From **Step 6** there are a lot of things can be concluded. One of them, which is probably the most important one, is the use of many allusions such as 'the greatest man of cloud', 'Eusemere', 'Gowbarrow Park', and 'the Luff'. Without knowing these allusion, it will be difficult for the readers o understand this poem fully and thoroughly. The concrete image of the flowers which are fluttering, flirting, seducing, dancing, tossing, dancing, sleeping, smiling, marching, and stretching never ending,[33] become

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[31] Two kind of lines, namely an **end-stopped line** and a **run-on line**, are used simultaneously. This technique causes no trouble at all for the reader to read this poem.

[32] 'The greatest man of cloud' can also be considered as an allusion. **Allusion** itself is a reference (or any references) which is made to a historical or literary event, used by a writer in his works without any lengthy explanation.

[33] Those terms indicate the use of personification, a figure of speech in which inanimate objects or abstractions are endowed with (or possessed) human qualities or are represented as possessing human form.

one central issue in this poem. The ability of the readers to bring this image into reality will help them to understand this poem.

In **Step 7,** the use of some good monolingual dictionaries will be very helpful. Since this poem is a very simple poem, the vocabulary will not cause many problems for the readers, even though some grammatical and syntactical disorder patterns are found in this poem.[34] These grammatical and syntactical disorder can be accepted for one reason that is to maintain the sound (or the rhyming line, either internal or end rhymes).[35]

In **Step 8** the elements of the **prosody** such as meter, rhythm, and rhyme can be noted easily. The meter and the rhythm are irregular, meaning that the poet did not compose his poem based on regular meter and rhythm, but the rhyme is so regular, either the initial, the internal or the end rhymes. The last three lines in the last stanza can be consider as the example of the initial rhyme: dancing – whispering – bridging. The third line of the first stanza can be considered as the example of the internal rhyme: … having …. making and creating … and the whole stanzas and lines can be used as the examples how the end-rhymes are in action.

Step 9. The historical context and historical background are not important to be noted in this poem because there is no significance impact of both of them to this poem.

Step 10. Even though there are no moral or religious messages in this poem, but this poem can be used as a mirror by a new comer (the student, for example) how a poem (even a great one) is composed and written.

The Romantic Giant Figure: William Wordsworth (1770-1850)

In *Apollo's Progenies* Sastrio (2003:49) wrote that *I Wandered Lonely as a Cloud* written by William Wordsworth is a lovely poem. Then he adds that when you read this poem you can feel how the rhyme and the rhythm persuade you to dance with the movement of daffodils shaking by the breeze along the lake. So, what is the use of presenting the questions in this case? It is not necessary to ask something for enjoying, for sensing, and for appreciating this poem. Just read, feel the enjoyment, and then … the rest is up to you, readers!

Is this statement right or not? Let's prove it by reading the poem aloud!

I Wandered Lonely as a Cloud

> I wandered lonely as a cloud
> That floats on high o'er vales and hills,
> When all at once I saw a crowd,
> A host, of golden daffodils,
> Beside the lake, beneath the trees,
> Fluttering and dancing in the breeze.
> > Continuous as the stars that shine

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[34] Line 4 stanza 5 can be used as an example '…nor damaging causing.' Because the poet wants to maintain the rhyming line (those are internal and end rhymes) so '…nor causing a damage' is not used.

[35] The specific right of a poet to violate the grammatical and syntactical rules is called as 'poetic license', i.e. the liberty taken by a writer (especially a poet) in deviating or violating a conventional form or fact to achieve a desired effect. You may relate this privilege right to the very basic definition of poem i.e. the intimate fusion of sound and sense (See Knickerbocker, 1963:312)

And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.
        The waves beside them danced, but they
Outdid the sparkling waves in glee;
A poet could not but be gay,
In such a jocund company;
I gazed – and gazed – but little thought
What wealth the show to me had brought:
        For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.
                    (**William Wordsworth** 1770-1850)[36]

William Wordsworth was born on April 7th, 1770 in Cockenmouth, Cumberland, England and died on April 23rd, 1850, in Rydal Mount, Westmorland. The English Romantic Movement actually was launched by this Romantic poet and Samuel Taylor Coleridge when they wrote *Lyrical Ballads*[37] (1798) together. This collaboration is also believed changing the course of English poetry.

The *Lyrical Ballads* is opened by *The Rime of the Ancient Mariner*[38], a very long poem written by Samuel Taylor Coleride, and the book is closed by a poem written by William Wordsworth *Tintern Abbey.*[39] In 1850 William Wordsworth published *The Prelude* which was actually written since 1798.

Wordsworth and Coleridge believed that poetry would be more properly understood if it was presented in the form of people speaking to the people and not in the form of heroic couplets, for example. The form of poetry should not create a barrier for expressing a particular event. Wordsworth also believed to the importance of subjectivity in poetry in which poetry 'takes it origin from emotion recollected in tranquility' (Kearns, 1984:327).

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[36] Quoted from Berrnet (1970:389) *An Introduction to Literature*

[37] *Lyrical Ballads* is often designated by scholars as a signal of the beginning of the English Romantic movement.

[38] This is a story of someone youthful experience at sea – his slaughter of an albatross, the death of his fellow sailors, his suffering, and his eventual redemption. Among the many memorable lines from the poem is the utterance in Part II Stanza 9 (there are 7 parts and 625 lines): *Water, water, everywhere, - And all the boards did shrink; - Water, water, everywhere, - Nor any drop to drink.* (Brooks, 1959:531)

[39] In *Tintern Abbey* (the complete title of this poem is *Lines Composed a Few Miles Above Tintern Abbey, on Revisiting the Banks of the Wye During a Tour, July 13, 1978*) Wordworth defines the relationship of nature to man at specific stages in the life of the human being. He wants to show his sister in the poem – and all readers through the poem – the abounding satisfaction of natural beauty at every period of existence. The result is an autobiographical document … (Volpe, 1967:161). It is also said that this poem is a celebration of the restorative power of nature. Wordsworth had visited the 12th century abbey in 1793, then returned five years later with his beloved sister Dorothy, to whom the poem is addressed. The poet sees in his sister's "wild eyes" a harmony with the primitive he himself enjoyed in earlier years (Kuiper, 1995:1117).

Poems, in Two Volumes (1807) records Wordsworth's great decade, stretching from his meeting with Coleridge in 1797 until 1808. In 1843 William Wordsworth was granted a title as 'poet laureate', the highest achievement for a poet at that time.

Concerning **I Wandered Lonely as a Cloud,** Berrnet (1970:388) wrote that on April 15th, 1802, William Wordsworth and his sister, Dorothy, took a walk, during which they saw some daffodils near a lake. Dorothy recorded the experience in her journal (you can read the journal after this part), and this entry affords us something close to the raw material out of which Wordsworth's poem **I Wandered Lonely as a Cloud** was made. The entry is not, of course, Wordsworth's own experience; Dorothy's experience was not William's, and Dorothy's words cannot exactly reproduce even her own experience. Still the entry give us something of the phenomena that stirred in Wordsworth an emotion, and for Wordsworth poetry was made out of 'emotion recollected in tranquility'. In 1804, two years after the walk, presumably he recollected and contemplated the emotion, and wrote **I Wandered Lonely as a Cloud.**[40]

From journal written by Dorothy Wordsworth on April 15th, 1802

It was a threatening, misty morning, but mild. We set off after dinner from Eusemere, went a short way with us, but turned back. The wind was furious, and we thought we must have returned. We first rested in the large boat-home, then under the furze bush opposite Mr. Clarkson's. Saw the plough going in the field. The wind seized our breath. The Lake was rough … When we were in the woods beyond Gowbarrow Park we saw a few daffodils close to the water-side. We fancied that the lake had floated the seeds ashore, and that the little colony had so sprung up. But as we went along there were more and yet more; and at last, under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. I never saw daffodils so beautiful. They grew among the mossy stones about and about them; some rested their heads upon these stones as on a pillow for weariness, and the rest tossed and reeled and danced, and seemed as if they verily laughed with the wind, that blew upon them over the lake; they looked so gay, ever glancing, ever changing. This wind blew directly over the lake to them. There was here and there a little knot, and a few stragglers a few yards higher up; but they were so few as not to disturb the simplicity, unity and life of that one busy highway. We rested again and again. The bays were stormy, and we heard the waves at different distances, and in the middle of the water, like the sea. Rain came on – we were wet when reached Luff's, but we called in. (1970:388-389)

Tentative Conclusion

The hidden sources for both poems are revealed without any lengthy explanation. The hidden source of the first poem is the second poem and the journal written on April 15th, 1802, and the hidden source for the second poem is the same journal beside Wordsworth's own memories. It is amazing, isn't it?

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[40] Morris and Adams (1923:180) give an interesting comment to this poem. The poet in lonely mood came suddenly upon a host of daffodils and was thrilled by their joyous beauty. But delightful as the immediate scene was, it was by no means the best part of his experience. For long afterwards, when he least expected it, memory brought back the flowers to the eye of his spirit, filled his solitary moment with thoughts of past happiness, and took him once more (so to speak) into the free open ir and the sunshine. Just so for us the memory of happy sights we have seen comes back again to bring us pleasure.

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CITRA PEREMPUAN DALAM HAIKU-HAIKU SUGITA HISAJO: KRITIK SASTRA FEMINISME IDEOLOGIS

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Abstract. This article discusses the image of women in domestic and public domain in Japanese society in haikus written by Sugito Hisajo. The image of women as mothers is patient, friendly, educating, full of loving, hoping for child's future happiness, scarifying, and caring. The image of women as wives is that Japanese women are supposed to be ready for being disappointed, suffered and are expected to be obedient, brave, and being self-sufficient. The image of women in public domain is that they should pay attention to the political activities of the nation and fight for freedom.

Key words: *image of women, idological feminism, patriarchy, domestic domain, public domain*

PENDAHULUAN

Salah satu fokus kajian yang menarik dan sedang menjadi *trend* saat ini adalah citra perempuan dalam kesusastraan sebuah bangsa. Peran dan kedudukan perempuan akan menjadi sentral pembahasan kajian ini. Akan ditelaah lebih dalam isi haiku karya Sugita Hisajo sebagai cerminan citra perempuan Jepang pada masa Meiji, Taisho, dan Showa. Lebih spesifik, akan ditelaah: (1) citra perempuan di lingkungan domestik serta (2) citra perempuan di lingkungan publik, dalam masyarakat Jepang seperti yang tercermin dalam haiku karya Sugita Hisajo.

Analisis haiku-haiku karya Sugita Hisajo ini menggunakan pendekatan sosiologi sastra, khususnya kritik sastra feminisme ideologis. Dengan metode deskriptif, data diambil dengan teknik dokumentasi dari *Sugita Hisajo Kugashu* (Koike Keiko, 1998, 94 halaman), kumpulan haiku karya Sugita Hisajo serta website www.worldhaikureview.org/1-3/womenpoets2.shtml. Dengan instrumen kreatif (*human instrument*) (Jupriono, 2003), data dianalisis dengan teknik analisis isi (*content analysis*).

Landasan Teori: Kritik Sastra Feminisme

Kritik sastra feminisme memandang sastra dengan kesadaran khusus akan adanya jenis kelamin yang banyak berhubungan dengan budaya, sastra, dan kehidupan manusia. Jenis kelamin itu membuat banyak perbedaan dalam sistem kehidupan. Ada asumsi: wanita memiliki persepsi yang berbeda dengan laki-laki dalam membaca sastra (Sugihastuti, 2001).

Sebagai gerakan sosial, feminisme muncul dari ketidakpuasan terhadap sistem patriarki pada masyarakat (Millet dlm. Sofia & Sugihastuti, 2003: 23) sebagai sebab penindasan terhadap perempuan. Ini mengacu pada kondisi realitas sosial yang memosisikan bapak sebagai pemegang kontrol (kendali) atas seluruh anggota keluarga, kepemilikan barang pendapatan, dan pemegang keputusan (Jupriono & Andayani, 2009): lelaki mengontrol perempuan. Perempuan dalam pandangan feminisme mempunyai

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aktivitas dan inisiatif sendiri untuk memperjuangkan hak dan kepentingan tersebut dalam berbagai gerakan (Sugihastuti, 2001).

Ada beberapa ragam kritik sastra feminisme. **Kritik Sastra Feminisme Ideologis** melibatkan wanita, khususnya kaum feminis, sebagai pembaca. Pusat perhatian wanita pembaca adalah citra serta stereotipenya dalam karya sastra. Kritik ini juga meneliti kesalahpahaman tentang wanita dan sebab-sebab wanita sering tidak diperhitungkan dalam kritik sastra. Kritik Sastra Feminisme Ginokritik mengkaji penulis-penulis wanita, termasuk sejarah karya sastra wanita, gaya penulisan, tema, genre, struktur tulisan, dan kreativitas wanita, asosiasi profesi penulis wanita, serta perkembangan dan peraturan tradisi penulis wanita. Kritik Sastra Feminisme Sosialis/Marxis meneliti tokoh-tokoh wanita dari sudut pandang konflik kelas-kelas sosial. Kritik Sastra Feminisme Psikoanalitik memandang pembaca wanita biasa mengidentifikasikan dirinya sebagai tokoh wanita, sedang tokoh tersebut umumnya merupakan cermin penciptanya. Di samping itu, karya sastra juga dianggap sebagai ekspresi bawah sadar pengarangnya (wanita). Kritik Sastra Feminisme Lesbian hanya meneliti penulis dan tokoh wanita. Tujuan utamanya mengembangkan suatu definisi yang cermat tentang makna lesbian. Kritik Sastra Feminisme Ras/Etnik ingin membuktikan keberadaan sekelompok penulis feminis-etnik beserta karyanya dan berusaha mendapat pengakuan dalam kajian wanita kanon sastra tradisional dan sastra feminis (Djajanegara, 2000; Jupriono, 2004).

Analisis Data
Citra Perempuan di Lingkungan Domestik
Citra Perempuan sebagai Ibu

1) Sabar

> *Sono naka ni hanetsuku wako no koesumeri* (Sugita dalam Koike, 1998: 80)
> Di sana, terdengar suara anak, bermain *badminton*

Pada haiku ini digambarkan suasana ketika anak-anak Hisajo bermain *hanetsuki*. *Sono naka ni* 'di sana' menunjukkan tempat bermain (halaman rumah). Halaman luas dapat digunakan dengan leluasa untuk memantulkan bola bulu. Karena hanetsuki merupakan permainan yang hanya dilakukan oleh anak perempuan, maka pada baris pertama ini, tempat yang luas ini menggambarkan kesempatan luas bagi perempuan untuk belajar mengembangkan bakatnya. Pemain harus sabar mengikuti arah bola bulu; penonton harus sabar melihat ke mana arah bola. Hal ini menggambarkan bahwa perempuan harus aktif dan bersemangat tinggi dalam mencapai cita-cita. Mereka harus lincah, bekerja keras, dan sabar untuk dapat mengejar apa yang diinginkan walaupun masih banyak aturan dalam masyarakat yang mengekang mereka.

Wako no koesumeri 'terdengar suara anak', anak di sini adalah dua anak-anak Hisajo yang semuanya perempuan, Masako dan Mitsuko. Hisajo berumur 22 tahun waktu kali pertama menjadi ibu. (Bender & Yachimoto, 2002). Sebagai ibu, Hisajo dengan sabar menemani anak-anaknya bermain, melihat dan mengikuti arah bola dan sekaligus mengetahui kemampuan anak-anaknya. Terdengar suara anak, ditafsirkan sebagai pendapat dan keinginan cita-cita anak-anak Hisajo. Hisajo tidak memaksa anak-anak untuk mengikuti kehendaknya. Hisajo dengan sabar membimbing dan memberikan kebebasan kepada anak-anaknya untuk menentukan apa yang menjadi cita-citanya—seperti bermain hanetsuki—tanpa harus bergantung pada kultur sosial yang menghambat

kemajuan mereka. Sebagai ibu, Hisajo berpandangan bahwa perempuan mempunyai hak-hak yang sama dengan laki-laki. Hisajo tidak ingin anaknya setelah dewasa langsung menikah seperti tuntutan tradisional masyarakat pada masa itu. Untuk itu, Hisajo menyekolahkan anak-anaknya ke sekolah favorit (Bender & Yachimoto, 2002).

Karya sastra pun sering mencitrakan perempuan seperti yang menjadi tuntutan masyarakat dan inilah yang hendak digugat pandangan ini. Karya sastra, dengan demikian, harus membebaskan cara berfikir perempuan (Djajanegara, 2000: 28). Dalam perspektif gerakan feminis, upaya Hisajo jelas sangat kondusif. Gerakan feminis menganjurkan kemandirian berfikir, agar perempuan diperhitungkan dan mampu menempati kedudukan sejajar dengan laki-laki. Feminisme radikal, misalnya, menganggap perkawinan atau domestisitas menghambat perkembangan potensi perempuan (Fakih, 2001).

2) Bersahabat dan Mendidik

Harusame ya tatami no ue no kakurenbo (Sugita dalam Koike, 1998: 12)
Hujan di musim semi, bermain petak umpet, diatas *tatami*

Pada musim semi, bunga-bunga bermekaran, cuaca cerah, banyak orang berjalan-jalan di di taman. Tetapi, tiba-tiba turun hujan, membuat orang malas keluar rumah. Hujan gerimis ini disebut *harusame*. Jalanan basah dan taman-taman sepi. Hisajo berusaha menghibur anak-anaknya yang tidak bisa bermain di luar rumah dengan memberi kesempatan bermain petak umpet di atas *tatami* di dalam rumah. Dalam *kakurenbo*, dibutuhkan ketelitian agar dapat menemukan persembunyian teman dan kerja sama yang baik agar permainan dapat berjalan menyenangkan. Diinterpretasikan bahwa perempuan harus teliti dan hati-hati mencari celah dan peluang, seperti dalam bermain *petak umpet*, diperlukan ketelitian dan kewaspadaan. Ia harus berani bertindak dan menerima risiko. Untuk menghadapi rintangan, dibutuhkan kerja sama. Untuk memperkuat kerja sama, dibutuhkan persahabatan, keakraban, saling mengenal, dan memahami satu sama lain. *Tatami no ue* 'di atas tatami' ditafsirkan bahwa sebagai seorang ibu, Hisajo berharap anak perempuannya berhati-hati dalam bertindak dan berusaha. Ia berusaha menjaga keakraban dengan anaknya untuk mengetahui dan memahami keinginan mereka. Seperti banyaknya anyaman jerami untuk tatami, di luar sana banyak peluang yang tersedia dan bisa diraih, tetapi kalau tidak hati-hati, sekecil apa pun rintangan yang menghadang, ia bisa terjatuh dan menderita. Bagaikan berjalan di atas tatami, bila tidak hati-hati akan tergores.

Di bidang sosial, hak-hak perempuan sangat terbatas. Tradisi menghendaki perempuan mengurus keluarga. Masyarakat tradisional masa itu beranggapan bahwa seorang gadis sudahlah cukup jika bisa menulis, membaca, berhitung (Bender & Yachimoto, 2002). Kalaupun dibolehkan sekolah tinggi, ilmu yang diperolehnya hanya untuk menunjang perannya sebagai istri/ibu rumah tangga (menjahit, masak-memasak, merawat bayi/orang sakit, dilengkapi dengan pelajaran kesenian (memainkan alat musik, berdansa). Hisajo ingin anaknya bisa mengabdikan ilmunya untuk mewujudkan keinginan mereka dan bebas menentukan pilihan, sebebas berlarian di atas tatami. Dari perspektif feminisme, perempuan harus mandiri, agar dapat keinginannya (Fakih, 2001). Perempuan tidak harus bergantung pada laki-laki (Djajanegara, 2000: 6-7).

3) Kasih Sayang dan Berharap untuk Kebahagiaan Anak

Hako o dete yorisofu hina no onchigiri (Sugita dalam Koike, 1998: 13)
Mengeluarkan kotak, menjajarkan boneka, janji suci

Dalam haiku ini, Hisajo melukiskan kesibukan seorang ibu mempersiapkan boneka untuk festival *Hina Matsuri*. *Hako o dete* 'mengeluarkan kotak'. Menjelang festival, Hisajo mengeluarkan kotak berisi boneka *hina*. Suaminya yang bekerja di sektor publik tidak mempedulikan hal-hal semacam itu. Kotak ini bisa juga ditafsirkan sebagai norma tradisi yang menempatkan perempuan ke dalam "kotak" aturan norma yang masih memandang rendah perempuan (Yachimoto, 2002; cf. Jupriono & Andayani, 2009). Mengeluarkan boneka dari dalam kotak dapat ditafsirkan sebagai Hisajo yang mengeluarkan anak-anaknya dari tekanan-tekanan norma yang membatasi peran perempuan dalam masyarakat.

Dalam haiku ini, Hisajo mengangkat tradisi tua masyarakat tiap 3 Maret: Festival Boneka (*Hina Matsuri*). Hina Matsuri berasal dari masa Heian (794-1185), sekitar 1000 tahun lalu, sebagai perayaan mengusir bencana agar anak perempuan memperoleh kebahagiaan, kesehatan. Pada festival Hina Matsuri, boneka-boneka *Hina* dipajang sekitar 10-20 hari sebelumnya dan begitu berakhir pada 3 Maret segera disimpan kembali. Menurut cerita, bila boneka terus dipajang setelah festival berakhir, konon anak-anak putri dalam keluarga yang bersangkutan akan kehilangan kesempatan untuk menjadi pengantin (Kedutaan Besar Jepang, 2003: 14).

Yorisofu hina no 'menjajarkan boneka' menggambarkan bahwa setelah boneka dikeluarkan dari kotak, Hisajo menjajarkan boneka di *hinadan* sesuai dengan urutannya. Kaisar dan permaisuri diletakkan di posisi paling atas, kemudian menteri negara, para pembantu istana, pemain musik, serta perkakas istana. Urutan ini harus benar dan rapi. Tetapi, bagi mereka yang kurang mampu, yang dipajang cukup hanya boneka hina yang pokok saja, seperti kaisar dan permaisuri. Dalam haiku ini pun Hisajo sebagai seorang ibu berharap agar anak-anaknya memperoleh kebahagiaan, kesehatan, serta terhindar dari bencana, seperti kebahagiaan yang dialami kaisar dan permaisuri di lingkungan istana.

Onchigiri 'janji suci' antara kaisar dan permaisuri. Sepasang boneka merupakan pasangan setia, selalu bersama. Ini harapan Hisajo yang ingin anak-anaknya kelak bila menikah selalu memperoleh kebahagiaan abadi. Harapan ini menjadi obsesi Hisajo justru karena ia sendiri gagal meraih kebahagiaan rumah tangga (Bender & Yachimoto, 2002). Sikap Hisajo sesuai dengan pandangan kelompok Feminis Moderat yang tidak menganjurkan perempuan melajang seumur hidup. Feminisme Moderat menganjurkan perempuan mengembangkan diri agar mampu mandiri, secara ekonomis maupun intelektual, karena kemampuan ini akan membuatnya memiliki kedudukan sejajar dan tidak lagi bergantung pada laki-laki (Fakih, 2001). Sesuai dengan pandangan Feminisme Ideologis, tokoh yang ditampilkan atau ide yang disampaikan, lazim merupakan gagasan sastrawannya (Djajanegara, 2000; Sugihastuti, 2001).

4) Rela Berkorban

Haguki kayuku chikubikamuko ya hanagumori (Sugita dalam Koike, 1998: 12)
Gusi anak terasa gatal, mengigit puting susu, kabut musim semi

Haguki kayuku 'gusi anak terasa gatal', pada waktu gigi mulai tumbuh, gusi akan terasa gatal dan ini menandakan anak Hisajo yang mulai tumbuh besar. Kata *gatal*

menunjukkan anak-anaknya yang sudah mulai kreatif dan aktif melakukan banyak hal, menirukan segala kejadian, selalu ingin mewujudkan keingintahuan mereka pada apa yang dilihatnya. Mereka harus diberi bimbingan agar tidak menempuh jalan salah. *Chikubikamuko* 'menggigit puting susu', karena merasa gatal pada waktu menyusu, anak akan menggigit puting susu ibunya. Keunggulan air susu isep (ASI) tidak perlu diragukan lagi. Menggigit puting susu menggambarkan pengorbanan Hisajo untuk anaknya dengan menahan rasa sakit akibat gigitan anaknya demi masa depan anak yang lebih baik. Karena keunggulan ASI yang sangat baik bagi anak, Hisajo ingin anaknya tumbuh menjadi generasi unggul, sehingga sesakit apa pun pengorbanannya, Hisajo rela melakukannya tanpa pamrih demi masa depan anak (Yachimoto, 2002; Koike, 1998).

Hanagumori 'kabut musim semi' menggambarkan kesedihan mendalam. Musim semi yang indah dengan banyaknya bunga yang bermekaran tiba-tiba berkabut. Musim semi simbol kedamaian budaya Jepang, sedangkan kabut melambangkan pengaruh asing. Sejak permulaan Restorasi Meiji, Jepang aktif "mengimpor" budaya Barat. Lebih-lebih setelah kalah perang, mereka harus giat memasukkan unsur-unsur budaya Eropa dan Amerika. Pengaruh berlebihan berdampak buruk bagi masyarakat, terutama anak muda.

Perempuan sebagai ibu dalam haiku ini dicitrakan sebagai manusia yang penuh pengorbanan dengan mendidik anak dan menjaganya agar terhindar dari pengaruh negatif budaya asing. Hisajo berharap agar anaknya, walaupun hidup modern, masih tetap bisa menjaga kelestarian budaya. Untuk itu, Hisajo berusaha melindungi anaknya dari pengaruh budaya asing (Bender & Yachimoto, 2002). Hisajo rela mengorbankan waktu di sela-sela kesibukannya agar selalu bisa membimbing anak menghadapi masalah. Seperti pandangan Feminisme Ideologis, seradikal apa pun, tokoh dalam karya sastra yang berposisi sebagai ibu senantiasa dicitrakan bersikap berkorban dan melindungi anak-anaknya (Sugihastuti, 2001; Jupriono, 2004).

5) Perhatian

Kana kaki umishi korani soramame o mukasekeri (Sugita dlm. Yachimoto, 2002)
Bosan belajar *kana,* kubiarkan anak-anak, mengupas kacang

Kana kaki umishi 'bosan belajar kana' menggambarkan keadaan anak-anak Hisajo yang sudah mulai bersekolah. Karena keadaan pendidikan yang mulai maju, banyak budaya asing mulai masuk ke Jepang, tak terkecuali bahasa. Dibandingkan dengan Negara-negara Eropa dan Amerika, Jepang mulai belajar untuk berkembang. Hisajo ingin anak-anaknya memperoleh pendidikan tinggi, sehingga menyekolahkan ke sekolah favorit. Hisajo berharap anak-anaknya dapat belajar huruf kana, terutama katakana, untuk menulis istilah asing (Wikipedia, 2005). Ketika Jepang mengalami kemajuan pesat, dalam persaingan di segala bidang dibutuhkan kemampuan berbahasa asing. Agar anak-anaknya mampu bersaing, Hisajo mengharuskan anaknya mempelajarinya. Karena dituntut belajar dan menghafal banyak huruf (hiragana, katakana), anak-anaknya mulai bosan. Belajar katakana-hiragana memerlukan ketelitian, kesabaran. *Korani* 'kubiarkan anak-anak' menggambarkan sikap demokratis Hisajo. Walaupun banyak aturan tradisional yang menghambat kemajuan perempuan dalam berkarya, Hisajo tidak memaksa anak-anaknya mengikuti kehendaknya. Ia memberi kebebasan anak-anaknya untuk memilih keinginan. Hal ini memang tidak sesuai dengan pandangan masyarakat pada waktu itu, lagi pula semua anak Hisajo perempuan.

Pada waktu masih muda, wanita Jepang meyiapkan diri dengan belajar memasak,

menjahit, merangkai bunga, dan tatacara upacara minum teh (Pharr & Lo, 1994). Dalam hal pendidikan terdapat perbedaan mencolok antara laki-laki dan perempuan. Sistem ganda dalam pendidikan di Jepang menimbulkan diskriminasi antara laki-laki dan perempuan (Okumura, 1983; Yachimoto, 2002). Tetapi, Hisajo tidak ingin anak-anaknya menjadi korban diskriminasi sistem pendidikan. Hal ini diekspresikannya lewat haiku-haikunya. Dalam hal demikian, tidak salah pandangan Feminisme Ideologis bahwa bagi seorang perempuan sastrawan, karya-karyanya merupakan media ekspresi kebebasan berfikir, baik yang berkaitan dengan anak, suami, keluarga, maupun persoalan masyarakat (Djajanegara, 2000; Sugihastuti, 2001).

Soramame mukasekeri 'mengupas kacang' simbol keinginan Hisajo agar anaknya selektif dalam memilih jalan hidup. Bagaikan mengupas kacang, harus hati-hati dan tidak salah memilih karena dari luar isinya tidak terlihat. Walaupun dari luar kelihatan bagus, belum tentu isinya juga bagus. Seperti kehidupan ini, yang penuh misteri, di luar sana banyak peluang yang bisa diraih, tetapi di balik itu ada banyak hambatan, tantangan yang kadang tidak tampak. Untuk itu, dibutuhkan perjuangan keras dan ketelitian menghadapi tantangan. Agar mampu mandiri, pertama-tama perempuan harus memperoleh pendidikan yang memungkinkan dia mengasah daya pikirnya. Dengan demikian, dia sanggup mengembangkan diri untuk mencapai kemandirian ekonomis, yang pada gilirannya akan memberinya kekuasaan (Djajanegara, 2000).

Upaya ini sesuai dengan pandangan semua aliran gerakan feminisme. Seharusnya perempuan mempunyai cita-cita menjadi manusia yang mandiri lahir batin. Kemandirian mengangkat kedudukan harkatnya hingga sejajar dengan laki-laki, baik dalam keluarga maupun masyarakat (Fakih, 2001). Hisajo ingin anaknya menjadi perempuan mandiri dan mampu menghadapi kerasnya kehidupan. Untuk itu, Hisajo mengajari anak-anaknya huruf-huruf kana.

Citra Perempuan sebagai Istri
1) Kekecewaan

> *Tabi tsugu ya Nora tomonarazu kyoushi tsuma* (Sugita dalam Koike, 1998: 79)
> Menambal *tabi,* tidak seperti Nora, istri guru

Tabi tsugu ya 'menambal tabi', tabi yang sering dipakai akan berlubang dan menjadi kusam, kotor, bau, dan susah dibersihkan. Tabi berlubang harus ditambal dan semua ini merupakan tugas istri. Sebagai ibu rumah tangga, Hisajo harus bisa membereskan semua tetek-bengek rumah tangga, termasuk kebutuhan suami dan anak, dari kebutuhan sulit sampai yang remeh semacam menambal tabi tsb. Hisajo merasa kecewa karena pandangan orang yang meremehkan pekerjaan itu. Padahal menambal tabi bukanlah hal mudah, dibutuhkan ketelitian dan kesabaran agar jahitannya tidak mudah lepas.

Pada *Nora tomonarazu* 'tidak seperti Nora', Hisajo membandingkan dirinya dengan Nora, seorang istri dan pahlawan wanita dalam cerita *A Doll House* (Rumah Boneka) karya Henrik Ibsen. Nora, dalam cerita itu, memutuskan meninggalkan suami dan anak-anak untuk meraih sesuatu yang bermakna (Djajanegara, 2000). Hisajo mempunyai keinginan agar bisa seperti Nora. Ia merasa kecewa dan tidak bahagia dengan perkawinannya. Ungkapan *Nora tomonarasu 'tidak seperti Nora'* dapat diinterpretasikan sebagai kekecewaan Hisajo sebagai istri yang selalu di bawah kekuasaan suami, sekaligus mencerminkan keinginan bertindak seperti tokoh Nora tersebut. Akhirnya, ia pergi ke

Tokyo selama setahun, tinggal bersama ibunya, meninggalkan suami dan anak-anaknya. Tetapi, akhirnya Hisajo kembali ke keluarganya di Kokura dan berjanji tidak akan meninggalkan suami dan anak-anak. Ia tidak bisa seperti Nora, yang tega dan berani menghadapi semua masalah keluarga dan pandangan masyarakat walaupun seharusnya Hisajo mampu menghadapinya karena ia memiliki pendidikan yang cukup. Meninggalkan anak memang bukan tindakan baik. Tetapi fokus yang dilihat di sini adalah "keberanian memutuskan apa yang baik bagi diri sendiri". Dari sini, gerakan feminisme mendukung keputusan Hisajo mengembangkan diri terlebih dahulu sebelum menikah (Jupriono, 2004). Perempuan dianjurkan memperoleh ilmu setinggi mungkin agar mampu mandiri tanpa harus menggantungkan hidupnya kepada orang lain dan dia sanggup mencapai kedudukan setingkat dengan kedudukan laki-laki dalam masyarakat (Sugihastuti, 2001).

Kyoushi tsuma 'istri guru' menggambarkan kehidupan Hisajo sebagai istri guru karena suaminya, Unai, bekerja sebagai kepala sekolah, sebuah posisi yang sangat dihormati di Jepang sebelum perang. Hisajo merasa kecewa pada suami. Hisajo berharap Unai, sebagai guru, mampu berfikir modern, sehingga tercipta keakraban dan kebahagiaan dalam keluarga; Unai diharapkan mampu mendorong istri agar bisa menjadi perempuan maju. Tetapi, kenyataannya, walaupun mempunyai pendidikan tinggi dan keahlian banyak serta sebagai istri guru, Hisajo masih merasa tidak bahagia dan merdeka. Hisajo merasa, tidak ada perbedaan menjadi istri guru atau istri orang biasa. Konstruksi sosial budaya menghendaki istri tinggal berkutat di rumah mengurusi keluarga karena dinilainya tugas mulia.

Feminisme Liberal dan Sosialis, misalnya, tidak menganggap remeh rumah tangga atau pekerjaan rumah tangga (Fakih, 2001). Bahkan, kenyataannya, kerja utama kaum perempuan adalah memiliki pemahaman (kembali) dan penghargaan akan pekerjaan rumah, sehingga perempuan yang hanya melakukan pekerjaan ini justru dibenarkan, dipahami, dan dihargai. Jika pekerjaan rumah mendapat pengakuan, kaum pria pun mungkin tidak hanya menghargainya saja, namun mungkin pula turut melakukannya. Dengan demikian, pekerjaan istri di sektor domestik (Budiman, 1982) pun harus dihargai seperti menghargai pekerjaan suami di sektor publik. Maka, kekecewaan Hisajo terhadap sikap suaminya terasa mendapat justifikasi ideologis dari Feminisme Ideologis (Djajanegara, 2000).

2) Menderita

baibaru o yomu sabishisa yo hana no ame (Sugita dalam Koike, 1998: 6)
Sunyi, membaca injil, bagaikan hujan di musim bunga

Sabishisa 'sunyi' menggambarkan keadaan sepi dan tidak berisik. Kondisi inilah yang dialami Hisajo, yang kesepian. Tidak ada komunikasi suami istri yang menyenangkan selama perkawinannya dengan Unai. Untuk mencari ketenangan dalam hidupnya, Hisajo memeluk Kristen. Hisajo sendirian menghadapi segala macam rintangan untuk menuju cita-citanya, terutama cara pandang masyarakat, termasuk suaminya sendiri, yang masih tradisional pada masa itu yang mengharuskan wanita menjaga kesalehan serta kemurnian mereka, bersikap pasif dan menyerah, rajin mengurus rumah tangga (Bender & Yachimoto, 2002). *Baiboru o yomu* 'membaca injil' simbol Hisajo yang masuk Kristen. Memang, ia dibabtis pada usia 30 tahun. Dengan membaca injil, Hisajo berharap akan mendapat ketenangan dan bisa mencari solusi agar bisa

memperbaiki hubungannya dengan suaminya. Ia ingin keluarganya bahagia dan suaminya mau menghormati dan mendengarkan pendapat-pendapatnya.

Sejak Restorasi Meiji, Jepang berusaha memodernisasikan diri dan, bagi mereka, modernisasi berarti Eropanisasi dan Eropanisasi tidak lepas dari Nasrani. Hisajo jarang ke gereja walaupun ia Kristen. Dengan masuk Kristen, Hisajo berharap mendapat penghargaan, penghormatan, dan kebebasan yang sama dengan laki-laki. Tetapi, ketika membaca injil, Hisajo merasa ada sesuatu yang tidak sesuai dengan harapannya (Uda, 1998). Dalam ajaran Kristen, kedudukan wanita subordinat-inferior. Seperti dalam agama mana pun, dalam Protestan dan Katolik perempuan ditempatkan pada posisi yang lebih rendah di bawah laki-laki. Gereja Katolik menganggap wanita sebagai makhluk kotor dan wakil iblis. Dalam kitab injil dikutip ucapan Santo Paulus: *"and the head of every women is man. Let your women be silent in the churches, for it not permitted unto them to speak"*. Selanjutnya, Injil juga mengutip ucapan Santo Petrus: *"ye wives, be in subjection to your own husbands"* (para istri hendaknya tunduk kepada para suami) (Djajanegara, 2000). Kedudukan perempuan yang inferior sangat bertentangan dengan tujuan gerakan feminisme karena menghambat perkembangan wanita untuk menjadi manusia seutuhnya.

Pada *hana no ame* 'bagaikan hujan di musim bunga', pada waktu musim bunga banyak bunga bermekaran, bau harum merebak di mana-mana. Tiba-tiba turun hujan, sehingga suasana menjadi tidak menyenangkan. Bunga banyak dipakai sebagai simbol perempuan serta sifat-sifatnya. Misalnya, perempuan Jepang dicitrakan sebagai bunga Yamato (*Yamato Nadeshiko*), yang rajin, lembut, patuh (Fahri, 2002: 4). Hujan ditafsirkan sebagai ajaran-ajaran agama yang harus ditaati pemeluknya. Dalam agama mana pun ajaran-ajarannya diharapkan dapat memperkokoh iman dan bisa mendapatkan ketenangan. Tetapi, adanya tafsir agama yang membuat kedudukan inferior perempuan malah membuat perempuan menjadi menderita. Karena kuatnya hujan yang menerpanya, bunga-bunga berguguran. Salah satu yang gugur itu adalah Hisajo, yang mulai maju dan mengembangkan bakatnya, tetapi karena adanya tafsir agama yang harus dipatuhinya, menjadi ciut nyali dan merasa tidak bebas menyuarakan keinginan. Keadaan ini membuatnya menderita karena tafsir agama ini secara tidak langsung mengidentifikasikan perempuan sebagai kelas tertindas dan kaum laki-laki sebagai kelas borjuis atau penindas (Budiman, 1982).

3) Berani dan Mandiri

Haritohosu onna no iji ya ai yukata (Sugita dalam Koike, 1998: 47)
Semangat yang gigih, wanita, Yukata nila

Semangat gigih menggambarkan keberanian Hisajo mengambil sikap dan tindakan tegas dalam melawan aturan tradisional yang mengekang kebebasan perempuan. Pada zaman Taisho, wanita yang suci hidup dalam bayang-bayang suaminya, melayaninya, menjaga rumah tangga dan anak-anaknya. Tetapi, Hisajo berpandangan modern, pintar, berani, sehingga mampu mengatasi pandangan tradisional tentang status istri (Bender & Yachimoto, 2002). Walaupun untuk keuangan keluarga Unai masih bertanggung jawab, Hisajo merasa mampu menghasilkan uang, menambah perekonomian keluarga. Ia menjahit dan menulis haiku. Ia melakukannya karena rasa sayang pada anak-anak. Hisajo ingin anaknya bersekolah di sekolah favorit.

Onna 'wanita' yang dimaksud adalah Hisajo sebagai ibu rumah tangga. Sebagai perempuan hebat, Hisajo menulis haiku. Dalam menulis haiku, ia tidak pasif

menggunakan tema alam saja (Bender & Yachimoto, 2002). Haiku yang dihasilkan merupakan refleksi keinginan, gagasan, yang kadang kontras dengan norma adat sosial (Yachimoto, 2002). Haiku-haiku yang dibuatnya mengangkat kondisi alam, keluarga dan kehidupan rumah tangga, serta pandangan masa depan (Bender & Yachimoto, 2002).

Ai yukata' yukata nila' menggambarkan kesederhanaan wanita pada masa itu. Biasanya *yukata* dicetak warna biru, tetapi saat ini banyak jenis dan warna. Disain *yukata* dengan lengan lebar seperti sayap menggambarkan bahwa sebenarnya wanita mempunyai kesempatan luas mengembangkan potensi, tetapi tidak bisa tercapai secara utuh karena adanya aturan tradisional seperti *obi* yang mengikat *yukata* dengan kuatnya agar tidak terlepas. Walaupun kelihatan indah dan anggun dengan *obi* berwarna-warni melilitnya, sebenarnya itu membuat sesak. Bermacam-macam bentuk ikatan *obi* yang indah mampu menutupi penderitaan itu. (Wikipedia, 2005).

Hisajo perempuan mandiri, memiliki potensi, dan berhasil tanpa tergantung pada suaminya. Hisajo akhirnya sadar bahwa dia mempunyai hak dan kewajiban yang sama untuk menimba ilmu dan mencari pengalaman seluas-luasnya dalam bermasyarakat agar sanggup meraih kedudukan sederajat dengan laki-laki. Walaupun banyak aturan masyarakat mengekang kebebasannya seperti lilitan obi, Hisajo tidak manyerah. Upaya ini sesuai dengan gerakan feminisme yang senantiasa menghimbau perempuan untuk memperjuangkan kepentingan mereka sebelum memperhatikan kepentingan masyarakat (cf. Budiman, 1982). Haiku-haiku Hisajo pun, menurut perspektif Feminisme Iideologis, sarat dengan gagasan-gagasan untuk berani mewujudkan kepentingan tersebut (Djajanegara, 2000; Sugihastuti, 2001).

4) Penurut

Gikyoku yomu ya toya no shokki tsukeshimama (Sugita dalam Koike, 1998: 79)
Membaca scenario, peralatan makan musim dingin, direndam

Gikyoku yomu 'membaca skenario' menggambarkan bahwa Hisajo sangat senang membaca cerita drama, tak terkecuali drama terjemahan dari luar negeri (Bender & Yachimoto, 2002). Pada masa Meiji, kesusastraan Barat melanda Jepang bagaikan gelombang besar, sehingga memperkaya kesusastraan Jepang. Karya-karya sastra Barat diterjemahkan ke dalam bahasa Jepang secara besar-besaran (Mangandaralam, 1993: 26). Hal ini sangat berpengaruh pada kehidupan Hisajo, termasuk keprihatinannya akan keterbelakangan perempuan Jepang yang masih terikat oleh adat tradisi yang menghambat kemajuan mereka (Okamura, 1983).

Toya no shokki 'peralatan makan musim dingin' menggambarkan pekerjaan Hisajo sebagai istri yang tidak jauh dari rumah tangga, termasuk mengurusi peralatan makan musim dingin di dapur. Dalam keluarga, secara umum sebelum perang, perempuan bangun duluan pada pagi hari dan makan setelah semua selesai (Pharr & Lo, 1994: 1704). Musim dingin membuat orang jadi malas, lebih nikmat kalau duduk di dekat perapian, menghangatkan diri. Tetapi, sebagai seorang istri, Hisajo harus selalu menyiapkan segala urusan suaminya dalam kondisi apa pun. Walaupun mandiri dan sukses meraih keinginannya, dalam sikapnya sehari-hari, Hisajo masih tetap penurut dan mendahulukan kepentingan suaminya. Hal ini terlihat dari anggapannya bahwa pria memegang dominasi dan perempuan tersubordinasi. Dalam cara pandang Feminisme Ideologis, sikap Hisajo dianggap sesuai sebab kebebasan yang diutamakan adalah kebebasan berpikir—dan bukan kebebasan bertindak radikal (Sugihastuti, 2001).

Pada *tsukeshimama* 'direndam', ditunjukkan bahwa karena Hisajo gemar sekali membaca, setelah selesai makan, paralatan makan malam direndam. Hisajo tidak langsung mencucinya, seharusnya Hisajo sudah membereskan semua urusan rumah tangga. Hisajo mengambil kesempatan pada malam hari setelah suaminya beristirahat, dengan membaca cerita drama kesukaannya. Direndam juga dapat ditafsifkan sebagai 'mengubur dalam-dalam keinginan Hisajo untuk bisa bebas mengembangkan diri'. Tindakan ini di sisi satu bertentangan dengan feminisme karena merendahkan derajat perempuan dengan bertindak sembunyi-sembunyi karena takut dimarahi suami, tetapi, disisi lain, tindakan ini juga simbol kecerdikan dan konsistensi melancarkan resistensi dalam kondisi seterikat apa pun oleh norma sosial yang memerangkap perempuan (Fakih, 2001; Jupriono & Andayani, 2009).

Citra Perempuan di Lingkungan Publik
Kepedulian terhadap Dinamika Politik Bangsa

Yugao ya hirakikakarite hidafukaku (Sugita dalam Koike, 1998: 32)
Bunga bulan, mekar setengah, sangat kusut

Bunga bulan melambangkan Kaisar Hirohito yang memimpin Jepang pada 1926 di Masa Showa. Di bawah Hirohito, perindustrian Jepang berkembang pesat. Pemerintahan pada mulanya bercorak parlementer. Ekonomi dunia saat itu dilanda depresi dan resesi. Daerah pasaran hasil industri direbut Amerika, Inggris, dan Prancis. Ini menghalangi Jepang untuk mengembangkan industrinya (Mangandaralam, 1993). Pada masa ini banyak kelompok aktivis perempuan bekerja sama untuk menggunakan hak-haknya; yang dikepalai oleh Fusen Kakutoku Domei. Di bawah kabinet Hamaguchi Osachi, ada perubahan pendapat tentang wanita dan pemerintah pun mendukung pernyataan hak-hak wanita sipil melalui Majelis Rendah di Diet. Walaupun tidak ikut aktif, Hisajo tetap peduli dengan keadaan negara. Hal itu ia tuangkan dengan menulis haiku yang mencerminkan realitas sosial. Haiku Hisajo tidak melulu berisi perubahan musim (Yutsuya, 2001), tetapi sebagai media ekspresi-representasi realitas sosial dan refleksi gagasannya tentang pembebasan hak-hak perempuan. Hal ini amat sesuai dengan pandangan Feminisme Ideologis (Jupriono, 2004; Djajanegara, 2000).

Hirakikakarite 'mekar setengah', bunga bulan tidak sanggup mekar sempurna. Ia berusaha melawan, tetapi tidak mampu; ia putus asa. Hal ini menggambarkan nasib Kaisar Hirohito yang tidak bisa mengontrol perekonomian, ibarat bunga baru mekar setengah. Dia tidak bisa berbuat apa-apa karena hanya menjadi lambang saja; pemerintahan dikuasai militer. Keinginannya menjadikan Jepang sebagai negara maju di Asia tinggal impian. Tingkat kehidupan rakyat sudah barang tentu mempengaruhi nasib kaum ibu. Bila suatu keluarga menderita kekurangan, umumnya kaum ibulah yang paling banyak menderita. (Uchida, 1997). Sebagai ibu rumah tangga, Hisajo juga merasakan penderitaan akibat dnamika politik bangsa yang tidak terkendali, yang mempengaruhi perekonomian masyarakat. Pemerintah hanya memikirkan perebutan kekuasaan saja, tanpa memikirkan nasib rakyatnya yang menderita.

Hidafukaku 'sangat kusut', bunga bulan, bila terkena sinar matahari, akan layu, kusut. Saat itu matahari belum muncul dan malam belum berakhir, bunga bulan yang baru mekar setengah sudah kelihatan layu. Sepanjang malam ia tidak bisa berbuat apa-apa. Ia tidak bisa dipercaya lagi dan membuat kecewa bunga-bunga lain. Hal ini merefleksikan kelemahan pemerintah, yang partai-partai politiknya tidak dipercayai

rakyat; mereka dianggap gagal mengatasi kesulitan ekonomi. Keadaan buruk ini ditunggangi para pemimpin militer ekstrem dengan menghidupkan kembali semangat *Bushido*, dan akhirnya memegang tumpuk pemerintahan, sedang kaisar hanya lambang belaka (Mangandaralam, 1993).

Walaupun tidak langsung terjun ke dunia politik, Hisajo dapat merasakan penderitaan Kaisar Hirohito. Sebagai wujud dukungannya terhadap kaisar, Hisajo menulis haiku-haiku yang berupa sindiran terhadap militer. Hisajo berharap militer mengembalikan kekuasaan pada kaisar agar negara menjadi makmur. Bila keadaan politik stabil, perekonomian pun akan stabil., Dampak ini sangat berarti bagi Hisajo sebagai ibu rumah tangga. Mereka kesulitan menghadapi partai oposisi yang berat dari walikota, bahkan gerakan subversif yang lemah pun gagal memasuki Majelis Tinggi (*House of Peers*). Akhirnya, gerakan wanita sayap kanan bersama-sama partai oposisi lain berusaha mengurangi tuntutan. Dalam hal ini, sebagai perempuan feminis, Hisajo juga berharap mampu mencapai kesetaraan derajat dengan laki-laki, sehingga tidak diremehkan. Tetapi, keadaan negara yang tidak kondusif membuat kelompok feminis terpuruk bagaikan bunga bulan yang kusut. Hisajo hanya bisa memberi dorongan lewat ide-ide pembebasannya melalui haiku-haikunya.

Spirit Perjuangan Meraih Kebebasan

> *Maiagaru habataki tsuyoshi tazuru hyakuba* (Sugita dalam Koike, 1997: 91)
> Menuju ke angkasa, mengepakkan sayapnya, kekuatan 100 burung bangau

Dalam haiku ini *menuju ke angkasa* dari konteks sosiobudaya berarti proses perjuangan panjang menuju kesetaraan, kebebasan, keadilan perempuan. Angkasa merupakan tempat yang tinggi, luas, susah dicapai. Untuk menuju ke sana, dibutuhkan kekuatan besar dan kemauan kuat. Pada haiku ini *angkasa* yang dimaksud adalah kebebasan perempuan memperoleh hak-haknya dalam berbagai bidang dan luasnya kesempatan bila ingin mencapainya. Hisajo juga ingin mendapatkan kebebasan untuk mencapai semua keinginan dan mengembangkan bakat-bakatnya. Hisajo ingin menuju ke tempat ia dihargai, diperlakukan adil, dan didengarkan pendapat-pendapatnya. Burung bangau yang dimaksud adalah kelompok feminis di Jepang yang mulai unjuk gigi. Kelompok feminis pertama, *Seitosha* (Kelompok Kaos Kaki Biru), didirikan oleh Hiratsuka Reicho; setelah itu, *Shin Fujin Kyoukai* (Perkumpulan Wanita-Wanita Baru) yang dikelola oleh Raicho, Oku Mumeo, dan Ichikawa Fusae; kemudian *Fusen Kakutoku Domei* (Persatuan Hak Pilih Wanita). Walaupun mendapat tentangan keras dari berbagai pihak, mereka tetap tidak putus asa. Dinamika kelompok feminis ini bagaikan bangau, yang dari luar kelihatan cantik anggun, tetapi di balik itu menyimpan kekuatan luar biasa. Ini simbol perjuangan kelompok feminis Jepang yang berjumlah amat kecil, tetapi ketahanan resistensinya tidak surut sepanjang waktu. Ketika terbang, bangau membentuk segitiga, tua di depan dan muda di tengah (Wikipedia, 2005). Hal ini, dalam perspektif feminisme, menunjukkan bahwa strategi perjuangan itu direncanakan dan terorganisasi, bukan gerakan liar, barbar, dan alami.

Habataki 'mengepakkan sayapnya' dapat ditafsirkan bahwa para feminis dalam berjuang senantiasa mencari dukungan dari berbagai pihak. Mereka tidak hanya merangkul golongan terpelajar, tetapi juga buruh pabrik dan warga sipil. Seperti bangau tua terbang, para feminis ini berada di depan untuk memperjuangkan hak-hak semua perempuan. Mereka melindungi para perempuan bawah, seperti bangau tua melindungi

bangau muda.

Hisajo tidak terjun langsung dalam organisasi kelompok feminis. Ia mendukung gerakan feminis melalui haikunya. Dalam perspektif Feminisme Ideologis, tindakan kultural Hisajo ini justru amat tepat sebab sebuah perjuangan pertama-tama harus dilandasi oleh kebebasan berpikir. Kebebasan itu diwujudkan dalam karya sastra, termasuk haiku (Djajanegara, 2000). *Kekuatan 100 burung bangau*, dapat diinterpretasikan sbb. Walaupun jumlah aktivis feminisme sedikit, kemauan mereka cukup keras. Spirit perjuangan mereka untuk kebebasan tidak pernah surut. Banyaknya rintangan dari berbagai pihak, terutama justru dari pemerintah, tidak menyurutkan spirit mereka. Perjuangan ini akan dilakukan sepanjang masa, bak bangau yang angka reproduksinya rendah, tetapi berumur panjang. Hisajo termasuk salah satu dari "seratus burung bangau" itu. Hisajo tidak berhenti menyuarakan keinginan, visi, serta misi perempuan Jepang pada masa itu sampai ia sakit dan akhirnya meninggal.

Kesimpulan

Dari 11 haiku karya Sugita Hisajo, dapat ditarik butir-butir simpulan sbb. (1) Citra perempuan di lingkungan domestik dalam masyarakat Jepang dimanifestasikan ke dalam citranya sebagai ibu dan istri. Sebagai ibu, perempuan dicitrakan sabar, bersahabat dan mendidik, siap berkorban, penuh kasih dan berharap akan kebahagiaan anak. Sebagai istri, perempuan dicitrakan siap kecewa, menderita, patuh, di samping berani dan mandiri. (2) Perempuan di publik masyarakat Jepang dalam haiku karya Sugita Hisajo dicitrakan sebagai manusia yang peduli dinamika politik bangsa serta berspirit perjuangan meraih kebebasan.

Berdasarkan hasil penelitian, seperti tampak dalam kesimpulan, berikut ini diajukan beberapa saran. Pertama, karena keterbatasaan peneliti dalam membahas penelitian ini, diharapkan penelitian selanjutnya dapat memanfaatkan teori-teori kritik sastra feminis ragam yang lain di luar feminisme ideologis. Kedua, karena keterbatasan data yang diperoleh peneliti, para peneliti berikutnya diharapkan dapat menjaring data dari sumber lain. Ketiga, penelitian berpendekatan kritik sastra feminis ini hanya memfokuskan penelitian tentang citra perempuan. Maka, diharapkan peneliti selanjutnya dapat membahas pokok persoalan feminisme yang lain, misalnya ketimpangan gender, kekerasan perempuan, pembagian kerja secara seksual, dominasi dan subordinasi, emansipasi, dan sebagainya. Diharapkan pengembangan kajian penelitian ini dapat menggugah kesadaran semua pihak serta mengangkat harkat dan martabat perempuan

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LANGUAGE IS THE REFLECTION OF CULTURE: EVIDENCE FROM FOUR-LINE POEMS IN *TOBA BATAK LANGUAGE.*

Pininta V. Silalahi[*]

Abstrak: Makalah ini merupakan kajian tentang makna sosiokultural dari pantun, '*umpasa'* dalam bahasa Batak Toba dalam suatu acara adat 'Paebathon Buhabaju' yaitu membawa anak pertama berkunjung ke kakek neneknya, *Ompung* dalam bahasa Bata Toba kajian ini untuk menunjukkan bahwa bahasa itu merupakan refleksi dari budaya seperti yang dikatakan (Chaika, 1982). Kajian ini menggunakan data yang secara umum digunakan dalam upacara adat 'paebathon buhabaju'. Dan dari hasil kajian ini memang pantun yang digunakan mempunyai makna yang berbeda-beda yaitu: pertanyaan, pengakuan, harapan, berkat dan doa, ucapan terimakasih dan ketulusan.

Kata kunci : pantun, hula-hula, sosiokultural

INTRODUCTION

All languages can say the same things and are translatable, but the problem is sometimes it is easier to utter some expressions in one language rather than in another language. Language is more than just a means of communication. It influences our culture and even our thought processes. During the first four decades of the 20th century, language was viewed by American linguists and anthropologists as being more important than it actually is in shaping our perception of reality. This was mostly due to Edward Sapir and his student Benjamin Whorf who said that language predetermines what we see in the world around us. In other words, language acts like a polarizing lens on a camera in filtering reality--we see the real world only in the categories of our language (O'Neil, 2006). Or in another way it can be said that there is a close relationship between language and culture, maintaining that they were inextricably related so that you could not understand or appreciate the one without knowledge of the other. (Wardaugh, 1988:212) said that Sapir acknowledged the close relationship between language and culture, maintaining that they were inextricably related so that you could not understand or appreciate the one without knowledge of the other. One long standing claim concerning the relationship between language and culture is that the structure of a language determines the way in which speakers of that language view the world. This is in line with the Sapir-Whorf hypothesis that people can only think in the categories which their language allows them to think in (Yule, G, 1987).

According to (O'Neil, 2006) that research indicated that Sapir and Whorf went too far. It is now clear that the terminology used by a culture primarily reflects that culture's interests and concerns. All normal humans share similar sense perceptions due to the fact that their sense organs are essentially the same. Therefore, they can understand and perceive the categories of reality of another culture, if they are explained. In my mind what O'Neil claimed is not at all true; it depends on the speech community and the socio-cultural context where the language is used. This is in line

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with Kauhanen   (www.ling.helsinki...) who said that the speech community is defned by Labov as a group that shares a certain orientation to a set of norms. While O'Neil (2006) said that speech community is a concept in sociolinguistics that describes a more or less discrete group of people who use language in a unique and mutually accepted way among themselves.

Translation is sometimes impossible because no two languages cut up the semantic universe in the same way (Chaika, 1982) and also because the vocabu-lary of each language develops based on the priority of the language, like the word *hula-hula* in Toba-Batak which means the father and the brothers of the wife, or males with the same family name with the wife will be supposed as hula-hula.   There is no analogy in meaning in English for this word because the system of society in English does not recognize this custom. And even this is explained to other speakers of other languages, it will not be understood. The language itself cannot translate it, the culture should be included and it needs a very long description and knowledge of Batak culture.

Although we might find an utterance in one word in one language but it might be expressed using a phrase or longer description in another language. This study includes the analysis of the socio-cultural meaning which reflects Toba-Batak culture. The poems that will be investigated in this study is in Toba-batak speech community in a specific socio-cultural setting called ***Paebathon Buhabaju Tu Ompungna***   which means to take the eldest son or daughter to the grandparents of the wife. In this case the activity of Toba-Batak society to introduce the eldest child to the wife's parents might not be found in another culture which means to say that the vocabulary used in this event will reflect the culture.

Sociocultural linguistics is thus "the broad interdisciplinary field concern-ed with the intersection of language, culture, and society" (Bucholtz and Hall 2005: 5) in (http://encyclopedia.the free dictionary.com/Sociocultural+linguistics).

Hymes (1974) in Wardaugh (1988: 244) has proposed an ethnographic framework which takes into account the various factors (Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms of Interaction and Interpretation, and Genre which are abbreviated to ***SPEAKING***, that are involved in speaking. Ethnography of a communicative event is a description of all the factors that are relevant in understanding how that particular communicative event achieves its objectives (Wardaugh, 1988: 238). The setting and scene of speech are important. Setting refers to the time and place, i.e. the concrete physical circumstances in which speech takes place; scene refers to the abstract psychological setting, or the cultural description of the occasion (Wardaugh, 1988: 239). The setting in this study is a certain situation of visiting the wife's parents to introduce their first baby and to ask for bless of God through the grandparents. Because Batak people believe that our parents are the seen Lord which means that if we want to show our respect to Lord we have to do it by respecting our parents. The cultural occasion in this occasion is the meeting of two big families to show their happiness after the birth of the first child of a young married couple. This refers to a specific speech event. The speech event is calling forth particular ways of speaking (Gordon and Lakoff, 1975 in Chaika, 1982).The poems to be discussed in this article is limited to poems used in a certain speech event which is called ***Paebathon Buhabaju tu Ompungna*** which means taking the first son or daughter of a young married couple to visit the wife's parents. There is no direct translation for this utterance because this is a part of the culture which is found in Toba-

Batak society. The young couple, husband and wife will be accompanied by his parents (the grandfather and grandmother of the born baby) and the relatives of the father, his sons and daughters (and their wife and husbands), or the brother and sister of the wife. If they do not have relatives, they will invite their neighbors of the same family name, and also some of them of different family names. It depends on what family names dwell in a village.

There are around 400 over family names in Toba-Batak, and people of the same family names will never get married to each other even though they no longer recognize each other. The family name will lead them to follow the customs and no one would dare to break the rule because one does it she or he will not be accepted in Toba-Batak community.

The Socio-cultural Setting

Speakers of one language have certain words to describe things and speakers of another language lack similar words, then speakers of the first language will find it easier to talk about those things (Wardaugh, 1988: 214). The marriage ceremonial processes in Javanese and Bataknese are totally different and of course the words used in this speech community are also culturally bound. Speech community is a concept in sociolinguistics that describes a more or less discrete group of people who use language in a unique and mutually accepted way among themselves (http//en. Wiki, February, 2010).

One long standing claim concerning the relationship between language and culture is that the structure of a language determines the way in which speakers of that language view the world (Wardaugh, 1988: 212). Every society has its own specific customs and tradition, and of course the speakers of the language will express their ideas, intention using the words related to a certain speech event based on their habit.
This is in line with Fishman (1975: 93) who says that the availability of certain lexical items or distinctions enables the speakers of this language to remember, perceive, or learn certain nonlinguistic tasks more rapidly or completely than can the speakers of languages that lack these particular lexical items or distinctions.

The meaning of the words can only be interpreted by the speakers of the language because they have the knowledge of the tradition and custom in the language. In this study the meaning to be interpreted is limited to the four-line poems used in this ceremony. There are 35 poems to be interpreted which cover the beginning up to the end of the speech event. The vocabulary of a language reveals underlying attitudes of the society that produced it. The relationship between specific language and thought must be considered in the light of what we know about vocabularies (Chaika, 1982: 195). Even though people of the other languages try to translate the poems, they will fail to understand the ideas; because they do not understand the socio-cultural meaning.

The Pattern of the Poetry

There are two types of poems found in this speech event; the first type consists of four lines which are divided into two internal rhymes while the second does not have two internal rhymes. The syntactic patterns of the first type in Toba Batak language can be seen in the following examples:
Tubu ma tambisu (1), ditoru ni pinasa (2);

> *Sai martinodohon dope ibana angka anak na bisuk(3) dohot angka boru na uli basa (4)*

The first line means: a kind of plant grows (1) below the jackfruit tree (2); may this baby has intelligent brother and beautiful sister (4). Lines 1 and 3 have the same rhyme, while lines 2 and 4 have the same rhyme. The next example also represents the same pattern:

> *Eme sitambatua (1) parlinggoman ni si borok (2);*
>
> *Tuhanta do silean tua (3) sai dohot ma hamu di parorot (4);*

Paddy plant (1) is used by the baby frog to stay for protection (2); God is the one who gives bless (3) and May God takes care of you. The rhymes can be seen in lines 1 and 3, and lines 2 and 4.

But we might also find that the words in the poems do not rhyme the whole but only a part of it, that is type two, as we can see in the following poetry:

> *Tinallik landorung (1) bontar gotana (2);*
>
> *Dos do pahompu sian anak dohot sian boru (3), nang pe pulik margana (4.)*

Method

The present study is descriptive qualitative which is intended to describe the sociocultural meaning of the four-line poems used in the sociocultural context of *'paebathon buhabaju'*. The data used in this article consists of 35 poems; these poems will be analyzed to know the sociocultural meaning of each poem. The vocabulary used in each poem will also be discussed to show the evidence that the vocabulary reflects the culture of Toba-batak. The function of the language will also be analyzed.

In this study the meaning to be interpreted is limited to the four-line poems used in this ceremony which cover all the poems uttered from the beginning up to the end of the speech event. The vocabulary of a language needs to be analyzed in the next study to prove that there are so many words which can be explained using phrases or words but speakers of other languages fail to understand the ideas of the words.

The Analysis, Results, and Discussion

There are 35 four-line poems that will be investigated in this study. There might be various types of poems used, but this study took the data from a book called *'Jambar Hata' (Sihombing, 1989)*. The consideration of taking data from this book is based on the reality that *Batak* people who live far away from '*tano batak*" use this book as a reference. There might be some varieties of poems used, depending on how many persons are requested to say a few words, but the meaning will be more or less the same. The words might be changed but the socio-cultural meaning remain the same. The poems they utter are sometimes exactly the same, perhaps because of being lack of the knowledge of forming the poems or they do not know what to say concerning the poems; so it is possible that someone says a few words without including the poems.

Request

The father of the baby requested to the parents of his wife in order that they bless her and pray for her in order that she grows up well, stays young longer, and grows up fast and healthily. This is the intention of having a visit to them, they are asking for the bless of God through their hands because Toba-Batak society believe that

the prayer of their parents will be fulfilled, God will hear them because they pray sincerely for the sake of their grandchild. The word 'ampu' which means 'to hold' all the time of the baby's life, and *'gomgom'* which means 'care and protect' along his life and *'pasu-pasu'* means 'bless him' so that he runs a good life in this world: *Ampu hamu ma Amang pahompumon, gomgom ma ibana jala pasu-pasu* (Hold your grandchild, protect and take care of him, please bless him)

The request also begs the parents to pray for the baby in order that he grows up well, and does not become old soon, he looks young most of his life. There is no exact analogy for the words *'simbur magodang'* and *'penggeng matua'* in English vocabulary. These words must be exaggerating to other languages but these are specific words to bless a baby and it is always uttered in this speech event.

> *Simbur ma ibana magodang, penggeng laho matua;*
> (he grows fast and stays young in a longer time)

Besides requesting the prayer to grow up well, the parents also beg that their child grows up like blowing a balloon. This is of course exaggerating because from medical point of view children will grow up naturally if they are given enough nutrition; but in Toba-batak language this is the culture and it has to be uttered: *Hatop ma ibana mabalga songon ulluson pura-pura* (may he grow up like blowing a balloon)

They also ask for the prayer in order that the baby stays healthy along his life, hopefully that any kinds of disease will never touch her: *Sai dao ma sahit sian ibana, songon na pinarsinta ni rohanta* (may he grow healthily like what we always hope).

The next poem also contains request, but in this occasion they ask them to give a piece of land for their child. This is sometimes not asked because not all parents are wealthy; they might not have any property. But the tradition of taking the first child to the wife's parents is always done. It is illustrated with *'pantis'* which means wax and its characteristic that it is sticky which means that it is something stable, sticky like a wax, and it should never be denied because it is known by the public..

> *Sapala pantis (1), pantis ni Sigalangan (2);*
> (It is like wax, the wax of a certain area)

So when the parents want to give a piece of land they ask for the child, they hope that the parents will give a lot, not a little *Sapala naung mangalehon hamu di pahompumuna, ba unang ma nian di paralang-alanga'na*. This is always uttered but of course the parents will have an answer for this request. They might give a lot, but if they do not have property to share they might answer that they could only give bless and prayer for the child. So the answer depends on the situation at the time of the request. Although the husband and wife know that the parents will not give any piece of land, they are obliged to ask for bless and prayer to the wife's parents.

Asking the Intention of Visiting

The two sides might question each other by using poems, although it is always possible to ask it in another way. This question is asked after they have finished eating the food which was bought by the parents of the baby. They do not ask it before the meal, but after the meal. The husband and his groups, including his own parents take

some food to the wife's parent's house, enough for all people who are invited by both the husband and the wife sides. They should kill a pig and it should be cooked in Toba-Batak way, the head, the neck, the stomach and the tail part should be cut big like the living pig. And the rest will be chopped and spiced in the way Batak people cook. The food will be formally conveyed with the head of the pig facing the wife's parents.

After they have finished eating then the question from the host (the wife's side), represented by a spokesman will ask their guests concerning with the intention of making a visit. This has already been known actually, but this should be asked so the audience present there hears the answer. The spokesman from the husband side will explain their intention to come, that is, because they want to introduce the baby to her grandparents. Questions and answers will continue from the husband and wife sides. The poems are not the only utterances said, but this means to complete the words uttered before, as a resume of the utterances. *'Pinangan'* means we eat, *nisungkun* means 'be asked'

> *Sai jolo pinangan do (3), asa nisungkun (4).*

The spokesman continued to ask the guest to state their intention to come by saying a few words which was emphasized in the words 'sibegeon ni pinggol' 'heard by the ears' and 'sipeopon ni roha' be kept in the heart.

> *Sibegeon ni pinggol (3), Sipeopon ni roha (4).*

And the spokesman continued you have to state clearly what are you going to say actually, do not say it using a puzzle, be frank; 'angkup ni hata nia uli' means in addition to the beautiful words, 'ba dia ma nanaeng taringotan' say your intention frankly. And the husband side will answer this by saying that they would like to introduce their grandchild to them and also ask for a piece of land for the baby.

> *Ba angkup ni hata na uli (3i, ba dia ma nanaeng taringotan (4).*

Expression of Thanks

The following poem contains the expression of thanks. When the parents of the baby ask for a piece of land for the baby, they utter their gratefulness to the wife's parents. They will say that what the parents give is not a little but a lot. They will never say about this frankly, they will always save the face of the parents however little they could give. Even if the parents give them a small piece of land, they always account for it as a lot. These poems are meant to summarize what has been said in longer utterances. The selection of vocabulary will always be considered in a specific speech event like this. When hula-hula gives a piece of land to the grandchild, they response it by saying '*Ndang bei naotik, alani nungnga tung mansai godang'* what you give is not a little but you give is a lot, because what hula-hula gives is not merely the land itself but the bless of God that accompanied the gift.

Acknowledgement

The acknowledgement is said by the parents of the wife when they asked for bless. It is important to say this because the society system is patriarchal which means

the male will inherit the family name and he will generate it to the next generation later on. This is different from female; she will not generate her family name to her generation, because her husband will generate the family name to his generation. That is why it is always a problem for the family who does not have a son, the husband is often asked to get married again in order that he gets a son from another wife. But gradually, this is changed, people have religion and they believe in God, and they always thank God for what they have had. The words used *'dos do pahompu sian anak dohot sian boru'* which means that the grandchild from his son and daughter is just the same but this is added with the statement although the family name is different *'nang pe pulik margana'*. This means to say that it is actually different. In this case the meaning of the poem can be interpreted if the person knows Toba-Batak culture well. Without knowledeg of the culture it is impossible to interpret the sociocultural meaning of the poem.

Bless and Prayer

Many poems contain bless and prayer. The bless and prayer may contain various type of fortunes in one's life. Like what we find in the following fragment of poem, with a hope that the baby might grow up well *'sai simbur ma ibana magodang'* and never gets sick *'tongka panahit-nahiton'*: The bless and prayer in the next poem is that he may become a leader *'sai gabe partahi ma ibana ulubalang',* and has a lot of wealth and has a lot of paddy *'namora jala pareme'*. This poem was created long time ago where the measurement of wealth is having a lot of paddy. But the word '*eme'* may be interpreted as any forms of property, but it will be more simple if the word is presented by 'eme' which means paddy.

In Toba Batak society, wealth alone is not enough, the presence of brother and sister of the children will complete the existence of the family. *Sai martinodohon dope ibana angka anak nabisuk* which means may the baby later on have some intelligent younger brothers and *'dohot angka boru nauli basa'* (and beautiful sisters). The next poems contains the expression of hope that he may be full of honor *'Homa ompung siboan sangap', and your brothers and sisters are full of bless ' dipudim angka anggim dohot ibotom siboan tua'*.

The next bless is dedicated to the parents of the baby, this bless and prayer states that they might have more wealth, they become richer in their life, and may God herar their prayer '*ba sai lam martamba sinadongan di hamu namangalean'* . And the next poem contains the bless and prayer in order that the husband and wife couple will have son and daughter *'sai lam tu gabena ma hamu'* , and they have longer life until they have grandchildren from their sons and daughters later on *' jala sahat saur matua'*. The following poems are also dedicated to the baby's parent which state that they are hoped to have a lot of generation, sons and daughters, grand children who become great persons in the society later on *'Sai matorop ma pomparan muna tu joloan on jala maribur huhut matakkang manjuara'*. The meaning of the following poem is to say a prayer in order that the baby's parents are always healthy, strong, have sons and daughters and have grandchildren and they live until they are old *'sai horas ma hamu sai torkis, gabe jala sahat saurmatua'* . This is always stated in many speech events in Toba-Batak language which says that the bless is from God and may God always take care of you along your life *'Tuhanta do sileon tua (3), sai dohot ma hamu diparorot '*.

Hopes

Living people always have a hope in their lives and the hopes may be various, like the following poem contains the hope that may the food makes the body healthy *'sai pamurnas mai tu daging'* and make your face bright *'saudara tu bohi'* and hopefully it makes your sight bright *'sipasindak panaili mai'* and make your steps light *' jala sipaneang holi-holi.* This means to say that they take the food to the wife's parents full of sincerity, and may God bless the food so that it brings goodness to whoever eats it.

The next poem contains different hope 'the child may have a long life and be always present in their life *'sai na olo mangihut ma dakdanak i '*and later on when the parents become old, the child can take care of her parents *'na olo pangihutan'*. This is again a hope for the child's parents which states that the child's parents may get promotion in his work *'sai lam naek ma ulaonmuna '*and you earn more and becomes richer *'lam tamba nang pansarian'*. The next poem is again to state a hope in order that the baby grow up well '*Sai simbur ma dakdanak i magodang'* and be far away from any kinds of disease '*.sitongka panahit-nahiton'*. The following is also the same with the hope for the well growth of the baby and stays young longer, but there is an additional hope 'may the baby lives a long life until he becomes very old *'sahat tu namarhusip matana'* the eyes become unseenand the backs are mossy " *limut-limuton tanggurungna".* Perhaps this is something extraordinary, because people do not want to live any longer when they feel helpless. This statement means to say 'may your life full of bless'.

The next poem is also concerning with promotion in life and richness. The point is 'may you achieve your ambition *'sai dapot ma di hamu naniluluan'* and the door to have more money is always open *'sai tiur ma pansarian'*. There is a hope that the parents' bless *'angka pasu-pasumunai'* which are conveyed by God through the will remain and never change *'sai unang muba sai unang mose; sai liat mai di tonga ni jabu'* which means that your bless will be with us from now on until the end of our life and it is always present in our home along our life. And also a prayer from the husband's side toward 'hula-hula' the wife's side, this is a hope because the husband's side may not bless their 'hula-hula'. They could only say 'may all of them always get healthy and long lives.

Advice and Conviction

The advice contains in the following poem is to remind the father and mother of the baby that they have to respect their parents *'na burju marnatoras'*, they will accept goodness in their lives *'ingkon dapotan parsaulian'*. It means you must always show your honor to your parents, one of the ways is you have to follow the tradition of Toba-Batak, it is not enough just to show but you must act as *Batak* people must do. This also a reminder that you must honor your 'hula-hula' because when hula-hula blesses *'molo mamasu-masu hula-hula'*, you will harvest a lot *'gabe ma naniula', gok pinahan ma nang bara'* and a lot of livestock (usually, chicken, ducks, pigs, or buffaloes). The following two poems also contains *'molo mamasu-masu hula-hula'* which is ended with *' napogos hian iba boi do gabe mamora'* the poor can become rich and *'saut do iba gabe'* ; it means you will have sons and daughters. In Batak society, having sons and daughters are supposed to have valuable wealth which cannot be analogized with money.

Expression of Sincerity

Sincerity will be expressed using a poem from the wife's father side when they give a piece of land to the grandchild *'nagodang naotik, asal las roha mangalehon'* which means it does not matter we give you a lot or a little, we sincerely give you. It means that the husband side should not see value the gift by its size or the amount of money but feel the sincerity. Dealt with the food brought by the husband's side they have to modestly state that their hula-hula will not merely see the amount of food they took, but they hope that the food is full of bless of God' *Tung sadia pe huboan hami, ba sai godangma pinasuna'.* When the food is blessed by God, whoever eats the food will also be blessed by God and you can never measure God's bless with money or any other things.

Conclusion

From the above result and analysis we can conclude that the request is concerning the questions of what is the intention to visit, although in reality they have already known the answer, and also the husband side has already told their coming to 'hula-hula', so that they can prepare the plates and mats for sitting and they invite their neighbors and near-relatives to join them

The main request is to ask for God's bless through the wife's parents or hula-hula for the child and the whole group and of course this cannot be done without taking special food or 'sipanganon namargoar' if this is to be translated directly the translation is 'named food'(pig cooked in a specific way of cutting and the parts to be included and to be chopped which is only known by Batak society).

The expression of thanks is reflected in the words they say by showing their acceptance on the gift which is always supposed to be a lot more than the wife's parents give. They show their proud ness of the gift.

The acknowledgment shows that the grandfather *'ompung doli'* needs to state in front of the audience that to him grandson or grand daughter is just the same.

The bless and prayer include: growing well, being healthy, becoming wealthy, becoming figures in the society, becoming a leader, having long life, having daughters and sons and have a good position in the society.

The hopes can be summarized as follows: hopefully, the food makes the whole parts of the body healthy; they get more wealth, promotion.

The advice and conviction contains the finding that when one shows her respect to hula-hula, she will have a good life, a lot of wealth, good health, and many other good things.

Sincerity is also showed, each group does not want to lose the face of each other, and they always say a few words to respect the other side. The present study is suggested to conduct another study concerning with in-depth identification of the vocabulary which does not have analogy in other languages by conducting a comparative study.

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