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# **JURNAL**

## **BAHASA, SASTRA, DAN STUDI AMERIKA**

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### **JURNAL BAHASA, SASTRA DAN STUDI AMERIKA**

*diterbitkan dua kali setahun pada bulan Maret dan September. Secara umum, jurnal ini berusaha memuat paper mengenai kajian linguistik, penerjemahan, kesusastraan, dan kajian wilayah Amerika.*

*Untuk itu, kami mengundang para penulis dari perguruan tinggi lain untuk berpartisipasi dalam tukar-menukar informasi. Dengan demikian, jurnal ini dapat menjadi media yang baik untuk saling melengkapi ilmu pengetahuan kita.*

## PREFACE

This edition is the second edition of 2014 editions that are fully dedicated to English Department students. This September edition consists of ten articles written by four students of Linguistics mainstream, two students of Translation mainstream, two students of American Studies mainstream, and two students of Literature mainstream.

Two articles discussing issues on Linguistics apply pragmatic approach, another one applies psycho-linguistic approach, and the last is Critical Discourse Analysis. Applying Dialectical Relationship Approach (DRA) of Critical Discourse Analysis (CDA) from Fairclough, the first article discusses a teacher and high school students' interaction, in which the students express rebellious speech and actions to challenge the teacher's power in class, which is found in the movie entitled *Freedom Writers*. The second article intends to find out the types of the politeness strategy employed by the characters in the film entitled *The King's Speech* and the factors that influence the characters to employ the strategy based on Brown and Levinson's politeness strategy. The third article attempts to discuss kinds of omission and addition errors made by the second grade students of SMP Negeri I Surakarta, to explain how the omission and addition errors occur, and to identify the reasons why the omission and addition errors happen. The fourth article is written based on a research that is conducted to find out the type of politeness strategies, to know how politeness strategies are employed, and to find out the factors that influence the choice of politeness strategies used by the characters in the film entitled *Ted*.

The first article coming from Translation mainstream aims at analyzing the translation variation of interrogative sentences in *7 Hati 7 Cinta 7 Wanita* film to find out the types of interrogative sentence employed, to observe the way Indonesian interrogative sentences are translated into English, and to find out the impact of the translation variation on the quality of interrogative sentences translation in *7 Hati 7 Cinta 7 Wanita* film, in terms of accuracy and acceptability. The second article is written based on a study that is designed to describe the ways the translator translated the ecological terms and to identify the accuracy and the naturalness of the ecological terms translation in the *Chicken Soup for the Pet Lover's Soul* book.

The first article written by a student of American Studies mainstream discusses the issue of postmodern youth body construction in youth film entitled *Step Up Revolution* (2012) directed by Scott Speer by applying the theory of posthuman bodies from Judith Halberstam and Ira Livingston (1995). The second article has a purpose to describe women's image in two music videos of Katy Perry entitled "Firework" which was released in 2010 and "Wide Awake" which was released in 2012.

The writer of the first article on Literature issue applies Abraham Maslow's theory of human needs and the theory of identity by James Marcia in discussing about how the main character of Rudyard Kipling's novel *Kim* lives and survives in his eastern and western environments, fulfills his self-

actualization process, and figures out what identity he really chooses. The second article uses New Criticism and Formalistic approach in analyzing how Mark Twain's three short stories reach unity.

As always, all papers are subject for further discussion. Therefore, readers are invited to give academic inputs and suggestions. It is then expected that the papers give contribution to improve our academic atmosphere, internally and externally.

## **Board of Editors**

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# **An Analysis of Power Relation between a Teacher and High School Students Interaction in the Movie Entitled *Freedom Writers* (Based on Critical Discourse Analysis)**

**Yunita Tyas Puspitasari**

## **Abstract**

*Teacher and pupil interaction is categorized as an unequal relationship by which the teacher naturally earns more power. However, students often express rebellious speech and actions as a challenge of power towards their teacher in the class. It applies to the interaction between a teacher and high school students that is found in the movie entitled Freedom Writers. Through Dialectical Relationship Approach (DRA) of Critical Discourse Analysis (CDA) from Fairclough, it was revealed that the relationship between them is built under traditional classroom discourse, and is also associated to racial discourse, as the students in this case are experiencing gang violence in their neighborhood. This causes some mismatches of interpretation between the teacher and students during their interaction. Therefore, the teacher is experiencing power struggle to defend her position in the class, by showing her authority, controlling and constraining the contribution of the students in the class.*

**Key words:** CDA, Teacher, Students, Interaction, Power.

## **1. Introduction**

As a social creature that needs to communicate with others, every human being has to interact with each other. One kind of interaction that can be easily found is the interaction in the classroom, as a part of classroom discourse. As stated by Sinclair and Coulthard, classroom interaction has a structure of *transaction – exchange – move – act* (Kushartanti, 2005:95). Lesson in the class is usually began with *transaction* process in the form of a teacher teaches the students. It then continues to *exchange* process which is usually marked by a discussion between them. Then, the next part can be *move* or *act* that is usually in form of physical activities and done by them in the class. However, in the movie entitled *Freedom Writers*, the students show challenges of power towards their teacher (Mrs. Erin Gruwell). It is in contrast with the proper structure of classroom interaction as mentioned above.

There are struggle points that show the deviation of proper classroom interaction, such as the use of swearing words for numerous times by the students, the way the students address Mrs. Erin Gruwell by calling her, “Hey, girl”, the way the students often give interruption to her while she has not finished her sentence, and the way the students often show refusal attitude towards the order given by her in the class, and so forth.

Therefore, the employment of Critical Discourse Analysis, instead of Classroom Discourse, will more probably be able to reveal the cultural aspects of the students’ rebellion by capturing the students’ actions and its cultural and

societal motivations using the explanation phase of analysis. Therefore, the analysis is mainly focused on the class scenes of the movie.

## **2. Literature Review**

Critical Discourse Analysis (henceforth, CDA) is one of the approaches to discourse analysis, mainly discuss language uses and unequal power relations. CDA is considered as an approach to language analysis which concern itself with issues of language, power, and ideology (Coffin, 2001 on Lawson, 2008). CDA is aimed to give an awareness of the exploitative social relations through the use of language (CDA, on Kristina, 2013), and also has the potential to look beyond superficial aspects of classroom language and to illuminate power in the classroom (Boaler, 2003, on Thornton & Reynolds, 2006). Kristina (2013) mentioned that there are five mainstreams used in CDA approach. They are from Norman Fairclough, Teun A. van Dijk, Theo van Leeuwen, Ruth Wodak, and Sara Mills's versions. The most suitable version to analyze power relation is through Fairclough's dialectical relational approach (DRA).

The highlight point of CDA in Fairclough's version is the way CDA sees discourse as social practice (1989:22). Compared to CDA in Dijk's version which focuses on sociocognitive aspect of a text, or CDA in Leewen's version which focuses on its social actors, Fairclough sees there is a dialectical relationship between social reality and discourse (CDA, on Kristina, 2013). It is dialectical because it is a two-way relationship, which means a discourse is shaped by social reality (including situations, institutions, and social structures), but it also shapes them.

### **2.1 Power in Discourse and Power *behind* Discourse**

The main topic of discussion that can be found in CDA is about power relation. Fairclough defines power relations as the process whereby social groupings (institution or non-institution related) with different interest engage with one another, and they are always relations of struggle (1989:34). For example, the power relation between a teacher and high school students, with school as its institution that can be found in some class scenes of a movie entitled *Freedom Writers*.

According to Fairclough (1989:43), there are two major aspects of power and language relationship. First, power *in* discourse, which means the relations of power are actually exercised and enacted in discourse, with powerful participants controlling and constraining the contributions of non-powerful participants. Second, power *behind* discourse, which means the whole social order of discourse is put together and held together as a hidden effect of power.

To simply differentiate these terms (power *in* and *behind* discourse), it can be said that power *in* discourse has to do with powerful participants controlling and constraining the contributions of non-powerful participants

through three types of constraints (contents, relations, and subject). Then, in power *behind* discourse, these terms are considered having long-term structural effects of a more general sort, as a contribution to the reproduction of social structures, which are *knowledge and beliefs*, *social relationships*, and *social identities* of an institution or society (Fairclough, 1989:74).

There is one more thing that is initiated by Fairclough regarding the relationships between language and power. It is about three main types of mechanism in society. First, a mechanism of universally following and necessarily accepting some practices and discourse types that have built into them coordinated *knowledge and beliefs*, *social relationships*, and *social identities*, because there is no conceivable alternative for them. Second, a mechanism of *inculcation* which generally refers to a mechanism of power holders who wish to preserve their power under conditions of class domination and division (as included in this mechanism is power *behind* discourse). Third, a mechanism of *communication*, which is the mechanism of emancipation and the struggle against domination through a process of rational communication and debate (1989:75).

## 2.2 Three Stages of Critical Discourse Analysis

Three stages, or dimensions, of Critical Discourse Analysis are proposed by Fairclough as the steps or procedure in working on discourse by using CDA as an approach. The stages consist of description, interpretation, and explanation which are related to each other. It emerges as response to Fairclough's argument about '*discourse as social practice*'. It means discourse views language as a form of social practice. This argument precisely implies three meanings (1989:22). They are that language is a part of society, language is a social process (the process of production and the process of interpretation of a text), and language is socially conditioned by other, non-linguistic, parts of society (1989:24).

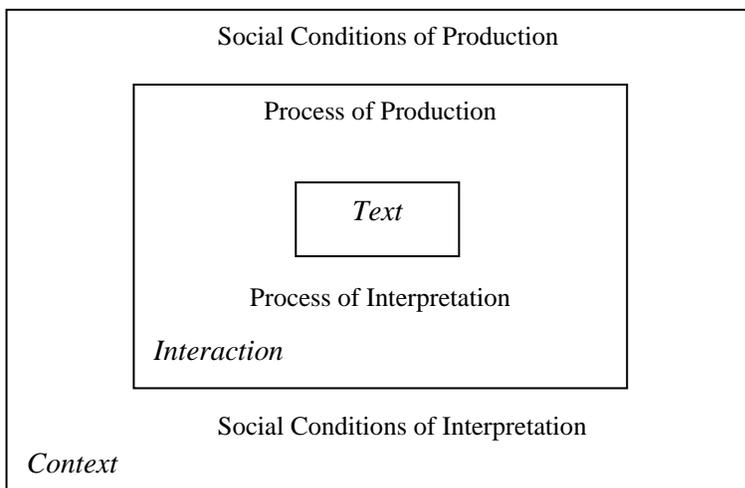


Figure 2.1 Discourse as text, interaction and context

Therefore, people not only need to analyze texts, or analyze the processes of production and interpretation, but also need to analyze the relationship between *text*, *interactions* (processes), and *contexts* (situational context, institutional, and social structures) in discourse (Fairclough, 1989:26). These three dimensions of discourse (text, interactions, and context) then lead Fairclough to distinguish the three stages of CDA. They are *description*, *interpretation*, and *explanation*.

Fairclough (1989:26), as also explained by Ahmadvand (2009:5), defines each of the three stages of CDA based on their comparison to the three aspects of discourse shown in figure 2.1 above. The first stage, **description**, deals with the formal properties of a text by considering the experiential, relational, and expressive values of it (Fairclough's ten descriptive framework, 1989:110). The second stage is **interpretation**, which is a stage that is concerned with the relationship between text and interaction by seeing the text as the product of the process of production and as a resource in the process of interpretation. The last stage is **explanation** where we need to analyze the relationship between interaction and social context, with the social determination of the process of production and interpretation, and their social effects.

### 2.3 Linguistic Evidences

As it has been explained in terms of Power *in* Discourse, power are actually exercised and enacted in discourse, with powerful participants controlling and constraining the contributions of non-powerful participants. Therefore, there are some power indicators that can be seen while working on the formal features of the text in the description stage of analysis. The power indicators are divided into two aspects; they are verbal and non-verbal aspects.

#### a. Verbal Aspect

- *Formality*. The first way to value one's authority is through the use of formality. Fairclough says that the use of formality is to express politeness, concern from participants for each other's 'face', respect for status and position (1989:117-118). For example, the uses of more formal word such as *apologize* rather than *sorry*.
- *Euphemism*. Fairclough states that euphemism is a word which is substituted for avoiding negative value (1989:117). For example, the use of the word *disabilities* as a substitution for words such as *deaf* or *mute* people. It is an indicator of power because it shows solidarity value as well as formality.
- *Direct or Indirect*. It deals with giving command, which is the way a participant is able to ask the other participants during their interaction. Therefore, Fairclough states that it is needed to see the modes of the text to be able to see the way the subject speaker positions the addressee (1989:125). There are three major modes. They are a *declarative* which can implicate a value of request for information, a *grammatical question* which may also have an implicit meaning of

demanding for some actions, and an *imperative* which is the most direct kind of command and positions the addressee as a compliant actor.

- *Turn-taking System*. Fairclough has explained briefly in his book that turn-taking system has to do with the way in which the taking of talking turns is managed in dialogue (1989:134). The turn-taking system in classroom interaction between unequal participants, in which the teacher is normally the one who selects the next speaker by, such as, giving instruction and giving evaluative feedback to the pupil's answers (repeating their answers or making an evaluative comment).
- *Interruption*. Interruption is done by more powerful participant interrupting the less powerful participant's speaking in order to constrain and control their contribution. For example, a teacher's interruption to stop the students giving irrelevant information.
- *Controlling Topic*. It is a strategy to specify the nature and purposes of an interaction in the beginning, and to disallow irrelevant contribution, by initiating an issue of discussion, or swifiting the topic in the middle of their discussion (Fairclough, 1989:136).
- *Enforcing Explicitness*. For more powerful participant to deal with ambiguity and silence (noncommittal response) (Fairclough, 1989:136). It can be done by numerous questions, such as *do you understand?*, *do you agree?*, or *do you really mean it?*.
- *Formulation*. It is a rewording of what has been said by oneself or others, or a wording of what may be assumed to follow from what has been said and what is implied by what has been said, to check understanding and also as the way of leading participants into accepting one's own version of judgment to limit the other's contribution in the future (Fairclough, 1989:136).

b. Non-verbal Aspect

As for the non-verbal aspect of power indicators, we can see it by revealing some non-verbal aspects that can be found in the text, such as facial expression, intonation, background music, appearance, and so forth. These non-verbal aspects can help in revealing the situational context that surrounding the participants' power relation. For example, the way the participants dress determines their identities as well as the formal/informal situation between them.

## 2.4 A Movie Entitled *Freedom Writers*

The data used in this analysis was a transcript of a series of class scenes that were taken from a movie entitled *Freedom Writers*. This movie was directed by Richard LaGravenese, and was adapted from a novel entitled *The Freedom Writers Diary* by Erin Gruwell (Freedom Writers Foundation, 2014).

The movie tells us a story about Mrs. Erin Gruwell (played by an Academy Award winner, Hillary Swank) who is a 23-years-old new English

teacher for freshman year in Wilson High School. Most of the students have a gang associated as a background and ever involved in gang violence. It is really hard for her to make progress with her students at first. Later, she comes up in the class with the special project inspired by the treasured book of *Anne Frank: the Diary of a Young Girl*. This project gradually breaks the barriers between Mrs. Erin Gruwell and her students. This movie was rated 7,5 points out of 10 by IMDb, and 69% critics-likes by Rotten Tomatoes.

### **3. Discussion**

There are actually eleven class scenes that can be found in the movie. However, the analysis was concerned in only five scenes that are considered showing most interaction as well as the power relation between the teacher (Mrs. Erin Gruwell) and the students. The first class scene is the first meeting for them that is shown in the beginning of the movie (VCD1/00:11:51"). The second one is their third meeting (VCD1/00:22:21"). The third one is their fourth meeting which is actually the longest class scene in the movie (VCD1/00:29:41"). The fourth one is their fifth meeting (VCD1/00:42:52"). Then, the last one is their ninth meeting (VCD2/38:04"). These five class scenes were being analyzed by adopting from Fairclough's way in working on Tatcherism discourse, as explained in his book, *Language and Power* (1989:176). Here are the findings that were found after the analysis:

- a. The discourse in Mrs. Gruwell's class is against Sinclair Coulthard's structure in classroom interaction. Mrs. Gruwell (henceforth, MG) experienced struggle of power in the *exchange* and *move/act* processes through various numbers of mismatches between her intention and the students' interpretation. For example, in second meeting, MG used the lyrics from Tupac Shakur's song as the material so that the students are interested in analyzing it, the students interpreted differently as if their teacher had belittled them (exchange process). At the end, instead of continuing the poetry class, the students keep arguing in the classroom and even fighting to each other, and eventually made MG come to decision of re-arranging their seat inside the class (move/act process).
- b. Fairclough considers power relation as a process of defending position that can be exercised through language, involving a struggle between social groupings (1989:34-35). There are two types of struggle in MG's classroom that implicate different social groupings. The first one involves social groupings that belong to a school as its institution. It is a struggle between a teacher (MG) and pupils (the students in room 203 of Wilson High School). The second one is a struggle between various numbers of ethnic groupings that are there in the class.
- c. In terms of Power *in* Discourse, MG, as a teacher, is considered as the more powerful participant in her interaction with the students. Since their first meeting, she tried to control and constraint the students' contributions in content, relation, and subject position. Her attempts to do so could be seen in some indicators of power (as long as, struggles of power) employed in

the middle of her interactions with the students in the class. Here are the indicators of power that were shown by MG during the class:

- Formal expression (Euphemism), to show her professionalism and ask for obligation from her students.
- Turn-taking system, to constraint students' contribution.
- Command, to express authority, in form of modality (relational and expressive), grammatical questions, and imperative sentences.
- The strategy of enforcing explicitness, formulation, and allusions, to control the contribution of the students.
- As for the non-verbal aspect, it is mostly shown in the way MG puts a neat and formal appearance, since it is the most obvious aspect of her in showing her authority to maintain formal situation as a teacher in her institution, and her identity by maintaining her positive and reliable image in front of the students.

However, *interruption* not only can be performed by the more powerful participant as a matter of controlling or constraining the less powerful participant's contribution, but also can be performed by the less powerful participants as a matter of challenging of power. In this case, the students were often seen to challenge their teacher's power in the class by interrupting her speaking.

- d. In terms of Power *behind* Discourse, it can be seen by unraveling the three types of mechanism in society that applied in the text. As it has been explained earlier, the first type of mechanism in society related to conservative rules that have been accepted by society. People involved in MG's class necessarily follow the concept of traditional classroom discourse in which a teacher naturally earns more power than the students and must be respected by them. However, it turns out that the students in MG's class in this text were affected by the Rodney King riots that created the discourse of White people dominate society, hold the strongest power, and often treat non-Whites arbitrarily. This is what then influenced them to disbelief and disregard their teacher at the beginning of their meetings, since they believed all Whites are the same, and their teacher is White. This is in contrast with MG's thought. She believed that she is their teacher no matter what color she is, and people should have learnt respect in her classroom by introducing them to *Holocaust* and *the Diary of Anne Frank*.

As for the mechanism of *inculcation*, in MG's class, it appears that there were only two White people instead. They are one student named Ben, and MG herself. Here, she struggles to preserve her power as a teacher, despite her identity as a White among the students who segregate themselves into racial groupings, such as Eva Benitez who is a Hispanic girl, Cindy Nigor who is a Cambodian refugee, and Marcus, Jamal Hill, and Andre Bryant who are Blacks. Not only does she have to deal with her "unteachable, at risk" students (Freedom Writers Foundation, 2014), she

also has to go against her department head that actually opposes the integration program in the school and prevents her from using Anne Frank's book from the school's library. This condition forced her to even have two part-time works in order to finance the book facilities for the students that are not fulfilled by school.

The last type of mechanism in society is shown in the way she always argues with the things that she thinks are unacceptable, and proposes ideas in the end of her arguments. For example, when she found a racist drawing made by Tito, she challenged all the students to exchange arguments and opinions in the class, then used the chance to teach them about Holocaust. Another example is when she finally gained trust and respect from her students. The students follow her example to exchange ideas among them, in order to argue MG to teach them again in the following year despite her lacks of seniority to teach senior year.

- e. Similar to the result of Thornton and Noemi's research, entitled entitled "Analysing Classroom Interactions Using Critical Discourse Analysis" that is included in J. Novotna's *Proceedings 30<sup>th</sup> Conference of the International Group for the Psychology of Mathematics Education*, Vol. 5, MG's classroom is also considered as empowering and emancipatory for both the students and MG herself. MG's classroom also signifies a discourse that is exploratory, recognizes alternative ideas even those that are strange (using Tupac Shakur's lyrics, writing a daily journal, and holding outing class activity with the Holocaust witnesses), and has a collaborative orientation in which students are vulnerable yet maintain high levels of mutual obligation.

#### **4. Conclusion**

To sum up, Fairclough's theory on dialectical relationship between discourse and social reality (including, social situation, condition, and institution) is proven in the interaction between a teacher and the high school students in this movie, *Freedom Writers*. It is shown in the way the Rodney King riots shapes the discourse of White people dominate society, and often treat minors arbitrarily, and this discourse then what influences the students to dislike and disbelieve in their teacher, MG.

Therefore, power relation between Mrs. Gruwell and her students is a matter of whether she could defend her position as a teacher in front of them in the class, or not. I found some points that signify MG's success in maintaining her power despite a series of struggle points, such as resistance and swearing words from the students. It could be seen in their ninth meeting, where the students became more opened and organized in expressing their ideas and opinion to their teacher, which is by raising their hands and calling for Mrs. Gruwell before they speak. The way they address their teacher also changed from "Hey, girl.." or "Lady.." to "Ms. G" which also signify their intimacy. Mrs. Gruwell even considered swearing words are tolerable since it is to express surprise and excitement, not to express dislikeness or mock others.

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# **The Analysis of Politeness Strategy Employed by the Characters in the Film Entitled *The King's Speech* (A Pragmatics Approach)**

**Risky Novitasari**

## **Abstract**

*This paper is conducted to find out the types of the politeness strategy employed by the characters in the film entitled *The King's Speech*. It is also carried out to find out the factors which influence the characters to employ the strategy in relation to Brown and Levinson's politeness strategy. It uses Pragmatics approach. It is a qualitative descriptive research which took purposive sampling technique in collecting the data. The data of this paper were taken from the dialogues of *The King's Speech* in which the characters employ politeness strategy. The result of the analysis shows that there are four types of politeness strategy employed by the characters in the film. Low intonation, normal intonation and high intonation used by the characters in express politeness strategy. Payoff and relevant circumstances influence each character in employing politeness strategy.*

**Keywords:** *payoff, politeness strategy, pragmatics, relevant circumstances*

## **1. Introduction**

In order to maintain social interaction, being polite is one of rules in doing conversation with other people. It possibly shows the cultural and social background of the participants in a conversation. Leech (1983) defines politeness as 'the study of meaning in relation to speech situations'. It means that there are some situations demanding people to be more polite, or in the other hand they do not have to consider the rules of politeness.

People generally behave in accordance with their expectation that their public self-image or face wants to be respected. Face has two aspects, positive and negative. Therefore, people need to use politeness utterance in order to preserve both kinds of faces for themselves and the people they interact. There are four strategies of human politeness based on Brown and Levinson theory. Those are bald on strategy, positive politeness strategy, negative politeness strategy, and off record strategy.

The film entitled *The King's Speech* is used as the source of data. This paper examines the types of politeness strategy used by the characters in the film. It reveals the way the characters employ politeness strategy and the factors which influence the employment.

## **2. Literature Review**

### **2.1 Definition of Politeness Strategy**

Leech (1983: 6) defines politeness as "the study of meaning in relation to speech situations". Furthermore, Yule (1996: 106) describes politeness as a

system of interpersonal relations designed to facilitate interaction by minimizing potential conflict and confrontation inherent in all human interchange.

From the definitions above, it means that politeness is a study of meaning in human interaction or communication in order to minimize the potential conflict and confrontation between them. It can be concluded that politeness has an important role in interpersonal relations.

According to Brown and Levinson (1987) politeness strategies are developed in order to save the hearers "face". Face refers to the respect that an individual has for him or herself, and maintaining that "self-esteem" in public or in private situations. There are two aspects of face proposed by Brown and Levinson (in Fasold, 1996: 160), namely positive face and negative face.

Brown and Levinson (1987) construct their theory of politeness on the premise that many speech acts are intrinsically threatening to face. These are speech acts that inherently threaten either the speaker's or the hearer's face wants. FTAs that threaten the negative face of the hearer include advice, requests, offers and compliments. FTAs that threaten the positive face of the hearer include disagreements, disapproval and contradictions.

## **2.2 Types of Politeness Strategy**

In order to reduce the FTAs Brown and Levinson (in Thomas, 1995: 169) sum up four main types of politeness strategy, namely bald on record, negative politeness, positive politeness, and bald off record.

### **2.2.1 Bald On Record**

Bald on record strategy does not attempt to minimize the threat to the hearer's face. This strategy is often utilized by the speakers who closely know their audience. With the bald on record strategy there is a direct possibility that the audience will be shocked or embarrassed by the strategy.

### **2.2.2 Positive Politeness**

This strategy attempts to minimize the threat to the hearer's face. This strategy is most commonly used in situations where the audience knows each other fairly well. Quite often hedging and attempts to avoid conflict are used.

### **2.2.3 Negative Politeness**

The third strategy is negative politeness, which presumes that the speaker will impose the hearer. The potential for awkwardness is greater than that in bald on record strategy and positive politeness strategy. Negative face is the desire to have freedom of action. Thus, a request without consideration of the hearer's negative face might be uncomfortable.

### 2.2.4 Off Record

The final politeness strategy outlined by Brown and Levinson is the off record strategy. This strategy uses indirect language and removes the speaker from the potential to be imposing.

## 3. Method

The type of this research is qualitative descriptive. The researcher collects the data, analyzes and interprets them, and lastly draws the conclusion about the kinds of politeness strategy, and the factors influencing characters to employ. The location of this research is media. In this research, the setting is a film entitled *The King's Speech* which was directed by Tom Hooper. While, the participants are all casts who involved in the happenings that occurred in the film. The source of data of the research is document. The data are collected by the researcher directly by analyzing the content.

This research applies purposive sampling technique. The researcher does not apply random sampling because the sample is determined by the use of based criterion sampling. The sample is collected based on the type itself although the data are taken from all dialogs which are employed by the characters in the film entitled *The King's Speech*. The criteria of choosing the data are based on Brown and Levinson's classification of politeness strategy. The researcher takes the conversations which employ the politeness strategy in the film entitled *The King's Speech* as the sample.

## 4. Result

There are 39 data which contain politeness strategies found in the film. From those data, the researcher finds that there are four types of politeness strategies employed by the characters. Besides, the researcher finds that there are some overlapping strategies in the data.

### 4.1. The Types of Politeness Strategy

*Table 4.1 The distribution of the use of politeness strategies*

No	Type of Politeness Strategies	Numbers of data	Percentage
1	Bald On Record	5	13%
2	Positive Politeness	15	38%
3	Negative Politeness	10	26%
4	Off Record	6	15%
5	Overlapping Strategies	3	8%
	Total	39	100%

Based on the table above, it can be stated that positive politeness is the most dominant strategy of politeness used by the characters in the film. It occurs in 14 data or 38% of the entire data. Positive politeness strategy is

commonly used in situations where the audience knows each other fairly well. The speaker employs this strategy in order to minimize the threat to the hearer's face. Besides, this strategy is occasionally employed for the speaker's benefits.

#### 4.2. The Employment of Politeness Strategy

Table 4.2 Table of Intonation

No	Types of Politeness strategy	Intonation			Total
		Low	Normal	High	
1	Bald On Record	-	3	2	5
2	Positive Politeness	4	8	3	15
3	Negative Politeness	1	8	1	10
4	Off Record	1	5	-	6
5	Overlapping Strategies	1	2	-	3
	Total	7	26	6	39

The researcher uses the scale of low, normal, and high intonation to identify the speaker's intonation. When the speaker uses low intonation, it means that he speaks with below his usual or normal intonation. The speaker uses normal intonation means that he speaks with his usual intonation. Meanwhile, using high intonation means that the speaker speaks with above his usual or normal intonation.

From the table above, normal intonation is often used since the speaker wants to create a good atmosphere and maintain social relationship with the hearer. The use of low and high intonation indicates that the speaker wants to express something to the hearer. It can be negative feeling or positive feeling, such as pessimism, optimism, sadness, anger, and enthusiasm.

Low intonation is commonly used when the speaker wants to show his cooperation, pessimism, disappointment, regret, sympathy, and sadness to the hearer. Normal intonation is mostly found when the speaker wants to express his respect to the hearer. Besides, the normal intonation is also used when the speaker wants to show his optimism and care to the hearer. High intonation is commonly used when the speaker wants to show his surprise, power and authority, anger, and enthusiasm to the hearer.

#### 4.3. The Factors Influencing The Use of Politeness Strategy

There are two factors which influence the use of politeness strategy in the film. These are payoff and relevant circumstance. By employing the politeness strategy, the speaker can get advantages. The speaker gets different advantages when employing the different strategy.

There are three politeness scales proposed by Brown and Levinson. These are social distance (D), power rating (P) and the size of imposition (R). All of the three factors influence the characters in employing politeness strategy. The all data are influenced by social distance scale.

The social distance and relationship between the speaker and the hearer is the most influencing factor in employing politeness strategy in the film. Politeness strategy is not only used by the characters who have not known each other well. However, the researcher finds that most of the politeness strategies are employed when the participants have close relationship.

The second scale that influences the employment of politeness strategy is power rating. Power rating can be found when the speaker has lower or higher power than the hearer. It happens since politeness strategy is used both as a FTA redress and the social accelerator which indicates that the speaker wants to get closer to the hearer.

The last scale is the size of imposition. The size of imposition depends on the situation that potentially lead to the threat of the hearer's positive face and the second factors above.

## **5. Discussion**

There are four types of politeness strategy which are used in the dialogs of the film. These are Bald on Record, Positive Politeness, Negative Politeness, and Off Record Strategy. Besides, the researcher finds that there are some overlapping strategies in the data.

### **5.1. Bald On Record**

There are 5 dialogs which use bald on record strategy. The 5 data use different strategies of bald on record. These are metaphorical urgency for emphasis, metaphorical urgency for high valuation of H's friendship, power difference between S and H (S is higher), permission that H has requested, and welcoming.

Bald on record strategy is often utilized by the speakers who closely know their audience. However, it does not work on some dialogs in this film. There are some data in which the speaker employs bald on record in the first meeting with the hearer.

In employing bald on record strategy, the speaker can avoid misunderstandings, get credit for outspokenness and public support, and make the efficiency and clarity between the speaker and the hearer.

### **5.2. Positive Politeness**

There are 15 dialogs which use positive politeness strategy. The 15 data use 14 different strategies of positive politeness. These are notice, attend to hearer (his interest, wants, needs, goods); exaggerate (interest, approval, sympathy with hearer); intensify interest to the hearer; use in-group identity markers; seek agreement; avoid disagreement; presuppose/ rise/ assert common ground; joke; offer, promise; be optimistic; include both the speaker and the hearer in the activity; give (or ask for) reason; assume or assert reciprocity; and give gifts to the hearer (goods, sympathy, understanding, cooperation).

Positive politeness strategy is commonly used in situations where the audience knows each other fairly well. The speaker employs this strategy in order to minimize the threat to the hearer's face. Besides, this strategy is occasionally employed for the speaker's benefits.

In employing positive politeness strategy, the speaker can minimize the FTA by assuring the hearer that he likes the hearer and wants to fulfill the hearer's wants. Another payoff is that the speaker can avoid or minimize the debt implications of FTAs such as request and offers.

### **5.3. Negative Politeness**

There are 10 dialogs which use negative politeness strategy. Those data use 8 different strategies of negative politeness. These are (1) be conventionally indirect; (2) question, hedge; (3) be pessimistic; (4) minimize the imposition; (5) give deference; (6) apologize; (7) impersonalize speaker and hearer: avoid the pronouns "I" and "you"; and (8) state the FTA as general rule.

The speaker employs negative politeness strategy in order to show his cares and respects to the hearer's negative face. It is commonly used to indicate that the speaker is aware and respects the social distance between the speaker and the hearer. It means that negative politeness strategy is commonly used when the speaker and the hearer have distance relationship. However, the strategy is also employed when the speaker and the hearer have close relationship.

In employing negative politeness strategy, the speaker can get advantages in paying respect to the hearer, maintaining social distance, and giving the real out to the hearer.

### **5.4. Off Record**

There are 6 dialogs which use off record strategy. Those 6 data use different strategies of off record. These are (1) understate; (2) use tautologies; (3) use rhetorical question; (4) be ambiguous, (5) be vague; and (6) be incomplete.

Off record strategy is employed when the speaker wants to do a FTA, but he wants to avoid the responsibility for doing it. The speaker commonly uses indirect language to make the hearer decide how to interpret it. The speaker provides less information or even different from what one means. So that, the hearer must make some inferences to recover what the fact is intended.

In employing off record strategy, the speaker can credit for being tactful, run less risk of his act entering the 'gossip biography' that other keep of him, and avoid responsibility for the potentially face damaging interpretation.

### **5.5. Overlapping between Politeness Strategy**

There are 3 dialogues which employ an overlapping politeness strategy. Those are (1) overlapping between two strategies of negative politeness, (2)

overlapping between positive politeness strategy and negative politeness strategy, and (3) overlapping between bald on record strategy and negative politeness strategy.

The overlapping strategies occur when the speaker tries to employ a strategy, but he also uses another strategy. From the data analysis, the researcher finds that the speaker uses negative politeness strategy in order to pay more respect and minimize the imposition by giving deference toward the hearer. The overlapping strategies can be found when the speaker and the hearer are in distance relationship.

## **6. Conclusion**

The use of politeness strategies is strongly influenced by the factor of the speakers' reasons and motives. The different factor causes the different types of the politeness strategy. On employing the politeness strategy, the speakers are influenced by their aims, the relationship, power, and size of imposition between the speaker and the hearer. Besides, those factors also influence the speakers on employing politeness strategies. The speaker wants the hearer to know the meaning and the aim of his utterance and expression. So that, there will be no misunderstanding between the speaker and the hearer.

This research can be a reference for another researcher to analyze politeness strategy. Other researchers mostly analyze politeness strategies in English. It is suggested that the other researchers try to analyze politeness strategies in different language, such as politeness strategies in Bahasa or Javanese. The other researchers can also compare the employment of politeness strategy in different perspective, such as perspective differences between Indonesian speaker and English speaker.

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# The Analysis of Omission and Addition Errors Made by The Second Grade Students of SMP Negeri 1 Surakarta (Psycholinguistics Approach)

Neti Wulan Dari

## Abstract

*This research is conducted to find out the kinds of omission and addition errors made by the second grade students of SMP Negeri 1 Surakarta, to explain how the omission and addition errors occur, and to identify the reasons why the omission and addition errors happen. It uses a psycholinguistic approach. It is a descriptive qualitative research, which takes purposive sampling technique. The data of this research are the students' written tests which are classified by using the theory of Heidi Dulay, Marina Burt, and Stephen Krashen. The result of the analysis shows that there are seven categories of omission errors. These errors happen in the form of noun, verb, adverb, pronoun, preposition, conjunction, and article. Meanwhile, double marking, regularization, and simple addition belong to addition errors were found in this research. The sources of errors that show the reason why the students made the errors are found in three categories. They are interlingual transfer, intralingual transfer, and context of learning. The interlingual transfer occurs in two cases: transfer of structure and interlingual error. The intralingual transfer takes place in four levels. They are overgeneralization, ignorance rule restriction, incomplete application of rule, and false concept hypothesized. Finally, context of learning is the third reason why the students made the errors.*

**Keywords:** *Psycholinguistics, Error Analysis, Omission, Addition.*

## 1. Introduction

Most people in the world learn English in both written and spoken forms since English is an international language. Making errors is an inevitable part of the learning process and needs to be treated as a teachable moment. It makes people realize what is not correct so that by trying to revise it, they will learn what is considered correct. John Norrish (1995) believes that the error itself may actually be a necessary part of learning a language. As a result, through many years of trial and error language learners can alter their speech so they end up speaking the language nearly as it is meant to be. Underlying the assumption that success comes from the process of learning through the making of errors, some researchers were interested to study the errors committed by language learners, as well as the significance of these errors. This study is known as *Error Analysis*.

## 2. Literature Review

Error analysis includes collecting the data, identification and classification errors, predicting of aspects which cause error and correction of

errors (Tarigan, 1988, p. 71). Learners produce errors because they are still developing the knowledge of the rule of the language they are learning. François (2013) explains that an error is when a student produces an incorrect utterance because they do not have the knowledge to utter it correctly. There are four types of the grammatical errors based on Dulay et al (1982), including *omission*, *addition*, *misformation*, and *misordering*.

The first type is *omission*. Ellis (1994) stated that “omission is the absence of an item which must not appear in a well-formed utterance” (p.56). Second is *addition*. It is defined as the addition of unnecessary item to form a grammatical structure. There are three categories of addition errors. First category is *double marking*. It is described as the failure to delete certain items which are required in some linguistic constructions, but in others. Second category is *regularization* that is typically added to a linguistic item is erroneously added to exceptional items of the given class that do not take a marker. Third is the type of error that is neither a double marking nor regularization. It is called *simple addition*.

Besides omission and addition, *misformation* becomes the next type of grammatical error. This error is characterized by the use of the wrong form of the morpheme or structure. It is divided into three categories. Those categories are *regularization error*, where a regular marker is used in place of an irregular one, *archi-form* that selects of one member of a class of forms to represent another in the class, and *alternating form* that use of two or more forms in random alternation even though the language requires the use of each only under certain condition. Moreover, *misordering* belongs to the type of grammatical error. It is characterized by the incorrect placement of a morpheme or group of morphemes in the utterance. These are the types of grammatical error based on Dulay et al.

There are explanations of the reason for the error committed by the learners. These are called by source of error. Ellis (1994), states that source of errors can be divided into four categories. First category is *Interlingual transfer*. It occurs when a learner uses the elements from their first language while they speak a language that they are still learning. Interlingual transfer is distinguished into three categories. They are *overextension of analogy*, *transfer of structure*, and *interlingual error*. *Overextension of analogy* arises when the learner misuses an item which shares features with an item in the first language. *Transfer of structure* arises when the learner utilizes some first language features rather than that of the target language. *Interlingual error* arises when a particular distinction does not exist in the first language but exists in the second language. This is due to the fact that Indonesian has only one future form whereas English has many.

Second category is *intralingual transfer* that shows the general characteristic of rule learning. Richard in Ellis (1985, p.53) classifies intralingual transfer into four categories, *overgeneralization error* where the learner creates a deviant structure based on a regular structure in the target

language. *Ignore of rule restriction* that involves the application of rules to contexts where they must not be applied. Third, *incomplete application* of rule that involves a failure to fully develop a structure. Fourth, false concept hypothesized that arises when a learner does not fully comprehend the distinction of the rule between the first language and the second language.

Third category is context of learning. It refers to the social situation or the environment where the learning process takes place. Finally, communication strategy belongs to the last category of source of error. It occurs when the strategy is preferred by the learners for communicating or for expressing their ideas, for some reasons contains deviant linguistic forms that are not properly used in communication.

Those are types and sources of grammatical errors. In order to analyze the errors made by learners, the procedures of error analysis are needed. The procedure for Error Analysis is spelled out by Corder in Ellis (1985, p.51). They are collecting of a sample of learner language, identifying of errors, describing of errors, explaining of errors, and evaluating of errors. Each researcher has different methods compared with the other researcher. In this research the procedure consists of five steps. These steps are selecting the sample of learner language, identifying the errors, defining and classifying the errors into the types of error, explaining the rule of the error, and describing the source of error.

### **3. Methodology**

This research belongs to descriptive qualitative research, which takes purposive sampling technique. Sutopo (2002, p.55) states that in qualitative method, data are collected in the form of words, sentences or pictures which have meaning rather than merely number. This research uses documents and the results of the interviews with the respondents as the sources of data. In this case, the data are the students' written tests which contain omission and addition errors and the results of the interviews of the students.

There are two ways to collect the data in this research. The data from the document is collected by preparing the topic and the material that will be used to examine the students, reading the students' written test to find out the data, identifying the written test which contains omission and addition errors, and classifying the data based on the classification of the omission and addition errors. Moreover, the data from the results of the interviews is collected by arranging the question or questioner related to the errors found in the students' written tests, doing the interview with the students to get the information related to the reason why the error was committed by them, using the results of the interviews as the data to answer the question "why".

The data that has been collected will be analyzed based on the theory of Dulay et al. The steps of analyzing the data are classifying the data based on the types of omission and addition errors and analyzing the data in the four steps. The steps are stating the grammar rule which has occurred, finding the reason

why the errors occurred, giving the correct form of the error itself, and describing the result of analysis in detail.

#### 4. Result

The result of the analysis shows that 110 data found in the students' writing tests containing omission and addition errors. Based on the classification of the data 86 are the omission errors and 24 are the addition errors. Meanwhile, the sources of error were found in the research are 24 forms Interlingual transfer, 83 forms the Intralingual transfer, and three forms of content of learning. Those show in the table below:

**TABLE 1**  
*Classification of Errors*

Omission		Addition		
		Double Marking	Regularization	Simple Addition
Noun	23			
Verb	33			
Adverb	1			
Pronoun	5	4	3	17
Preposition	7			
Conjunction	2			
Article	15			
Total	86	24		

**TABLE 2**  
*Classification of the Source of Errors*

Source of errors		Number	
Interlingual transfer	Overextension of analogy	-	24
	Transfer of structure	17	
	Interlingual errors	7	
Intralingual transfer	Overgeneralization	2	83
	Ignorance of rule restriction	14	
	Incomplete application of rule	59	
	False concept hypothesized	8	
Context of learning		3	3
Communication Strategy		-	-

Based on the finding, it is found that the omission errors perform in the seven levels. Those levels are noun, verb, adverb, pronoun, preposition, conjunction, and article. The most common omission error made by the students is the omission error in the verb form, as 33 numbers of errors available. These

type of error is found in the omission of the verb be as the main verb and verb be as the auxiliary verb, the omission of “-s/-es” as an indicator of third person, the omission of the suffix “-d/-ed” in regular verb, and the omission of the verb “ing” as an indicator of the gerund.

Whereas the least omission errors is the adverb forms that only has one number of error. Furthermore, the research found 23 noun errors, 5 pronoun errors, 7 preposition errors, 2 conjunction errors, and 15 article errors. Meanwhile, there are 24 numbers belongs addition error found in the research. Those are found in the form of double marking, regularization, and simple addition. The simple addition is the most dominant error found in the research. It is performed by 17 numbers. In addition, the double marking is shown by 4 numbers and the regularization is delivered by 3 numbers. Hence, the regularization becomes the least addition errors.

The students made those errors because of same reason. There are three reasons why the omission and addition errors were made by the students. Those reasons are *interlingual transfer*, *intralingual transfer*, and *context of learning*. First is *the interlingual transfer*. This source of error happens in 24 numbers which consist of 17 numbers of *the transfer of structure* and 7 number of *the interlingual error*. Meanwhile, *the intralingual transfer* happens in 83 numbers that consists of 2 numbers of *the overgeneralization*, 14 numbers of *the ignorance rule restriction*, 59 numbers of *the incomplete application of rule*, and 8 numbers of *false concept hypothesized*. Finally, three numbers of the *context of learning* belongs to the reason why the students made errors.

## 5. Conclusion

Based on the result of the analysis, the students made 78,18 % omission errors and 21,82 % addition error. The omission errors happen in the form of noun, verb, adverb, pronoun, preposition, conjunction, and article. Meanwhile, addition errors happen in the form of double marking, regularization, and simple addition. The most common grammatical error committed by the students is the omission error in the verb form. Furthermore, the least error common is the addition error in the regularization errors.

There are three reasons why the omission and addition errors were made by the students. These reasons are 21,82 % interlingual transfer, 75,45 % intralingual transfer, and 2,73 % context of learning. The interlingual transfer happens in the transfer of structure and interlingual error. Meanwhile, the intralingual transfer happens in the overgeneralization, ignorance rule restriction, incomplete application of rule, and false concept hypothesized.

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# **The Analysis of Politeness Strategies Used by the Characters in the Film Entitled *Ted* (A Pragmatics Approach)**

**Estika Paramita Sani**

## **Abstract**

*Politeness strategy is one of communication strategies that emphasizes on the polite words and actions. People use politeness strategies in order to make their conversation run well and go smoothly. This research is conducted to find out the type of politeness strategies, to know how politeness strategies are employed and to find out the factors that influence the choice of politeness strategies used by the characters in the film entitled Ted. It uses pragmatics approach and descriptive qualitative method. The data were analyzed based on politeness strategy theory from Brown and Levinson. Brown and Levinson' theory was used to analyze the type of politeness strategy and the function of politeness strategy. The results show that the characters use politeness strategies in conversation to make the addressees feel good in the conversation and to minimize the imposition in the conversation.*

**Keywords:** *Pragmatics, types politeness strategies, Function of politeness strategy.*

## **1. Introduction**

Language has a social function as a tool to make connection between Human beings. Without language, it is impossible for people to communicate with others in daily life because language can express people's feeling, willing, option etc (Chaer and Agustina, 1995:19).

People use politeness strategies in order to make their conversation run well and go smoothly. According to Brown and Levinson, politeness strategies are developed in order to save the hearers' "face". Usually the speaker tries to avoid embarrassing the other person, or making them feel uncomfortable. Face Threatening Acts (FTA's) are acts that infringe on the hearers' need to maintain his/her self esteem and to be respected. Politeness strategies are developed for the main purpose of dealing with these FTA's. Face needs are thought of as the desire to be appreciated and protected. Face is further broken down into two different categories: positive face and negative face. Positive face is the desire to be liked and appreciated. Positive politeness is designed to meet the face need by performing an action like complimenting or showing concern for another person. Negative face is the desire to be autonomous and not to infringe on the other person. Negative politeness is designed to protect the other person when negative face needs are threatened. Thus, there are different strategies to handle face threatening acts and these strategies are put into a hierarchy of effectiveness. According to Grundy (2000:156), Brown and Levinson said that

face comes in two varieties, positive face and negative face. Positive face is a person's wish to be well thought of. Its manifestation may include the desire admired by others. Negative face is our wish not to be imposed on by others and to be allowed to go about our business unimpeded. The study of Politeness has been done by several researchers. There are four politeness strategies, namely bald on record, positive politeness, negative politeness, and off record. This research is a study about politeness strategies used by the characters in the film entitled *Ted*. My research about this movie is important, because politeness is a communication strategy that people use to maintain and develop relationship. Politeness strategies are also used to seek the agreement and to make the conversation run well and go smoothly. The choice of movie for the source data helps the researcher in this research, because the movie contains politeness strategy used by the characters in formal and informal situation. This study investigates politeness expression used by the characters in the film entitled *Ted*, The people and the situation in that film are in America.

This paper has four parts, the first part of this research is the background of study explained. The second part is the literatures relevant to the analysis that are reviewed. The third part is the research methodology. The findings are discussed and summarized in the last part.

## **2. Literature Review**

Levinson defines that Pragmatics is the study of relations between language and context that are basic to an account of language understanding (Levinson, 1983: 21). The term language understanding is used in the way favored by workers in artificial intelligence to draw attention to the fact that understanding an utterance involves a great deal more than knowing the meaning of the words uttered and the grammatical relations among them.

Pragmatics is the study of ability of language users to pair sentences with the context in which they would be appropriate (Levinson, 1983: 24). Therefore, to understand pragmatics meaning of the speaker, one should consider the principles of language used by the speaker. In understanding and interpreting the meaning of an utterance, we must pay attention to the context or situation in surroundings. If people take no notice to the context and situation, the intended meaning of utterance may be different from their interpretation.

Politeness strategy is one of communication strategy that emphasizes on the polite words and actions. This research, however, will focus on politeness theory from Brown and Levinson. According to Brown and Levinson, politeness strategies are developed in order to save the hearer's face (Goody, 1996). Face refers to the respect that an individual has for him or herself, and maintain the 'self-esteem' in public or in private situation. Goffman in Renkema (1993) introduces the concept of face as an image which is projected by a person in his social contacts with others. Face has the meaning as in the saying to loose fact. In Goffman's opinion, every participant in the social process has the need to be appreciated by others and the need to be free and not to be

disturbed. He calls the need to be appreciated as a 'positive face' and the need to be free or not to be disturbed is called as 'negative face'. Positive face represents the want of every participant of conversation that his/her wants be desirable to at least some others. Meanwhile, the negative face represents the want of every participant of conversation that his/her actions are not disturbed by others (Goody, 1996). Further, Goffman classifies the face work that is aimed positive face is called 'solidarity politeness' and face work that deals with negative face is known as 'negative politeness'. Politeness strategies are developed for the main purpose of dealing with the FTA's. We understand the notion of 'face' previously from the dramaturgical theories of Erving Goffman that individuals as social actors perform (present a public self) on the stage of everyday life. They use linguistic, behavioral, and gesture displays to present a positive self-image (face) to the social world (Morand, 2003). They also try to create impressions in others and to appear as smooth and as competent as they can in their performances. Meanwhile, face is the positive social value of each person in public arena, and it is the very reflection of self worth which upon these presentational aspects hangs individuals' self-esteem, self-identity, and their credibility as a member of the social group. In contrast, politeness supports the people to keep other's face in interaction. Because all of people have face and also 'face wants', that they have desire and expectation, thus others who surround them in interaction will help them to verify and maintain their public fascination. If another person does not cooperate with them, they would be embarrassed and humiliated or 'losing face'. Therefore, politeness strategies are developed for the main purposes of dealing with the FTA's in order to save the hearer's face and usually it is used to avoid embarrassing the other or making them feel uncomfortable. FTA's are the acts that break the hearer's need to maintain his or her self esteem and to be respected. Because speakers use different strategies to avoid or to minimize threats to face, in the following sub topic, the writer explains some politeness strategies based on brown and Levinson's description of theory that sum up human "politeness" behavior. Brown and Levinson (1978: 65) present four strategies to face "threatening face" (FTA's = Face threatening Acts); Bald on Record, Negative Politeness, Positive Politeness, and Off-Record strategy.

### **3. Methodology**

The type of this research is a qualitative research which employs a descriptive method. This research is qualitative because the data are in the form of words and sentences. Furthermore, in a descriptive method, the research focuses on the activities such as collecting data, classifying data, analyzing data and drawing conclusion of the data.

In conducting this research, the researcher takes the film entitled *Ted* and the script of this film as the source of data. The data of this research are taken from dialogues containing politeness strategies, verbal and non verbal acts. The verbal acts are taken from the dialogues which are expressed by characters in that film. The non verbal acts are the body language, facial

expression, smile, eye contact, and touching expressed by the characters in that film. Total sampling technique is used in this research.

In obtaining the maximum result of the research, the researcher tries to explain each step of the descriptive research in accuracy and detail (Surakhmad, 1994: 140). They are, rreplaying the film entitled *Ted* as the source data for several times, Searching and copying the transcript of the film entitled *Ted* from the internet on <http://www.subtitleseeker.com/Ted/Subtitles>, comparing the transcript of the movie to the dialogues of the characters in the movie, editing the transcript of the movie to the dialogues of the characters in the film by adding or deleting words or sentences, finding the dialogues containing politeness strategies in the film and matching the dialogues with the transcript of the film, Taking all dialogues containing compliment expressions as the data of the research, classifying the data based on the types of topic of politeness strategies, identifying the data based on the politeness strategies, and giving codes on each classified datum.

In this research, the steps of analyzing data are classifying the types of politeness strategies employed by characters in the dialogues of the film entitled *Ted* based on Brown and Levison' theory, describing the context of culture based on the theory of context in which the compliment and compliment responses occur, analyzing and interpreting the function of each politeness strategies based on Brown and Levinson' theory, analyzing the politeness strategies based on the theory of politeness strategies from brown and Levinson and drawing conclusion from the data analysis and giving suggestions

#### 4. Result

There 20 data found in the film entitled *Ted*. The data classified into four categories. They are Bald on record strategy, Positive politeness strategy, Negative politeness strategy, and off record strategy. 4 data are found in Bald on Record analysis, there are six data found in Positive Politeness, five data found in Negative Politeness and five data found in Off Record Strategy.

There are two types of Bald on Records strategy found in the analysis, namely Request and Task oriented. There are four types of positive politeness strategy found in the analysis, namely giving or asking reason, promise, Offer and Notice attended to the hearer. There are three types of negative politeness found in the analysis, namely Apologizing, Be conventionally indirect and Give deference. There are two types of off record strategy found in the analysis, namely Give hints, and Give association clue. The types of politeness strategies used in the film entitled *Ted* are drawn in the table below.

#### 5. Discussion

There are four main types of politeness strategies used in the movie entitled *Ted*. They are Bald on record strategy, Positive politeness strategy, Negative politeness strategy, and Off record strategy. The two types of Bald on Records strategy found in the analysis are request and task oriented.

The types of positive politeness strategy found in the analysis are Giving or Asking reason, Promise, Offer and Notice attended to the hearer. The three types of Negative politeness found in the analysis, namely Apologizing, Be conventionally indirect and Give deference, while the two types of Off record strategy found in the analysis are Give hints and Give association clue.

Bald on record is employed by using imperative form (100%). Bald on record strategy is also employed by using different tone. There are three tones in the bald on record. They are low tone, fair tone and high tone. "Task oriented" is employed by using imperative form with low tone and begging expression. It can be seen that the speaker is interested in achieving his or her goal. Therefore, she or he employs bald on record using low tone and begging expression. "Request" is employed by using imperative form. The imperative is employed by using fair and high tone. Imperative with fair tone indicates the speaker's ignorance, while imperative with high tone shows the speaker's feeling toward the hearer who is angry. Positive politeness strategy is employed by using Declarative form (50%) and 50% employed by using Interrogative form. All of them are employed using low tone. "Giving or asking a reason" is employed using Interrogative with low tone. The low tone shows the speaker's interest toward the matter and his or her sincerity. "Promise" is employed using declarative and interrogative with low tone. Low tone is used to avoid an argument that can hurt or offend the hearer. "Attend to the hearer" is employed using declarative with low tone. In this strategy, the speaker tries to listen to the hearer. The speaker gives her position to the hearer since that is the hearer's want. Negative politeness strategy is employed by using Declarative form (90%) and 10% employed by using Interrogative form. "Apologize" is employed by using declarative with low tone. There is also "excuse me" in apologizing which indicates that the speaker wants to show his or her respect to the hearer. "Be indirect" is employed by using interrogative form with fair tone. There is also begging from the speaker to the hearer in "be indirect" sentence. "Give deference" employed by using declarative with fair tone. Off record strategy is employed by using declarative form (100%). "Give hints" is employed by using declarative form with high and fair tone. There is anger in high tone. High tone in anger is used by the speaker to stress the hearer that he or she is angry with the hearer. "Give association clue" is employed by using declarative form with fair tone.

There are the reasons why the characters choose the certain politeness strategies in the film entitled *Ted*:

1. Bald on record strategy

In the data, there are some reasons why the characters use bald on record strategy. The factors which support the speaker to use Bald on record in the conversation are equal status between the participants, the superior status, and the close relationship between the speakers. The first reason why the speaker uses bald on record strategy is that the participants have equal status. The second reason is that the speaker has superior status toward the hearer.

Because the speakers have superior status than the hearers, the speakers can command the hearers directly without any effort to reduce the weight of the imposition. In those data, the speakers have higher status than the hearers such as the boss to the employee. The last reason is that the characters have a very close relationship.

## 2. Positive Politeness strategy

Positive politeness strategy is employed by the speaker in order to be liked and to be closed to the hearer. The speaker tries to minimize the FTA by expressing friendliness. Positive politeness strategy can be done by giving or asking a reason, promising, offering and noticing the hearer's interest. The speaker tries to be close to the hearer by asking the reason. The speaker promises to the hearer. Promising is used to make the hearer believe that the speaker would do what the hearer wants. There is an offer from the speaker to the hearer. The technique of offering is used to make the hearer know that the speaker offers something which might make the hearer believe that the speaker wants to help and gets closer to the hearer. Noticing the hearer's interest is one of the ways for the speaker to show that the speaker attends to the hearer's interest.

## 3. Negative Politeness

The negative politeness strategy is employed because of the social distance between the speaker and the hearer. The speaker uses this strategy by keeping the distant to the hearer. The speakers use apologize strategy in the conversation. Apologizing is used to make a distance between the speaker and the hearer. The speaker uses indirect strategy to show what the speaker actually wants. The indirectness of the speech is one of the ways which makes a distance between the speaker and the hearer. The speaker tries to show deference. The deference occurs in the conversation because of the situation. Situation sometimes makes the participants have to take a distance.

## 4. Off record strategy

The speaker employs off record strategy is because the weight of the imposition is big. The speaker uses this strategy to minimize the imposition of the hearer. the speaker tries to minimize the imposition by giving hint. A hint is used to give a sign to the hearer that actually what the hearer does is inappropriate. Meanwhile, the speaker tries to minimize the imposition by using association clue.

## 6. Conclusion

Based on the analysis there are four types of politeness strategies. There are Bald on Record strategy, Positive politeness strategy, Negative politeness strategy and Off record strategy. The most dominant politeness strategies uttered by the characters in the film entitled *Ted* positive politeness strategy. There are three tones used in delivering the politeness strategies; using high tone, using fair tone and using low tone. The most dominant tone used in this

film is the low tone, because tone and facial expression is also indicating politeness. In this research, the speakers deliver the politeness strategies toward the addressees based on their skill, talent and personal quality.

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# **The Analysis of Translation Variations of Interrogative Sentence in 7 Hati 7 Cinta 7 Wanita Film (A Translation Study)**

**Okky Syarah Faradina**

## **Abstract**

*This research aims to analyze the translation variation of interrogative sentences in 7 Hati 7 Cinta 7 Wanita film, to find out the types of interrogative sentence employed, to observe the way Indonesian interrogative sentences are translated into English, and to find out the impact of the translation variation on the quality of interrogative sentences translation in 7 Hati 7 Cinta 7 Wanita film; in terms of accuracy and acceptability. The descriptive qualitative research and a purposive sampling technique are the methods used in this research. The data are the Indonesian interrogative sentences and their subtitle in 7 Hati 7 Cinta 7 Wanita film and the information got from 3 raters and 3 respondents about the accuracy and acceptability. A questionnaire is an instrument used to get the translation quality assessments. It is found that there are five types of Indonesian interrogative sentences in the film, they are (1) Indonesian Yes/No Question; (2) Indonesian Question Requiring Explanation for the Answer with Question Word 'Apa, Siapa, Kenapa, Bagaimana, Mana, Kapan, and Berapa'; (3) Rhetorical Question; (4) Clarification and Confirmation Question; and (5) Hidden Question for Pleading, Asking, Persuading, Opposing, and Offering. Each interrogative sentence employed in the film has its own translation variation. Each variation results to different translation quality in terms of accuracy and acceptability. In general, the translations tend to be accurate and acceptable.*

**Keywords:** Translation, Translation Variation, Subtitling, Interrogative Sentence

## **1. Introduction**

Interrogative sentences that exist in the 7 Hati 7 Cinta 7 Wanita film dialogues appear in many different types. The different types of interrogative sentence occur variously in each setting and between different participants. The change of setting and participant affects on the use of types of interrogative sentence. The changing of the types of interrogative sentence results in the change of the function of question. It is important to understand the intention of the interrogative sentence in order to know its function. Levinson (1983) points out that the function of interrogative sentence can be considered as 'real' questions, 'exam' questions, rhetorical question, requests, offers, suggestions, threats, and other functions without over-riding some 'literal force'. Moreover, Mey (1993) adds that the functions of question are as orders or requests, enquiries, advice, confessions that operate like hidden threats, traps questions, and so on. It means that the speaker can use interrogative sentence with various functions.

In observing the translation variations of interrogative sentence, it is important to observe the types of interrogative sentence employed, the way Indonesian interrogative sentences are translated into English, and the impact of the translation variation on the quality of interrogative sentences translation. For example,

ST: Rara : Mbak, praktek dokter kandungannya dimana ya?  
Nurse : Kamu hamil?  
Rara : Iihh...  
Nurse : KTP, KTP. Lihat KTP-nya.  
Rara : Belum punya mbak.

TT: Rara : *Could you point me to the obstetrician?*  
Nurse : *Pregnant, huh?*  
Rara : *Iihh...*  
Nurse : *ID. Give me your ID.*  
Rara : *Haven't got one.*

The dialogue in the example is an interaction between a nurse and a teen patient, Rara. It happens at an information room of a hospital. Before answering the question, the nurse asks Rara back. It is implied that the nurse is shocked because the patient is still a junior high school student, but she already asks about obstetrician practice room. Since the nurse is older than Rara, she has a higher position to judge or to conclude that the teenager patient is pregnant. It makes the viewers understand that this is something taboo in the source culture. The example above shows that the source text belongs to a Yes/No Question. However, the translator changes the type of yes-no question into a Tag Question in the target text. The type of tag question used here is the “invariant” tag question (Leech, 2006, p. 111). It can be seen by the appearance of the word “huh”. The function in source text is preserved in target text i.e. cynically asking.

*7 Hati 7 Cinta 7 Wanita* is an Indonesian film which is subtitled into English in order to deliver the message of the film and also to provide an enjoyable entertainment for foreign viewers. *7 Hati 7 Cinta 7 Wanita* film is chosen as the source of data because this film has various problems to be analyzed, one of them is about the interrogative sentences. The data are sufficient to be analyzed and are able to give adequate information about the topic being analyzed. The data used in this research are the Indonesian interrogative sentences and the English subtitles in the film as well as the result of the questionnaires assessed by the raters and respondents.

## 2. Literature Review

There are a number of types of sentences, such as declarative sentence, imperative sentence, and interrogative sentence. Kamus Besar Bahasa Indonesia defines interrogative sentence as a type of sentence which is generally used as a means to ask question and end up with the question mark. Ramlan (2001) states that there are two types of Indonesian interrogative sentences. The first type is

Indonesian Yes/No Question which requires yes or no answer and the second type is Indonesian interrogative sentence that requires explanation as the answer. The question words used are *apa*, *apakah*, *siapa*, *mengapa*, *kenapa*, *bagaimana*, *bilamana*, and *kapan*. Irman (2008) adds that there are four types of interrogative sentence. They are Ordinary Question, Rhetorical Question, Clarification and Confirmation Question, and Hidden Question.

Dealing with English type of interrogative sentence, Quirk (1985) divides English interrogative sentence into major classes and minor classes. The major classes of interrogative sentence are divided into three classes according to the type of reply that is expected. Those requiring affirmation or negation are Yes/No Question, those typically requiring an open range replies are Wh-Question, those requiring one or more reply options presented in the question are Alternative Question. While the minor classes of interrogative sentence are divided into two, they are exclamatory question and rhetorical question. Quirk also adds that there are two additions of the types of interrogative sentence, they are Tag Question and Declarative Question. Tag questions are considered as a further type of yes-no question which conveys negative or positive orientation, while declarative question is identical with declarative sentence but it has a rising intonation at the end of sentence (Quirk, 1985).

In translating interrogative sentence, the translator needs to pay attention to not only the form of the interrogative sentence itself but also the intention of the question being delivered. The main concern of translating is to keep the message or the meaning of the text (Nida, 1969, p. 12). To observe the way translator translates the data, the researcher considers several essential factors. They are the context, function of interrogative, and level of politeness. All these factors drive the researcher to reveal the hidden intention being uttered by the speaker. Context is an important aspect in understanding or interpreting the meaning of an utterance. Leech (1983) states that context is a background knowledge which is shared by the speaker and the hearer in understanding their utterance and deals with relevant aspect of the physical or social setting of an utterance (p.13). Milanowsky (as cited in Halliday and Hasan, 1985) points out that there are two kinds of context, i.e. context of situation and context of culture. Those contexts play a significant role in the interpretation of meaning. Milanowsky (1985) also states that context of situation is the situation, in which the text is uttered or it can be said as the environment of the text, while context of culture is the cultural background of history behind the participants.

After understanding the context, it is important to understand the intention of the interrogative sentence in order to know its function. The intention of a sentence can be seen by the speech act uttered by the speaker. Levinson (1983) states that the meaning of interrogative sentence can be considered as “an open proposition, closed by the set of appropriate answers, or a particular interrogative sentence may be held to denote the set of its true answers” (p. 274). Several meanings are generally intended and are consistent with quite different illocutionary forces. Thus, Levinson (1983) points out that the intention of interrogative sentence can be considered as ‘real’ questions,

'exam' questions, rhetorical question, requests, offers, suggestions, threats, and for many other functions without over-riding some 'literal force'. Moreover, Mey (1993) adds that the functions of question are as orders or requests, enquiries that double as advice, confessions that operate like hidden threats, traps questions, and so on. It means that the speaker can use interrogative sentence as other function.

### 3. Result

There are five types of Indonesian interrogative sentence employed in *7 Hati 7 Cinta 7 Wanita* film. The Indonesian interrogative sentences employed are Indonesian Yes/No Question; Indonesian Question Requiring Explanation as the Answer with question word Apa, Siapa, Kenapa, Bagaimana, Kapan, and Berapa; Rhetorical Question; Clarification and Confirmation Question; and Hidden Question for Pleading, Asking, Persuading and Opposing.

#### 3.1. Yes/No Question

Yes/no question is a type of Indonesian questions which has the word *ya* or *sudah* as the indication of agreement, and the word *tidak*, *bukan* or *belum* as the indication of rejection. This type of interrogative sentence is mostly found in *7 Hati 7 Cinta 7 Wanita* film.

Example:

##### Source Text

Yanti : Hamil?

Rara : (silent)

Yanti : Mana pacarnya kok nggak disuruh turun?

Rara : Dia bego! **Suami?**

Yanti : Anjelo. Antar jemput lonte. Bambang namanya. Emang dia pengen banget jadi suami gue.

##### Target Text

Yanti : Pregnant, huh?

Rara : (silent)

Yanti : Where's your boyfriend?

Rara : He's an asshole! **Your husband?**

Yanti : PDA. Pimp-Driver-Assistant. Meet Bambang. All gungho on marrying me.

The dialogue is an interaction between a teen girl, Rara, and a prostitute, Yanti. It happens in the waiting room of obstetric section in a hospital. Yanti teases Rara since her coming. She tries to embarrass Rara by asking that she is pregnant. Feeling offended, Rara cynically looks at the man beside Yanti and directly asks whether he is her husband or not. The intention of the utterance is that, Rara tries to tease Yanti back after Yanti teases her. She mocks Bambang if he is truly her husband, because Rara thinks that he is not deserved to be Yanti's husband. Thus, the function of the interrogative sentence is considered as threats, in this case in mocking Yanti's companion.

The source text of the datum employs Yes/no Question. It can be seen from the structure of the sentence that requiring “yes” or “no” answer from the addressee. Despite answering yes or no, Yanti then explains the status of the man as only her driver not her husband. It shows that Yanti implicitly states “no” by her clarification. However, the intention of the sentence shows that the interrogative sentence is for teasing because Rara does not need the clarification from Yanti but she wants to tease Yanti back by underestimating her mate. The translator changes the type of Yes/No Question into Declarative Question in target text. This question is identical with declarative sentence but it has a rising intonation at the end of the sentence (Quirk, 1985). This type of question is used to ask verification from the addressee. It is in line with the Indonesian Yes/No Question which requires an exact yes or no answer from the addressee. Thus, the message of the sentence is still perfectly conveyed to the target text. The function of the interrogative sentence which is considered as ‘mocking’ still maintained and accurately conveyed to the target text. Thus, this datum is considered as an accurate translation.

Rara is a Junior High student who is much younger than Yanti. Besides, they just met at the obstetrician waiting room without knowing each other before. Rara’s question is considered as impolite utterance both in source and target language since she asks about a private question toward a person she just met. The translator translates the interrogative sentence using bald on record strategy. This strategy is mostly used by the speakers having intimate relationship with the addressee. However, Rara and Yanti is not a close friend. It is not appropriate for her to ask that kind of question, moreover with the mocking intonation. Thus, this datum is considered as less acceptable translation.

The majority of the Indonesian Yes/No Question translation occurs in the form of Declarative Question. It is because the characteristic of both types of interrogative sentences tends to be the same. Indonesian Yes/No Question is a type of question which leads the addressee to response the exact ‘yes’ or ‘no’ answer. It is in line with English Declarative Question which is used to ask verification from the addressee, usually the question that drives the addressee to answer ‘yes’ or ‘no’.

### 3.2. Indonesian Question Requiring Explanation with Question Word “Apa”

The question word *apa* is used to ask for things, plants or animals.

Example:

Source Text

- dr. Kartini : Lili, utamakan kandunganmu ini. Saya tahu memar itu bukan karena jatuh.  
Lili : Dia nggak sengaja, Dok.  
dr. Kartini : Nanti kalau periksa lagi suaminya diajak ya. Maaf Lili, boleh saya foto?  
Lili : **Buat apa, Dok?**

dr. Kartini : Untuk file saya saja.

Target Text

dr. Kartini : Please keep your baby in mind. I know those aren't caused by a fall.

Lili : He didn't mean it.

dr. Kartini : For your next visit do bring your husband. May I?

Lili : **What for?**

dr. Kartini : Files.

The datum above is an interaction between an obstetrician, Kartini, and her patient, Lili. Lili is a victim of sexual abuse by her husband. There are bruises on her face every time she sees dr. Kartini. Seeing her patient's condition, Kartini then asks Lili to be more concerned about her baby and her safety. Kartini is very worried with Lili and persuades her to bring her husband for the next visit. Kartini asks Lili's permission to take her picture to anticipate if something bad happens to her, so that she can use it as the evidence. Suspicious with dr. Kartini, Lili then asks the reason of dr. Kartini taking her picture. The intention of the question is that Lili is curious why dr. Kartini wants to take her picture. The function of the interrogative sentence is considered as 'real' question because Lili has no idea of why dr. Kartini wants to take her picture.

The source text of the datum employs Indonesian Question Requiring Explanation as the Answer using Question Word "Apa". It can be seen from the structure of the sentence that employs the question word *apa*. This question word is used to ask for things. In this case Lili needs dr. Kartini's explanation. The answer from dr. Kartini shows that she explains the reason why she took Lili's picture i.e just for her files. The translator translates the interrogative sentence into Positive Wh-Question in target text. The wh-word employed in the translation is 'what'. It is in line with the question word '*apa*' in Indonesia, the wh-word 'what' is also used to ask about things. By using the wh-word 'what', the type of interrogative sentence is maintained. The message of the sentence is exactly conveyed to the target text. The function of the interrogative sentence which is considered as 'real question' or 'pure asking' is still maintained and accurately conveyed to the target text. Thus, this datum is considered as an accurate translation.

Kartini is Lili's doctor who has been monitoring her pregnancy in several months. They have a quite close relationship since Kartini cares about Lili's condition. When Kartini asks Lili's permission to take her picture, Lili straightforwardly asks Kartini back what it is for. The utterance is considered as a polite statement in source culture since Kartini's attitude is related to her privacy, thus she has the right to question it. The translator translates the question using bald on record strategy. This strategy is mostly used by the speakers having intimate relationships with the addressee. The expression used in target text is very natural. The grammatical structure is appropriate in the target text. The choice

of word is suitable with the context. Thus, this datum is considered as acceptable translation.

Indonesian Question Requiring Explanation with Question Word “Apa” is mostly translated into Positive Wh-Question. The question word ‘apa’ is usually used to ask for the things. Thus wh-word ‘what’ is mostly employed for the translations.

### 3.3. Rhetorical Question

Rhetorical Question tends to have the characteristic of a statement for seeking attentions, giving supports, encouragement, or critics.

Example:

#### Source Text

Bagas : Yo yo yo dokter Kartini. Dokter Kartini.  
dr. Kartini : Bisa nggak jangan ribut-ribut disini! Ini bukan lapangan bola, ini rumah sakit.  
Bagas : Yo yo yo sorry, Dok.  
dr. Kartini : Ada perlu apa?  
Bagas : Lihat Rohana?  
dr. Kartini : **Punya HP kan?** Atau hanya bisa “yo, yo, yo”?

#### Target Text

Bagas : -  
dr. Kartini : Keep your voice down! This is a hospital.  
Bagas : -  
dr. Kartini : What is it?  
Bagas : Have you seen Rohana?  
dr. Kartini : **You have a cellphone, don't you?** Or is “yo, yo, yo” all you can do?

The dialogue above is an interaction between dr. Kartini and dr. Rohana’s boyfriend, Bagas. It happens at the hallway of the hospital. Bagas greets dr. Kartini loudly and it makes Kartini feels annoyed. She tells him not to shout at the hospital. Bagas asks dr. Kartini whether she knows where Rohana is or not. Kartini then cynically comments that he should have a cell phone to call Rohana. The intention of the question is that Kartini wants to illustrate Bagas that nowadays a young man like him supposed to have a cell phone to communicate with other people, especially his girlfriend. So that he does not need to worry if he wants to pick her up at the hospital, he can straightly call or message Rohana without disturbing other people. Thus, the function of the interrogative sentence is considered as rhetorical question (Levinson, 1983).

The source text of the datum employs Rhetorical Question. Rhetorical question is a type of interrogative sentence that does not require an answer because usually the speaker and the addressee have already known the answer. Bagas catches what Kartini intended by explaining that he runs out of cell phone credit. The translator translates the type of interrogative sentence into Tag Question in the target text. Tag question is a question which is added to a

declarative sentence. Since the statement is positive, thus the tag is negative (Quirk, 1985). The message of the sentence is still perfectly conveyed to the target text. The function of the interrogative sentence which is considered as 'insinuation' still maintained and accurately conveyed to the target text. Thus, this datum is considered as an accurate translation.

Since Kartini is older than Bagas, this utterance is considered as polite statement in source language. The translator translates the expression using off record strategy. Kartini can simply answer 'no' but she prefers to deliver rhetorical question toward Bagas. Kartini indirectly commands Bagas to call or message Rohana by himself if he wants to meet her. The expression used in target text is very natural. The grammatical structure is appropriate in the target text. The choice of word is suitable with the context. Thus, this datum is considered as an acceptable translation.

Rhetorical Question is mostly translated into Tag Question. It is because Rhetorical Question and Tag Question have the same characteristics. It is used to verify that something has been understood or confirmed that an action has been occurred. Those types of question do not need an answer because both the speaker and the addressee already know the answer.

### **3.4. Clarification and Confirmation Question**

Clarification and confirmation Question is a type of question that emphasizes on the clarifying (purification) or confirming the justification of something.

Example:

#### Source Text

- dr. Kartini : Silahkan duduk, Lili. Lili, saya harus bagaimana supaya kamu mau terbuka?  
Lili : Dokter saya nggak ngerti.  
dr. Kartini : Kamu masih juga melindungi dia?  
Lili : Saya...  
dr. Kartini : Lili kita bisa pergi sama-sama lapor ke polisi.  
Lili : Dokter jangan! Saya cinta sama dia.  
dr. Kartini : **Karena itu kamu bersedia disiksa begini?**  
Lili : Dia nggak siksa saya. Dokter dia nggak sengaja.

#### Target Text

- dr. Kartini : Please have a sit, Lili. What do I have to do for you to open up?  
Lili : I don't understa-  
dr. Kartini : Why do you keep covering up for him?  
Lili : I... I-  
dr. Kartini : Lili, we could go to the police together.  
Lili : No. I love him.  
dr. Kartini : **To the point of willing to be abused?**  
Lili : He's not abusing me. It wasn't on purpose.

The dialogue above is an interaction between an obstetrician, Kartini, and her patient, Lili. Lili is a special patient for Kartini because she is a victim of sexual abuse by her husband who always hit her every time they have sexual intercourse. When Lili comes to see dr. Kartini, there are bruised mark still left on her face. It makes Kartini very worry toward Lili and offers her to go to the police together. Kartini thinks that Lili cover up her husband's action because she rejects to report him to the police. Lili said that she loves her husband that is why she would never report his mistreatment. It makes Kartini wonders why Lili is willing to be abused. The intention of the question is that Kartini wants to make clear that the reason Lili keeps silent of her husband roughness is because she loves him. Thus, the function of the interrogative sentence is considered as 'exam' question (Levinson, 1983).

The source text of the datum employs Clarification and Confirmation Question. This type of question emphasizes on the clarifying (purification) or confirming the justification of something. It can be seen that Kartini tries to clarify Lili's reason of being very obey with her husband. The translator translates the type of interrogative sentence into Declarative Question in target text. It is in line with the intention of the interrogative sentence that this type of question is used to ask verification from the hearer. The function of the interrogative sentence is considered as 'clarifying' to the addressee is still maintained and accurately conveyed to the target text. Thus, this datum is considered as accurate translation.

Kartini cares with Lili so much that she feels very sad seeing Lili's condition. They have a quite close relationship since Kartini has been monitoring Lili's pregnancy for month and she wants to protect Lili from her husband's mistreatment. Kartini has no idea why Lili submits to her husband so much just because she loves him. The close relationship with Lili makes Kartini can deliver a direct question to her. Besides, Kartini is Lili's doctor and she is older than Lili. The translator translates the question using bald on record strategy. This strategy is mostly used by the speakers having intimate relationship with the addressee. However, this utterance is considered as a less polite question both in source text and target text since Kartini has asked too far about Lili's private life. That question is considered as an unpleasant question for the addressee. It can be seen from Lili's expression in responding Kartini's question. She denies that her husband abused her by saying that he is not intentionally doing that. Besides, the expression used by the translator is less natural in the target text. Thus, this datum is considered as less acceptable translation.

Clarification and Confirmation Question is mostly translated into Declarative Question. Clarification and Confirmation question emphasizes on the clarifying (purification) or confirming the justification of something. It is in line with Declarative Question which is used to ask the hearer's verification.

#### **4. Discussion**

In this study, the type of Indonesian interrogative sentence which are mostly found in *7 Hati 7 Cinta 7 Wanita* film are Indonesian Yes/No Question, Indonesian question requiring explanation as the answer with question word “Apa”, Rhetorical Question and Confirmation and Clarification Question.

The translation of Indonesian Yes/No Question tends to occur in the form of Declarative Question. It is because the characteristic of both types of interrogative sentences tends to be the same. Indonesian Yes/No Question is a type of question which leads the addressee to response the exact ‘yes’ or ‘no’ answer. It is in line with English Declarative Question which is used to ask verification from the addressee, usually the question drives the addressee to answer ‘yes’ or ‘no’. Thus, the translations tend to be accurate and acceptable.

The second type of Indonesian interrogative sentence which is mostly found in the data is Indonesian Question Requiring Explanation with Question Word “Apa”. This type of question is mostly translated into Positive Wh-Question. The wh-word for the translation mostly uses ‘what’. Thus, it results accurate and acceptable translation.

The next type of Indonesian interrogative sentence mostly found in the data is Rhetorical Question. Rhetorical Question tends to be translated into Tag Question and Declarative Question. Rhetorical Question and Tag Question have the same characteristics. It is used to verify that something has been understood or confirmed that an action has been occurred. Those types of question do not need answer because both the speaker and the addressee already know the answer. While Declarative Question usually has the intention for seeking attentions, giving supports, encouragement, or critics. Those three types of interrogative sentence have almost the same characteristics considered by the structure and the context. Thus, the translations tend to accurate and acceptable.

The last type of Indonesian interrogative sentence which is mostly found in the data is Clarification and Confirmation Question. It is mostly translated into Declarative Question. Clarification and Confirmation question emphasizes on the clarifying (purification) or confirming the justification of something. Both of them tend to be used to ask verification from the hearer. Consequently, it effects on the accurate and acceptable translation.

#### **5. Conclusion**

The analysis reveals that each type of Indonesian Interrogative Sentence which is employed in *7 Hati 7 Cinta 7 Wanita* film has its own different translation variation. The majority of translation variation from each type of interrogative sentence results good translation quality, in terms of accuracy and acceptability, considering the similarity of the characteristics of each type of interrogative sentence in source text and target text. In general, the messages of the sentence are well conveyed in the target language. The function of the interrogative sentence is also conveyed accurately in the target language. The

subtitles of the interrogative sentence are translated naturally into target text. The cultural values of the subtitle are also still preserved by considering the level of politeness. The grammatical structure and the choice of words are suitable with the context in the target text. To sum up, the translations in this research tend to be accurate and acceptable. In translating the interrogative sentence, it is better to consider not only the types of the interrogative sentence but also the context of situation of the utterance, the function or the intended meaning of the interrogative sentence, and the level of politeness between the participants.

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# **A Translation Study of Ecological Terms in the Book Entitled *Chicken Soup for the Pet Lover's Soul***

**Anggila Briyan Priskilawati**

## **Abstract**

*This study is designed to describe the ways the translator translated the ecological terms, identify the accuracy and the naturalness of the ecological terms translation in the *Chicken Soup for the Pet Lover's Soul* book. This study is a descriptive qualitative research. In collecting the data, purposive sampling was applied. The data of this research are 90 ecological terms which were taken from an inspirational book entitled *Chicken Soup for the Pet Lover's Soul* and also the information got from 3 raters and 7 respondents about accuracy and acceptability. The finding of the analysis on the translation techniques reveals that there are nine types of translation techniques applied by the translator. They are naturalization, cultural equivalent, established equivalent, transference, addition, generalization, reduction, expansion, and couplets. The result dealing with the translation quality shows that the translations of ecological terms tend to be accurate but less acceptable, with 82 data accurate, 7 data less accurate, 1 datum inaccurate, 31 acceptable, 47 less acceptable, and 12 data not acceptable. This research is intended to bring benefits for students, translators, and other researchers who are interested in observing the ecological terms translation. This research can be used as a reference about the ecological terms translation in novels or inspirational books for the readers.*

**Keywords:** *Translation, Ecological Terms, Translation Techniques, Translation Quality Assessments.*

## **1. Introduction**

Inspirational books have a big role in people's life today. There are many good inspirational books in building the reader's feeling. Inspirational books have aims to develop the personality of the readers and to influence their thinking positively. They have been translated in many language versions, and that's why inspirational books become one of the most interesting media examined by the translation researcher.

Most of inspirational books are collections of people's real life stories. One of them is *Chicken Soup*. It has been proved to be one of inspirational books with worldwide readers and has many series with different topics of story. One of *Chicken Soup* series is *Chicken Soup for the Pet Lover's Soul* which tells about the relationship between human and animals. This popular inspirational book tries to influence the readers to pay attention to their environment and to share their love to animals.

One of the interesting thing in *Chicken Soup for the Pet Lover's Soul* book is the existence of ecological terms, such as: name of plants, animals, and geographical features. In translating ecological terms, the translator will find some difficulties because every place has its own cultural terms. Thus, the researcher interest to about the ways employed by the translator in translating ecological terms.

The example below shows the translation of ecological terms in *Chicken Soup for the Pet Lover's Soul* book:

Example:

75/CSFTPLS-P/p.280

ST : I let her take the lead and followed her as she trotted along old *redwood* paths and discovered hidden coves.

TT : Aku membiarkannya memimpin di depan dan mengikutinya, sementara ia berlari-lari kecil di sepanjang jalan setapak *hutan redwood* yang sudah tua dan menemukan teluk tersembunyi.

The term “redwood” is translated into “hutan redwood” by using couplets technique (amplification and transference technique). The translator adds the word “*hutan*” to give information about ecological term “redwood”, and transfers the word “redwood” in the target text. The word “*hutan*” helps the reader to catch the message of the translation easily. But, the problem is about the word “redwood” which sounds unfamiliar and it is never used in target language culture.

The above phenomena lead the researcher to analyze the ecological terms in the *Chicken Soup for the Pet Lover's Soul* book in order to find the translation techniques applied by the translator and their impacts toward the accuracy and acceptability.

## 2. Literature Review

There are many experts defined the meaning of culture. Larson (1984:431) defines culture as “a complex of beliefs, attitudes, values, and rules which a group of peoples share”. Culture is related to ‘perception, knowledge, attitude, activities, and geographical conditions in particular community and those aspects are reflected into language’. It means that culture and language are interconnection.

Toury (1978:200) states that translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. The role of the translator is to facilitate the transfer of message, meaning and cultural elements from one language into another and create an equivalent response from the target readers. Nida (1964:13) states that the message in the source language is embedded a cultural context; it has to be transferred to the target language. And Vermeer (1989:222) states that “language is a part of culture”. Therefore, translation from one language into another cannot be done adequately without knowledge of the two cultures as well as the two languages

structure. Thus, translation is not merely considered as an activity of transferring the message from one language into another but also as an instrument in transmitting the culture.

Many countries have local terms, and there is possibility that the local terms do not exist in the target language. The non-existence of certain terms leads to the difficulty to translate or to find the right equivalence of the local terms. Translating cultural terms is not easy since it relates to the identification of the culture. It needs a deep analysis to interpret the cultural terms into the target text.

Cultural terms are associated with a particular language and cannot be literally translated. Whereas, ecological terms are specific terms related to ecology fetures, such as: animals, plants, and geographical features that occur in different culture. For examples, there is maple tree in Netherland, prairies in Australia, but they are not found in other places.

In translating the ecological terms, a translator usually faces some difficulties dealing with the cultural differences from source text and target text. There are some strategies that can be taken by the translator to overcome those difficulties. Strategies are translator's plans to solve the problem of translation, whereas translation techniques are technical devices used to transfer the meaning of a text in source language into a text in target language. In other words, translation technique is the realization of translation strategies which can be observed in the product of translation.

There are some translation techniques proposed by Newmark (1988:82) and Molina & Albir (2002: 509) that can be applied to translate ecological terms, they are:

1. Transference: It is applied by the translator by transferring source language words into target language words.
2. Naturalization: It is applied by the translator by adapting source language words into the normal pronunciation of target language. Then, the translator changes it into the normal morphology of target language. Molina & Albir (2002) call this technique as borrowing technique which is divided into pure borrowing and naturalized borrowing.
3. Cultural Equivalent/Adaptation: It is an approximate translation where a SL cultural word is translated by a TL cultural word (Newmark, 1988). He also adds that this technique is the most common technique applied in translating cultural words in drama, popular article or popular fiction. It is used to create an immediate effect to the readers and viewers. Molina & Albir (2002) also state that it is used to 'replace a ST cultural element with one from the target culture'. Furthermore, the target language cultural element chosen to replace the one in the source language has to be familiar for the target reader.
4. Reduction: It is used to suppress a source text information item in the target text.
5. Expansion: The translator expands a word component in the TL.

6. Couplet: The combination of two translation techniques.
7. Addition: Additional information may take various forms: within text, notes at the bottom page, notes at the end of the chapter, and notes or glossary at the end of the book.
8. Established Equivalent: It is used to a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language.
9. Generalization: This technique is used to a more general or neutral term.
10. Discursive Creation: It is used to establish a temporary equivalence that is a totally unpredictable out of context.
11. Compensation: When there is loss of meaning, sound effect, metaphor, or pragmatic effect in one part of a sentence is compensated in another part or in a contiguous sentence.
12. Particularization: It is the opposite of generalization technique. It is applied by the translator by using a more specific or particular term.
13. Literal translation: Translating the source language or expression word-for-word.
14. Substitution: Changing the linguistics elements to paralinguistics element or vice versa.
15. Modulation: It is a variation through a change of viewpoint of perspective and very often of category thought.
16. Synonymy: It is used when there is no clear one-to-one equivalent, and the word is not important in the target text, in particular for adjectives or adverbs of quality. This is only appropriate where literal translation is not possible.
17. Calque: It is a literal translation of a foreign word or phrase; it can be lexical or structural.

Translation quality assessment is similar to translation criticism stated by Newmark (1988:184) that ‘translation criticism is an essential link between translation theory and its practice’. It means that, in criticizing a translation product, there is always a relationship between the theory of translation and the application of the theory. The translation quality can be judged from three aspects, they are: accuracy, acceptability, and readability.

Accuracy refers to the appropriateness of meaning. It indicates how faithfully the message of the source text is maintained in the target text (Shuttleworth and Cowie, 1997:3).

Translation product should also be natural in order to make it acceptable in target language system. Shuttleworth and Cowie (1997:2), state “acceptability means that the translation fulfills the requirement of ‘reading as an original’ written in the target language and sounds natural for the target reader”. So, readability refers to how easy a written text to be read and understood by te target readers.

Richard et al in Nababan (1999:62) defined readability as ‘how easily written materials can be understood’. Translation cannot be separated from the term readability since the activity of translating is closely connected to the

activity of reading. They also state that readability depends on 'the average length of the sentence, the number of new word, the use of foreign word and traditional proverbs (culture word), ambiguous word and sentence, and the incomplete sentence'.

### **3. Research Methodology**

The researcher applied a descriptive qualitative method in this research. In a descriptive method, the researcher only describes phenomena by collecting data, classifying data, analyzing the data and drawing a conclusion based on the analysis result. Thus, this research does not only involve the data in form of words or phrases, but also involves the process of collecting the data, analyzing the data, and writing the result.

This research employs a purposive sampling technique to get the data from the book and also to find the raters. This research only focuses on parts of the book which contain ecological terms in the form of words and phrases. The three raters were selected based on the requirements, such as: having Master degree of Translation, a translation lecturer who masters both theory and practice in translating text, and having interest to participate in this research.

The collected data were analyzed as follows:

- a. The researcher analyzed the translation techniques of ecological terms by applying the theory of Newmark (1988:88) and Molina and Albir (2002:509). Since this research analyzed ecological terms in the level of words and phrases, the theory of translation technique by Newmark and Molina and Albir are considered as the suitable theory.
- b. The researcher classified the data according to the techniques used by the translator
- c. The researcher analyzed the second data in the form of scores and comments which were collected by the raters to determine the translation accuracy and acceptability.
- d. The researcher classified the data according to the translation quality classification.
- e. The researcher drew some conclusion.

### **4. Result**

The findings show that in translating the ecological terms, the translator applied nine types of translation technique, they are: naturalization, cultural equivalent, established equivalent, transference, addition, generalization, reduction, expansion, and couplet. In addition, there are three types of ecological terms, they are: name of animals, plants, and geographical features.

Couplet is the most dominant technique applied by the translator in translating the names of animals. However, the technique bears less acceptable translation. Transference, naturalization, and established equivalent technique are also used by the translator in translating the name of animals. The

techniques bear accurate and acceptable translation. While, the names of plants and geographical features are mostly translated by the translator using established equivalent, transference, and generalization technique. The translation of the names of plants and geographical features tend to be accurate and acceptable.

Below are the example of the analysis:

ST : I ran for the phone while my husband acknowledged the excited greetings from the *cockatiel*, canary and puppies.

TT : Aku berlari untuk menjawabnya sementara suamiku menanggapi sambutan gembira para *burung beo*, kenari, dan anak anjing.

The translator employs generalization technique in translating *cockatiel* into *burung beo* in the target text. According to Oxford dictionary, *cockatiel* has definition of 'a slender long-crested Australian parrot related to the cockatoos, with a mainly grey body, white shoulders, and a yellow and orange face'. Meanwhile, definition of *burung beo* in the target language is *burung yang dapat dilatih menirukan bunyi (kata-kata, nyanyian, dsb)*, *Gracula Religiosa* (kbbi.web.id/). There are many types of *burung beo* such as: beo Nias, beo Sumatra, Eclectus, Indian ringneck, and cockatiel. Cockatiel is also a specific item of parrot (*beo*) family, but it is rarely found in Indonesia. Thus, the translator translates it into *burung beo* using generalization technique, since it is more familiar for the target readers. In line with the target readers' comments, the writer agrees to classify the ecological term translation as an acceptable translation. The translation is also considered as an accurate translation, since the word *cockatiel* has the same as the meaning of *burung beo* in the target text.

ST : I said that we did, in fact, have two male *salt-and-pepper schnauzer* puppies on hand.

TT : Aku menjawab bahwa kami mempunyainya, bahkan kami punya dua ekor anak anjing *schnauzer bertotol-totol*.

*Salt-and-pepper schnauzer* is a dog with coat colors salt and pepper (varying shades of gray; black-silver and solid black) hair. It is translated by the translator into *schnauzer bertotol-totol* in the target text. In translating *salt-and-pepper schnauzer*, the translator combines two translation techniques; *salt-and-pepper* into *bertotol-totol* using cultural equivalent technique, and loans the word *schnauzer* using transference technique. The translator employs couplet technique because it is impossible to use only one translation technique in this case. The term *salt-and-pepper* is never used in the target language culture and becomes a strange term. It drives the translator to substitute the term *salt-and-pepper* with *bertotol-totol*. The translator uses a cultural substitution word in order to get the similar message in the target text. However, it influences the different meaning of *salt-and-pepper* in the target text. The writer suggests the translator to translates it into *schnauzer berwarna semburat abu-abu*.

ST : It was a dog! To be more exact, a *golden Labrador retriever* puppy.

TT : Seekor anjing! Tepatnya, seekor anak anjing *retriever Labrador berwarna coklat keemasan*.

The translator translates the ecological term *golden Labrador retriever* into *retriever Labrador berwarna coklat keemasan*. It shows that the translator employs two translation techniques, i.e. expansion and transference technique. The translator uses expansion technique in translating the word *golden* into *berwarna coklat keemasan*. However, it is not translated correctly since the meaning of *golden* is not similar with *coklat keemasan*. So, it is better if the translator maintains the message by transferring the word *golden* in the target text, since the word *golden* is familiar for the target readers. The translator employs transference technique by borrowing the term *retriever Labrador*. The writer suggests that it is better if the translator only employs transference technique in order to maintain the message of the source text in the target text.

## 5. Discussion

In this study, techniques which are found to translate ecological terms in the inspirational book *Chicken Soup for the Pet Lover's Soul* are naturalization, cultural equivalent, established equivalent, transference, addition, generalization, reduction, expansion, and couplet. From these techniques, couplet technique is mostly applied by the translator.

Most of the data are in the form of phrases. It drives the translator to employ couplets technique since it is impossible to use one translation technique. Most of the data which are translated by using couplets technique are considered as accurate but less acceptable translation, since most of the combination techniques include transference technique.

According to the research analysis, the translation of ecological terms tends to be accurate but less acceptable. The ecological terms are translated accurately, there is no meaning distortion of the translation, and the message of ecological terms in source text can be maintained in target text. However, most of the translation sounds less familiar and rarely used in the target text culture.

There are three techniques producing accurate translation, i.e. established equivalent, expansion, and naturalization technique. All of the data which are translated by using those three techniques are considered as accurate translation. It is because the meaning of ecological terms in the source text has the same meaning of that in the target text. Cultural equivalent/adaptation technique is a translation technique which produces inaccurate translation. The technique affects to the lost message of the source text in the target text.

Transference technique results less acceptable translation. Less acceptability are influenced by the use of strange terms which are transferred by the translator. However, there are three translation techniques results acceptable translation, they are: established equivalent, generalization, and cultural equivalent. The use of those techniques makes the translation of ecological terms easily accepted in the target text culture.

## 6. Conclusion

According to the analysis, there are nine translation techniques applied by the translator in translating the ecological terms, they are: transference, naturalization, generalization, addition, reduction, expansion, couplet, established equivalent, and cultural equivalent. Transference, naturalization, and established equivalent technique are properly used in translating the names of animals. While transference, naturalization, and established equivalent technique are properly used in translating the names of plants and geographical features. The result dealing with the translation quality shows that the translations of ecological terms tend to be accurate but less acceptable.

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# **Postmodern Youth Body Construction in Scott Speer's Film Entitled *Step Up Revolution* (2012)**

**Haikal Pradana**

## **Abstract**

*This study examines material of textual analysis taken from youth film entitled Step Up Revolution (2012) directed by Scott Speer. Specifically, it explores the issue about postmodern youth body construction embedded in the film. Using the theory of posthuman bodies from Judith Halberstam and Ira Livingston (1995), this study finds out that youth body seen from the film provides diverse constructions which break the Grand Narrative of white working class male youth. The body constructions have become postmodern because they are capable to perform posthumanism for the youth—the bodies can explore many performative factors beside class only, seen from their reach upon race, gender, and technology as well. They can be seen consecutively through two sections which play various modifications and attachments upon youth body in contemporary America. They are performed inside some distinctive elements seen from the use of youth cultural repertoires such as clothing, background music, props, graffiti arts, and IT technologies. They manifest what to be called as the cultural form of bodi[es] transgressing the very notion of the stagnant biological body. As a causal effect, the bodies break the idea that body is just a matter of biological flesh without mind, or, in the simplest mindset, is the embodiment of the inferior part of human beings. The youth body construction in Step Up Revolution (2012) has reached the postmodern conditions in which cultural fragmentation and flexibility become the key concepts, marking the obvious existence of posthuman bodies.*

**Keywords:** *Postmodern Youth Body, Youth Body Construction, American Contemporary Youth, Posthuman Bodies*

## **1. Introduction**

Conceiving youth generation in western societies, especially in the United States, has become the hot issue in cultural studies scholarship. The term youth, as it is named, is the significant word having a linkage with the representation of childhood to adulthood transition. This term has emerged and existed since World War II until contemporary days as the consequence of the changing social pattern (Furstenberg, Kennedy, McCloyd, Rumbaut, & Settersen, 2003; Settersen & Ray, 2010). To see it more clearly, youth can not be defined in terms of biological phase anymore. Instead, youth is the manifestation of social and cultural phenomena which may experience certain changes following socio-cultural pattern embedded in particular society (Barker, 2003). To put it simply, now it is best to conceive youth with postmodern idea producing a lot of meanings upon youth representation (Barker, 2003; Best & Kellner, 2003; Mercadante, 2008).

Facing this progressive issue, it is significant to see on how we understand American youth in possibly embracing those meaning[s] within different ways of thinking, particularly in the era of 21st century. Because of the era's closeness to postmodernism, it is not enough to regard youth cultural representation in terms of universal idea of youth. It has been popular for the first time that scholars just tend to focus only on the cultural representation coming from *white working class male youth* (Barker, 2003; Huq, 2006, italics added). I specifically assume this idea in terms of "youth body" as my conceptual thinking since they can be seen as bodily performance if being used in youth culture. That way of construing Grand Narrative of youth body (under the bodily signs of "white", "working class", and "male") should be altered in more diverse bodily experiences. Nowadays, American youth is strongly surrounded by diverse factors such as race/ ethnic, gender, and class relations (Barker, 2003; Best & Kellner, 2003), even with technological matters like internet as the example so that it is called as cyber generation (Best & Kellner, 2003; Mesch, 2009). In other words, we should take a concern that youth cultural expression[s] is not identical and authentic, but [are] open to every possible amalgamation. Quoting Barker (2003), "Youth cultures are not pure, authentic, and locally bounded; rather, they are syncretic and hybridized products of interactions across space." (p. 389). This assumption is closely related with my focus on postmodern youth body expressions in which American youth now on is able to mix and match available products to produce wide range of meaning through the bodies. The word "bodies" here then can be related to posthuman bodies idea proposed by Judith Halberstam and Ira Livingston (1995) who have primarily provided the issue that people can no longer discern the conceptual thinking upon human body following the perpetual Grand Narrative of male [His]story, instead there are many possibilities which may occur in the field. Race, gender, class, and technology are those factors creating more fragmented ideas of bodies, putting aside the dominance of "truest" body.

Then, one of the ways in examining those issues is by reading and conceiving the related social artifacts. The social artifacts of American youth image by and large are taken from American cinema (Shary, 2002; Shary & Seibel, 2007). It has been a widespread issue in American cinema that youth has become the central attention in terms of its delineation on the screen image and its role as the audiences of it (Shary, 2002). Responding this matter, I have my primary intention to investigate deeper one of youth socio-cultural artifacts—youth dance film entitled *Step Up Revolution* (2012) directed by Scott Speer as the provider of postmodern youth body issue. After I analyzed the way youth bodily expressions are constructed in the film, I caught an interesting issue from the main character—*The Mob*. It shows some performances proposing several possibilities for American contemporary youth to engage with several elements of repertoire to be designed within its "body". Those elements seem to provide diverse bodily expressions adopting many youth subcultural means in temporary moment, not in the form of deep absorption. The Mob as the main youth character can change its appearance whenever it wants to perform

different dances. For me, its bodies are embodied through the elements like clothing, background music, graffiti arts, dance props, and IT technologies. All of those things become my terminology of “*postmodern youth body construction*” within this film which correlates to each other to formsignificant moves inside specific meanings.

So, in this study, I primarily have a purpose to analyze the related topic constructed inside *Step Up Revolution* (2012) as my choice of youth text. Here, I try to formulate that the film might be best to represent postmodern youth text which can give fruitful message in understanding youth body—providing the capability of the body to be attached and modified by various youth cultural repertoires. I think this film possibly tries to show the “revolutionary” thinking in terms of youth bodies which are completely distinct from its prequels (*Step Up* (2006), *Step Up 2: The Streets*, *Step Up 3D* (2010)) which only tend to just specialize the body within common hip hop dancing and not to give the strong sense of various forms of body transgression upon the Grand Narrative of youth body (Chu, 2008; Chu, 2010;. Fletcher, 2006).

## **2. Discussion**

Youth cultural practices have moved upon more dynamic issue. Like I have exposed before, there should be several means of youth subcultural practices which can be concerned in fragmented ideas. Music, fashion, arts, technologies and many more are really important to be seen. It is not enough for us to just perceive those items in the sense of deviance and alienation. We should not only consider those means, but also need to pay attention to the various backgrounds of youth itself related with class, race and gender relation. Then, it is better to relate those matters with the concept of body expressions possibly occur under youth cultural practices. The bodies of youth have ceased to be interpreted within over determined value from old youth cultural understanding especially coming from authentic culture of white working class male. To exemplify, Huq (2006) has criticized Willis’s work in 1977 on lad culture in which the culture itself seems to be

...sexist, racist and homophobic, even talking about the joys of rape – but this celebration of white male heterosexual power seems to be cancelled out in his eyes by the fact that they comport themselves with dignity in the face of subordination.” (p. 16)

Following the statement, it seems that there has lied a perpetual youth body image delineated in a universalized way. This cultural perception is better to be altered in more pluralistic manner, so one can generate various possible images of the contemporary youth through body expressions. We are better to explain it especially on “how in different youth cultural ‘venues’ different permutations of class, gender and racial meanings are being explored.” (McRobbie, 1994, p. 151). Youth bodies can also have a link with technological things in nowadays condition. The contemporary youth is inextricably linked with it so that it is popular to be surrounded by virtual identities besides the real

one (Best & Kellner, 2003). The bodies of youth should be deliberated in this kind of open-minded thinking.

When we talk about this issue, we should correlate it with postmodern conditions. As Lyotard has contended in his *La postmoderne condition*, it is well understood that people have faced the decline of master narrative which in further cases tend to reject progressivism upon “the united core of science”. (as cited in Butler, 2002, p. 13). Thus, the master narrative of youth body from white working class male should be transformed in the condition[s] of youth bodies in more dynamic issue. The bodies nowadays are able to transgress the exploitation of Cartesian dualism upon humanist measurement such as good and bad, true and false, culture and nature, man and woman, heterosexual and homosexual, human and animal, organism and machine, bourgeois and working class, mind and body and so on and so forth (Boyd, 2006; Haraway, 1991; Vigo, 2010). Their boundaries have been broken down in the conditions.

As the causal effect, people among those conditions might well suit with the term posthumanism. Now, human beings are no longer understood only by their body flesh measured by biological pattern. Their body is not just the body. The mind plays contributive role also, so that it makes the human body be conceived in mind processing. The body is also not socially and culturally singular. It can be pluralistic in terms of gender, race, and class relations. Its flesh can be modified or attached with technologies as well (Petersen, 2007). It can be manifested in art form like in dance which even has entered the phase of postmodern, making its stage to be transformed inside videos, marking the body to be not only the flesh, but also the applied camera effect (Dodds, 2004). These phases then mark the understanding that human beings do not belong to human type until they experience this plural possibilities upon the bodies (Halberstam & Livingston, 1995).

Then, all of those broken boundaries are manifested by my concern of postmodern youth body construction inside the film. *Step Up Revolution* (2012) provides body elements within its main character, The Mob. Within The Mob, the elements are manifested in clothing, background music, props, graffiti arts, and IT technologies. As the one of postmodern youth texts, it tries to provide us those things mostly under the topic of expressing youth bodies between virtual and real performance marked by the dance between inside and outside YouTube as the chosen medium. In this postmodern era, I assume that it can refer to posthuman bodies idea for the audiences. For me, they are the fragmented factors which are significant to be deliberated in pluralistic way of thinking, so that we can understand what possible message The Mob offers to us through expressing them on its bodies. Relating to this idea, I specifically divide the fragmentation through various possible body parts in the film.

In terms of clothing, it has been clear from the first time that The Mob needs to match and appropriate itself with kinds of movement it wants to share. Clothing here has its own significance. According to Barthes (2006), clothing can be paralleled with Saussurean concept of *langage*—the actualization of

semiotic system—which contains dress as the *langue* and dressing as the *parole*. He has maintained that dress is the well patterned style which can be seen through the use of certain colors, garments, accessories to signify particular phenomena in specific society, even including the costume in theatre and film; while dressing is the individual style in wearing that dress. So, it is crucial to consider this element.

Moving from clothing, The Mob then plays the props and music there. Dance equipment and background music come to be important categorizations of The Mob's bodily identity. In this case, the relation between both of them can become the linkage to support the expression of The Mob's purposive dances. Muscle cars, paintings, and etc are able to produce suitable meaning for the audiences. The audiences have been targeted to perceive well each of the dance theme openly so that one can interpret the significance of the themes based on his/ her understanding.

The supportive background music also enhances the emotive power of the dance. This diegetic sound attachment is very important. It can be directly heard from the characters inside the film, so the background music can be included here. Without the effect of the sound, the dance will be felt in emptiness.

Next are the work of graffiti arts and IT technologies embedded in The Mob's performances. Graffiti arts and IT technologies used by The Mob in every dance moment are the other exemplifications of posthuman body's importance beside the previous elements. They also seem to strengthen the breaking boundaries between Cartesian dualism of mind and body. The works, if one should correlate them with the postmodern world, are the clear embodiment where the mind can be related to the body as the result. For instances, graffiti is the result of youth mind in creating a kind of creativity upon criticizing something besides just having fun; while in the use of IT technologies, youth can connect the relation between mind and body in the arena of virtual identity in internet.

Graffiti arts can be understood as the form of language to communicate, especially to contest message[s] between mainstream and minority culture (Bartolomeo, 2001). Basically, the use of graffiti specially legalizes the existence of virtual body in the film. The Mob uses graffiti to make its existence known by the society. Since its theme of dance is flash mob, it will leave the location as soon as possible after finishing the performances. This kind of identity showing—I suppose to say—come to be the real embodiment of virtually introducing itself without showing its real faces and this fragmented idea can bear a questionable debate about who The Mob actually is. Its graffiti arts are always written clearly as the name of its community—*The Mob*—which are made from any available materials.

On the other side, IT technologies may become the presentation for both the virtual and techno bodies since they consist of related activities such as creating digital sound system and recording the performances. Its need upon the

technologies can not be avoided since its purposive dances aired with these tools make the audiences as the society to 'hear' them very well. Overall, all of those body parts can be seen as the form of postmodern body constructions in my two analysis sections below.

The first analysis section possibly generates specific issue of American youth depicted through The Mob's beginning action. It is said there that The Mob wants to get multimillion dollar prize if it can win the most-viewed videos competition inside YouTube. The story follows this idea to show the youth body expression, proposing the idea of doing flash mob dance as the inventional pattern to win the contest. At a glance, the narrative seems to package the youth model in a kind of mythical rebellious people. Nevertheless, in my view, this beginning section possibly leads us as the audiences to see contemporary American youth as the unique representation seen from their creative body performances. This issue is shown by the coming of The Mob's members into the public street of Ocean Drive in Miami. The Mob respectively comes with the muscle cars modified with hydraulic extension, the van containing graffiti material it wants to show, and the other technologies such as sound system modeled in footlocker and camera disguising in coconut cart. In general, it employs all those props combination with what seems to be the mix and match between hip hop and muscle cars culture.

First, we can talk about the clothing being worn here. In this scene, The Mob as the contemporary American youth character proposes the bodily expression by wearing hip hop cultural matters manifesting colorful model. It wears those colorful things which can be seen by modifying and adorning its body with colorful T-shirt, jeans, and sneakers as the symbolization between pleasure and parody inside the term creativity. When someone is eager to look it in careful manner, one should know that people can not regard The Mob's appearance as youth only wanting to distract the public street by coming under the name of flash mob dance. The hip hop clothing here has a strong relation with plural ideas of being American youth. In this case, hip hop culture manifested in the dress portrays the colorful human beings for the wearers. "Unlike any other subculture in American society, the hip hop culture has transcended ethnic boundaries. Because of its eclectic audience, it has the greatest opportunity to build ethnic bridges and mend ethnic relations." (Reese, 2000, Conclusion section, para. 4). Through this chosen mode of clothing, The Mob is constructed to propose diverse life model of nowadays youth, especially based on ethnic relations. In this dance performance, it shows that its body has changed to become the multi-ethnic bodies. It expresses a kind of ethnical performativity by adorning its bodies. The dance seems to construct the pleasure of being the diverse youth standing together in the same place instead of opposing to each other. The colorful and creative design of hip hop clothing has broken down the boundary of the dominant white male youth which has stood for a long time. It marks the very notion of postmodern existence inside youth cultural expression, making the joy of colorful life and parody upon the end of universal truth from dominant male youth cultural matter. This message seems

to be strengthened when the camera effect tries to expose it by mostly using medium shot to create this sense of life balance of youth of colors. Another effect is also employed here to give the strong impression that the youth has the power to express this difference in equality, marked by the captured image seen mostly from low angle as the semiotic element. Then, it is better to see the understanding based on the figures below.



Next, we can talk about the chosen background music. This scene part tries to construct The Mob to act as one of creative youth examples in making the bodies be attached with rap genre. When The Mob launches its hip hop appearance, the constructed bodies then receive the meaning of rap music referring to the harsh lyric at a glance but actually having an alternative meaning inside it. One should know that the alternative meaning of rap genre is intended to break the exploitation manner upon youth of color, especially the black. It has an origin to break the stereotypical image of black youth as the initiator of youth violence because of the common harsh lyrics sung in the genre. In other words, the mainstream has considered it as violent action, but actually it is not since it is just the way for black youth to express its harsh life from the received stereotype by taking the origin from its predecessor in the past slave-master system to hide the intended message—making the masters do not know the slaves' conversation seen by the fast rhythmic and metaphorical lyric (Blanchard, 1999). In this matter, The Mob then adopts this idea to be shown in the dance performance that the youth body can merge together regardless of this stereotypical exploitation since The Mob consists of both white and colored youth not opposing to each other. The film seems eager to say that rap genre is not violent and can not encourage the youth to do violence because of the lyrics; since it is nothing to do with harming the others—not like the memories of the past showing the cruelty of white people to exploit the colored people instead (*ibid.*). To see this inverting meaning of rap inside the film, we can see particular chosen lyrics in this scene such as “*Keys to the ignition and step on the gas*”; “*And we coming with a scorcher*”; “*When we hit the fire trucks, everybody better know. That we ‘bout to let it blow*”. Dynamically, all of them can be meant as the way The Mob opposes the racialization of youth in terms of the white body superiority. The lyrics are used to create the sense of igniting the burning of soul of the youth to blow up the universalized truth of white youth body. It is manifested in the moves when The Mob's members dance above the muscle cars wearing the colorful clothing and explore themselves by becoming b-boy and b-girl dancers. The low angle

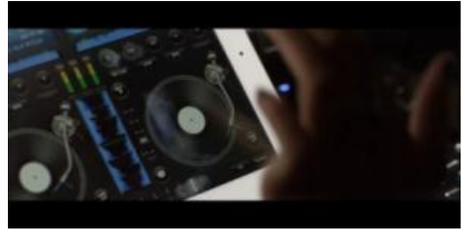
camera is mostly used in the scene to provide the sense of power and authority for The Mob in proposing the critical message.

Then, it is about the chosen props—muscle cars. The Mob's bodies are then constructed under the fragmented idea of artificial and real bodies by using the muscle cars having hydraulic effect attached to them. When the previous elements above are used, the muscle cars are also included to complement the youth body. One should know their importance by looking back again to the past event. Fernando (n.d) has examined that muscle cars is the evolutionary phase in 1960s where the relation can be seen through the condition of baby boomers—“Leaving the remnants of the depression psychology behind, the 1960's generation had money to spend, and were looking for something new, something with power and flash.” (para. 2). By seeing this past event, we can see that The Mob produces significant meaning to conceive the body not just in terms of body flesh. The Mob uses them as the tools to show that muscle cars can be used to express American youth's creativity by exploring its mind through modifying it. Its use of muscle cars leads to the specific meaning to the part of American history. “Something new with power and flash” characterized by them are transformed by The Mob to conceive the blurring boundary of mind and body relations from American youth. It transforms the power and flash to create artificial bodies of muscle cars which can act as part of the chosen hip hop culture inside the stage, since it can also perform the “dance movement”. The hydraulic effect supports them to be able to jump, to spin by their edge, and to squat as if watching and dancing inside the performance. They are set as such because there is a common thing in hip hop culture that the dancers may perform their showmanship by doing b-boying/girling which is circled by their opponents or their own crews (Talarico, 2008). These are what the muscle cars can do under The Mob's control inside the scene, marking the breaking down of human and machine distinction. This meaning is empowered by the use of medium shot in some parts to give stress on having no domination upon human and machine and of low angle one in another part to produce the powerful creativity of The Mob. It can be seen from the figures below.

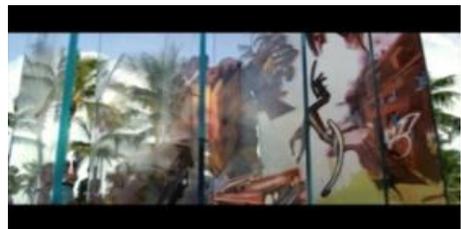


After that, we can pay attention to the chosen IT technologies. In this first sequence, the dance performance is recorded by the handy cam hidden in coconut cart and is supported by the digital sound system created from the double tablets. The use of handy cam is beneficial to delineate the symbolic creativity of The Mob's body in terms of sensical part of the 'eyes'. It is interesting that the handy cam is being zoomed and ended in the close-up framing. It seems that the audiences' attention is directed to the 'eyes' to

emphasize youth's self-desirability in recording itself and publishing the result to the people because the recorded images here are the embodiment of youth's main virtual identity in contemporary culture. It is also almost the same as the sound system. It should be noted earlier that this element has the intention to bring back the memory of hip hop music history. According to Blanchard (1999), the history of hip hop music was originated in South Bronx, New York where there began to be the innovation of breaking the two identical music portion consecutively by using what to be called as turntable. The turntable has started to be the core factor in this music style. Then, as can be seen from the still picture below, The Mob's body—seen from the body of DJ Penelope (Cleopatra Coleman)—is connected with the digitized mode of turntable through the use of tablets here. The sense of posthumanity in this part is strong enough to be perceived when the camera combines the low angle position in giving the authoritative side of The Mob upon techno-bodies and the close-up framing to attract audiences' attention to the making of clear body extension to the tablets being connected with the mind to break the music.



Lastly, it is about the chosen graffiti art. It is unique that it is made by arranging glass in a row at the center of the street, not on the wall as its common environment. This part is zoomed by the camera to show the intention. Each of the glass is painted with the name of the group—The Mob, the muscle cars, and a person showing the hip hop dance move. From the one side, someone can see those fragmented pattern indicating the postmodern conditions for the youth body. Then, the camera turns to see the fragmented pictures in the glasses from the front line to see the unified form. This position is strengthened by the effect of zoom referring to the notion of focus upon the youth delineation. All of the effects render the understanding that the body of the youth is no longer the flesh of the dancers. Instead, it can be manifested as the other bodies seen from the art—marking the virtual creativity of The Mob. The Mob then can be conceived in terms of this appearance beside the dancers' own body.





Overall, all of those elements are united and mixed to each other to create the new creative form for youth bodies in the middle of public street. From this body construction, the audiences should see that the youth bodies in postmodern condition can be modified by more than one cultural repertoire. In this section, we can see them specifically by the mix and match between hip hop cultural objects and muscle cars.

Besides those appearances seen from the first scene, we can see other constructions from another section. This next analysis tries to expose another manifestation of the youth body. In this matter, we can take a focus on how The Mob is eager to break the body boundary among human flesh, artistic appearance, and technological body. This scene part is done inside the fine art museum named MMIAC (*Miami Museum of International Arts and Culture*). The museum contains full of art works combination which can be attached and expressed by The Mob's creative bodies. This issue is begun by the The Mob's idea to infiltrate the museum to increase its rank inside the intended YouTube competition because from the previous dance performance, it seems to start going viral in YouTube based on the executed expression. From this point of view, I again try to make an emphasis that the film does not want to explore youth body in terms of gaining pleasure and multimillion dollar prize only since The Mob's performance in this sequence is unique in providing the fragmented bodies.

This sequence is different from the previous in terms of the kinds of dance it provides. The Mob, inside the museum, seems to be constructed in more flexible appearances than before. The dances it performs are unique because of some distinctive body constructions divided into three divisions. The first one is manifested in how The Mob engages its body with the bodily appearance coming from paintings and statues. The second one can be seen through the appearance of ballet dance but shown in a more blurry boundary between woman's body and "just a costume body". The rest is represented by its appearance covered with technological matters mostly providing the body construction between the shadow and electromagnetic waves. All of these things are executed under the signal word "camouflage". The intention of doing camouflage seems to strengthen the very notion of youth in creatively executing the postmodern bodies causing the emergence of posthuman ones at the end. This idea can lead us to see that the youth body is no longer authentic, even it can do camouflage to create the other bodies to be represented as the creative cultural bodies instead of the only natural/ biological one. This political construction does not seem to be a kind of alienation upon human body. This is

almost the same ascertain work of artist having been done. We can refer to the example of Cindy Sherman's inside her *Untitled Film Stills* (1977-80) photograph which explores the possibility for woman's body to be constructed under several femininities raising debates about what is a woman actually at the end (as cited in Butler, 2002). So does it in this second section of the film. The distinctive pattern is located under the term *youth* because it can also explore the cultural innovation coming from its expression (McRobbie, 1994) in which one of them can be seen through the camouflaged body in dance performance.

First of all, we can pay attention to the camouflaging action done towards the fine art object. Here, some of The Mob's members have painted their body flesh with many colors to disguise as the fine art works. The fine art works being used here are an abstract painting, a colored square painting, and statues. Inside this first camouflage, The Mob designs its body based on those colorful works, so that the painted bodies of it is manifested by its clothing. Its body becomes the plural bodies when some of those members act as if being glued to the paintings and standing as the statues. To see them in well-built interpretation, I prefer to scrutinize each of them respectively.

The first whole appearance is shown when Emily (Kathryn McCormick) is invited by Sean (Ryan Guzman) to attend The Mob's second action in the museum. She is asked by Sean to follow him entering The Mob's next action. Then she is invited to watch the performance by waiting in front of the abstract painting referring to old person's face. All of the sudden, there is this strange movement coming from its nose part. There is the first dancer, the female one disguised inside the abstract costume. She then shows her ability to somersault backward, make a sudden split between the old face painting and her colored body. The camera try to catch this splitting by taking the close up framing at the beginning to make the clear identification between the blurry relation of the body expression and the face painting. The show is continued with the zooming effect upon the glued youth body in front of another painting, colored square painting, trying to make it in detailed expression. The painting has strict line in white separating every existing color—black, green, yellow, and purple seen in clockwise. Again, a dancer pops out from it, a male dancer disguised inside the colored costume. He also expresses separation move but in stiffer style than the first one. Then, in another space, the other two male dancers suddenly appear as moving statues, as if making the statue to live as human beings. All of them are supported with the tickling melody like commonly heard from the music box. It completes the calm atmosphere when all dancers try to bring the life to the artwork bodies. The fragmented bodies can be seen below.





If we want to conceive these appearances, we can say that The Mob's body has been transformed into more flexible manner of the other bodies. The painted bodies glued in both paintings and as the statues make us as the audiences of it deliberate the idea of human bodyplurally. Here, we can say that the body of the artists is not just their own flesh body outside the audiences' vision. The Mob as the contemporary youth can break this conception of artists' body. The postmodern bodies in this scene part are clear enough to be seen because The Mob's intention to make the artworks directly bedone on its members' flesh body. Its mind plays the crucial role to create these creative postmodern bodies, trying to say that the postmodern bodies have no limitation again. The artist's own body can become a canvas and a sculpture at the same time when those artists explore their skills. These constructions blur the audiences' way of seeing about what bodily appearances actually are. Are they the dancers' own flesh? Are they the paintings and the statues? Are they the combined system among them? It also makes a blurry distinction about who the artists are, whether they are the subject makers or the made objects.

Then, the body constructions do not cease only in that way. The camera then moves to another arena exposing the unusual ballet dance. In this occasion, some of female dancers take this significant part. There are five dancers here. This show can be seen when Emily start to leave the previous dance attractions and move to this intended show. Uniquely, we as the audiences of it are made to think plurally about the body because there is a kind of unusual ballet genre done inside a stage in which the design is far different from the usual ballet stage. This arena provides distinctive prop shown as seemingly hanging jellyfish shape in white. The other unique appearances are manifested in the chosen ballet costume designed with shiny white light which can be turned on and off. The light effect on the costume is strengthened by the lighting props in front of the stage. Overall, most of the appearances in this scene part are shown by manipulating the contrast between light and darkness. This effect is complemented by the background music showing the sense of transition from

construing body arts traditionally into more fragmented style heard from the techno-like sounds.



To see this part in a more specific way, we can then refer to the conception of postmodern dance genre and gendered body. This kind of ballet genre is not like the old one which takes an official stage place. It has moved to a more flexible stage—inside the fine art museum. There, the lighting effect does not continuously stay solely bright or dark. Inside the combination between the low key lighting and soft focus effect, we can see that the meaning of this performance is not static, but fluid. The ballerinas' body should be seen in uncertainty because of the soft focus effect and being surrounded by the threat of losing the stagnancy marked by the low key lighting. The dance does not solely take the meaning of human body flesh; instead a lot of effects like those uses of effect can manipulate the meaning. Embarking from them, we can also think about the ballerinas' body in unstable gender performance. It can be seen through the show that the ballerinas just want to expose their lightened silver and white costume without their obvious female body. This condition makes us as the audiences to conceive the body as just the performative action in postmodern conditions because it is not holistically true that the body is the manifestation of two gendered bodies—male and female. This dualistic form is blurred in the ballerinas' bodies. We can say that the body might be the costume itself, or the flesh under the costume, or both of them. Or even, the movements the ballerinas have done—moving out of the jellyfish-like property—encourage us to make a kind of philosophy that the body has been reborn from the prop into the manifestation of moving bodies representing the “female body of ballerina”. The posthuman idea here is emphasized by the word “representing” rather than “reflecting”. These fragmented bodies of ballerina are also complemented with the background music referring to the techno-like sounds. The music emphasizes the very notion that the dancer's body in nowadays condition does not fit anymore to be seen as flesh, even it can be attached to or modified by technological matters like The Mob has done through its chosen

costume for the ballerinas—exposing the glitzy and shiny look for the decorated bodies.

Next, *The Mob* explores the more dramatic performances in another room inside the museum. The film attempts to explore the way American society should be construed in the postmodern way of thinking containing posthumanism as the basis of human life in technological era. Here, *The Mob* as the youth representation seems to act as the proper model performing the idea. The scene begins when Emily then turns into the room where there exist three blank monitors. On the wall behind the monitors, there is projection of digital characters saying “Humanity in Digital Age”. Emily then steps inside the next room nearby and she is located before the white blind spot coming from the light effect. Around her, it is shown mostly just the shadow of *The Mob*’s dancers accentuated by the flow of electromagnetic waves on the wall close to them. There are also the members performing the dance using the props shaped like the ball framework made from multicolor. The scene is then completed by the drawing of *The Mob*’s graffiti using the projected characters designed from tablet.

All of these things also play other intentions about postmodern bodies. When we see the way the camera captures the blank monitors with the zoom effect, the film wants to identify the image referring to nowadays American youth body as inextricably linked with a sense of technological matter. Youth body is no longer an authentic one which can not transgress the existing universal biological body. Instead there are the bodies which can be manifested on global development such as the awareness upon techno-things like making the virtual identity inside virtual space of computerization. This thing is emphasized by the word “Humanity in Digital Age” typed as digital characters when Emily enters this scene part. Human body in digital age can bear many possibilities to be enhanced by digitalization marking the broken limitation between mind and body. So, it represents the transition from human into posthuman in character. To be “post” means that the body and mind can merge each other to create creative bodies, for example like *The Mob* has done in computerizing its body.



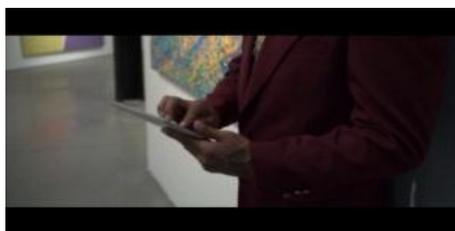
Still in this scene, it is continued by Emily entering the dark area and there is only seen a kind of shiny spot in front of her. Around it, there can be seen the shadows of *The Mob*’s other dancers complemented by electromagnetic waves projected on the wall. There are only the black shadows of the dancers dancing in this part. Some of them in another arena plays also

another prop shaped like colored ball framework. The prop seems to be explored more rather than the body flesh. Overall, The Mob's flesh body is distracted to this props as well as to the body shadow appearance. These performances are unique to be deliberated. Again, inside this darkened space, the flesh body of human being can not be understood again in clear manifestation. In this dance art, the audience may get the assumption that youth body in postmodern conditions manifested in youth culture can be expressed by non-united core of body. The mind can make an initiation to delimit youth representation based on race, gender, and class. It seems to be supported by the given low key lighting effect, marking the uncertainty upon the bodies by having no enough bright light to expose the body domination. It blurs the focus in conceiving human body flesh regardless of the gender, race, or class relation it has. Technological matters here can be considered as the part of youth body itself. The culture and nature do not dominate and oppose each other again. There is not any truthful thing of the body which can not be falsified inside this youth cultural space.



At the end of this show, another body of The Mob is represented by the chosen graffiti art, marking the very existence of youth mind which is able to construct the body modification closely related to the global technology in nowadays condition. The Mob as usual writes down its name through it. Uniquely, the art is written down as the projected image of the word. It is drawn on the wall of the museum by using tablets. The graffiti form is altered to be the digitized form projected to the building which means that the art is no longer solely expressed on canvas by paint or tint. It marks the delimitation in postmodernism that every art expression launched by contemporary youth can be freely created. Every art form can transgress its over determination upon the clear separation between the artist as sender and its object as a receiver. The sense of posthumanism, again, can be felt through this art expression. The way of seeing for the audiences is fragmented. We can no longer see that the body of the youth is only felt by its flesh. Instead, its creative construction occurred

from its mind can become the bodies in postmodern conditions. The chosen graffiti art comes to be the construction of virtual identity for The Mob through the digitized matter it creates. It marks The Mob's position as the creative creator within postmodern conditions. The message seems to be emphasized more through the use of low angle camera position. The images are captured mostly from below to give the sense of power and authority upon The Mob as the owner of postmodern youth body through the chosen art. Let us see the pictures here.



When I see all those things, I remember what Halberstam and Livingston (1995) have summarized in their work. They clearly expose almost similar way of thinking about this bodily appearance by analyzing U2 concert. There, the stardom of the singer, Bono, becomes blurred. We as the audiences of it can no longer accept Bono's bodily stardom based on his flesh; instead the monitor also deserves it—showing all about human faces behind him. Here, this idea is also located in similar thinking when we talk about The Mob's disguise inside the artworks. It even strengthens more about the common idea upon artists as solely becoming the victim of the institution controlling them. In nowadays postmodern condition, the body of artist should not be limited. People should alter this perception by seeing artist and object as the manifestation of free expressions. Christopher Butler (2002) has insisted that “artists shouldn't therefore think of constructing alternative pleasurable worlds in works of art; they should ask how the world and its discourses has constructed them, and preferably come to the conclusion that it has constructed them as victims.” (p. 109). Following this perception, for me The Mob has become one of good representations as contemporary American youth being eager to deconstruct the limitation of artist position in art expression. The rule inside modern art has been transformed in this scene partly to be deliberated in more comprehensive way of thinking—the art can be modified with technology to create the body constructions.

### 3. Conclusion

My analysis has finally come to its final conclusion. After I analyzed the main character's body in *Step Up Revolution* (2012), it can be concluded that the film clearly and successfully proposes postmodern ideas for the youth body construction. There are many possible youth bodi[es] which can be constructed. They have been capable to break the Grand Narrative of youth body which only shares about the culture of white working class male youth. The postmodern youth bodies can be linked with multidimensional perspectives. The youth bodies can be modified into, attached to, and expressed by several factors. As a causal effect, the bodies break the idea that body is just a matter of biological flesh without mind, or, in the simplest mindset, is the embodiment of the inferior part of human beings. The youth body construction in *Step Up Revolution* (2012) has reached the postmodern conditions in which cultural fragmentation and flexibility become the key concepts, marking the obvious existence of posthuman bodies.

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# **The Post-Colonial Feminist: Women's Body and Femininity as the Main Power Represented in Katy Perry's Music Video**

**Karolina Kristiani Putri**

## **Abstract**

*This article is about women and femininity in Katy Perry's music video. This article conduct two music videos of Katy Perry entitled "Firework" which was released on 2010 and "Wide Awake" which was released on 2012 that are published on www.youtube.com as the sites of media sharing. This article has a purpose to describe women image, especially from the perspective of the feminist, their repression and also women power through the narration, image, lyrics, gaze, costume, and facial expression of those two music videos. It is found that first, feminist women have found that women body is the power, which is naturally owned by them, not because how its form or its size but because of its (biological) function. Secondly, feminist women have found that sensual body is not a power of women, it is a new kind of women exploitation, and they found that their real power is women femininity.*

**Keywords:** *Post-colonial Feminist, Women, Femininity, Women Power, Music Video.*

## **1. Introduction**

Since women were under the male supremacy, they made a movement which has a purpose to freeing women from the male values (Willis, 1984). Women as an object of gaze by male are always seen in sexual terms by the male culture that exists in the society (Fernandes, 1991). They decided to begin their movement to gain equality with male, and after the First wave movement and Second wave movement, they successfully gain equality with the male and no longer become an object.

The achievement of feminist movement from the First wave and the Second wave, in fact, could not represent the problem of women in all country, such as from different race, religion, class and culture (Sandoval, 1991). Thus, there is the Third World Feminism, also known as Post-colonial Feminism that appeared in order to fight for the equality, not only for women in the United States but also for those in other countries, especially in the third world countries. This movement was widely spread in third world countries in 1970s and it could be proven by many literary or cultural products, such as poem, painting, and music that pictured Post-colonial Feminism existence in society. Post-colonial Feminism no longer fought for the male-female equality, they were concerned with the female empowerment by using female attractiveness and girlishness and they fought for power definition that exists in the society (Kendal, 2012).

In this era, Post-colonial Feminism still exists, because women have not yet finished their exploration process for power. The exploration of women

power is represented in the music video from female singer, such as Katy Perry. As a popular female singer, Katy Perry comes as a figure of post-colonial feminist women in this era. In her music videos, the representations of post-colonial women power are pictured and delivered through the narration and the lyrics of the music video. Therefore women power that are explored and represented in those music videos symbolizes the empowerment of women to explore and understand their own power as women.

## 2. Analysis

### a. Women Body as the Power

There is a condition about male and female body theory that existed in the society. Male body is believed as strong, muscular and powerful, while women body is fragile and weak. Their conviction about male-female body happened because of the society's disciplining through male-female body. Society says that female body is weaker than male body, and this disciplining body theory causes women feel fragile and vulnerable because they think that their body is weaker than male body (Cahill, 2000). This condition gets worse when society makes a standard of women body beauty. They creates a character that reflectsthe standard body as women. Barbie, as the imagery of society's ideal woman, is delivered in blonde hair and has white skinny body. The message of society's standard body is also delivered through the media, where 48% of women image in media are in average or thin size (Pilip N.Myers, Jr and Frank A. Biocca, 1992).

In Katy Perry's music video titled *Firework*, there are two representations of women that are delivered. The two characters of women in this music video are a young adult women and a teen girl. Each character delivers a different narration which gives a representation about women's life. The young adult women deliver a representation about women physical appearance and the teen girl deliver about women physical weakness.



On those pictures above, the imagery of two women in *Firework* music video are pictured. The left picture is about the young adult woman who in this narration is pictured has a big body size. The woman in this picture is attending a pool party but she looks like not enjoying the party, she just sits down and her body is covered with black clothes that she wears. From the picture of the young woman on the music video, feminist women are symbolized as experiencing the condition where they feel unconfident, sad, unhappy and expel

themselves from the society because their physical appearance cannot fulfill the society's standard body.

The other picture is about the teen girl who sits down on a hospital bed while she is watching a television program. The girl has a bald head and her body size is small for a girl in her age, because of her sickness. The girl gives a symbolization that some women in this era experiencing a vulnerability and weakness because of the body discipline that society create through the culture.

The condition of women is also delivered through the first lyrics of this music video, "Do you ever fell like a plastic bag drifting through the wind wanted to start again? Do you ever feel, feel so paper thin Like a house of cards, one blow from caving in? Do you ever feel already buried deep? Six feet under screams and no one seems to hear a thing." From the first verse of this music video, women are symbolized as "the plastic bag who drifting through the wind" and "house of card", it means that women in this era do not have a strong believe about themselves and it might be they have not find their power yet so that they live in uncertainty. Moreover, women are also symbolized as "buried deep six feet under, and no one seems to hear", this symbolization in the lyrics of the music video may suggest that women in the society are isolated, and even there is an equality between male and female, the women's voices are still marginalized.

Those two characters in Firework music videos give the narration about women, especially feminist women, and their problem. However, in this music video the feminist women power is also delivered through the lyrics of the song in this music video. The lyrics that said "*Do you know that there's still a chance for you Cause there's a spark in you? You just gotta ignite the light and let it shine Just own the night like the 4<sup>th</sup> of July*" gives symbolization that women have a chance to make a better condition for them because naturally they have power inside themselves. Feminist women power is their women body and they just need to use it in order to make a better life condition for women.

The symbolization of women body as feminist power is strengthened by another narration in this music video. The narration is still about the young adult women and teen girl in the previous narration.



The picture above delivers that the young adult woman, who previously just sat on the chair, now stands up and takes her black clothes off. In this part of the music video, the young adult woman gives symbolization about feminist

women who previously feel unconfident about their physical appearance now become confident and doesn't worry of their physical appearance.

This part of the music video delivers the portrayal of woman who is confident to show their body although it is not classified as the society's standard body. It is different from other media in majority who delivers thin size women as their actress (Pilip N. Myers, Jr and Frank A. Biocca, 1992). Moreover, this music video, through the representation of the young adult women tries to give a suggestion that women, especially feminist women, does not need to be afraid, unconfident or unsure about their physical appearance because women body is their power not their burden.

In the middle of the music video, there is a scene where the teen girl is standing outside the maternity room and she sees a woman who is delivering her baby. From the womb of the woman, there is a firework that burst out. In this music video, the sick teen girl is the symbolization of societies who believe that women are weak and vulnerable. Meanwhile the mother who delivers her baby in this music video symbolizes the true power of women. From this scene, this music video tries to portray the women's condition in reality. Women, who are said as weak, fragile and vulnerable, in fact is powerful because they are naturally have a power to pregnant and deliver babies.

Firework, as the music video, delivers a representation about feminist women in this era. The repression that is experienced by women about physical appearance and physical weakness is also delivered in this music video. Moreover, this music video also delivers about women power. In this music video women body that is seen as repression and burden, can be women power. Women do not need to hide or feel un-confident with their physical appearance or feel weak and vulnerable because their body is their natural power. Moreover, women's body is no longer causing a repression or becoming a burden for women because in fact women's body is naturally powerful and unique because of its function.

## **b. Femininity as the New Power**

*Girl Power* is a familiar term that is always related with feminism. *Girl Power* creates an idea that women can be powerful by showing their girly and feminine side (Kendal, 2012). This term is often related to the post-feminist movement, but in fact this term is firstly established when post-colonial feminism appears in the society. In, post-colonial feminism era, the term *Girl Power* becomes the central of the movements by showing women attractiveness and girliness. It is different with the post-feminist, who use their body's sensuality to show their power.

In 2012, Katy Perry released her new music video entitled "Wide Awake". This music video inspiration is Katy Perry's life stories. "Wide Awake" as the music video delivers a narration that symbolizes the condition of feminist women. And the title of this music video "Wide Awake" gives a

representation about a condition where people are truly aware of a condition that happens around them.

In the beginning part of the music video, Katy Perry delivers a portrayal of Post-feminist women. She lays naked on a cloud, wears pink wig and her look is sassy and flirty.



The pink color is dominating this scene on this music video. This pink color symbolizes girly and feminine. Katy Perry who lays naked on a cloud may symbolize post-feminist women who use their sensuality and body to show that they are powerful. In the beginning part, obviously, Katy Perry is a representation of post-feminist women.

However, in the next scene, in dressing room the condition is different. Katy Perry looks sad and she already covers her body. The condition continues when the scene delivers Katy in the fantasy world. In this part, Katy wears black coat and purple dress and her hair color is purple. She walks inside the labyrinth on the night.



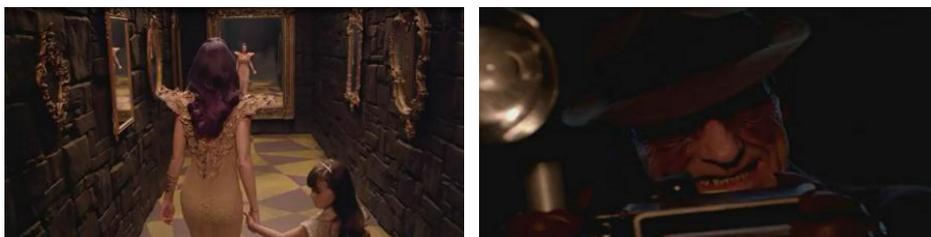
When this part is delivered, the first verse of the music video says “I’m Wide Awake Yeah, I was in the dark I was falling hard With an open heart I’m wide awake How did I read the stars so wrong I’m wide awake And now it’s clear to me That everything you see Ain’t always what it seems I’m wide awake Yeah, I was dreaming for so long.”

The image and lyrics from this part of the music video try to symbolize what happens with feminist women. Katy Perry who preciously delivered an image of post-feminist women now delivers a different condition. The black and purple costume that she wears symbolizes fear, unhappiness, sadness and also transformation. The image of Katy Perry in this music video delivers symbolization of post-feminist women who experience sadness, unhappiness and fear that might happen because of the repression toward women. Moreover,

feminist women need to experience a transformation to face their new condition.

The song lyric of this part in this music video also tries to deliver a message about the condition of women, especially post-feminist women. The lyrics that said *“I read the stars so wrong”* and *“Everything you see ain’t always what it seems”* try to symbolize that the sensual body, which is identically recognized with post-feminist women movement, is not the real women power. Moreover, by exposing the sensual body, women turn into sexual objects for others. That condition creates a new repression toward women in this era.

The symbolization of women repression as sexual object is also supported by the part of the music video. In this scene, Katy walks into the hall of mirror while the floor behind her is falling down and she is trapped because in the end of the hall there is no way out, just a big mirror hanging on there. Inside the big mirror, there is a photographer who has a devil’s face.



This part of the music video symbolize that now, women is the new object for others and may experience prejudice or judgment from the society. The repression that happened toward women also happened in the media that is supported by the symbolization of the devil photographer in this scene.

With the repression that happens in women’s life, women also feel lifeless and powerless because they are also isolated and marginalized by the society. This condition of women is represented by one scene on this music video. In this scene, Katy Perry enters a white room that might be a hospital. She sits on a wheelchair, her face is facing down and her hair looks like a mess. She wears a white hospital gown and she holds a strawberry.



From the image of Katy Perry in this scene, it is true that women are powerless. The condition of Katy who sits on wheelchair tries to symbolize the disabilities, weakness and vulnerability of women. The white color which is

dominant in this scene also symbolizes the grave situation, where women look lifeless.

This scene also delivers the portrayal of the society that is symbolized by two Minotaurs who are guarding the exit door. Two Minotaur who guard the exit door symbolize the society's power that prevents women to move on and fight for their life.

The condition of becoming an object of gaze and isolation from the society push women to find their power to get out from that situation. *Wide Awake* as a music video also delivers a symbolization of women power that can help women to fight the repression toward them. In *Wide Awake*, there is a scene where Katy Perry finds a strawberry inside the labyrinth, she eats it and suddenly there is a light that bursts out from her and shoots vertically.



The strawberry in this scene is like a fruit of knowledge that is stated in the Bible, so this strawberry can be a symbolization of knowledge. Moreover, when Katy eats the strawberry and a light bursts from her chest it might suggest that women who already have knowledge about their real condition and their repression can make their true power comes out from them.

The next scene after Katy has eaten the strawberry is when the labyrinth wall opens and the little girl appears. Katy and the little girl approach each other, hold their hand and suddenly there is a light comes out from their hand.



The little girl in this music video may symbolize about femininity that is naturally owned by women. Moreover, the holding hand may suggest that women now realize about femininity as their power and they are ready to use it. Then, the light that comes out from their hand is a symbolization of women's hope to achieve a better life because now they already find their power to face their repression.

The representation about women power is also supported by lyrics from this music video that states "*I picked up every piece And landed on my feet..... Need nothing to complete myself.*" Those lyrics may suggest that women have already realized their power and now they can fight their repression. The lyrics also symbolize an independent side of women, where women need nobody to be their source of power because their power, women femininity, is naturally owned by them.

This music video also delivers a scene where Katy Perry and the little girl come into the flower garden where a prince on a white horse has been waiting for Katy. However, Katy punches the prince because he has a bad intention to Katy. This part of music video tries to suggest that feminist women who have already found femininity as their power can fight their repression in the form of being male object. This scene also suggests that women with femininity as their power are really stronger because they can fight repression from the majority group and women are no longer trapped as objects in the society.

The last part of the music video is when a little girl gives a butterfly to Katy and after that, Katy stands on the concert stage in front of her audience. A butterfly that is given by the little girl is the symbolization of the transformation; from the weak and repressed into the powerful and liberated. The transformation of feminist women happens because they realize that their femininity is their power. Moreover, a scene where Katy stands on the stage tries to suggest that with femininity as their new power, feminist women can be more confident and ready to face the society.

In this music video women's condition are delivered clearly through the narration and the lyrics of this music video. From this music video women become the object of gaze because they use their sensuality as their power and they realize that something that they believe for long time is not their true power. Women experience repression as an object of gaze and are also isolated from others. After realizing their true condition, women find that their true power is their femininity that is naturally owned by them. Moreover, with their new power, women transform and become more powerful and confident to live their life.

### **3. Conclusion**

Katy Perry music videos deliver some elements, such as narration and lyrics, to represents the women's image, women's repression and the post-colonial feminist women. Those elements significantly convey a representation

of post-colonial feminist women power and become one of post-colonial women's works.

In each music video, the representation of women image is delivered differently. Each music video delivers an image of women and the repression they experience. The representation of women condition from each music video develops through time.

The first music video titled "Firework" delivers feminist women image and the repression that they are experienced. In this music video, the problem of physical appearance and physical weakness become the main focus of women's repression. However, this music video does not only deliver message about women and their repression. In this music video, the discovery process of women power is also delivered. Moreover, in "Firework", women have discovered something new about their body. Women's body that previously became a burden and caused a repression for women now turns into feminist women power. And their body, which they own naturally, makes women realize about their real power, strength and uniqueness.

The next music video, "Wide Awake" portrays feminist women who are trapped in a situation in which their belief and conviction turn into something that make them get exploited. Feminist women, who previously believed that sensuality can be their power, now realize that showing their sensual expression is just a new kind of women's exploitation that make them as an object of gaze. The exploitation causes a repression toward women and they are also isolated from the society. However, in this music video, after realizing their condition, feminist women find that their femininity is the new power for women. And with femininity as their new power, feminist women can transform themselves to be the new people that are more powerful, independent and confident.

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# ***Kim* by Rudyard Kipling: An Analysis towards the Life Condition of Kim through Abraham Maslow's Theory of Human Needs**

**Cahaya Sukma Aji Pratama**

## **Abstract**

*This paper studies the psychology in Kim novel by Rudyard Kipling. It belongs to psychological studies. The objectives of this research are to explain how Kim, as the main character, lives and survives in his eastern and western environments, fulfills his self-actualization process, and figures out what really identity he really chooses.*

*This research uses Abraham Maslow's theory of human needs and the theory of identity by James Marcia as comparers for the psychology of the novel. It focuses on the conversation between Kim and the lama, and other conversations among other characters which have something to do with the issues. The two first issues are answered by comparing Abraham Maslow's theory of human needs with Kim's psychological aspects. Meanwhile, the third issue is answered by comparing the theory of identity by James Marcia with Kim's identity process.*

*Kim lived and survived well in his environment with the local people in Lahore, India. He had many local friends who he could get help from. The local people gave him friendship, love, and care while the Red Bull gave him job, money, education, and prestige. In Kim's case, his self-actualization process was carried out through his personal growth and the eastern wisdom by his spiritual teacher. It seemed that Kim had two identities but he tended to choose the eastern identity rather than the western one. However, both eastern and western identities in Kim could not be separated.*

**Key words:** *Kim Novel, Human Needs, Abraham Maslow, Theory of Identity.*

## **1. Introduction**

Literary works usually contain what happens in life, our lives, and some other people's lives. Most of literary works contain or tell about the needs of people, the needs which are driven by different plots and circumstances in lives. I assume that whatever the story is, it is all about human needs actually. Almost each character in literary works, in this case novel, tries to fight for freedom, identity, love, money, appreciation, honor, pride, peace, etc. In fact, all of them are the human needs. Those human needs that I have mentioned belong to psychological needs. *Kim* novel also tells about them through the main character's life. *Kim* novel was first published in 1901. Kim as the main character of the novel tries to survive and to fulfill his biological and psychological needs. I will compare the psychology in the novel with the psychological theory by Abraham Maslow and the theory of identity by James Marcia.

## 2. Methodology

This research belongs to psychological studies. Basically, psychology and literature have a close relation. Theory of psychology functions to help the readers understand psychological aspects such as perception, way of thinking, behavior, feeling, intelligence, motivation, and talent found in a literary work through its fictional characters. Actually, both psychology and literature have the same object i.e. human beings. The difference is that the object of psychology is real human being while the object of literature is fictional human being. However, fictional human beings or fictional characters in literature are actually inspired by real human beings in a real world.

Rene Wellek and Austin Warren (1993) state that psychology enters literary criticism through *the discussion towards psychological theory dragged from literary works*. It means that the psychology inside a literary work can only be seen through its fictional characters because they are the object of literary psychology. The same thing is also stated by Daiches. Daiches (1956) argues that analysis towards psychology of literature can be done by analyzing characters and characterizations.

This analysis toward the novel was done by comparing the psychological aspects in the novel with the theory of human needs by Abraham Maslow and the theory of identity by James Marcia. Basically, human needs by Maslow and the theory of identity by James Marcia function as comparers towards the psychology in *Kim* novel.

## 3. Discussion

### Kim's Survival in the Environment

Kim could survive in his environment by living under the three main people e.g. the half-cast woman, the people in the Red Bull, and the lama. Furthermore, Kim was also accepted by many local people in India. Maslow (1943) argues that there are five basic needs that people usually want to fulfill. However, in this case, I would only use four of them because they are closest to the issue that I come up with while the fifth need i.e. self-actualization will be discussed later on the second discussion.

### **Biological and Psychological needs: air, water, food, drink, clothes, shelter, sex, and sleep**

Kim acquired shelter, clothes, water, drink, and food from the a-half-caste woman who took care of him since he was baby. Kim could live and survive before he joined the Red Bull and the lama because his very basic needs were fulfilled. Kim also needed foods just like other people (Ch.11, p.144).

### **Safety needs: security, law, stability, and protection**

Kim tried to fulfill his safety needs by joining the Red Bull and the lama. Precisely, Kim could get security and protection when he was in the Red Bull's headquarters. While by accompanying the lama, Kim's espionage was

covered or in other word protected perfectly by being a follower of Buddhist monk who could go every where without being noticed by other people or enemies.

**Social needs: love, group, family, affection, relationships, and belongingness**

A need of love was something Kim always tried to find. He got a father figure in the lama, who in the closing scene called him *son of my soul* (Ch.15, p.211). Kim found the woman from Kulu as a mother figure who healed and took care of him (Ch.15, p.207). People who took care of him, gave him love, e.g. the lama, Mahbub Ali, Colonel Creighton, woman of Kulu, a half-caste woman, and all of his friend in India were his family.

**Esteem needs: achievement, mastery, independence, status, dominance, prestige, and managerial responsibility**

By joining the Red Bull, Kim automatically could become a Sahib (Ch.5, p.70). By joining the lama, Kim got independence. Of course, independence in his life could be more than one meaning. However, I would only drag the meaning of his independence as being a spy and a chela (disciple) at the same time. Kim also fulfilled his managerial responsibility because he could be a spy and a good chela at the same time without any contradictory problems.

**Kim's Self-Actualization Process**

The self-actualization process that people try to fulfill will be accomplished in much different ways. In Kim's case, the self-actualization process was carried out through two things. The first thing was Kim's own quality growth as a person and the second thing was the eastern wisdom carried by the lama. Kim saw, faced on, felt, and listened to everything that the lama spoke and behaved.

As stated by Abraham Maslow (1970), there are 15 characteristics of a self-actualized person.

- a. They perceive reality efficiently and can tolerate uncertainty

In fact, the lama could accept Kim's decision to join the Red Bull for study. Kim's decision made the spiritual journey canceled for years. The lama really perceived the reality efficiently and could tolerate this uncertainty. Furthermore, the lama encouraged Kim to find formal education instead of hindering him. The lama also sent his money to suffice Kim's life for a year during his study. The lama regarded his help for Kim to get well education or wisdom as acquiring merit (Ch.7, p.92).

- b. Accepting themselves and others for what they are

There is no caste or discrimination among all in Buddhism. In *Kim* novel, there is conversation among Mahbub Ali, Kim, and the lama. Mahbub

Ali asked the lama about Kim's caste. However, the lama did not regard caste as an important thing (Ch.1, p.14).

c. Spontaneous in thought and action

Kim was also spontaneous in thought and action. In chapter 13, when the Russian spy struck the lama full on the face, Kim spontaneously ambushed and choked him in order to save the lama's life (Ch.13, p.177-178). Kim finally succeeded killing the Russian spy who was hurting the lama and endangering his life (Ch.13, p.178). Kim and the Ao-chung man wanted to chase the rest enemy i.e. the Frenchman spy. They wanted to annihilate him. Nonetheless, the lama taught and advised them not to kill the rest enemy. The Buddhist teaching forbids killing any living beings (Ch.13, p.179).

d. Problem-centered (not self-centered)

When Kim finally found the Red Bull and wanted to join it, the lama did not put this problem into him. He neither blamed himself nor Kim for this problem. The lama was the one who saw this problem as a problem itself. Seeing his master behaved wisely towards the problem, Kim learnt to make a "win win solution". Kim suggested the lama to stay with the Kulu woman named Rajputni (Ch.5, p.68) so that the lama would have someone looking after him during Kim's study. The problem was solved finally.

e. Unusual sense of humor

The lama told Kim about his journey to find a holy river, the River of the Arrow that could wash away all taint and speckle of sin (Ch.1, p.7). In the middle of his excitement in telling the River, the lama made an unusual sense of humor '.....But the Holy One would never so cheat an old man.' (Ch.1, p.7). It was an unusual sense of humor because the Buddha never lied to anyone but the lama still said 'But the Holy One would never cheat an old man'.

f. Able to look at life objectively

Kim was able to look life objectively. It had never been proved that Kim was sad about his real life even though he was an orphan and far away from his true community i.e. white people community. Kim was stiff and brave in facing his life. He socialized well with local people, found the Red Bull to get education and new status, became a spy, and also behaved well to a Buddhist leader i.e. the lama, his eastern wise teacher. Kim tended to live without a burden. He never complained about his life to anyone. Kim saw life as it is. He did everything well.

g. Highly creative

Unfortunately, there was no evidence in the novel that neither the lama nor Kim did something in terms of doing something highly creative.

h. Resistant to enculturation but purposely unconventional

Kim did not live as the same as the westerners lived in his environment even though Kim was an Irish, originally a white boy. He was resistant to

enculturation (western culture in this case). Kim tended to live and behave like local people of India. He got many local friends too. However, Kim was also purposely unconventional. He could speak English even though not fluently. Kim did not close himself for something educating and good e.g. joining the Red Bull for western study and becoming a Sahib.

i. Concerned for the welfare of humanity

Kim politely offered his help to cure the Kamboh man's sick son (Ch.11, p.139). Kim also gave his care toward the lama as his old teacher. Kim advised the lama to live with the Kulu woman so that he could be treated well by the woman during Kim's study. Kim did not want his old teacher die or to get sick due to his leave for study (Ch.5, p.70).

j. Capable of deep appreciation of basic life-experience

Kim was capable of deep appreciation of the basic life-experience. The proof is when he was crying to the lama because he remembered that the lama gave him bread to eat. Kim could not forget the lama even from the very basic experience of life, eating (Ch.7, p.92).

k. Establishing deep satisfying interpersonal relationships with a few people

As I wrote before that Kim was called *a Friend of all the World* by local people, *son of my soul* by the lama, and *a miracle worker* by the Kamboh man. The lama loved him, taught him the eastern wisdom, and chose him as his disciple. Kim seemed to have many people who loved, liked, and cared about him.

l. Peaking experiences

Both Kim and the lama had reached their own experiences. On the one hand, Kim successfully become a Sahib, joined the Red Bull as a completion of his father's will, became a successful spy, and accompanied the lama until the River was found. On the other hand, the lama finally found the River of the Arrow. Both of them truly had peaked experiences, the great ones.

m. Needing for privacy

Kim learnt the important thing about privacy from the lama. The lama could find the River because his privacy to meditate was fulfilled. In the novel itself, the lama was told to meditate often, and it means that he should be left alone for his privacy (Ch.15, p.206).

n. Democratic attitudes

Lama had to wait Kim as he had to study at the madrissah/ school of the Red Bull. He had to be patient enough to wait Kim. Moreover, the lama had never been egoist just to find the River. He appreciated his chela's decision to study in the Red Bull. The lama also felt happy if his disciple felt happy too (Ch.5, p. 66). Seeing this uncertainty in reality, like the lama did, Kim tried to make a democratic attitude to the lama. He promised the lama to get back to him someday in order to carry on the spiritual journey (Ch.5, p.67).

o. Strong moral/ethical standards

Kim learnt the strong moral or ethical standard from the lama. Lama tended to speak warm, friendly, and gently. Lama spoke nicely to Kim, 'Then it is not well to make a jest or their ignorance' the lama returned. 'I am glad if thou art rejoiced, chela.' (Ch.5, p.66). Kim also tended to speak nicely (Ch.1, p.12). Also, the lama called Kim *Little Friend of all the world* (Ch.11, p.143).

Kim's Problem of Identity

It is true that Kim's truest identity was not clear in the beginning of the story because he was very young, a kid. It is supported by the James Marcia's theory of Identity Diffusion. It explains that the status in which the adolescent has no sense of having choices is still blurring. He or she has not made a commitment yet. Moreover, this adolescent is too young to figure out what an identity is. He or she is still in the beginning of seeing the life around. Kim tried to find his real identity piece by piece through his experiences.

However, as his age was getting older, Kim started to see how his environments build his true identity but still he did not make a choice yet because he was still a kid. It is supported by Marcia's theory of Identity Foreclosure. It explains that the status in which a kid seems starting to commit to some relevant roles, values, or goals for the future. Kids in this theory have not experienced an identity crisis yet. Kim tried to determine his identity during his adventures as the lama's disciple and the Red Bull's spy.

By joining the Red Bull, Kim seemed to face crisis. He was in crisis after joining the Red Bull or the Western colonizers in his western environment. It is supported by Marcia's theory of Identity Moratorium. It says that the status in which adolescent is currently in a crisis, exploring various commitments and ready to make choices. However, the adolescents in this theory have not made an ultimate commitment yet whether they will live with this or that identity or not. Kim looked happy while he was with his eastern people, especially with the lama. He looked tending to feel comfort with his eastern environment. It is very contradictive with what he got from and felt towards his western people. Western people could not make him happy at all.

#### 4. Conclusion

It was proved that Kim could live and survive well in his environment. By using the theory of human needs by Abraham Maslow as a comparer, the way how Kim survived and lived was revealed.

The self-actualization theory by Abraham Maslow was very helpful to figure out the process to become a self-actualized person by Kim. Step by step, Kim became mature as his age was rising. Even though Kim was still a kid or a teenager until the end of the novel, he was almost successful in behaving and learning how to be a self-actualized person.

Kim tended to stand in his eastern identity more than in his western identity. He chose that because the eastern community was far more different

from the western community i.e. the Red Bull people. In the eastern community, Kim felt love, friendship, wisdom, comfort, simplicity in life, peace, and harmony. It was very contrary to the western community i.e. the colonizers. The Red Bull was close to war, violence, killing, blood shed, espionage, danger, restlessness, and greed.

The theory of James Marcia seemed to be useful in answering Kim's identity issue. In fact, Kim was still in the process of choosing his truest identity. However, Kim was proved tended to choose eastern identity more than his western identity. The process was carried out during his struggle to fulfill his human needs and how to become a self-actualized person. However, the dual identity that belonged to Kim could not be separated. It dwelled within a person. In fact, the dual identity looked great and beneficial for Kim so that he could keep alive and survive in the environment.

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# Comparative Formalistic Analysis of Mark Twain Three Short Stories (Formalistic Approach)

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## Abstract

*New Criticism appears as contradictory theory, this theory avoids external factor which influence the literary works, including its author. The emergence of this theory is followed by the raising of formalistic approach. The contradiction makes the theory seen as a minor theory. On its development, this theory commonly applies on poem. Because of the contradiction and the tendency on a poem, it becomes interesting to analyze short story using New Criticism and Formalistic Approach to gives a new insight on the application of New Criticism and Formalistic Approach. In this paper, New Criticism and Formalistic Approach are used to identify and explain that the three short stories by Mark Twain reach its unity. After analyzing the unity, there will be a comparative analysis among those three short stories. It is found that, all of the three short stories by Mark Twain reach its unity; the researcher found that the elements of fiction on those short stories are supporting one and another to create one good story. In the next phase, the comparative analysis on the unity of those three short stories comes out with a differences and similarities and certain pattern on the story. It is found that, the narrator employ paradoxical statement on those three short stories, those paradoxes form irony. The irony makes the story strange and astonishing.*

**Keyword:** *New Criticism, Formalistic, Unity, Short Story*

## 1. Introduction

Literary analysis has various ways and methods, each way and method has its own characteristics and purposes. So the result of the literary analysis could be very different between one and another, it all depends on the theories and approaches applies. For example, semiotic theory and symbolic and sign analysis approach, the analysis will be focus on the symbol hidden in the literary works, "Semiotics is both a science, with its own corpus of findings and its theories, and a *technique* for studying anything that produces signs" (Sebeok, 2000, p.5). Another case in structuralism, the analysis will be focus on the structure of the literary works itself, "Structuralism in literary studies may for instance examine the underlying structure of a specific genre" (Bertens, 2001, p.76).

New Criticism states that the notion of literary works is independent, the wholeness of literary works creates the meaning of it, and literary work is not bounded by time and place. Based on the statement on a book entitled *A Reader's Guide to Contemporary Literary Theory*, Matthew Arnold says that a literary work contains the best that has been known and thought in the world –

could mount a humanistic defense against the destructive ‘anarchy’ “(as cited in Selden et al., 1997, p.13). Literary work contains the nature of human life; its authenticity could be the critique of human life. All of those notions, which lead to put aside the external factors that form the literary work such as author, historical background, sociological condition etc, are called as New Criticism.

New Criticism is applied because recent analysis more focuses on what the work has said, not really focus on how the work has been formed, how the literariness of the works has been derived from the form of the literary works. This research wants to regain the ultimate attention on new criticism so in the future, the model of the literary analysis never get imbalance.

## 2. References Review

### 2.1. New Criticism

Notable people in the history of New Criticism are John Crowe Ransom, T.S. Eliot, I.A. Richard and they named their group as Fugitives. Among them John Crowe Ransom is the most influential one, because his essay entitled “*Criticism Inc*”. led to the making of the book entitled *The New Criticism*. “An early founding essay in the self-identification of New Criticism is John Crowe Ransom ‘*Criticism Inc.*’ (1937). (Selden et al., 1997, p.18)

Moreover, New Criticism is actually an independent and new method in analyzing literary works, it does not merely analyze the meaning of the literary works, we can go much more further than that with analyzing how the literary works can reach the meaning by itself, just like the understanding which Selden, Widdowson, and Brooker (1997), stated ,

New Criticism is clearly characterized in premise and practice: it is not concerned with context – historical, biographical, intellectual and so on; it is not interested in the ‘fallacies’ of ‘intention’ or ‘affect’; it is concerned solely with the ‘text in itself’, with its language and organization; it does not seek a text meaning but how it speaks itself..... (p.18)

As follows New Criticism “concerned to trace how the parts of the text relate, how it achieves its ‘order’ and ‘harmony’, how it contains and resolves ‘irony’, ‘paradox’, ‘tension’, ‘ambivalence’ and ‘ambiguity’ ” (Selden et al., 1997, p.18). In other words, new criticism runs for the unity of the text, examine the parts of the text with its own role and function to reach the literariness of the literary work. Reveal the unity and literariness of the text by only analyzing the text.

### 2.2. Formalistic Approach

As we already know that the formalist focuses on the method which creates system. The formalist tends to analyze the system in the works which derived from the form of the works or the literary devices of the works. Formalistic approach is an approach which focused on the form of the works,

which suggest a deep reading, put aside the external elements of literary works. Guerin and his colleagues (1966) in a book entitled *A Handbook of Critical Approaches to Literature* stated that “They urged the reader to do his own reading – always look at a literary works freshly and to put aside the biographical, historical and sociological trivia found in abundance in literary histories” (p.47).

Once more, according to Guerin et al. (1966) Formalistic approach tend to do analysis on the work’s text, move from the words into phrases into the sentences and into bigger elements, done carefully and thoroughly to find the wholeness of the works which creates the meaning. Formalistic approach also see that content and form are connected each other, because those two components are the key to fulfill the purpose of formalistic approach. In the literary works such as poem, novel, short story, etc. we can find the content and the form of the works, from the languages, and the literary devices which are found in the works.

In this research, formalistic approach is used on three short stories by Mark Twain, “in short we must arrive at a point where the structure of the story coincides with and illuminates its meaning. Again we must look at the various parts before we can tell what the whole is like” (Guerin et al. 1966. p.58). Before analyzing the story by using formalistic approach, The understanding about what and how the story is, how the form of the story is formed, and how the level of defamiliarization on the story are very important.

### **3. Discussion**

#### **3.1. Short Story Analysis**

In analyzing the first short story, it is found that the setting of place of the short story is in certain Christian village, the setting of time of the short story is when the character is still a child. The point of view of the short story is third person point of view with omniscient level. The plot is linear plot. The first short story has one character, the character is named Jim. Jim is a bad boy who never repents. The theme of the first short story is ‘The luck of wrongdoer’. Paradox is found in this short story, this style supports the defamiliarization of the short story.

On the second short story, it is found that the setting of place of the short story is in certain Christian village, the setting of time is during the main’s character child time. The point of view is third person omniscient, because the narrator use third person pronoun. The plot is linear plot and this story has tragic ending. This story has one character, his name is Jacob, and he is a good boy who always faces bad luck. The theme of this short story is ‘the bad luck of a pious boy’. Just like the previous short story, the narrator in this story also uses a paradox. The narrator combines two contradictive understandings in this story.

In analyzing the third short story it is found that, the setting of place of the story is in certain Christian neighborhood and the setting of time is during the characters lifetime. The point of view of this story is third person omniscient; the narrator knows all the things in the story. The story has linear plot and the ending is tragedy. In the third short story, the story has two main characters, they are, Edward and George. Edward is a good boy who always suffers, but George is a bad boy who always in luck. The theme of this story is 'good and bad behaviors have consequences'. Examining the style in this short story, the narrator uses paradox in this short story. The narrator uses two different understanding to create one story. The understanding is bad people versus good people.

### **3.2. Comparative Analysis**

After analyzing those three short stories, it is found that all of those three short stories reach its unity. It can be seen from the analysis that each of the elements of fiction in those three short stories are supporting each other to create a good and unique story. By the analysis of each short story above, the analysis is continued to compare the unity of three short stories. The comparative study focuses on the unity of each short story, so in the last conclusion, the similarities and the differences in the unity of those three short stories are explained.

Those three short stories have similarities in the setting. The way narrator explains the setting is quite the same. Setting of time of those three short stories is not clearly mentioned, so, the character's life time is used as the setting of time. Those three short stories use Christian neighborhood as the setting of place and Christian society as its main society where the stories happen. There are possibilities of a connection among those three short stories.

In term of point of view, all of those three short stories have the same point of view. The narrator who brings those stories, positioned him/her self in the same position in all of those three short stories. Third person omniscient point of view is used in those three short stories. The all-seeing access on the story makes the story run smoothly and realistic.

All of those three short stories have linear plot. The story begins with the early introduction of the characters and continued with the sequence of events in the characters' life. It is followed by the rise of the several conflicts and resolution and finally closed with the conclusion. All of those three short stories are ended with tragedy; the linear plot makes the story realistic and easy to understand.

Talking about the character in those three short stories, there is a slight difference in that part. The first two short stories have one main character in the story and it focuses on a character in each story. The first short story has James as the main character, and the second short story has Jacob. Each of them plays their own part: James lives as a successful bad man and Jacob lives as a miserable good boy. Moving to the next, the third short story combines the story

from the two previous stories. The third short story tells about two boys who grow up together but having contradictory personality. The good one is Edward Mills and the bad one is George Benton. Same as the two previous short stories, the good one has a miserable life while the bad one has a delightful life.

Those three short stories have different themes. It is believed that the themes on those three short stories are connected. The first one is the luck of the wrongdoer, the second is the bad luck of a pious boy and the third is good and bad behaviors have consequences. It is seen that the first and second short stories are the examples given by the narrator about life theoretically. The narrator makes the theories in the first two short stories seems wrong. When it comes with the third short story, the story seems more realistic. It looks like really happens in a real life. The narrator comes with a story of two men which depicts the two previous stories. However, in the third short story everything seems more realistic.

Among those three short stories, there is another point to be compared. That is the style that is used by the narrator. It is clearly seen that those three short stories are full of paradoxes. The narrator uses contradictory understanding to create the story. In general, the understanding is about the notion of good and bad. In a real society, bad people who do bad things will receive punishment from the society, and otherwise good people who always do good things will be awarded by the society. In those short stories, that common sense is broken. The bad man who does bad things never gets any punishments and on the contrary the good man who always does good things always finds himself miserable.

Concluding it in simple way, those three short stories have four similarities. The elements of fiction of those three short stories are almost the same except the theme and character. The setting, point of view, plot, and style of those three short stories are the same. As for the differences, there are two differences: the first one is in the theme and the second is in the character.

This comparative unity comes up with larger understanding that those three short stories may be related. The first and the second short stories are like the theories given to live a life. In those short stories, the understandings are Sunday-school book which encourages people to do good things so that people could live in good condition. Those short stories explain about what we should do and avoid in order being a good boy. The third short story is more like a real life because there is no more explanation about what should people do in their life. In this case are two people who choose their own way of life. The story is directly tells about life. Edward chooses the good side and George chooses the bad side. The third short story shows that the theories do not always run like it's said. There is also a possibility that those three short story exist as a warning for people or as a mock for this world and everything in it. Above all, the error is not on the theories, it is more like the human error. The theories exist only as a basic tutorial of this life so people must improve by their selves.

#### 4. Conclusion

After examining those short stories one by one, it is found that the elements of fiction of each short story support the unity of the story. The setting, point of view, plot, style, character, and theme of those short stories form one unity of acceptable story. Those three short stories have similar elements of fiction, just like related story in different titles. The setting of those short story shows that the story takes place in certain Christian neighborhood. All of those three short stories also have linear plot, and it is ended with tragedy. From the analysis, it is found that those three short stories have paradoxes and irony in the stories. There are slight differences on the number of the characters and in the theme, but, overall, the stories are similar and in several ways are included as related short stories.

In a deeper analysis, it is found that to build the uniqueness of each story, the narrator employs paradoxical statements. The combination of paradoxical statements form an ironical reality in the story -- good behavior never gets any reward, but bad behavior always end up in luck. Since the beginning of the first story, the paradox already exists. The paradox shows two contradictory understandings and they clashed one another to build one good story.

The comparative analysis on those three short stories shows that those three short stories have several differences and similarities. Those three short stories have similarities on the setting, point of view, plot, and style that are used by the author. The differences lie on its character and theme. Those three short stories also have similar conflicts about good and bad. The values of those stories break the common proverb in this life, "*they that sow the wind shall reap the whirlwind*". It means that everything in this world has consequence, those three short stories break the proverb because the characters on those three short stories never get the consequences of what they must deserve. The good boy always suffers, but the bad boy life is always in luck.

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5. Artikel konseptual memuat unsur-unsur: (1) judul, (2) nama penulis, (3) abstrak dan kata kunci, (4) pendahuluan, (5) pembahasan, (6) penutup, dan (7) daftar pustaka
6. Petunjuk sumber pustaka di dalam teks setidaknya memuat nama pengarang dan tahun terbit.
7. Daftar Pustaka ditulis secara konsisten dengan ketentuan urutan: Pengarang, Tahun Terbit. Judul Buku. Kota Terbit: Penerbit.
8. Jurnal Bahasa, Sastra dan Studi Amerika hanya memuat naskah yang dinilai layak menurut penilaian Dewan Redaksi dengan memperhatikan kemutakhiran (analisa, metodologi dan kepustakaan) dan orisinalitas tulisan.