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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 another edition that is fully dedicated to English Department students, which means that all articles are written by our students. This edition gives the students an opportunity to express their ideas about and to show their understanding of some various conceptual issues on Linguistics, American Studies and Translation.

Applying Dell Hymes Theory: Component of Speech (Situation, Participant, End, Act Sequence, Key, Instrument, Norm and Genre), the first article aims at analyzing the use of slang expressions in one of episode of American TV series, “2 Broke Girls.” The second article is to find out the types of paralinguistic features found on Twitter and describe its meaning. Focusing on discussing thematic progression pattern, the third article aims at finding the employed types of themes, thematic progressions and coherence level in narratives written by students from two different majors; one is a major which requires the students to take writing classes while the other does not. Applying Pragmatics approach, the writer of the fourth article intends to provide information on functions and responses of interrogatives applied by the family in the film “Fireproof,” and the reason of the family exploits various functions of interrogatives in the film.

The next four articles come from students of American Studies mainstream. The first article is intended to find out how the global culture is constructed in the “Avatar: the Last Airbender” and how the global culture construction preserves American dominance, whether the creators respond to the changing course of global culture in construction of “Avatar: the Last Airbender” or they preserve the American culture in the construction of the global culture. The second articles examines how the case of the Hollywood starlet of reality TV shows entitled the *Hill* and *I am Celebrity Get Me Out of Here*, Heidi Montag’s reconstructed body challenges postfeminism on the normalization of cosmetic surgery. The third article concerns on analyzing how the construction of postmodern anti-hero is in “Spiderman 3” and how this movie responds the evolving values in American society. The last article has a purpose to describe how Revlon responds to the emergence of new women in early 1990s and translates the idea of “New Femininity” through its model of advertisements.

The last two articles in this edition are written by students of Translation mainstream. The first article is aimed at analyzing the variants occurred in translating compound-complex sentence, specifically

in the use of translation shift and the translation quality, in a novel entitled *The Old Man and The Sea*. The last article examines the syntactic features, the technique used, and the quality assessment of Black English dialect translated in subtitle of the movie “Barbershop” into Indonesian language.

All papers are, of course, subject for further discussion. Therefore, readers are invited to give academic inputs and suggestion for everything that has been presented. It is then expected that the papers give contribution for our academic atmosphere, internally and externally.

Board of Editors

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An Analysis of Slang Expressions in an American TV Series “2 Broke Girls” Season 1 Episode 17- and The Kosher Cupcakes (A Sociolinguistics Approach)

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Abstract

This paper is intended to analyze the use of slang expressions in one of episode of American TV series, “2 Broke Girls” using Dell Hymes Theory: Component of Speech (Situation, Participant, End, Act Sequence, Key, Instrument, Norm and Genre). The objectives of the research are: to determine the types of slang expressions in terms of sexuality, illness or drugs, exclamation and others in an American TV series “2 Broke Girls” season 1 episode 17- And The Kosher Cupcakes, to analyze the situation, Participant, End, Act Sequence, Key, Instrument, Norm and Genre of the application of slang in a an American TV series “2 Broke Girls” season 1 episode 17-And The Kosher Cupcakes to know the differences between each type of slang expressions. The results of the research are as follows. First, the slang expressions found in the movie are classified into four categories, they are: sexuality slang, illness or drugs slang, exclamation slang and other slang (slang except sexuality, illness or drugs and exclamation). Second, based on Dell Hymes Theory’s component of speech, each type of slang expression has different Situation, Participant, End, Act Sequence, Key, Instrument, Norm and Genre. The big difference is located in the “key” or purpose of each type of slang expressions.

Keyword: *Component of speech, Slang Expressions, Key*

1. Introduction

Slang word is an informal register found in languages. It is concerned with the use of trendy and or nonstandard words, which assist in demarcating group membership (O’Grady & Archibald, 2004: 426). It is used by almost all members of a speech community in various

informal situations. Many sociolinguists have observed that slang can be an indicator of rebellious feelings or intentional detachment of speakers from particular mainstream values (Finegan, 2004: 335).

Slang words could be applied in many situations and conditions where language is used whether in spoken or written text and context. Conversation is real example of the application of slang words. It occurs in daily activities and through something constructed like movie or drama series. This paper uses one of American TV series, 2 Broke Girls season 1 episode I7-And The Krosher Cupcakes as the data to identify the use of slangs within conversations occurs in the movie. It will determine the sociolinguistics background of the use of the slangs based on Dell Hymes's theory component of speech: Situation, Participant, End, Act, Key, Instrument, Norm and Genre.

The setting of "2 Broke Girls" TV series is at Brooklyn, New York, USA. This TV series represents the youth generations in showing their own identity, to show that they are different from others. They demand recognition from others by applying and uttering slang words in their communication.

2. Discussion

There is a table showing the relation of combined analysis between types of slang expressions and Dell Hymes's theory: Component of Speech (Situation, Participant, End, Act Sequence, Key, Instrument, Norm and Genre).

*Table 4.2. Four types of slang in the application of Dell Hymes Theory:
Component of speech (S, P, E, A, K, I, N, G)*

SPEAKING TYPES OF SLANG	Situation	Participants	Ends	*Act sequenc es	Keys	Instruments	Norms	Genre
Sexuality	At restaurant	P5; P7 (3x)	To praise		Praising	Oral; body language (pointing specific body)	Make someone happy	Slang-informal
	At Jewish home	P9; P2; P8 (3x)	To mock; insult; humiliate; disrespect		Mocking or Impolitene ss	Oral; body language (moving hand in the air)	Make someone angry, impoliteness indicator	Slang-informal
Illness or drugs	Jewish home	P10	To show affection		Caring; loving	Oral; body language (touching forehead)	The elder loves the younger. The younger respects the elder	Slang-informal

Exclamation	At restaurant	P2	To express something in high tone; to be recognizable		Affirmation; impoliteness; exclaiming	Oral; body language (moving hand in the air balance with the beat of exclamation)	Impolite indicator	Slang-informal
	At Jewish home	P8 (2x); P9						
Other	At restaurant	P2	To advice		Advisory	Oral speech; body language (moving hand in the air)	The principal of friendship	Slang-informal
	At Jewish home	P1 (3x)	To Warn		Warning		The principal of anger toward the boys who don't respect the older people	Slang- Informal

*Act sequences are the description of movie dialogue, some slang expression happens in the same datum and act sequences

Here the explanation about the table above:

2.1 Sexuality

1) Situation

Sexuality slang uttered at the restaurant and Jewish home. There are four slang expressions uttered by the participant in there restaurant, they are “weebles and wobbles”; “I love being blown like that”; “two giant orange traffic cones” and “Are you trying to tell me not to park there”. More slang expressions are uttered in Jewish house, like “beeyatch”, “shawties” and “skinny bitch”.

2) Participants

P5 (Earl) utters “weebles and wobbles”.

P7 (Serguisz) utters “I love being blown like that”; “two giant orange traffic cones”; “Are you trying to tell me not to park there”.

P9 (David) utters “beeyatch”

P2 (Max) utters “pimp”

P8 (Shmuley) utters “your lips are moving but your ass is doing all the talking”; “shawties” and “skinny bitch”

3) Ends

To praise: “weebles and wobbles”; “I love being blown like that”; “giant orange traffic cones” and “Are you trying to tell me not to park there”

To mock, insult, disrespect: “beeyatch”; “pimp”; “shawties” and “skinny bitch”

4) Act sequence

It is the description of movie dialogue.

5) Key

The purpose is to praise others, the key is praising

The purpose is to insult or disrespect others, the key is mocking or impoliteness

6) Instruments

Oral speech: “weebles and wobbles” and “pimp”

Oral and body language:

"I love being blown like that" (P7 is uttering that slang while shaking his hand imitating blowing activity of hand dryers)

"Are you trying to tell me not to park there" and "two giant orange traffic cones" (P7's uttering that slang while pointing P4's boobs)

"beeyatch" and "shawties" (P8 and P9 are moving their hands in the air when saying those slang expressions)

"skinny bitch" (P8 utters that slang while throwing money at P1's face)

7) Norm

The purpose is to praise, the norm is making someone happy

The purpose is to insult or disrespect others, the norm is making someone angry; impoliteness indicator.

8) Genre

The conversation constructed on informal language containing slang.

2.2 Illness/ drugs

1) Situation

Illness slang uttered once in the complication. The slang is "burning up". It is uttered at Jewish home when P10 checks on P2's forehead.

2) Participants

P10 (Shmuley's mom): "burning up"

3) Ends

To show affection,

4) Act sequence

It is the description of movie dialogue.

5) Key

By showing affection, the key uttering that slang is loving and caring
Instruments

6) P10 uses oral speech in saying that slang but also involves body language by touching P2's forehead

7) Norm

The norm exists that the elder loves the younger and the younger respects the elder.

8) Genre

The conversation constructed on informal language containing slang.

2.3 Exclamation

1) Situation

Exclamation slang uttered at the restaurant and Jewish home. There are one slang expression uttered by the participant in there restaurant, it is “booyah”. More slang expressions are uttered in Jewish house, like “yo yo yo”, “crackalackin” and “preach”.

2) Participants

P2 (Max): “booyah”

P8 (Shmuley): “yo yo yo” and “crackalackin”

P9 (David): “preach”

3) Ends

To express something loudly to be recognized.

4) Act sequence

It is the description of movie dialogue.

5) Key

Because of the high tone of exclamation, so it considered impolite.

6) Instruments

The participants use oral speech in uttering those slang expressions and involve body language (moving hand in the air balance with the beat of exclamation).

7) Norm

The norm exists that there is impoliteness indicator because sometimes exclamation demands yelling or saying loudly.

8) Genre

The conversation constructed on informal language containing slang.

2.4 Other (except sexuality, illness/ drugs and exclamation)

1) Situation

Other slang uttered once in the orientation and three times in the resolution. The slang occurs in the orientation is "man up". It is uttered at the restaurant when P2 and P1 talk about influenza. The slang expressions occur in the resolution are "one more dead president", "Biggie and Tupac" and "Jew-Tang Clan".

2) Participants

P2 (Max): "man up"

P2 (Caroline): "one more dead president"; "Biggie and Tupac" and "Jew-Tang Clan".

3) Ends

To give advice to her friends ("man up"); and to warn others ("one more dead president"; "Biggie and Tupac" and "Jew-Tang Clan")

4) Act sequence

It is the description of movie dialogue.

5) Key

The key is giving advisory to a friend ("man up"); and warning the boys ("one more dead president"; "Biggie and Tupac" and "Jew-Tang Clan").

6) Instruments

The participants use oral speech in uttering those slang expressions and involve body language (moving hand in the air).

7) Norm

The norm of slang expression "man up" is The principal of friendship. If a friend tells about her condition, we should listen to her and give respond.

The norm of slang expressions "one more dead president"; "Biggie and Tupac" and "Jew-Tang Clan" is warning people to stop doing bad things

8) Genre

The conversation constructed on informal language containing slang.

3. Conclusion

From the discussion, it can be concluded that among the component of speech by Dell Hymes: Situation, Participants, Ends, Acts, Key, Instrument, Norm, Genre, the major component to differentiate each type of slang (sexuality, illness/ drugs, exclamation and other) is End or Purpose. End or purpose is an essential trigger to find the analysis of key and norm, so the difference between each type of slang can be found. The rest of component (situation, participant, act sequences, instrument and genre) can be directly extracted from the conversation without deeper analysis.

It can be observed from the discussion and table 4.2 that the participant who utters the most slang expressions is participant number 8 (P8). P8 is a son of Jewish couple named Shmuley. He is considered as youth group since youth is a product of community who produces language including slang expressions. Youth language, whatever it's label maybe, certainly is one of the most fruitful fields for slang studies today (Androutsopoulos, n.d.).

He utters five slang expressions. They are three sexuality slang ("your lips are moving but your ass is doing all the talking"; "shawties"; and "skinny bitch") and two exclamation slang ("yo yo yo" and "crackalackin"). Those five slang expressions are referred to the people who are older than him. It is considered impolite since the End has negative purpose, like mocking, insulting, humiliating, and exclaiming in high tone. Slang expressions can be considered polite if the speakers utter those slangs to the same-aged people. It has different End or purpose. It functions as sharing experiences, attitudes, interests and communicating more freely and intelligibly with their own group member. Shmuley utters those kinds of slang expressions in order to show his identity to the adult. He wants to be admitted and recognized as the member of community.

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The Analysis of Paralinguistic Features in *Twitter* Text

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Abstract

Through the easy medium in communication, people now become stay connected in anytime and anyplace. With the invention of Computer and Internet, people could always get in touch to each other. Due to the high tension of using computer as the medium, linguists found that there is quite different language used on computer and Internet. It is called Computer-Mediated Communication (CMC) or NetSpeak (Internet Language) which could easily be found many paralinguistic features used by its user. Paralinguistics is a study about paralanguage which is an non-lexical component of communication by speech as for the example are an intonation, pitch and speed of speaking, hesitation noises, gesture, and facial expression. This research only focuses on Twitter. It is one of the most popular social networking services (SNS) which only permits the user to say in 140 characters. This article aims to find out the types of paralinguistic features found on Twitter and describe its meaning. There are some types of paralinguistic features found which are commonly used on Twitter such as Abbreviations, Punctuations, Symbols, Capitalizations, Onomatopoeic and Emoticons. Those paralinguistic features also have many forms which have its own meaning according to how the users employ it.

Keywords: *Paralinguistics, Paralanguage, CMC, NetSpeak, Twitter.*

1. Introduction

Nowadays, with the development of technology, people could communicate with others at anytime and any places in the world. Cell phone, computer and laptop are always being developed to the more

¹ Mahasiswa Jurusan Sastra Inggris

² Pembimbing Skripsi

sophisticated one in order to help people become more mobile in communication for instance *SMS* (Short Message Service). It is called *Computer Mediated-Communication* (CMC). Mostly the CMC is a *text-based* which is similar to written communication (Herring, 2001). Internet access is also a part of CMC that attracts many people to use it. Thus, the sophisticated technologies, the developments of new products and new experiences need new proper words to refer them more clearly and efficiently. Internet itself makes some changes into the nature of language. It is called Internet Language or *NetSpeak*. Davis and Brewer, quoted from Crystal (2001), explained that it is writing that very often reads as if it were being spoken and as if the sender were writing and talking. Internet language or *NetSpeak* is invariably more dynamic, unpredictable, spontaneous, and public (Thurlow, 2001). Therefore, it appeals its users since every written message is read as it is spoken by the sender. The different types and styles of language are being written as it is spoken, for instance language of geeks and its jargons which has a strong influence to the characteristic of *NetSpeak* (Crystal, 2001: 25).

Commonly, paralanguage is always related to non-verbal elements such as tone, pitch, facial expression, gesture and many more but it is quite different in *NetSpeak*. Everything is written and so does the expression. For the example, the use of exaggerate of exclamation mark (!!!!) which means that the sender wants something to be necessarily noticed. As the nature of paralanguage, it is not literally seen as language, but one of the language properties which seem to have important role in the communication of meaning (Crystal, 1975: 163).

There are various kinds of paralanguage found in many features of CMC. One of them is *Twitter*. Twitter is one of *Social Networking Services* (SNS) which has attracted more than 200 million active users in 2012 (Twitter Blog, 2012). Twitter is also a place where people make new term in abbreviating (such as OMG, LOL) or committing a new symbol of emotion or known as *emoticon* (for example, [:]), [:]). Even though, the users only update their status, they mostly like to put some unique symbols to express their condition or feeling at that time. Furthermore, this paper will show how the paralanguage used by its user on Twitter.

2. Literature Review

2.1 Computer-Mediated Communication (CMC)

CMC means that a communication happens through computer, where people do not need to meet face-to-face but they communicate directly in the same time. Lately, it is widely known about Internet which somehow makes a new term not only in the way the users communicate but also the language used. The Internet is an electronic, global and interactive medium and each of these properties has consequence for the kind of language found there (Crystal, 2001: 24). Furthermore, Herring (2001) states that CMC is communication produced by people interact with one another by transferring messages via network computer. Many people have mentioned it as “written speech” (Crystal, 2001: 25). In addition, Hale and Scanlon (1999) in *Wired Style* explain that *NetSpeak* is “writing the way people talk”. It could be seen that *NetSpeak* is a mixture between spoken and written language. Crystal (2001:28) also adds that *NetSpeak*, as a form of communication, belongs to both spoken and written mode.

2.2 Speech Community

Bloomfield (as quoted in Morgan, 2004), states that speech community is a group of people who used the same set of speech signal. The members of the group share the same set norms about the use of language which is distinctive with any other groups or community. In short, speech community is a group of people who shares the same way of speaking. They use sign, symbol and style which are different from the other groups. The one who do not belong to the community might be awkward when they enter the community since they have not recognized how to use the language and what kinds of signal employed in the community.

2.3 Paralinguistics & Paralanguage in CMC

Paralinguistics is a study about paralanguage. Thus, according to Crystal (1975: 162), paralanguage is not a language but it is rather a bridge between non-linguistic forms of communicative behavior and the central areas of verbal linguistic study such as grammar, vocabulary and pronunciation. He also adds that these kinds of elements seem to have important role to play in the communication of meaning. Paralanguage is commonly related to oral communication such as intonation, pitch, gesture or facial expression. Thus, they are non-verbal element which could be exploited when they communicate orally or face-to-face. On the

other hand, somehow *NetSpeak* or CMC still could express their facial expression or give the intonation to the text. The way they express their feelings and add intonation with the use of punctuations, capitalizations, etc. Thurlow (2001) states that communication nowadays as the emergence of Internet is highly interactive that demands for speed, spontaneity and often brevity. Therefore, he has categorized some the most common strategies more detail that are usually used by the user to keep it up on Internet. He classified it into eight groups: Abbreviations (*LOL,OMG,RIP*), Punctuation (*!!!,?!!*), Symbols (***), Capitalizations, Onomatopoeic (*hahaha, huff*), Emoticon (*:), :(,^o^*), Direct Request (*A/S/L?*), and Colored Graphic (*smileys, colored fonts*). In short, “paralinguistic analysis can be directed towards forms of print which mimic, contain elements of oral communication. These include comic strips, novels, graffiti and computer conferencing” (Crystal and Davy, 1969).

2.4 Twitter

As one of the most popular sites, Twitter has so many different characteristics with the others. From the history, Twitter was launched in July, 2006 by Dom Sagolla. Although not many people registered on twitter, at least people already recognized that there was a new term on social networking site that only allows you to write in only 140 characters (namely *tweet*) which let you make a change to the world (Sagolla, 2009). Twitter serves many things differently from its tight competitor, *Facebook* which allows the users to talk as much as they would. Steven Johnson (2009) describes twitter in very clear and quite simple that:

“.....as a social network, twitter revolves around the principle of followers. When you choose to follow another Twitter user, the user’s tweets appear on your Twitter main page. so that, if you follow 10 people, you’ll see a mix of tweets scrolling down the page containing breakfast-cereal updates, interesting new links, music recommendations, even about the news of educations.”

With its limitation, the users now should think and learn how to transfer messages and express their emotions. The new media consortium (2007) explains that “Twitter users post **short messages** that usually have to do with whatever is happening to them at the time – whether it is intellectual, practical, social or professional in nature – to create an ongoing log of activity across a community at the minute-by-minute

level.” Twitter is a different type of communication which is similar to Instant Messaging but it is publically posted. From these explanations, it could be seen that Twitter is an interesting object (as source of data) to observe since its distinctive and limitation has attracted more than 200 million users to gather together in one place to share their interests, give some news updated or only inform their current activities.

3. Discussion

3.1 Types of Paralinguistic Features

C. Thurlow (2001) theory classifies the most common features of *NetSpeak* used by its users into eight groups. Meanwhile, in this research, the researcher only found six groups of all. They are *Abbreviations*, *Punctuations*, *Symbols*, *Capitalization*, *Onomatopoeic* and *Emoticons*. The data are totally thirty five from seven American Artists. From all the *tweets*, the researcher got 75 data of paralinguistic features employed by the American Artists from March until May 2012.

The following paragraph will discuss about the type of paralinguistic features used and its meaning of each paralinguistic features in a *tweet*.

3.1.1 Abbreviations

3.1.1.1 Letter Homophones



Context of Situations:

It was *tweet*-ed by Kim Kardashian in May 9, 2012. She is an American Socialite who sometimes becomes actress and model. As a socialite, she has many followers whose *tweets* are always be concerned about.

Data Interpretation:

On this *tweet*, she wanted to share something about living. She asked her followers to realize something that she had before about life. There are two abbreviations on this tweet, such as *u* and *4*. The letter ‘u’ represents the word ‘you’ while the number ‘4’

represents the word ‘for’. Phonologically, these two forms of abbreviations are similar with the original one.

3.1.1.2 Acronyms



Kim Kardashian @KimKardashian

8 May

Had the best workout today... Music is everything! When a good song comes on makes you run faster on the treadmill lol

Expand

Context of Situation:

It was *tweet*-ed by Kim Kardashian. She wanted to tell her followers about her daily life. She said that she already had workout and she added that when you were listening to music, you would get more power.

Data Interpretation:

In this datum, she stated that music could make her run faster on the treadmill. As she stated, she also wrote the word *lol* at the end of the *tweet*. ‘*lol*’ is actually comes from phrase, ‘laughing out loud’. This means that the user is laughing with her statement. She said that good song could her run faster. The user intends to modify the meaning by giving the reality as she experienced although it did not make sense. Therefore, the user employed this abbreviation to express that as if they also laugh in real life, the users mostly use this on their *tweet*.

3.1.2 Punctuations

3.1.2.1 Multiple Exclamation Marks



Adam Levine @adamlevine

1 May

My man @Luccadoes KILLED it tonight on @NBCTheVoice!!!
Wow. This dude is the real deal!!!

Expand

Context of Situation:

This *tweet* was taken from Adam Levine’s *tweets* as he posted in May 1, 2012. He watched the Voice (an American talent

show) and he watched that one of the contestants named Tony Lucca (@Luccadoes) was really great in that night.

Data Interpretation:

The meaning of the multiple exclamation marks (!!!) that the user intends to give an extra emphasize to his statements that he was really great when performed at that time. He also wrote ‘*real deal*’ for Tony Lucca while also added the multiple exclamation marks (!!!). It shows that the contestant was amazing so he employed the many exclamations to give more emphasize in his statement that Tony Lucca had the best performance.

3.1.2.2 Multiple Periods



Context of Situation:

This datum was *tweet*-ed in March 15, 2012 by Ryan Higa. It was the second day of Internet Icon, a show where he was in. He stated that the second day filming is complete. He added that the filming was a bit hard for him that day.

Data Interpretation:

In this datum, he used multiple periods (...). He intended to use multiple periods to give him a pause as he wanted to give another statement related with the statement before.

3.1.3 Symbols

3.1.3.1 Asteriks



Context of Situation:

This datum was *tweet*-ed in September 7, 2012 by Katy Perry. ‘It’, in the datum, refers to her previous *tweet* saying that

One Direction (Boy band from UK) did not perform on VMA (Video Music Awards).

Data Interpretation:

In this datum, she used the two asterisks, that is **steps down**. It is used to show what she was doing when she *tweet*-ed it. She said that it was the rumor so she calmed down herself by writing that kind of asterisks.

3.1.3.2 At Sign

There are two different kinds of At Sign (@). They are described more detail in following passages:



Context of Situation:

It was *tweet*-ed by Katy Perry. She was in India in April 6, 2012. She stated that she had a great time in India. She attended the IPL (Indian Premiere League) ceremony.

Data Interpretation:

She also employed the symbol (@) but it has different function from the examples above. The two examples above are for referring the other users while this one is used to replace the word 'at'. Phonologically, the symbol (@) is same with the word 'at'. So, the user insists on using the symbol (@) rather than typing 'at'.

The different form is shown below:



Context of Situation:

It was *tweet*-ed by Lindsay Lohan in May 23, 2012. She only shared her daily life. She stated that she liked to spend her time while she also loved her job.

Data Interpretation:

In this datum, she used the symbol (@) to refer her mother directly name Dina Lohan (@dinalohan) since her mother has account on Twitter.

It could be seen that the use of at sign (@) is different depends on how the users employ it in the *tweet*. Especially for at sign (@), the users could use it as the preposition or use it to mention someone on Twitter (as it is also one of Twitter features).

3.1.3.3 Number Sign

In the same notion with the classification above, the number sign also has various kinds of meaning. It would be discussed detailly below:



Context of Situation:

It was from Lindsay Lohan's tweets which she *tweeted* in May 16, 2012. She asked her follower to watch Glee, American drama TV-series, since she was being a guest star there.

Data Interpretation:

In this datum, she used the symbol (#) to the word 'Glee'. It means that the user promote the show where she was in, so that her follower watch her on the drama. The other kind:



Context of Situation:

It was *tweet*-ed by Katy Perry in May 23, 2012. She stated that she just finished her rehearsals. She seemed get a bit tired as she stated that she tried not to eat the pizza. Then, she asked her followers about something good to eat in the midnight.

Data Interpretation:

In this datum, the use of hash tag (#) in the phrase ‘midnite snack’ is to express what she needs. It expresses what she thought at that time which she needs something to eat in the midnight.

Twitter actually also provides the number sign (#) to tag some words as it would be trended (widely known as Trending Topic). It is usually called ‘**Hash-Tag**’. It is also one of Twitter features. The users intend to use it to promote something such as album, TV-shows, etc. Hence, later, the use of hash-tag is improved like the second example from Katy Perry *tweet*. She employed the hash-tag for expressing what she needed.

3.1.4 Capitalization



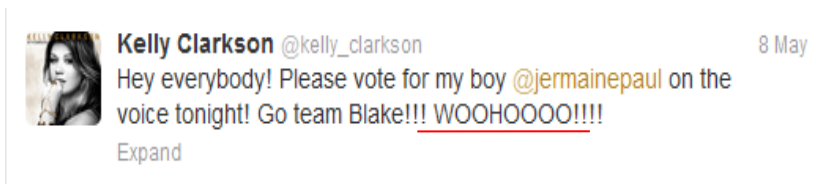
Context of Situation:

It was *tweet*-ed by Katy Perry. She was in India in April 6, 2012. She stated that she had a great time in India when she attended the IPL (Indian Premiere League) ceremony.

Data Interpretation:

In this datum, the word ‘best’ there was written in capital letters. She used the capital letter there to emphasize the word as it represents that she really met one of the best cricket players. As well as for the word ‘India’ there, the capital letter is used to emphasize the word which implies she was really in India. On the other hand, the word ‘IPL’ is only represented the name of the ceremony.

3.1.5 Onomatopoeic



Context of Situation:

It was *tweet-ed* by Kelly Clarkson in May 8, 2012. In this datum, she asked her followers to vote her friend named Jermaine Paul (@jermainepaul) in the Voice, an American talent show.

Data Interpretation:

As she also supported the Blake Team (one of the team in the Voice), she wrote ‘woohooo’ which is included as onomatopoeic expression as if she shouted to support the Blake Team at the show.

3.1.6 Emoticon



Context of Situation:

It was *tweet-ed* by Adam Lambert in May 23, 2012. He said that he was excited to see Billboard chart (American music chart) tomorrow.

Data Interpretation:

In this datum, he added emoticon ;) to express that he ‘winked’ and he was ‘happy’. He also hoped that everyone was also looking forward to see the official Billboard.

The analysis shows that there are only six types from eight types of paralinguistic features classified by Thurlow (2001) which could be found in the data. There are abbreviations, punctuations, capitalizations, symbols, onomatopoeic and emoticons. Meanwhile the other two are direct request and colored graphic. In this case, the Twitter users never use the direct request (A/S/L) since it is mostly used for the *mIRC* (Microsoft Internet Relay Chat) users to know their identity. Otherwise, Twitter is not only a place for chatting but also for sharing activities or news where people should not acknowledge each other. Thus, Twitter does not provide the feature of colored graphic like Instant Messaging or *mIRC*. The *tweets* have the same form and size without any difference color instead of mentioning someone (@) or tagging with hash tag (#).

3.2 Meaning of Paralinguistic Features

Considering the difference, it proves that language varieties emerge because of situational factors such as various kinds of setting time, place, topic and goal (Chaer & Agustina, 2004: 16). Regarding the development of the technologies, the language might also have some changes as for the example these paralinguistic features. Some might be created but on the other hand some will be diminished and lost.

The analysis of paralanguage aims at knowing the non-verbal element which is employed by the sender to such as intonation, pitch, etc and conveying its meaning to know the intention of the sender employed those kinds of paralinguistic features. Therefore, this subchapter will discuss the meaning based on each type paralinguistic features.

In addition for the explanation of language varieties above, that language varieties could happen because of its goal. In the analysis, the researcher found some paralinguistic features which have the same form but different meaning.

Firstly the acronym is found in the data such as LOL. This acronym does not only use to abbreviate the phrase or sentence but it also has another intention, that is, to express the users feeling. 'LOL' itself stands for 'Laugh Out Loud' (www.netlingo.com). She wanted to give a good impression to her statement by using the playful acronym. The existence of these acronyms could improve the interpretation of a statement.

Thus, the other type is symbols. The symbols were produced to represent any distinctive things. The one is At Sign (@). This kind of symbol actually has emerged as the time when *email* was introduced. Moreover, on Twitter, this symbol has been widely used for tagging another account like mentioning or calling people and replying messages. This is the one of Twitter features which should be mastered by the users. Besides, it was found two same symbols with different function. The symbol here is not mentioning someone or even replying messages. This is used to replace the preposition 'at'. The user used this one because it has simpler form and they are phonologically the same. The other one is hash tag (#). This symbol is featured by Twitter to tag some issues which could help people to know everything related to the issues. Looking at datum *#Glee tonite!* it shows the use of hash tag on Twitter. Glee itself is American musical comedy-drama tv series. It would appear with different color on Twitter. Thus, when it was clicked by any users, all the

tweets relating about Glee will be exposed automatically by Twitter. In spite of that, it was also found the unique form of hash tag which somehow does not correlate with some issues, shows, etc. It is more like to show its opinion related to the *tweet*. It was written ‘*Just finished rehearsals. Resisting the urge 2 stuff my face w/ pizza, what’s my healthier option here?! #midnitesnack*’. From this *tweet*, the use of hash tag is not for tagging some issues or even promoting something but it prefers to show what is in her mind and what she was talking about.

The more people are connected to computer, the more creative people would be in exploiting and expressing language. The language varieties become more diverse and unique. The growing variation the language feature shows that the language is always changing in this case as the emergence of sophisticated technology especially Twitter.

4. Conclusion

To sum up, the use of paralinguage is basically to help both the sender and receiver in transferring and understanding the messages. In transferring message, especially text-based, the sender employs the paralinguistic features, hope that the receiver could comprehend the message like what they feel. Meanwhile, the receiver could easily interpret without any misunderstanding. Although it is *text-based*, *NetSpeak* becomes more attractive since the existence of paralinguistic features in the way people transfer their message. Furthermore, this paralinguistic features also be a register of *NetSpeak* (language used on Internet).

Thus, this kind of paralinguistic features is remarkable that language is always changing. The emergence of Internet could make some changes to the language with its sophisticated features. The users become more creative in exploiting words, punctuation, etc as the tools for them in representing their feelings.

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Comparative Analysis on Thematic Progression and Its Impact on the Coherence in English Department and Visual Communication Design Students' Writings

Systemic Functional Linguistics Approach

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Abstract

Thematic progression pattern is one of the things affecting the coherence of a text. In order to construct good coherence level through thematic progressions, one has to employ a type of progression constantly in a paragraph. This is done to enable the reader to absorb the message instantly. Such skill is usually acquired through writing classes. This research aims at finding the employed types of Themes, thematic progressions and coherence level in narratives written by students from two different majors. One is a major which requires the students to take writing classes while the other does not. The thematic progressions found in the two groups of narratives are constant, simple linear, derived, constant gap progression, breaks in progression, and empty progression. The thematic progressions have an influence towards a text and shape the genre.

Keyword: *Thematic Progression, Coherence, Systemic Functional Linguistics*

1. Introduction

One of the variables to measure the coherence of a text is through analyzing its thematic progression. According to Halliday (1985), Theme 'is always selected from within the Given (information), and the New (information) is always selected from within the Rheme.' This is not to say that Theme and Rheme are the same with old and new information. They, however, might be combined in some way to construct the coherence in text.

Thematic progression is one of the speaker's or writer's strategies in conveying message to the listener or reader in a coherent text. The message is structured linearly which means starting at some point and ending at another. Thematic structure is located within the frame of

Systemic Functional Linguistics that sees strands of language as a means of constructing meanings. It focuses on the textual meaning in language metafunctions and functions as 'a wave of information' (Martin and Rose, 2003).

Knowledge about using Theme and Rheme to construct such coherence text is usually acquired from writing classes that develop writing skill as one of the four skills necessary in language learning. Although writing classes are basic classes required for literature-majored students, but they are not subjects for non-literature-majored students. This lets most of the non-literature students have a slight problem in constructing their ideas within the text. Therefore, it is an intriguing question how do students of literature and non-literature majors differ in the way they put their ideas and construct them into writings.

The narratives done by English Department and Visual Communication Design students are chosen as the source of data. This is done in order to compare the coherence levels in terms of thematic progressions between the two groups of writings. To contrast them, English Department students are required to take writing classes while Visual Communication Design students are not. Besides, English Department students write in English which is a foreign language acquired through language learning. Meanwhile, Visual Communication Design write in Indonesian language which is the mother tongue acquired from language acquisition.

2. Literature Review

2.1 Thematic Progression Pattern

'Thematic progression refers in effect to the conversion of New into Given material through the repetition or transformation of elements in other Themes and Rhemes' (Hawes: 2010). The thematic progression is originally notioned by Czech linguist Daneš (1974) with three progression types, i.e. constant progression, simple linear progression, and derived progression. Various progression types are stated as follows:

2.1.1 Constant Progression

Constant progression type lets the second Theme repeat the preceding Theme in continuous clauses. The Themes can be

either the priors' synonyms or pronominals, while the Rhemes are varied. The formula of constant progression is therefore Th1-Th2, Th2-Th3, Th3-Th4, etc. This progression type's pattern can be seen in the example provided below:

My house is in the 24th street (Unmarked Topical Theme)



It is near the theater (Unmarked Topical Theme)

Figure 2.1 Information flow in constant gap progression

2.1.2 Simple Linear Progression

In simple linear progression type, the Theme of the second clause (Th2) is the successive of the Rheme from the previous clause (Rh1), the Theme of the third clause (Th3) links up to the second clause's Rheme, etc. The formula of this progression type is therefore Rh1-Th2, Rh2-Th3, Rh3-Th4, etc, with dashes and arrows mean links:

The house was built by **my father** (Unmarked Topical Theme)



He is an architect (Unmarked Topical Theme)

Figure 2.2 Information flow in simple linear progression

2.1.3 Derived Progression

The formula of this progression type is Th(D1), Th(D2), Th(D3), etc, with Th means Theme, while D means derived. 'The various themes are generally co-hyponyms or comeronyms, all relating to superordinate, which may be found in the title or may simply be the implicit subject of the article' (Hawes, 2010).

My house is big (Unmarked Topical Theme)



Its roof is red (Unmarked Topical Theme)

Figure 2.3 Information flow in derived progression

The example provided by Hawes (2010) below is taken from *The Sun*'s article:

Economic recovery is firmly under way. **Inflation** is expected to tumble further today. **Industry** is virtually strike-free **and wage settlements** are the lowest in years. **Yet sterling** hangs on the ropes like a battered boxer because opinion polls suggest Labour might win the next election (The Sun: 11.10.1991).

2.1.4 Constant Gap Progression

Hawes (2010) points out in his paper that Constant Gap Progression is the repetition of a theme that occurs two or more clauses previously in the text that does not mean the immediately preceding one. The formula can be represented by $Th1+n-Th2$, $Th2+n-Th3$, $Th3+n-Th4$, etc. Although this type of progression does not have an immediate dash or arrow indicating links, but the themes 'repeated at intervals do contribute appreciably to coherence' (ibid, 2010). However, the contribution depends so much on how long are the gaps. The longer the gaps are, the less the contribution is.

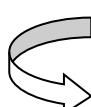
 **The house** was built my father (Unmarked Topical Theme)
He is an architect (Unmarked Topical Theme)
It is the first house he built (Unmarked Topical Theme)

Figure 2.4 Information flow in constant gap progression

2.1.5 Breaks in progression

It and *there* Themes can be considered as empty elements in Theme position since they block the flow of Old and New information. '*There*' may be used to obscure aspects of transitivity relations, while *it* can present a proposition as an objective given, rather than as the opinion it really is' (Hawes, 2010).

The house is going to be on sale next week (Unmarked Topical Theme)



But **it** is harder to sell houses nowadays (Textual Theme)

Figure 2.5 Break of information flow

Theme and Rheme that can be analyzed in terms of constructing coherence are the constituents that able to present the Given and New information. In the clause, such elements are found in the subject Theme or fronted-complement Theme (Topical Theme). Since this research analyzes the strategy to construct the coherence, the Topical Themes in the narratives are the data while the others, Textual and Interpersonal Themes, are not.

2.2 Coherence

‘Coherence means to hold together. It means that texts have the right order with the clear process. In addition to unity, coherence plays an important role in making a text read well. A coherent text consists of interrelated sentences which move smoothly one for another’ (Priyatmojo, 2010).

According to Butt, Fahey, Feez, Spinks, and Yallop (1995: 90), to organize any text to be coherent, the writers need to make their readers anticipate about what and where they are going with their writings. Such information should be at the beginning of a text, paragraph or clause. This is used to signify what the message is going to be about.

The first position of a clause is mostly where the Theme is located. With the information of the text’s message is mostly in front of the clause/paragraph, Theme - Rheme structure can therefore be combined with the information structure to construct a coherent text.

According to Eggins (1994) the level of coherence is determined based on several factors listed in table 2.10 below.

Table 2.10 Level of Coherence

No.	Level of Coherence	Explanation
1.	Good	If the type of thematic progression is constant in one type of each paragraph.
2.	Fair	If the type of thematic progression is inconstant or change from one type to others type each paragraph.
3.	Less	If new theme(s) is/are created in the middle of paragraph.
4.	Poor	If there is no thematic progression used.

2.3 Language Learning and Language Acquisition

According to Steinberg (1993), there are two ways to learn the structures and rules of a second language: explication and induction. Explication is 'the process whereby the rules and structures of a second language are explained to the learner in his or her native language' (ibid, 1993). Meanwhile, induction means that the learner learns the rules of a language by 'self-discovery' (ibid, 1993).

The Natural Approach developed in 1980s by Krashen and Terrell 'differentiates *acquisition* and *learning* in a second language. *Acquisition* is said to involve a kind of inductive process similar to what occurs in the acquisition of the native language which is claimed to be unconscious process.' Meanwhile, *learning* 'is said to be a formal process by which one learns the rules of a language, i.e. by explication' (ibid, 1983).

3. Discussions

This part aims at answering the research questions, both explicitly and implicitly, given in Chapter I using thematic progression theory.

Thematic progressions employed in each group of narrative contribute in shaping the coherence of the text.

3.1 Thematic Progressions in the Two Groups of Narrative

It was mentioned previously that there are at least six types of thematic progression: constant progression, simple linear progression, derived progression, constant gap progression, empty progression, and breaks in progression (Daneš, 1974; and Hawes, 2010). Accordingly, types of thematic progressions employed in the two groups of narrative are constant, simple linear, derived, and constant gap progression. There are also several empty progressions and breaks in progression. However, how do these two groups of narrative differ?

Table 4.28 Accumulation of thematic progressions in both groups of texts

Types of Progression	English Department		Visual Communication Design	
	Number	Percentage	Number	Percentage
CP	79	36,41 %	68	30,91 %
SLP	36	16,59 %	48	21,82 %
DP	28	12,90 %	38	17,27 %
CGP	37	17,05 %	43	19,55 %
B	1	0,46 %	1	0,45 %
EP	1	0,46 %	9	4,09 %
DS	35	16,13 %	13	5,91 %
	217		220	

The progressions employed in English Department texts have almost the same numbers of occurrence with those employed in Visual Communication Design texts. What differs them is the distribution of the progressions in each paragraph.

Constant gap progressions which repeat the same Theme after some numbers of clauses, as it was mentioned previously, do

not form immediate chains between clauses. Therefore, the longer the gap is, the less coherence it makes (Hawes, 2010). The longest gaps of English Department texts are 14 clauses which occur two times, 15 clauses, 16 clauses, and 24 clauses. Meanwhile, the longest gaps of Visual Communication Design texts are 11 clauses, 24 clauses, 25 clauses, and 33 clauses. The latter narratives make the less coherence compared to the formers.

Empty progression is probably the progression that mostly affect in lessening the coherence level of a text. It stops the succession of the chain of progression. In English Department texts, there is only an empty progression found among the texts. Meanwhile, Visual Communication Design texts have nine empty progressions found across the texts.

Another problem detected in the Visual Communication Design texts is the organization of the clauses. The students often seem rushed when it comes to developing the story in rising action. They do not consider the structure of simplex – complex clauses. Instead, they conjoin the clauses (which are supposed to be independent) with comas instead of dots which will make them different clauses. This makes many simplex clauses turn into extremely complex clauses such as clause 12 in narrative 1 which contains eleven sub clauses. Another example is clause 45 in narrative 3 which consists of nine sub clauses.

3.2 The Influence of Thematic Progressions Toward Both Groups of Narratives

According to Eggins (1994), the succession of thematic progression in the texts affects how the readers perceive the texts or absorb the messages, which also means the coherence in the texts. The thematic progressions employed also shape the genre of the texts. Firstly, let us discuss the effect of the progressions to the coherence.

Eggins (1994) also remarks that there are four levels of coherence, namely good, fair, less, and poor. However, there are four criteria which were added to be considered in determining the coherence level of both groups of texts. They are '1p', 'equal', '1cl'

and DS (there are only direct sentences in a paragraph). The addition was done in order to assess the coherence more precisely.

Table 4.29 *Accumulation of coherence levels in both groups of texts*

ED	Good	Fair	Less	Poor	1p	equal	1cl	DS	Total
1	2	3	-	-	-	-	1	-	6
2	-	-	1	-	-	1	1	-	3
3	1	1	1	-	1	2	1	2	9
4	1	9	1	-	-	4	1	3	19
Total	4	13	3	-	1	7	4	5	37
DKV									
1	1	2	1	-	-	-	-	-	4
2	1	2	4	-	-	1	1	-	9
3	-	2	7	-	-	2	-	-	11
4	2	2	1	-	2	2	-	-	9
Total	4	8	13	-	2	5	1	-	33

Notes:

Good = containing 75 – 100 % the same progression constantly in a paragraph

Fair = containing 50 – 75 % the same progression in a paragraph

Less = consisting of 25 – 50 % the same progression in a paragraph

Poor = employing no progression at all or having the same progression less than 25 % in a paragraph

1p = having only a progression in a paragraph

Equal = the numbers of progressions within a paragraph are equal

1cl = having only a clause in a paragraph

DS = having only direct sentences in a paragraph

It can be seen that the most paragraphs in English Department texts have fair level of coherence with thirteen out of thirty seven paragraphs. Meanwhile, the most paragraphs in Visual

Communication Design texts have less level of coherence with thirteen out of thirty three paragraphs.

Since constant gap progression does not form a cohesive chain which links a clause with another (Hawes, 2010), the results are also affected by the appearance of constant gap progression and empty progression mentioned earlier. From what has been discussed, it is found that the coherence level in English Department texts is better than the coherence level in Visual Communication Design texts.

Moreover, thematic progressions which are employed also affect in shaping the genre of the texts. Let us look at the below example provided by Whittaker, *et.al* in their powerpoint presentation. The word(s) typed in bold is the Theme of each clause.

Mona Lisa (also known as **La Gioconda** or **La Joconde**) is a 16th-century portrait painted in oil on a poplar panel by Leonardo di ser Piero da Vinci during the Renaissance in Florence, Italy. **The work** is currently owned by the Government of France and **[it]** is on display at the Musée du Louvre in Paris under the title Portrait of Lisa Gherardini, wife of Francesco del Giocondo. **The painting** is a half-length portrait and **[it]** depicts a seated woman whose facial expression is frequently described as enigmatic.

The text above employed constant progression constantly in each clause. It is realized by the given information within the Theme that is repeated in the following clauses successively. Such pattern is found in report and descriptive texts (Santosa, 2003). Contrastively, the text below is constructed by different thematic progression pattern. Therefore, it shapes different text genre.

Pandangan masyarakat yang menilai bahwa pornografi itu memojokan wanita memang **merupakan opini global** karena **hal ini** diperbesar oleh media-media yang ada khususnya media masa yang menampilkan **wanita-wanita** sexy yang di pasang sebagai iklan yang menjual keindahan-keindahan tubuh wanita tersebut dan mengapa **wanita yang dijadikan sebagai objek?** Mungkin **hal ini** dikarenakan **wanita** mempunyai bentuk

tubuh yang mempunyai daya tarik naluri seksual pria secara tidak langsung sebab **wanita** mempunyai batasan-batasan aurat yang sangat rapat di bandingkan dengan pria yang mempunyai daya pikat hanya dari bentuk badannya yang besar dan dapat dilihat secara kasat mata.

The text above uses simple linear progression constantly in each clause. It is realized by the repetitions of the information elements found in the Rhemes. The repetitions form the Theme in the following clauses. Such progression pattern is employed in discussion, explanation, and exposition genre (ibid: 2003).

As for the narratives, the thematic progression pattern tends to be messier. There is no particular pattern employed within a text. The process of unfolding the story is realized by various Themes, even some clauses appear as minor without either a Theme or Rheme. The example below is taken from one of the narratives written by English Department students.

After that, King Harry arrived in **a gate** of the fountain. Suddenly, **a group of animals and plants [which] appeared [in the gate]** didn't let the King to pass. Then **they** had a fought. **King Harry** won the fought. After that, **he** entered to the fountain.

Thematic progressions found in the paragraph above are derived and constant progression. The reason why such case happens will be explained in point 3.3.

3.3 The Reason Why Thematic Progression Patterns Appear the Way They Do

In the previous part, it has been already explained that reports and descriptions usually employ constant progression in each clause (summarized from Santosa, 2003). This is caused by the nature of the texts itself. Such texts expand their idea in the clause around the thing being reported or described. The thing being described is the Theme which then varies the Rheme. As ibid (2011) remarks, the social function of description is to describe something which does not generalize the thing being described with another similar thing. On the other hand, report functions to describe something generally.

As for discussions, explanations, and expositions, they employ simple linear progression in each clause (ibid: 2003). This is caused by, again, the nature of the texts itself. Such texts develop their idea in each clause by discussing and elaborating the phenomenon exists in the previous clause. In this case, it is the Rheme that is always succeeded since it displays the new phenomenon developed from the Theme. The pattern goes like this: Theme leads the information flow into the Rheme, and then the next Theme repeats the Rheme and leads into a new Rheme.

Meanwhile, narratives, being the genre that takes fictional details into account, usually do not really consider the way information flow is developed as the story unfolds. This is caused by the nature of narratives which employs unequal distribution of thematic progressions across the paragraphs. Besides, what is 'ordered in narrative is sequence' (<http://www.ehow.com>), not the information flows. A paragraph may consist of more than two thematic progressions which will affect the coherence level. The case is also indicated by the uses of constant gap progression with long gaps. Moreover, there are those big numbers of empty progression found in Visual Communication Design's texts. In this research, it is found that this group of narratives has less coherence level than English Department's.

Based on the interview conducted by the researcher, it is found that the result is also affected by how the students acquired or learned language. Students of Visual Communication Design write in Indonesian language which is their first language. They acquired the language naturally and learned from words through sentences, paragraphs, and later texts. In primary school, these students learned basic writing which focused more on the content instead of the structure. The students admit that one of the things they pick up from intermediate writing classes is the knowledge about structure. However, three out of four students prefer to use more varied vocabularies than advanced structure in writing. This makes the reason why their writings contain many empty progressions. Besides, the distribution of progressions in each paragraph is inconstant, causing the less coherence in their writings.

In the third semester of university, Visual Communication Design students still learn to write in 'Bahasa Indonesia' class. The class is not specifically conducted to train the students to write well,

but it gives the students tasks to write papers or essays. However, the papers which have been submitted are never given back to the students for revision. As a result, the students do not notice their mistakes if there is any. Admittedly, these students do not really consider the structure of their writings.

As for English Department students' case, they write the narratives in English which is a foreign language for them. Based on the distinction of language learning and language acquisition made by Terrell and Krashen (1983) (see Chapter II), these students are undergoing language learning within classes. According to Steinberg (1993), in the natural situation, language 'is but one aspect of life, an aspect which accompanies other life events. In the classroom, however, language itself becomes the prime aspect of life around which all else revolves.' In language teaching, 'the explicit teaching of grammatical structures and rules may be involved, depending on the method used' (ibid, 1993).

All four students of English Department started learning English as foreign language in primary school. They learned vocabularies, rules and structures of English sentences, and later texts. In junior high, they started learning to write in English which mostly focused more on the structure. In the university, they are required to take writing classes on three different levels. The focuses of these classes, according to the answers they provide, are varied and depend on the teachers. Most teachers correct their grammatical mistakes, generic structures and correlations between paragraphs.

Besides the knowledge of generic structures of various genres, the students admit that the knowledge of the English grammar and rules is learned in those classes. This knowledge would help them the most in composing writings. Most students agree that a good structure is the most significant variable in writing.

4. Conclusion

Patterns of thematic progression in each genre are the effect of the nature of the genre itself. It has been mentioned previously that reports and descriptions usually employ constant progression in each clause. This happens because such texts expand their idea in the clause around the thing being reported or described. The thing being

described is the Theme which then varies the Rheme. This pattern is constantly conducted in one paragraph to another.

In discussions, explanations, and expositions, the type of progression employed in each clause is simple linear progression. In such texts, phenomenon exists in the previous clause is discussed and elaborated in the following clause (Santosa, 2003). In other words, it is the Rheme that is always succeeded since it displays the new phenomenon developed from the Theme. The idea is developed by this pattern: Theme leads the information flow into the Rheme, and then the next Theme repeats the Rheme and leads into a new Rheme.

Meanwhile, narratives usually do not really consider the way information flow is developed as the story unfolds. It is because what are important in this genre are the fictional details and 'sequence' (<http://www.ehow.com/>). This is indicated by the unequal distribution of thematic progressions across the paragraphs in the stories. Two or more types of thematic progression can be found in one paragraph. It will very much affect the coherence level since the pattern of information flow is inconstant. The problems found in narratives also include the uses of constant gap progression with long gaps. This is caused by the nature of narratives which do not have particular organization in distributing the information flows.

Another phenomenon found in this research is such big numbers of empty progression and constant gap progression employed in Visual Communication Design texts. As a conclusion, this group of narratives has less coherence level than English Department's. This is because they consider the content of writings is more important than the structure. On the other hand, English language learned by English Department students always requires structure. This is learned through the writing classes which train them in delivering their ideas and constructing them into structured writings. However, this does not guarantee that the students will always produce writings which have good level of coherence. This research shows that the majority of the paragraphs in the narratives written by English Department students have only fair level of coherence. It, again, depends also on the genre of the text they write.

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An Analysis on Interrogatives' Functions and Responses Applied By The Family in The Film “Fireproof” (Pragmatics Approach)

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Abstract

The purpose of this research is to provide information on functions and responses of interrogatives applied by the family in the film “Fireproof”, and the reason of the family exploits various functions of interrogatives in the film “Fireproof”. Fifty-seven data are analyzed by using Pragmatics approach. First, nine functions of interrogatives applied by the family in the film “Fireproof” are asserting, confirming, requesting, questioning, guessing, offering, greeting, complaining, and mocking. Second, the ways in which the family in the film “Fireproof” responds the interrogative are responses containing all maxims, responses not fulfilling all maxims, and responses flouting the maxims. Third, the reason of the family in the film “Fireproof” exploits various functions of interrogative in their conversation is related to transformation of family’s spiritual life in God as the theme. The interrogatives build a story to show quarrels between family members, doubt about faith in God, and reconciliations in the family.

Keywords: *Pragmatics, Interrogatives, Function, Response, “Fireproof”*

Introduction

Interrogative is a unique sentence type, because it is often classified into a question. Quirk et al. (2000) argues, “questions are primarily used to seek information on a specific point” (p. 804). In the daily life, interrogatives express various functions based on the context, but listeners do not have understanding about it. For example, even

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though the speaker requests indirectly through the interrogative, the listener just answers it without following the speaker's request. The listener gives inappropriate responses toward the speaker's interrogatives. Interrogatives functions are not only as questions, but also as requests, greetings, complaints, etc.

The film "Fireproof" is selected as the source of data because there are several varieties of interrogatives' functions in this film related to the context, which do not have common functions as questions to gain answers so that "Fireproof" is appropriate to the topic of this study. Furthermore, there are various responses toward interrogatives in the film "Fireproof". From the reasons, interrogative is a unique aspect that can be learned as Pragmatics phenomenon.

Literature Review

Thomas (1995) argues that the speaker's process of producing utterance, the listener's process of interpreting utterance, and "the context of utterance" are a unit in Pragmatics (pp. 22-23). Cooperative principle creates efficient communication so that people apply "cooperative principle" including "conversational maxims" (Crystal, 1997, p. 117).

According to its functions, Searle (1999) divides five kinds of speech acts: assertives, directives, commissives, expressives, and declarations (pp. 12-18). In Levinson (1997), interrogatives have various functions in which the meaning is different from the form (p. 274).

The film "Fireproof" is an American Christian film (taken from <http://www.imdb.com/title/tt1129423/maindetails>). The main theme of the film "Fireproof" is transformation of spiritual life in God.

Methodology

This research is a descriptive qualitative research, which used purposive sampling technique. The film "Fireproof" is the source of data. The data are dialogues applied by the family in the film "Fireproof" containing interrogatives and responses. Interrogatives' functions were identified based on context and speech act theory. Moreover, interrogatives' responses were analyzed based on Grice' cooperative principle.

Result and Discussion

The result of analyzing fifty-seven interrogatives and responses applied by the family in the film “Fireproof” can be seen in Table 4.1 and the following explanation.

Table 4.1 Interrogatives’ functions in the film “Fireproof”

Speech Act	Functions	Datum Number	Total	Percentage of Speech Act
Assertive	Asserting	46, 51	2	5,26 %
	Confirming	29	1	
Directive	Requesting	04, 08, 26, 27	4	47, 37 %
	Questioning	06, 07, 09, 14, 15, 22, 23, 24, 25, 30, 34, 36, 37, 38, 47, 48, 49, 50, 52, 54, 55, 57	22	
	Guessing	31	1	
Commissive	Offering	03, 05	2	3, 51 %
Expressive	Greeting	01, 02	2	43, 86 %
	Complaining	10, 11, 12, 13, 16, 17, 18, 19, 20, 21, 28, 32, 33, 35, 39, 42, 43, 44, 45, 53, 56	21	
	Mocking	40, 41	2	
Declaration			0	0 %
			57	100 %

Functions are included in the specific kind of speech act. Asserting and confirming are assertive. Requesting, questioning, and guessing belong to directive. Offering is included in commissive. Expressive contains greeting, complaining, and mocking. While asserting,

the interrogative is used to state strongly the speaker's opinion. Then, people prove the truth of the utterance by confirming. Demanding something politely is the aim of requesting. People hope they can get information after questioning. While there is uncertainty in giving answer, it is guessing. An offering happens when someone agrees to provide other's desire. People react friendly while meeting someone else by delivering greeting. In complaining, people show dissatisfaction toward someone or something. When people laugh at ridiculous thing of someone unkindly, it is mocking. There is no interrogative as declarations in this film.

Based on my research, there are three responses toward interrogatives as follows: responses containing all maxims, responses not fulfilling all maxims, and responses flouting the maxims. Responses flouting the maxims includes responses flouting the maxims of quantity, responses flouting the maxims of quality, responses flouting the maxims of relation, responses flouting the maxims of quantity and quality, responses flouting the maxims of quantity and relation, responses flouting the maxims of quantity and manner, and responses flouting the maxims of quantity, manner, and relation.

The reason of the family in the film "Fireproof" exploits various functions of interrogative in their conversation is related to the context and theme of the movie. The main theme is transformation of spiritual life in God. Many interrogatives in the film "Fireproof" build a story to show quarrels between the family's members in the movie and doubt about faith in God. When they realize God's love and repent sins, God changes family's life and there is reconciliation.

There are ten examples taken from my research. The functions of interrogatives and responses toward interrogatives are explained in the following paragraph.

1. Greeting – Response containing all maxims

Catherine's father : Hi, sweetheart.

Catherine : Hey, Daddy. **How are you?**

Catherine's father : Oh, great. Good to see you.

Catherine visits her mother and her father after working in the afternoon. The conversation occurs in her parents' bedroom. Catherine

gives smiles, hugs, and kisses for her parents.

“How are you?” is a greeting. Catherine utters greeting politely when she meets her father. Catherine does not meet her father for one week. She misses her father and asks about his condition. Greeting belongs to expressive speech act because it reflects Catherine’s love toward her father. Catherine’s father replies her, “Oh, great. Good to see you.” Catherine’s father welcomes his daughter by opening his arms and smiles. Catherine kisses her father, smiles and greets him in “Hey, Daddy. How are you?”.

Catherine’s father is very happy seeing his daughter so that he gives relevant response toward Catherine’s greeting, “Oh, great. Good to see you.” He is in good condition. He fulfills the maxims of quantity, quality, manner, and relation.

2. Offering – Response containing all maxims

Catherine : Do you have any sweet tea?

Catherine’s father : **With lemon?**

Catherine : You know me.

In the afternoon, Catherine and his father are in the bedroom of Catherine’s parents. Catherine’s father offers the drink to Catherine. Catherine requests sweet tea. Catherine’s father offers sweet lemon tea.

Catherine’s father offers Catherine, “With lemon?” He remembers that Catherine’s favorite drink is sweet lemon tea because they live together for many years before Caleb marries Catherine. Catherine’s father wants to give the best drink for his daughter. He realizes his daughter’s thirst after a long journey. Offering is a commissive speech act since Catherine’s father makes a glass of sweet lemon tea by himself for Catherine’s need.

After that, Catherine smiles and replies, “You know me.” Catherine is happy since Catherine’s father understands correctly that Catherine wants sweet lemon tea before she reveals it to him. She follows the maxims of quantity, quality, manner and relation. Catherine’s father leaves the bedroom, goes to the kitchen to prepare a glass of sweet lemon tea, and serves it to his daughter.

3. Requesting – Response flouting the maxim of quantity

Catherine : I had the last bagel and a yogurt.

Caleb : **Are you planning on making a grocery trip soon?**

Catherine : Caleb, you work 24 hours and then you're off for 48. You've got more time to go than I do.

In the morning, Catherine (Caleb's wife) cleans the kitchen in a hurry after eating breakfast. Caleb is very hungry after working in the fire station as a firefighter. However, Caleb only finds the empty airtight container. On the other hand, Catherine makes a hasty preparation before she goes to her workplace. They talk about the breakfast.

Caleb does not find any food in the cupboard. Catherine does not leave any breakfast for Caleb. Caleb requests Catherine to buy food for his breakfast soon because of his hunger by saying, "Are you planning on making a grocery trip soon?" Requesting belongs to directive speech act because Caleb requests Catherine to go to the grocery for getting his need.

However, Catherine emotionally denies him, "Caleb, you work 24 hours and then you're off for 48. You've got more time to go than I do." She reveals Caleb's working hours and spare time while doing his job. It is flouting the maxim of quantity. The intention is to show Catherine's upset feeling toward Caleb's egoism. Catherine's job as a full-timer staff of Public Relations is busier than Caleb's job as a firefighter. Caleb gets holiday during the weekend, but Catherine works all days. At that time, Catherine must go to her workplace immediately. Caleb just focuses on his own need without thinking of Catherine's limited time. Her sharp refusal causes Caleb to be angry.

4. Confirming- Response flouting the maxim of quantity and manner

Caleb : I'm not saying I don't love her, Dad. Just that she... she grates on me.

John : **Have you not seen a change in her in the last two years?**

Caleb : Yeah, she treats you better. But you've also put up with a lot over the years.

Caleb and John John (Caleb's father) talk together outside of the

house in the evening. Caleb only has appointment with John, but John brings Cheryl (Caleb's mother) to discuss Caleb's problems in his marriage together. Caleb leaves Cheryl in his house because Catherine disturbs his conversation with John. The topic is Cheryl.

Caleb tells that Cheryl just grates on him. John says, "Have you not seen a change in her in the last two years?". It is confirming. There is a transformation in Cheryl's life since the last two years, which Caleb does not realize. Cheryl is not a grumble person anymore. In John's opinion, Cheryl becomes a careful wife and a good mother. John loves and supports Cheryl. Cheryl gives her advice for Caleb's importance because she really loves Caleb. Confirming belongs to assertive speech act because the purpose is to convince Caleb about Cheryl's change.

Next, Caleb responds him, "Yeah, she treats you better. But you've also put up with a lot over the years." It is a flouting of the maxim of quantity and manner. It has ambiguous meaning: Caleb agrees or disagrees with John's argument on the importance of Cheryl's good change. The implicature is that Cheryl just replies John's treats. Caleb also gives more information on John's struggle. In Caleb's perspective, Cheryl treats John better for two years. However, John treats Cheryl well for many years before she does it. John's kindnesses toward Cheryl are more than Cheryl's kindnesses toward John. The intention is to assure John that John's efforts are bigger than Cheryl's efforts to make a peace marriage. John disagrees with Caleb and says that John and Cheryl's efforts are equal.

5. Guessing- Response flouting the maxim of quantity

Caleb : Dad, I'm glad you didn't split up but I would have understood if you had.

John : Do you know why we didn't?

Caleb : Not really. **She realized she couldn't do any better?**

John : Not quite. Caleb, the Lord did a work in us... in both of us.

Caleb and John (Caleb's father) walk and discuss their problem outside Caleb's house. Caleb shows his happiness and sympathy to his father of his parents' reconciliation. The topic is the reason for John and Cheryl's reconciliation.

John hopes he can gain Caleb's opinion on the reason for his

reconciliation. Then, Caleb responds him, "Not really. She realized that she couldn't do any better?" It is guessing. Caleb does not realize the real reason for John and Cheryl's reconciliation. He just guesses it doubtfully without any proof and knowledge of the real situation. He makes guessing to get a certainty from his father for Caleb's curiosity, so that guessing belongs to directive speech act.

Then, John flouts the maxim of quantity in "Not quite. Caleb, the Lord did a work in us... in both of us." John does not explain completely the Lord's work in John and Cheryl. In the past, John and Cheryl also had a plan to get a divorce. It implies that God changed Cheryl and John's heart. God gave a peace in John's marriage. The intention is to assure Caleb that human's struggle and awareness are not enough for reconciliation without God's permission.

6. Questioning - Response flouting the maxim of quantity, manner, and relation

Mocking, Complaining, and Asserting – Response not fulfilling all maxims

Catherine : Did you wipe the websites off so nobody would see where you've been? You know, Caleb, you're not fooling anybody. I know what you're trying to do...buying me flowers and calling me at work.

Caleb : **And what is that?**

Catherine : I'm meeting with a lawyer next week, and don't you think I'm buying into this nice-guy routine!

Caleb : What are you talking about?

Catherine : You're not getting one dime more than you deserve. When this divorce is final, I'm taking my share.

Caleb : Is that what you think I'm doing?

Catherine : No, I know that's what you're doing.

Caleb : Well, you're wrong. You never assume I would do anything worthy of respect. Anything honorable.

Catherine: **Honorable? Honorable? What were you just looking at, Caleb? What was on that computer screen? Was that honorable?**

Who do you think you're fooling? Do you know why your sweet little gestures mean nothing to me? It's because that's the kind of man you've become. When you're alone, that's what you default to. And there is nothing honorable about it.

Caleb: (leaves the room and damages the rubbish bin outside the house by using his stick).

In his bedroom, Caleb is looking at the pornography on the internet. Caleb clears his internet history immediately. Caleb pretends to read a magazine in front of the computer screen. The topics are Caleb's bad habit and Catherine's response toward Caleb's effort.

The function of "And what is that?" is questioning. Caleb wants to get information about Catherine's opinion on him because Catherine says that she knows Caleb's motivation for his kind actions. Catherine answers Caleb for Caleb's purpose by saying "I'm meeting with a lawyer next week, and don't you think I'm buying into this nice-guy routine!" so that questioning is included in directive speech act.

Then, Catherine tells Caleb, "I'm meeting with a lawyer next week, and don't you think I'm buying into this nice-guy routine!". She flouts the maxim of quantity, manner, and relation. At first, Catherine adds inappropriate information that she will meet a lawyer next week. Catherine also does not say clearly about her opinion on Caleb's effort. She uses an analogy about 'nice-guy routine' and makes a prohibition on thinking it. Nice-guy routine is a term for Caleb's efforts to make a peace marriage following "The Love Dare". Catherine's utterance causes Caleb's confusion. Catherine suddenly changes the topic from Caleb's effort to Catherine's refusal toward nice-guy routine by meeting a lawyer. It means Caleb cannot trick Catherine easily because she is a smart woman. Catherine's intention is to deny the opportunity of respecting Caleb's efforts and strengthen the divorce plan.

At first, Caleb does not understand Catherine's utterance. Catherine has a bad assumption that Caleb has a plan to take Catherine's money after their divorce. Caleb is angry since he supposes that Catherine honors his efforts during several days. "Honorable?" and "Honorable?" are used as mocking. Catherine does not trust her hearing. Mocking shows Catherine's emotion so that it is an expressive. Catherine considers that it is improper to demand honor from her because Caleb has bad habit, that is looking at the pornography on the internet everyday.

Catherine continues to make complaints against Caleb by

shouting "What were you just looking at, Caleb? What was on that computer screen? Was that honorable? Who do you think you're fooling?" Those interrogatives are used to complain about Caleb's bad habit, especially looking at the pornography on the Internet everyday secretly. Catherine ever accessed the Internet and found Caleb's Internet histories that contain many pornographic websites. Caleb is addicted to pornography and it is not honorable sin. Caleb thinks he can fool Catherine by deleting his Internet histories. He pretends to read the magazine in front of the computer screen. However, Catherine is a smart person who cannot be deceived easily and she is aware that Caleb tries to hide his Internet histories from her. Complaining is included in expressive speech act because it reflects Catherine's dissatisfaction with Caleb's bad habit.

Catherine whispers, "Do you know why your sweet little gestures mean nothing to me?". It is an asserting because Caleb does not have a chance to answer it. She suddenly answers it by herself and gives her strong argument about her reason for disrespecting Caleb's good attitudes. Catherine screams pointing at the computer screen, "It's because that's the kind of man you've become. When you're alone, that's what you default to. And there is nothing honorable about it." Thus, asserting belongs to assertive since it is true from Catherine's subjective point of view.

Finally, Catherine bangs the door and leaves Caleb alone in the room. Caleb also leaves the room and damages the rubbish bin outside the house by using his stick because of his anger. It is non-verbal responses toward the interrogative. He does not observe maxims because he does not say anything.

7. Questioning – Response flouting the maxim of quantity and manner

Questioning – Response flouting the maxim of relation

- John : **Son, how long has this been going on?**
Caleb : I don't know, Dad. We've had our arguments now and then but it seems like now she is constantly frustrated with me. I mean, I walk in the door and she's mad about something.
Cheryl : Have you given her reason to be upset? I've never known Catherine to be unreasonable.

Caleb : I could have saved the lives of two people at work and if I'm not here helping wash the dishes, I'm a horrible husband.

Cheryl : But, Caleb, she needs your help here as well. **Doesn't she help her parents out every week?** She can't do everything around here.

Caleb : You sound like you're taking her side.

In the evening, Caleb's parents (John and Cheryl) go to Caleb's house by driving car. They sit on the sofa and talk together in Caleb's living room. The topic is Caleb's problems in his marriage. While Caleb speaks with his father, his mother asks him and gives him advice in high intonation. Thus, Caleb reveals his uncomfortable feeling toward his mother.

The function of "Son, how long has this been going on?" is questioning. When Caleb informs John that he and Catherine will get divorce, the bad news surprises John. Caleb and Catherine's marriage seems run well so that John does not suppose it will end immediately. John visits and asks Caleb to get clear information about the length of Caleb's problems in his marriage. Questioning belongs to directive speech act since Caleb answers John's question for John's purpose.

Caleb answers him, "I don't know, Dad. We've had our arguments now and then but it seems like now she is constantly frustrated with me. I mean, I walk in the door and she's mad about something." It is flouting the maxim of quantity and manner. Caleb tells his story unclearly by describing obscure condition in his marriage. The quarrels happen for several times at the uncertain periods. It implies that problems in Caleb's marriage begin from many quarrels and Catherine's bad attitude toward Caleb. Caleb also gives additional information about his problems in which Catherine is so annoyed with Caleb's attendance without any reasons. It is to blame Catherine as the cause of problems in Caleb's marriage. For Cheryl, Catherine is a reasonable woman. Caleb defends himself as a responsible person in his work.

Next, Cheryl says "But, Caleb, she needs your help here as well. Doesn't she help her parents out every week? She can't do everything around here." in emotional way and high intonation. "Doesn't she help her parents out every week?" is used as questioning. Cheryl asks a question whether Catherine still helps her parents out every week or not. Questioning is included in directive speech act because Cheryl hopes that she can get information from Caleb. Noticing Catherine's routine, Cheryl

still remembers her daughter-in-law's usual activity every week. If Catherine still helps her parents, Catherine is very busy when working full-time in the hospital and doing housework alone. Because of those reasons, Cheryl has much sympathy to Catherine and knows that Catherine needs Caleb's help, especially in the house.

While saying "You sound like you're taking her side.", Caleb is very angry. He supposes that his mother supports Catherine and gives wrong advice since she does not care about her own son. He flouts the maxim of relation. The previous topic of Cheryl's utterance is Catherine's need and feeling. However, Caleb changes the topic of conversation and gives his own opinion on his mother. It implies that Caleb dislikes Cheryl's advice. In Caleb's opinion, it seems that Cheryl supports Catherine. Then, Cheryl also advises Caleb to help Catherine because Catherine cannot do housework alone in the house, works everyday, and helps her parents out every week. She is too busy doing all things by herself. Caleb disagrees with Cheryl. The intention is to refuse Cheryl's advice.

8. Complaining –Response flouting the maxims of quantity and relation

Caleb : I care about people. I am those things.

John : Sometimes. **But have you loved God, the One who gave you life?** His standards are so high, He considers hatred to be murder and lust to be adultery.

Caleb : Dad, what about all the good I've done?

John : Son, saving someone from a fire does not make you right with God. You've broken His commandments. And one day, you'll answer to Him for that.

When John and Caleb walk together outside Caleb's house, Caleb reveals that he needs Catherine to prevent their divorce together. However, John says that Caleb also needs Jesus as the most significant part in human's life, especially His forgiveness and salvation to reach eternal life with God. The topic is faith in Jesus Christ.

After Caleb defends himself, John asks Caleb "But have you loved God, the One who gave you life?" John makes a complaint about Caleb's faith because Caleb does not have faith in God who gave him

life. It is very strange and wrong attitude toward God. Caleb has no respect for God's blessing on his life. Complaining belongs to expressive speech act since it expresses John's feeling. He complains about Caleb's justification for praising himself and forgetting God.

Caleb responds John "Dad, what about all the good I've done?". He flouts the maxim of quantity and relation. Caleb does not answer John's question whether he loves God or not so that he gives less information. The topic changes from loving God to Caleb's good attitudes. The implicature is Caleb's good attitudes are more than his bad attitudes so that he feels that God will let him enter the Heaven. The intention is to get more information from John about the Heaven in the Christian faith.

In Caleb's opinion, he is a good person who can justify himself and does not need Jesus' salvation. John explains that everyone violates God's perfect standards by giving some examples. God will judge human's behavior in the Judgment Day.

9. Questioning – Response flouting the maxim of quality

Caleb : The Lord? You're giving credit to God?

John : **Why does that bother you?** You've always believed in God.

Caleb : If there's a God out there, He's not interested in me and my problems.

Caleb and John (Caleb's father) walk together outside Caleb's house. The topic is that God works in John and Cheryl's reconciliation. However, Caleb does not believe in God.

John responds Caleb "Why does that bother you? You've always believed in God." He wonders his son asking questions about God's ability. "Why does that bother you?" functions as a questioning. John wants to know the reason why Caleb does not believe in God. In John's point of view, John's witness to the existence of God does not bother Caleb. In addition, John also gives Caleb an advice to believe in God. Questioning belongs to directive speech act because it makes Caleb follow John's desire.

Then, Caleb flouts the maxim of quality in "If there's a God out there, He's not interested in me and my problems." There is no evidence

that supports Caleb's argument. It is false. It implies that Caleb does not believe in God's existence in his life. In Caleb's thought, God is only interested in good people. Caleb is a bad person who has complicated problems and he tries to solve problems by himself. The intention is to refuse to believe in God's works in Caleb's life.

10. Complaining- Response flouting the maxims of quality and quantity

Catherine : You know! If you would communicate with me, maybe I could have something for you.

Caleb : **Why do you have to make everything so difficult?**

Catherine : Oh, I'm making everything difficult? I'm carrying the weight around here while you're off doing your own thing.

Caleb just arrived at home in the evening. Caleb sees Catherine's candle shining near a plate containing remnants of pizza. Caleb searches pizza in its pack on the table, but he does not find any pizza for his dinner. Then, he blows out Catherine's candle. Catherine suddenly enters the kitchen and asks him about Caleb's activity. Caleb replies Catherine in front of her face talking about the result of searching pizza.

Caleb also complains about Catherine and bangs the cupboard's door angrily, "Why do you have to make everything so difficult?" When Catherine tells Caleb to communicate with her, Caleb cannot accept it. For Caleb, Catherine makes everything so difficult. In his perspective, preparing food is actually very simple because it is one of Catherine's duties as a wife. However, Catherine makes the problem so difficult by communicating his eating plan to her at first. Complaining is included in expressive speech act because it shows Caleb's feeling toward Catherine.

Catherine replies him, "Oh, I'm making everything difficult? I'm carrying the weight around here while you're off doing your own thing." In this case, she flouts the maxims of quality and quantity. "Oh, I'm making everything difficult?" has an opposite meaning. She makes everything simple for Caleb because Caleb does not help her. Catherine also flouts the maxim of quantity by saying "I'm carrying the weight around here while you're off doing your own thing." It is inappropriate information. Caleb distresses her since Catherine does all housework by herself and Caleb does not do his duties in the house. Catherine's

intention is to deny Caleb's complaint. Caleb fulfills maxim of quantity, quality, manner, and relation by responding, "Excuse me! I'm working to pay this mortgage, and I pay for both of the cars." Caleb explains that he also pays the mortgage and pays for both of the cars as his duties in his house. He denies Catherine's complaint.

As stated by Lock (1996), the interrogative performs a question (p. 176). From my analysis, it is clear that interrogatives have other functions and meanings based on the context of situation and the context of literal utterance.

Conclusion

Functions of interrogatives are not only as questioning in directives, but also as other functions. The functions can be interpreted after learning the context of literal utterances and the context of situation. In conducting the research, the researcher gains three findings. First, nine functions of interrogatives applied by the family in the film "Fireproof" are asserting, confirming, requesting, questioning, guessing, offering, greeting, complaining, and mocking. The functions are included in assertive, directive, commissive, and expressive speech act. There is no interrogative as declarations in this film.

Second, the ways in which the family in the film "Fireproof" responds the interrogative are responses containing all maxims, responses not fulfilling all maxims, and responses flouting the maxims. In responses containing all maxims, characters respond interrogatives honestly, informatively, relevantly, and clearly. The other response is that the character only delivers non-verbal responses, which shows responses not fulfilling all maxims. In the responses flouting the maxims, the family members respond interrogatives dishonestly, inadequately, irrelevantly, and/ or unclearly.

Third, the reason of the family in the film "Fireproof" exploits various functions of interrogative in their conversation is related to the main theme of the film "Fireproof", that is transformation of family's spiritual life in God. The use of interrogatives builds a story that show the quarrels between the family members and doubt about faith in God before they realize God's love. Then, there are also reconciliations in the family after they trust God.

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Preserving American Dominance Through Global Culture Construction in “Avatar : The Last Airbender”

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Abstract

“Avatar: The Last Airbender” is a successful animation which is differently constructed from usual American animation. This animation is produced as an Americans’ response of the emergence of Asian rising power that makes a changing course of global culture. This research is purposed to find out how the global culture is constructed in the “Avatar: The Last Airbender” and how the global culture construction preserves American dominance, whether the creators respond to the changing course of global culture in construction of “Avatar: The Last Airbender” or they preserve the American culture in the construction of the global culture. Conducted under the framework of American Studies, this research involves some disciplines in the forms of theory and approach in analysing the animation series. In answering the research question, this research employs global culture theory, semiotic theory, and socio-cultural approach. The analysis finds that “Avatar: The Last Airbender” is constructed with global culture value that combines American and Asian culture. However, the animation series still preserves American culture dominance despite its rich Asian culture influence.

Keywords: *American dominance, global culture, animation, Asian rising*

A. Introduction

In 2005, Nickelodeon produced an animation series titled “Avatar: The Last Airbender”, which tells about a young monk that is entitled to save a fictional world from a raging war. Soon after its release, “Avatar: The Last Airbender” became a world sensation and gained success both in and outside the U.S. In the country, the series was very popular among audience and critics. In one of its best-showing episode, the series gathered 5.6 million viewers, making Nielson Media Research dubbed it as one of the best cable television shows in the U.S. (Bynum, 2006). In 2007, the series were reportedly broadcast in more than 105

countries across the globe. Viacom.com reported that the series ranked first on Nickelodeon in Belgium, Colombia, Germany, Indonesia, Malaysia and the Netherlands (ibid). Not to mention, the series have also won numerous awards.

“Avatar: The Last Airbender” is unlike typical cartoon from the superpower country that usually only accentuate American culture. The series, which is co-created and produced by two American-born creators, Michael Dante DiMartino and Brian Konietzko, is very rich with the influence of both American and Asian culture. Japanese’ animation, known as anime, has apparently influenced the creators when they designed both characters in the series. More general Asian culture has seemingly influenced its setting of place. Questions, however, start to rise asking what has happened with the U.S. so that it has created a cultural product that is rich with Asian culture.

“Avatar: The Last Airbender” is an example of popular culture product which, according to theorists Nachbar and Lause, can reflect its society and culture. The two say that popular culture comes from the society and it reflects the society’s beliefs and values (Nachbar and Lause, 1992, p. 12). Therefore, animation as a product of popular culture can as well reflect the anxiety within American culture and the zeitgeist of the nation (Wells, 1998, p.6).

Many globalization theorists have stated that in this globalized world, the U.S. constantly exports its products of popular culture as a means to maintain its hegemony (Capcioglu, 2008, p.11). Barber used to argue that for so long the U.S. had dominated the course of globalization. The U.S. constantly “sells” its cultural and consumer products across the world in the globalized world. Therefore, Barber (1998, p.1) as well as many other theorists have said that globalization is identical with Americanization. They have argued that globalization/Americanization could lead people across the world to loose their local cultural identity and consequently, they will experience the same one world culture that is influenced by American culture. This stage of globalization, according to them, is called as global culture. According to Krysztofek (2002, p. 4), the global culture is created when globalization has undermined national and local cultures and replaced them with cultural products and ways of life from foreign countries. The world, he has said, becomes more alike.

However, currently there have been ongoing academic debates about the nature of global culture. Some theorists have argued that in the current world, the global culture is no longer merely understood as

Americanization. The global culture has become more complex as many have also theorized the notion of “global-as-Asian” as a new rising influential force of the global culture formation in the contemporary world (Tay, n.d.).

Surprisingly, the changing course of the global culture brings a new development in the American popular culture industry. Since the global culture is no longer seen as Americanization, the superpower nation’s popular culture industry tries compromise their globalized products in a bid to preserve American cultural existence and domination. One of the compromises is employing and combining the rising Asian culture into their product. This research argues that “Avatar: The Last Airbender” is the result of the compromise of the changing course of the global culture in American popular culture.

Continuing the aforementioned academic debates, this research wants to analyze the global popularity of “Avatar: The Last Airbender” by arguing that the series is the form of the U.S.’s responses to the changing global culture. Conducted under American Studies’ framework, this research will scrutinize the series’ construction to show the influence of the new global culture. Therefore, this research employs semiotics theory and animation theory to understand the construction. Then, this research uses globalization theory and socio-cultural approach to understand the signification of the global culture construction in “Avatar: The Last Airbender” to the contemporary U.S. society.

The changing face of globalization and global culture

Globalization is believed as a contributing factor in the making of the global culture. It is believed that the world citizen will lose their cultural diversity and they will experience one world culture (Wang and Yeh, 2005, p. 176). Many theorists account American culture as a controversial aspect in globalization because it dominates globalization. American culture penetrates every continent through its popular culture products such as music, television, and films. This has stirred anxiety in the world society. They believe that the global culture may become too Americanized that could destroy their own cultural, economic, and religious traditions. (Jaja, 2010, p. 117).

However, it changes today. The course of global culture has changed by the rising of Asian power. Some developed countries in Asia, such as China, Japan, India and South Korea, have risen as the new major power in the world. They gradually take place in the globalization. They

have also successfully penetrated the global market with their commodities. They even have entered the U.S.'s market. Besides commodities, these developed Asian cultures also export their cultures. Indians have constantly exported their Bollywood movies, second largest movie industry after America's Hollywood. Now, South Korean has even captivated the world with its popular culture wave, called Hallyu. Their cultural influence is now as strong as American culture. The Asian cultures successfully take the world citizen's interest. Therefore, many have predicted that the rising Asian culture will replace the American culture as the single influential factor in the global culture (Tay, n.d.).

American animation's compromising with globalization

American animation is one of American popular culture products that is affected by the changing course of the global culture. American animation industry is recently challenged by the rising of Japanese animation which is known as anime. The anime industry has shown an exponential growth in the United States (Leonard, 2005, p. 282). Japanese anime such as "Sailor Moon," "Dragon Ball," "Pokemon" and "Naruto" could gain a large number of fans in the U.S., posing a significant threat to the American animation industry.

The American animation industry have noticed this potential threat and tried to respond it. It tries to overcome the threat by engaging in the changing course of global culture. The American animation industry has modified its globalized products in order to preserve their existence and domination. One of the compromises is employing and combining the rising Asian culture into their product. A globalized product requires an adaptation of local parameters of tastes and styles and may involve a level of co-production between corporations to share risk and attempt to maximize profit (Pagliassotti, 2009, p. 1). The result of the compromise can be seen in "Avatar: The Last Airbender" animation series. This animation series is created with the combination of American and Asian culture influence. Thus, it can be regarded as one of American animation industry's efforts to response to the emergence of the new global culture.

B. Discussion

"Avatar: The Last Airbender" is constructed differently from the previous American animation. The series is constructed by combining American culture and Asian culture. The adaptation of Asian culture into an American animation suggests that "Avatar: The Last Airbender" is created as American response to the raising of Asia power. As explained

before, the world is now experiencing a new form of globalization, called "Global-as-Asian" (Tay, n.d.). With the new form, Asian culture may become the new global culture to replace the long time domination of American culture. This phenomenon may suggest that American society feel anxious that their global domination will soon be taken over by Asian power. The creation of "Avatar: The Last Airbender" can be said as the way Americans deal with their anxiety of the rising Asian power. Its creators have chosen a bold move to modify the style of American animation by imbuing it with values of Asian culture. They maybe do so to maintain their profit and domination in the market.

The creators bring Asian culture into the animation series and construct it with their point of view. The American culture influence is integrated with Asian culture and brought into the animation series as a new global culture. The combination presented by the creators can be regarded as a global culture since there is a compromise between American culture and another culture (Barber, 1998, p. 29). The American and Asian culture is combined in the "Avatar: The Last Airbender" through the elements of the series, such as the setting, plot and characters. However, this research only focuses the analysis on the main characters of the animation series since the main character play dominant role in the animation series.

The discussion only focuses on two main characters considered to have an important role in the animation series, they are Aang and Zuko. The two characters are chosen as the focus of the analysis because the construction of global culture can be seen clearly on them. Both of the characters are constructed by a combination of American and Asian culture influence. Each character is constructed with different characteristics and complexity. A character can have Asian appearance but with American characteristics and behaviors, or vice versa. In brief, the construction of the main characters of "Avatar: The Last Airbender" can be simplified into two types of construction. The first type is the character that is constructed with Asian appearance, but American in characteristics. The second type is the character who is constructed in American appearance but character but Asian in characteristics.

Aang is the main characters in the animation series who are constructed to have Asian appearance but American characters and behaviors. Aang is the Avatar from the Air Nomads. The Air Nomads, the nation where Aang comes from, is the nation of air benders. In the story, the nation is banished by the invasion of the Fire Nation. Aang is

the only Air Nomad survivor, so that he is the last air bender in the world of Avatar.

The Air Nomads society consists of groups of monks who have strong spiritual belief. They live nomadically and conduct a lot of journey around the world. The Air Nomads is constructed with Asian influence, especially Tibetan influences. The influence can be clearly seen on the construction of the setting of place. There are a lot of Air Nomad buildings that have similarity with Tibetan architecture. The building of the Air temples is usually very large and has several tall and large towers similar to the Tibetan monastery. Both of them are also located on a highland. Thus, the Air Nomad, just like the Tibetan, is isolated.

The Asian culture influence can be seen clearly in his appearance. Aang, a child at the age of 12 years old, is constructed with the Tibetan influences. Aang's has a bald head, akin to its real Tibetan monk characteristic. His wardrobe, loose robes dominated by orange and brown, also resembles those of Tibetan monks. By the similar appearance and the costume, it can be argued that Aang is constructed as a monk with Tibetan influences.

The other Asian culture influence in Aang character is shown in the bending ability. Bending is an ability to manipulate elements and it is used for daily activities or fighting. Aang as an Air Nomad has an ability to do air bending. He can control air and use it for duel or help him in his daily activity such as flying or jumping. The air bending is constructed based on Chinese Kung Fu. Most of the bending movements indeed employ some Kung Fu style, precisely it employs Ba Gua fighting step from the northern Kung Fu style (Martial arts, n.d.).



Figure 1. Aang do a tricky movement similar to surfing using his glider

However, even though Asian culture influence dominantly affects the appearance of Aang, he is still constructed to act and behave like Americans. In the series, Aang often shows some tricky movements with his bending ability and glider to do surfing. Aang's glider is a tool made of wood and shaped like a big Asian fan. Aang uses it for helping him to fly and fight. The figure 1, taken from episode *The Awakening*, shows Aang windsurfs when he crosses the ocean. In this scene, Aang uses a piece of wood and his glider as the surfboard. This is almost like the real life version of windsurfing.

From the semiotic point of view, at the denotative level, the scene signifies a boy in monk appearance is surfing using a tool shaped like a big Asian fan as the surfboard. However, it is not just a boy who surfs. At the connotative level, the scene signifies a combination of American spirit and Asian influence in Aang character. Surfing is an extreme water sport that needs strong body and agility. Surfing also represents the American spirit in taming the nature (Corne, 2009, p. 433). So, by employing surfing scene, the creators want Aang to be seen as a nimble and active character who represents American spirit. The scene wants to contrast Aang as an Asian monk, who is usually calm and passive, with Aang as "your nextdoor American boy." With this construction, audiences both in Asia and America, can still correlate themselves with Aang character. Thus, it can be said that Aang is constructed as a monk with Asian appearance but he behaves and possesses American active character and spirit.

The construction of Aang as superhero also strengthens the American culture influence in the characterization of Aang. Aang as Avatar is constructed as the savior of the world of Avatar. He has some special abilities and a duty to save the world from danger. Fingerroth defines superhero as persons having heroic characteristics (i.e. surpassing their own fears and limitations) who have fantastic powers, advanced technology or "who are just plain brave/crazy/lucky" (Fingerroth, 2004, p. 16), therefore Aang character can be regarded as superhero. The superhero construction in Aang character tends to be American superhero character even though Aang has an appearance as an Asian monk. Moreover, Aang has some similar characteristics compared to American superhero such as Iron Man and the Flash.

Aang has some special abilities that are not possessed by the others in the world of Avatar. Aang as the Avatar is the only person who has an ability to master the four bending; airbending, earthbending,

waterbending and firebending. Some of the bending abilities are similar to the abilities of famous American superhero, Superman. Firebending that can burn anything is similar to Superman's heat vision. Waterbending and Superman's super breath can cool and freeze an object, while airbending which can blow anything with huge power is the same as Superman super breath. Aang and Superman also have speed ability. They can run like the wind. The comparison between Aang's and Superman's abilities shows that the existing of American superhero concept in Aang character.

However, there is a point that makes Aang different from the former American superheroes which is fully constructed to represent America. Aang is constructed to respond to the changing values of American society. The construction and concept of superhero change frequently since superhero must represent the values of the society producing him (Fingerroth, 2004, p. 17). Aang is constructed as a response to the emergence of global culture which now tends to be global-as-Asian (Tay, n.d.). Thus, Aang is differently constructed from another American superhero. Aang is constructed by combining Asian culture influence in his appearance and American culture influence in his characterization. Aang appearance as a monk is enough to show the influence of Asian culture, while the influence of American culture is shown in his behavior and the construction as superhero. Therefore, even Aang has Asian look, he behaves just like an American.

The next main character that will be discussed is Zuko. Zuko has different construction from Aang, he is constructed to have American appearance but Asian characters. Zuko is the Fire Nation Prince, a member of the Fire Nation royal family. the Fire Nation is the nation of firebenders. It is the strongest nation in the world of Avatar which has powerful army and sophisticated technology. In the story, it tells that the Fire Nation attacks the other nation and tries to dominate the world of Avatar using their advanced army and military power. In some ways, the construction of the Fire Nation has similarity to United States character and stereotypes. Therefore, it can be argued that the Fire Nation is constructed to represent America in the animation series.



Figure 2. Zuko compared to Disney's prince charming character

The construction of American influence in the Fire nation is parallel to the construction of Zuko. The American culture influence also constructed in Zuko character. His character is constructed and inspired by the so-called Prince Charming, a character that usually appears in a fairy tale, mainly in many Disney animations. He is always paired with the main female character of fairy tale. Prince Charming is usually portrayed to have handsome face and charming personality, similar to his name. This construction can be found in Zuko character. Ignoring the scar on his face, Zuko is constructed as a prince who also has handsome face. Zuko is also constructed to be the Fire Nation prince who expected to exhibit Western values as he will inherit the throne of his father. Therefore, it can be suggested that the creators try to put Zuko in equal status as Prince Charming.

Thus far, the discussion has shown that prince Zuko is constructed mainly under the influence American, or Western values. As a prince – a role model for his people – Zuko is also expected to cultivate his nation's values. But, the creators of "Avatar: The Last Airbender", once again, play along with this character. They abandon the concept of Zuko as Prince Charming and instead, instill Asian values in him.

Episode "The Avatar" State, for example, depicts a scene which is constructed with Asian culture influence. There is a scene showing Zuko cuts his hair after being banished from the Fire Nation palace. If the scene is seen through the semiotic point of view, there are two levels of meaning that can be asserted. At the denotative level, the scene signifies a teenage prince that cut his long hair. However, it is more than a boy who cut his hair if it is seen at the connotative level. There is an Asian culture values which the scene tries to promote.

In ancient Japan, long hair is a symbol of honor and self-regard for a man, especially for the Japanese swordsman, the Samurais (Gumilang, n.d). A samurai will not cut his hair without any important reason. A Samurai only cuts his hair when he loses in a battle or fails in performing his duty. A Samurai loses his warrior title when he cuts his long hair and then becomes an ordinary citizen. This happens to Zuko in the story. He cuts his hair after being banished from his palace. Then, he decides to be an ordinary citizen by cutting his long hair knot, as hair knot is a symbol and an identity for Royal family member of the Fire Nation. This behavior constructed in this scene clearly represents an Asian culture. This scene obviously shows that Zuko behaves and thinks like an Asian.

Another Asian culture influence can be found in the story when Zuko handles his firebending skill. Firebending is an ability practiced by the people of the Fire Nation. It is an ability to produce and control the fire power. Similar to airbending, firebending is also created based on Chinese Kung Fu. It constructed based on Northern Shaolin Kung Fu style (Martial arts, n.d.). In the earlier story, it is told that Zuko acquires his firebending power using his anger. But then, he somehow loses his firebending skill and needs to re-master it. He then travels with Avatar Aang to a temple where pacifist firebenders live. There, he meets a couple of dragon that is regarded as the master of firebending. The dragons teach Zuko and Aang that one must not rely on anger and physical energy if he wants to master firebending because they are the source of negative energy. The dragons say that the prince and the Avatar must instead draw the power of the sun, source of positive energy, to be able to bend fire.

The narration conceals the wisdom of Asian culture. Western culture does not have philosophical understanding teaching them that sun is the source of positive power. But, in Asia, in Japan specifically, sun is the source of positive energy. Japanese even worship sun because they regard it as the source of life. Therefore this narration can be regarded as Asian influence in Zuko's way of thinking and handling the firebending ability. He prefers to create firebending using positive energy coming from his mental power rather than the physical negative energy. It is very philosophical and "so Asian" since most Asian martial arts emphasize on mental power besides the physical power.

From the analysis, it can be seen that Zuko is constructed as an American outside but Asian inside. His character is full of contradictory,

just like Aang and Zuko are constructed by combining American and Asian culture, therefore making it difficult to refer whether they are “Asian” or “American”. Their characters are too complex to be simplified under a certain label. Even though Asian culture influence more dominates their character constructions, American culture influence is also still preserved by the creator. This complex characterization, therefore, makes Aang and Zuko appear in the animation series as a new global culture construction.

Preserving the American dominance

The combination of American and Asian culture found in the main characters of “Avatar: The Last Airbender” can be said as the new model of global culture construction used in the animation series. The employing of Asian culture influence in the construction makes the main characters become complex characters. However, the Asian culture influence constructed in it makes as if the animation series loses its American characteristics. The strong Asian culture influence constructed in the main characters makes the animation series lack of visible American culture influence. Actually, this is what the creators of the series want to construct. They conceal the American culture influence behind the Asian culture influence.

Therefore, when one sees the series critically and deeply, he will still see how American values are still held dear by its creators even though the Asian culture influence dominates the animation series. The preservation of American dominance in “Avatar: The Last Airbender” can be seen in the construction of the main characters.

The preservation of American existence can be found in the character of Aang. Aang, a Tibetan monk by his appearance, more promotes American values in the series instead of promoting Asian values. American values, like surfing, contradict to his appearance as a monk, who is supposed to be calm and passive. However, in the animation series he becomes nimble, active, and able to tame the wild nature just like the American surfer by the construction of surfing as the American culture influence in his character. The employing of surfer behavior to construct American culture influence in Aang is a proper decision from the creator, since it can successfully construct Aang as an American boy. Moreover, surfing is an American popular culture which is familiar for teenager in America and around the world. Surfers simply

are more popular than monks. Thus, the character of Aang can appeal to the teenager in America and around the world, which is they are the target audience of “Avatar: The Last Airbender”.

Moreover, Aang’s surfing hobby also signifies American culture is still influencing, even to a monk. From the second order semiotic, the scene shows that surfing can be played and enjoyed by anyone who able to play from any age and any group, even a monk can play and enjoy surfing. It signifies the flexibility and hegemony of American culture. It shows the strength of American popular culture, which can be enjoyed by anyone. The combination of monk and surfing is a proper construction made by the creator to preserve the American culture existence in the animation series. The construction of surfing in Aang’s behavior covers the Asian culture influence constructed in Aang. This makes the American culture influence more dominant than the Asian culture influence. Finally, it presents Aang as an American boy who appears with Tibetan monk costume.

Moreover, in the analysis of Zuko, it can be concluded that physically he represents the Western world, or the United States. Zuko is constructed similar to prince charming character. The prince charming characterization is given to Zuko to present American influence. The prince charming characteristic constructs a positive image for Zuko’s character since prince charming is regarded as a character that will not turn into villain or evil character. This is proven by the construction of Zuko in the story. He is constructed to be a bad guy who changes into a good guy and helps the Avatar. Thus, the construction indirectly gives a positive image to American culture influence constructed in Zuko’s character.

But, at the same time he is also constructed as a person who shares Asian’s way of thinking and behavior. It is necessary because the era of Prince Charming alone is in dire. The series’ creators then imbue him with Asian culture and therefore, produce a new prince charming who has both American and Asian values.

Thereby, it shows that the American existence is preserved in the “Avatar: The Last Airbender” animation series through a global culture construction applied in the main character. The American is can be seen in Zuko’s appearance or Aang’s behavior. It can be seen that there is no main character who is totally constructed only with American culture influence. The American culture influence is not solely constructed in a character but it is distributed and constructed to all main characters in

certain portion. With this global culture construction, the existence of American culture influence can be preserved in “Avatar: The Last Airbender”. Moreover, it also preserves the people’s interest to the American culture. It can be said that the construction of the main character makes the “Avatar: The Last Airbender” appeal to the American and Asian audience. The creator can construct them so that they can appeal to all audience.

It has to be pointed out that the creator of the animation series, Michael Dante DiMartino and Brian Konietzko, are Americans but they prefer to construct their animation series with rich Asian influence. It can be said that they include the Asian culture influence in their animation series as the response to Asian rising wave. They can read world trend and market demand. Therefore, they employ the Asian culture influence to make the animation series appeal to Asian audience while the American culture influence is preserved to make the animation series appeal to American audience. Thus, the animation series can meet the market demand and can be accepted by most audience from Asian and American. This is why the animation series can gain success. It is possible for the animation series not to be successful in the market if the creators just follow the formula of the older American animation series and do not include Asian culture influence in its construction.

Once again, American proves that they can preserve their domination through their product of culture. It is still successfully preserved even when the Asian culture influence begins to replace American domination as global culture.

C. Conclusion

This research is conducted to answer how “Avatar: The Last Airbender” constructs the global culture and how the global culture construction can preserve American cultural dominance in the world. To answer these questions, this research conducts analysis on the characters of the animation series that show a construction of global culture. However, the analysis is focused on two main characters, Aang and Zuko, since the main characters plays dominant role in the construction of global culture in “Avatar: The Last Airbender”.

The two main characters which are the focus of the analysis are constructed with the most visible global culture values than the others element in “Avatar: The Last Airbender”. Their physical appearance may

look like Asians, but their behavior and mindset are Americans. Aang, for instance, is constructed with a Tibetan monk appearance. Yet, the character is also constructed with American influence as exhibited by their behavior. It can be concluded that the characters of Aang is constructed to be “Asian but American”. His appearance is constructed to be Asian but the characters are American. On the other hand, another character, Zuko, shows a strong influence of Asian culture in his behavior and way of thinking despite his American look resembling a Prince Charming. This construction, thus, makes the character of Zuko as an “American but Asian”. Once again, there is an American cultural influence preserved in the construction of the main characters.

The construction of the main characters that includes a combination of American and Asian culture is uncommon in the history of American animation series. They usually show American culture as the solely promoted influence. Yet, in “Avatar: The Last Airbender”, the American culture influence is constructed as a global culture which is shown by mixing it with the Asian culture influence.

By the construction, it can be seen that the American influence is still preserved in the animation series. Moreover, it can be said that American culture influence is still dominant in the animation series despite its rich Asian culture influence. Precisely, the construction of global culture in “Avatar: The Last Airbender” can be said as American value in Asian package.

In conclusion, “Avatar: The Last Airbender” is constructed to respond to the emergence of Asian rising power as the new force in the global world. The United States, it can be argued, does not want to lose its cultural hegemony, which has been preserved for decades. Therefore, they try to find a way to welcome Asia as the new global culture and at the same time preserve their domination in the world's cultural contestation.

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The Case of Heidi's Reconstructed Body: Challenging Postfeminism on the Normalization of Cosmetic Surgery

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Abstract

This essay examines how the case of Heidi Montag's reconstructed body challenges postfeminism on the normalization of cosmetic surgery. I argue that the case of Heidi's reconstructed body challenges postfeminism in three major points. First, the optimizing femininity through the consumption of surgical procedures, subjugating Heidi's subjectivity through lifetime body maintenances, has challenged postfeminism theorizing that the optimizing femininity enables women to complete the qualities of subjecthood and independence (Genz, 2009; Genz&Brabon, 2009). Second, Heidi's self correction to each of cultural practices against her body, sustaining cosmetic surgery in dominated position and Heidi in subordinated position, has challenged postfeminism neglecting power as a constitutive element in the construction of femininity. Third, Heidi's suffering from female body dysmorphic disorder, which is caused by the normalization of cosmetic surgery as a disciplinary practice of femininity, presents the fact that gender inequality and female body subjugation are never absent in the construction of femininity. This fact has challenged postfeminism theorizing cosmetic surgery as a disciplinary practice of femininity that is merely free choice of woman who has her own power and individual subjectivity.

Keywords: *cosmetic surgery, postfeminism, power femininity, individual subjectivity, free choice, consumption*

Introduction

Women, from their adolescence, learn that their values depend on their physical beauty. Most of women strive to their limit to achieve flawless physical beauty because recognition of femininity within women as a self is strongly associated with beauty possession, and failure in maintaining their physical beauty will be regarded as lacking of

femininity. Therefore, women voraciously discipline their bodies with the consumption of femininity paraphernalia such as corset, makeup, and cosmetic surgical procedures.

In American culture, elective cosmetic surgical procedure has been the normalized beauty practice regardless of its expensive cost and harmful procedures. The popularity of cosmetic surgery is common among celebrities of Hollywood industry because the flawless beauty is an undeniable prerequisite for Hollywood celebrities to keep their popularity, no matter what it has to take. Recent to every discussion of cosmetic surgery makeover was the Hollywood starlet of reality TV shows entitled the *Hill* and *I am Celebrity Get Me Out of Here*, Heidi Montag. Her multiple elective cosmetic surgical procedures undergone in ten hours had made her become media sensation. In an interview article entitled “Heidi Montag Obsessed with Being Perfect” posted in *People* magazine, Heidi, for a first time, uncovered her beauty obsession by performing ten different cosmetic surgical procedures during ten hours in a single day. The dramatic reconstruction of Heidi’s physical appearance was underlined by her belief that it was all about her personal choice in disciplining her own body through the consumption of surgical procedures.

Nevertheless, within a year after her surgical makeover, for the second time, Heidi became media sensation because of her ill-fated reconstructed body. Heidi’s remorseful confession on performing cosmetic surgery was in contrast to her first confession stating that cosmetic surgery was the right choice for her. Heidi revealed that, now, she has to endure the negative side effects of cosmetic surgery for her lifetime. The case of Heidi’s reconstructed body has been a real epitome challenging postfeminism serving ideological support for the normalization of cosmetic surgery as “free choice” of disciplinary practice of femininity through the consumption of surgical procedures (Weiser & Stacer, 2006, p. 269). The fact that Heidi has lost her subjectivity and independence caused by her reconstructed body has legitimized that disciplinary practice of femininity imposed on female body through the consumption of surgical procedures is sign of gender inequality emanated from the construction of femininity imposed on Heidi’s body. Hence, this research, using media reports on the case of Heidi’s reconstructed body, aims at challenging postfeminism on the normalization of cosmetic surgery.

Discussion

The Case of Heidi's Reconstructed Body within the Context of Post feminism.

In the interview posted in *People* magazine, Heidi revealed her obsession with beauty by reconstructing her body through elective cosmetic surgery. Considering that the result of cosmetic surgery was worthy, Heidi planned to keep maintaining her appearance by consuming surgical procedures. Heidi's emphasis on free choice and individual subjectivity over her own body has portrayed the embodiment of characteristics of both neoliberalism and postfeminism subject within Heidi's personality. Born in the neoliberal era, of which the right wing political ideologies are neoliberalism and postfeminism, certainly, the characteristics subject of both ideologies, which are individualistic, "self-discipline", "freely choosing", "autonomous", and "self-reinventing" subject have molded into Heidi's character (Gill & Scharff, 2011, p. 7). Heidi is the representative exemplar of neoliberal woman responding to the political ideology of power femininity, echoed by postfeminism. Heidi's affiliation with the political ideology of power femininity is reflected in not only her decision to optimize her femininity, but also her fondness in refashioning her body through the consumption of cosmetic surgical procedures.

The Barbie look femininity is the social construction of gender, body and sexuality upon female body, regarded as the ideal type of heterosexual femininity. It reinforces patriarchal suggestion of the ideal type of feminine gender identity (Genz, 2009, pp. 93-94), and it gives woman the "access to form of power" and heterosexual privilege as means to survive in the Hollywood industry, the embodiment of patriarchal institution (Morgan, 1991, p. 34). Believing that having body impressed with Barbie look femininity would give Heidi career empowerment, and financial independence, Heidi considered that purchasing cosmetic surgical procedures was as a kind of investment for her career. Heidi had the belief in her mind that her optimized femininity through the consumption of surgical procedures could help her to complete the qualities of pop star actress, and if she had been able to be a Hollywood pop star, she would have had financial independence.

Heidi found pleasure in the consumption of cosmetic surgical procedures regardless of their expensive cost because the purchase of those procedures enabled her to experience a state of being powerful

female consumer, who could exercise her individual subjectivity and free choice in determining what type of femininity, she wanted to imprint upon her body. She could experience the freedom to choose and decide to have high eyebrows, big breasts, slim hips, sexy ears, contoured cheeks, fat lips as what she pleased. In this sense, the beauty consumerism of elective cosmetic surgery had been an arena where Heidi, with her money, individual subjectivity and free choice, could once again redefine her right and individual equality in possessing democratized beauty.

In the interview conducted by *People* magazine, Heidi stated that she found personal confidence because of her new physical appearance showing conformity to the ideal type of heteronormative femininity. She decided to imprint her body with the heteronormative femininity because postfeminism as the basis of Heidi's life style conduct revitalizes the conventional concepts of femininity which are "white, middle class, heterosexual femininity, in the late twentieth and early twenty-first century", as the new and ideal types of femininity endowing empowerment for female agency (Genz, 2009, p. 25). Heidi is also the real exemplar of woman living in what Genz(2009) has mentioned "postfeminist cultural moment" (p. 24). Her obsession to beauty by addressing harmful body modification practice of cosmetic surgery can be discerned as oxymoronic relations in terms of the beauty empowerment through subjugating beauty practice (p. 24). Thus, what Heidi did is the reflection of woman's engagement with "traditional trappings of femininity" (p. 24). In response to the political ideology of power femininity, Heidi tried to address this oxymoronic postfemininity on her body through her active participation in beauty practice of cosmetic surgery. Heidi knew well that the cosmetic surgical operation would be life risking and even its post-surgical recovery process would be painful. Nevertheless, she was willing to endure the worst effects that might accompany the surgical procedures because she believed that to obtain empowerment through the possession flawless body, impressed with ideal type of heteronormative femininity, she had to endure the harmful and painful surgical procedures allowing her body to be subjugated and reconstructed according to the norm of heterosexual femininity. Indeed, she did understand well that dismissal to conform to the norm of heterosexual femininity would obstruct her career as pop star in Hollywood industry.

People Magazine : Did you really need 10 different procedures?

Heidi Montag : Think about the industry I'm trying to go into. My ultimate dream is to be a pop star.

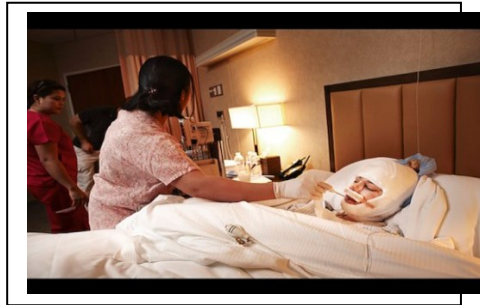
I'm competing against the Britney Spearses of the world-and when she was in her prime, it was her sex appeal that sold. Obviously, looks matter; it's a superficial industry.

The quotations of the interview present the evidence that the possession of heteronormative femininity such as sexy body is one of the fundamental requirements to survive in Hollywood industry. Heidi realized that her pre-surgical look did not conform to the set of norm of heterosexual femininity, and it had made her feel insecure and less confident.

"It really got to me what people would say about me, and saying I had a horse face, and Jay Leno chin", she said, "just awful, really mean things about me... I kind of started believing it". Her sudden fame and the pressure of trying to compete with the other girls on "The Hills" helped push Montag to believe that radical re-invention was the only way to go. "I got really insecure once I got immersed into Hollywood. A lot of girls my age get almost as much surgery, I would say, as me.....All these celebrities have different faces. Nobody calls them out because they don't talk about it, "Montag said, adding that talking publicly about her surgeries was a mistake. " I shouldn't have talked about it because it just opens it up for everyone", she said. A big topic of discussion has been Montag's breast. In 2007, a semi-clad Montag posed for Playboy. It turned out to be a pivotal moment in her transformation. "That was before my surgery...They digitally enhanced my breast", she said. "That was one of the biggest insecurities I had – that all these people in a room were telling me, 'No, your breasts aren't big enough (www.abcnews.go.com)".

The excerpt suggests that after Heidi knew that the size of her breasts were enhanced digitally in order to fulfill the requirement of pin up girl for the centerfold of Playboy magazine, Heidi's insecurity upon her look deepened. It is noteworthy to discern that the consideration of big breast as prerequisite of perfect feminine image is identical with the heterosexual concept of feminine beauty. Heidi learnt that the only way to remain exist in the Hollywood industry was conformity to the heteronormative femininity, and it is all just what the other celebrities do to remain exist in the superficial industry, that is patriarchal in its nature. It is cosmetic surgery as a normalized beauty practice that is consumed

by Heidi and other celebrities in order to have the performance of heteronormative femininity. Several photographs of Heidi's post-surgical recovery process present the physical pain of disciplinary practice of femininity that Heidi had to endure in order to impress her body with the ideal type of heterosexual femininity.



Photographer Art Streiber/AUGUST

The photographs of Heidi post-surgical recovery process suggest that Heidi had willingly objectified her-self and her body because it was all emphasized on the concept of individual subjectivity and free choice over her own body (Genz, 2009, p. 95). As Gill (2003) has put,

Women are offered the promise of autonomy and endowed with the status of active agents by voluntarily objectifying themselves and actively choosing to employ their capacities in the pursuit of a feminine appearance and a sexualized image. One of the most disturbing aspects of this shift, Gill notes, is that it makes critique “much more difficult” because “objectification is no longer seen as imposed from outside, but rather self-chosen (as cited in Genz, 2009, p. 95).

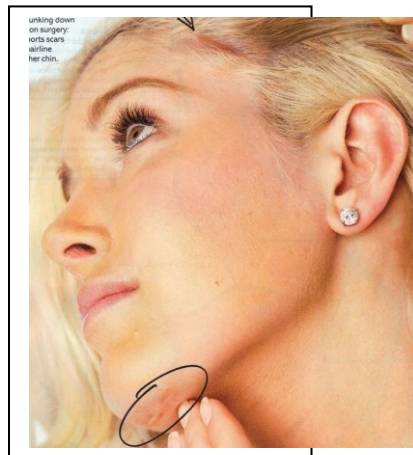
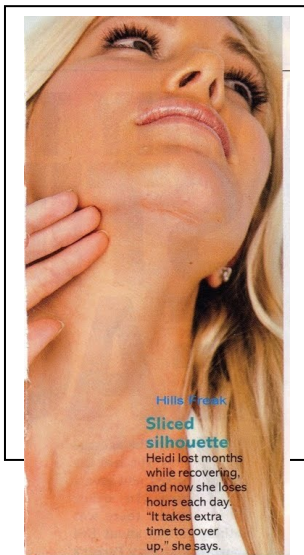
Interpreting from Gills’ theoretical argument, it makes sense to maintain that Heidi’s self and body objectification by her willingness to risk her life during the ten hours surgical operation, and to endure painful

post-surgical recovery process were purely her self-chosen as self-reinventing individual rather than being imposed by others such as the Hollywood industry; Heidi's male surgeon; people making fun of Heidi's considered flawed body parts; and the photographer of *Playboy* magazine digitally enhancing the size of Heidi's breast. It is crucial to highlight that within the context of postfeminism, Heidi's act to conform to the ideal type of heteronormative femininity through the consumption of cosmetic surgical procedures is simply related to woman's own right, individual subjectivity, and free choice in the consumer culture. Therefore, the disciplinary practice of femininity imposed upon Heidi's body through cosmetic surgery is considered neither as the issue of gender inequality nor the issue of female body subjugation, emanating from the exercise of power implied in the construction of femininity (Weiser & Stacer, 2006, p. 269). Angela McRobbie has articulated that within the context of postfeminism, "exploitation of one's body and sexuality is positioned as a matter of personal and individual choice and disconnected from feminist theories of power" (as cited in Weiser & Stacer, 2006, p. 260). Indeed, Weiser and Stacer (2006) have maintained that postfeminism does not "recognize power as constitutive force" in the creation of femininity underpinning gender differentiation, rather it "often neglects a careful consideration of power relations in contemporary performance of gender" (p. 262). This happens because the postfeminist theories of gender neglect theories of power as constitutive force in the social construction of gender, sexuality or body (p. 263). The absence of power theories within postfeminism is substituted with its popular rhetoric echoing that women 'own' their power (p.263). It is certain that postfeminism has erased initial efforts of feminism trying to explain the relation power – whether Marxist, Althusserian, Foucauldian's theories of power – with the issue of the subjugation imposed upon female bodies (p. 263). The emphasis on women's "own" power and individual subjectivity are the sign of deflection away of postfeminism from "question of power and domination" (McRobbie as cited in Weiser & Stacer, 2006, p. 263). Hence, viewing the case of Heidi's reconstructed body using postfeminist theoretical framework, the disciplinary practice of femininity through the consumption of cosmetic surgical procedures practiced upon Heidi's body is never going to be addressed as the issue of subjugation of female body, emanating from the construction of femininity marking gender differentiation. Vice versa, within postfeminist theoretical framework, the case of Heidi's surgical makeover is considered as self-expression of a young woman who tried

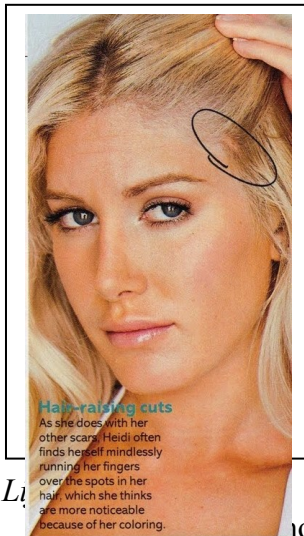
to redefine and exercise her agentive power, individual subjectivity, and free choice through the consumption of elective cosmetic surgical procedures, endowing Heidi with sexualized feminine body that she had desired.

The Case of Heidi's Reconstructed Body Challenging the Political Ideology of Power Femininity Advocated by Postfeminism.

I have analyzed descriptively that Heidi's pursuit of heteronormative femininity through the consumption of surgical procedures has been the representative epitome of neoliberal woman's respond with the political ideology of "power femininity". Besides, using interview articles exposing the ill-fated of Heidi's reconstructed body, I aim to challenge the political ideology of power femininity embraced by Heidi as the basis of her life style conduct in performing surgical makeover. Thirteen months after her postsurgical makeover, Heidi realized that her decision to flaunt her femininity through the consumption of cosmetic surgery as a means of empowerment was a mistake because, now, during her lifetime, she has to cope with the negative aftereffect of elective cosmetic surgical that she was willing to take. Several photographs present the fact that Heidi's reconstructed body has noticeable scars making her reconstructed body looks worse than her pre-surgical body.



The Case of Heidi's Reconstructed Body: Challenging Postfeminism on the Normalization of Cosmetic Surgery

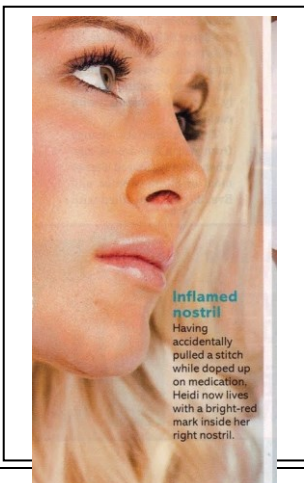


Li... now she was trading in what she says people called her “Jay Leno chin” for a nearly 2-inch-long raised blemish.

Scalp: the aftermath of a mini brow lift? Two caterpillar-size bald spots along Heidi’s hairline.

Ears : A horrifying jagged line hides behind Heidi’s platinum locks. “They basically cut off your ears and sew them back on,” she says of getting her ears pinned back (*Life & Style* magazine, 2011).

Besides, horrible scars, Heidi also suffers from physical pain caused by the surgical procedures that she was willing to perform. The case of Heidi’s reconstructed body has been an undisputable evidence, presenting the fact that the optimizing of femininity through the consumption of cosmetic surgery is not always empowering, vis-a-vis it had disempowered Heidi.





It's harder for her to breathe through her new narrower passageway, and she lives in fear of denting her twice-operated-on nose. "It's so fragile, I'm scared it could break off," she says

MY WORST SCAR: What I'm too embarrassed to show "My nipples have the deepest scars because I've had my breasts done twice," says Heidi. "They're my darkest and widest. You can't cut in the exact same place, so it's like I have two scars thickened together" (*Life & Style* magazine, 2011)

Before the surgical makeovers, Heidi had a healthy body; nonetheless, now, she finds that it is hard for her to breathe because the surgical procedure of rhinoplasty has made her nose become very fragile, and have narrower passageway. Besides, now, Heidi also suffers from constant physical pain on her chest because her new heavy augmented breasts make Heidi find difficulty to sleep in general position. Indeed, Heidi even confessed that she has to spend much of her time to massage her surgically augmented breasts in order to lessen her chest pain. It is medical evidence that breast augmentation causes the "loss of nipple sensation" (www.breastimplantinfo.org). Appropriating this medical fact into the case of Heidi's new sculpted body, it is logical to argue that Heidi had lost her subjectivity over her own body. Now, Heidi does not become the subject of her own pleasure because the breast augmentation procedures, that Heidi had undergone for the second time, has ceased Heidi to experience sexual pleasure through her nipples sensation. Vice versa her reconstructed body, of which construction reinforced conventional or "patriarchal connotation" of the ideal type of

heterosexual femininity has becomes the object of others' pleasure (Genz, 2009, pp. 93-95).

The inevitable routine body maintenances ranging from cautious face washing, careful teeth brushing, constant scar cream applying have imprisoned Heidi in her reconstructed body during her lifetime. These facts suggest that Heidi has lost her subjectivity over her own body. Heidi reconstructed body has ruled, and subjugated her subjectivity through "micropractices" of bodily maintenance" (Bordo, 1993, pp. 17-18). It is logical to maintain that Heidi's disastrous surgical body has become the real epitome of what Bordo (1993) has maintained on "how female subjectivity is trained and subordinated by the everyday bodily requirements and vulnerabilities of "femininity" (p. 19). The case of Heidi's reconstructed body presents the fact that the political ideology of power femininity embraced by Heidi as the basis or her life and style conduct, had indirectly encouraged Heidi to optimize her femininity through the consumption of cosmetic surgery in order to attain the "qualities of subjecthood and independence" (Genz, 2009, pp. 93-94). In point of fact, Heidi's reconstructed body of which construction shows conformity to "phallocentricity" orientations on the ideal type of heterosexual femininity could not give her the "qualities of subjecthood and independence" as what postfeminism has promised (p. 95).

Power femininity serving ideological support for capitalism. In *Life & Style* weekly magazine and in the article entitled *Heidi Montag: 'I Wish I Could Go Back to The Original Heidi'*, Heidi articulated that Dr. Ryan did not accurately inform her about the painful recovery process and the negative aftereffect of surgical procedures that Heidi was willing to undergo. Heidi added that Dr. Ryan had taken advantage of her physical insecurities and obsession for flawless beauty. As Heidi put it,

Life&Style Magazine: Do you blame your surgeon, Dr. Frank Ryan for going too far?

Heidi Montag :I don't. I take responsibility for my actions, but I do feel a little taken advantage of. When you have a doctor telling you that you need this, this, and this done, you feel horribly self-conscious. I wouldn't have done half of the procedures. Dr. Ryan (who died in a car accident in August) was an

incredible surgeon, but that doesn't mean surgery was the right choice for me.

Besides, the article entitled *Heidi Montag: 'I Wish I Could Go Back to The Original Heidi'* also exposes Heidi's regret over her cosmetic surgeon, Dr. Frank Ryan.

Montag said she was shocked at the toll the procedures had taken on her body. She claimed Ryan had made it all sound easy and didn't properly inform her of the painful outcome. "I do not feel like I was prepared enough for this", she said. "Maybe I should have known. But how can you know when your doctor's saying, 'It's just a little of that'? You know, it really becomes a lot". "I definitely think I should have been way more informed", she added. "I think that doctors should really walk you through all aspects of it, not just the glamorous side of it. Doctors, it's like they're selling you cookies or something" (www.abcnews.go.com).

Knowing the fact that Heidi had paid more than \$ 30.000 for her ten surgical procedures – the average cost of Heidi's ten elective cosmetic surgical procedures according to the American Society of Plastic Surgeons –, it can be discerned that the purchase of those surgical procedures gave a lot of profit to Dr. Ryan. Dr. Ryan as a professional cosmetic surgeon actually knew well about the painful post-surgical recovery process and the negative aftereffects of cosmetic surgical procedures that Heidi was willing to undergo. However, he did not inform and guide Heidi accurately over the negative result that might accompany the surgical procedures. Dr. Ryan might be afraid that Heidi would have not purchased the less necessary cosmetic surgical procedures if he had informed her about the aftereffect of cosmetic surgical procedures that Heidi was willing to take. In this sense beauty practice of cosmetic surgery has been the lucrative arena for Heidi's cosmetic surgeon, Dr. Frank Ryan. Trying to take into discursive analysis, Heidi's act to purchase expensive elective cosmetic surgical procedure – underlined by the power femininity, the popular rhetoric of postfeminism that she responded and engaged in – had preserved capitalism and indirectly given profit to the capitalists' institutions such as medical institution serving Heidi with the service of cosmetic surgeon and nurse, and pharmaceutical corporation providing Heidi with Demerol, Botox injection, saline silicone, surgical suture. Nonetheless, drawing from Heidi emphasis on her personal choice in reconstructing

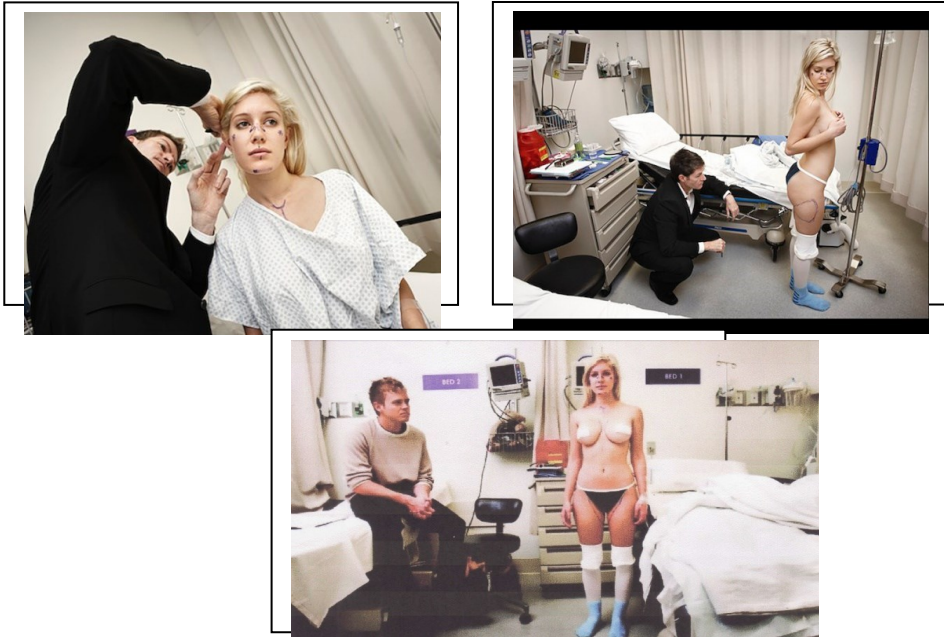
her body, it is logical to maintain that Heidi's body objectification through the purchase of surgical procedures, and service from cosmetic surgeon suggests that it was all about her freedom of choice as a powerful consumer instead of it is imposed by her male cosmetic surgeon or by the Hollywood industry with its prerequisite on flawless feminine beauty.

The Case of Heidi's Reconstructed Body within the Foucauldian Feminist Theory.

Initially, I have analyzed that within the context of postfeminism, Heidi as the neoliberal woman who engaged with the political ideology of power femininity is recognized as both individualistic and "self conscious feminine" subjects, who has power, free choice in optimizing her femininity as what she pleased through her active participation in beauty practice such as cosmetic surgery, disciplining her bodies according to the norm of heterosexual femininity (Genz, 2009, p. 85). Besides, within the context of postfeminism the disciplinary practice of femininity through cosmetic surgical procedures practiced upon Heidi's body does relate to neither the issue of power as constitutive force in the construction of femininity marking gender inequality nor the issue of female body subjugation caused by the imprint of femininity (Weiser & Stacer, 2006, p. 261).

Appropriating Bordo theory on beauty as an analytical device, I analyze descriptively that power and gender inequality are never absent in the construction of femininity through the consumption of cosmetic surgical procedures practiced upon Heidi's body. Bordo as Foucauldian feminist, adopting Foucault's theory of power, has explained that power implicated in the construction of femininity through beauty practice is discursive, productive and constitutive network of non-authoritarian forces (Bordo, 1993, p. 26). Using articles covering Heidi's surgical elective cosmetic surgical makeover and analyzing it descriptively using Bordo's theory to the subject of beauty, I elaborate descriptively that the power is never absent in the creation of femininity imposed on Heidi's body through the consumption of surgical procedures. There is, what Bordo has maintained, discursive network of power implicated in the construction of femininity inscribed upon Heidi's body through her active participation in consuming the beauty practice such as cosmetic surgery. The discursive power relation implicated in the gender construction through cosmetic surgery as "free choice" of disciplinary practice of femininity is elaborated in the following:

The cultural practice on mind-body dualism. The Heidi's pre-surgical photographs have become real evidence of the perpetuation of cultural practice of mind-body dualism within the cultural beauty practice of cosmetic surgery.



Photographer:

Art Streiber/August. www.abcnews.go.com and *People* magazine.

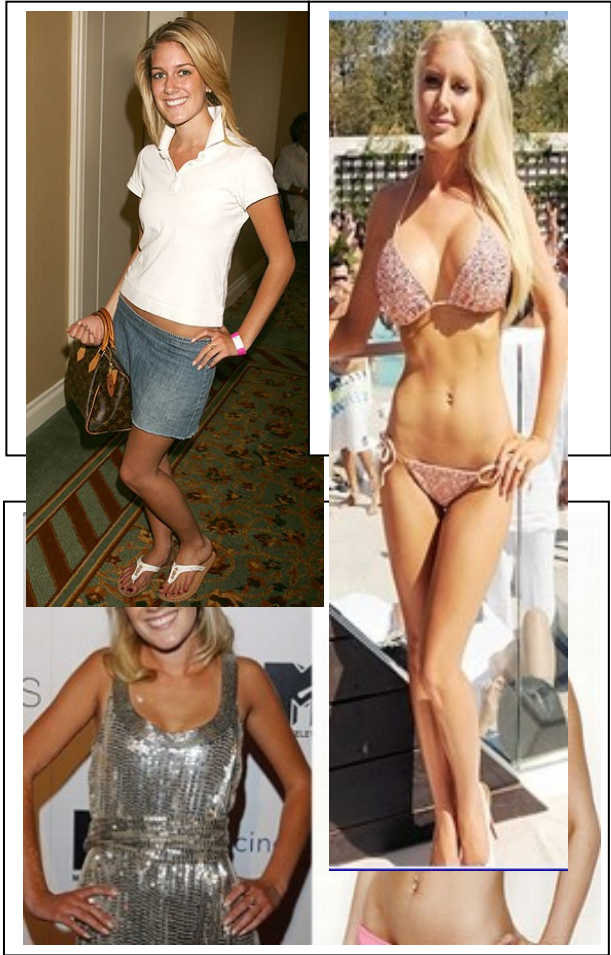
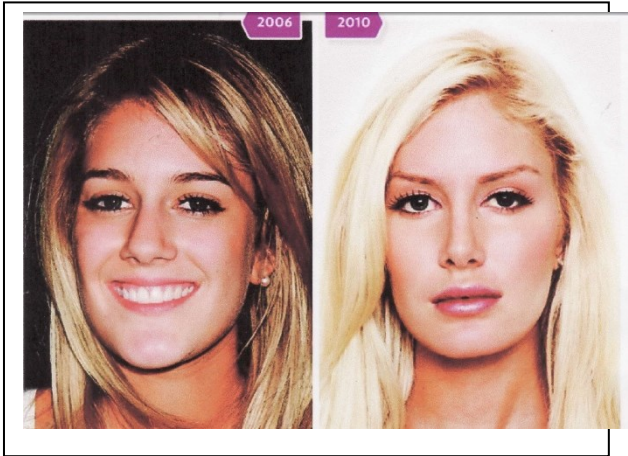
The photographs have symbolic meaning showing that Dr. Ryan, the male cosmetic surgeon, represents the mind, and the “masterful” expert (Davis, 1995, p. 54). Vice versa, Heidi's body signifies the body, the nature, and the matter (Howson, A, 2004, p. 43). Dr. Ryan as the mind, the masterful expert exercises power over the body or the matter which is Heidi's body. The photographs imply that Heidi's body is considered the same as matter that can be divided into the normal parts and inferior or deviant parts (Fraser, 2001, p. 122). These deviant parts are subject to observation, alteration, and discipline in the hand of the masterful scientific expert who is Heidi's male cosmetic surgeon. Furthermore, the permeation of the mind-body dualism cultural ideological practice instilling the idea of woman's body as flawed or imperfect model of body is also suffered by Heidi Montag. It happened when the team of photographers in *Playboy* magazine had to enhance digitally the size of Montag's breasts because they thought that Heidi's breasts' size was too small for the breast's size of a pinup girl for the centerfold of *Playboy* magazine. This has also become underlining reason triggering Montag to

augment her breasts for the second time. Moreover, in *People* magazine, Heidi said that she felt insecure of her physical appearance because she was mocked with her look.

I was made fun of when I was younger, and so I had insecurities, especially after I moved to L.A. People said that I had a “Jay Leno Chin”: they’d circle it on blogs and say nasty things. It bothered me. And when I watched myself on *The Hills*, my ears would be sticking out like Dumbo!

The excerpt suggests that people considered Heidi’s original body as an imperfect body type. Heidi even believed she was not pretty enough. Thus, she decided to alter her body radically through cosmetic surgery. Heidi was certain that cosmetic surgery would enable her to have flawless body so that people would not mock her look, and she would be able to keep her popularity in Hollywood industry. As Davis (1991) has claimed, “the cosmetic surgery cannot be separated from the cultural and social practices that glorify beauty on the one hand, and define the female body as deficient and in constant need of improvement on the other” (p. 25). Following Davis argument, it makes sense to argue that Heidi is living in the paradoxical society – Hollywood industry, people who made fun of Heidi’s physical flawed body parts, the team of photographers from Playboy magazine, and Heidi’s cosmetic surgeon. In one side, they considered Heidi’s body as inferior and deviant body, and had indirectly coerced Heidi to transform and improve her body according to the cultural norm of heterosexual femininity. While in another side, they also celebrate feminine beauty. Based on the elaborated analysis, it can be discerned that the cultural practice on mind-body dualism becomes one of the elements that exercises and generates power sustaining cosmetic surgery as the normalized beauty practice and Heidi’s body as the inferior body type needing continuous transformation through the elective cosmetic surgical procedures.

The cultural practice on femininity. The cultural practice on femininity focuses on the concept of “female body as medium through which different cultural practices of femininity is expressed” (Davis, 1993, p. 55). This cultural practice on femininity becomes one constitutive element forcing Heidi to remodel her body to be similar to Barbie look femininity, the ideal type of heterosexual femininity during the twentieth first century. Photographs capturing Heidi’s physical transformation before and after surgical makeovers present how Heidi’s body is reconstructed according to the Barbie look femininity.



It can be discerned from the photographs of Heidi's physical transformation that Heidi's face, hair color and body were transformed and remodeled similar to Barbie. In fact, it was true that once, Heidi confessed that she wanted to have physical appearance which was similar to Barbie.

"I'm sorry, it's very weird and very awkward....It sounds to me like you want to look like Barbie," Egelhoff told her daughter during the show's taping. Montag quickly replied that she did want to look like Barbie. (www.abcnews.go.com).

Inference can be made that the underpinning reason of Heidi's body transformation resembling Barbie look was because of the cultural celebration of Barbie look as the ideal type of heteronormative femininity in the twentieth first century. Following Bordo's arguments enunciating that female body not only is "necessarily cultural form – whatever roles anatomy and biology play it always interacts with culture, but also is "a medium of culture" through daily practice addressed to it (Bordo, 1993, pp. 16-165), it is logical to argue that Heidi's body is a "medium of culture" trying to adapt to the contemporary ideal construction of femininity celebrated in twentieth first century which is "Barbie look" by addressing feminine beauty practice such as cosmetic surgery to her body.

The cultural practice on control. The cultural practice on control focuses on the concept that "body can be controlled through a little will power" (Davis, 1995, p. 55). Women are certain that mastering at controlling their bodies will enable them to feel content with their bodies (p. 55). Heidi's willingness not only to risk her life during the ten hours of surgical operation, but also to endure the physical pain of post-surgical recovery process have been the real example of the concept "mind over matter" or "body can be controlled" through her will power (p.55). Heidi was certain that her body could be improve through her will power in enduring painful surgical procedures imposed upon her healthy body that actually did not require any cosmetic surgical procedures.

Women believe that by controlling or containing their bodies and their appetites, they can escape the pernicious cycle of insufficiency, of never being good enough. Moreover by controlling their bodies they can take on "male" power – power-as-self-mastery (Bordo 1990a). Thus women paradoxically feel

empowered or liberated by the very beauty norms and practices which constrain and enslave them (Davis, 1993, p. 55).

Following Bordo's argument of cultural practice on control that has been cited by Davis (1993), it can be understood that Heidi was willing to endure risky and painful surgical makeover because she, once, believed that controlling and disciplining her flawed body parts through scalpel would not only make her feel content with her body, but also enable her to escape her from feeling insufficiency upon her pre-surgical look that used to be subject to others' mocking (Davis, 1993, p. 55). Based on the elaborated analysis, it is logic to infer that each of the regulated cultural practice on mind-body dualism, femininity, and control, that Heidi voluntarily has participated, exercises power sustaining the cosmetic surgery as normalized disciplinary practice femininity in dominant position and Heidi in subordinate position because her body had been a site to exercise power (Davis, 1991, pp. 27-28). Besides, from the elaborated analysis, it is apparent that the exercise of power in discursive regulated cultural practices imposed on Heidi's body in order to impress it with Barbie look femininity had turned her body into "docile body" that was passively disciplined through each of regulated practices on femininity, mind-body dualism, and control imposed on her body.

Dominance is sustained not by decree "from above" (as sovereign power is exercised) but through multiple processes regulating the most intimate elements of the construction of embodiment. Here is one juncture where foucauldian insights prove particularly useful to social and historical analysis of "femininity" and "masculinity". Where power works "from below", prevailing forms of selfhood and subjectivity (gender among them) are maintained, not chiefly through physical restrain coercion (although social relations may certainly contain such elements), but through individual self-surveillance and self-correction to norms. Thus, as Foucault writes, "there is no need for arms, physical violence, and material constraint. Just gaze. An inspecting gaze, a gaze which each individual under its weight will end by interiorizing to the point that he is his own overseer, each individual thus exercising this surveillance over, and against himself. Not all female submission is best understood in terms of such model. But when it comes to the politics of appearance, such ideas are apt and illuminating. In my own work, they have been extremely helpful both to my analysis of the contemporary

disciplines of diet and exercise and to my understanding of eating disorder as arising out of and reproducing normative feminine practices in our culture, practices which train the female body in docility and obedience to cultural demands while at the same time being experienced in terms of power and control (Bordo, 1993, p. 27).

Heidi's willingness to imprint her body with Barbie look femininity through her self-obedience to each of regulated cultural practice presents the fact that power works from below, which is from her individual subjectivity to obey each of regulated cultural practices. It means that the power works from the lowest and trivial point of practices (Brooks, 1997, pp. 55-58). The power does not come from others' forces imposed on Heidi but from Heidi's self-vigilance and "self-correction" to norm of femininity, perpetuated in each of regulated cultural practice, against her body (Bordo, 1993, p. 27). Drawing upon Bordo's argument, cosmetic surgery as disciplinary practice of femininity that Heidi imposed voluntarily on her body not only trained her body into obedience to cultural norm of idea type of heterosexual femininity, but also allowed Heidi to experience power and control (p. 27). It is essential to understand that within Foucauldian framework, power and pleasure do not cancel each other" (p. 27); thus Heidi could also experience power, control, and pleasure in the construction of femininity through beauty practice of cosmetic surgery (p. 27). Heidi's decision to remodel her body according to the Barbie look femininity through surgical procedures, routine self-commitment in extreme body exercises, and body discipline in diet as a means to monitor her body presents the fact that Heidi has experienced power of controlling her own body. She has the power to decide what type of feminine beauty practices that she wants to address to her body whether cosmetic surgery, excesses exercises or diet discipline.

Indeed, it is a fact that for temporarily, Heidi not only felt empowered to have her reconstructed body showing conformity to the norm of femininity, but also found pleasure of her active participation in the feminine beauty practices. Based on the elaborated analysis, it can be discerned that Heidi's individual willingness, and self voluntarily to participate in beauty practice of cosmetic surgery suggests that Heidi is not a "passive victim" of cultural practice on beauty that "objectify" her body (Price & Shildrick, 1999, p. 23). In fact, Heidi's obsession with beauty and her preoccupation with maintaining her look have been the

constitutive elements that perpetuate the construction of cultural practices on femininity, beauty, and female body, subjugating Heidi (Davis, 1991, p. 28). In addition, it can be argued that within the case of Heidi's reconstructed body, the disciplinary practice of femininity through the consumption of cosmetic surgical procedures aiming at inscribing Heidi's body with Barbie look femininity does inextricably relate to the issue of gender inequality implied in the construction of Barbie look femininity inscribing upon Heidi body as a mark of gender differentiation.

Bordo discerns that the link between normalized disciplinary practices of femininity and "female disorder" can be revealed through a careful reading on female bodies suffering from hysteria, anorexia nervosa, bulimia disorders (p. 168). In this sense, thoughtful reading on body dysmorphic disorder – a female body disorder suffered by women addicted to transform their bodies through surgical procedures – can also reveal the inextricable link between female disorder and normalization of disciplinary practices of femininity. These female disorder bodies reveal themselves as "textuality" having "symbolic meaning" of gender construction; as cultural texts consisting "statements not only about gender" but also about what it means to be women in American culture; and as "text of femininity deeply inscribed with an ideological construction of femininity emblematic of the period in question" (Bordo, 1993, pp.168-169).

Furthermore, I find that the case of Heidi's reconstructed body through cosmetic surgery has been the real evidence of what Bordo theorizes as the relation between the normalization of disciplinary practice of femininity with female disorder.

People Magazine: Is her obsession dangerous?

Jamie F, M.D : About 5 to 10 percent of people who seek plastic surgery suffer from body dysmorphic disorder (BDD), a condition in which people look normal, "but they see a distorted image," says Jamie Feusner, M. D., as a psychiatrist who heads UCLA's BDD Research Program.

People Magazine: Montag's surgeon says she doesn't fall into the category.

Dr. Ryan : She's just doing what every other celebrity does. They just don't talk about it.

Thirteen months after her surgical makeover, Heidi Montag, in the interview conducted by *Life&Style* magazine admitted that she has suffered from body dysmorphic disorder.

Life&Style Magazine : Is it safe to say you've gotten over your body dysmorphic disorder.

Heidi Montag : Yeah, I'm not thinking so much about what I look like.

The excerpts from the interview conducted by *People* and *Life&Style* magazine signifies the inextricable relation between the normalization of cosmetic surgery as disciplinary practice of femininity with female disorder that is body dysmorphic disorder. Drawing from Bordo's theory explaining that female disorder body is caused by the normalization of disciplinary practice of femininity endured by women in order to meet the ideal type of femininity celebrated in certain period (Bordo, 1993, pp. 168-169), it is pertinent to argue that the body dysmorphic disorder suffered by Heidi was caused by the normalization of cosmetic surgery aiming at inscribing her body with Barbie look femininity as the ideal type of femininity during the twentieth first century.

Finally following Bordo's theoretical argument stating that female disorder bodies reveal themselves as "textuality" having "symbolic meaning" demanding to "be read as a cultural statement about gender" (Bordo, 1993, pp. 168-169), it is logical to maintain that as a text of femininity, Heidi's body suffering from body dysmorphic disorder had "symbolic meaning" demanding to be read as a cultural statement about gender inequality emanated from the construction of Barbie look femininity glorified in American culture during the twentieth first century.

Conclusion

There are three points presenting the case of Heidi's reconstructed body as the real epitome challenging postfeminism on the normalization of cosmetic surgery. First, responding to postfeminism's political ideology of power femininity, Heidi as a neoliberal woman optimizes her femininity through the consumption of surgical procedures imprinting her body with Barbie look femininity. As a matter of fact, the optimizing femininity within Heidi's body has disempowered Heidi because her

reconstructed body has subjugated her subjectivity through lifetime cautious bodily maintenances. The case of Heidi's reconstructed body has been real example of what Bordo (1993) has maintained "how female subjectivity is trained and subordinate to the requirement of vulnerabilities of femininity" (p. 19). Hence, it has challenged postfeminism theorizing that the optimizing femininity within female body enables woman to complete the qualities of subjecthood and independence (Genz, 2009, p. 94).

Second, Heidi's self correction to each cultural practice on mind-body dualism, femininity against her body has presented that power works from below, which is from Heidi's individual subjectivity to obey each of the cultural practices (Bordo, 1993, p. 27). Heidi's self obedience to each of these cultural practices against her body has generated power linked to each of regulated cultural practices and sustained the cosmetic surgery in dominant position, while Heidi's in subordinate position. Thus, Heidi's body becomes a site of power exercise turning Heidi's body into docile body that is passively disciplined through each of cultural practices. This fact has challenged postfeminism because it theorizes that the construction of femininity through the consumption of cosmetic surgical procedures relates to neither the issue of power as constitutive force implicated construction of femininity nor the issue of female body subjugation caused by the imprint of femininity (Wiser & Stacer, 2006, pp. 260-263).

Third, Heidi's suffering from female body dysmorphic disorder caused by the normalization of cosmetic surgery has been the evidence that there is gender inequality emanating from the celebration of Barbie look femininity as ideal type of gender identity during the twentieth first century. This fact has challenged postfeminism celebrating disciplinary practice of femininity through cosmetic surgery as merely free choice (Weiser & Stacer, 2006, p. 269).

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The Construction of Postmodern Anti-Hero in “Spiderman 3”

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Abstract

“Spiderman 3” is a 2007 American superhero movie based on the fictional Marvel Comics. Unlike other superhero movie which still follow the traditional pattern of anti-hero narrative, this movie has own formula in constructing its superhero. The anti-hero in this movie is constructed as a postmodern anti-hero that deconstructs or redefines the traditional pattern of cinematic anti-hero. The deconstruction of the traditional pattern can be observed from his costume, character, and the motive behind his evil actions. As a durable product of American popular culture, the construction of anti-hero here may respond the evolving values in American society. The discussion concerns on analyzing how the construction of postmodern anti-hero is in “Spiderman 3” and how this movie responds the evolving values in American society.

Keywords: *Anti-hero, popular culture, sociocultural, postmodernism, “Spiderman 3”.*

A. Introduction

In the last few decades, postmodernism has become the hottest game in western societies (Ritzer and Goodman, 628). It not only appears in humanities and social sciences but also occurs in arts, journalism, architecture, and popular culture. The term ‘postmodernism’ becomes noticeable in the contemporary American society. There is uncertainty about the emergence of the term ‘postmodernism’ at the first time. Several scholars concerning to cultural phenomenon have argued one another about what time it firstly existed. Rosenau, in her book ‘Postmodernism and the Social Sciences’, has assumed that postmodernism is a critical set of ideas that has emerged as the reaction to modernism (Rosenau, 85). The emergence of postmodernism does not entirely replace modernism in America. However, it unavoidably influences Americans to question and to rethink about modernism considered as the best way to make progress in the society and a set of thinking that has enlightened America.

Postmodernism rejects conformity that has constructed the binary opposition: good/evil, right/wrong, rational/irrational, logic/illogic, etc. Barker has assumed that postmodernism is a form of relativism because there is no single authority that constitutes the value in society. Each culture or individual has own judgment in settling on the value. Furthermore, Barker has argued that, postmodernism is against a universal truth claimed in modernism (Barker, 215). What is called ‘good’ in given society may be ‘evil’ in another society. Therefore, there is no single authority/standardization that may decide the truth and each culture has own logic in determining the truth within its society.

Postmodernism not only affects how American society think and behave but also influences how Americans produce cultural products, like Hollywood movie. Hollywood movies, in Hoffman’s opinion, have been influenced by postmodernism in the way they create the theme. Many of contemporary movies reflect postmodernism (Hoffman, pars. 1).

The construction of anti-hero in Hollywood movies follows same common codes. These codes are employed from time to time to create the certain images of anti-hero considerable and pleasurable for audiences. Those codes are such as the anti-hero inherently as a hater and conflict maker; anti-hero as a sly powerful character; anti-hero as a defiant of morality and laws; anti-hero as a protagonist accompanied by his loyal allies in attacking superhero; anti-hero as a betrayer to his royal allies at the end for his personal desire; and anti-hero’s value system against wider society’s value system (Hennebery, pars 1-9). These codes are combined and matched to create various images of anti-hero that each movie desires. However, in this contemporary America, there is question whether such codes still continue to put into practice as the emergence of postmodernism.

“Spiderman 3” is a 2007 action movie which has been written and directed by Sam Raimi, with a screenplay by Ivan Raimi and Alvin Sargent. It is the third film in the Spiderman film franchise based on the fictional Marvel Comics character Spider-Man. The film stars Tobey Maguire, Kirsten Dunst, James Franco, Thomas Haden Church, Topher Grace, Bryce Dallas Howard, Rosemary Harris, J.K. Simmons and James Cromwell. This movie also begins by the appearance of anti-hero, Flint Marko, who has escaped from the prison to meet her daughter in her daughter’s birthday. He runs way from the police and then hides by jumping himself into restricted areas that accidentally changes him to be

Sandman. His body is covered by sand particles that make him very powerful.

What makes "Spiderman 3" remarkable and evoke curiosity is in the way the movie constructs the anti-hero. Unlike the ordinary anti-heroes, the anti-hero of "Spiderman 3" has good intention that triggers him to do bad deeds. His bad deeds seem accepted and understandable even though they are obviously against morality and laws. There is question why the anti-hero in this movie is constructed in such way. Therefore, this movie is interesting to analyze.

The discussion is expected to know how the construction of postmodernism anti-hero is in "Spiderman 3" and how this movie responds to the values in American society. Since the movie is a product of popular culture, the theory of popular culture is incorporated to reveal the construction of reality in American society. The construction of reality in American society is represented through the employment of signs in movies. The observation of this construction is appropriate if it is seen from the connotations applied in movie since according to Monaco, movie mostly employs connotative manner in producing meaning (178-79). Therefore, semiotic film theory is needed to observe the meanings of the signs in the movie. Semiotics is the system of signification that attempts to figure out how meaning is accomplished in a range of forms of visual and auditory representation (Allen & Gomery, 76-78). Pierce's semiotic theory will be the guidelines in this discussion to find out the construction of postmodern anti-hero in this movie. Pierce's semiotic theory is needed to read the signs critically. There is an interpretant in Pierce's theory which means that the meaning of signs is looked at from the relation between the sign and the object (Atkin, pars. 1). As the source of data is a movie, the cinematographic elements are incorporated to completely figure out the meanings of signs in the movie. Socio-cultural approach is employed as well to figure out the correlation between the construction of anti-hero in this movie and the socio-cultural condition of American society.

B. Discussion

"Spiderman 3" is considered as postmodern movie since the way the movie constructs the anti-hero is in accordance to the idea of postmodernism. The idea of postmodern anti-hero can be explored in a number of cinematic elements such as lighting, camera placement,

contrast, color, and sound. These cinematic elements deliver lots of signs that can be examined by the employment of semiotics. There are several traits in the construction of anti-hero in this movie that belong to postmodernism such as deconstruction, micro-narrative, plural truth, and relativism. These traits can be seen from anti-hero's costume, character, crime, and motives behind his crime.

The analysis about Flint Marko's costumes covers what Marko wears when he comes into sight at the first time until the story ends. There are three different costumes that Marko wears. These costumes can be signified as his identity as an anti-hero.



Figure 1
(The first anti-hero's costume)

In this point, Marko's costume is analyzed. Figure 1 shows Marko's costume. It is mainly dominated by yellow color. It is the costume when Marko appears at the first time on screen. His costume consists of shirt, trousers, and shoes. Actually when looking at the elements of the costume, the costume does not signify that he stands out among other characters. Shirt, trousers, and shoes are common costumes that ordinary people wear. However, the costume color plays important role in depicting Marko's identity. Unlike other ordinary anti-heroes who wear the dark color, this movie chooses orange, the bright color as first impression when Marko comes into sight. In America, that costume indicates that Marko is a prisoner since the costume is given to the prisoner when s/he has to face the punishment in prison. From this first costume, literally Marko is a criminal who has escaped from prison. It shows that he is not an ordinary person. He must have done evil deeds in his previous time.

Orange is considered as the metaphor of hell of which the color is also orange (Bather, 214). This color indicates the flames which will burn the sinners who are against God's kingdom believed in Christianity. Christianity believes that the sinner will be burnt by the everlasting flame of the hell. Hell in Christianity is noticeable as prison in this movie and the sinner or the inhabitants of Hell is the prisoner. It emphasizes that Marko is the prisoner who has escaped from prison. Prison here is connoted as the place of punishment in which the prisoner will be far from the worldly pleasure. Therefore, the prison is equated as the Hell since it is also place for punishment.

On the contrary, although he wears the costume that represents hell in Christianity, his physical appearance does not show that he is a sinner. Like other ordinary anti-heroes, he is muscular but he does not look harsh. Even when he is about to enter his daughter's room through the window, he opens the window smoothly. He does not break the window. There is not evil impression reflected from him. He wears the hellish costume but he looks like a good person. His body language is contradictory to the costume he wears. He does not look like other criminals who are rude and ruthless. The first costume does not represent the entire identity of anti-hero. It is merely a sign that he has done crime but does not draw Marko as an ordinary criminal. From this depiction, the movie maker attempts to create an unexpected anti-hero. So, who is Marko? Why does he wear the prisoner's costume but he does not have characteristics like other criminals?

Black-green colored t-shirt is another costume of anti-hero. The black-green t-shirt is the costume he wears when he robs and accidentally kills an innocent person.



Figure 2
(Marko's black-green costume)



Figure 3

The t-shirt is in close-up shot since the t-shirt has significant meaning. This t-shirt reminds him to the evil deeds that he has done. It is the t-shirt that he wore when he robbed and then killed Peter's uncle unintentionally. The film maker attempts to tell audience that Marko is ready to act evil deeds by drawing him choosing the same cloth to what he wore when he did the crime. The colors of t-shirt are black and green. Black is a primary color of evil (Bather, 2006). It represents darkness and Satan. It links to the time when evil mostly emerges; the presence of evil emerges in the night as well as Satan who appears only in the night because he tries to find safety before the sun rises. Thus, this movie still follows the conventional color of evil namely black. Yet, the idea of black here does not mean theologically. The black stripes on his t-shirt signifies anti-hero's pathway of life. This color may represent his view on humanity. It emphasizes the dark life or the sadness that Marko must face. He sees the society as the uncomfortable place. He has lots of problems but he must solve them by himself. Nobody cares of his family. Thus, Marko becomes a loner and anti-social. Meanwhile, green on the t-shirt represents life and death. Green symbolizes Demeter, who is believed in Greek mythology as a goddess in green. She curses the world with desolation that has caused many human beings, plants, and animals die because Zeus as the father of Gods and Goddesses does nothing when her daughter was abducted by Hades, the god of underworld (Hamilton, 30-31). Therefore, green links to death and life. As like Demeter who becomes evil since she has reason behind it, Marko also has some reasons driving him to act evilly. He sees New York as the major economical activities where many rich people live there but the society does not give any supports to his problem. His daughter is dying but he must stand alone in difficulty. Thus he does robbery as the protest for the society which ignores him.

The other costume of Marko is sand particles. After jumping into restricted area, he is accidentally demolecularised to be sand particles. Since this happening, he has two beings: a human and a monster.



Figure 4



Figure 5

(Marko becomes Sandman)

Sand particles become Marko's costume. He becomes Sandman after he is accidentally demolecularised by scientists who think that the being has entered the restricted area is a bird. He tries to escape from police but his step is blocked by wire gate which restricts any humans to enter. He enters the restricted area shows that he enters new kind of life. After that happening, he is half human and half monster. His identity becomes blurred. He sometimes becomes human and becomes a monster in another time.

The nakedness of Marko when becomes Sandman shows how definite his body is. It shows his muscular body obviously. This pattern still follows the Greek monsters who are mostly naked and must have ordinary power. He uses the power is used to consume human beings and battle with Greek gods. This pattern is followed by Hollywood movies. Many movies draw anti-hero with muscular body. It shows that American think individual who has capacity to be anti-hero must not be thin and weak, but muscular and strong since the anti-hero must be challenging for superheroes who want to defeat anti-hero. The muscular big body of anti-hero is also used to create chaos within society. Generally, anti-hero attacks people and creates destruction with his extraordinary power.

In short, even though the costumes of Marko still follow the traditional costume of anti-hero, the meaning behind them is deconstructed. Orange costume is merely a cloth for prisoner but this movie does not draw Marko as a ruthless individual like other criminals. This movie also draws Marko as a monster but Marko is not characterized as a character who has the brutality and insanity. This movie implies postmodernism which deconstructs something that has

been maintained within society. The costumes here do not represent the quality of Marko but merely the identity of Marko as an anti-hero.

Ordinarily, anti-hero is a character who always negates the superhero and society. As an evil character, he has no goodness. He is pitiless, anti-social, and rude. It shows that anti-hero has no sense of humanity. However, the characterization of anti-hero in this movie does not follow this grand-narrative. He has characteristics like other humans do. He has social awareness, sympathy, fear, weakness, sorrow, and regret regardless of his extra-ordinary power as the only thing that makes him different from other human beings. This depiction of anti-hero breaks the codes of anti-hero. The anti-hero according to grand-narrative has no sense of humanity. He intentionally hurts other people, has cruelty, and feels regretless after doing evil deeds. But this movie creates another construction of anti-hero.



Figure 6
(Marko unwillingly hurts other people)



Figure 7

This scene shows that the anti-hero, as evil character, has no intention to hurt other people. He just walks around without attacking anyone or making a chaotic situation. Even when the police notice him, he just walks away not attacking the police even though he knows that he is much more powerful than the police. What he does is just hiding in the spread out area of sand. Actually, he does not want to hurt the police but the police is about to attack him then he responds by pushing him away. It is the way to defend himself. Other police standing next to the truck fire him continually. At first, he does not reply what the police are doing to him. He just defends and feels the pain. He does not have any

willingness to injure the police but the police fire him again and again without pardon. When he thinks that it is enough to feel the pain, he decides to attack back the police. He hits the police with his giant hand while leaving the place. Moreover, he does not attack people around him even though at that time many people are there. He just attacks the police who have attacked him first while leaving the place. It clearly shows that the anti-hero does not have any intentions to hurt other people.

Moreover, when he unintentionally kills Peter's uncle, he does not leave the body. He stays there ignoring his friend in robbery's instruction to rush getting in the car because the police are going to come soon.



Figure 8
(Marko is not pitiless)

Figure 8 belong to a scene when Marko unintentionally kills Peter's uncle. He shoots Peter's uncle with his gun accidentally. From the scene above, Marko tries to wake Peter's uncle but Peter's uncle is already dead. The way he touches Peter's uncle signifies that he feels responsible for what has happened to Peter's uncle. Moreover, his expression shows that he is in panic. The murder is not what Marko wants. Even though his partner in robbery asks him to leave Peter's uncle, he ignores it. He keeps trying to wake Peter's uncle. This scene emphasizes that Marko as anti-hero is not pitiless. He feels sympathy to what has happened to Peter's uncle.

The anti-hero here is featured with the emotion and feeling. He feels like other humans do, thus, he may be sad or happy.

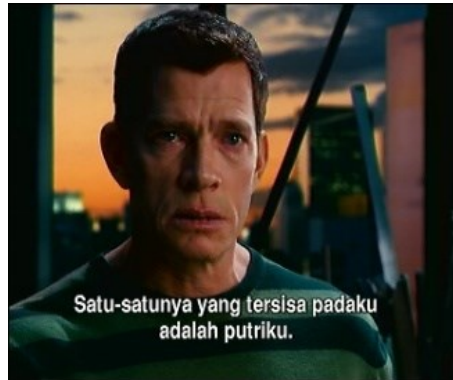


Figure 9
(Marko has sorrow)

Figure 9 uses close-up shot where the facial expression is the most important in the scene. The antihero is glistening with tears when telling Spiderman that has happened is not what he expects. His only daughter is dying but he cannot help him since he is jobless. His expression shows that he is in deep sorrow. Moreover, his tears begin to fall down from his eyes. It indicates how frustrated he is in his life. He begs Spiderman to forgive him for what he has done to Peter's innocent lovely uncle.

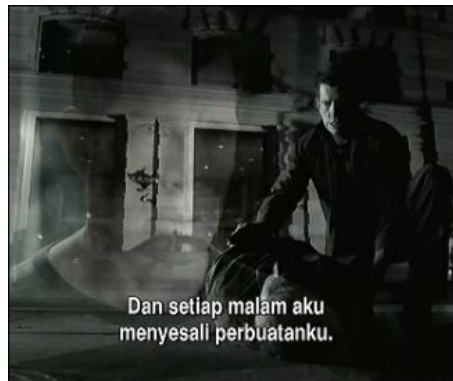


Figure 10
(Marko has regret)

In some movies, antihero never regrets to what he has done. Yet, in this movie, antihero has a sense of humanity. He is haunted by what he has done to Peter's uncle. He is really regretful to do bad deeds but he cannot rewind the time. Figure 10 employs dissolve effect where two

happenings: in the past and in the present, are shown. The clearly shown black-white scene is the past when the antihero killed Peter's uncle while the blurred colorful scene is the present when the evil anti-hero the truth about the killing of Peter's uncle. The black-white is the illustration of the happening when Peter's uncle was killed. The scene shows that the anti-hero tried to wake up Peter's uncle but he had already died. He had killed Peter's uncle unintentionally with his gun. His facial expression indicates his confusion to what has gone on. On the contrary, the blurred scene is when the anti-hero tells Peter about the killing of Peter's uncle. He admits that he is the killer of Peter's uncle but convinces Peter that he has killed Peter's uncle unintentionally. He has killed Peter's uncle because he is in haste when knowing his partner bringing a bag of money that he needs for his daughter. He has no intention to hurt even to kill his uncle. He feels guilty and regretful to what he has done to his uncle.

From his sense of humanity mentioned above, it can be stated that the construction of Marko as anti-hero does not follow grand narrative. Grand narrative will possibly construct Marko as fully bad but this movie constructs Marko as a good guy who has been trapped in bad luck that drives him to do evil deeds. He has the quality like other human beings. This construction of anti-hero emphasizes the attribute of postmodernism.

Flint Marko is characterized as an anti-hero since he executes crime. His crime has created sufferings for other people. Moreover, he kills an innocent old man whom he meets on the street.

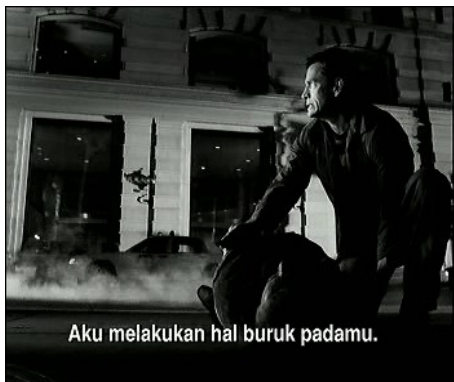


Figure 11
(the murder according to Marko)



Figure 12
(the murder according to Police)

Figure 11 is a scene when Marko tries to run away from the bank from which he has robbed an amount of money. When he is running away, he meets the old man inside the car. He uses gun to ask the old man to move out and give the car to him because he wants to go away quickly from that place. After the old man has been out from the car and begun to talk to Marko, Marko sees his partner in robbery running through him. Then he accidentally triggers the gun and shots toward the old man's body. The old man falls down and gets unconscious and then dies immediately. He tries to wake the old man but the old man has been lifeless. This is a scene about the murder of Peter's uncle according to Marko's story. This is the truth according to Marko. However, according to police, the murder does not happen like that. Figure 11 is a scene about the murder of Peter's uncle according to the report from the police. The police tell the public that Marko has killed Peter's uncle with cold blood. Marko intentionally kills Peter's uncle. Marko's facial expression in figure 12 shows that he is really cruel and heartless. It is contrary to figure 11. Marko's facial expression does not show that he is cruel. He seems like to help his victim. Moreover, he does not run away with robbed money. He lets his partner of robbery carry the money. Even he is asked by his partner to run away but he ignores his partner's instruction. He just stays and tries to wake helpless Peter's uncle. The life of Peter's uncle is more important than the money that he has robbed. Further, he lets himself sent into jail.

Based on two scenes above, it can be concluded that the truth is plural. Postmodernism believes that there is not singular interpretation for one happening. One happening may create various interpretations but the dominant interpretation is frequently considered as the truth. This measurement makes other interpretations silenced. The idea behind the murder of Peter's uncle emphasizes one of the characteristics of postmodernism namely plural truth. Postmodernism is against the singular truth (Rosenau, 77-78). It echoes the plurality of the truth since one happening can be seen from various sides. In this case, police sees the murder in spectator's interpretation and Marco sees the murder in doer's eyes. Therefore, the truth about the murder is unavoidably plural.

Marko has killed the innocent person with his gun. Since his action breaks laws, he is sent to prison. Yet, he escapes from jail and continues robbing in several places in New York City for his personal goal. New York City becomes the targeted city for his crime since this city is the center of major economical activities in America where a number of finance-oriented companies grow rapidly in this city (http://en.wikipedia.org/wiki/New_York_City).



Figure 13



Figure 14



Figure 15

(the robbery done by Marko)

Figure 13 and figure 14 belong to a scene when Marko notices the car bringing a large amount of money inside. He comes to that car and breaks the roof the car. He is going to rob a car in which a large amount of money is saved. The sand scattering around indicates the presence of anti-hero (figure 14). At that time, he has become Sandman. His body is covered by sand particles. When the security is going to fire him with his gun, he attacks the security and makes the security paralyzed. After making the security powerless, he takes the money (figure 14). However, since his action is against the laws, Spiderman comes to that place and tries to hinder his action of robbery as seen in figure 14. Behind Marko, there is a character in red. It indicates the existence of Spiderman since the top of Spiderman's costume is red. Since Marko has failed to rob due to the coming of Spiderman, he intends to rob again but his action of robbery is repeatedly broken down by Spiderman.

Actually, Marko purposely robs banks that have good reputation in New York City. There is letter "N" printed on the bag in which the money inside (see figure 13). It indicates that "N" is a name of the bank. And it must be a big bank since "N" may be the shortening from New York Bank. Another bank that Marko tries to rob is also a big bank. It can be seen from the words seen on the screen. These words are zoomed. It emphasizes that these words have significant meaning. It indicates that Marko does not rob randomly. He robs big banks in New York City. He does not rob any shops and steel that he meets. He purposely takes big banks as the targets of robbery.

Robbery becomes the topic in this movie because it is one of the concerns for New Yorkers. New York Law Enforcement Agency Uniform Crime has reported that robbery is a main crime in New York. Among other states in America, robbery in New York has got ranking 5 in 2005, ranking 9 in 2006, ranking 11 in 2007. It shows that robbery frequently happens in New York even though for other kinds of crime, New York only has got ranking 25 for violence, 29 for murder, 46 for vehicle theft, and 50 for forcible rape in 2007 (<http://www.disastercenter.com/crime/nycrime.htm>). From the ranking, it can be concluded that New York is actually a safe state apart from the robbery rate. Accordingly, robbery has become the major concern for police in New York. In this movie, it frequently tells about Marko's action of robbery. He robs from one bank to another bank for his personal goal. Even he does it either in the day or in the night. His action has made Spiderman who is in charge for the safety in New York City always watchful because his action creates unrest in New York City.

Behind Marko's evil actions, he has several motives. These motives trigger him to act evilly even though he already knows that his actions are against moral and legal percepts. One of the reasons is his love to his sick daughter. Unlike some ordinary movies which draw love as something that brings harmony and comfort, this movie places love as the main motive of Flint Marko as anti-hero to be an evil. And because of his love to wider society, a superhero sacrifices himself to have battle with anti-hero. In this movie, however, his big love to his sick daughter has driven him to do evil deed. He robs and then gets in jail in the name of his love to his sick daughter.

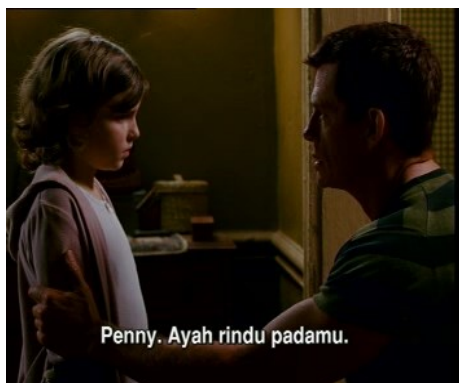


Figure 16
(Marko shows his affection to his sick daughter)



Figure 17

Figure 16 uses medium shot. It shows the face, shoulder, and arms of Flint Marko and his sick daughter. This figure signifies not only the expression but also the gesture of both characters. It is a scene when the anti-hero has successfully escaped from jail and then has a chat with his sick daughter. He faces straight forward his sick daughter tenderly. It shows his fatherhood to his daughter. Furthermore, he says affectionately to his daughter, "I miss you, Penny." Inside his muscular body, he has gentle feeling to his sick daughter. He holds his daughter's arm gently. Through this gesture, he wants to show that he really cares of and loves his sick daughter. He really loves his daughter as seen in figure 17. The figure uses close-up shot where only a part of character is seen and marked. It only shows a hand of characters. Despite hand cannot express, here the scene tells that his daughter, Penny, gives Marko necklace in which her picture is put. The necklace symbolizes love since it is generally given to someone that a person loves. He always brings the necklace wherever he goes chained around his hand. It shows that his love to his daughter as the main motive for his action.

The following motive is quarrel with his wife. Because of the uncertain finance, Marko frequently quarrels with his wife. Marko cannot fulfill his family's daily needs. His joblessness brings him into trouble with his wife.



Figure 18
(Marko quarrels with his wife)

Wide shot is employed in figure 18. It is a scene when Marko quarrels with his wife that unintentionally wakes their daughter up. The character who is in the blocking position is Penny, their sick daughter. Penny gets up and goes out from her room to come forward to her

quarrelling parents. The setting indicates that apartment is really simple. It can be seen from the plain dining table. There is only a bowl without food inside. Even, the dining table is located in kitchen. Moreover, when they are quarrelling, the noise of train is heard very loudly. Even, the apartment trembles when the noise of train surrounds the apartment. It shows that the apartment is really near railway. This condition represents Brooklyn. Brooklyn is one of boroughs in New York City. Brooklyn was an independent city, not a part of New York City. It was united to New York City in 1898. This borough is different to Manhattan on which a large number of skyscrapers stand everywhere. Brooklyn is the borough for housing whose inhabitants work in Manhattan. Unlike Manhattan where the trains run on the subway so that the noise does not disturb the inhabitants, the trains run on highway in Brooklyn. Even, the trains run next to the public housing in Brooklyn. Generally the housing next to railway is for poor family where the noise of train becomes not a big deal and the room is multi-functioned and narrow. Those poor families disregard the discomfort caused by train. The most important for them is that they have place to stay. This is what happens to anti-hero's family. The quarrel with his wife is caused by poverty. They do not live in an appropriate place and even do not have meals in proper portion. This poor condition brings stress to his wife so that they frequently quarrel each other.

Poverty becomes major problem in America even though America is a developed country because the good stability of America in the case of economy and politics has triggered people from poor countries to immigrate to America. They desire getting better life. However, America is not like what they have expected before. They have to compete with other people to get good job. The competition is getting hard, thus, many of them are jobless and trapped in poverty. Poverty is the most dangerous enemy of America. It always threatens America in the past, present, and future (Arias, pars. 7). It also has driven the anti-hero in this movie to execute crime.

In the end of story, Marko asks Peter to understand that all the things he have done are not what he expects. He does robbery because he has responsibility for the recovery of his sick daughter and he kills Peter's uncle without any evil intentions. Eventually, Peter forgives him. He feels relieved and then disappears.



Figure 19

(Marko is set free by Spiderman for his evil actions)

The figure above is a scene when the battle between the good and evil ends. Peter has defeated the black demon and the anti-hero has defeated his evil side. He feels relieved after Peter says that Peter forgives him for what he has done to his uncle. He fades away as soon as he has got forgiveness from Peter. Even Peter as superhero does not arrest him for his crimes: the murder, the robbery, and the abduction. Peter lets him away without bringing him to police due to his crimes. This scene emphasizes that the anti-hero's evil action is forgiven even though the action is against laws and morality. Killing people, robbery, and taking of hostage are against the value in society. Yet, in this movie, these crimes are forgiven since he executes evil action without evil intention. Moreover, he still has responsibility to recover his dying sick daughter who needs immediate help. Therefore, Peter, as a superhero, just sets him free from punishment that the Marko should get for his crimes. In this movie Marko's evil actions are measured as more accepted and understandable actions rather than as wrongdoings against moral percepts.

From the elaboration of the motives of Marko's evil actions, it shows that even though the actions are obviously contradictory to legal and moral percepts, the evil actions are needed according to Marko. Marko thinks what he has done is correct because he does it in the name of his dying daughter. He does it for good intention. He measures the

goodness personally and the badness reasonably. This idea goes with the idea of goodness in postmodernism. Postmodernism believes that everybody has own measurement in judging what is called wrong or right. What is called wrong for someone may not be so for another. It creates uncertainty of values within society because if the truth or falsehood is measured personally it will create the chaos within society. There is not boundary between right or wrong. Each individual deserves to do everything that he/she thinks right. In postmodernism, this notion is called relativism. Everything is looked relatively and each person has his/her measurement about something. In this case, the motives behind Marko's evil actions create the conception that those evil actions as the necessities that Marko is supposed to do. "Spiderman 3" considers crimes not as wrongdoings but understandable evil actions.

D. Conclusion

The construction of anti-hero in "Spiderman 3" depicts postmodernism through its anti-hero character. It breaks the grand-narrative of anti-hero character, deconstructs the anti-hero's costumes, and looks at the crime executed by anti-hero in relativism. Such attributes portray anti-hero in this movie notably as a postmodern anti-hero.

Grand-narrative of anti-hero draws anti-hero as the opposite character of superhero that represents evil doings. He always brings chaos and destruction anytime he appears. Moreover, he is mean and heartless. Yet, this movie does not follow the grand-narrative of anti-hero. The anti-hero here is constructed as the ambiguous character who has both good and evil sides. He does crime for good purpose, in conducting his heroism for his dying daughter. He is neither actually heartless nor mean. He still has sense of humanity which makes him feel repentant after he has done evil doings and drives him to be always in the good pathway when doing crime. Generally, anti-heroes do not have this quality but anti-hero in this movie does. . Therefore, it can be concluded that the anti-hero in this movie breaks grand-narrative of anti-hero.

The other attribute of postmodernism found in this movie is deconstruction. The deconstruction can be looked at particularly from anti-hero's costumes. Commonly, the costumes for anti-hero are taken to create the impression that the anti-hero is an evil doer. They can show his heartlessness, brutality, and extra-ordinary. Yet, although this movie also draws anti-hero with evil costumes, his body language and facial

expression do not indicate that he is an evil doer. He looks like other common people. The evil costumes that he wears merely underline that he is an evil character but the meaning behind the costumes are not revealed. The evil costumes here are deconstructed. They are not as the representation of anti-hero's quality. The anti-hero still has quality like other humans instead of his evil costumes.

Relativism is another attribute of postmodernism revealed in this movie. The relativism is seen on how this movie portrays crime done by anti-hero. The crime is viewed not as wrongdoing but as a necessity that anti-hero is supposed to do. This view about crime seemingly deconstructs the value within society. Crime is obviously the evil and against moral and legal percepts but looked at reasonably in this movie. Therefore, when watching the crime done by anti-hero, there is not atmosphere showing that such crime is a wicked action. It is good for some extent, not simply always bad. "*Spiderman 3*" regards crime not as a wrongdoing but an understandable evil action.

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The Construction of New Femininity Reflected in “the Most Unforgettable Women in the World Wear Revlon” Advertisements Series

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Abstract

In 1980s – 1990s, Revlon came out with a new package of campaign series; “The Most Unforgettable Women in The World Wear Revlon” advertisements. These series of advertisements took famous female models to portray the new idea of beauty in each year which signifies the changing in beauty concept regarding to the change of women roles in 1980s and 1990s. Thus, this article has a purpose to describe how Revlon responds to the emergence of new women in early 1990s and translates the idea of “New Femininity” through its model of advertisements. It is found out that, in a response to the cultural change in 1980s and 1990s, Revlon produces women’s daring and alluring images which break the conservative idea of beauty and femininity.

Keywords: *Revlon, Beauty, Femininity, Women Role, Gender.*

I. Introduction

Before 1950s, American society tends to degrade women’s role and see them as low educated human being, while this condition gradually changed in 1950s – 1960s. Lacking chances to work are diminished because of social movement in the era. The era featured women in gendered roles, competing with their husbands while being a homemaker.

In 1970s, feminist movement gained some popularity and TV shows that focused on women also increased. This change also



⁵ Mahasiswa Jurusan Sastra Inggris dengan NIM C0308023

⁶ Dosen Pembimbing

influenced the condition in 1980s. In 1980s, new feminism appeared in the surface as the significance of women gradual change. Revlon also responds to the women’s new feminism through women soft-masculine attitudes regarding to women gradual change in financial and social condition. New-feminism has also emerged in image representation in the late 1980s and the late 1990s media. During that moment, Unites States experienced the economic upheavals. Women were forced to be the formal labors. This action gives impacts to the economic transition during that era. It contributes to women’s greater opportunities to work. Their efforts in gaining chances in public and private sectors contribute to the changing of women images in American. Revlon also responds to this change. Revlon displays more prevalent idea about women image. New womanliness is appeared through the representation of elder, ethnic and gender-bias representations which respond to new women and new feminism-spirit. It proves that Revlon does not display images like what have been displayed through several cosmetics which promote classic nurturance women for the representations of these companies. Revlon advertisements invoke the new idea of women beauty and femininity construction in 1980s and 1990s. Thus, it also explains that 1980s and 1990s become the significance years for women to reevaluate themselves and perceive their active working role as the main fundamental aspect to perform their figures, as what are presented in Revlon advertisements.

II. Analysis

a. Demand Gaze

1987		1988	
			
Figure 1	Figure 2	Figure 3	Figure 4

In 1987 and 1988 advertisements, *demanding gaze* is used to reconstruct women’s image from a passive object into a confidence and active evaluator. It delivers the idea that women have the right to achieve and maintain confidence. *Demand gaze* is used as an absolute weapon to

portray women power and confidence. It also shows that women also have authority to strive for ‘significance’ of their presence.

Women ‘signification’ first emerges as a result of women power which is promoted by some daring figures below:

		
Last Fm. (n.d.). <i>Twiggy</i>	Picasa. (n.d.). 1950s --- <i>Actress Audrey Hepburn --- John Springer Collection/CORBIS</i>	Lynn Shultz & Aaron Parsley. (August, 2008). <i>Madonna: 50 Looks We Can't Forget.</i>






Twiggy, Audy Hepburn and Madonna are women who mark the path of women signification. They are the leading women who convey bold and extraordinary presence since the late 1950s to 1980s. Their presence is never far from the challenging gaze and strong eye focus to the audience. This image is not merely emerged because of “sassy-don’t mess with me spirit” trend which leave behind the feminine mainstream media image (Dalhberg & Zimmerman, 2008, p. 72). This image is emerged as a response of “new feminism’s spirit” (Dalhberg & Zimmerman, 2008, p. 72) and women’s role in 1980s or before.

This notion comes from new feminism spirit in 1980s. In 1980s, new feminism invents the new role of women as a working figure (see Chapter II, page 27 – 28). Their emphasis on woman personal rights and equal domesticity role fires women’s spirit to gain public signification. Feminism through the help of EPA (Equal Pay Acts) -- which is proposed in 1960s-- gain equal domestic roles and even gain chances in public and private sectors (O’neil, 2008). Women bigger opportunity

raises their confidence to compete with men in any other sector. It also fires women’s spirit to take over the ruling power. Women ruling power and domination do not only appear in working field, but also appear in public sphere and media representation.

As a cultural product, Revlon advertisement responds to these changes. Revlon advertisement becomes the medium to respond to women movement. It is chosen to wield the value of the movement in less radical approach and interesting ways so that women understand how women roles in 1980s America is changing over time; and it is reflected in the figures of the advertisement.

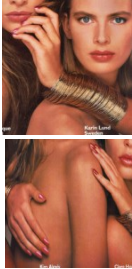

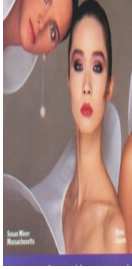


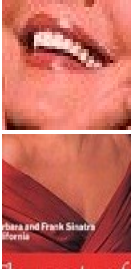
Entering the late of 1980s and the beginning of 1990s, *inviting gaze* is emerged as a different version of *demanding gaze*.

1987	1988	1990	1991	1992
				
Figure 1	Figure 2	Figure 3	Figure 4	Figure 5

Inviting gaze comes out in figure 1-5. *Inviting gaze* gives the impression as if they attract the audience to take a closer examination to the models; meanwhile, they also give innocent yet seductive look. This characteristic is also proposed by Revlon through the depiction of Barbara in figure 5. A softer-*inviting gaze* becomes the main focus. This gaze emphasizes how feminine and not-challenging image delivers the impression that women want attention from men in patriarchal society. The presence of inviting look shows how American society still embraces the myth of beauty. This myth of beauty keeps the values that make women embrace the weak and softer image in order to attract people’s attention (Wolf, 1991). Women feminine and seductive image allows men to come closer and attach to them. This feminine and inviting appearance becomes women weapon to gain informal power and

sympathy from men. In order to gain this informal power, women portray feminine quality through *inviting gaze* as one element of beauty.

b. Scandalous Body

1987	1988	1989	1990	1991	1992
					
Figure 1	Figure 2	Figure 3	Figure 4	Figure 5	Figure 6

Advertisements presented in 1987 to 1992 are very diverse. Both of 1980s and 1990s eras signify women’s obsession toward physical attractiveness and sexuality. This sexuality is portrayed through *scandalous body* in figures above (figure 1-6). Women scandalous body is presented through roundness, voluptuous and sexy image such as roundness in models’ lips and visible body line. The idea of visible body line is also proposed by Revlon in figure 3. Asian woman – who is considered as “close related image of prostitutes” or “Lotus Blossom” in contemporary America (Chung & Kim, 2005; Ellington & Easton, n.d.) —is intentionally chosen to reveal women sexual attractiveness. This image indicates how woman representation is sexualized in the advertisement.

In 1990s, Revlon advertisement presents women fitness body long-shot technique which portrays the whole curve of the body and delivers modern idea of women’s idolized body. In this account, Black American women are purposely taken to deliver the idea of women curve and erotic content in figure 4 and 5. Black American women in the frame simplify how media focus on their sexuality.

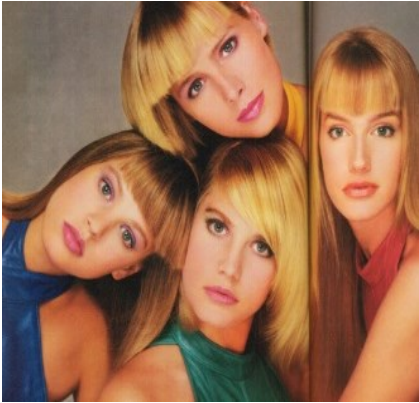

In this account, women representation is always associated with sexual reproduction and sexual provocative concept which are emphasized by media in these recent decades in a response to women’s

massive interaction with normative feminine beauty. Women from all ages and races try to maintain their most precious asset: their body. This idea is also emphasized by Revlon in the closing campaign.

In the closing campaign, the red dress which shows Barbara's cleavage and red lipstick in figure 5 denotes how aging type of beauty is still grounded based on western ideal type of beauty. This western ideal beauty emphasizes on sexuality. This sexuality is not only drawn by the toughness and bravery in revealing her aging sexuality, it is also drawn through the intimate relationship presented by Barbara and Frank Sinatra. This adoration simplifies how this advertisement tries to oppose society stereotype which sees elder women as undesirable (Davenport, 2008) because she maintains her sexuality and fitness body. Even though, 1980s – 1990s Revlon advertisements deliver a strong message about women-self declared through women glaring and alluring image and body representation in its advertisements, Revlon advertisements still embrace the standard of feminine ideals which relates to western type of beauty

c. Youth Beauty

Revlon in 1987 and 1992 come with two different ideas. Two figures bellow explain how American media still crystallizes the notion about *youth beauty*.

1987	1992
	
Figure 1	Figure 2

1987 era signifies how youth beauty still becomes the compulsory thing to present women 'perfect' image. Figure 1 uses soft colors like pink and gold colors in purpose to recreate an easy and simple radiant look. This effortlessly radiant look emphasizes on healthy glow and natural freshness of young women (Ogilvie, 2005, p. 24) because media tend to emphasize on youth and beauty since 1980s. This notion is emerged because society associates women increased aged with negative stereotype which engages the unattractive and passive image (Davenport, 2008). However, 1992 signifies the opposite thing. It as if tries to deliver the message which opposes the idea of 'unattractive aging women' by depicting Barbara and Frank Sinatra from elder generation as the front face of the 1992 advertisement. The representation of this elder generation focuses on man's facial expressions which reveal compassion and adoration toward female's aging beauty. The adoration expressions denote how Revlon opposes the idea that aging women are no longer attractive.

Women are portrayed as "young beauties" in television and it becomes a compulsory thing that women should be young and good looking (Marquit, 2006). This young and good-looking ideal standard also sets how women relationship works out; you have to be young and attractive to get partner and maintain relationship.

Western society takes unrealistic images in advertisement as the basic foundation of beauty concept which is associated with sexuality, seductive quality and youth (Baudrillard, 1998). Revlon may take the representation of increased age women, but Revlon models' representation still embraces youthful aging beauty which emphasizes on fit body and imposed younger image. The imposed younger image contributes to the emergence of makeup coverage and anti-aging products. Aging women embrace the aging process without neglecting the need to look young which creates the addiction to makeup coverage (Dolan, 2008).

The representation in 1987 campaign and 1992 campaign shows how Revlon still crystallizes the notion of *youth beauty*. Both of figures show how aging issues do not allow women to leave behind the notion of *youth beauty*. Youth image is imposed through media representation to construct women idea of beauty identification.

d. Challenging Normative Femininity

1987	1988	1991
		
Figure 1	Figure 2	Figure 3

1987, 1988 and 1991 eras signify the bold transformation of women *normative femininity* concept. The idea of *normative femininity* could not be separated from the notion ‘femininity’. Femininity refers to ideas which are associated with womanliness (Barlow, n.d.). Bordo explains that this womanliness invokes how beauty norms idea is grounded based on ‘the normalization of female body’ (as cited in Deliovsky, 2008). Bartky also argues that the normalization of female body focuses on ‘femininity’ as an achievement which is gained through disciplinary practices (as cited in Deliovsky, 2008). In this account, it is clear that; if we are born as females, we should own feminine traits which are disciplined by patriarchal society. Patriarchal society directs the forms of normative femininity and women should begin to embrace that since we were born. However, this hegemonic normative femininity is challenged by some figures in 1980s media.

In 1980s, the prime time television soap operas revealed unremarkable appearances of women image. One of the most famous soap opera is *Dynasty*. Alexis and Krystle are two main characters in *Dynasty*. Alexis works as CEO and owns several companies. She is portrayed as successful and interdependent woman. Her obsession to tackle down her ex-husband leads her to Krystle. Krystle is angelic character woman who does not own independent economic power. These two characters present how "bad woman" and "good woman" are depicted (Wood, 1994, p. 33). This contestation signifies how women modern behavior which takes a bitchiness and bold character as the main foundation gains more authority and attention from public (Hains, 2009). In this account, women signification is also presented by Revlon in 1987 advertisement. The presence of evil character is drawn through the makeup.

The deep and rich makeup use gives the image of flawless and plastic perfection of women. This image also occurred to deliver the message that portrays women's power to fight back and diminish the image of women who are "not able to survive" (Wood, 1994). Women survival quality is also depicted through some iconic images in 1980s.

One of the inspirational images who steps on the same path with this advertisement is Cher. Cher in 1983 takes some major characters in movies. In 1983, she was starring Dolly Pelliker in *Silkwood*. Peliker is a provocative lesbian character. In two other movies; *Moonstruck* and *The Witches of Eastwick*, Cher was staring as a widow who gets into a love fire; and a witch. All of these characters convey bold, dark yet strong character. The lives of the characters also convey the lives of the women who are described as bad or evil but powerful.

This iconic evil representation did not merely emerge because of Hollywood's cinema trend, it also emerged because of the presence of women free-spirited and wild-minded behaviors in 1980s era. It provokes women to portray themselves as fierce, mysterious and sexy. Thus, it is why gothic and bold representation in media becomes a hit in 1980s.

Women self-signification reflects the history of women positive contribution in making their presence becomes visible. Women's 1970s – 1990s roles contribute to the rising number of women who join the congressional careers (Gladstone, 2001). Their cumulative impacts of their congressional career achievement become women inspiration to

break the barriers in the work-field and public sphere. This historical value and spirit are also captured by Revlon in its advertisements.

Entering 1988 and 1991, value of women self-signification is dominated the frame and presented through women boyish bold look. In this account, women's bold representation and gender-bias representation occupy the frame of advertisements. This representation is taken as a response to the changing of American cultural value in 1988 and 1991.

In figure 2, soft-masculine quality owned by the models reveals how boyish and gender bias quality gives the powerful image that constructs the image of "New Women" who are described as liberated, independent and confident (Kilbourne, 1999). In this account, the cumulative and visible representation of New Women thrills many women and invokes some media to portray the same new type images; liberated, independent and confident.

Madonna in "*Who's That Girl*" Movie does not use eye-candy or seduction to portray women sexual power, but in opposite way, she embraces boyish quality which also personifies the ability to survive and act dangerously. Women representations as dangerous, active and 'similar' to boy characteristic show how these images create the image of tough women (see Chapter II, p. 29-30). Tough and boyish quality in this account shows how women describe their attractive qualities as 'hard to chase image' which tells females they can be strong and still look sexy while doing their tasks (Dahlberg & Zimmerman, 2008). This representation occurs as a response of some external factors such as issues like women's experience in expanding higher education and work and the famous 1980s consumerism habit. These factors give a crucial changing to women's life which contributes in 1980s and 1990s changing.

In 1980s – 1990s, the numbers of women who own the job as executive and professional are raised up. Women's higher education contributes to women higher payment and higher lifestyle which sets women to be able to portray them as a 'professional'. In order to get self-signification as a professional, women leave behind the conventional custom and attire. They break old norms which portray them as good women. Good women are defined as pretty and feminine by society. They are focusing on the family. They are tight up with traditional norms and modest attire, while women who try to get 'professional' signification are defined as bad women who leave behind the family value and make their career becomes more standout (Wood, 1994). Their

career minded personality however influences how their character becomes extraordinary attractive and bolder because they embrace egocentric and bad women character (Lazar, 2011, p. 375). Their egocentricism and bad women character occur in order to portray women ability to survive in the work force. Their bold and evil persistence is depicted to convey their survival ability and signification in society.

This contestation of evil and bad characteristic shows how women ideal feminine beauty concept has been replaced by new tough girl spirit. This new tough girl spirit is also translated into a more masculine trait in Revlon 1988 and 1991 campaign. These representations reveal boyish quality. This boyish quality shows how women beauty is translated into a more challenging image without neglecting the basic concept of persona which is accepted by American society. The presence of makeup shows how women still obey the basic standard of *normative femininity* which uses makeup as the identification of feminine traits.

III. Conclusion

Revlon presents four elements; (a) gaze, (b) scandalous body, (c) youth beauty and (d) normative femininity to convey women's beauty and sexuality in 1987 to 1992. These four elements do not only convey the notion of beauty established by media, they also emerge as response to "new women" image in 1980s.

These elements present women images which are dealing with age, skin color and sexuality issues. Revlon responds to the emergence of new women by presenting women's bold, youth and sexual images which tries to grab people's attention. This action has a purpose to present how women's new femininity spirit and their femininity contribute to create a better perception about women. Their maintained appearance in the advertisements reflects how women in America try to maintain their look in order to be considered as attractive and 'professional'.

Revlon also raises the issues of women's dominant and bad spirit image as a response to women's raising popularity in public sphere. The emergence of women's dominant bad spirit gives them a new femininity characteristic as liberated human being which is transformed through women's bad and evil representation and soft-boyish representation. These representations take a modern prevalent idea that displays

women's wild and fierce characteristic. This idea opposes the notion that women should be feminine, fairly angelic and submissive.

The concept of beauty is also transferred into various images such as in 'the others' representation. 'The others' representation such as elder women and ethnic representation are depicted to counter the negative established idea about minority representation. These images also reconcile their feminism spirits and the concept of femininity into a positive, bold, attractive yet strong image. These images reflect how Revlon reconstructs women beauty concept into a more challenging image in 1980s and 1990s. These representations also show that 1980s and 1990s become the significance years for women to perceive their raising working roles as the main fundamental aspect to perform their bold figure in public spheres.

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The Impact of Translation-Shift on the Quality of The Translation of English Compound-Complex Sentences onto Indonesian: A Comparative Study

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Abstract

Compound-complex sentence is the most complex form of sentence. It consists of more than two independent clauses and dependent clauses. This study is aimed at analyzing the translation of compound-complex sentence in 'The Old Man and The Sea'. The main objectives are to find out the variants occurred in translating compound-complex sentence, specifically in the use of translation shift and the translation quality. It employed descriptive-qualitative approach. The data were obtained from content analysis, questionnaire, and interviewing with key informants. The result shows that the two versions of translations have different variants. Five variants are found in Dian's translation while seven variants found in Yuni's. The different variants lead to the different quality assessments. As the result of the questionnaire, both translations are considered as accurate, acceptable, but less readable.

Key words: *compound-complex, shift, translation quality*

1. Introduction

Novel is a long written story. It is a fictional prose narrative of considerable length, typically having a plot that is unfolded by the actions, speech, and characters' thoughts. (<http://www.thefreedictionary.com/novel>). Novel is a form of text which is the biggest rank. It consists of morpheme, words, clauses, and also sentences.

“Sentence is the largest stretch of language forming a syntactic construction.” (Huddleston, 1984, p.18). Sentence consists of morphemes, words, phrases, and clauses. Furthermore, Frank (1972,

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p.220) defines “A sentence is a full predication containing a subject plus a predicate with a finite verb”. It is a word or groups of words standing between an initial capital letter and a mark of end punctuation or between two marks of end punctuation. Frank (1972) also divides sentence into four: simple sentence, compound-sentence, complex sentence, and compound-complex sentence. The most complex form of the sentence is compound-complex sentence since it can consist of more than two independent clauses and dependent clauses.

The compound-complex sentences found in *‘The Old Man and The Sea’* were chosen as the data of this study. It is one of famous novel in the world written by Ernest Hemmingway. In Indonesia, it was translated into three versions. This study analyzed the two versions of its translations. The translations were done by Dian Vita Ellyati and Yuni Pramudhaningrat. As it is found in every novel, compound-complex sentences are also found in this novel. The way the two translators translated the novel is different. There are some changes in the form of sentences which is called as translation-shift. The changes affect the quality of the translation.

2. Literary Background

2.1. Theory of Rank

Rank is the size units of grammar. The smallest unit of grammar is morpheme and the biggest rank is text. Every text may be divided into sentences, every sentence into clauses, every clause into phrases, and every phrase into words (Allerton, 1979).

2.1.1. Morpheme

Morpheme is described as the basic unit of grammar or as a minimum meaningful unit (Allerton, 1979).

2.1.2. Words

Unlike morpheme, words have their own meaning even though they stand alone. Words can be classified into verb, adjective, adverb, noun, and pronoun.

2.1.3. Phrase

Phrase consists of words. Phrase is a grammatical unit consists of words. Phrase does not contain subject and predicate or predicate and object. Phrase does not produce a new meaning (Chaer, 1994).

2.1.4. Clause

Clause is the element of sentence which constructs from subject and a verb. It is an important part to compose a sentence. Boer (1972), states that a clause is a group of words that at least contain one subject and one verb. A clause may form a part of sentence or stand for a complete sentence. There are two types of clauses:

- a. Independent clause is a clause which can stand alone as a complete sentence. At least, it consists of one subject and one predicate. Warriner (1958) states that a main clause express a complete thought and can stand itself as a sentence.
- b. Dependent clause is a clause which begins with subordinating conjunction. It contains both subject and a verb but it cannot stand alone as a complete sentence.

2.1.5. Sentence

“Sentence is the largest stretch of language forming a syntactic construction.” (Huddleston, 1984, p.18). Sentence consists of morphemes, words, phrases, and clauses. Furthermore, Frank (1972, p.220) defines “A sentence is a full predication containing a subject plus a predicate with a finite verb”. Frank (1972) also divides sentence into four:

- a. Simple sentence: is a group of words which expresses a single independent thought. It consists of one subject and one predicate.
- b. Compound sentence: is a group of words which expresses two or more connected or co-ordinate thoughts. It consists of more than one independent clause combined with conjunction. The clauses have the same degree. Frank (1972: 233) states that: “Compound sentences are sentences which have two or more full predication in the form of independent clause”.
- c. Complex sentence is a group of words which expresses two or more untied thoughts, one of which is the main or principal thought having dependent on it one or more subordinate thoughts. Frank (1972:233) states that: “Complex sentences such sentence have two or more full predications. One of these is an independent clause (main clause) that is similar to the form of the simple sentence, and one or more of these are dependent clauses or subordinate clause”.

- d. Compound-complex sentence: This sentence is a combination of compound sentence and complex sentence. It consists of many clauses connected with coordinative conjunction and subordinate conjunction. Compound-complex sentence has more than one independent clause and more than one dependent clause. This is the most complex form of sentence and it is usually a long sentence.

e.g.:

- The girl bought a blue hat and she wore it all day long because she likes the color and the model of the hat.

The sentence consists of two independent clauses: [The girl bought a blue hat] and [she wore it all day long] and one dependent clause: [because she likes the color and the model of the hat]

2.2. Translation Shift

Catford reveals two variant shifts. Variant shift refers to unbounded and rank-bound translation. Unbounded refers to “free translation in which SL-TL equivalences are set up at whatever rank is appropriate” (Catford, 1965). Unbounded translation may occur between sentences, clauses, groups, words, and even morphemes. Rank-bound translation means the text in SL-TL has the same equivalence in the same rank. Since it is in the same rank, this translation might be not relatable. Besides, Catford also distinguishes shift into major types:

- a. Level shifts : source language at one linguistics level has an equivalence translation in target language but at different level.
- b. Category shift :
 - **Structure shift** is to be the most common form of shift and involve mostly a shift in grammatical structure. It occurs occur in *phonological* and *graphological* translation as well as in *total translation*.
 - **Class shift** occurs when the translation equivalent of source language has different words class in target language.
 - **Unit-shift** means change of rank from the source language into target language. It departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL.

- **Intra-system shift** means the system used in target language is different from source language, so that to translate into it into target language, the translator needs to change the system.

2.3. Translation Quality Assessment

To examine the quality of translation, criticism is needed. Schutle (as cited in Nababan, 1999) explains that translation critics have to master both source language and target language.

2.3.1. The Accuracy of Translation

A translation can be classified as an accurate translation if the translation can deliver the message of ST into TT accurately. The translation must convey all the meaning of ST.

“Accuracy is a term used in translation evaluation to refer to the extent to which a translation matches its original. While it is usually refers to the preservation of information content of ST in TT, with an accurate translation being generally literal rather than free, its actual meaning in the concept of a given translation must depend of the type of equivalence.” (Shuttleworth and Cowie, 1997:63).

It means, in translating a text, the translator has to pay attention to the original version of the text (ST). The message contained in the text should be fully delivered and the distortion of meaning should be avoided.

2.3.2. The Acceptability of Translation

The second important factor for translation quality is the acceptability. Mona Baker (1992, p.57) states

“Accuracy is no doubt an important aim in translation, but it also important to bear in mind that the use of common target-language patterns which are familiar to the target reader plays an important role in keeping the communication channels open.”

The translators have to be aware towards the words they choose. The words and the patterns should be familiar in TT in order to keep the communication. Acceptability also refers to the

naturalness of a translated text. Nida and Taber say that “the best translation does not like sound a translation” (1974, p.14).

2.3.3. The Readability of Translation

Readability refers to the ability of the readers to understand the translation in relation to diction, grammar, and structure. Nababan (1997) proposed that readability depends on new or difficult words, length of the sentence, grammatical, and language complexity used in the translation. The readability of the translation can be measured from the ability of the readers to understand the translation.

3. Research Methodology

This study applied descriptive qualitative method. Hadi (1989) states that descriptive method involves: collecting the data, finding the models, and drawing conclusions based on the data without taking account into general conclusion. According to Moleong (1990) qualitative research is a type of research that does not include any calculation or enumeration. Since the researcher researched the compound-complex sentences which exist in the novel, qualitative method is required.

The data of compound-complex sentences are collected from ‘*The Old Man and The Sea*’ original novel and its two translation versions in Bahasa. Some related theories are also collected from literary books, journals, thesis, internet sources, and dictionaries such as Oxford Dictionary and Kamus Besar Bahasa Indonesia. This research also involved some raters and respondents to answer the questionnaire about translation quality. The assessments that had been collected are used to support and strengthen the quality assessments. The sampling technique used in this research is purposive sampling. According to Marzuki (2002), sampling is an activity of taking notes and researching half of the objects. The researched object can be called as data, while the technique can be called as sampling. This research used purposive sampling technique since the purpose of this research is to analyze the translation of compound-complex sentence.

Content Analysis is used to find out the similarities and differences between the two versions of translated novel. This method was done by collecting the data, analyzing the compound-complex structure of the two Indonesian versions translation, and analyzing the

translation qualities in terms of accuracy, acceptability, and readability based on the result of questionnaire. Besides, in depth-interview is conducted to discuss and decide the final quality assessments.

To assess the questionnaire, the raters and the respondents were given the parameters. The scale of scoring the quality of the translation was adapted from Nababan in HIKOM II 2010 entitled ‘Pengembangan Model Kualitas Terjemahan’

Table.3.1: *Scale for Scoring Accuracy (Nababan, 2010)*

Variant	Scale	Description
Accurate	3	The whole meaning of words, phrases, clauses, or sentences in the source text is conveyed in the target text. There are no distortions in meaning.
Less Accurate	2	The meaning of words, phrases, clauses, or sentences in the source text is mostly conveyed accurately in the target text. However, there are still distortions in meaning (deletion that distracts the meaning).
Inaccurate	1	The meaning of words, phrases, clauses, or sentences in the source text is not conveyed accurately in the target text, i.e. deletion.

Table.3.2: *Scale for Scoring Acceptability (Nababan, 2010)*

Variant	Scale	Description
Acceptable	3	The translation sounds natural; the words, phrases, clauses, and sentences of the source text are appropriate with the target language’s principles.
Less Acceptable	2	The translation sounds natural; but there are still problems with the dictions or grammar.
Unacceptable	1	The translation sounds unnatural; the words, phrases, clauses, and sentences used are inappropriate with the target language’s principles.

Table.3.3: *Scale for Scoring Readability (Nababan, 2010)*

Variant	Scale	Description
Readable	3	The translation is very easy to understand.
Less Readable	2	The translation is quite easy to understand; the readers need to read some parts more than once in order to understand the translation.
Unreadable	1	The translation is difficult to understand.

Each aspect of translation quality has its own weight. Since the concept of translation is to translation is transferring the message from ST into TT, the most important aspect is the accuracy. Thus, accuracy has the highest weight of assessment (3). The second aspect is acceptability since it is related to the grammar, norms, and cultures in target language (2). The last aspect is readability. It has lowest weight (1) since a good translation does not mean that it is easy to read (Nababan, Nuraeni, Sumardiono, 2012).

4. Results

According to the analysis, it is found that there are some variants in the translation of compound-complex sentences into Indonesian.

Table 4.1. *The Result of Compound-complex Sentence Translation’s Variants Found in the Two Translation Version*

No.	Variants	TT I	Percentage	TT II	Percentage
1.	Compound-complex sentence in ST translated into compound-complex sentence with the same number of clauses in TT	43 data	68,25 %	31 data	49,21 %
2.	Compound-complex sentence in ST translated into compound-complex sentence with different number of clauses in TT	5 data	7,94%	3 data	4,76%
3.	Compound-complex sentence	1	1,59%	7 data	11,11

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	in ST translated into simple and compound-complex sentence in TT	datum			%
4.	Compound-complex sentence in ST translated into simple and complex sentence in TT	2 data	3,17%	7 data	11,11 %
5.	Compound-complex sentence in ST translated into complex sentence in TT	12 data	19,05 %	11 data	17,46 %
6.	Compound-complex sentence in ST translated into complex and compound-complex sentence in TT	-	-	1 datum	1,59%
7.	Compound-complex sentence in ST translated into more than two sentences	-	-	3 data	4,76%
TOTAL DATA		63 data	100%	63 data	100%

The two versions of translations also gained different translation quality assessments.

Table 4.2. *The Comparison of Translation Quality in the Two ‘The Old Man and The Sea’ Novel Translations*

Translation Quality		Dian Vita Elyati (TT1)	Yuni.K. Pramudhaningrat (TT2)
Accuracy	Accurate	74,60%	80,95%
	Less accurate	25,40%	19,05%
Acceptability	Acceptable	68,25%	80,95%
	Less acceptable	31,75%	19,05%
Readability	Readable	25,40%	57,14%
	Less readable	85,71%	41,27%
	Unreadable	4,76%	1,59%

The two versions of novel translations also have different weight of assessments. The formula to count the weight is:

$$\text{Translation weight} = \frac{(\text{total assessment points} : \text{total data}) \times \text{TQA weight}}{\text{total weight (6)}}.$$

Table 4.3. *The Assesment of the Weight of Translation Quality in Two Translation Versions of ‘The Old Man and The Sea’*

Translation Quality	Dian Vita Ellyati (TT1)	Yuni.K. Pramudhaningrat (TT2)
Accuracy	8,24	8,43
Acceptability	5,36	5,62
Readability	2,17	2,48
Total	15,77	16,53
Weight	15,77 : 6 = 2,63	16,53 : 6 = 2,76

5. Discussion

The analysis showed that the compound-complex sentences in ST often experience translation-shift in Bahasa. Translation-shift occurred to make the translation more accurate, acceptable, and readable in TT. The translator often changes the structure of the sentence, for instance translating one compound-complex sentence into more than two simpler sentences. It is found that there are some variants in translating the compound-complex sentence. The variants of the first translation and the second translation are different. There are five variants found in the first translation, meanwhile, there are seven variants found in the second translation. The examples of translation-shift can be seen in these following data:

Datum no. 4

ST : When the wind was in the east a smell came across the harbor from the shark factory; but today there was only the faint edge of the odour because the wind had backed into the north and then dropped off and it was pleasant and sunny on the Terrace.

(ST/04/12)

TT 2 : *Setiap kali angin dari Timur berhembus, maka akan terbawa bau dari pabrik pengolahan ikan hiu hingga melintasi pelabuhan. Tetapi, saat itu hanya ada bau yang timbul-tenggelam karena angin telah berubah ke Utara, kemudian turun dan menghilang. Itu saat menyenangkan dan cerah di Teras.*

(TT/II/04/10)

Yuni translates it into three sentences. The first sentence is a complex sentence which has one independent clause: [*Setiap kali angin dari Timur berhembus*] and one dependent clause: [*maka akan terbawa bau dari pabrik pengolahan ikan hiu hingga melintasi pelabuhan*]. This sentence comes from the translation of the first independent clause: [a smell came across the harbor from the shark factory] and one dependent clause: [when the wind was in the east]. The second sentence is also complex sentence. It has one independent clause: [(*tetapi*), *saat itu hanya ada bau yang timbul-tenggelam*] and one dependent clause: [*karena angin telah berubah ke Utara, kemudian turun dan menghilang*]. It is the translation of the third and four clauses in ST. the last sentence is a simple sentence: [*Itu saat menyenangkan dan cerah di Teras*] which is the translation of the last independent clause in ST: [it was pleasant and sunny on the Terrace].

Yuni translates the clauses into sentences. It means rank-shift translation occurs in the translation of clauses into sentences. Rank-shift translation can also be seen in the translation of ‘Terrace’ into ‘*Kedai Beranda*’. The rank here changes from a word into a phrase form.

In translating compound-complex sentence in ‘*The Old Man and The Sea*’ novel, there are some differences between Dian and Yuni. It can be seen from the choice of words, styles, structures and shifts. The analysis leads to the impacts of the variants to the translation quality. The result shows that there are some differences in both quality assessments.

a. The different assessment in accuracy level

The two translation versions of ‘*The Old Man and The Sea*’ novel can be said as accurate translation since mostly sentences are translated accurately. However, Yuni’s translation is more accurate than Dian’s. It is proven by the percentage that they got. Yuni got 80,95% accurate while Dian only 74,6% accurate. As it is stated by Nababan (2010), a translation can be classified as accurate translation if the whole meaning of words, phrases, clauses, or sentences in the source text is conveyed in

the target text. There are no distortions in meaning. In line with that statement, it can be seen that Yuni can deliver the message better than Dian. The dictions chosen by Yuni are more accurate. For instance, in the datum number five:

ST : **Five** and you nearly were killed when I brought the fish in too green and he nearly **tore** the boat to pieces.

(ST/05/12)

TT 1 : **Lima**, dan kau hampir terbunuh ketika aku membawa ikan yang sangat muda itu dan hampir **merobek** perahu jadi berkeping-keping.

(TT/I/05/6)

TT 2 : **Lima tahun** dan kau nyaris terbunuh saat aku membawa ikan ganas itu, dan dia hampir **mencabik** perahu menjadi berkeping-keping.

(TT/II/11)

The word ‘five’ in ST is translated into ‘*lima*’ by Dian. It is accurate even though the meaning cannot be well delivered. The readers may find it is difficult to understand what the meaning is. On the other hand, Yuni translates ‘five’ into ‘*lima tahun*’. The raters and the researcher agree that this is more accurate than just ‘*lima*’. The message is clearly transferred. The same case occurs in the translation of ‘tore’. Dian translates it into ‘*merobek*’ while Yuni translates it into ‘*mencabik*’. According to Oxford Dictionary, tore means ‘damage something by pulling it apart or into pieces or by cutting it on something sharp’. According to that definition, ‘*mencabik*’ is more accurate than ‘*merobek*’. ‘*Merobek*’ in Indonesian is more accurate for something like paper.

b. The different assessment in acceptability level

According to Nababan (2010), a translation can be said as acceptable translation if the translation sounds natural; the words, phrases, clauses, and sentences of the source text are appropriate with the target language’s principles.

The same data can gain different assessment since the translators are also different. This is the example of the different assessment in the two translations:

In datum number 6, ‘I can remember **you** throwing me into the bow’ is translated into ‘*Aku ingat **Bapak** melemparku ke dalam*

halauan' by Dian and '*Aku ingat kau melemparku ke halauan tempat glungan tali-tali basah*' by Yuni. 'You' in ST which refers to the old man, are translated differently by the two translators. Dian chose to translate it into '*bapak*'. It is more acceptable in TT because it is more polite. In Indonesian, when someone speaks to the older, they have to show their respect. Meanwhile, Yuni translates 'you' into '*kau*' which is one-to-one correspondence for the word 'you' in TT. However, it is less acceptable since it is impolite. It is not appropriate in Indonesia addressing someone older directly.

The two translations have different assessment in terms of acceptability. As it is stated by Baker (1992), using common target-language patterns which are familiar to the target reader are really important in order to keep the communication open. The translators have to be able to use find the suitable translation and pay attention to the norms and cultures in TL. According to the analysis, it can be concluded that though the assessments are different, the two translations are acceptable.

c. The different assessment in readability level

Nababan (2010) states that a translation can be categorized as readable translation if the translation is very easy to understand. The readability in the two novel translation versions is different. Yuni's translation is more readable than Dian's. Yuni applies more variants in hr translation. Yuni does not hesitate in changing the form of compound-complex sentence in ST in order to make it easier to understand. Yuni changes the number of clauses in ST, separating a long compound-complex sentence into two or more simpler sentences, she also able to choose the right words that are familiar in TT. Meanwhile, Dian tends to keep the original forms of the sentence and only translates it without making lot of changing. The respondents find it is more difficult to understand Dian's translation in only one time reading. They need to reread the sentence in order to understand what the sentence really mean is. For instance in the datum number 25:

ST :Each line, as thick around as a big pencil, was looped onto a green-sapped stick so that any pull or touch on the bait would make the stick dip and each line had two forty-fathom coils

which could be made fast to the other spare coils so that, if it were necessary, a fish could take out over three hundred fathoms of line.

(ST/25/34)

TT 1 : *Setiap utas tali, kira-kira setebal pensil besar, disimpulkan pada batang hijau-bergetah sehingga tiap tarikan atau gerakan pada umpan di bawah akan mengakibatkan batang tercelup dalam air dan masing-masing tali memiliki gulungan sepanjang dua ratus empat puluh depa yang dapat disambung dengan gulungan cadangan sehingga, jika diperlukan, seekor ikan dapat menarik tali hingga lebih dari tiga ratus depa.*

(TT/I/25/27)

TT 2: *Tiap-tiap tali – setebal sebuah pensil besar – tersimpul di atas tongkat hijau yang mengapung sehingga tarikan atau sentuhan pada umpan akan membuat tongkat itu turun masuk ke dalam air. Dan setiap tali punya gulungan sepanjang empat puluh depa yang dapat disambung dengan cepat ke bagian gulungan-gulungan yang lain. Sehingga apabila diperlukan, ikan dapat ditarik menggunakan tali sepanjang lebih dari tiga ratus depa.*

(TT/II/25/34)

The compound-complex sentence in ST considers as a long sentence consists of three independent sentences and four dependent sentences. It makes the sentence difficult to be understood. Dian keeps the original form of the ST and does not do any change in her translation. On the other hand, Yuni changes the long sentence into three simpler sentences. According to the questionnaire that has been answered by the respondents, they said that Dian's translation is unreadable.

According to the result, the respondents find it is easy to understand the text in simpler sentence rather than the long compound-complex sentence. As it was stated by Nababan (2008), complex sentence is more difficult to be understood than simple sentence since it consists of more than one clause in one sentence. To separate the long complex sentence into simpler sentences really affects the readability. However, readability not only depends on the length of the sentence, but also the dictions and style. Klare (1963) defined readability as the ease of understanding or comprehension due to the style of writing. Thus, it can

be said that structural-shift indeed affects the readability, but it is not the main factor.

The decisions took by the translators produced a lot of differentiations. It is because in translating text, the translator has to make the decision about what should s/he do to translate the text correctly. A good translation has to fulfill three aspects: accuracy, acceptability, and readability. The decisions made by the translator reflect the competences of the translators which are different from one translator to another. Nord (1997) states that translation competence means that a translator has different types of knowledge at one's disposal, and being able to use them to solve problems and make appropriate decisions. Furthermore, to know the quality of translation holistically is also important in order to decide which translations are better. Holistically, Dian's translation weight is 2,63 while Yuni's is 2,76. Yuni's translation is better than Dian's.

6. Conclusion

According to the analysis, it can be seen that translation shift occur in the translation of compound-complex sentence from English into Bahasa. The shifting is needed to produce a good translation. Both translators used shifting in different ways. The technique leads to the different translation quality. Both translations are accurate, acceptable, and less readable. However, Yuni's translation is better.

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A Translation Analysis of Black English Dialect Utterances in The Movie Entitled “*Barbershop*”

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Abstract

A translator may face some problems dealing with linguistic aspect in rendering a language, terms of syntactical, semantic, pragmatic and cultural factors. One of the problems is dialect utterances. This article merely focuses in analyzing the utterances of Black English dialect spoken by the characters without considering the pronunciation in the source language. This article examines the syntactic features, the technique used, and the quality assessment of Black English dialect translated in subtitle of the movie “Barbershop” into Indonesian language. The translator considers the cultural differences of both source language and target language to result a good quality of translation. Hence, the viewers to understand the different cultural system the form of language translated in movie subtitle.

Key Word: *Black English, Dialect, Utterance, Translation, Subtitle, Indonesian Translation*

1. Introduction

The relationship between social, language, and culture creates dissimilarities of speech varieties in each society. In doing translation, a translator should know the culture, social values, instead of the structure of words in a language. As stated by House that "in the process of translation, therefore, not only the two languages but also the two cultures come into contact. In this sense, translating is a form of intercultural communication" (2009:12).

A translator may faces some problems dealing with linguistic aspect in rendering a language, terms of syntactical, semantic, pragmatic and cultural factors. When translators translate a language, translators do not only divert the message but also the culture. “In translation, we transfer cultures not language”, House (in Riccardi, 2002:92). Translators are always faced with the problems of cultural aspects in transferring the

message of source language into target language. Besides, finding the appropriate translation technique can help the translator to convey the cultural aspect of source language into target language. One of the problems is dialect utterances of Black English. African American “Vernacular English (AAVE) is the variety formerly known as Black English Vernacular or Vernacular Black English, and commonly called Ebonics” (Coulmas, 2005:233). Black English dialect is a type of variety of the American English language. It is spoken by black African American people. Dialect, as a part of language varieties, is different from standard English. Trudgil (1992:70) defines that, “Standard language is the variety of English which is usually used in printed form, is spoken by educated native speakers and which is normally taught in schools and to a non-native speaker learning the language.”

Black English dialect utterances as one of the problems are found in translations of movie covered in subtitle. The Black English dialect utterances may present one of translation problems in translating movie because Black English dialect utterances are marked by their uniqueness characteristics. There are some utterances which may be strange to the audiences and the audiences do not know the meaning because of the cultural differences. Therefore, the translator should have knowledge about the cultural background and social background of the source language to provide a clear translation, so the audience can catch the message of the story. Dealing with subtitling which reflects social and cultural origins of the speaker in the movie, a translator should pay attention to the readability level of subtitle to the viewers. In rendering a dialect in subtitle, Lever in “*MA in translation & interpreting*” states that “This tends to become the standard variety of a language in the subtitles, as it is very difficult for viewers to read a written dialect..., if they are then faced with a different variety, offering, perhaps, different spelling, grammar or vocabulary, it becomes more difficult and will take longer to read.” Hence, the use of standard variety of a language of target language is appropriate by a translator in rendering a dialect in subtitle.

Hence, the utterances of Black English dialect are mainly researched further in this article. This article is attempted to find out the syntactic features of Black English dialect in the movie, to observe what translation techniques applied by the translator to translate the utterances of Black English dialect, and to find out whether the target language is accurate and acceptable.

2. Literature Review

2.1 Dialect

According to Catford (1974:85), "Dialect is language variety related to the performer's provenance or affiliations in geographical, temporal or social dimension". There are two kinds of dialects, social dialect and regional dialect or geographical dialect:

- "Social Dialect: variety related to the social class or status of the performer: e.g. 'U and non-U' (U = Upper Class)" Catford (1974:85).
- "Geographical Dialect: variety related to the geographical provenance of the performer: e.g. 'American English', 'British English', 'Scottish English', 'Scots Dialect' " Catford (1974:85).

In sociolinguistic, dialect and social class has relation in phenomena language and society. Coulmas (2005:28) states that "Dialect and social class have relation when dialectal forms of speech is set into a relationship with social stratification. It can be seen in diagram of 'Trudgill's triangle' as below:

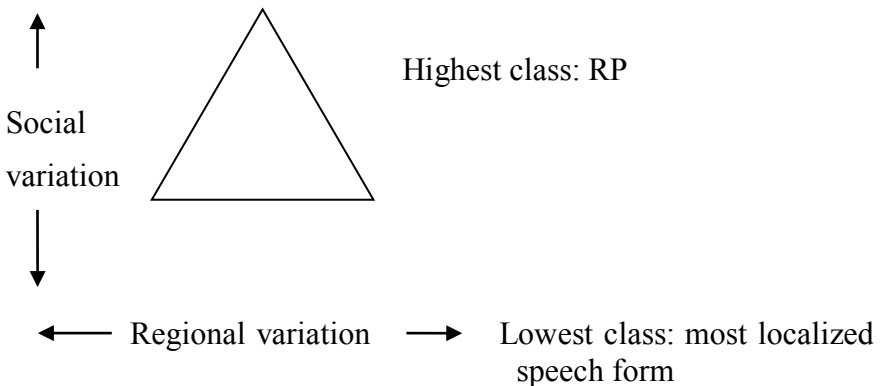


DIAGRAM 2.1. 'Trudgill's triangle' (after Trudgill 1984:42)

Coulmas (2005:28)

Abbreviation of RP, Received Pronunciation above, means that an accent of British English which is not marked for a geographic region but for a relatively high level of education and relatively high social class.

Furthermore, as stated by Hatim & Mason, dialect is as a part of language variation. Based on the user, dialect is divided into five

classifications, namely: geographical, temporal, social, non-standard, and idiolectal. This is shown in the following figure:

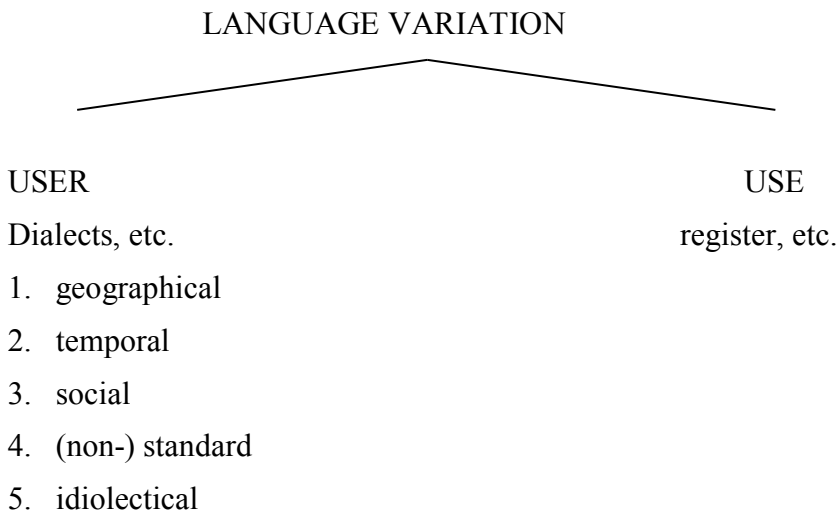


FIGURE 2.1. *Hatim & Mason's figure of language variation* (1990: 39)

1. Geographical dialect

Hatim & Mason state, "It should be noted that demarcation lines between regional varieties are drawn not always on linguistic grounds but often in the light of political or cultural consideration" (1990:40). It means that geographical dialect is related to the geographical diversity, not always on linguistic, but even in political or cultural consideration. Thus, dialect which is spoken in certain area creates the differences of geographical dialect depend on the user: e.g. American English, British English, etc.

2. Temporal dialect

Hatim & Mason state, "Each generation has its own linguistic fashion, and, whereas change is generally imperceptible, one has only to read a pre-war advertising text to measure the extent of this diversity." (1990:41). This dialect refers to development of language through time. Moreover, Baker states, "words and structures used by members of different age groups within a community, or words used at different periods in the history of a language." (1992:15). Thus, temporal dialect is spoken in certain

period of time. There are differences of linguistic style (dialect) in each period,: e.g. Middle English, the use of *verily* and *really*.

3. Social dialect

Social dialect occurs due to social stratification in a speech community. Hatim & Mason state "... Principles of equivalence demand that we attempt to relay the full impact of social dialect, including whatever discoursal force it may carry." (1990:42). Moreover, Baker states," words and structures used by members of different social classes: cf. *scent* and *perfume*, *napkin* and *serviette*." (1992:15). Social dialect is dialect differences that come about due to social factors. Factors of geographical and temporal is also represented in the language.

4. (non-) Standard dialect

Hatim & Mason state, "Although notion of 'standard/non standard' is a function of prestige, like social dialect, it should not be understood as implying any linguistic value judgment." (1990:43). Standard dialect is considered as a dialect which is generally accepted by the society.

5. Idiolect

Idiolect is the variety of language spoken by each individual speaker of the language. Thus, one to another has dissimilar way of speech. Variety of languages; geographical, social, etc is put into idiolect. Hatim & Mason state, " In fact, idiolectal variation subsumes features from all the other aspects of variety discussed above: temporal, geographical, social, etc."(1990:44).

2.2 Black English

African American Vernacular English (AAVE) is the variety formerly known as Black English Vernacular or Vernacular Black English, and commonly called Ebonics, (Coulmas, 2005:233). Ebonic refers to the language of all people descended from enslaved [Africans](#). Whereas, Vernacular means the indigeneous variety of a community, as distinct from its standard or prestige variety. Furthermore, Sebba (2002) in "*Creole English and Black English*" defines that:

"Black English" can refer to two different language varieties: (1) the type of English used by people of African and Caribbean

descent who live in Britain; (2) the language of African-Americans (negroes) in the United States. This is usually called Black English Vernacular or BEV for short. "Black English" in both senses has its historical roots in a creolised form of English which dates back to the time of slavery. Creoles are languages which evolve from Pidgins when the pidgins become first languages for some or all of their speakers."

2.3 Utterance

According to <http://www.collinsdictionary.com/dictionary/english/utterance>, something uttered, such as a statement; 2. the act or power of uttering or the ability to utter; 3. (*logic, philosophy*) an element of spoken language, esp a sentence.

Bakhtin in <http://www.public.iastate.edu/~honeyl/bakhtin/chap2c.html> states that utterances which are characterized by a change of speakers is determined by three aspects: semantic exhaustion of the theme; the speaker's plan or speech will; and generic, compositional forms of finalization. Bakhtin's theory of utterance, "utterance counters the prevailing linguistics of his time by denying that utterances (*parole*) are "completely free combination[s] of forms of language" and therefore "purely individual acts," while the system of language (*langue*) is a social phenomenon."

3. Data Description

Dealing with qualitative data, Bogdan and Biklen (1982) state that, "The data include interview transcript, field notes, photographs, videotapes, personal documents, memos, and other official records". The data in this research are all Black English dialect utterances found in the movie "*Barbershop*" and its translation in Indonesian and results of interview to the raters and the respondents. The data were taken from the movie "*Barbershop*" written by Mark Brown, Don D Scott, and Marshall Todd portrayed the utterances of Black English dialect. Meanwhile, the raters and the respondents in this research are as informants. They are as one of source of data because they give some informations to this research. They assess the quality of the translation in term of accuracy, acceptability, and readability.

4. Findings

4.1 The Syntactic Features of Black English Dialect Found in the Movie “Barbershop”

There are eight syntactic features of Black English dialect found in the movie “Barbershop” and they can be shown as follows:

a. The use of *ain’t* is as general negative indicator

General negative indicator in a simple sentence is marked in using of *ain’t*. As in other dialects, it can be used where Standard English would use *am not*, *isn’t*, *aren’t*, *haven’t* and *hasn’t* and some speakers of African American Vernacular English also use *ain’t* instead of *don’t*, *doesn’t*, or *didn’t*.

TABLE 1. Some examples of negation ‘*ain’t*’ in comparison

Negation	Black Dialect	Standard American English
<i>ain’t</i>	Player, you lock your door? Yeah, I ain’t stupid. Come on.	Player, you lock your door? Yeah, I am not stupid. Come on.
<i>ain’t</i>	You ain’t going out like no sucker?	You are not going out like no sucker?
<i>ain’t</i>	Wait. You ain’t finished.	Wait. You have not finished.
<i>ain’t</i>	Say you ain’t drink it.	Say you don’t drink it.

b. Black English has negative concord, called "double negation" (double negative).

Black English also has negative concord, popularly called "double negation" (double negative). In a negative construction of a sentence, an indefinite pronoun such as *nobody* or *nothing* can be inverted with the negative verb.

TABLE 2. *Some examples of ‘double negation’ in comparison*

Double Negation in Black English	Standard American English
I said <i>I’m not</i> messing with my crazy-ass cousin <i>no more</i> .	I said <i>I’m not</i> messing with my crazy-ass cousin <i>anymore</i> .
That’s why black people <i>can’t</i> have <i>nothing</i> .	That’s why black people <i>can’t</i> have <i>anything</i> .
No! You <i>can’t</i> tell <i>nobody</i> about this	No! You <i>can’t</i> tell <i>someone</i> about this

c. **There is no -s ending in the present-tense verb third-person singular**

Present-tense verbs are uninflected for number/person: there is no -s ending in the present-tense verb third-person singular.

TABLE 3. *Some examples of ‘absence -s ending in the present- tense third- person singular’ in comparison*

Black Dialect	Standard American English
He <i>need</i> to hear this. You sit down.	He <i>needs</i> to hear this. You sit down.
...and she <i>know</i> Martin Luther King, and they got a lot of publicity.	...and she <i>knows</i> Martin Luther King, and they got a lot of publicity.

d. **The use of *gonna* is as mark the future events which have not yet occurred**

TABLE 4. *Some examples of ‘gonna’ in comparison*

Black Dialect	Standard American English
First thing I’m <i>gonna</i> do, get a tattoo.	First thing I’m <i>going to</i> do, get a tattoo.

That's cool. I'm not gonna get worked up.	That's cool. I'm not going to get worked up.
I'll show you something	I'll show you something
that's gonna make you much happier.	that's going to make you much happier.

e. The structure of sentence is without *be* or auxiliary verb in wh-questions

In wh-questions, the structure of sentence is without *be* or auxiliary verb.

TABLE 5. *Some examples of 'the absence of be or auxiliary verb' in comparison*

Black Dialect	Standard American English
What you mean?	What do you mean?
Who you talking about?	Who are you talking about?
Why you come over here, dog?	Why do you come over here, dog?

f. *be* does not appear in simple present progressive sentence (in addition to using the verb with the ending *-ing*)

Example:

Black English Dialect : Something about a monkey coming back.

Standard American English : Something about a monkey **is** coming back.

g. The use of *done* in Black English sentences aim to emphasize the perfective action

Using **done** in Black English sentences aim to emphasize the perfective action. One of *been* places action in the distant past-recent.

done (always unstressed) is used to emphasize the completed nature of the action.

Example:

Diarrhea? If you *done* messed up...

h. The use of *gotta* (short for *got to*, meaning *have to*).

Using *gotta*, short for *got to*, meaning *have to*.

Example: a). I **gotta** do my own thing.

b). Now we've **gotta** take this someplace else.

c). I've **gotta** think how.

4.2 The Analysis of the Translation Technique of Black English Dialect Utterance

Based on the language form, the researcher found nine translation techniques employed in translation of Black English dialect utterance used in the dialogue of the movie “*Barbershop*” as follows:

TABLE 6. *Nine translation techniques employed in translation of Black English dialect utterance*

Types of Translation Techniques	Number	Percentage
1. Double negation translated into single negation	41 data	25.8%
2. Literal	31 data	19.5%
3. Reduction	17 data	10.7%
4. Addition	1 datum	0.6%
5. Substitution	45 data	28.3%
• “gonna” which are not translated into “akan” and “gotta” which are not translated into “harus”	4 data	2.5%
6. Linguistic Compression	4 data	2.5%
7. Particularization	1 datum	0.6%
8. Modulation	1 datum	0.6%
9. Couplet	14 datum	8.8%

Example:

- **Double negation translated into single negation**

This technique shows the construction of double negation in the source language which is translated into single negation in the target language to adjust the grammatical system of the target language.

Example 1:

SL : Listen up! **I don't want no trouble!**

TL : Dengar! **Aku tak ingin masalah!**

Example 2:

SL: **Rosa Parks ain't do nothing...** but sit her Black ass down.

TL: **Rosa Park tak lakukan apapun** selain duduk.

The construction of double negation "**I don't want no trouble!**" and "**Rosa Parks ain't do nothing**" in the source language are translated into single negation in the target language; changed to adjust the grammatical system in the target language into "**Aku tak ingin masalah!**" and "**Rosa Park tak lakukan apapun**". It is because the grammatical structure of the black dialect in the source language does not exist in the target language. Both, Standard English and Indonesian language do not have construction of double negation in one sentence.

- **Substitution**

This technique is used to translate utterance of idiom in source language replaced by another equivalent utterance in target language. "Translating by substitution, e.g. when an SL-bound expression is replaced by another but equivalent with TL-bound. Translation of idioms serves as a typical example" (Al-Hassnawi A,R., 2010:6).

Example :

SL: **I gotta do** my own thing.

TL: **Aku harus lakukan** caraku.

According to <http://www.idiomquest.com/learn/idiom/gotta/>, the word **gotta** belongs to idiom. The word **gotta** is construction (merger) from **got to** in the present perfect tense (S + have/has gotta + V1 + ...) and simple past tense (S + gotta + V1...), but if the word **gotta** is changed to be **got to**, the structure of sentence becomes (S + have/has got to + V1 + ...) in present perfect tense and (S + got to + V1...) in simple past tense. It means *have to* or *harus* in the target language. The word

gotta in “**I gotta do**” which is translated by substitution technique into “**Aku harus lakukan**” is appropriate.

Example 2:

SL: **You gonna cause a scene** in public for \$5?

TL: **Kau mau buat keributan** di depan umum?

The word **gonna** is construction (merger) from **going to** in simple future tense with the construction in a sentence (S + be gonna + V1+ ...) or if **gonna** is changed into **going to**, the construction is (S + be going to + V1+ ...). Similarly with 'gotta', 'gonna' belongs to idiom. By substitution technique, “**You gonna cause a scene**” is translated into “**Kau mau buat keributan**”.

Based on the result of findings in substitution technique, most of “**gonna**” are translated into “**akan**” and “**gotta**” are translated into “**harus**”. However, there are some exceptions. Some of data “**gonna**” are not translated into “**akan**” and “**gotta**” are not translated into “**harus**” (Table 7).

TABLE 7. *Data of “gonna” which are not translated into “akan” and “gotta” which are not translated into “harus”*

No. Datum	Source Language	Target Language
1	You <u>gonna</u> make me catch a case before I go to work?	Kau <u>ingin</u> kuurus masalah sebelum kerja?
2	You <u>gonna</u> cause a scene in public for \$5?	Kau <u>mau</u> buat keributan di depan umum demi 5 dollar?
3	How is he <u>gonna</u> call himself a man of God?	Bagaimana dia <u>bisa</u> sebut dirinya ciptaan Tuhan?
4	You <u>gonna have to</u> tell them.	Kau <u>harus</u> beritahu mereka.

In the datum 1, 2, 3, and 4 in Table 7, the utterance of Black English dialect “**gonna**” in the source language are not translated into

"*akan*" in the target language. As we know, "**gonna**" is utterance to indicate the future events and those that have not yet occurred. However, in the four data above, "**gonna**" are translated into "*ingin*", "*mau*", "*bisa*", "*harus*".

Example 1:

SL: You **gonna** make me catch a case before I go to work?

TL: Kau **ingin** kuurus masalah sebelum kerja?

Example 2:

SL: You **gonna** cause a scene in public for \$5?

TL: Kau **mau** buat keributan di depan umum demi 5 dollar?

The examples of the datum no.1 and 2 in Table 7, the word "**gonna**" is not translated into "*akan*" but into "*mau*" and "*ingin*". Even so, they have similar meaning and word form if they are translated into the English. In Kamus Besar Indonesia Online, "*mau*" is defined as [adv] *sunngguh-sunngguh suka hendak; suka akan; sudi* (2) *adv akan; hendak* (3) *n kehendak; maksud* and "*mau*" is defined as [adv] *hendak; mau; berhasrat*. Although "**gonna**" in this datum is not translated into "*akan*", the diction of the translator "*mau*" and "*ingin*" has similar meaning with "*akan*". Thus, the meaning of the utterance "**gonna**" in the source language are conveyed in the target language with different diction but has similar meaning.

Example 3:

ST: How is he **gonna** call himself a man of God?

TT: Bagaimana dia **bisa** sebut dirinya ciptaan Tuhan?

Example 4:

ST: You **gonna** have to tell them.

TT: Kau **harus** beritahu mereka.

In the datum no.3 and no.4 in Table 7, the word "**gonna**" is not translated into "*akan*" but into "*bisa*" and "*harus*". In the datum no.3, the translator translates the utterance "**gonna**" into "*bisa*". Nevertheless, the translator's diction can not convey the utterance "**gonna**" as the indicator of future events in the target language. Moreover, in the datum no.4, the translator omits the utterance "**gonna**" in the target language. However, the researcher agrees with the translator. If the word "**gonna**" is translated into "*akan*" in the target language into "*Kau akan harus beritahu mereka*", it will make the translation sounds clumsy. Thus, the translator decides to translate the source language into "*Kau harus beritahu mereka*".

- **Particularization**

According to Molina & Albir (2002:510), this technique uses a more precise or concrete term. There is one datum belonging to this technique.

Example:

SL: **She getting big.**

TL: **Perutnya semakin besar.**

“**She getting big**” in the source language is translated into “**Perutnya semakin besar**” in the target language. If the sentence is literally translated, the word “**she**” will be translated into “*dia (perempuan)*”. However, the translator translates it into more precise term by considering the context of situation in the movie. In the movie, “**She getting big**” refers to pregnancy of a woman, does not refer to the size of body (big). Thus, the translator translates “**She getting big**” into “**Perutnya semakin besar**” instead of “*Dia semakin besar*”.

4.3 Translation Quality Assesment

- **Accuracy**

“Accuracy is a term used in translation evaluation to refer to extent to which a translation matches its original” (Shuttleworth & Cowie, 1997:3). It means that the message conveyed from source language to target language should be accurate. After collecting and calculating all score from the raters, the researcher classified them into three categories as follows:

4.3.1 Classification A

In this classification, most of data are considered accurate. The description of an accurate translation in this classification is if the translation can convey or express the message which is implied from the Black English dialect utterance in the source language.

4.3.2 Classification B

In this classification, all data are considered less accurate. The description of less accurate data in this classification is if the message which is implied from the Black English dialect utterance in the source language is not so accurately conveyed into the target language.

4.3.3 Classification C

In this classification, all data are considered inaccurate. The description of an inaccurate data in this classification is if the meaning of the Black English dialect utterance in source language is omitted or deleted.

TABLE 8. *The effect of the techniques used in level of accuracy*

Translation Technique	Accurate	Less Accurate	Inaccurate
1. Double negation translated into single negation	37 data (23.8%)	5 data (2.5%)	-
2. Literal	30 data (18.9%)	-	1 datum (0.6%)
3. Reduction	13 data (8.2%)	1 datum (0.6%)	2 data (1.9%)
4. Addition	1 datum (0.6%)	-	-
5. Substitution	49 data (30.8%)	-	-
6. Linguistic Compression	1 datum (0.6%)	3 data (0.6%)	-
7. Particularization	1 datum (0.6%)	-	-
8. Modulation	1 datum (0.6%)	-	-
9. Couplet	11 data (6.9%)	3 data (1.9%)	-

From the table above, most of the translations are accurate since the translation can convey or express the message which is implied from the Black English dialect utterances in the source language. It can be seen that there are 144 (90.8%) number of data categorized into accurate at each classification of techniques. The accurate translation using double negation translated into single negation technique covers 37 number of data, literal technique covers 30 number of data, reduction technique covers 17 number of data, substitution technique covers 49 number of data, particularization, modulation, linguistic compression, and addition technique covers 1 datum, couplet technique covers 11 number of data.

Although almost all the translation techniques contribute to the accurate translation, there are still 12 (7.5%) number of data categorized into less accurate and 4 (2.5%) number of data as inaccurate translation. The less accurate translation using double negation translated into single negation technique covers 4 number of data, couplet technique covers 4 number of data as less accurate and covers 3 number of data as inaccurate translation, linguistic compression covers 3 number of data as less accurate, reduction technique covers 1 datum as less accurate and 3 number of data as inaccurate, and literal technique covers 1 datum as an inaccurate translation.

Based on the result of effect between techniques used and accuracy level, some of data belong to the less accurate classification because the message implied from the Black English dialect utterances in the source language is not so accurately conveyed into the target language. Moreover, some of data belong to inaccurate translation since the meaning of the Black English dialect utterances in source language is omitted or deleted.

Considering those results, most of data belong to accurate translation, but it cannot be inferred that the translation of Black English dialect utterance in this movie is high quality. It is because some of data still belong to less accurate translation, and in the smallest number, there are data classified to inaccurate translation. However, the techniques used by the translator are appropriate.

- **Acceptability**

Acceptability always deals with how the reader accepts the translation product in terms of cultural aspects and the naturalness of translation. Finlay (1997:2) states that “Ideally the translation should give

the sense of original in such way that the reader is unaware that he is reading a translation”. It means that the translated message should give the same understanding as the original to the target readers. In the level of acceptability, there are only two classifications; acceptable and less acceptable. There are no data including to the unacceptable category. After collecting and calculating all score from the raters, the researcher classified them into two categories as follows:

3.3.4 Classification A

In this classification, most of data are considered acceptable. It means that the translation is culturally and grammatically accepted in the target language, the translation sounds natural. Most of data belong to this classification.

3.3.5 Classification B

In this classification, all data are considered less acceptable. The description of less acceptable data in this classification is if the translation is not so culturally acceptable and sounds clumsy. There are problems with the choice of lexical items.

TABLE 9. *The effect of the techniques used in level of acceptability*

Translation Technique	Accurate	Less Accurate	Inaccurate
1. Double negation translated into single negation	39 data (24.5%)	2 data (1.2%)	-
2. Literal	30 data (18.8%)	-	-
3. Reduction	14 data (8.2%)	3 data (1.9%)	-
4. Addition	1 datum (0.6%)	-	-
5. Substitution	45 data (28.3%)	4 data (2.5%)	-

6. Linguistic Compression	4 data (2.5%)	-	-
7. Particularization	1 datum (0.6%)	-	-
8. Modulation	1 datum (0.6%)	-	-
9. Couplet	14 data (8.2%)	-	-

From the table, most of the translations are acceptable since the translation is culturally and grammatically accepted in the target language, the translation sounds natural and no change is needed. It can be seen that there are 133 (83.6%) number of data categorized into acceptable translation at each classification of techniques. The acceptable translation using double negation translated into single negation technique covers 40 number of data, literal technique covers 30 number of data, reduction technique covers 13 number of data, substitution technique covers 45 number of data, linguistic compression technique covers 4 number of data, addition, particularization, and modulation technique covers 1 datum, and couplet technique covers 14 number of data.

Although almost all the translation techniques contribute to the acceptable translation, there are still 9 (5.7%) number of data categorized into less acceptable. The less acceptable translation using double negation translated into single negation technique covers 2 number of data, reduction technique covers 3 and substitution technique covers 4 number of data.

Based on the results of effect between techniques used and acceptability level, most of the data belong to acceptable translation and there is no data that are classified as unacceptable translation. It cannot be inferred that the translation of Black English dialect utterance in this movie is high quality. The reasons is there are some of data categorized into less acceptable translation.

CONCLUSION

From this analysis from movie "*Barbershop*", it can be seen that one of the most difficult problems for a translator in translating dialect utterance is to find the target language equivalences for dialect in the source language. There is relation between dialect and social class to the regional background of the characters in the movie. The Black dialect is used by the majority of the characters in their conversation. The characters of this movie who come from the low class tend to use their dialect which has informal form of language in their daily conversation. As stated by Coulmas (2005:28), "Dialect and social class have relation when dialectal forms of speech is set into a relationship with social stratification".

As stated by Hatim and Mason (1997:79) in *Subtitling Slang and Dialect* by Lena Hamaida (2007:4), "can be largely attributed to the tendency to use predominantly standard written language in Target Language subtitles". These statements have been proven by five respondents through readability assessment to identify the dialect in subtitle in movie "*Barbershop*". They recognize that the subtitle is translated in Indonesian standard and non-standard language form. "Translators mediate between cultures (including ideologies, moral systems and sociocultural structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning" (Hatim & Mason, 1990:223). Based on the premises of Hatim and Mason, the translator is successful to overcome the problem in translating the Black English dialect utterance in the movie. Thus, the translation can be easily understood by viewers.

On the other hand, when the form of dialect in the source language is translated into standard and non-standard language form in subtitle, it could cause the loss of the flavor of dialect in the movie. However, the viewers do not entirely lose the dialect of the movie. As stated by Pettit (in Cintas, 1999:44) that, "In a subtitled version, the viewer has access to the original soundtrack and hence two linguistic systems operate simultaneously. It is clear the original is rooted in a foreign cultural reality." In line with Pettit, Longo (in Cintas, 1999:100) states that "Subtitling has provided these directors with the possibility of opening up their films to audiences either partly or entirely unable to understand the dialects spoken; in such a way, however, that audiences are asked to concentrate, without switching off, on the language spoken on the screen." Both of Pettit's and Longo's premise, in a subtitled

version, the audiovisual feature in this movie offers a cultural representation, both through language and through the image of the characters on the screen display. It can be defined by their culture, by their physical appearance, and by their dialect which is displayed through the audiovisual feature in the movie. It will be different when the subtitled version is compared to the dubbing version. In the dubbing version, the dubbers will omit the different dialects or accents spoken by the characters in the movie. Indeed, the audiovisual feature greatly assist in the delivery of cultural system in the movie.

Thus, for the summary, the translation techniques used by translator dealing with cultural transfer in scenes from Black English dialect movie into Bahasa Indonesia are appropriate. The viewers of this movie can be easier to understand the messages of the story. Moreover, at the same time the cultural system in the movie is delivered through the audiovisual feature. The totality of translation of Black English dialect utterance in the movie “*Barbershop*” is high quality in terms of the accuracy and the acceptability.

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