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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 fully dedicated to English Department students, which means that all articles are written by our students. This edition challenges students to contest their ideas as well as their understanding on the concept of some various conceptual issues on literature, linguistics, American Studies and translation. However, this edition is also to remind us –lecturers- for not forgetting that we still also have ‘another obligatory duty’ besides our daily teaching-learning activities, that is to say, to write scientific journal articles. So, this students-dedicated edition functions as a sort of two-edged sword: challenging students and stimulating lecturers.

By adopting New Criticism approach, the first student article aims to reveal the real meaning of the tiger in Australian Poet A.D Hope. The author jumps to the conclusion that the tiger is about a religious theme. The second article, a linguistic one, explores one of the aspects of indirectness, functions, and factors employed in the movie entitled “The Pianist”. The third writing in this journal is a demonstration of student’s understanding on the use of Marxian perspective in analysing the phenomenon of popular culture. Here, the author takes Lucky Luke’s *The Wagon Train* as the example of westward movement depictions in form of a comic book.

Two Critical Discourse Analysis (CDA) articles can also be found in this edition. One paper, which is conducted through Fairclough’s three dimensions in CDA, is to observe how linguistics features are exploited by four Indonesian political parties as medium on imaging or re-imaging themselves throughout the society. Applying the same approach, another paper aims at understanding the meaning of the political text of president Soekarno’s speech and further to reveal the underlying ideological and power relations in the political texts.

Though literature-mainstream minion is getting smaller year by year in our department, it does not mean that the literature students’ enthusiasm to show off their capability falls in the same direction. As a concrete evidence, four articles in this edition critically discuss about poetry. Driven by American New Criticism approach, one article focuses on the reinterpretation of Louis O. Coxe on the classic *Beowulf* tale through her poem. In the next article, a poem by Williams Carlos Williams is also to be discussed by another student. Then, the third poetry-driven-article emphasizes the social interpretation of ‘Bunny and Rabbit’ in Mary Ruefle’s poem. The fourth article analyzes the riddle lingering the death of Richard Cory by investigating the social,

economic, moral, psychological, and spiritual aspects of Richard Cory's life of which the loss of one of these aspects could cause the loss of his life.

The last article in this edition examines the important role of vernacular dialect in Zora Neale Hurston's *Their Eyes Were Watching God*. It observes the internal elements which focus on the language used. There are two important findings: (1) vernacular dialect can build the atmosphere and (2) it helps in understanding the characters.

All papers are, of course, subject for further discussion. Therefore, readers are invited to give academic inputs and suggestions for everything that has been presented. It is then expected that the papers give contribution for our academic atmosphere, internally and externally. On that account, we keep inviting readers to give academic inputs and suggestions for everything that has been discussed in this edition.

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Contents

A.D. Hope's "Tiger": The Real Tiger Is The God <i>Ana Hening</i>	1088
Power Relation as The Main Factor of Indirectness of Request In The Movie Entitled " <i>The Pianist</i> " <i>Seto Hidayat</i>	1095
The Depiction of American Westward Expansion in Lucky Luke series <i>The Wagon Train</i> <i>Dita Surya Kartika</i>	1102
Critical Discourse Analysis on Indonesian Political Parties' Campaign Ads <i>Ratih Dewi S</i>	1110
A Pitiful Superman of Beowulf <i>Cahya Sukma Aji Pratama</i>	1123
Understanding Political Text: A Critical Discourse Analysis of Soekarno's Presidential Speech <i>Niko Johan Tanosa</i>	1134
<i>Blizzard</i> : A Scene of Struggle Between Solitude and Despair <i>Nabila Inaya Jannati</i>	1149
Redefining The Meaning of The Bunny and The Rabbits in Mary Ruefle's <i>The Bunny Gives Us a Lesson in Eternity</i> <i>Sheffield Fahmysari</i>	1156
Isolation is the Key of the Riddle Lingered Richard Corry's Death <i>Kustina Indira Wardhani</i>	1166
The Significance of Vernacular Dialect in Zora Neale Hurston's <i>Their Eyes Were Watching God</i> <i>Retno Wulandhari</i>	1173

A.D. Hope's "Tiger": The Real Tiger Is The God (New Criticism Approach)

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Abstract

Tiger is A.D. Hope's poem from book "New Poems 1965-1969". This poem is a kind of religious poem, bring a theme of God by delivering it with unique dictions. Thus, this analysis will be conducted using New Criticism Approach, specially the theory brought by Michael Riffaterre. New Criticism Approach is going to analyze a poem using the information found in the text – inwards – and doesn't need to find other sources as references because it will lead us to the referential fallacy. Then, in this paper we are going to analyze the real meaning of Tiger that can lead us jump to the conclusion about the religious theme.

Keywords: *Tiger, New Criticism Approach*

Introduction

Tiger is a poem by A.D. Hope, from book entitled "New Poems 1965-1969". That's the only information of this poem. We won't try to find out who A.D. Hope is, whether he is an American or English man, or anything which has the connection with him. It's all because in this paper we are going to analyze this poem using *New Criticism Approach*.

What is actually *New Criticism Approach*? According to Michael Riffaterre (1973), *New Criticism* is analyzing poem using internal evidence only, inwards, not outwards to create the whole meaning and unity. Thus, the poem is actually a self-sufficient text, all the meaning and interpretation depends on the text itself, which the meanings are found in it. We do not need to use references from other, except the text, because it may become a referential fallacy– the intentional and affective fallacy -, and just end up by paraphrasing it. In this *New Criticism Approach* we shall focus on the language, dictions, and structure only that perhaps we just need a dictionary to guide us.

Discussion

Michael Riffaterre (1973) identified that a structure first realized in the title and in the first line, which also is my reason choosing this poem to be discussed. This poem's title is **Tiger**, while the first line is

"At noon the paper tigers roar." – Miroslav Holub.

This very first line has aroused my curiosity, what actually the meaning of *paper tigers* are, that the only tiger I know is tiger which lives in jungle, or is trapped in the zoo. In this case, we won't seek out the meaning by trying to find out who is Miroslav Holub then? No, we don't need it, if we try to find out who he is, we may come to the referential fallacy, because we seem to aim outwards the text. Then, we can just open the dictionary. *Paper tigers* is kind of idiom, means the *empty threat*. This line probably is the first idea why A.D. Hope wrote the poem. Perhaps he read Miroslav Holub's work with this quote in it, and inspired him to write *Tiger*.

The next stanza which elaborates the first stanza is

**The paper tigers roar at noon;
The sun is hot, the sun is high
They roar in chorus, not in tune,
Their plaintive savage hunting cry.**

Like what Riffaterre (1973) said that actually a poem is a verbal logic, that is, a continued lexical and grammatical expansion of *roar* and *noon* in this stanza, which help us to understand how the *paper tigers* are. Here, sun is *hot* and *high*, confirm the *noon*. In dictionary, we may find the meaning of *noon* that is *twelve o'clock midday*, when the condition is very hot and the sun is high, and logically there are many people at that time. Next, the line: *They roar in chorus, not in tune*, tells us how the paper tigers roar. *Chorus* means *a group of singers*, while *tune* means *a melody*. This line indicates that the paper tigers or the empty threats are done by group of people, not as an individual's threat. Like coward, they do it together. The last line is the most complicated one, because the dictions describe each other and reveals the characterization of the *roar*, still confirm the previous stanzas. *Cry* can be meant as *the sound made by some animals*. I try to connect it with the tiger, so this is not as tears come from the eyes like what human do – crying –, but more like *howl* or *yelp*. Then the word *savage* means *fierce and cruel*. *Savage* here confirms the word *cry* and *their*, becomes *their savage cry*: their cruel yelp/howl. On the other hand, *plaintive* elaborates the *hunting*. *Hunting* here actually as a gerund for cry, but I get a difficulty to analyze it together that's why I separate it from the head modifier, and try to find another diction that probably can explain it more. Then, I find the word *plaintive*. At first, I think the literal meaning of hunting is to chase animal or something like that, but when I recognize the *plaintive*, I know that

hunting here means *haunt* us (people) *by sounding sad or sorrowful*. Thus, if these words put together create a syntagmatic relation: *their cruel yelp/howl haunt (people) by sounding sad or sorrowful*. We may conclude that this line is telling us about when, how the *paper tigers* roar, which they roar in a day light when many people around, and do it in a bunch of people, try to haunt people, without realize that the sound they create is sorrowful.

The third stanza tries to tell the impact of the *paper tigers* and also does the fourth stanza. These both stanzas refer to the second stanza, about the roar, etc.

**O, when you hear them, stop your ears
And clench your lids and bite your tongue.
The harmless paper tiger bears
Strong fascination for the young.**

Meanwhile, in these stanzas, the lines and the words are also definitely elaborating each other. *You* and *your* referring to the *young*, stated in the last line of the third stanza, while *them* refers to *paper tigers*. The first and second lines mean the young should ignore the paper tigers: *stop your ears* (close your ears), *clench your lids* (close tightly the eyelids), and *bite your tongue* (stay silent). It's because a paper tiger can influence the young easily, like written in the third and fourth lines: *the harmless paper tiger bears strong fascination for the young*. This paper tiger carries a strong power of something that has this fascination that can influence the young.

**His forest is the busy street;
His dens the forum and the mart;
He drinks no blood, he tastes no meat:
He riddles and corrupts the heart.**

In the fourth stanza, the paper tiger becomes singular. This is because it probably will be compared by the real tiger in the next stanza. This stanza leads us to imagine who the real-*paper tiger* is. Tiger actually lives in the forest, drinks blood, and eat meet. But this tiger is busy living in the street, has the forum and mart as his dens, riddles and corrupts the heart instead. Now, it's clear enough for us that this *paper tiger* is not the tiger which lives in the forest, or even in the zoo. According to this interpretation, we may say that paper tiger is (probably) people, or media, or society, or something else that can influence the young, shape them,

and perhaps hurt them. But, back to the real meaning of *paper tiger*, he is just an empty threat.

That's all what happen in the noon. Then in the fifth stanza, it's going to deliver what happen in the dusk and night.

**But when the dusk begins to creep
From tree to tree, from door to door,
The jungle tiger wakes from sleep
And utters his authentic roar.**

The first line, it asks us to move to the opposite of noon, the dusk. It is similar with what Michael Riffaterre (1973) said in his journal that there are two opposite poles related each other. In this poem the *noon* versus *the dusk*, while the *paper tiger* versus the *jungle tiger*. This stanza tells about when the jungle tiger wakes from the sleep in the dusk which conquers the world, we know from the metonymy: *from tree to tree, from door to door* which mean all over the world. And he produces the real roar of a tiger. The next stanza is telling about the roar.

**It bursts the night and shakes the stars
Till one breaks blazing from the sky;
Then listen! If to meet it soars
Your heart's reverberating cry,**

In this sixth stanza, starts with the word *It* refers to the *roar* of the *jungle tiger*. This roar is a great roar by writing it in such hyperbole way, that *it bursts the night and shakes the stars / till one breaks blazing from the sky*. In this way, it means that the roar has a power that can shake the night, even the world, different with the roar of the *paper tiger* which sounds sorrowful (second stanza, last line). Probably it will influence the young too, like written in the third and fourth lines when listen to it, the young will feel something in his heart, moved by it, then he should do like the next stanza wants:

**My child, then put aside your fear:
Unbar the door and walk outside!
The real tiger waits you there;
His golden eyes shall be your guide.**

The young, *the child*, should put aside the fear, unbar the door and walk outside, meet the *real tiger* that waits him in the outside of the

house which will be his guide. These lines are as the contrary of the first and second lines of the third stanza about how to encounter the *paper tiger*: *O, when you hear them, stop your ears / And clench your lids and bite your tongue*. It means that the *real tiger* is really something different with the *paper tiger*, that is alot better. Here we find another exaggeration of the *golden eyes* of the real tiger, emphasizes the greatness of this *real tiger*. Then the next stanza, is telling us what will have happened if the young surrender to be guided by the real tiger:

**And, should he spare you in his wrath,
The world and all the worlds are yours;
And should he leap the jungle path
And clasp you with his bloody jaws,**

The real tiger will free him from his anger, and another hyperbole, *the world and all the worlds are yours*, means he gets everything by just following the real tiger. Then the next lines are strengthening the idea of the *real tiger* as the *guide* of the *young*, and won't ever lose it, with the lines: *and should he leap the jungle path / and clasp you with his bloody jaws*. In the dictionary, we know that path is *a way made across the ground by the passing of people or animal*. In this case, its added with jungle as modifier that refers toward the *path* made by the *real tiger*. Then in the next line, it gives us the information that He will bring you, the young, to His path by holding tightly the young with His mouth – like what animals such as cat, dog, and tiger do to carry their child in their mouth everywhere, like people carry their sons or daughters. From this simple phrase, we know that the real tiger loves the young, the tiger won't carry the child that He doesn't love in His mouth, right?

And the last stanza gives us the clear understanding of this poem about.

**Then say, as his divine embrace
Destroys the mortal parts of you:
I too am of that royal race
Who do what we are born to do.**

When, I read the last stanza, I find myself amaze: “Hello girl, this is the real meaning of this poem.” In this last stanza, the keywords are *divine embrace*, *destroys mortal parts*, *royal race*, and the most important is the last line: *who do what we are born to do*. *Divine embrace*, if we try to find the meaning in the dictionary it's going to be

the hug of God, or of belonging to God. Then about *destroys mortal parts* means it really destroys the mortal parts, because he has already been belonging to God, what else he needs, he doesn't need the world, the world is the God itself. The author here wrote *I too am of that royal race*, more refers to all the people in the world who actually is the best race over all creatures in the earth, the *royal human race*, who should do what God wants people do like he wrote in the last line.

This poem as a whole is trying to tell us about the world which is mortal and the other side of world which is the God's path. Or, we may say it's actually a religious poem. The first stanza and the last one show us the opposite poles I talk before, about the tiger in the noon and dusk, they related each other into its contrary, so there will be two kinds of tigers here. The *paper tiger* here can be seen as the mortal world, and the *jungle tiger* or the *real tiger* is God. This poem as the way the author wants the young, or perhaps all people in the world, to realize it, about insignificant *paper tiger* which may take them far away from God, like the society, media, environment, etc, that probably will shape their lifestyles and thought. That's all just mortal parts.

Meanwhile there is the real tiger waits the young to walk in His path – written in the eighth stanza: *and should leap the jungle path* – the God's path that will bring them to the self realization about: *who do what we are born to do, as the royal race*. As human, we were born as the most perfect creature in the world, have the specialities, that bring us to the highest race, the royal race among other creatures. Those specialities are thought, soul, and mind, different with animals which just have instinct. Thus, as human we shouldn't be dictated by *paper tiger*, or empty threat because we can think and feel which is wrong or right. We should go to God's path which will lead us to the right side as human *who do what we are born to do*.

Conclusion

To understand a poem using *New Criticism Approach* we should do the close-reading and analyze the language and dictions to build the wholeness of a poem. We do not need to find the information outwards, because we are going to find it inside the text. Besides, in *New Criticism Approach* is also important to understand about the *opposite poles* and the *hyperbole*, way the author wrote a poem. These stuffs probably will inform us about the real meaning of the dictions found in the text. Like this *Tiger* poem by A.D. Hope is not just talking about a common tiger, but compares two tigers which are actually different and bring us to the

further understanding of what the author wants the reader to realize, which actually the real tiger is the God.

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Power Relation as The Main Factor of Indirectness Of Request In The Movie Entitled “The Pianist”

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Abstract

This paper explores one of the aspects of indirectness, functions, and factors employed in the movie entitled “The Pianist”. The aspect is requests acts. There are two forms of requests indirectness employed in this movie; explicit and implicit. The function of requests indirectness is to show power, politeness strategy, and jokes. As an alternative for more detailed investigation of coherence phenomena, the pragmatic approach is used in this analysis.

Keywords: *indirectness, request, the movie, the pianist, pragmatics*

Introduction

Indirectness is an important speech acts in conversation. There are many kinds of indirectness such as disagreement, request, etc. This act is to show something implicitly with various purposes such as for teasing, joking, or respecting. One of the aspects of indirectness is request speech act. Félix-Brasdefer (2005, p.66) stated that a request is a directive act and a pre-event which initiates the negotiation of face during a conversational interaction. According to Brown and Levinson (as cited in Felix-Brasdefer, 2005, p.66), requests are intrinsically face threatening because they are intended to threaten the addressee’s negative face (i.e., freedom of action and freedom from imposition).

This movie has many indirect conversations which include power relation between the speakers. The setting is about the oppression of the Jewish in the World War II. This condition sometimes makes the situation of conversation runs indirectly and implicitly. It has been observed that higher levels of indirectness may result in higher levels of politeness. Based on Brown and Levinson and Leech direct requests appear to be inherently impolite and face-threatening because they intrude in the addressee’s territory. These authors argued that the preference for polite behavior is indirectness. Leech suggested that it is possible to increase the degree of politeness by using more indirect illocutions (ibid).

The purpose of the study is to investigate the form of indirectness of request employed in this movie, analyze the function of its form, and

analyze the factors which influence it. This paper, thus, focuses on the indirectness in the expressions of requests.

Literature Review

There are some related studies that focused on indirectness. Several studies focused on indirectness that happens in community, for example Jeanne and Helen (2007) that focused on indirectness of disagreement. In interaction or dialogue, sometimes someone state something that means another. Grice (as cited in Tsuda, 1993, p.63) argues that conversational implicature plays an important role in our personal interaction. Sometimes we understand what other mean although they are not stated it clearly. Grice also introduced conversational maxims which are means that the speaker and the listener should interact corporately so that they can understand each other (ibid).

In case of cooperative action between the speaker and the listener, Grice calls such principles conversational maxims, which are rewritten by Levinson (1983) as follows:

The Co-operative Principle

Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged

The Maxim of Quality

Try to make your contribution one that is true, specifically: (i) do not say what you believe to be false (ii) do not say that for which you lack adequate evidence

The Maxim of Quantity

- (i) Make your contribution as informative as is required for the current purposes of the exchange
- (ii) Do not make your contribution more informative than is required

The Maxim of Relevance

Make your contributions relevant

The Maxim of Manner

Be perspicuous, specifically:

- (i) Avoid obscurity
- (ii) Avoid ambiguity
- (iii) Be brief
- (iv) Be orderly (ibid)

In short, these maxims specify what participants have to do in order to converse in a maximally efficient, rational, co-operative way: they should speak sincerely, relevantly and clearly, while providing sufficient information. (Levinson: 102-3).

Some conversations are usually stated ambiguously and with certain indirectness. Brown and Levinson (as cited in Tuan and Hsu, 2007, p.17) maintain that people often prefer to express their wants and opinions off record, that is, indirectly if they perceive what they say is face-threatening. In some way, it indicates that indirectness is recognized as the more polite manner rather than directness. According to Blum-Kulka (as cited in Felix-Brasdefer, 2005, p.66), indirectness is comprised of two types: conventional indirectness (CI) which centers on conventions of language including propositional content (literal meaning) and pragmalinguistic form used to signal an illocutionary force, and nonconventional indirectness (NCI) which relies heavily on the context and tends to be "open ended, both in terms of propositional content and linguistic form as well as pragmatic force" (1989, p.42).

There is a relationship between indirectness (request specifically) and politeness. According to Brown and Levinson and Leech direct requests appear to be inherently impolite and face-threatening because they intrude in the addressee's territory, and these authors argued that the preference for polite behavior is indirectness (ibid).

It is by now generally accepted that the pragmalinguistic resources and the illocutionary force employed to perform an indirect request tend to vary across languages (ibid, Blum-Kulka et al. 1989; Wierzbicka 2003). Other studies have focused on the different cultural background. Studies by Jeanne and Helen (2007) stated that their research study, replicating Cheng's study (2003), aims to investigate the ways in which the participants with different cultural backgrounds manage the organizational and interpersonal aspects of the unfolding conversation. In this paper I will analyze the indirectness in the speech act of request in the dialogue occurred in the movie that happen in the same cultural backgrounds.

Discussion

There are some indirectness of requests employed in this movie.

Dialogue 1

Dorota : "I love your playing, Mr. Szpilman"
Szpilman : "Call me Wladek, please."
Dorota : "No-one plays Chopin like you."
Szpilman : "I hope it's a compliment."
Dorota : "Of course, I mean it."
Szpilman : "I was... trying to be funny."
Szpilman : "*Should we go and have a coffee?*"
Dorota : "I'd like that".

The dialogue above shows an implicit invitation from Szpilman to Dorota. It is used to make the conversation run normally because they just met each other. In case of Dorota's refusal, Szpilman invites her by asking the question. It is also a strategy to break the ice using humor.

Dialogue 2

Itzak Heller : "They're bringing Jews in from all over the country. Soon there will be half million people in the ghetto. *We need more Jewish police*".
Henryk : "More Jewish police. You want me to beat up Jews and catch the Gestapo spirit. I see."

In the dialogue, Itzak is trying to recruit Jewish police. Knowing the condition that Jewish will be relocated in a bad place (Henryk is Jewish), Itzak just gives an information that the Jewish police is needed without asking him whether Henryk wants to join or not. Henryk knows that Itzak is asking him to join the Jewish police because he is a Jew. Itzak has a higher position than Henryk so he keeps his own image and uses implicit utterance.

Dialogue 3

Szpilman : "I'm sorry, *could I have a piece of bread?*"
Michal Dzikiewicz : "Yes, of course. We will eat".

Szpilman is starving. He has just escaped from Jewish camp. He uses explicit conventional indirect strategy to ask for food from Michal. He employs this speech act because he has a lower position than Michal. This is a form to produce politeness effect.

Dialogue 4

- Szpilman : "Why didn't you come sooner? It's been over two weeks..."
- Antek Szalas : "Problems. Money. *I've got to raise money to buy the food. I need things to sell, it's not easy*".
- Szpilman : "Here. Sell this. Food is more important than time".

Szpilman is hiding in his friend's apartment and in certain day there will be someone sending him food. When the food sender was late, he asks him why and the food sender gives him implicit answer. He is not only answering what has been asked by Szpilman but also asked for some money. In this case, Antek (the food sender)'s face is threatened. In order to save his face, he uses implied answer and some expression that support him as the weak person. However, Szpilman as the one who has higher position is not act as he used to be. He needs food. Therefore, Antek have higher position too. In this situation, Szpilman's face is also threatened. In spite of making the situation worse, he gives him watch to sell, to buy food for him. People try not to give much information to the questioners who threaten their face. When the face of people of higher status is threatened, it is easier for them to ignore their responsibility to respond sincerely to the others.

Dialogue 5

- Szpilman : "*Can you help? I have no money.*"
- Szpilman's old friend : "Please, don't insult us. Can you do something for him?"
- Majorek : "Be at the Schultz workshop tomorrow, four o'clock."

Szpilman really needs help. He employs explicit conventional indirect strategy. He employs this speech act because he has lower position than the others. This is also a form to produce politeness effect.

Dialogue 6

- Papa : "How much for a caramel?"
- Caramel seller : "20 zlotys."
- Papa : "For one caramel? What do you think you're gonna do with the money?"
- Caramel seller : "20 zlotys."

Papa : “We’ve got 20 between us. I’ve got 10, I think.”

Papa is hungry. He wants to buy caramel but he does not have enough money. He uses implicit utterance to ask money from others. Even though he is a father, in this condition he can be positioned as a people who have low position so he used this act as a form to produce politeness effect.

Conclusion

Indirect request is the way to ask something to someone due to the certain situations and factors. There are two kinds of indirectness of request employed in this movie; explicit and implicit. Power relation has a big role in the indirectness of request. People who have higher position tend to show their requests act implicitly, but people who have lower position tend to show their request act explicitly. There are some functions of the indirectness of request in this movie. As it’s used in the power relation situation the function is to show the power, politeness strategy, and joking.

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The Depiction of American Westward Expansion in Lucky Luke series *The Wagon Train* (Marxist Criticism)

Dita Surya Kartika
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Abstract

*The westward movement is considered significant in American History. The act of expanding the nation's borders by American frontier resulted in the addition of United States of America's territory nowadays and a great destruction for Native Americans. As a myth, westward movement has played a premier role in popular culture (West, 2008.) Iconic images like cowboys, Indians, sheriffs, and cavalrymen have been presented in novels, poems, films, as well as in comic books. Lucky Luke's *The Wagon Train* is one of the examples of westward movement depictions in form of a comic book. Meanwhile, Marxist criticism believes that a literary work is a social institution and a social reflection. Thus, it is possible to analyze the depiction of American Westward Expansion in this comic book by knowing the author's analysis of the related images.*

Keywords: *American Westward Expansion, Lucky Luke's *The Wagon Train*, Marxist criticism*

Introduction

The legacy of westward expansion is a mixture of successes and tragedies (Elliott, 2009). This historical event that happened between the early 17th and late 19th centuries had helped Anglo-Americans establish their dominance in this Land of Opportunity. Previously, the West land was owned by the Spaniards and Native Americans. The expansion was achieved by conquering the land and defeating other people. This winning moment also meant that United States of America is now dominated by English culture, instead of Spanish or French ones (Elliott). However, the American West always attracts other ethnic groups, such as Hispanics from the south and Asians from the east.

The famous image of West is Wild Wild West, portraying West as a savage land that needs to be tamed, or civilized. In popular culture, a cowboy image is always described as a strong, masculine, and gentle man. The cowboy is usually the hero of West stories. One of the popular hero is Lucky Luke. He is featured in a comic book entitled his name. He

has the popular tagline “The man who shoots faster than his own shadow”. He is portrayed as a humorous cowboy who lived “nomadically” and enjoyed adventurous life. The comic was created by Morris and Goscinny. Maurice de Bevere, a.k.a. Morris, is a Belgian author who drew and wrote the comic (Lambiek, 2011). Lucky Luke was the most popular comic that he made. He met René Goscinny in the States, who would become the scriptwriter. Lucky Luke serial becomes one of the essential European comic series. The elements within the comic are known as classic Western stories elements (NIFTC, 2006).

Discussion

La Caravane, or in English *The Wagon Train*, was published in 1964. The story is about a group of people who wanted to go to California and planned to settle there. At the beginning, the group hired Frank Malone to guide them. However, they were not satisfied with his attitude—he liked to drink and cheat. Frank Malone was not happy with Mr. Boston’s complaints. When Malone tried to shoot the group leader, Lucky Luke interfered them. To make a long story short, Lucky Luke was hired to replace Malone and they began to go west. At the journey, the group encountered many problems, from Indians’ attack to a serious sabotage. There were internal problems too, due to the various backgrounds of the people who joined the journey. It turned out that Malone disguised himself as a grandma who sat at the very back of the carriage and pretended to knit. Lucky Luke was able to defeat him and accompany the group to reach their destination.

Unlike Sigmund Freud who thought sexuality as the main force for human to do things, Karl Marx thought that the issues of power and money are the trigger to act. Marx mentioned this phenomenon as “historical materialism” (Delahoyde, 2004). The Westward Movement’s mission was to enlarge the American border. Some of the frontiers are also interested in searching the Gold. This reflects human’s natural passion to conquer property. The authors depicted these intrigues in *The Wagon Train*.

To make the story plausible, the authors must have some references about the Westward Movement. This is needed to make the story realistic and precisely depict the historical events. Morris is a Belgian so he must look for the literary references to appropriately describe the story. It was because he could not be the primary witness. The second author who had lived in America helped him with the main scenario. The authors sometimes put the references in form of footnote like this:

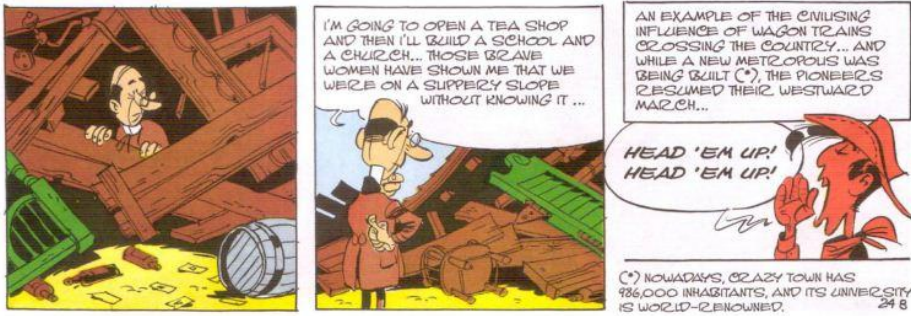


Figure 1 The authors keep historical facts on footnotes indicated by (*) sign.

By putting footnote the authors gave additional information to the readers and convinced them that they had references in writing those footnotes. Although in writing literary works authors can write what they want, whether it is based on facts or fictions, it is also important to keep the historical facts so that the story will be more convincing.

The most important part of this analysis is how the authors depicted the characters and their roles to make the Westward Expansion successful. In Marxist criticism, social classes are highlighted. *The Wagon Train* symbolizes the social strata in the order of the carriages.



Figure 2 Mr. Bacon is depicted as a wise elder

As the leader of the group, Mr. Bacon is riding in the front. As the leader, his characteristics are distinguishable. His physical appearance is old, white-haired and fat. His attitude resembles the usual witty old man; wise and respected. He believes going West will provide him and his group better job opportunities.



Figure 3 Miss Littletown has a bold vision in education

Mr. Bacon is followed by a school train. School as the educational institution holds an important role in educating youngsters. Miss Littletown, the teacher, has a confident vision of civilization. She takes the risk of destroying Crazy Town because she thought that Crazy Town is “The Den of Sin”. Crazy Town, as the name suggests, is a small place that had only saloons and only came to life at night. Miss Littletown and other women destroys the place with dynamites. She is anticipating the atmosphere of this town which will influence her students. It is ironical to destroy the city with violence since her action is to prevent her students from getting any “violence” from the Crazy Town people. However, this comic is meant to be humorous. The irony also happens because this carriage was originally coached by Ugly Barrows, a savage man who cannot speak politely. Lucky Luke ordered him to switch position with the supply wagon coach until he can speak politely. At the end of the story, he can show his well-mannered side by singing beautiful song dedicated to Lucky Luke. The authors wanted to emphasize the moral value; we can change our bad habits to good habits if we do it wholeheartedly. Moreover, the authors put the savage person in the least honorable social status because the supply wagon coach is positioned at the end of the wagons’ party.



Figure 4 The worker role is executed perfectly by Pierre

The third carriage is owned by a French barber, Pierre. It shows that the group comes from diverse populations, not only Anglo-Saxon ascendants but also other than them. Most of the time he speaks in French and the authors gave the translations below his utterances. His appearance maintains the French gentleman stereotypes; well-mannered, proud, and showy (Faranto e.V., 2002). Pierre serves the role as the worker who lends the services for people. He is a type of specialized worker because he has knowledge on cutting hair and medicine. At the past, barber were known to perform surgery which is probably why Pierre can heal people (Leokum, 1997, p. 6).

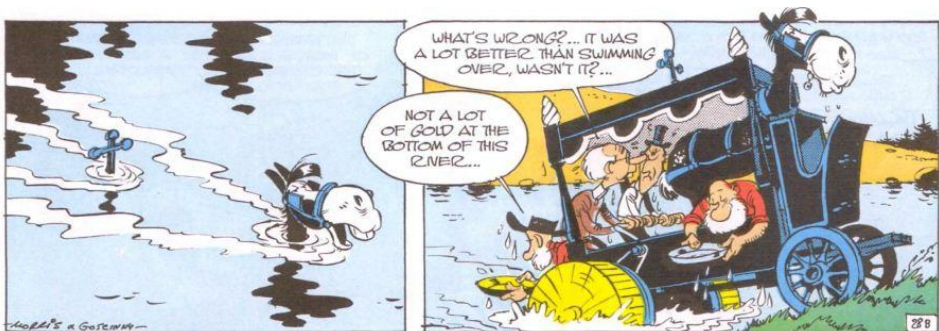


Figure 5 The gold-diggers represent low class society

Another notable character is Zachary Martins, an excited inventor. The character depicts a desire to find everything. He is obsessed with scientific experiments and making tools to make human's works easier. Mr. Martins' invention spirit is the reflection of the American Westward Movement's journey to invent the new land. His mate is an Undertaker who wants to seek fortune in California. Aside from other's pessimistic

opinions, he tries hard to cope with the rest of the group and finally can interact with them. Later, the Undertaker carries two gold-diggers on his hearse. The gold-diggers represent low class society. They try to survive by living in simplicity and maintaining their hopes for better life. They also represent the historical event namely Gold Rush. Gold Rush of 1849 is the massive movement of people to California due to the discovery of gold (Redmond, 2009).

As the main protagonist, Lucky Luke's role is to guide the group to go to California. He is depicted as an American West hero; cowboy, agile, cunning, and has other manly attributes. In this story, he goes back and forth checking twenty plus wagons to assure their safety. He always mediates internal conflicts among people in the group. When he senses a traitor in the group, he is not showing anger or annoying feelings while questioning the people. He maintains calm personality. People adore him and make him hero. They entrust their wagon's direction to the man.

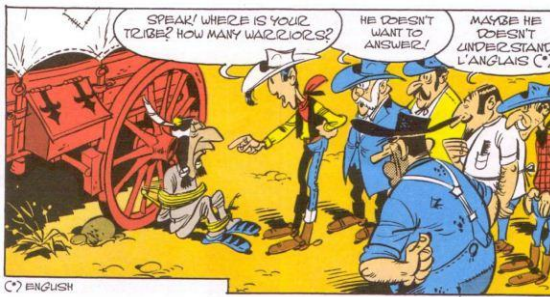


Figure 6 The Indian is portrayed as the oppressed race

The mainstream and marginalized concept is clearly seen in the battle between the group and Sioux people. Wrapped with humor, the concept of “Scary Indian” is countered by “The Cunning Luke”; Lucky Luke can approach an alert Indian and takes him as a hostage. The picture shows the Indian tied in a wagon's wheel. The Whites, in a more powerful position, questioned the Indian about his tribe's quantity. The Indian is oppressed because he cannot verbally refuse to give information. On the other occasion, Lucky Luke and the Gang win the classic battle between Whites and Indians by reversing the tradition. When the chieftain wants to parley, Lucky Luke suggests a one-and-one combat. Lucky Luke wins against Ox Tail thus he is freed from scalp hunting. It looks like the Indians cannot win against him. It emphasizes the Whites as the oppressor and Indians as oppressed in this case.

However, to make the story still “on track”, the conflict between the two is just resolved and thrown elsewhere.



Figure 7 Two Mexicans are characterized as the helpers

The Mexicans appear two times; first as a shepherd and second as a wanderer riding a horse. The authors tried to depict the Mexicans the same way as they depict Mr. Frenchman; through their physical appearances (clothing and body builds) and their speeches. Interestingly, both of them are expressing astonishment upon the group’s arrival. They are astonished because the group is the first one who is able to settle in the West. The first Mexican is astonished because Lucky Luke gives him a lot of money after he helps Lucky Luke put back all the mules. This portrays White people as having money and power. The role of Mexican as helper and the Whites as the adventurers serves the concept of subordinate and super ordinate.

Conclusion

The authors had benefited their references of American West as a source to reproduce the historical event namely the Westward Expansion. They created the atmosphere of Wild Wild West through the characteristics, settings, conflicts, and conflicts’ resolutions. As a literary work, the work does serve as propaganda for the majority; i.e. White people. The propaganda can be seen from the characters placing and their actions in overcoming the problems. Some characters that are meant to be marginalized do not have enough time and resources to perceive the majority’s treatments.

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Critical Discourse Analysis on Indonesian Political Parties' Campaign Ads

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Abstract

Political party advertisements have become influential discourse in the process of challenging voters' political choice. In this case, the use of language cannot only perceive as merely an empty entity, instead it is a powerful weapon to gain power for its producers. Thus, this paper is aimed to observe how linguistics features are exploited by four Indonesian political parties as medium on imaging or re-imaging themselves throughout the society. The analysis is conducted through Fairclough's three dimensions in Critical Discourse Analysis. As the results, it can be observed that political parties exploits language in the level of vocabulary such as using euphemism, employing academic term and metaphorical rhetoric. Besides, in the level of grammar, the use of pronouns, imperative, attributive process and complex sentence linking are being exploited. In the end, each party perform different language style from one another since they have different interest, either to sustain existing power of transform them.

Keywords: *Critical Discourse Analysis, political party advertisements, power*

Introduction

Politics is unavoidably connected to power. It has become a field in which we can clearly observe the struggle for power. The establishment of power and the enforcement of one's political belief can be achieved in a number of ways by either perform physical coercion or insert hidden ideology through political discourses. Today, political figures or parties are wise enough not to use physical coercion since it has a bigger risk that one day the people will be stirred by their hatred towards their government to struggle for their own power. These politicians now prefer to manage power by shifting ideology performed through media discourse. This way, in the future, it will be easier for them to maintain their political position since they have been succeed in shaping group ideology between them and the society.

Mass media, indeed, has a great deal in this process of creating or recreating political value in the society. On one hand, mass media should be a motor to the continuation of education process on democracy. It should be able to educate the society members to be critical on every political choice they make. On the other hand, it is now used by some groups as a medium to deliver certain assumption and display, only, good image of certain political parties to be consumed by the members of society so that they will be convinced to vote them.

To sum up, this paper concerns on how language in four Indonesian political party advertisements is used to achieve political ends which will be explored based on Fairclough's three dimensions of CDA. We will discuss the ways in which language can be used 'to create and reinforce certain value systems, focusing on the role of discourse in shaping the beliefs which affect people's behavior, motivations, desires and fears, and in establishing certain ideologies as 'common sense'' (Thomas & Wareing, 1999: 36). We will also examine the linguistics features, such as rhetorical devices, used by politicians or political parties in these campaign advertisements to make an impact on the public.

Language, Power and Political Party Advertisement

Political campaign advertisement is considered as a persuasive discourse. Persuasive discourse is defined after Lakoff (1982) as a non-reciprocal discourse whose primary aim is to persuade listeners or readers to change their behaviour, feelings, intentions or opinions by communicative means, the communicative means being linguistic or non-linguistic (e.g. gestures).

Campaign advertisement as persuasive discourse makes use of language as a way to gain voters belief in the discourse producer. Fairclough (1989:199) proposed three dimensions of ideological 'work' of advertisement in general; they are the relationship it constructs between the advertiser and customer (audience), the way it builds an 'image' for the product (political party), and the way it constructs subject positions for customer (audience). So it can be drawn that political party uses language in shaping and imaging their positive face through campaign advertisement to reach the audience. By gaining voters' trust, eventually political party will be able to gain power since they have been succeed in inserting their political ideology through their political propaganda delivered in the party advertisement.

Critical Discourse Analysis

This research is conducted based on Critical Discourse Analysis (CDA) theory. CDA would place a broad conception of the social study of language at the core of language study. According to Fairclough (1989: 1) Critical Discourse Analysis seeks the connection between language use and unequal relations of power as the capacity to impose and maintain a particular structuring in terms of hierarchical relations of domination and subordination. To put it simply, CDA aims at making transparent the connections between discourse practices, social practices, and social structures.

In conducting the analysis, Fairclough's three dimensions of Critical Discourse Analysis are employed; they are description stage, interpretation stage, and finally explanation stage. These stages are then used in exploring power struggle in the four Indonesian political campaign advertisements.

Discussion

Description

In description stage, linguistics feature as vocabulary and grammatical features are observed to understand how discourse producer exploits them in delivering their persuasion. Furthermore, the two language features are studied together with the textual structure of the discourse to get clearer view on how political party shapes their image through their political campaign advertisements.

1) Vocabulary

- **Euphemism**

Regarding to the description stage on vocabulary level, the very first encounter of vocabulary use found in political party ads is the use of euphemism to display their image. Euphemism is a mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing (<http://oxforddictionaries.com/definition/english/euphemism>). The parties choose to employ euphemism rather than employ words which have more negative tone. Political euphemism is of course serves political purposes. It can be a tool for political participants to guide public thoughts when discussing social issues or events. The two following data show it more clearly.

[NasDem]Indonesia perlu **berbenah**: permasalahan dalam penegakan hukum, pemberantasan korupsi, kesenjangan sosial, pendidikan, pengolahan sumber daya alam, dan masih banyak lagi.

The word 'berbenah' here implies euphemism. Instead of saying Indonesia is in *bad condition* implying a negative tone, the discourse producer prefers to state that Indonesia *needs mending* 'berbenah'. It also covered two actions in a word; the first it exposes that certain condition is in the case and the second is that they will soon fix this. So, the word 'berbenah' is more effective to be used in the discourse.

[Gerindra]Ketika sebagian orang di Indonesia **kehilangan lapangan kerja**, pemerintah mengumumkan stimulus 71,3 trilyun rupiah, tapi siapa yang mendapat uangnya?

In the Gerindra ad above, the expression '*kehilangan lapangan kerja*' (means '*losing jobs*') is also used as a form of the euphemism. It is considered to have a more positive representation compares to '*menganggur*' (means '*unemployed*') which has negative tone. It is so because the word '*kehilangan*' itself implies that these people who are currently unemployed are only victims as someone has made them lost the job.

- **Formal or academic wording**

The second one is the use of formal or academic term in representing their propaganda. Eventhough, this kind of expression is rarely used and not clearly understood by common people (especially low educated people) but political parties consider it differently. By employing academic or formal term, which usually is only used by few people especially in the community of scholars or highly educated people, political parties will be able to build more prestige and portrays professionalism upon the party without having to lose their we-stand-by-common-people's-image yet promising image. The use of formal words can be seen in Gerindra and PDI Perjuangan advertisement below.

[Gerindra] - Saya, Prabowo Subianto, dengan **gagasan** dari Partai Gerindra.

- Ketika sebagian orang di Indonesia kehilangan lapangan kerja, pemerintah mengumumkan **stimulus** 71,3 trilyun rupiah, tapi siapa yang mendapat uangnya?

- Itulah *stimulus* bagi rakyat.

[PDIP] *PDI Perjuangan perjuangkan sembako murah dengan 6 kebijakan nyata untuk rakyat.*

background image: the six policies

In every political ad, the producer must always envision their promise to public in various ways. In the ads above, the word ‘*gagasan*’ is used as a connotation of ‘*political promise*’ by Gerindra Party while PDIP uses the term ‘*kebijakan nyata*’. The word ‘*gagasan*’ and *kebijakan nyata*’ show the more intellectual form of the realization of ‘*promise*’ since, nowadays, ‘*promise*’ is often associated with something which is reluctant or fails to keep by the one who made it. So, the use of those words is considered as having a more realistic representation as something to be offered to meet all people interest, not only certain group. It is aimed to portray that the parties are ready to act more rather than only giving promises to citizens. Whilst, there is also the word ‘*stimulus*’ used which means booster or activator. Gerindra chooses to use the term ‘*stimulus*’ by considering that the word ‘*stimulus*’ will built more prestige and portrays professionalism upon the party.

- **Metaphorical rhetoric**

Aside from euphemism and formal wording, metaphorical rhetoric can also be found in political party advertisement. For example as it is used in Gerindra ad when the participant states ‘*tapi siapa yang mendapat uangnya?*’. This rhetoric is used by political orator to criticize towards the government policy which is considered as not transparently shown to whom the money is distributed.

[Gerindra] *Ketika sebagian orang di Indonesia kehilangan lapangan kerja, pemerintah mengumumkan stimulus 71,3 trilyun rupiah, tapi siapa yang mendapat uangnya?*

2) Grammar feature

- **Pronoun**

Remarkable exploitation of pronoun which is found in the used by discourse producer in campaign ads of four political parties in Indonesia can be seen in the use of pronoun ‘*saya*’ and ‘*Bang/ Abang*’ in the following example.

[NasDem] *i. Saya terjun ke politik karena ingin menjadi bagian dari perubahan bangsa.*

ii. *Saya* berharap, Partai NasDem mampu membawa perubahan bagi bangsa kita menjadi lebih baik.

[Demokrat] iii. Eh **Abang**. Ayo, **Bang**, buruan gabung, temen-temen udah pada ngumpul tuh.

iv. Ooh. Partai yang nomor 31 itu ya, **Bang**? Di Bali dan Papua juga begitu, **Bang**, banyak yang Partai Demokrat.

The two ads are similarly exploit the use of pronoun, however they function differently for the two party. Pronoun 'saya' (means 'I') in [i] is used to represent the discourse presenter, Hari Tanoe¹, as an individual or member of society who is willing to join the change-making process by joining the party. While in [ii], even though Hari Tanoe uses 'saya' again but the hope he mentions in the sentence is representation of what many Indonesian people also hope for. Pronoun 'saya' here is used to lead the voter assumption to the point where they find themselves have similar need to what NasDem offers. Unconsciously, this kind of technique will lead voter into an imitation action of what the discourse presenter does.

Whereas Demokrat party employs pronoun 'Abang' to emphasize the feeling of intimacy since the theme of the ad itself is multiculturalism. 'Bang' or 'Abang' is a form of informal pronoun indicating that the agents within the discourse having close relationship; literally 'abang' means older brother. It is also used to built a harmonious and warm atmosphere to help deliver the spirit that the discourse producer wants to share to the public.

- **Imperative**

Basically, imperative is employed in the ads to challenge the audiences/ voters to agree with the ideal condition proposed by the party. For example, the examples below challenges us to imagine a better solution or alternative that should be taken by the government. By doing this, discourse producer tries to convince voters by asking them to place themselves in the middle of the case being spotted.

[Gerindra] **Bayangkan!** Jika modal 71.3 trilyun itu untuk petani kecil, nelayan, buruh dan pedagang pasar tradisioal.....

[PDIP] i. PDI Perjuangan perjuangkan sembako murah dengan 6 kebijakan nyata untuk rakyat. **Mari berjuang bersama PDI Perjuangan!**

¹ One of significant figure in Nasional Demokrat party and yet the chief of MNC Group

ii. **Wujudkan sembako murah!**

In PDIP's ad, the way in which the imperative being delivered is actually quite interesting. In [i], PDI Perjuangan is made as the subject / active doer who will struggle for '*sembako murah*' through their 6 real policies '*6 kebijakan nyata*' in the form of declarative sentence. It is then, however, followed by imperative form '*mari berjuang*' to bold that the party cannot perform the effort alone but they need to cooperate together with the people (voters in this case). It emphasizes on challenging voters to work together constructing better condition through the tool they got, that is their '*six real policies*'. Thus, it creates a notion that the party stands by common people.

- **Complex sentence coordinator**

In the ad, complex sentences are characterized generally by subordination. It can be observed from the conjunction used to link two simple clauses together into a complex sentence. As in example [i], the use of conjunction '*tapi*' forms coherence in contrasting two events between government policy to provide a big amount of stimuli and ones who actually get it. The use of this pattern here is also as a stressing that the actor of the policy which is considered as a wrong decision is government.

[i] *Ketika sebagian orang di Indonesia kehilangan lapangan kerja, pemerintah mengumumkan stimulus 71,3 trilyun rupiah, **tapi** siapa yang mendapat uangnya?*

[ii] *Pengusaha **pada umumnya** menghindari politik. [2] Saya **terjun** ke politik karena ingin menjadi bagian dari perubahan bangsa.*

Nevertheless, the conjunction is sometimes used implicitly. In example [ii], the two sentences is actually contrasted from one another. Two ideologies are contrasted by the ad by stating that usually entrepreneurs do not do politics but Hari Tanoe does take part in politics. He shows irregularities in this expression. He spotted his action as 'dare to be different'. He chooses to join NasDem to be a part of change that NasDem is going to make. In this example, we can see an effort to influence all groups to join NasDem in an indirect way (beyond people consciousness).

- **Attributive Process**

The discourses are dominated by attributive processes to show facts which help building positive images upon the party. It can be seen from the following examples.

[Demokrat] *i. Waaah! Sekarang partainya SBY itu benar-benar **jadi** pilihan rakyat lhoh. Pas aku di Kalimantan dan Sulawesi juga begitu, Bang. Apalagi di Jawa sini, banyak yang mendukung Partai Demokrat, Bang.*

*ii. Wah kalau itu sudah jelas, Bang. Partai Demokrat **merupakan** partai yang terbuka bagi semua golongan, berjuang untuk rakyat, nasionalis dan tak melupakan nilai religius, Bang.*

[Gerindra] *Sebuah gagasan dari **partai yang membawa perubahan, Gerindra.***

3) Textual structure

Generally, all the advertisements used as the data in this research have similar textual structure. The discourse is opened by stating the theme or topic being underlined. The topic may be delivered through monologue narration by the leader or great figure of the party and it may also be introduced through testimonial of participants involved as representation of common people. After introducing the topic, discourse producers tell the audiences about what form is the idea, why it is made, the outcome of it, and other information regarded to the topic. Except for incumbent party, the ads use before-and-after pattern in delivering their ads. For example, it is started by criticizing the current governing period, representing themselves in the middle of the issue by bringing out their idea, and then depicting a new value which will be reproduced by them.

Sometimes, there is also implicit ideology shifted in the discourse. We can take Demokrat party advertisement as an example. The ad is actually emphasizing on multiculturalism but it slightly put women as the information provider about how people in many regions give their support to Demokrat. Hence, woman is characterized as having quite prominent power in the shaping of the discourse.

Interpretation

The activity types are started by the narration or testimonial of the participants within the discourse introducing the topic being spotted or representing the party itself. The participants are varied, sometimes it can be the party leader, great figure, or common people which are given the role as representing themselves or certain group (such as farmers,

housewives, businessmen, students, etc.) as it is suited with the topic. The testimonial itself functions to build same assumption between discourse producer and the audience. For example, we can see the statement in PDIP ad below.

- [1] *Farmer* : *Tambah susah...*
*background text: *Pupuk langka dan mahal**
- [2] *Employee* : *Tambah susah...*
*background text: *Ancaman PHK**
- [3] *Businessman* : *Tambah susah...*
* background text: *Usaha makin sulit**
- [4] *Housewife* : *Pak, beli beras 2 liter. (handing over Rp 5.000,-)*
Seller : *Gak cukup, Bu..*
Housewife : *Tambah susah...*

It is portrayed that common people (represented by farmer, businessman, employee, and housewife) state that they are facing harder life condition at the time. Audiences who feel the same way or start to realize the same experience will be easier to be persuaded if they can share this kind of assumption together.

In the political party campaign advertisements, language is used as medium in performing persuasion technique to shift or reinforce public views toward political party who produces the discourse. Language features are exploited to deliver the ideology being brought by the party.

In political ads, language is either used to merely deliver certain political party visions or perform persuasions in remarkable way. For example, by employing formal style of language which is considered as giving more prestige to the ad, it makes the ad remarkable and helps shaping professional image upon the party. Nonetheless, it is sometimes added with argument to criticize and contrasting other parties notion or the government policies with their idea. Hence, language is used by the party who produces the discourse as a technique to show its superiority compares to other parties. Position of the government is usually portrayed as opposing and oppressing common people whereas their party is portrayed as a party who opposed the government. From this point, we can observe the relation between discourse producer and the audience being drawn upon. While political party is portrayed as the one who is sensitively understand people hardships and is ready to be the agent of change, audience is put as victims or friends to whom the party struggle is dedicated to. By doing so, they are able to show their understanding and sensitivity of Indonesian people actual needs and eventually reach through the voters.

Explanation

1) Social determinants

As we know that a party needs to draw a positive image upon the audiences during a campaign period. They need to shape their positive image to grab audiences' sympathy through the issue employed in their advertisements. Then they should be able to shape group ideology between them and the audiences or persuade audiences to view the case being spotted in the same way the party view it. This way, in the future, it will be easier for them to maintain their political position since they have been succeed in shaping group ideology between them and the society.

As an incumbent party, Demokrat in this case, they are actually benefitted by their position as the reigning government. They can easily make use of the achievements they have made during their leadership to be presented in the advertisement. Demokrat chooses to explore the topic of multiculturalism in this ad. This phenomenon was emphasized by mentioning Kalimantan, Sumatera, Bali, Papua and Java islands as representation of different groups, races or religions on each island. It is then repeated again by identifying Demokrat as a party which is opened for anyone, fight for Indonesian people needs, nationalist and never forget religious value through the statement saying "*Wah kalau itu sudah jelas, Bang. Partai Demokrat merupakan partai yang terbuka bagi semua golongan, berjuang untuk rakyat, nasionalis dan tak melupakan nilai religius, Bang.*" Moreover, the participants depicted as consist of Balinese, Javanese, and Bataknese to emphasize that since SBY reign, Indonesia has become a harmonious multicultural country. This phenomenon, indeed, gives a more real evidence to convince audience and gain their trust toward the party.

While incumbent party has real evidence of their achievement, the opposition parties or new parties make use of the failure or weak point of the current government to be mentioned in the advertisements. They choose to deliver their idea which is portrayed as more real and better than the policies made by the reigning government. Three of the four political party advertisements studied here raise economic issue to be presented in their advertisements. Society is in the middle of hard economic condition, people hope for change to a brighter economic future. So, proposing fresh solution for economic hardship experienced by the society is considered as strong move to persuade voters to join them. Those three parties criticize the socio-economic problems which are not immediately solved by the government. They consider the government as oppressing common people, whereas they place

themselves as siding with common people. Since actually reigning party has bigger power by showing fact of their achievement, new parties choose to shape this contrasted image through language used in the ad is a form of persuasive attempt to gain voters trust.

2) Ideologies

Mostly the topics presented in the ad propose about socio-economic condition in Indonesia. Each discourse producer delivers their assumption towards the issue not only by criticizing incumbent government but also providing solution of which can depict positive image upon their party. This is of course still an attempt to share their ideology to public and form the same group ideology between party and its audiences.

Sometimes, the ideology being delivered is not clearly stated in the advertisement instead it is only implied in it. For example, we can observe the role positioning of participant in Demokrat advertisement. They implicitly mention the issue of gender in it. It is presented that female participant is given role in which they are portrayed as the information provider. They know more about how people in many regions are giving their support to Demokrat compare to the male participant. Hence, woman has a quite prominent power in the shaping of the discourse though the way the party describe it is vague.

3) Effects

The discourse is positioned as challenging the existing value within the society in relation to struggles at the situational, institutional, and societal level. Those struggles delivered through the ad can be either overt or covert. On one hand, it is overt since public can clearly understand that the party producing the ad is trying to create a new value through the ideas being proposed by them and ask the audience to join them by, for example, employing imperative. On the other hand, it can be considered as covert since there is hidden agenda brought by the party. They are not simply struggle for people needs but also struggle to gain position or more correctly gain power for their own interest. This can be observed from the exploitation of language use in delivering persuasive assumption to the public through the political party campaign advertisements. Furthermore, the ads contribute differently for incumbent party and new parties. The ad contributes to sustaining power relations while for opposition parties, the ad is needed to transforming the existing power relations.

Conclusion

Indonesian political parties have their own way in representing themselves in their political campaign ads by exploiting the use of linguistics features. From the analysis, it is captured that the process of enforcing ideology in this type of discourse is realized through vocabulary, grammatical feature as well as textual structure. In the vocabulary level, the exploitation of words are varied, such as (1) the use of euphemism instead of presenting an issue through dictions with negative and also (2) the use of formal or academic wording to build prestigious and professional image of their party; (3) the use of metaphorical rhetoric to deliver criticism. Furthermore in the grammatical level, ideology is delivered mostly by exploiting (1) pronouns; (2) imperative; (3) complex sentence coordinator and (4) the use of attributive process.

The way in which the discourse presented is also varied, some use rhetorical style delivered by one actor (usually the party leader or person who is considered significant figure as the party representation) and some display testimonies from common people to built certain atmosphere of trust. Each ad portrays its party as the active agent or actor of change in the affairs while public (audience) is put as ones who need the change. Furthermore, most of the ads use before-and-after pattern in delivering their ad, for example starts by criticizing the other party governing period, representing themselves in the middle of the issue, and then depicting a new value which will be reproduced by them.

Whereas in the choice of theme for the advertisement, incumbent party tends to raise their achievements or issues which have been successfully overcome in their reign to be spotted in the advertisement. On the other hand, new comer parties tend to offer new ideas by criticizing or comparing between 'fail policies' made by the reigning government and their better concept related to the issue. Hence, there are two types of imaging or re-imaging within political party ads whether a party is agent of change or constructor by depicting themselves as sustaining or transforming the existing power.

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Nasional Demokrat party advertisement aired on Global TV June 13th 2012 | 04:40 pm

A Pitiful Superman of *Beowulf*

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Abstract

*The paper studies about a philosophical poetry by Louis O. Coxe entitled **Beowulf**. The poetry teaches some part of man's life. The main character of the poetry is Beowulf. He is a warrior of an ancient world. For his people, Beowulf is a hero and also a king. He is the heir of the previous king. Beowulf regards the previous king as his father. Nevertheless, his father does something bad and foul. He plays something forbidden with the devil and as the result, Grendel is born. Grendel symbolizes a sin of legacy in man's life. The worst thing is Beowulf does something exactly the same with his father does. 'Like father, like son'. In the poetry, Beowulf tells his story related to his glory, his kingdom, his people, his fights against Grendel, and the terrible fate in the end of his career and life. In the end, I believe, Beowulf is in hell. He is there with Grendel. It is so tragic because hell is not a place where a hero should belong. Of course, there is an explanation for that. The last but not least, the poetry contains a valuable message for man kind related to good and evil.*

Introduction

Louis O. Coxe writes a wonderful poetry entitled Beowulf. It is taken from Poetry, Vol. 83, No. 5 (Feb., 1954), pp. 260-261. It is published by Poetry Foundation. *Beowulf* is a good poem. It has eight stanzas. It is about a hero's story. He has ever won over a monster in a battle. Nevertheless, the story is not talking about his victory but rather than talking about his unlucky fate of an old hero.

I am interested in analyzing the poetry because it tells about a hero's story from another perspective. The poetry is quite unique because commonly, a hero is worshipped and honored until the end of his time but it tells the opposite. It is more like a hero's complaint about his unlucky fate to be a hero. The reason why I say "unlucky fate" will be discussed in the discussion chapter.

The questions that may come up are "How does the plot contribute the understanding toward the poetry?, How does 'the close reading' help the analyst to reveal the messages?, and How does the American new criticism method can reveal the messages of the poetry?"

Actually, the poetry is related to a great story from the Viking. As we know that there is a great story about a man fights against a monster, a powerful monster named Grendel. Basically, *Beowulf* is an epic. It is an ancient literary text. The story is still famous and legendary. The *Beowulf* epic is quite long. Nevertheless, Louis O. Coxe tries to make the story of *Beowulf* shorter in his “Beowulf” poetry. Of course, he varies the story a little bit. He tries to give other nuances to “Beowulf”. Nevertheless, he does not omit the sense of hero in his “Beowulf” version.

The poetry has messages to all of us as the readers. Still, his work is a literary text which contains values and messages. Therefore, I would like to find them while I analyze the poetry deeper. I would like to analyze the form and the content. Hopefully, there will be something valuable from what I am going to do. Moreover, I hope this paper may have advantages to all of us especially, the advantages which we can apply in our lives so that the lives that we carry on will be good and meaningful.

Theoretical Approach

I would like to use American new criticism to analyze the poetry. The reason is that, I really like to have a close reading towards a literary works so that the analysis can be done well. It is important for me to analyze stanza by stanza of the poetry. I hope that by doing this, I could make a detail analysis. Therefore, the message and the value of the poetry will be revealed well.

I prefer American new criticism to other methods because this one is the most proper method that I can accept. Furthermore, I like to interpret literary works based on what is running in my head. Moreover, by using new criticism, I feel like challenged more by the implicit meanings of the poetry. It is simple but very challenging.

New Criticism is an approach to analyze a literary work by close reading. It is made by a group of American critics after the War World I. the man behind this approach is called John Crow Ransom. He tells the world about the new idea of interpreting and analyzing a literary text in *The New Criticism* in 1941. Basically, as I have said that the approach is about close reading toward a literary work. It refuses the role of the author and extrinsic elements. Moreover, it focuses on the intrinsic elements of the text. Of course, using dictionary is also good to do. New Criticism gives the authority to interpret the text totally to the readers.

The American New Criticism follower should forget the author's mind in order to find the meaning of the literary works.

The poetry contains so many signs. I think that the poet of this poetry is brilliant. He successfully creates messages in signs. I may not interpret the signs sloppy. Even though it is interesting, analyzing by new criticism is really breath taking. It will have to force you to make a brain storming. Furthermore, it will be more proper in analyzing the text if I also use English dictionaries. In my opinion, the reader or the analyst i.e. me may have a big right to interpret the poetry. In other words, I want to assert that **“The author has left the building!!!”** I like my own term rather than someone's which says “the author is dead”. Well, for me that is quite inhuman. We should respect the author, shouldn't we? As long as the literary text is in my hands, I may interpret it as best I can.

Discussion

Firstly, I would like to analyze the first stanza. As you can see it below:

**The curse that called me to the hall
Hard by my father's borrow grew
Like fat on idleness. For all
My sleights the monster came and slew**

The first stanza tells us the beginning of his (Beowulf) story. It is said that the curse which called him came from his father. In my opinion, “the hall” means the world or the kingdom where Beowulf reigns. Furthermore, “my father” is not always Beowulf's father but it can also be his ancestor or the king before him who has done something terrible in his life. The previous king does something really bad until the curse comes over him as a cost that he has to pay. In the previous chapter, I said that ‘the author has left the building’ so that I do not care about what the previous king has done. I concern more about the impact of the curse towards Beowulf. He says that the curse is hard. One thing that I know about curse especially the hard one is that the curse must have relation to sin. Furthermore, the sin here means a result of doing something terrible with the devil. As far as I know, it is possibly passed from generation to generation. I call it **sin of legacy**. It is like what Adam has done something which is related to Satan's propaganda towards Adam and Eve. They do something really...really...bad. Then God punishes the so hard and makes them immortal. As a result of what mistake that Adam and Eve have done, a sin of legacy is created then. It is started from Eve

that a woman will struggle in suffering when she is giving birth. Furthermore, like Adam does, a man must work so hard in cultivating soil or I may say a man must work hard if he wants to live on earth. The bad news is the sin of legacy from Adam and Eve has been poisoning their generation i.e. humans.

Now, let us go back to Beowulf case. The first stanza has a sad tone. I think it is good in creating the atmosphere of the whole poetry from the start. Beowulf says that the curse is like fat on idleness. As I know that fat is related to something bad. I drag the “fat” here to, you know, the fat in your body. Well, in fact fat is not always bad but if we relate it to the “curse”, I am 100% sure that the fat on the first stanza means bad “fat”. It is like something disturbs your health. Bad fat can disturb your artery, heart, and brain. You can die because of the bad fat plugging up your “pipe of life”. Moreover, as we can see on the first stanza, that the fat is followed by on idleness. Idleness or we can say laziness is something that makes the “fat” worse and worse. If you have got fat and you have it on idleness, you live totally in trouble then. So, what is the connection between “fat on idleness” and “for all my sleights the monster came and slew?” I believe that Beowulf’s great ability in killing the monster is descending so low. Meaning, he is not a young hero anymore. He used to win the battle. He could slay the monster (the problem in his life) easily though the monster comes from his father’s curse. Now, at his old age, he begins slower and slower. Also, I believe that his body is not solid and firm anymore but full of fat that makes him passionless to be a hero. Well, it is too pitiful.

Secondly, I would like to analyze the second stanza. Please, have a look!

**Across the sill of winter-green
Unseasonable-he kept range
And fed upon our sloth while queen
Courtier and soldier worshipped change.**

On the second stanza, we can see my explanation for the first one clearer. I am sure that the first two lines are related to the “fat on idleness”. Nevertheless, the “fat on idleness” on the second analysis has an additional meaning. It means that the “fat on idleness” is the problem of the kingdom. I mean that the kingdom faces the degradation in honor and luster. As we can read that “across the sill of winter-green, unseasonable- he kept range” tells about the problem that is on “the sill of winter-green”. I believe that “the sill of winter green” represents the Beowulf’s kingdom. It means that “unseasonable-he kept range” is the

bad problem which is so near to the kingdom. “winter- green” represents his peaceful kingdom. As far as I know that “green” reflects “peaceful” and “winter” reflects cool/ cold/ **composure**. I am sure that in his heroic age, the kingdom is a nice, honorable, and peaceful place to live. Nevertheless, after the age is getting closer to the end, the degradation in honor and luster of the kingdom grows. It makes the kingdom’s people e.g. the queen, courtier, and soldier have lost their authority and luster. It makes the society worships them less in proud and respect. It feels like a kingdom which will be over by the time. This is too bad.\

Thirdly, the next thing I would do is analyze the third stanza. Please take a look!

**By night the honey in the cup
Cursed round to cheat a healthless court:
I called the last of honor up
And found my fund of power short.**

It seems that the plot of the poetry is constructed so neatly. It connects one series of event to another series of events in an unbreakable chain. Still, the third stanza tells more about Beowulf’s pity. As we can see there “by night the honey in the cup” shows something gloomy. The “night” means gloomy, dark, and sad. It is the opposite of Beowulf’s age of victory that shines like a sun. Furthermore, it indicates the degradation of the light of his kingdom. Next, “the honey in the cup” means the great thing that Beowulf has already had since he sits on his throne. “Honey” means sweetness, greatness, and glory where as “the cup”- “the honey in the cup” means an honor of the kingdom. As far as I know, is knights or warriors has won a battle, they will raise their cups before they drink wine or something in them. Moreover, “the honey in the cup” symbolizes victory and honor of the kingdom of Beowulf. Nonetheless, something bad comes to those explanations. It tells that “the honey in the cup” is “cursed round to cheat a healthless court”. It is too dilapidated. Those lines show us the chaotic atmosphere over the kingdom. Beowulf does not have the greatness anymore. His greatness has been dull and rotten. Moreover, a word “cheat” has a terrible meaning. The good thing that he has ever had becomes the thing that degrades his kingdom. As we can see that “to cheat a healthless court” shows the opposite meaning of greatness. Furthermore, the “healthless court” means a palace that has no luster or pride anymore. Also, Beowulf finds his authority and properties are approaching the doom. As we can read on this following line: “And found my fund of power short.” His fund (treasure/ authority/ properties) becomes power of weakness. It shows that Beowulf is one step closer to **a pitiful superman**. Well, that looks pretty bad.

Fourthly, I would like to analyze the fourth stanza. Hopefully, there is something which can reduce the terrible things towards Beowulf. Alright then, please take a look at the following stanza!

**Bankrupt I slept beside a friend
And knew my queen and blood no more.
That night the cold came. Snow made an end
Of time unvaried as a whore.**

In fact, the horrible things that happen to Beowulf are not reducing even just for a little bit. “Bankrupt I slept beside a friend” shows that his joyful of life has already gone. It is not just about “bankrupt” of his money or wealth. It is more like the degradation of his everything in life. Moreover, “I slept beside my friend” - “and knew my queen and blood no more” indicates something totally different. Starting from this stanza, I believe that Beowulf has already died. I am sure that the first stanza until the third one tells about the old age of Beowulf. Nonetheless, starting from the fourth, Beowulf tells his story from the realm of the dead. Please, take a closer look to my following explanation. As I have said before that “bankrupt” means the degradation of Beowulf’s everything in life. It also means that “bankrupt” is the end of his life. He says that he sleeps beside his friend. Meaning, he is now laying with somebody in the end of life. It implicates the situation on the grave. Nevertheless, he can still tell his story in the realm of spirit. Then, one question rises up. Whom does Beowulf tell his story? Well, I would like to answer that question in the analysis of the last stanza. Now, let us go back to the fourth stanza’s discussion. “And knew my queen and blood no more” means that Beowulf does not know anymore where his queen is. Also, he cannot see or feel blood anymore because he is a ghost now. “The night the cold came” indicates the cold and dark atmosphere surroundings, the atmosphere that he feels in the realm of spirit. As far as I know, the spirit realm especially the realm where the spirits still thinks about their past, it must not be a heaven. It must be a realm of darkness. “Snow made an end of time unvaried as a whore” implicates that there is no other choice for someone who is already dead to have another time to have a new life. “Snow made an end of time” reminds me of the last season of the four seasons e.g. spring, summer, fall, and winter. Snow indicates the end of the seasons. It is the end of an old life before a new life (spring) comes. The dead cannot be born anymore. Even though there is an argument about reincarnation, I assert that in this case, there is no reincarnation. Another reason for my theory is that “**as a whore**” strengthens my opinion that “a whore” implicates a bad thing. As far as I

know, when a whore does not repent before she dies, she has **no choice** except being punished in hell. Well, poor man....

Fifthly, let us read my analysis for the fifth stanza. Please, recite it well!

**Then Grendel, whiter than the moor,
Snatched up the warrior from my side
Spilling a track upon my floor
With blood my turpitude had dyed,**

Alright then, the fifth stanza is the further part of the fourth. "Then Grendel, whiter than the moor," tells us that Beowulf remembers what has terribly happened in the past. He tells us that Grendel comes to destroy him and his men. "Whiter than the moor" indicates that Grendel is really a cold blooded creature. As far as I know that Grendel is a monster. He is the real hard curse that Beowulf father has created. Grendel represents the fruit of sin caused by the man's forbidden lust with a devil. It is like what Adam and Eve have done. They also do something forbidden because they listen to the devil. They create a very disastrous sin, just like what Beowulf's ancestor has done. "Snatch up the warrior from my side" shows us that Grendel has defeated Beowulf's army. Moreover, it implicates the sin that destroys humans' lives. A powerful sin that is difficult to get rid of. Some people realize and some others do not a deadly sin has already rampaged their lives. Unfortunately, many people are too late realizing it. They realize it when they are already dead. "Spilling a track upon my floor with blood my turpitude had dyed" shows that Beowulf has done something exactly the same as his Father has. Beowulf also creates a fruit of sin, named Grendel. The reason why I am so sure is that the last two lines of the fifth stanza shows that Beowulf also makes a terrible mistake, a mistake that is accompanied by blood. Many people usually do the same thing with their ancestors do. They do something horrible until they are punished with death (hell). Beowulf tells his mistake to someone. Well, I might say "to all of us". The message that we can squeeze from is that we should not do as the same as our fathers especially, doing the sinful ones. Alright, that is so touching.

Sixthly, I would like to analyze the sixth stanza.

**And pale by daylight men called up
My father's curse. They looked my fault:
My honor spent, I took the cup**

And drank the honey clean to salt.

“And a pale by daylight men called up” implicates the soldiers of Beowulf are called to fight the enemy, Grendel. I believe that they are afraid or frightened by Grendel. It tells us the reality in humans’ lives. Many people are afraid or frightened when they have to face their sins. They are afraid to conquer it. It is very typical with humans’ reality. Furthermore, the soldiers look at Beowulf’s fault. They know that Beowulf is the same with his father, bringing curse to the world. I am 100% sure that it is the same with some people who put the blame on Adam and Eve for bringing the curse unto humans’ lives. Well, actually I am one of those people. “My honor spent, I took the cup and drank the honey clean to salt” shows Beowulf’s honor has already gone. It is strengthened by the next words, “I took the cup and drank the honey clean to salt”. It implicates the bitterness of his life. He feels that the honey (the sweetness of his life) is gone and it changes into salt. As far as I know, salt is very different from honey. Salt has an opposite meaning of honey. Even though the poet does not write “poison” instead of “salt” I believe that the “salt” is able to give the opposite meaning to “honey”. I may assume that salt symbolizes the bitterness of a man’s life, the bitterness of a desperate man. It is exactly the same with common people who are so desperate in their lives. Nevertheless, they must carry on like a holly man pushing his life into something relieving. Well, it is so close to humans’ lives but still pathetic.

Seventhly, I would give you the analysis which I have done. The seventh stanza is the one which I would like to discuss. Please, have a close reading!

**That night I waited at the sill
And seized the arm that groped my side;
The folk at morning drank their fill
Of worship, thinking doom had died.**

“That night I waited at the sill and seized the arm that groped my side” means that in the past, he has defeated Grendel and he is accompanied with his men. He is victorious. The sill here means the sill of his kingdom. It is like a hero or a king comes home after the victory has been already gotten by him. Moreover, “The folk at morning drank their fill of worship, thinking doom had died.” indicates that his people are pleased because of his victory. It pulls me to common people’s lives in which they love peace more than anything. Generally, people will be so happy if their hero has already whipped the sorrow and the pain from

them. Common people will celebrate their hero's victory toward curses or problems of lives. Due to the very terrible problem that humans may face, the author uses "doom" as a term for it. I am interested in the word "doom" here. It is the most proper term to indicate how destructive and evil Grendel is. As long as I know, the doom is the end of the day. It is the day when the earth and the universe are gone. Some people may believe that the end of the universe is full of chaotic and destruction. The point is that "doom" means really...really...chaotic threatening. They are pleased when their redeemer wins them over the frantic problems. In a short word, it is like "a thankfulness" of people. Moreover, the folk not only feel thankful to their hero but also to their God. The word "worship" indicates a very deep thankfulness of the people because of the victory. Commonly, the word "worship" is used to explain the activity of religiousness from people to their God. The purpose is to honor God. Therefore, I believe that they thank their God too.

Eighthly, we arrive at an analysis towards the last stanza. The eighth stanza or the last one contains the final clue to us know to whom Beowulf is speaking to. It also sustains the previous argument for each stanza. Therefore, I hope that you could enjoy reading it. Please, have a nice reading!

**The year has turned. Grown fat, the folk
Have drained my virtue to a fool.
My queen lies elsewhere and I joke
At evil boiling in a pool.**

Alright then, the king has grown older. I feel it from the sentence "The year has turned". It not only indicates the king grows older but also shows the time of victory has changed. Moreover, it becomes worse due to the next sentence "Grown fat, the folk have drained my virtue to a fool." In my opinion, "grown fat" means that the folk or Beowulf's people have been living in prosperity but degenerate. The fat here means both wealth and degeneration. It is quiet common in society where their hero is no longer young or the doom does not face them anymore, they tend to forget what their king or hero has done something great and good in the past. The folk tends to bear people who cannot remember the goodness of their fathers or heroes. In this case, the people forget Beowulf's victory and salvation for his people. He feels that he is no longer useful and honored by the folk. The last two sentences are the key to open the gate of my opinion towards the poetry. "My queen lies elsewhere" means that Beowulf is not in the same place with his queen. It means that the queen has died and she is buried far from him. I believe

that when a queen is not buried beside her king, there must be something terrible has happened. Normally, when a queen and a king die, they will be buried at the same place. I mean, they are buried side by side. Nevertheless, Beowulf cannot feel sad anymore. He would rather joke to “somebody/something” than feel grief. “I joke at evil boiling in a pool.” implicates that he is talking to someone or something evil boiling in a pool. I believe that Beowulf is in hell with Grendel. “Evil boiling in a pool” means Grendel who is being punished in a pool of hell. The ‘pool’ here symbolizes ‘the sea of fire of hell’. Grendel is boiling. He is a symbol of curse and Satan who disturbs the human race, being punished in the sea of fire of hell. Moreover, Beowulf is in the same place with Grendel because he gets the curse from his father. The curse which I call it “the sin of legacy” cannot be pulled off Beowulf. He must be put in hell because of the curse. It does not care whether he is sinful or not. It does not care whether he does a terrible thing with the devil or not. In fact, he must go to hell. It also explains the fact that he does not know where his queen is. I believe that the queen is not put in hell with Beowulf because the queen is not the scion of “Beowulf’s father”. Therefore, the sin of legacy has no effect to her.

Conclusion

It is very useful to use American new criticism in analyzing the poetry. In my opinion, American new criticism needs our logic and critical mind to interpret a literary work. The plot is amazingly set up by the author. The exposition, raising action, climax, falling action, and the denouement are arranged well. It makes the poetry easy to understand.

The point is that the *Beowulf* poetry by Louis O. Coxe has implicit meanings. The values of life are given in a camouflage of Beowulf’s story. As a human being, we should avoid all activities which are related to the devil or Satan. If we break this rule, we must accept the curse and the sin of legacy. Maybe we are heroes or maybe we are kings. Nonetheless, if we do not live carefully in the right ways i.e. living far away from the devil, we (whoever we are) will face the doom and curse in our whole lives. We cannot be respected or honored by people who used to respect us. Also, sorrow, misery, and sadness will come over us. The worst news is that this kind of curse can drag us to hell. Whatever we do to break the curse of the sin of legacy is totally useless. My suggestion is live happily and usefully yourselves, moreover for other people. Nevertheless, never be stupid in dealing with the devil!!!

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[30/05/12]

Understanding Political Text: A Critical Discourse Analysis of Soekarno's Presidential Speech

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Abstract

Presidential speech is a kind of political text that is very interesting to analyze. In political text, the ideology of the speaker or writer is implicitly delivered. Because of this condition, political texts become a text that need better understanding of the reader. The main aim of this paper is to understand the meaning of the political text of president Soekarno's speech. This analysis will be conducted by using three stages in Critical Discourse Analysis. The level of analysis will be in the level of textual (vocabularies, grammatical order, and textual structure) and inter-textual level. By using Critical Discourse Analysis, it will be a helpful tool in the determination of the social and situational context, the underlying ideological and power relations in the political texts.

Keywords: *Political text, Speech, Critical Discourse Analysis, Soekarno*

Introduction

Basically, Critical Discourse Analysis (CDA) is one of the main branches of discourse analysis, which can be used both as a theory and as a method in social scientific research. It is considered as one of the privileged interdisciplinary studies in which linguistic and cultural-ideological approaches to translation can be fitted. Of course, CDA, in order to carry out its primary activity of tracing the dialectic relationship between text and process, takes a radically different standpoint first and foremost giving much account of sociological variables such as ideology, power, hierarchy and gender seen as mainly effective elements for interpretation or production of a text. In other words, in such a context, focus is not only put on the text, rather in its relation to different kinds of societal impulses and structures. Therefore it can be said that CDA is a highly context bound approach by and large taking democratic and ethical stance over social issues.

Fairclough (1991), who has made a great contribution to the establishment of CDA as a direction of research, maintains that the text does not convey meaning through linguistic features but it is generated

and realized by its discursive formations reflecting certain ideologies or given ways of controlling and manipulating power relations. Taken in broad sense, similarly, van Dijk (in Lande), in his approach, developed a range of CDA and explained that “Critical Discourse Analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context”. His analytical method, suggests two levels of analysis: a) microstructure: analysis of the text in terms of syntax (grammar) and lexis (vocabulary) and b) macrostructure : analysis and description of rhetorical organization of various texts.

Politics and language

It is necessary to establish a general understanding of the connection between politics and language. The theory and practice of political rhetoric go back to the ancient times (Fairclough 2001: 3). According to Chilton and Schäffner (in Lande: 2010), the only way to understand how politicians manage to influence society and are able to put their opinions through to a large audience on a local, national or even global level, is to analyze their text and talk. Political differences have always been constituted as differences in language, and political struggles have always been partly struggles over the dominant language. The modern perception of human endowment for language states that it has the function of *indicating*, namely to signify and communicate according to shared perceptions of a group. Hence the politics is the art and language is the medium (Joseph in Lande: 2010).

Humans use language to share information with other individuals and to represent a state of affairs. Each individual belongs to a social group or community with its unique values and beliefs which are expressed through language as well. Thus, language is closely bound up in practice with culture and culture is in turn closely connected with the practice of politics in a particular society (Chilton, Schäffner in Lande: 2010). In other words, languages determine the physical and geographical borders between nations, social groups and even individuals. Language may be considered as a *political act* which reveals specific information about an individual (Joseph in Lande: 2010). It discloses the social hierarchy within the respective community and provides information on geographical or social origin, gender and even political orientation. This may be characterized by specific linguistic features: accent, idiolect, dialect, pitch, lexical and syntactic choices,

genre, rhetorical structure, etc. However, language itself is neutral and is neither political, nor social. It is only by convention possible to state that language itself can be used to restrict the way its users think and act.

Political Discourse

The fundamental patterns of political institutions arise out of words that people exert on behalf of their interests (Thompson 1987:24 in Lande: 2010). Politics is war with words. At every stage politics comes up against the questions of language and these questions range from the choice of words to the choice of language: from fine detail of phrasing and wording to large-scale issues of national language policy (Chilton 2004:14 in Lande: 2010). The linguistics - political dimension results in how those in power deploy language in order to achieve their aims either through power struggle or cooperation. Hence, the study of language and politics is aimed at understanding the role of linguistic communication in the functioning of social units, and how these social units shape language itself (Joseph 2004: 347 in Lande: 2010). Political communication between the social units may be divided in two levels: micro and macro. The micro level concerns the conflicts of interest, struggle for dominance and efforts for co-operation between individuals, genders and social groups. However, the macro level includes the power struggle or cooperation between political institutions, social groups or individuals on state level (Chilton; Schäffner 2002:5 in Lande: 2010).

The connection between language and politics was first brought to general attention in 1946, in an essay by George Orwell "Politics and the English language". As Dr. Frank Luntz states in Lande (2010) that people will not understand what is happening to them, and they cannot rebel against what they do not understand. This has been the main objective for political discourse analysts, i.e. to disclose the hidden power and ideological structures behind political discourse, which is all text and talk of the political arena. Its main concerns are how politicians promote their authority and ideology in an implicit way, successfully employing linguistic means. Therefore, the political analysis has much to do with "credibility" and legitimization of one's deeds according to the ideology one is supporting. Research in this field is mostly rooted in communication and linguistic theories, which are used to disclose the politicians' intentions and analyze the effects of their speeches.

Discussion

Description

1. Experiential Value

In the description stage of CDA, the main object of the analysis is the text in level of vocabularies and also grammatical order. Vocabularies and grammatical order play the important roles in the analysis of meaning (implicit or explicit), the background of the speaker and even the ideology of the speaker.

There are some aspects that include in the terms of vocabularies and grammatical analysis, experiential value of the vocabularies, the presence of rewording, and the use of contradictive sentences.

The example below is the example of vocabularies that have the experiential values. This speech was delivered when proclamation date of Indonesia took place. In his speech, Soekarno wanted to remind and also to tell the audience about the condition of Indonesia at that time. It was showed in the choice of words in the speech.

Example 1:

*“Juga di dalam **jaman Jepang** ini...”*
*“di dalam **jaman Jepang** ini, tampaknya...”*

The word ‘*jaman jepang*’ has experiential values. As a nation who was under colonialist era for almost three centuries by the Europe, ‘*jaman Jepang*’ also represented the colonialist. Living under the colonialist was very hard and difficult. Everyone needs to work very hard.

Example 2:

*“Kerahkan pasukan ke Kalimantan hajar **cecunguk** Malayan itu!”*
*“**Pukul dan sikat** jangan sampai tanah dan udara kita **diinjak-injak** oleh Malaysia **keparat** itu.”*
*“**Ganjang**...Malaysia”*

The example above is taken from the speech of Soekarno entitled ‘Ganyang Malaysia’. The main topic of the speech is about the anger of Soekarno because of conflict between Indonesia and Malaysia. The anger feeling of Soekarno was represented from the choice of some negative

vocabularies in almost all of the speech. These negative vocabularies will create a mindset in the audience to have the same feeling with the speaker.

The content of this speech is different from the previous example. The atmosphere is also different. These differences will affect also in the choice of vocabularies and grammatical order in the text. Experiential values here lead the analysis to the ideology belonging to President Soekarno as the speaker. There was also a condition happening in Indonesia so that it influences one's ideology at that time. Almost in every Soekarno's speech in this analysis, the ideology of the speaker is similar. Even though the speech was delivered in different time, the ideology of the speaker is quite similar.

The word '*cecunguk*' and '*keparat*' are mostly used by the Indonesians when they are completely angry with something/someone. By using this word, someone is already in the limit of their emotional control. Usually when people use this kind of word, it will be affect on the physical contact between them. The word '*diinjak-injak*' also has experiential values inside it. '*Injak*' means 'step on it'. When someone step on something, it will be in the under of the foot. Something that is 'under' represent that it is worst and useless. Regarding on this meaning, Soekarno use this word to influence the audience to have same mind with him. Other examples in the word '*Ganyang*', which has meaning 'eat something'. Eat here was not having meals for breakfast or lunch. In Indonesia, '*Ganyang*' is used when someone eat something for snack and for Indonesian, snack is nothing. People will not say it as something that is hard to do. By using this word, Soekarno try to build a mindset that Malaysia is nothing for Indonesia.

From the example below, we could see that there was rewording in the speech. Another example of rewording also occurs on this part:

Example 3:

"Juga di dalam jaman Jepang ini..."

"di dalam jaman Jepang ini, tampaknya..."

"...dengan ini menyatakan kemerdekaan Indonesia"

"Kita sekarang telah merdeka!"

Both of the examples above have similar function with different purpose. Those rewording are use to create strong implication about something. Rewording of '*jaman Jepang*' was used to remind the audience that it was horrible era and nothing from it can be said as good

thing. Rewording of '*merdeka*' is used to create a mindset in the audience mind that we are now independent and that was real, not just a dream.

Example 4:

“Serukan..serukan keseluruhan pelosok negeri bahwa kita akan bersatu untuk melawan kehinaan ini. Kita akan membalas perlakuan ini dan kita akan tunjukkan bahwa kita masih memiliki Gigi yang kuat dan kita juga masih memiliki martabat.”

In this example, rewording appears many times. Soekarno used rewording with consideration. In this part, by using rewording such as '*Serukan*', '*kita akan*', and '*kita masih*', Soekarno wanted the Indonesian to do what he asked for. Rewording is used to create stronger and better implication of something. '*Serukan*' was an order to the Indonesian, '*Akan*' showed a possible action that should be done, and '*masih*' meant that Indonesia is still having the power to do an action. In the level of grammar, some contradictive sentences also occur in the text. Some contradictive sentences also used by the speaker. Contradictive sentence means that in a sentence it has two opposite implication, positive and negative. For instance, it can be represented in the part of the speech below:

Example 5:

*“Kalau kita lapar itu biasa”
“Kalau kita malu itu juga biasa”
“Namun kalau kita lapar atau malu itu karena
Malaysia, kurang ajar!”*

In the first and second line, Soekarno combine the word '*lapar*' and '*malu*' with the word '*biasa*' to create image that Indonesian was familiar with those characteristic. However, in the third line, Soekarno made a very strong statement. Started with the word '*namun*' which will have contradictive meaning to the previous statements, Soekarno create an emotional feeling to the audiences.

Example 6:

“Gelombang aksi kita untuk mencapai kemerdekaan kita itu ada naiknya dan ada turunnya, tetapi jiwa kita tetap menuju ke arah cita-cita.”

“Di dalam jaman Jepang ini, tampaknya saja kita menyandarkan diri kepada mereka, tetapi pada

hakekatnya, tetap kita menyusun tenaga sendiri, tetapi kita percaya kepada kekuatan sendiri.”

Contradictive sentences in this text are similar with the previous text. The different is in the purpose of it and the way to deliver it. The examples above is similar, Soekarno tried to make the Indonesian remember and know what they already done. With those sentences, Soekarno wanted to give a motivation to the Indonesian that they are capable to make their dreams come true.

2. Relational Values

In the description above, vocabularies and grammatical order analyzed in the terms of expressive values. This part will analyze the meaning of the vocabularies in the terms of relational values. In relational values, euphemistic expression, metaphors, and pronouns that were used are some points that become the focus of the analysis. In this text, euphemistic expression and metaphor also occur and make this speech become interesting. Euphemistic expressions can be seen from the example below:

Example 7:

“...gelombang aksi...”

“...menyandarkan diri kita kepada mereka,...”

Example 8:

“Pukul dan Sikat jangan sampai....”

“...Patriot bangsa...Martir bangsa...Peluru bangsa...”

The word ‘gelombang’ in English language means ‘wave in the ocean’. In those examples, ‘gelombang’ was followed with ‘aksi’ which did not have any correlation with the wave in the sea. ‘gelombang aksi’ here means a hundred of actions to gain the independence of Indonesia from the colonialist. Similar context also occurs in another example of euphemistic word. ‘Menyandar’ in the sentence has different meaning with the real situation. If in the real meaning, ‘menyandar’ in English means sit with our back close to something. However, in the speech, ‘menyandar’ has the meaning of standing under the colonialist power.

The examples numbers 8 are another example of euphemistic expression. ‘Pukul dan Sikat’ has different meaning with the real meaning in the Indonesian language. ‘Pukul’ means ‘Hit’ and ‘Sikat’ means ‘brush’. In Indonesian language, ‘sikat’ has different connotation

with its real meaning regarding on the context. The context of the text is about the anger of Soekarno, and the word ‘sikat’ here means that ‘We’ as the Indonesian have to fight the Malaysian until they are surrender. The next example is ‘Patriot bangsa’, ‘Martir bangsa’ and ‘peluru bangsa’ that actually they have same implication. All of those euphemistic expressions are the representation of heroes, someone who are able to fight against the enemies.

Metaphors also occur in Soekarno’s speech. As an orator, Soekarno can maintain the metaphor to build feeling in the audience. For instance are some examples below that taken from the text.

Example 9:

“...*Gelombang aksi...*”

“...*kebulatan tekad...*”

The first example is already explained above. Another example of metaphor is ‘*kebulatan tekad*’. In the Indonesian language, it has the meaning of the willingness of someone to do something. With those willingness, it is believed that there is nothing that can stop us. By using this metaphor, Soekarno want to remind the people that they are capable to do anything if they have willing to do it. It was quite similar with the previous data, metaphor also occurs in this data.

Example 10:

“..*bahwa kita masih memiliki gigi yang kuat...*”

“*Ganyang Malaysia*”

“*Bulatkan tekad*”

“*Semanagt kita badja*”

“*Peluru kita banjak*”

“*Njawa kita banjak*”

All of the examples above were the metaphors in the speech entitled ‘Ganyang Malaysia’. It was written in different forms. However, the meaning and the purpose of those metaphors are same. In metaphors “*Bulatkan tekad*”, “*Semanagt kita badja*”, “*Peluru kita banjak*” and “*Njawa kita banjak*” Soekarno tried to remind the Indonesian that they are strong and also capable to overcome the problem with Malaysia at that time.

The used of Pronouns is also something that important in the speech. Every pronoun has their implication. In the Soekarno’s speech, pronouns of ‘*saya*’, ‘*aku*’, ‘*kita*’, ‘*kami*’ and ‘*saudara-saudara*’, are used. In

English language, 'Kita' means 'We' and 'aku' means 'I'. Pronoun 'kita' and 'aku' have different meaning. For further explanation,

For further explanation, some examples below will show about the used of pronouns in the text.

Example 11:

“Saya telah minta saudara-saudara hadir disini untuk menyaksikan satu peristiwa maha-penting dalam sejarah kita.”

“Berpuluh-puluh tahun kita bangsa Indonesia telah berjoang, untuk kemerdekaan tanah air kita bahkan telah beratus-ratus tahun!”

“Maka kami, tadi malam telah mengadakan musyawarat...”

“KAMI BANGSA INDONESIA DENGAN INI MENYATAKAN KEMERDEKAAN INDONESIA.”

“kalau kita lapar itu biasa”

“kalau kita malu itu juga biasa”

“...kita akan bersatu...”

“doakan aku, aku kan berangkat...”

Pronoun 'kita' is the representation of the Indonesian including Soekarno as the president at that time. By using pronoun 'kita', Soekarno tried to tell the Indonesian that they are one nation and one country. As a one, Soekarno tried to persuade the people to fight together with him against the Malaysia. Pronoun 'Kita' is also to express the solidarity among the Indonesians. Pronoun 'aku' is representing Soekarno himself as the speaker and the president of Indonesia. The used of 'aku' in the text had a function to create an image that Soekarno as the president, will be in the first line of defending Indonesia. Soekarno will also see as the hero that very brave and did not afraid to anything.

Similar with the pronoun 'aku', pronoun 'saya' is also the representation of Soekarno as the speaker. By using pronoun 'saya', it shows that Soekarno as someone who is trusted to have a speech feel that he had more power rather than the audience. Another unique pronoun is 'saudara-saudara' which in English means 'ladies and gentlemen'. This

pronoun is used to address a group of people who are from different backgrounds. Soekarno use this pronoun since there are a lot of people that came to see him. This pronoun is also usually used for greeting. The last pronoun that occurs in the text is 'kami'. In English language, 'kami' and 'kita' have same meaning. However, in Indonesian language, they are different. 'Kami' is used for representing a certain group. In this case, they are Soekarno and people who were in the meeting in the night before proclamation date.

3. Expressive Values

From the choice of vocabularies and also grammatical order, some of them have expressive values. Expressive values concern in the theme, the use of complex sentence, the expressive modality, and parallel structure. In all of the speech, the word choices represent the feeling of Soekarno as the speaker. The theme of the first speech was about the proclamation date of Indonesia. Proclamation means that Indonesia became an independent and free nation. From the word 'free' and 'independent', we could imagine how was the feeling of Soekarno and the Indonesian at that time. Patriotic, proud and confident are the feeling of Soekarno and the fellow Indonesian at that time. It showed from the choice of word and grammatical delivered in Soekarno's speech. Some examples such as: 'berjoang', 'kemerdekaan', 'cita-cita', 'percaya', and 'tekad' are some vocabularies that have positive meaning. Different from the other text which have the feeling of anger, this speech was delivered when Indonesia are in a joyful situation. Soekarno used some positive vocabularies to give positive impact into the audience.

As described above, the content of the second speech is about the conflict between Indonesia and Malaysia. In his word, Soekarno showed his feeling of anger and then tried to get people sympathy to fight together with him. In his speech, Soekarno tried to build an image that Malaysia is enemy and as Indonesian, we have the power to fight them. The feeling of Soekarno is anger because of some vocabularies which have negative expression such as 'lapar', 'malu', 'cecunguk', 'keparat', 'hajar', 'ganjang', 'sikat', and many more. By using negative expression vocabularies, the feeling of the speaker will be successfully delivered

In the first text, most of the sentences were in the form of complex sentence. Some conjunctions such as 'tetapi' (but), 'dan' (and), and 'maka' (so), were used. 'tetapi' is used to show contradictive thing.

Example 12:

“Gelombang aksi kita untuk mencapai kemerdekaan kita itu ada naiknya dan ada turunnya, **tetapi** jiwa kita tetap menuju ke arah cita-cita.”

“Di dalam jaman Jepang ini, tampaknya saja kita menyandarkan diri kepada mereka, **tetapi** pada hakekatnya, tetap kita menyusun tenaga sendiri, **tetapi** kita percaya kepada kekuatan sendiri.”

Conjunction ‘*dan*’ is used to combine sentence that is parallel in meaning. It could be positive and or negative.

Example 13:

“mengambil sikap nasib bangsa **dan** nasib tanah air kita...”

“Negara Republik Indonesia – merdeka kekal **dan** abadi.”

In the first example above, conjunction ‘*dan*’ combines two noun phrases, they are ‘*nasib bangsa*’ and ‘*nasib tanah air*’. In the second example, it combine two adjective, they are ‘*kekal*’ and ‘*abadi*’, which have positive meaning. By combining them, it will create a stronger statement.

In the second speech, expressive modality occurs in the text. Expressive modality in the text is ‘*namun*’ or in the English language means ‘However’ or ‘But’. The example can be seen in this part:

Example 14:

“Kalau kita lapar itu biasa”

“Kalau kita malu itu juga biasa”

“Namun kalau kita lapar atau malu itu karena Malaysia, kurang ajar!”

The modality ‘*namun*’ is discussion about the situation. The statement number one and two have positive meaning. By using ‘*namun*’ in the beginning of the line number three, it shows that there are some situations when statement number one and two was not positive anymore and it was explained in the statement number three.

Interpretation

1. Textual Analysis

It could be seen from the script or perhaps the video of the speech, Soekarno had very good public speaking and talented leader. His words had made the Indonesian at that time became highly motivated and have same idea, especially in the speech of 'Ganyang Malaysia'. He could control the emotion of the people. He also created certain image about himself in his speech. An image of a nationalist and charismatic leader. It could happen since he had a good educational background.

From his speech, the choice of words can represent the character of Soekarno. The word '*musyawarat*' represented the Soekarno is from Malayan tribe, and the using of word '*Insyallah*', shows that Soekarno is a Muslim. For further description about Soekarno, it will be describe below.

Sukarno (Soekarno is old-style spelling) born in Lawang Seketeng, Surabaya, East Java at 6th of July 1901. He is one of the founding fathers and the first president of Indonesia. He and Mohammad Hatta are known as the Proclamator of the independence of Indonesia. Soekarno was a charismatic, impressive, and great orator. It is also believe that he is a perfect leader of a nation, even a prophecy said that need 100 years to have a person like Soekarno again. Eventhough Soekarno was one of Indonesia's founding fathers, at the end of his live; Soekarno was not treated as well as someone that very influential in Indonesia. He died at June 21st 1970 in Jakarta and then buried at his hometown, Blitar, East Java. Soekarno's dead caused by some illnesses in his body. He died when his age in 69. As the leader of the Indonesian independence movement, Soekarno spent 28 years of his live in prison and banishment. Some people believe that Soekarno was a hero of Indonesia, although many people called his as communist.

To have a better understanding about Soekarno, an autobiography of Soekarno entitled 'BUNG KARNO: Penyambung Lidah Rakyat Indonesia' by Cindy Adam can be the one of the trusted references. From the autobiography, we will know that from the beginning of life as a student, Sukarno chose to excel mainly in languages. He mastered Javanese and Balinese since his father came from Java and his mother came from Bali. He also speaks Sundanese because he spent some of his age in the prison in Sukamiskin, West Java. He also acquired Arabic, which as a Muslim, he learned by study of the Al-Qur^{ān}, Dutch, the language of his education; German; French; English; and, later, Japanese. By mastering all of languages above, Soekarno was capable to create speech in many languages (mostly he used English language when have a speech in another countries). He is one of revolutionaries in Indonesia.

His idea about revolution began when he started to study in Surabaya. He stayed in H.O.S Tjokroaminoto's home and then he meet some emerging leaders who spanned the rapidly widening national political spectrum, from feudal prince lings to fugitive communist conspirators.

According to his words in the autobiography, Soekarno tend to be a person that is very close to the people, especially the poor people of Indonesia. He never lives well enough, even after he married with his 3rd wife, Fatmawati. Soekarno become a great and charismatic orator since he already practice for many years, in his room, in the forum, or even in the field. Things that made the speech of Soekarno became interesting are the content and also the way he delivered the speech. Mostly he talked about the situation of Indonesia, and the promise that someday Indonesia will be freed from colonialism. In delivering his speech, Soekarno was not used a script, all of his words are the result of his idea and his spirit of revolution.

In his speech, Soekarno was mostly used complex sentence. It was the way to make the information clearer inside his sentences. Besides, sometimes he used simple past tense when he wanted to compare the recent condition to the past condition. The use of those vocabulary classifications and the grammars were to find the surface of his speech.

As a person who highly educated, Soekarno was able to use many hidden meanings, indirectness, figure of speech, and speech act appropriately. Soekarno showed the condition and then described what was needed by him and also the fellows Indonesian. His speech also showed some proofs and logical reason.

Soekarno had a good arrangement in delivering his speech. He didn't directly explore the main problem (except in Data 1). He provided the fact that most of Indonesian might not know the truth (such as in Data 2). He did not directly show his disappointment to the audience about the situation. He tried to remind and change the mindset of Indonesian to do what they need to do.

2. Contextual Analysis

Situational context here will explain about the situation in Indonesia at that time. Every speech in this analysis delivered in different time and it made the theme was different each other.

The first speech was delivered 17th of August 1945. Every Indonesian was familiar with this date because it was a historical date for Indonesia. At that date, Soekarno and Hatta announced the independence of

Indonesia from colonialist. It is already explained above, as something that was wished by the Indonesian for a hundred years, Independence Day bring the joyful and happiness into the Indonesia. Soekarno made a speech which aimed to motivate the Indonesia to work together as one nation, Indonesia. He also provided some beliefs that will make the Indonesia confident and highly motivated.

Different from the previous speech, data 2 was delivered in in July 27th 1963. In his speech, Soekarno showed his anger and the word 'Malaysia' was mostly occurred.

In 20th of January 1963, Indonesia took an action to have confrontation with Malaysia. Indonesia was not accepting the things that were done by the Malaysia. Malaysia made a demonstration of anti-Indonesian and dishonor to Indonesian symbol, Garuda.

As Indonesian, national symbol of Garuda is something that is very important and priceless. Everyone have to respect on it. No one is allowed to dishonor the national symbol. In the case of Malaysia, the remonstrant put their foot on the national symbol of Indonesia. Of course it was unacceptable for Indonesia. In the aims of revenge, the president of Soekarno announced a national movement which named 'Ganyang Malaysia'. Soekarno announced this action in his speech in 27th of July 1963.

In his speech, Soekarno reviewed the condition of Indonesia in the past. He also stated about the power of Indonesia. Soekarno tried to compare the condition of Indonesia in the past and the condition when he delivered his speech. The history stated that Indonesia and Malaysia have a confrontation since long time ago. Both of them are competitors. As someone who is highly honored, Soekarno and the entire Indonesia did not want to lose to Malaysia. Those confrontations had become not only just debate of argument, but also become a physical contact who involving the military.

Explanation

As the person who is nationalist. Soekarno absolutely has the ideology of nationalism. This ideology will create the fundamental mind of Soekarno. According to Merriam –Webster dictionary, Nationalism means that having loyalty and devotion to the nation *especially* : a sense of [national](#) consciousness exalting one nation above all others and placing primary emphasis on promotion of its culture and interests as

opposed to those of other [nations](http://www.merriam-webster.com/dictionary/nationalism) or supranational groups (<http://www.merriam-webster.com/dictionary/nationalism>).

From the definition above, nationalism means that put the personal effort after fulfill the national effort. As a nationalist and a president, Soekarno tend to maintain the image of Indonesia in the world. It showed from the actions during his leadership. Indonesia became a nation who is respected by other nation eventhough it was a new nation.

The ideology of Soekarno made his action and idea followed by the entire Indonesia and the figure near him. By creating the National Party of Indonesia (PNI), Soekarno tried to strengthen his idea toward all of the Indonesia.

Conclusion

After we analyze the text of Soekarno' speech, there are some conclusions found. The first conclusion is that Soekarno has a good ability in speech and motivating the people. It can be seen from the speech and how he delivers the speech. The second conclusion is from the speech we could understand about the situation of Indonesia at that time, what the problem is and what is going on then. The last conclusion is in analyzing political text, such as presidential speech, the understanding of the history is needed. Intertextual and situational context analysis is needed as well as textual analysis in order to understand what the theme of the political text is.

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***Blizzard*: A Scene of Struggle Between Solitude and Despair**

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Abstract

Blizzard by William Carlos Williams is one of the great poems in this modern era which represents his tendency in the imagist's movement. The interesting parts of this poem are the theme, tone, and the arrangement of small number of words which bring idle and desolate circumstances. This poem shows the mixture of beautiful winter, chaotic snowstorm, and the idle end. In further understanding, this poem represents the bitter reality of life. Hermeneutics approach is suitable to find the interpretation levels of this poem. The angle, ambiguity, text and context relation, and historical reconstruction are some important apparatus to reach great understanding of this poem. In hermeneutics approach, there are two interpretation levels as the result: literal and philosophical. Both of them usually have close and strong relation. From those results, the reader could find the message of this poem and reveal the writer's intention. **Blizzard** is an imaginable poem about the solitude and despair circumstances of winter and snowstorm which can be seen as a scene of man's struggle in a real life.

Introduction

Blizzard is one of William Carlos Williams's great poems which could represent his amazing ability in writing natural and objective theme in American poetry. In this poem, there is a balanced delineation between emotion or feeling which is captured by the author and the scene of blizzard. *Blizzard* emerges with a circumstance of solitude which becomes the cause of desperate feeling. But, the circumstance of blizzard precisely could evoke the willing of struggle in someone's mind. The message of this poem seems likely with Tao's idea: "do nothing and everything will be done" (<http://www.directessays.com/viewpaper/14879.html>).

After passing the seclusion and sadness caused by a great disaster, people would find the end and see a better circumstance comes on the surface. In hermeneutics approach, it would be easier to find the interpretation levels of this poem through the angle choices, the existence

of ambiguity, the correlation between text and context, and the historical reconstruction.

In literary studies, hermeneutics is a part of reader reception theory. It is about how the reader looks for solution in understanding the text, what angle the text can be seen as decipherable. Riffaterre (1983) called “frame, or system, or angle of vision as hermeneutics model” (p. 1). Literary hermeneutics refers to the theory of interpretation which relate to certain competences in associated with philosophical character and self reflection (Szondi & Bathi, 1978). In this paper, I will explain more about how the emergence of interpretation levels related to historical reconstruction in a poem. By finding the interpretation levels and historical reconstruction, the reader will realize the existence of certain angle that can be used in analyzing this poem. Moreover, it will answer the question about ambiguity which disrupts the process of analysis. Then, the understanding of text and context correlation will strengthen the final conclusion of this analysis.

Discussion

Blizzard was published on August, 1920 with the original text from *Sour Grapes: A Book of Poems* by The Four Seas Company in Boston (Lancashire, 2003). In this poem, William Carlos Williams seems like uses the method of photographer and painter. His poem sounds really natural through the small number of words and object choices which relate to the beauty of winter. Through his words arrangement, he could paint an image in the reader’s mind, so the reader can think, see, smell and feel the blizzard experience. He called his style as “objectivist” which emphasizes the important of clear visual object in his poem (VanSpackeren, 1993).

“Blizzard are defined by the National Weather Service as winter storms with sustained or gusting winds of 35 mph that produce blowing or drifting snow that reduces visibility to one-quarter mile or less for over three hours” (<http://www.encyclopedia.com/topic/Snowstorms.aspx>). *Blizzard* shows the complex beauty of winter, serenity, even solitude and despair. Moreover, this poem not only tells about snowstorm which makes people stay at their shelter and wait for better weather but also about a slight of idea which represent the bitter realities of life.

I will begin to discuss the first interpretation level in reaching the literal meaning of *Blizzard*. As what I stated before that William Carlos William is an imagist who focuses on the uses of natural, clear, and sharp

language. He rejected the sentiment and discursiveness. He begins his poem with the word ‘Blizzard’ and ‘Snow’, of course, it helps the reader to find their angle of vision.

***Blizzard
Snow:
years of anger following
hours that float idly down —***

Riffaterre (1983) explained that “the socialect or the intertext thus offers a frame of thought or a signifying system” which could help the reader in the process of interpretation. By the first two words, automatically the reader already creates their own frame in interpreting this poem. They will find the circumstance of winter, the scenery, the touch of snow, the temperature, the wind, etc. Then, they didn’t need extra energy to answer why the author said about *years of anger* and *hours that float idly down* in the middle of snowstorm.

***the blizzard
drifts its weight
deeper and deeper for three days
or sixty years, eh? Then
the sun! a clutter of
yellow and blue flakes —***

Blizzard as a form of disaster represents a hard moment for people who experience it. In this situation, people usually just stay at home and do inside activity. There is no chance to go outside because it will be dangerous. People couldn’t go for work and do their outside activity, time are idle and hard. People need to save many foods, water, and other equipments during the disaster. People only think about the end of snowstorm and wish the best for their life. They just wait, even without knowing the exact time about when it ends. Then, after the end of blizzard, the sun will come. The emergence of sun will be very precious for the people and the other creatures in there. The sun will break the snow and melt it away, bring the warm, and serve a better environment. There is a significant change of circumstance, the end of gloomy day and the beginning of bright day.

In fact, “*The Oxford English Dictionary* records ‘blizzard’ as an early 18th century word for a sharp, violent blow, first found in 1829” (Peters, 2010). As time goes by, there is a development of meaning and definition of this word. In 1850s, “the word ‘blizzard’ emerges as a

common word for a storm” (Peters, 2010). According to the history of blizzard in America, this kind of disaster happens for many times. It stated that on November 7 – 10, 1913 The Great Lakes Storm happened and killed more than 260 people. Then, on February 11 – 14, 1899 The Great Blizzard destroyed southern portion of the U.S. Finally, topping the list is The Great Blizzard on March 11-14, 1888 was killed more than 400 people. This disaster brought 40 – 50 inches of snow to many states, including Connecticut, Massachusetts, New York and New Jersey (Grant, 2010).

***Hairy looking trees stand out
in long alleys
over a wild solitude.***

The storm, the heavy snow, and the snow drift are bringing massive effects. The effect of the storm can be seen through the vision of trees which covered by the snow. The snows cover up almost the whole part of the trees and the alley. It seems like an image of a different world. People who decided to enter that world will left trapped in there for several times and feel the horrendous weather conditions. Moreover, the scene of solitude couldn't go as fast as the storm. Maybe the storm is end but the scene of solitude will leave in there for several times.

***The man turns and there —
his solitary track stretched out
upon the world.***

As the disaster ends, people will get out from their shelter to check the surrounding condition. As the nature of man, they will make an analysis about cause and effect or problem responds and resolution about the disaster. Of course, people need more time for adaption or a kind of healing process. In fact, the trees need several times to be the real tree and extra time to grow their leaves as good as in spring.

The second interpretation levels of *Blizzard* relates to the deeper meaning of the poem, closely related to the writer's intention and philosophical values. Some of readers usually ask about the genuine idea of the author in making a poem. They usually make questions about the form of message and purpose in certain poem. In this process, maybe the reader will arrive in the area of ambiguity. Riffaterre (1983) explained that “ambiguity is the most frustrating, and is also the most often rationalized as an ingredient of literariness” (p. 8). It could disrupt the process of interpretation, but the concept of linear reading will solve this problem.

People live in this world side by side with various or complex problems. Many problems could evoke different level of emotions in people's mind. There is a chance for people to feel the sense of angry, struggle, and against the situations. But, maybe the power of circumstance could force them to be a lame character, give in to the defenselessness, and just wait for the power of time which maybe could serve a better condition.

There is a close relation between literal and philosophical meaning in the analysis of poem using hermeneutics approach. Snow is cold. But, sometime life is the coldest. People could realize the bitter taste of life and reality. It seems like comparing the scene of struggle in the middle of snowstorm and in the real wicked world. People are lack of power. They live under the authorization of the circumstance. There is no chance for asking, begging, and complaining. In fact, the condition becomes the worst for them who realize that the situations couldn't change automatically. As the only solution, waiting is the perfect word to represent the possibility of the man's existence.

It is not only about the storm, but the accumulation of a real life. This poem is about experiencing a beautiful and terrifying life. People should look at their footsteps in the snow that means to look back at their story of life. This is the process of remembering the past, not only remembering but also analyzing. At last, they will depart in the process of learning and contemplating before doing the rest of their life time.

In fact, there is a dependency of the author's belief and accurately reflects the historical reality (Bertens, 2001). It is about the assimilation process between the authors biography with the historical movements which is directly confronted the reader with the truth inside the poem. During the 1880s – 1990s, United States experienced many times of blizzard disaster for almost the whole crucial states, such as, Washington DC, New York, New Jersey, Nebraska, etc. At some point in William Carlos Williams's lifetime, there was three times of horrible blizzard which causes massive effects; death, starvation, damage, etc. In this era, some of crucial misfortune happened on Williams's life. Williams watched his father died at a beautiful winter in 1918 and his grandmother Emily Wellcome died of a stroke. Following these sorrow-filled events, Williams released *Sour Grapes* in 1921 (<http://pabook.libraries.psu.edu/palitmap/bios/WilliamsWilliamCarlos.html>). The poems in this anthology are melancholy, imaginable, and representatively his life story.

Conclusion

From the discussion about *Blizzard* using hermeneutic approach, I conclude that *Blizzard* is more philosophical poem. However, William Carlos Williams declares his “objectivist” style which focuses on the using of visual object in poem, but he could quickly catch and create the possible philosophical meaning in his poems. *Blizzard* is an arrangement of words which have clear and sharp in meaning. This poem shows the beauty of winter and the solitude of snowstorm. Moreover, it represents the bitter reality of life. The emergence of two interpretation levels comes from the essence of hermeneutics approach: the frame, ambiguity, text and context relation, and historical reconstruction. By understanding those terms, the reader could reveal the writer’s intention in this poem. The two interpretation levels as the result of hermeneutics analysis have a close and strong relation in meaning. *Blizzard* is a great poem which tells about the circumstances of winter and snowstorm in relation with solitude and despair, it shows the scene of man’s struggle against the condition.

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Redefining The Meaning of The Bunny and The Rabbits in Mary Ruefle's *The Bunny Gives Us a Lesson in Eternity* (New Critics Approach)

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Abstract

*Mary Ruefle's "The Bunny Gives Us a Lesson in Eternity" emerges an issue of lower class society's loyalty to the nations; the Bunny. It differentiates the word "**Bunny**" and "**Rabbits**" though both of the names remaining the same animal. It then raising a question to be analyzed, what is the exactly meaning of "**Bunny**" and "**Rabbits**" in giving lesson about eternity? This paper aims to analyze the possibility of Mary Ruefle's "The Bunny Gives Us a Lesson in Eternity" as a critic to society's attitude towards their history and loyalty to nation by using "New Critics" approach with its main method named "Close-reading".*

Introduction

Reading a poem gives the readers both entertainment and moral guiding towards the public phenomenon appears as the development of modernity and its environment. There are many results of interpretations in reading a poem so it will be difficult to judge what the best meaning is such as appeared in the Mary Ruefle's "The Bunny Gives Us a Lesson in Eternity". One person may have his or her own interpretation that sometimes emerging a new issue to society.

It is really abstract to read and understand what the meaning of the whole poem by Ruefle entitled "The Bunny Gives Us a Lesson in Eternity". This poem is interesting to discuss belongs to some usual words which are related to nationalism. Why the word "**Rabbits**" is written in plural form than "**Bunny**" is not. The poem also distinguishes the attitude of "**Rabbits**" and "**Bunny**". A significant question from all above is that, what is the exactly meaning of "**Bunny**" and "**Rabbits**", why the same animal which just distinguished by its nick-name becomes different in gives us a lesson about eternity in Mary Ruefle's poem entitled "The Bunny Gives Us a Lesson in Eternity".

According to Brooks in *The New Criticism* (1979: 600-602) "New critics" offers the readers an easy way to read and understand the meaning of a poem by "close reading", so that in "New Critics" approach, there will be no more debate of whose "interpretation" is the best one. "New Critics" used to analyze Mary Ruefle's poem entitled "The Bunny Gives Us a Lesson in Eternity" because this approach possibly produces some new interpretations.

This approach does not have a strict regulation to read a poem in such order. The meaning of Mary Ruefle's poem entitled "The Bunny Gives Us a Lesson in Eternity" cannot literary means about people who watching the rabbits which are busy in screwing the graveyard and the bunny that reads the little text in the graves and the other of them become so proud because an animal could do a thing that they could not exactly do or we called it as personification. The important using of formal elements such as rhyme, meter, setting, characters, and figurative languages likes paradox, ambiguity, personification, irony, tone, etc. is to find out the significant interpretation. It is also stated in Perrine (1963) that "Tone arises from diction, images, figure of speech, structure, even rhymes and meter" hopefully helps the researcher get his or her own strongest interpretation.

Thus to redefining the meaning of "**The Rabbits**" and "**The Bunny**", "New Critics" suggests to read a poem using a method called "close-reading" (Brooks, 1979: 600-602). In "The Bunny Gives Us a Lesson in Eternity" I could not find the prosody (rhyme, stanza, meters, etc). So that to make it easy, we can analyze the poem's figurative language and it is enough to create our interpretation make sense.

Discussion

The first method of "New Critics" approach is to read a poem by "close – reading" (Brooks, 1979: 600-602). Then, the last interpretation or the strongest argument will be our last decision to analyze Mary Ruefle's poem entitled "The Bunny Gives Us a Lesson in Eternity". We also have to focus into the important elements of a poem, such as symbol, and figurative language.

The Bunny Gives Us a Lesson in Eternity

**By
Mary Ruefle**

We are a sad people, without hats.
The history of our nation is tragically benign.
We like to watch the rabbits screwing in the graveyard.
We are fond of the little bunny with the bent ear
Who stands alone in the moonlight
Reading what little text there is on the graves.
He looks quite desirable like that.
He looks like the center of the universe.
Look how his mouth moves mouthing the words
While the others are busy making more of him.
Soon the more will ask of him to write their love
Letters and he will oblige, using the language
Of our ancestors, those poor clouds in the ground,
Beloved by us who have been standing here for hours,
A proud people after all.

The discussion below, analyzes Mary Ruefle's "The Bunny Gives Us a Lesson in Eternity" by separating one to two or three lines in order to get the significant meaning of the whole poem because it does not written in a regular rhyme like a classic poem with ab-ab or dc-dc rhyme.

Every lines of the poem offer numerous meaning which cannot interpret as a whole unity. The analysis should separate a line or two to three lines in order to get the strong arguments of interpretation. The meaning is not merely denotative meaning of a little bunny and the rabbit's activities in the graveyard. It can be a satire to critic society's class system classification through the differ meaning of Rabbits and Bunny.

The first two lines expressing the sadness feeling of the author to pronounce what happen to a certain society she means by the tragically benign nation:

**We are a sad people, without hats.
The history of our nation is tragically benign.**

The word "people" in the first line means that it is not just one person, it is a group of person, to say "We" as the expression that they are a people

of a nation, as re-called in the next line “nation” populace; “all the people who lived in a particular country” (Digital Cambridge Learner’s Dictionary – 2nd edition, 2004). The word “our” refers to the previous pronoun “we” to construct the denotative meaning of “people” and “our”. Those words of “We”, “Our”, and “People” are a repetition which means a group of person in a nation and refers to the word of society or nation.

They are “a sad people, without hats”. This sentence becomes a manifestation for the word “sad people” and “without hats”. There is a comma between the first and the second word to insist the meaning of sad and without hats. “Sad” is a denotative meaning of being unpleasant of something. The word “without hats” contains the connotative meaning brought by the term “sad” to show that they are not proud of the condition. “hats” become the meaning of a honor, loyalty and nationalism. That is no honor at all by, to and for somebody or something. There is no secret anymore, probably they want to show their sadness to the other by talking, mumbling and announce it widely to the public. “Hat” written in plural form in order to tell the readers that the people who call their self by naming “We”, do not have a duty and respect anymore to their history of nation (the next line), that is why some of them are sad people.

“The history of our nation is tragically benign”. This is a satire to express the condition of their society or nation. “Tragically benign” is the term to say it is “not causing a harm” (Digital Cambridge Learner’s Dictionary – 2nd edition, 2004) but it is successfully tragic. It correlates to the words “hats”, “the history of our nation”, and “a sad people” in order to state that their history is experiencing a declining morality, loyalty and nationalism (tragically), so they becomes a sad people. The declining of morality does not causing any harm, but it will give risk to the ideology of nationalism, if the people in a nation do not have any nationalism at all, they will not respect and duty to their country and it dangerous for the next generation’s ideology, could be a nation developed without any nationalism? It will be impossible that is why the history of the nation is tragically benign.

The second two lines aims to picture a class classification system occurred in all nations in the world. Society is defined into two class classification naturally caused by historical context and fate; the high class society and the lower class society. In this line, the different class system represented by two same animals which called in very unequal nick names; the rabbits and the bunny:

**We like to watch the rabbits screwing in the graveyard.
We are fond of the little bunny with the bent ear**

“The rabbits” are not literary term of a cute animal with “fur and long ears which live in a hole in the ground” (Digital Cambridge Learner’s Dictionary – 2nd edition, 2004). It can be a satire and metaphor to express the meaning of the rabbits. “The rabbits” are an old term of this bent ear animal, both rabbits and bunny have bent ears, they are distinguished only from their nick name.

As reviewed from Oxford Advanced Learner’s Dictionary of Current English (Hornby, 1995) “Bunny” means “/ˈbʌni/ (also ‘bunny – rabbits) *n* (used esp by and to small children)” it has meaning that this term used especially to state that “Bunny” is a funny and cute animal called by children (little rabbit). “The rabbits” means “a small animal with grayish brown fur, long ears”, are an old term to call this kind of animal. It characterized as bigger and wild because of it appearance. While the bunny is the “cute name” of a same animal that occasionally becomes a pet, children especially use this nick-name to call the little rabbit which looks so innocent.

“Graveyard”, is (Digital Cambridge Learner’s Dictionary – 2nd edition, 2004) “an area of land where dead bodies are buried usually next to a Church”. From the statement above, we can imagine that Rabbits are digging out something which was buried from the long time. They just screwing, busy in this activity without considering the other way to find out the something buried in graveyard. So, the meaning of “graveyard” is society because it is a reflection of some people who try to do something unnecessary in graveyard, a place where all dead things buried or we can say that they are debating some problems in society such as economic, politic, and social to the media without finding out the solutions.

“Little bunny” is different name of the rabbits, but in this poem it is an indirect language to emphasize it is not a rabbit at all by calling it as “the little bunny” not “the rabbits”. It focuses on how class system determines the using of difference term to call the same animal. The rabbits are plural. It is asserting the meaning of someone educated, higher class, politicians, modern in society. It is written in plural form, by adding (-s) to reaffirm that “the rabbits” is a symbol of someone in more modern thinking that nowadays there are a huge number of educated people in a

country with the modernity view of life and their less honoring of traditions than the traditional people (the bunny) in their traditional life.

“The bunny” persists with its innocence. It is the representation of lower class, non-educated people, and a common people, traditional view of world. It is written in singular mode to expose that their number in society gets declining from time to time as the development of modern thinkers. At the end of the first line, the poet says “with the bent ear”, it means that the bunny has open minded to what the rabbits did but they do not want to change anything from their ideology and traditional culture. “The bent ear” uses to listen what happens in their nation. It is used just to listen to the rabbits. It also symbolizing a power through the high class, politicians (the rabbits) and the lower class, citizenry (the bunny) who has much honor attitude towards their history therefore the history of their nation are benign because some of the nation (the citizenry, soldier) has a principle loyalty to the nations.

They do not care about the brass and title, just mentioned about their loyalty to the nation and it is their direction. While, “the Rabbits” (politicians, aristocrats) just screwing in the “graveyard” (dominance), a place that kept something will be no useful at all to the nation. It will always buried like that, does not have any special faith to society. They egoistically considering the name, title, and some other buried loyalty in nation as stated that “the rabbits” mentioned have no bent ear while the bunny has. The poet use the word “we” in order to emphasize that the other are watching them; the rabbits and the bunny’s attitudes. The poet says “We” are fond of little bunny (citizenry) to their loyalty (bent ear).

Who stands alone in the moonlight

Reading what little text there is on the graves.

He looks quite desirable like that.

He looks like the center of the universe.

The little bunny (citizenry, lower class) stands “alone”, because he does not have any power to rebel the higher class and their attitude towards the nation (their less loyalty to the nation). “In the moonlight”, shows the symbol of innocence. The bunny looks like does not have any sin so the light lighting his loyalty. The bunny reading the little text on the graves means that the bunny only reads a little message on the attitudes of high class society (aristocrats, politicians). They considers as a people who do not care about what happen in their society, about the phenomenon of modernity and dominance so that is why the bunny just read a little text

not the whole text of society's phenomenon. Probably it is because they are an uneducated people or merely that they are very weak and do not power.

"He looks quite desirable like that. He looks like the center of the universe". Both sentences persists the meaning of the bunny's innocent towards his loyalty to the nation. The using of the word "He", is a personification to create a sense of human being. It supports the previous analysis that the term Rabbits and Bunny are a metonymy term to naming the society different class system which is defines two distinct characters of high class society and lower class society . They are not literary means by animal but a various kind of society in a nation such as the rich, the aristocrat, the poor, the lower class or working class society.

Simile appeared in "looks like" as the pressure of being like that, of watching someone or something deeply and carefully then proud and pleasant to look the bunny as the center of universe because of their innocent characterization to view the society phenomenon appeared as the representation of different class classification system.

**Look how his mouth moves mouthing the words
While the others are busy making more of him.
Soon the more will ask of him to write their love
Letters and he will oblige, using the language
Of our ancestors,**

This is a personification of "the bunny". The bunny stated by "He", as the bunny is the lower class society. "The other people" (not considers as the rabbits and the bunny) sees the bunny murmurs through what happen in the society, the bunny concerned about the less loyalty of the higher class society towards their nation, they emphasizing the loyalty to the nation without considering the materials like money and brass or title like the Rabbits who always screwing those things from the graveyard (nationalism). "The rabbits" (government) busies to search the other of him (nationalists) like "the Bunny".

Then the rabbits realizes how huge the bunny's loyalty to the nation (nationalism). Instead of ask the bunny to share their innocent of nationalism ("love letters"), the rabbits will oblige the language of the ancestors (a deeply nationalism like when it was a war) in order to give a guiding for rabbits to copy the bunny nationalism. Again, simile aimed to emphasize the meaning of something important, "mouth moves mouthing". It means that the little Bunny do not have anything to do

except that thing. It written in Simile than prefer to change the word like talking, in order to repeat and insist the feeling of ambitious of the bunny's attitude to do their activities.

**Those poor clouds in the ground,
Beloved by us who have been standing here for hours,
A proud people after all.**

It emphasizes the feeling of the Rabbits' rapture for the bunny nationalism. Finally both rabbits and the other are proud of the bunny's loyalty. It means that though the bunny or a nationalist dead and buried their nationalism and loyalty to the nation will always be proudly present to society and the generation since the title, brass, dominance will buried together with the rabbits if they die.

There no proud at all to the rabbits because what they can do is something unnecessary. "Those poor clouds in the ground", is considers as irony. It aimed to insist the peculiar condition of nature phenomenon. Clouds will never fall to the ground, though the meaning of this sentence is a reflection of someone death. The bunny dead, so that the poor cloud falling to the ground.

"Beloved by us who have been standing here for hours", is a representation of the other people who watch their activities in society. They can only watch them and proud to whom poor clouds fallen to the ground. It also means poor in denotative meaning, poverty as the key to become weakness and uneducated.

"A proud people after all". They all prod to the poor nationalist. They do not have anything to be proud but the other people watch them in proud because they have been doing a special treatment to their country though they are living in poverty and a bad condition of poor and lower class society.

Conclusion

The Bunny	The Rabbits	Eternity
High class society, Aristocrats, Politicians, Less-nationalism	Lower class society, Citizenry, soldier, Nationalist	Loyalty and Nationalism to the nation will always be remembered and full of proudest within society

By examining the table above, we can conclude that they have different real meaning. “The Rabbits” and “The Bunny” is different though they are a same animal as literary meaning; an animal with bent ears, likes to eat carrots and vegetables, and deals to the funny pet of children.

“The rabbits” are plural and asserting the meaning of someone educated, higher class, politicians, modern in society. It is written as plural form, by adding (-s) to reaffirm that “the rabbits” is a symbol of someone in more modern thinking that nowadays grow in a huge number of educated people in a country with the modernity view of life and their less honoring of traditions and loyalty to nation or nationalism than the traditional people (the bunny) in their traditional life.

“The bunny” persisted with its innocence. It is the representation of lower class, non-educated people, and a common people, traditional view of world. The Bunny is written in singular form to express the singular existence of someone in huge nationalism. Both of them differ not by literary meaning. By using some figurative language and “New Critics” analysis, “the Rabbits” and “The Bunny” distinguished by their attitudes on the line three and line four. While, the Rabbits screwing in the graveyard, the Bunny with his bent ear stands alone in the moonlight and reading a little text emerging in the grave.

The issue of nationalism, loyalty and love to the nation which has been benign is already turning up the point of class and its classification system in the poem entitled “The Bunny Gives Us a Lesson in Eternity” by Mary Ruefle. Finally the “Bunny” proved above for its good side characterization remains as a representation of the lower class society which famed by their loyalty to the nation until they passed away.

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Isolation is the Key of the Riddle Lingered Richard Cory's Death

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Abstract

This paper analyzes the riddle lingering the death of Richard Cory by examining the social, economic, moral, psychological, and spiritual aspects of Richard Cory's life of which the loss of one of these aspects could cause the loss of his life. This paper argues that the luxuriousness decorating Richard Cory's life not only had put him in a pedestal but also had made him untouchable. His worldly possessions and his graceful qualities of a gentleman had created an unbridgeable gap and alienated him from the people surrounding him. Indeed, this unbridgeable gap had isolated and imprisoned him from others' warm hug, sincere companion, joyous friendship, tender affection, and true cares. The lack of these spiritual possessions had bounded him with the failure to possess the essential meaning of life and had psychologically made him feel dreadful loneliness. Thus, the loneliness slowly but painfully consumed his life and left him in despair and desperately encouraged him to slay his life on a bullet of fire.

Keywords: *worldly-possessions, graceful qualities, superiority, unbridgeable gap, isolation, loneliness, suicide*

Introduction

Richard Cory is a poem written by Edwin Arlington Robinson. He was best known as a poet whose poems narrated a story, and his short poem, Richard Cory, laments a story of man's failure in his finest worldly possession. Richard Cory, a gracious man, whose finesse was admired and envied by the poor downtown-people who had to work hard only for serving bad quality of bread, shocked the people with his decision to end his life by committing suicide. His death left abundant questions of curiosity, why did he want to end his life, which seemed so splendid and flawless? Why did Richard Cory whose luxuriousness had decorated his appearance with the quality of a noble man, educated him into an intellectual man, served him with flavorful cuisine, in one solemn night, desperately took a gun, put it in his head, and fired a bullet through his head?

The riddle of Richard Cory death still lingers and remains unsolved. Thus, this paper will try to find the key reason of Richard Cory's death in order to crack its unanswered riddle, and to question why Richard Cory committed suicide. Was it because of loneliness that crept his life? Was it because he suffered from terrible health? Analysis in each stanza will be conducted in order to know the detailed reason triggering Richard Cory's act to end his life with a shot of fire through his head.

Discussion

First Stanza:

***Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.***

The first line of first stanza "***Whenever Richard Cory went down town,***" tells that Richard Cory was from up town instead of down town. The Down town implies a business area where working class people usually inhabit. The word "whenever" suggests that Richard Cory did not lived in the down town, he only came at the downtown each time he needed something to buy or to do in the down town. Thus, it can be assumed that if Richard Cory was not from down town, he was from the uptown, an area where rich people usually reside in. The first line of the first stanza reveals that economically Richard Cory was a rich man since he lived in the uptown area.

In the second line, "***We people on the pavement looked at him***" tells that the existence of Richard Cory was always noticeable. Richard Cory with his physical appearance or with the way he walked, the way he behaved, the way he dressed which made him look charming, and captivating had become a magnet that has the power to attract and draw people's attention. Thus, the second line of the first stanza suggests that the working class people considered Richard Cory a star of which existence was always fascinating. Indeed, the way the downtown people treated Richard Cory indicates that there were great contrast between Richard Cory and the people on the side walk, the great contrast that made the downtown people could only stare at Richard Cory whenever he passed by.

The third and fourth lines of the first stanza which are ***He was a gentleman from sole to crown, Clean favored, and imperially slim***

portray the description of Richard Cory's physical characteristics. The third line of first stanza tells that Richard Cory possessed the quality of gentleman in every detail within himself. Besides, diction, "***crown***", employed in the third line of the first stanza wants to emphasize that Richard Cory possessed the quality of a royal man instead of just a common man. The fourth line of the first stanza convinces Richard Cory's royal quality by weighing upon the way he dressed himself immaculately, the way his physical appearance portrayed magnificently by his slender body, a body type that should be possessed by royal quality.

Thus, the first, third, and fourth line in the first stanza describe external qualities possessed by Richard Cory. They articulate the excellent and superior Richard Cory's external characteristics, from the luxurious residence venue where he resided in, from the immaculate paraphernalia which he wore, from the magnificent physical appearance of his body and style. These superior qualities possessed by Richard Cory, in one side, had made him be placed in a high pedestal, and, in another side, unintentionally had trivialized the existence of the downtown people. In fact, the exceptional persona of man embodied in Richard Cory had escalated an unbridgeable gap between himself and the downtown people. This unbridgeable gap made Richard Cory untouchable by the downtown people who could only stare at him to show their admiration.

Second Stanza

***And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.***

The first line of the second stanza, which is "*And he was always quietly arrayed*", enunciates that Richard Cory was immaculate gentleman. He dressed and behaved immaculately. The first line of the second stanza tried to convince that no flaws in the way he dressed the things that he wore, no blemishes in the way he arrayed the words that he uttered, no imperfection in the way he presented his body language. The second line of the second stanza, which is *And he was always human when he talked*; pronounces that despite of all of Richard Cory's perfection, he was a humble gentleman who did not disdain the downtown people who were rich in worldly imperfection. He regarded their existence instead of ignoring them. Indeed the second line of the

second stanza points out that Richard Cory tried to manage well his social life with the downtown people by neglecting smart conversation, embracing gentle and friendly behavior through his sincere words.

The third line of the second stanza, which is ***But still he fluttered pulses when he said***, suggests that Richard Cory tried to be wholehearted and friendly through the manner of his language; nonetheless, his sincere words kept making the downtown people greeted by him be nervous and trembled. This line implies that there is enchanting power within Richard Cory sincere words, warm greeting, gentle utterance strongly marking his pride and dignity. The fourth line of the second stanza, which is ***"Good-morning," and he glittered when he walked***, enunciates that Richard Cory is warm, caring gentleman who paid attention to others surrounding him. Indeed, there was a gently grace in his greeting, there was a pride in every step that he made which made him looks very gracious, and charismatic gentleman.

As the first stanza articulates the external qualities of Richard Cory, the second stanza enunciates the internal qualities of Richard Cory. The whole lines in the second stanza weight that as a person, Richard Cory was not only excellent in his external qualities but also virtuous in his nature. The second stanza emphasizes that the grace in Richard Cory physical appearance did not blind him, and make him underestimate the downtown people who were poor. The good nature possessed by Richard Cory had both made him shine magnificently like a gold and bestowed him a strong charisma within his personality. In conclusion, socially and morally he was a good-natured gentleman who tried to be nice and respect other people surrounding him; however, this naturally sparkling charisma within Richard Cory's personality had made the downtown people be trembling whenever they were greeted by or near Richard Cory. In fact, no matter how hard he tried to deem his grace by being warm, sincere, and friendly over the downtown people; his grace still strongly lingered within the way he walked, behaved, and talked and had made the downtown consider them-selves less worthy compared to Richard Cory. These nervous and unworthy feeling had amounted un-erased gap between Richard Cory and the downtown people.

Third Stanza

***And he was rich—yes, richer than a king,
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.***

The first line of the third stanza, which is *And he was rich—yes, richer than a king*, the narrator admired Richard Cory's worldly possessions, and considered Richard Cory more superior than a king in all of his magnificent possessions. The second line of the third stanza, which is *And admirably schooled in every grace*, reveals that Richard Cory possessed pleasing qualities in his personality, in his intelligent, in his education, in his body language, in his speech. These pleasing qualities owned by Richard Cory were possession which the downtown people were lack in and wished to have. The third line of second stanza, which is *In fine, we thought that he was everything*, notices that "we", who were the working class people living in the downtown, measured man's fortune merely form his worldly possession. They assumed that Richard Cory had everything that a man could never have in this world, but, in their mind, everything that a man need to have in this world only limit to the materialistic fortune. The fourth line of the third stanza, which is *To make us wish that we were in his place*, enunciates that the working people living in the downtown dreamt and desired that they were Richard Cory because Richard Cory's fortune, grace, and king-like qualities were things that they desperately could not achieve in this world.

In conclusion, the third stanza points out that people living in the downtown area considered Richard Cory as a fortune nobleman because they only looked at his graceful qualities, something that could only be discerned. They had failed to notice that spiritually, and psychologically man does not live enough only by either worldly possessions or graceful qualities.

Fourth Stanza

*So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.*

The first and second lines of the fourth stanza give portrayal of great economic distinction between the poor conditions of the working class people living in the downtown and Richard Cory's wealthy condition which has been elaborated in the previous stanzas. They, the working class, had to work hard to their limit for a better day in their life. Even no matter how hard they work, their payment could never manage to pay for meat needed to be consumed by the working people who had to do physical work during winter time, and their payment could only enough

to buy bad quality toasts. The third and fourth lines of the last stanza reveal a shocking fact on Richard Cory's flawless life. It is stated in third and fourth lines that Richard Cory who was considered as not only the fortune gentleman, who had everything that a man envies to possess, but also the charismatic gentleman of which existence was captivating, killed himself in one calm summer night.

In conclusion, the fourth stanza wants to give us wisdom to discern and fathom that one's true life might be quite different from what one may appear in the outside appearance. Richard Cory's death had shattered the downtown people's beliefs that Richard Cory was happy with all of his worldly possession, he was fortunate because he did not have to struggle with harsh reality of the world. Nevertheless, his death had given them illumination that they could not look and measure the essential meaning of life only by materialistic fortune. They learnt well that although Richard Cory was rich in worldly possession, he had spiritually and psychologically failed to achieve the essential meaning of his life.

Conclusion

The comprehensive analysis from the first to fourth stanza makes the riddle of Richard Cory's death can be answered through the social, economic, moral, intellectual, spiritual, psychological characteristics of Richard Cory. Besides, the thorough analysis enables the ground reason of Richard Cory's decision to kill him self by shooting his head with bullet of fire to be fathomed. Economically Richard Cory had achieved materialistic success in his life proved by the grandeur of his worldly possession. Socially he possessed high-level position in society proved by the way downtown people considered him the charismatic gentleman whose words, body languages, and behavior had the power to captivate others' attention. Indeed, socially, he was able to seize others' attention with his sincere greeting, gentle and friendly behaviors. Morally, Richard Cory was good-natured gentleman, and this virtuous characteristic possessed by Richard Cory not only made him respect other people who were poorer than him but also made other admire his personality. Intellectually he was well educated gentleman.

Nevertheless, psychologically and spiritually he had failed to achieve the essential possessions that a man should have in order to keep him alive in this harsh world. Isolation from caring, companion, and tender hug, had virtually made him loss in possessing the essential meaning of life, and these losses had psychologically and spiritually paralyzed and

imprisoned him in despair and awful loneliness. These psychological and spiritual failures had erased his sanity and desperately triggered him to end his life by committing suicide. Then, the questions arise, why did Richard Cory suffer from both psychology and spiritual pain? Why did he fail in achieving the essential meaning of his life?

It is simply because his richness, his high education, his imperial qualities of man, and immaculate physical appearance, had made him be superior compared to the others and imprisoned him alone in high pedestal. The superiority, luxurious, grace, grandeur external and internal persona of Richard Cory had created the unbridgeable gap making him untouchable by other people surrounding him. This unbridgeable gap had imprisoned and isolated him from warm hug, sincere companion, joyous friendship, tender affection, and truly cares. The lack of these spiritual possessions which should be possessed by every man in this world had made Richard Cory feel worthless, and fail in reaching the core meaning of his life.

In addition, Richard Cory knew that there was gap alienating himself with other people; nonetheless, he tried to erase this through his respectful behaviors, well-, mannered utterance, and warm greeting over the working people living in the downtown. In fact, no matter how hard he tried to deem his light by true kindness, still the downtown people treated him differently and they could not be able to offer him tender companionship since they regarded that Richard Cory was the untouchable star. The grandeur of Cory's life had created the distance isolating him from other's affection. The lacking of other's affection had made Richard Cory's life be worthless and rich-less, and finally the lack of these spiritual possessions left him in despair and dreadful loneliness. Bounded with despair and dreadful loneliness, Richard Cory desperately fired a bullet through his head.

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The Significance of Vernacular Dialect in Zora Neale Hurston's *Their Eyes Were Watching God*

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Abstract

*This paper examines the important role of vernacular dialect in Zora Neale Hurston's *Their Eyes Were Watching God*. It observes the internal elements which focuses on the language used. The main data are taken from the novel entitled *Their Eyes Were Watching God* by Zora Neale Hurston. The data are in the form of words, sentences and paragraphs which are related to the subject matter. The supporting data are obtained upon the articles and essays related to the novel. There are two important findings in this paper regarding on the using of vernacular dialect. The first one is vernacular dialect can build the atmosphere and the second one is it helps in understanding the characters.*

Introduction

Language is a mean to communicate and express someone's feeling to another. Language can be different from one society to the other society depends on its geographical position. There is some small group of society which has their own characteristic in language. This character of language is called dialect. As cited by Burney in the article of *American Dialects*, dialect is defined by *Funk and Wagnall's Encyclopedia* as a "version of language differing in some aspects of grammar, pronunciation, or vocabulary from other forms of the same language" (<http://www.uncp.edu/home/canada/work/alleng/dialect/dialect.htm>, May 28, 2012). In the other words, dialect is variety of language which is used in small group of society rely on the geography.

Every author has an authority to create his or her own style. Similarly with Hurston, Her style in writing can build and reinforce the atmosphere of the black environment by using the black dialogue in the novel. *Their Eyes Were Watching God* is a novel which is full of vernacular dialect in its dialogue. Vernacular dialect is an ordinary language spoken by the people in a country or region which are different from formal language (Encarta dictionary). As cited in the article of *The Use of Black Dialect in Their Eyes Were Watching God*, this article mentions that "Throughout the novel Hurston evokes the Southern black culture through her use of

folkloric imagery” (<http://personal.centenary.edu/~agardner/Use.html>, May 28, 2012).

It cannot be denied that vernacular dialect here has a big role to the novel. The novel can bring the reader goes into the black world which is described well by Hurston. Hurston gives more attention to the language style in the novel. In this case, dialect becomes an important characteristic to the novel. Therefore, it is very interesting to discuss about the important of vernacular dialect in *Their Eyes Were Watching God*.

Their Eyes Were Watching God tells about a woman named Janie Crawford Straks. Janie is raised by her grandmother, Nanny, in community of Eatonville in the 1920s and 1930s. Nanny’s ideology about happiness makes Janie feels unhappy instead. Janie has bad experience in her marriage for two times. First, Janie is forced to marry a man who is much older than her, Logan Killick, by her grandmother in order to get a financial security and a high status in the town. Killick is very cruel to Janie so that she leaves him for her second husband, Jody Starks. Then, her second husband just treats Janie with the same way. Starks objectifies Janie and treats her cruelly, and the marriage falls apart. Janie can find her happiness when she meets Tea Cake, her third’s husband. Tea Cake can give Janie passion and pure love. He is younger and has lower social status than Janie. Even after Tea Cake dies, their relationship helps Janie move forward and find happiness and security.

Discussion

Their Eyes Were Watching God fulls of vernacular dialect which makes it is strange and different from the others. Hurston has ability in packaging her idea in her own language and writing style that makes her work becomes good literature. Vernacular dialect has an important role in *Their Eyes Were Watching God*. There are some points which make vernacular dialect becomes the important element in novel. They are formulated as follows:

1. The using of vernacular dialect builds the atmosphere

Vernacular dialect gives plus point to this novel. It will be different if Hurston ignores her style using dialect and chooses to write with an ordinary language. The first impression after reading *Their Eyes Were Watching God* is the atmosphere of black society. It is because Hurston utilizes rural Southern black dialect in every dialogue among the

characters inside the novel. The dialect supports the atmosphere of black people living at that time. As cited in <http://www.antiessays.com/free-essays/139079.html> that “Hurston incorporates the use of southern dialect in her novel *Their Eyes Were Watching God* to help the readers achieve a better understanding of Janie and the world around her”.

In the beginning of the story, Hurston describes the condition of Eatonville by her narration and porch sitters ‘dialogue. The porch sitters, farmers and laborers who work for a white boss, are sitting together after finishing their long day’s labor. They are gossiping of Janie while Janie returns to Eatonville from Everglades. This novel opens with a focus on judgment which can be noticed in the dialogue below:

“What she doin’ coming back here in dem overhalls? Can’t she find no dress to put on?—Where’s dat blue satin dress she left here in?—Where all dat money her husband took and died and left her?—What ole forty year ole ‘oman’ doin’ wid her hair swingin’ down her back lak some young gal?—Where she left dat young lad of a boy she went off here wid?—Thought she was going to marry?—Where he left her?—What he done wid all her money?—Betcha he off wid some gal so young she ain’t even got no hairs—why she don’t stay in her class?—“ (Hurston, 1, p. 1)

The dialogue above represents the sense of indignation of Eatonville society toward Janie. It contains negative meaning which means they disagree of Janie’s decision and behavior.

Besides, vernacular dialect here strengthens the atmosphere of laboring and slavery. Janie lives in the middle of black society which most of the people work as farmer and laborer.

“All day Ah’m pickin’ beans. All night Ah’m pickin’ mah box and rollin’ dice. Between de beans and de dice Ah can’t lose. Ah’m gone right now tuh pick me uh job uh work wid de best man on de muck. Before de rest of ‘em gits heah. You can always git jobs round heah in de season, but not wid de right folks”(Hurston, 15, p. 81)

2. Vernacular dialect helps in understanding the character

Language can influence human’s thoughts which regulate someone’s behavior. Since dialect is variety of language that it is possible to

understand someone's characteristics based on their language and their way to speak. The writer tries to analyze the characteristics of the mayor character in the novel of *Their Eyes Were Watching God*.

Janie Mae Crawford

Janie is the protagonist in this novel. Janie is a strong and independent woman who struggles to define herself rather than allow others to determine who she is. She is always curious to herself identity and never gives up in finding her happiness. There are some dialogues which show Janie's idea toward her spirit in finding her happiness. She debates with Killicks and thinks to leave him for Jody Starks.

“S’posin’ ah wuz to run off and leave yuh sometime.”

“Ah might take and find somebody dat did trust me and leave yuh.” (Hurston, 4, p.18)

The dialogue shows that Janie really wants to go from Killicks and finds another man who can treat her well. Besides, Janie is brave in delivering her disappointment to Killick when she is forced to chop and tote wood. Janie considers that it is not the life that she had hoped for.

“.....You ain’t done me no favor by marryin’ me. And if dat’s what yo’self doin, Ah don’t thank yuh for it.....” (Hurston, 4, p.19)

Nanny

Nanny is Janie's grandmother who raises Janie with Nanny's own ideology. Nanny thinks that Janie should not be like her and her sister who had a bad experience about man and marriage. Nanny has a big hope that Janie will marry and be a legitimate wife. Nanny always forces her ideas to be applied in Janie's life. However, Nanny loves Janie so much and she wants Janie to get a good security as reflected in the dialogue below:

“Dat’s what makes me skeered. You don’t mena no harm. You don’t even know where harm is at. Ah’m ole now. Ah can’t be always gudin’ yo’ feet from harm and danger. Ah wants to see you married right away.”

(Hurston, 2, p.8)

Nanny is a slave and she works for a white family. Though she had ever bad experience toward white people related to her daughter who is raped by her former white master, she still loyal to her now white master. Besides, Nanny is a kind of a striving person. Nanny always tries hard to make Janie happy. Nanny considers her decision as a form of duty and responsibility for Janie. Nanny will do and give her best for Janie's happiness. Nanny says Janie:

“Lawd, you know mah heart. Ah done de best ah could do. De rest is left to you” (Hurston, 2, p.15)

Logan Killicks

Logan Killicks is Janie's first husband. He is very cruel in facing and treating Janie. He always demands Janie to work hard like his first wife. Logan lacks respect for Janie and he treats her like a slave. He asks Janie to plow and chop wood.

“Janie!” Logan called harshly. “Come help move dis manure pile befo' de sun gits hot. You don't take a bit of interest in dis place. 'Tain't no use in foolin' round in dat kitchen all day long” (Hurston, 4, p.19)

Logan is always indifferent toward Janie. He never listens for Janie when Janie tries to share her opinion and feelings. He refuses to have a conversation with Janie.

“Ah'm getting sleepy, Janie. Let's don't talk no mo'...” (Hurston, 4, p.18)

Jody Starks

Jody Starks is the second husband for Janie after leaving John Killicks. Starks gives new view to Janie at the first time. He promises Janie that she will not work hard in the fields. He tells her about freedom and enjoyment more than she gets before.

“Leave de s'posin' and everything else to me. Ah'll be down dis road uh little after sunup tomorrow mornin' to wait for you. You came god wid me. Den all de rest of yo' natural life you kin live lak you oughta. Kiss me and shake yo' head. When you do dat, yo' plentiful hair breaks lak day” (Hurston, 4, p.18)

Jody Starks is a hard worker. He is full of ideas and kind of undaunted person. He always has plans for his life and future.

“No wonder things ain’t no better,” Joe commented. “Ah’m buyin’ in here, and buyin’ in big. Soon’s we find some place to sleep tonight us menfolks got to call people together and form a committee. Then we can get things movin’ round here” (Hurstons, 5, p.21)

However, Janie feels the dominant and big ambition of her husband, Jody Starks. Starks becomes very possessive of Janie and he has bad tempered too.

“Whut’s de matter wid you, nohow? You ain’t no young girl to be getting’ all insulted ’bout yo’ looks. You ain’t no young curtin’ gal. You see uh ole woman, nearly forty.” (Hurstons, 7, p.48)

Tea Cake

Tea Cake is the third husband of Janie. He is younger and has lower social status than Janie. Tea Cake is happy and attractive man. He can make Janie enjoy when being around him. Moreover, he is very friendly and always surprises Janie with his own way. He asks Janie to play checkers while Jody never allowed her to play a game when she was being his wife.

“How about playin’ you some checkers? You looks hard tuh beat.” (Hurstons, 10, p.58)

“Evenin’ folks. Thought y’ all might lak uh lil music this evenin’ so Ah brought long mah box” (Hurstons, 11, p.61)

In the middle of their marriage, Tea Cake becomes a possessive person of Janie. He is jealous to Mrs. Turner’s brother which met Janie before. Janie feels isolated like she feels when being with Jody Starks.

“Course she is. She got some no-count brother she wants yuh tuh hook up wid and take keer of Ah reckon.”

“Shucks! If dat’s her notion she’s barkin’ up de wrong tree. Mah hands is full already.” (Hurstons, 16, p.87)

Conclusion

Vernacular dialect has a big role to this novel. Based on the explanation in the chapter of discussion we can conclude that there are two significant things of vernacular dialect in the novel of *Their Eyes Were Watching God* By Zora Neale Hurston. First, Vernacular dialect can build and strengthen the atmosphere in the novel. Second, vernacular dialect helps us in understanding the character in the novel.

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