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THE OBJECT-ORIENTED ASPECT OF IRVING'S *A TOUR ON THE PRAIRIES*

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Abstract

This brief paper has basically two aims. First, it intends to introduce object-oriented ontology (OOO), a branch of contemporary thought which regards everything as an individual “object” of equal standing, as a potentially effective theoretical framework to examine a literary text, especially in order to explore the complexity of interactions between/among both human and nonhuman objects on a horizontal plane. Second, it analyzes how the narrator of *A Tour on the Prairies*, one of the long-neglected texts of Washington Irving, gradually begins to question the naive human/object binary and broadens his horizons through an encounter with another object. Specifically, I examined a series of the contacts which the narrator makes with buffaloes, and then demonstrated how he, though taking a naïve, human-centered schema in the beginning, gradually attains the liberal perspective through the recognition that the object before him is a being that is ontologically equal with him. I concluded the argument by attesting that the text, albeit in a gentle manner, invited us to see the world and existences in it with a more liberal—i.e. object-oriented—perspective.

Keywords: Washington Irving, *A Tour on the Prairies*, Object-Oriented Ontology.

1. Introduction

As far as one can infer from various accounts of existing publications which deal more or less with Washington Irving, it would not be wide of the mark for her or him to assume that the author has now secured a highly recognized status in the pantheon of the literature of the United States; several of the critics even went to the extent of designating him as the “father of American literature” (Payne, 1919, p. 90; Sullivan, 2012, p. 218). In actuality, not a few works of Irving still attract a considerable amount of interest from both the general public and the practitioners of literary studies (Pollard, 2007).

Nonetheless, it is hard to dispute that the works which Irving produced in the later phases of his career have not earned due regard up to now (Wyman, 2010). This may be on account of the fact that the large part of these pieces comprises of less romantic and seemingly nonfictional travel writings and biographies, rather than imaginary stories which, albeit understandably, are more popular subjects for literary criticism by ordinary. But indeed, when one inspects them a bit more closely, she or he will notice that they are similarly exquisite narrative texts which merit more serious analysis in the light of, say, their world-making capacity, meta-cultural capability, and philosophical penetration.

A Tour on the Prairies is exactly one of those hitherto underestimated but writerly texts. Being the first of the author's three writings which portray diverse scenes in the extensive

western districts of the still young United States, this text purports to be a record of the narrator's journey with a band of uncouth frontiersmen cruising on horseback. The route of their cross-country trek lies through the territory which he dubs the Far West and we now know as Oklahoma. There the narrator encounters a vast variety of entities, most of which are alien to him. Among them are Native American peoples, undomesticated wildlife, tiny insects, plants and forests, and inanimate matters like turbulent rivers and enormous boulders. When allowing for this idiosyncratic trait of the text, it is somewhat odd that surprisingly little scholarship has been dedicated to it from a standpoint informed by the nonhuman turn, a broad term which Richard Grusin (2015), who is the chief editor of the book entitled *The Nonhuman Turn*, defines as a "macroscopic concept...meant to account for...a number of different theoretical or critical 'turns'"...that argue (in one way or another) against human exceptionalism" (p. ix-x).

With this peculiarity in mind, the author of this paper aims to demonstrate that the text presents a uniquely anti-anthropocentric, or rather what could be described as an object-oriented perspective. To be specific, the argument of this essay would go as follows; first, it will sketch how *A Tour* has been read and interpreted by preceding scholars heretofore, and then clarify that the exploration of the text from an anti-anthropocentric viewpoint has not been conducted sufficiently yet. Second, it will brief the core tenets of object-oriented ontology, and put forth it as the foundational framework to detect the distinctively anti-anthropocentric feature of the text. Third, with the outlook inspired by OOO, I will inspect those descriptions in which the narrator has contacts with buffaloes, i.e. another kind of objects, and therewith reveal that the text promotes an object-oriented position. Concretely speaking, the narrator, albeit having reductively counted the animal as a mere target of hunting for a while, drastically changes his worldview after a significant moment. He, in the face of a buffalo murdered by him, reconsiders and alters his attitude with which to interact with different beings thenceforth. In the concluding section, this paper will declare that, in this way, Irving, though gently, urges us to rethink the position of humanity among many other existences which are neither inferior nor superior to us ontologically.

2. Literature Review

Because *A Tour* is the sole text which will be analyzed in this project, this review will chiefly concentrate upon texts which similarly discuss *A Tour* as their central and primary subject. In so far as I was able to discover in either online databases (e.g. WorldCat, ProQuest, EBSCO, etc.) or offline archives, there have thus far been eight papers which deliberate upon *A Tour* as their foremost subject.

The first one is the master's thesis written by Henry Charles Semmler in 1965; exploring idiosyncratic traits of the chief characters, he asserted that "Irving favored native Americans over his fellow whites" (p. 48). Too reasonable as the conclusion seems, we should appreciate its role as the pioneer of the study of *A Tour*.

Following Semmler, Dahlia Terrell produced two works on this piece, both of which were intended to locate the reliable text of *A Tour*. Pointing out that "neither the first British edition...nor the first American...were accurate printings", and that the American "text which should be the proper one is full of misprints" (Terrell, 1966, 1970), she sorted out irregularities between different editions, located errors, and effectively identified its proper text. Her efforts must be remembered in that they provided the text of *A Tour* upon which following academics could safely rely.

After the achievements of Terrell, the critical study of *A Tour* began in earnest. Dula (1973) assessed the initial reception of the text, Kime (1973) analyzed the text as a “complete” narrative, i.e., “a formal or thematic whole” and concluded that Irving discovered “the West as reality”. The studies of Clark (1978) and Reynolds (2004) tried to augment the assessment of the West given by Kime, with each of them averring that the West played an important part in shaping the narrative.

The study which is most relevant to mine is that of Linda Steele. Proclaiming that “the frontier is not a place, but the prairie is” (Steele, 2004, p. 101), she demonstrated how diverse environmental features of the place made an impact on him, and asserted that the text presented the foresight and a premonition of the imminent peril which civilized humans could pose to the natural environment.

The contribution which my essay will make to the accumulation of those insights afforded by previous critics consists in revealing the anti-anthropocentric, object-oriented aspect of the text.

3. Research Method—Theoretical Foundation

This part sketches the framework based on which I will display a novel reading of the text: object-oriented ontology (OOO).

OOO has been developed by such thinkers as Ian Bogost and Graham Harman. Simply put, it strives to even out relations between/among ‘objects’, which cover whatever can be conceived as ‘real’—men, natural and cultural phenomena, inanimate matters, the orbs, and subatomic particles which, in their complications, compose the world (Harman, 2005; Bogost, 2012).

There may seem little difference between OOO and other critical frameworks trying to decenter the human such as ecocriticism. But its most salient trait is that it defines objects as remaining “forever beyond our grasp, but not because of a specifically human failure to reach them. Instead, relations in general fail to grasp their relata” (Harman, 2011, p. 171; italics original). Namely, it utterly refuses to privilege one object, and always underlines its individuality. With this outlook, one can avoid a pitfall into which other approaches may fall: excessively favoring the non-human and devaluing the human.

This brief essay is deeply indebted to OOO in that it inspired me to claim that *A Tour* puts forward a peculiar perspective which could be well explicated by it and enables me to explore contacts between objects in the text with as neutral attitude as possible.

4. Results and Discussion

4.1 From an Observer to a Hunter

Now I am going to investigate the tack with which the text invites its readers to contemplate both themselves and their surroundings from a fresh, object-oriented outlook. Below a chain of descriptions in which the narrator talks about buffalos is to be examined. Inasmuch as the accounts of the species are distributed right through the text, the discussion to follow will range over various chapters.

Generally speaking, readers would at first find that the narrator accepts the human subject/nonhuman object polarity without noticing its sheer hubris or the lack of reasonable grounds. But, in a chapter titled “The Grand Prairie—A Buffalo Hunt”, after killing one buffalo with his own hand, he is abruptly confronted with the fact that the animal is never a mere thing to be exploited by men. Absolved from the transient frenzy of hunting in which he has reduced the buffalo to a quarry for him, the narrator comes to the perception that

the beast is another unit which ontologically stands on the level plane with humans. The run of those repentant reflections related by the narrator and alterations in his attitude toward other existences after the occasion is, as will be shown, piercing testimonies to the irrevocable transformation of his worldview.

In the beginning, it should be of some note that the narrator makes a mention of buffaloes in the very initial paragraph of the first chapter, which implies that the animal is going to be an important strand of the text; he narrates, "Over these fertile and verdant wastes still roam the elk, the buffalo, and the wild horse, in all their native freedom" (Irving, 1835/2013, p. 2).

Admittedly, one might reckon that the narrator here calls forth a commendation for the natural state in which untamed animals can ramble across the vast tracts of the land and conduct themselves with no hindrance which shackles their freedom; yet, she or he would discover that such a construal is not fitting shortly after reading succeeding several sentences, with the narrator stating:

These, in fact, are the hunting grounds of the various tribes of the Far West.... The regions I have mentioned form a debatable ground of these warring and vindictive tribes.... Their hunters and "Braves" repair thither in numerous bodies during the season of game, throw up their transient hunting camps..., commit sad havoc among the innumerable herds that graze the prairies, and having loaded themselves with venison and buffalo meat, warily retire from the dangerous neighborhood. (Irving, 1835/2013:3).

Although it would be untenable to assert solely from these quotations that the narrator has an intention to run down a buffalo for himself, it ought to be safe to conjecture that, even at this moment, the animal is regarded as one sort of the preys which are hunted down by human beings, either for their meat or perhaps other purposes like displaying one's prowess in venery.

In fact, in a succession of reports in the subsequent chapters, readers would witness the narrator himself beginning to reckon the animal as a mere objective of hunting. Despite that, it should equally be noted that the narrator does not partake in slaughter during the early stages of the journey, remaining an 'observer' instead. The sequence which he narrates first is about an unsuccessful venture by a band of his fellow travelers; one of whom, a young nobleman of impetuous nature, is eager to accomplish a feat of hunting a buffalo of significant size. It begins with the passage which states:

We found the Count and his companion, the Virtuoso, ready for the march. As they intended to overtake the Osages, and pass some time in hunting the buffalo and the wild horse, they had provided themselves accordingly.... (Irving, 1835/2013:11).

The narrator continues to tell of the group of men who are intent to search for the famous beast of the prairies and hunt it down. In good time, the rash young count, his mentor called virtuoso, and their Indian protégé set out for the target, plunging into the unmapped wastes and leaving the main body of rangers which include the narrator. He relates the occasion thusly, "Nothing, however, could restrain the romantic ardor of the Count for a campaign of buffalo hunting with the Osages, and he had a game spirit that seemed always stimulated by the idea of danger" (Irving, 1835/2013:19-20).

Whereas their attempt ends in a downright miscarriage, the consistent manner with which the narrator delivers the reports of the sequence is more noticeable; although he does not take part in the small squad led by the count to hunt the animal, it is obvious that he, possibly affected by the enthusiastic air, also thinks of the species as, say, the hunted, while disregarding, or rather overlooking a large number of other qualities which a more careful person would identify.

One should not miss the meaningful fact that the stance of the narrator toward the animal alters in the scenes which follow this brief episode. As seen above, he does not get involved in the expedition and functions as an outside observer of the event; yet, surely the occasion exercises certain influence on him. Afterward, he too becomes eager to pursue the animal.

Describing a successful hunt of a buffalo as "achieving great exploits" (Irving, 1835/2013:21), and calling the destination of his party "buffalo range" (p. 24), he keeps referring to the bovid animal almost in every ensuing chapter. This would imply a decent increase in his curiosity about the animal, and it cannot be ignored that the traces, footprints, and tracks of the animal—promises of the forthcoming feat—make a variety of mighty impacts upon the men; a trace "made every eye sparkle with animation" (Irving, 1835/2013:35), the bones and horns of a buffalo brings "a reviving effect on the spirits" of the company (p. 70), "the expectation of falling in with buffalo in the course of the day roused every one's spirit (p. 77), and the eventual encounter with a herd of buffaloes makes the excitement of them rise "almost to fever height" (p. 79).

The narrator is alike influenced by this feverish atmosphere and not able to maintain a moderate detachment which has thitherto prevented him from directly engaging in a killing including buffalo hunts. Several days after the first successful hunt of a few buffaloes, the party comes across another drove of them. The narrator represents the scene as follows:

After riding a few miles, Beatte...called out and made signals.... My horse looked toward the place, snorted and pricked up his ears, when presently a couple of large buffalo bulls, who had been alarmed by Beatte, came crashing through the brake, and making directly toward us. At sight of us they wheeled round, and scuttled along a narrow defile of the hill. In an instant half a score of rifles cracked off; there was a universal whoop and halloo, and away went half the troop, helter-skelter in pursuit, and *myself among the number*. (Irving, 1835/2013:102; italics mine).

This foray results in a fiasco; but that is not significant. Evidently he joins those men who, without paying heed to the dignity or the right to live, hectically hurtle to slay the different life forms simply in order to either taste a transient pleasure or gratify their vainglorious pride. That he is not in temporary elation but wholly wants to make the great coup—i.e. the killing of life—could be discerned from the encounter with a different fold:

There were four buffaloes in a neighboring meadow....In a little while we came in sight of the buffaloes, looking like brown hillocks among the long green herbage. Beatte endeavored to get ahead of them and turn them towards us, that the inexperienced hunters might have a chance. They ran round the base of a rocky hill, that hid us from the sight.... My horse, who, under his former rider, had hunted the buffalo, seemed *as much excited as myself*, and endeavored to force his way through the bushes. (Irving, 1835/2013:103; italics mine).

Here he professes the excitement that he feels in chasing buffaloes in an unveiled fashion. It is beyond question that the narrator arrantly reduces the animal to one aspect, namely the object to be hunted down by men. Other subtle properties which a buffalo would possess—whether it be a cordial interaction between a mother buffalo and her calf or a similar feature between them and mankind—are on no account taken into his consideration. No other word than arrogance could express this mindset.

Of course, it may not be fair to blame the narrator only, for such a hubristic view is never exclusive to him, but rather an endemic symptom among the men of the entire band, as he says, “the buffalo meat brought home in evidence, spread exultation through the camp, and *every one* looked forward with joy to a buffalo hunt on the prairies” (Irving, 1835/2013:122; italics mine).

Nevertheless, the narrator is not inattentive enough to pass over the deleterious respect of this frame of thought forever. As I alluded to in the introductory section, the twenty-ninth chapter entitled “The Grand Prairie—A Buffalo Hunt” presents the conversion on the part of the narrator, though at the irredeemable cost of the life of a buffalo.

4.2 The Moment of Revelation: Toward an Object-Oriented Perspective

On that day (which is October 29th in the text), he and the rangers finally reach the terrain which is called the “grand prairie”, where there are innumerable herds of wild horses and buffaloes. Feeling probably a sense of inferiority, coming from being one of the few who has not succeeded in hunting even an indifferent prey, much less a great one (e.g. an elk, a steed, and, of course, a buffalo), he accedes to the suggestion of his courier of the frontier, recounting. “Beatte proposed to my messmates and myself that we should put ourselves under his guidance, promising to take us where we should have plenty of sport,” (Irving, 1835/2013:124). Though the guide goes his separate way in order to catch a wild horse, the narrator and two of his fellow mates successfully locate a band of buffaloes shortly afterward.

Partly due to his insufficient preparation, and mainly because of bad luck, this first attempt is foiled. But what is significant is that the narrator, now himself engaging in hunting, completely reduces the different life to no more than an object, in fact calling buffaloes “black objects” (Irving, 1835/2013:124). In addition, how he is preoccupied with the avidity for acquiring the prize could be recognized by his confession that he has no idea of the whereabouts of other members, with him observing:

The ardor of the chase had betrayed me into a long, heedless gallop. I now found myself in the midst of a lonely waste, in which the prospect was bounded by undulating swells of land, naked and uniform, where...an inexperienced man may become bewildered, and lose his way as readily as in the wastes of the ocean. The day, too, was overcast, so that I could not guide myself by the sun; my only mode was to retrace the track my horse had made in coming, though this I would often lose sight of.... (Irving, 1835/2013:127-128).

In a following paragraph, he eloquently relates the “loneliness” and the “dreariness” which one senses “in the solitude of the prairies” (Irving, 1835/2013:128); readers would naturally presume that if one who is endowed with just mediocre discretion finds himself in a situation similar to this, it is very likely for her or him to soon turn back. Still, the excitement is so uncheckable that he determines “not to seek the camp” until he makes “one more effort” (Irving, 1835/2013:128). After a while, he spots a sizeable horde of the animals

quietly grazing in the distance, and embarks upon another hunt, notwithstanding that “the pursuit might take us to such a distance as to render it impossible to find our way back before nightfall” (Irving, 1835/2013:129).

Those depictions which inform us about the development of the venery are undeniably graphic and accurate enough to impart the real incident, and Bernhardt’s (2013) assessment that this scene “marks the acme of Irving’s achievement not only as a sketcher, but also as a realistic writer” (23) sounds reasonable. Yet, it is more critically important that, if several elements which are unique to the species are dropped, the descriptions could be applied to any rendering of a hunting scene. Namely, what the narrator sees in the other entity before him is only its aspect as a quarry; in other words, the reduction of the animal to an object to be run down manifests itself in the most striking manner than ever. The decisive shift occurs when he, albeit in “the delirium of the chase”, dispatches the lethal shot at the target; he represents the moment thusly:

A fortunate shot brought it down on the spot. The ball had struck a vital part; it could not move from the place where it fell, but lay there struggling in mortal agony, while the rest of the herd kept on their headlong career across the prairie. (Irving 130).

The animal which has theretofore presented a lively appearance as the chased object is now ‘broken’ and on the verge of its death. In order to comprehend what is happening in his mind at this point, it would be helpful to consult Graham Harman’s interpretation of Heidegger’s tool analysis. Harman claims:

The hammer’s true independence comes not from the fact that it is sometimes seen as an isolated thing, but from the fact that it can *break*. And insofar as the hammer can break, this makes it a surplus not contained in the holism of systematic functions anymore than the kingdom of visible form. (Harman, 2014:102; *italics original*).

As abstract as the statement looks at a glance, the pith of the argument is not that esoteric. When a subject makes an instrumental use of an object, the subject cannot be conscious of its presence apart from the relationship which the subject has with the object. But the object may break at any moment in by no means predictable ways, which compels the subject to be aware that the entirety of it can neither be understood by its visible form nor exhausted by a bundle of explanations of the object. When one is cognizant of the fact, she or he should inevitably become humble and reflect over the other existence in front.

The narrator seems to have undergone an experience of this type just after the brutal assault on the buffalo, while his excitement dies down:

Dismounting, I now fettered my horse to prevent his straying, and advanced to contemplate my victim. I am nothing of a sportsman; I had been prompted to this unwonted exploit by the magnitude of the game, and the excitement of an adventurous chase. Now that the excitement was over, I could not but look with commiseration upon the poor animal that lay struggling and bleeding at my feet. (Irving, 1835/2013:130).

Although he has repeatedly made references to buffaloes till this juncture and just been in a close and direct contact with one of them, this is the first time for him to “contemplate” the animal, and what he finds is a dying entity which has led its own life in the same world in which human beings live. Faced with genuine agony caused by himself, the narrator must be

forced to look squarely at the fact that the buffalo, which has been reduced to an object but must have a countless number of dormant qualities, is now deprived of its future.

He shortly resolves to take the responsibility of his atrocious deed—by putting an end to its life. His relates that experience in the following words: “To inflict a wound thus in cold blood, I found a totally *different thing* from firing in the heat of the chase” (Irving, 1835/2013:130; italics mine). This “different thing” discovered by him produces a transforming effect upon his schema which is never evanescent. Standing still on the spot, he is not able to contain a train of rumination, saying, “I stood meditating and moralizing over the wreck I had so wantonly produced, with my horse grazing near me” (Irving, 1835/2013:131). In contrast, one of his companions, in no way disturbed by the sight, curves out “the tongue of the buffalo” and hands it over to him to “bear back to the camp as a trophy” (Irving, 1835/2013:131).

This chapter itself abruptly ends with these words, and the narrator never directly touches upon either the experience or the effect which renders his worldview more liberal until the close of the narrative. For all that, even the most careless of the readers could observe the ramifications in a variety of accounts in the subsequent chapters, especially in his conduct and attitude toward other life forms.

To begin with, he, equipped with an evidence to brag of his prowess in hunting, voices not a word about his accomplishment after rejoining the main body of the travelers, in spite of the fact that those who do the same are eligible to be “lauded on all sides for his exploits” (Irving, 1835/2013:133). In lieu thereof, he articulates his concern for his lost comrade over and over, whilst his peers are on the spree with the meat of buffaloes. Secondly, thenceforth he stops to strain his horse excessively, whereas he has broken one steed thoughtlessly, being “not aware of the imprudence of indulging him” in whatever the horse likes, and driven another in the array of attempts to hunt a buffalo to exhaustion. Thirdly, and most importantly, readers could perceive from his reports of a community of prairie dogs that he now regards other beings from a ‘horizontal’ perspective. He considers the animal to be having “something of the politic and social habits of a rational being” and “systems of civil government and domestic economy” (Irving, 1835/2013:139). What should be noted is that the descriptions are not mere comic anthropomorphism; instead, the narrator tries to recognize as many aspects of them as possible, though he most likely knows that it is not possible to understand the whole of the other existence.

All of these elements insinuate a pivotal change of his outlook for other beings, and it would be remiss of us not to hear a gentle call from the text; it encourages us to be cognizant of our naïve attitude which is subjective, reductive, and anthropocentric, and to review the world and the fellow existences in them from a more open-minded, object-oriented perspective.

5. Conclusion

By focusing on the series of those contacts which the narrator in *A Tour* has with buffaloes and analyzing their repercussions, I demonstrated that the text has a facet which challenges our anthropocentric schema. Of course, as is often said, this trait is only one of many qualities of the text and does not necessarily counter other interpretations.

Yet, what I want to emphasize is that Irving's progressive worldview was acutely and prudently conscious of both the limitation and foibles of humanity. This insight could be found not only in *A Tour*, but also in *The Sketch Book*, *Tales of the Alhambra*, and an assortment of biographical pieces which he wrote in the later phases, though a

comprehensive discussion of them requires another paper. When we consider that it is increasingly getting important to contemplate our relationships with animals, plants and even inanimate matters in this age of environmental crises, it would not be wise of us to be heedless of such a percipient whisper of his texts. They, albeit in a subtle and unassuming fashion as *A Tour* adopts, urge us to rethink the position of mankind amongst countless fellow objects in the universe, and embrace a horizontal, object-oriented perspective.

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BEDOUIN WOMEN STATUS UNDER THE PATRIARCHAL SYSTEM IN MIRAL AL TAHAWI'S *THE TENT*

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Abstract

This research investigates the status of female characters under the oppressive patriarchal system of Bedouin in the novels of Miral Al Tahawi through the lens of radical feminist theory. Miral Al-Tahawi explains in her novel "*The Tent*" how women are marginalized and exploited in the context of parental restrictions imposed on them in Bedouin society, which is governed by harsh customs and values. The rationale comes from an understanding of the influence of this patriarchal authority over Bedouin women that reveals the status of women as oppressed and subject to the conditions that control women's identity and limit their freedom. This research will critically analyze the status of women in a gender-focused society. The current study found that Miral al-Tahawi embodied the suffering of Bedouin women through the suffering of the female characters in her novel. She reveals the extent of the suffering and patriarchal oppression that Bedouin women are subjected to in silence.

Keywords: women, Patriarchal oppression, Bedouin society, radical feminism.

1. Introduction

This research explores the intention of the Egyptian Bedouin novelist Miral al-Tahawi to explore the Bedouin women under patriarchal oppressive system through the theory of radical feminism, which views that the main reason of women's oppression and marginalization is the patriarchal system. Radical feminists seek to confront patriarchy that marginalizes and exploits women by rearranging society or rearranging the gender roles of the patriarchal system. The radical movement seeks to achieve women's rights and equality with men in all spheres of life (Krpis, 1970). In Frederick's view, radical feminism is a movement based on the interest of women's equality and the challenge of sexual discrimination established by the patriarchal system (Frederick, 1992). Although the views of the pioneers of the radical movement, Kate Millett and Marilyn France, are different as for the solutions that can lead to equality of women, they all agree that patriarchy is the root cause of women's oppression, marginalization, and subordination to masculine authority. Millett claims that the main reason for the oppression of women is the patriarchal system (Millett, 1977). Patriarchy treats women as inferior men and treats them as male slaves. Marlene France agrees with this view, arguing that patriarchy is a system that gives men the privileges of power and economic superiority (France, 1983). According to the concept of Radical Feminism, men have the right to take positions in important institutions while women are excluded and confined to take care of the family, children, and home. Therefore,

according to Radical Feminist, all the reasons for discrimination and marginalization of women can be attributed to the patriarchal oppression they are subjected to under masculine authority. Women are seen as being the other by the patriarchal system and are exploited, dominated and made subordinate by males (Rhodes, 2005). This research examines the female characters in Miral al- Tahawi's novel, *The Tent* (1996) in light of the radical feminist concepts of the status of Bedouin women under the oppressive patriarchal system.

The importance of the problem in research is that Arab women, especially Bedouin women, suffer silent oppression, where they are subjected to discrimination, marginalization, and denial of rights under a gender-based system. Miral al-Tahawi, through the status of the female characters in her novel *The Tent*, reveals some of these Bedouin repressive practices that Bedouin women experience and reveals to us the status of Bedouin women under parental authority.¶

This paper aims at understanding the status of Bedouin women under the patriarchal oppressive system such as Bedouin society. It also aims to portray such oppressive images of women in such a patriarchal society.¶

2. Literature Review

2.1 Patriarchy

Patriarchy is a gender system that gives males the privilege to govern and dominate women, while women remain subject to masculine authority. Fatherhood in the traditional sense means the authority of the father or husband over the wife, children and the rest of the family (Bennett, 2006).

2.2 Radical Feminism

Radical Feminism is a movement founded on the idea that patriarchy is the main cause of discrimination and oppression of women. The radicalism challenges the patriarchal system by demanding women's equality with men in society. Radicalism believes that the patriarchal system has given stereotypical stereotypes to impose man's dominance and to make women accept their negative roles in society (Millet, 1970).¶

This research will be studied based on the theory of feminism, which affirms that the patriarchal system is the main reason for the suppression of women and domination by men. Radical feminists seek to change the hierarchical structure of society by changing cultural concepts that make women inferior while giving men all privileges in private and public life. The use of radical theory will enable us to recognize the oppression that women are subjected to under patriarchal repression. Male domination is practiced directly or indirectly against women in the patriarchal system.

Millet believes that patriarchal ideology can be in the form of beliefs applied to a female by male sex such as arranged marriage or a set of rules and provisions that apply to women who are considered irregular of patriarchal rules and laws. (Millet, 1977). Millet also asserts that male domination is a set of ideas that can invade the world by gaining population satisfaction. Sexual politics reinforces male dominance and grants them privileges in all areas while limiting roles of women as a wife, mother and caring for the home. Kate Millett's definition of sexual policy enables women to be aware of their status as the last or lower ones in society, recognize their rights as women, understand patriarchal oppression and demand their right to equality with their male counterparts in society (millet, 1970).

Millet believes that males and females occupy different spheres of human activity. Since childhood, sexual identity has been developed through the concepts of culture, character, interests, etc. (Millet, 1977). Therefore, according to Millett, sexual politics has shaped the patterns that should be enjoyed by both sexes by giving women negative qualities such as ignorance, virtue and weakness while men are gifted qualities such as intelligence, strength, and hostility and thus through this classification can make women secure and adhering to weakness and fully subject to the authority of men (Millet, 1970). In this research, radical feminism is applied in the course of understanding sexual politics. In the novel, the status of women can be defined under a patriarchal oppressive system, as in the case of Fatima, the mother, and Safia in the novel.

2.3 Patriarchy in Arab world refers to giving men and old women the authority to dominate and oppress other members of the family. Old women are allowed to take the place of men in controlling other women. (Joseph, 1993). Miral Al Tahawi's *The Tent* was analyzed from the angle of Radical Feminism. Thus, the analysis of the novel within the framework of Radical Feminism will give a clear picture of understanding the status of Bedouin women in Bedouin patriarchal society through the female characters oppressed in the novel.

3. Research Method

The textual content will be analyzed in this qualitative search by translating and deducing texts objectively. Quotations and sentences that explain the oppression of women and their status under the patriarchal system will be the basic material and data for this research. Feminist ideas will be adapted to provide critical reviews that support the radical theory and feminist literature in the status of women under the repressive patriarchal system of Miral Tahawi's novel.

4. Results and Discussion

Patriarchal authority is defined as the set of rules and regulations that men establish for controlling and dominating women in political, economic and social spheres. These gender-discriminatory practices have led women to lose their identity, voice, and denial of their needs in society. Patriarchy also made stereotypes of both sexes. Women are weak and subordinate while men possess strength and intelligence. These negative qualities given by the patriarchal system to women make them believe in their powerlessness and surrender to male domination.

Al-Tahawi deals with the above ideas in her novel, *The Tent*, where female characters are stereotyped as embodiments of negativity, weakness, and obedience, while the male characters are given all the privileges that make them the master of the situation.

4.1. The oppressed and oppressive model of female: The grandmother

The patriarchal oppression in this novel is revealed to us by the authority given to the grandmother, who is entrusted with the task of oppressing other women by using the patriarchal authority because of her old age. According to (Joseph, 1993), in Bedouin communities, male power is delegated to older women to oppress other women on behalf of men. Therefore, we see that the grandmother Hakima, whose name means the ruler, used as a tool to oppress women of the family by patriarchal rules. The grandmother Hakimah accepts her role as a submissive woman and as less valuable than men as well as

she imposes these ideas and passive roles on other women in her family and order them to be subject:

It was the Grandmother Hakima who was coming in now. She too had the main gate opened for her... was ever different. Was she really a woman? She was the mother of us all. Our great demon mother who wrapped herself in men's scarves... Everyone stood there as she approached the gate (Al Tahawi, 1996:7).

In this quotation, one of her granddaughters, Fatima, describes the moment her grandmother enters the Bedouin house, which looks like a prison where women cannot see outside. Fatima describes her grandmother as being like men in her actions. Fatima wonders: Was she really a woman? This question comes from the masculine image that this grandmother adheres to in order to impose patriarchal rules and values on the women of her family. The grandmother has all the qualities of the Bedouin man, she is harsh and strict and oppresses women around her and prevents them from exercising their freedom and their rights. The grandmother wears the mantle of men and this indicates that she has received the male authority from her absent son to watch his wife and daughters and practices oppression on them. The grandmother in this scene and according to the concept of the radical feminist Kate Millett has accepted the weakness and being as lower value than men. She is considered by the patriarchal system as the other, so the male uses her to impose gender discrimination by making her a tool to oppress other women for his advantages and needs (Millet, 1970).²

In addition, the patriarchal society considers that the birth of a female is a calamity or a disaster for the family, since females represent the least valuable members of the society, and their presence can cause the family's reputation to be destroyed or disgraced: "My God, You're a wretched bunch! God has sorely tried your father and he's been patient."(Al Tahawi, 1996:9).

In this text, the grandmother scorns her son's daughters because she believes that she is abhorrent to her son since the girls in the Bedouin society are considered to be an additional burden to the family and do not add any privileges to the family. The grandmother's words come here, because of the patriarchal background, she has raised, which taught her that the status of power in the patriarchal Bedouin society is male, but women regard themselves as the other. This confirms that the sexual policy that Kate Millett has spoken about, is applied to Bedouin women by the masculine authority. Women in the Bedouin community are marginalized and fully subordinate to parental authority.²

Egyptian Bedouin writer Miral al-Tahawi continues to show us the harshness of the patriarchal system in Bedouin society over women. Women in the Bedouin Bedouin community are viewed as a disaster for the family by the community, so families that do not own girls or have a few girls are lucky from the point of view of Bedouin society. The birth of a daughter in a patriarchal society means that she will remain under surveillance for the rest of her life, and the family will subject her to intense surveillance so as not to bring shame or shame in the honor of the family:

I've always said my prayers and not one of them survived. And what a struggle it is from the day they come striking into the world until the Lord takes them away. Look at my son. God has sorely tested him, but he's managed to remain patient(Al Tahawi, 1996: 60).

In this statement, Al Tahawi reveals to us the Bedouin patriarchal mentality through the grandmother, Hakima, who raised on and absorbed the Bedouin patriarchal values and customs that set her as the "other" or inferior to men. The grandmother Hakimah speaks happily because all her daughters have died, and she thanks the Lord for having taken them before they grow up and bring disgrace to the family. She considers their presence in life as a struggle for her, because the presence of girls in Bedouin society represents weakness and a threat to honor for that family: "And what a struggle it is from the day they come striking into the world until the Lord takes them away"(p, 60). ☐

The grandmother Hakima is a model for the Bedouin woman who is stereotyped by the patriarchal society to make her an oppressive tool against other women. The patriarchal society distributes the roles of both sexes. For the grandmother, she absorbed her negative role, which she has nurtured since childhood, as less valuable and that man is the main focus of the society. The grandmother Hakimah, scolding her son's luck because he has only daughters and no male son. She remembers that God has afflicted her son with daughters and that her son is still patient with that scourge. ☐

We can conclude that Miral Al Tahawi embodies through the grandmother a model of the Bedouin woman who is molded through the patriarchal society to make them satisfied with the rules and provisions imposed by the masculine authority in that community. The grandmother Hakimah is a Bedouin woman who accepts the negative roles given to her by the masculine authority and convinced that she is inferior or less valuable than men. Males in patriarchal society seek to subjugate women to achieve their goals and needs and to extend their authority on women as well as dominate and control them. This is evident through the character of the grandmother Hakima, who represents a real embodiment of the image of subordinate Bedouin women who have been prepared to accept their negative roles in society and to act in favor of masculine authority as a tool to oppress other women. ☐

4.2. Oppressed Women

4.2.1. The daughters (Fatima and Safyia)

The daughters as Bedouin women in this novel are embodied by the characters Fatima, the elder sister, Safia. Al-Tahawi reveals the status of Bedouin Women in the patriarchal oppressive Bedouin system through the suffering of the subordinate and oppressed female characters in the novel. ☐

In the Bedouin patriarchal society, women are treated as trivial things. They are deprived of many things they wish to do that may violate Bedouin rules and values. The girls live in a state of humiliation and obedience to patriarchal values and their presence in the Bedouin home as a kind of burden and constant concern for the family for fear of causing the destruction of the reputation of the family. Therefore, Bedouin families are keen to keep girls away from everything that may make them rebels against those values, even if it was a song: ☐

You filthy thing, you earthworm! When will you wash your faces with some shame?... you! You little whore, hurry up before I take my shoe off in your open gob."(Al Tahawi, 1996:29). ☐

Here, al-Tahawi gives us a picture of the oppression of women in Bedouin society, where the grandmother reprimands the girls because they wait for her absence to practice singing. When the grandmother returns, she finds the girls singing and starts to insult them because singing and raising the voice, according to Bedouin tradition is forbidden to women.

The girls are waiting for the grandmother's absence because they know that the grandmother is a tool to execute the masculine rules for women in the absence of her son "the father", therefore, her absence means more freedom for them and to enjoy their time. Al-Tahawi reveals how oppression has been inflicted on Bedouin women since childhood, by setting a series of values, customs, and prohibitions that girls should follow and used to be natural.¶

One of the things that the Bedouin patriarchal society is keen to uphold and impose on women is to isolate girls from the outside world and prevent them from mixing with men strictly. This is embodied by Al-Tahawi through the female characters confined inside the house with strict rules and values. The exit of women outside the house is a serious matter, women will be punished for and are considered a disgrace to the Bedouin family.¶

I wasn't paying much attention to what was happening. The important thing was that the main gate was left wide open (Al Tahawi, 1996: 30).

Fatima tells us through this text how she is prevented from seeing behind the walls of the house as part of Bedouin tradition. In Bedouin society, only men are allowed to go out and mix with others, while women are trapped in the house. Fatima as a Bedouin girl, the Bedouin patriarchal laws are applied to her to understand and absorb her negative role in Bedouin society as a source of weakness and a reason to destroy the reputation of the family. Here, Fatima wants to see what is outside the walls of the house. She explains how she does not care about the arrival of the seller of fabrics and jewels to the house as much as the gate was opened and she can see the scenery outside the house.

Under the patriarchal Bedouin system applied to female characters in the novel, women's characters are suffering and trying to rebel, but the size of the restrictions is always greater than their attempts. Women are often weak under patriarchal values in Bedouin society. Fatima continues to look for a way out of the Bedouin rule to get out and see the house:

She's a damned nuisance, climbing up the walls till she cripples herself... only one leg. By God, I'd break your other leg if it would teach you some sham, damn you (AL Tahawi, 1996: 32).¶

Fatima fails to find a way out to see the outside world she is deprived of. She tries to climb a tree, but she falls and loses her foot. Al-Tahawi makes Fatima's status as evidence of the inferior status of Bedouin women under patriarchal values. In the text above. The grandmother tells her son after his return that his daughter tried to climb the tree to see what is out of the house or to run away. Her conversation with her son comes to confirm the ascendancy and strength of Bedouin patriarchal rulings on women and how women are treated as prisoners who try to escape their restrictions. The grandmother threatens Fatima that she will be severely punished if she tries to escape again.

The grain is ripe, and those filthy peasants, they would steal the kohl from your eyes. And those girls that you brought into the world to torment me, someone came to ask for them while you were away hiding in the mountains (Al Tahawi, 1996: 34).

The status of Bedouin women in marriage and choosing their partner is no better than being imprisoned in the home. Through the words of the grandmother above, Tahawi reveals to us how girls in the Bedouin community of patriarchy are subjected to the will of their entire family in terms of marriage. The grandmother tells her son that his daughters "filthy peasant" are mature and they steal the kohl from his eye, that is, they understand everything and may cause to bring shame on him. She tells him that it is time for marriage

because there is someone who wants to marry them. She describes them as "filthy peasant" to reduce their importance and because she recognizes that they are a lower value than male according to the values she has grown up on. Women do not have the choice to choose a husband or the right to refuse or accept. Marriage as a decision is in the hands of the family.¶

Al-Tahawi explains how the identity of Bedouin women is violated as an insulted member of the family that must be disposed of as soon as possible through the words of the grandmother with her son:¶

Bind them in chains of iron, and throw them into a kind man's house.

By God, a house with all these calamities in it is an evil omen. Put the dusty bird to flight and then God will give you a son to succeed you, my son. Bury them, before they bury your reputation and your fine qualities (Al Tahawi, 1996: 34).¶

The grandmother continues to talk to her son, calling the girls as "calamities" and insists that their existence is an evil omen within the Bedouin house. She tells him that the girl should be married since the best place for a girl is her husband's house, which is considered a better prison than her presence in her father's house. They have to be restricted by an iron, and this symbolizes the husband's grip on his wife which is just like the grip of the iron, where she will be in his house like a prisoner who is subordinate and obedient. The grandmother concludes that the presence of the male will raise the value of the family and that daughters presence at home may cause a disgrace to the family.¶

Safia is forced to marry her cousin who is not interested to see her: "I don't want to get married or to paint my hands and feet with henna."(Al Tahawi, 1996: 57).

In the text, Al-Tahawi gives us an example of forcing Bedouin women to marry men they do not want. Safyia, according to Bedouin customs, marries her cousin and no one cares about her opinion or rejection because she is a woman. Women do not have a voice in Bedouin society. Safyia refuses to polish her hands and feet with henna, as a Bedouin tradition and expresses her rejection of this marriage because it does not match what she wants, But she faces the power of the patriarchal community by the words of her grandfather: "You belong to your man now, you miserable creature. And since when do you think you've any say in the matter, you piece of camel dung! "(Al Tahawi, 1996: 57).

She faces a series of insults and devaluation when she refuses to marry her cousin and is confirmed that she is a property of her husband and will be his home. Safyia is confronted with the idea that her voice is never heard and no one cares her opinion. Safyia as a Bedouin woman must obey the patriarchal Bedouin traditions silently and accept what the masculine authority views appropriate to support patriarchal society.

Control of women in patriarchal societies goes beyond its limits in the enslavement of women by enacting laws that restrict women from visiting their homes. The women who do so have violated patriarchal values, and the husband must be more strict and cruel to his wife so that they proceed on the basis of patriarchal norms:

That man of yours is head over heels in love with you, you wicked girl. I tell you, the only thing that will work with you is a stick. Your husband's full of nonsense, and he's still after you. If he was a real man, he would drag you home by the hair (Al Tahawi, 1996: 71).

Safyia is subjected to scolding and insulting because she visits her parents' home to pay attention to her sick mother. Her grandmother describes her husband as not a real man because he leaves his wife to visit her parents' house. The real man according to Bedouin

standards is one who is strict and cruel in dealing with his wife. The grandmother adds that her husband should take her home by force. Through the words of the grandmother is clear to us the status of the wife in the Bedouin community, where she is exposed to violence and deprived of the most basic rights as a visit to her parents' home. Hence, al-Tahawi also reveals to the reader that the husband's leniency with his wife is considered to be defective according to the Bedouin custom. The man must be strict, strong and violent in his behavior with his wife. Speech in the text issued by the family of the girl and this is evidence that everyone agrees on the abuse of women.²

Through the reading and analysis of texts, the status of Bedouin women under the Bedouin patriarchal rules is completely collapsed. Bedouin women are subjected to systematic oppression that makes them acquire patriarchal values that keep them subordinate and inferior to men since childhood. Through the child Fatima, we witness the strict patriarchal values that are applied to her to produce a negative woman who does not realize her right and dedicates her life to serve the masculine rules and values. Women's voices and their right to express their views or what they desire are stopped in favor of masculine authority. Those patriarchal provisions and rules that violate the right and freedom of women, maintain and perpetuate masculine power by making women fully subordinate to men.

4.2.2. The Mother

The character of the mother in Al-Tahawi's novel *The Tent* embodies much of the suffering of Bedouin women experience humiliation and psychological abuse. The mother suffers psychological defeat and community restrictions placed by the community around her for giving birth to girls. The Bedouin society wants this mother to give birth to males to support and empower male domination. The mother is marginalized by her husband and grandmother because of her frequent births to girls. She is treated harshly and subjected to insults, verbal abuse, and deliberate neglect. The mother wrestles with her desire to give birth to a male to restore dignity and the loss of males as soon as give birth to them, which brought her misery and ill-treatment and humiliation by the others:³

God's will or the touch of the Devil. That woman's brought nothing but disaster since the day she came. Every time God gives her a boy, he gets taken away. And she's deranged. I fear for my soul when I see her having those fits. It's an evil omen (Al Tahawi, 1996: 63).

The patriarchal oppression of this mother is a quotation put forward by Al Tahawi to reveal the status of women under the constraints of the Bedouin community. In the text, the grandmother describes the mother as bringing the only disaster to the house. Girls according to the Bedouin concept do not give any value to the family, but they are a disaster. The grandmother directs on a series of words of humiliation and contempt that make the mother suffer a psychological breakdown and pain because of the insults and wounding her dignity that she encounters every day. The mother is dealt with by the father and the grandmother as if she was nothing. Women have to give birth to males, so she takes some respect.

Therefore, the mother lives in a state of surrender and submissiveness and complete humiliation, she is considered in the eyes of patriarchal authority as guilty of the right of society and deserve to receive hostility from all around: "This waste the stuff on her! She's given birth to nothing but bad luck" (Al Tahawi, 1996: 9).

In the statement above, the grandfather incites to abuse the mother as a woman who does nothing to the family other than bad luck "girls". Women in Bedouin patriarchal societies are often treated as male production machines to help increase their number with non-stop. In The Tent, although all males die when they burn, the mother continues to reproduce, perhaps the male lives. Women here, give up their personal interest, attention to themselves, health and psychological condition for the happiness of men and to their desire to increase in the number of males.¶

Are you sleepy, mother? She didn't answer, but I saw her swollen eyes staring at me. Why are you crying? (Al Tahawi, 1996: 20).

The mother, in Miral al-Tahawi's novel, symbolizes the Bedouin mother who suffers from society's view as inferior and humiliated women, since the death of her male infants. The mother is living in a state of refraction, marginalization, and neglect by others. This leads to the destruction of her psyche and the psychological pain she suffers silently. The mother cries silently and away from the eyes of others because she feels guilty of the right of society and the family. She lives in a state of loss and a sense of disrespect. Everyone accuses her of being a woman who brings bad luck and does not deserve recognition. A woman does not give birth to males in the patriarchal Bedouin society, leading her to live marginalized and humiliated.¶

We conclude from this, that the mother in the novel Miral Tahawi, treated by members of the patriarchal system as a tool to produce males to strengthen the masculine authority. She is humiliated and ridiculed and fought psychologically because she cannot do what the male wants. Bedouin woman "the mother" in the novel is seen completely submissive and resigned to her fate as an inferior or less value in the community. She cries silently because she cannot do what her husband wants and because she is mistreated to the point of ignoring her, she tries to keep attempting to make her husband happy, but she only receives contempt.

4.3 Female characters of AlTahawi and Radical Feminism ¶

The Radical Theory of Feminism strongly emphasizes that patriarchy is the basis for the oppression of women in societies. Radical Feminism believes that imposing a model of domination of women in society comes through masculine authority and power. In this study, the concept of Radical Feminism was studied from the analysis of the text of Miral Al Tahawy through the use of the concepts of patriarchal oppression applied to female characters. The status of the female characters has been embodied as subordinate, subjugations, or rejecting in silence. This study reaches the conclusion that the concepts adopted by radical feminist are used in the embodiment and depiction of patriarchal oppression of women, especially the concepts of masculine authority, domination, and power. Miral Al Tahawi reveals her female characters such as the grandmother Hakima, Fatima, Safia, and the mother are controlled by the masculine power completely and forced to acquire the patriarchal values that make them submissive and surrender to those values.¶

The female characters in Miral Tahawi's novel are oppressed by the masculine authority, which is considered as the centerpiece of Bedouin society. Fatima and Safia are deprived of their most basic rights, such as going out of the house, playing, singing, trying to mix with others, or even their right to choose a life partner. Patriarchal rules are applied to them without thinking about their feelings or how these rules will affect their psyche. The mother is subjected to isolation, neglect, and humiliation by the husband and grandmother, without having any consideration to her feelings as mother loses her children after birth or as a

woman has the right to decide her right to have more children or no. All his female characters are victims of man's obsession with control, and they know their status under that patriarchal oppression. Fatima's thought of escaping by climbing the tree and Safia refusal to marry is an awareness of their tragic situation under the patriarchal oppressive system. The silence of the mother and her surrender to the isolation and neglect that she put by her husband and grandmother is subject to patriarchal orders and values. Her cry and tears silently may tell us that she is aware being exploited by that patriarchal authority, but the mother often puts her husband's interest and happiness before her own and therefore continues to give birth to the males who die as soon as come to life.¶

Miral Al-Tahawi presents her female characters under the patriarchal oppressive system as being vulnerable to violations of personal and public rights and freedom of thought and opinion. She develops her female characters through the attempts of some characters to rebel against the patriarchal values such as the refusal of Safia to marry her cousin or Fatima's attempt to escape by climbing the tree and losing her foot. From hence, Al Tahawi makes the reader discover the plight of Bedouin women at the end of the 20th century, rethink of the social and cultural norms imposed on Arab women and Bedouin women in particular, and try to challenge and reject patriarchal practices and rules that have long restricted Bedouin women. The study also reveals to us the spirit of rebellion within women that will make a change if they find support to save and free them from patriarchal restrictions. Therefore, Al Tahawi supports the idea of radical feminism to challenge the patriarchal oppression and discrimination against Bedouin women by the masculine authority.¶

5. Conclusion¶

As a conclusion, the female characters of Al Tahawi are oppressed because of patriarchal authority, which is viewed men as the center of the patriarchal system. Fatima, Safia, and the mother are oppressed through the restrictions imposed on them and control their fate, marginalization, and isolation. The masculine authority uses force against women to protect its power and dominance in the home and society. Thus, women become victims and submissive to men who use them for their own interests. Women are imprisoned so as not to mix with the outside world, therefore, Fatima tries to escape, which cause her to lose her leg. Safia is forced to marry by force without paying attention to her personal feelings or opinion. The mother is marginalized, isolated and ignored because she does not achieve the desire of her husband to give birth to males. Miral Al Tahawi does not forget to reveal to us how some of the characters are raised on and stereotyped to these values and becomes a tool in the hands of masculine power to oppress other women like the character of the grandmother Hakima. Besides, Al-Tahawi shows us that there is a spirit of rebellion in some of the characters through the refusal of Safyia to marry or Fatima's attempt to escape or even the mother's cry, which is a silent rejection to what she faces of patriarchal oppression and cruelty. Al Tahawi uses these female characters to expose the rebellious spirit of Bedouin women and thus to strengthen their identity to challenge the patriarchal oppressive system.

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MOVEMENT TRANSFORMATION IN GAYO SYNTAX

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Abstract

The purpose of this study is to present syntactic descriptions of how movement transformational rules apply in Gayo syntax and to examine the status of movement transformational rules in Gayo language (henceforth GL) in the theoretical framework of Transformational Linguistics (TL) proposed by Chomsky (1965, 1981) and Suhadi (2018). In this theory there are three kinds of syntactic rules: Movement Rule, Deletion Rule and Substitution Rule. The discussion focuses on Movement Transformational Rules in GL. Transformation is the inter-related process between the deep structure and the surface structure of a sentence by the application of one or more transformational rules. The method used in this study was descriptive qualitative approach as noted by Martin (2004). Descriptive research is to portray accurately the characteristics of a particular situation or group or individual with or without special initial hypotheses about the nature of these characteristics. Thus, descriptive research design was applied to give a detail description of a certain case accurately. The data were analyzed from two angles: the application and the status of movement rules in GL, which can be compulsory, optional, and restricted. The data of this research derived from some sentences in the folklore story written in GL and the invention of the writer herself as the native speaker of the language. The finding shows that all the twelve kinds of movement transformational rules proposed by Suhadi (2018) are relevant to apply in GL. After the application of movement rules, the main finding is on the status of movement transformational rules in GL in which it is found that four movement rules are compulsory, eight are optional and there is no restricted rule in the language.

Keywords: transformational linguistics, movement transformational rule, compulsory, optional, restricted.

1. INTRODUCTION

Gayo is a language used in central part of Aceh province, Sumatra, Indonesia. According to Eades (2005: 4) Gayo language (GL) is the form of Malayo-Polynesian language which is grouped in Austronesian, like Taiwan and Philippine language. The GL is used as daily communication among societies, in family ceremonies and in traditional meetings. Several researches about GL have been conducted by Indonesian researchers such as Shaumiwaty (2012) in her dissertation entitled *Phonology of Gayo Language: An Analysis of Generative Phonology*. Zainuddin (2012) also wrote a dissertation entitled *Morphological System of Gayo Language: Transformational Generative Analysis*. Furthermore, some researches have

also been conducted by foreigners such as Eades (2005) in his work entitled *Gay Grammar: Language of Aceh, Sumatra*. Radford (1988) explained that Grammar was considered to consist of a set of phrase structure rules which generate phrase markers called Deep Structure (DS), and a set of transformational rules which perform various types of operation on these Phrase Markers to derive appropriately modified Phrase Markers called Surface Structure (SS). Transformation is known as being inter-related between the deep structure and the surface structure by a set of transformational rules. In Transformational Grammar, every well-formed sentence is generated from the deep structure into the corresponding surface structure through one or more syntactic transformations. Basically, there are three kinds of syntactic transformation: (1) movement transformation, (2) deletion or insertion transformation, and (3) substitution transformation. In this research, the writer describes only about syntactic movement transformation of GL. This study is important to do because there was no work written earlier, which is related to the analysis of Gayo syntax by applying the theory of Transformational linguistics in terms of movement transformation.

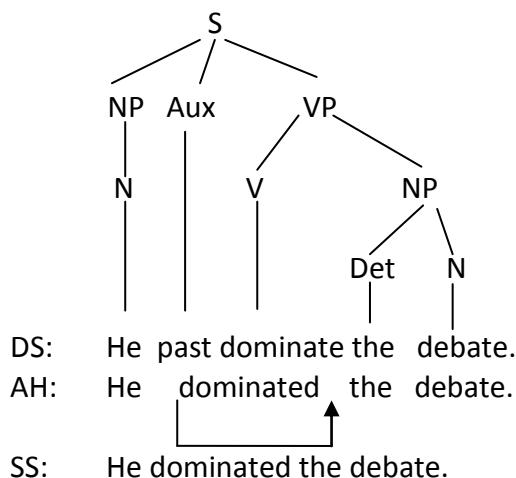
2. Theoretical Background

According to Ouhalla (1999) Movement Transformation or Displacement is a syntactic transformation in which the process is by moving a constituent from one position to another. Suhadi (2018: 104) notes that there are twelve kinds of movement transformational rules as presented in the following sentences either in labeled brackets or tree diagrams.

2.1 Affix Hopping Transformation

Affix hopping (AH) movement transformation is a process of moving the tense element to the main verb or to the operator (first auxiliary) to provide a tensed verb phrase.

(1).



2.2 Aux Movement Transformation (Aux Raising)

Aux movement transformation (Aux Raising) is a process of moving an operator (the first auxiliary) to the initial position of a sentence to express an interrogative sentence. Aux raising is a sensitive transformation because the DS is provided with Q which means that it is in the question form.

(2). *Shall we go home?*

DS (Q)	: we Present shall go home
Affix Hopping	: we shall go home
Aux Movement	: shall we go home
SS	: Shall we go home?

2.3 Wh-movement Transformation

Wh-movement transformation is a process of the movement of a question word to the position of Comp. Comp is an empty category in the initial position of every clause which is provided for the direction of the movement of a wh-phrase in this respect. The movement of a wh-phrase to the Comp position is compulsory because in English a wh-word cannot be at the end of a clause as found in some Asian languages like Indonesian.

(3). *We know what your name is.*

DS	: [We know [Comp [your name is what]]]
Wh-Movement	: [We know [Comp what [your name is t]]]
SS	: We know what your name is.

2.4 Dative Movement Transformation

Dative movement transformation is an indirect object of a ditransitive verb and it is characterized by its function as a recipient. An indirect object normally occurs after a direct object but in many instances an indirect object is used before a direct object, which is considered simpler as it is used without preposition. The sentence *Dad gave Mom money* is simpler and more widely used than *Dad gave money to Mom*. Thus, the former is the surface structure and the latter is the deep structure. Observe the process of the transformation of the above sentence in (4).

(4).

DS	: [CP [IP Dad gave [NP money [PP to Mom]]]]
Dative Move.	: [CP [IP John gave [NP Mom [NP money
SS	: Dad gave Mom money.

2.5 Passive Movement Transformation

In the first version of Chomsky's theory (1957), a passive sentence was derived from the corresponding active by applying an optional transformational rule with the provision of a formula involving Structural Description (SD), Structural Index (SI) and Structural Change (SC) in the process of the transformation. A passive sentence is derived from the corresponding active, which constitutes the DS. Thus, the DS of such a passive sentence as *The play was written by Shakespeare* is *Shakespeare wrote the play*, which has undergone syntactic transformation as in (5).

(5)

DS : Shakespeare past wrote the play

Passive Transf. :

SD	: NP1 Aux V NP2
SI	: 1 2 3 4
SC	: 4 2+be 3+en by+1
SS	: The play was written by Shakespeare.

2.6 Topicalization Transformation

Topicalization transformation is a process of adopting the object of a sentence as the topic; that is by the process of movement transformation to topicalize the object by moving it to the initial position.

(6). *Pancake, he likes very much.*

DS : He likes pancake very much

Topicalization :

SI : 1 2 3 4
SC : 3 1 2 4

SS : Pancake, he likes very much.

2.7 Particle Movement Transformation

Particle is derived from a preposition but it has lost its former meaning and features as a preposition. It has fused its meaning much to a verb and it functions as an adverb. The position of a particle is mobile depending on the object following it. If the object is a simple NP, the particle may optionally be moved after the NP as in (7).

(7). *John carried the job out.*

DS : John carried out the job.

Particle Move. : ↓ ↓ ↓ ↓

SI : 1 2 3 4
SC : 1 2 4 3

SS : John carried the job out.

2.8 Relative Movement Transformation

Relative movement transformation is compulsory when it is not in subject position. It should be moved to Comp in the initial position of a clause.

(8). *This is the book which he has read.*

D-Structure : [[This is the book] [Comp [he has read the book]]]

Relativization : [[This is the book] [Comp [he has read which]]]

Relative Movement : [[This is the book [which [he has read t]]]]

S-Structure : This is the book which he has read.

2.9 Premodification Transformation

The unmarked position of a noun modifier in English precedes the noun modified as in *a new building* although in certain conditions it occurs after the noun as in *the example given* and in other certain conditions it may be used optionally either as pre-modifier or post-modifier as in *The time misspent is the time lost* or *The misspent time is the lost time*. As the unmarked order is *modifier + modified*, the construction of *modified + modifier* must undergo transformation as (9).

(9). *Flying planes can be dangerous.*

DS : [CP [IP planes flying] [CP [IP can be dangerous]]]

Premodification : [CP [IP flying planes] [CP [IP can be dangerous]]]

SS : Flying planes can be dangerous.

2.10 Adjective Preposing Transformation

Adjective pre-posing transformation is an optional rule. It is generally used in speech in a certain style to emphasize the adjective phrase in the subordinate clause with the conjunction *though*.

(10). *Very pretty though she is, Jim will not marry her.*

DS : Though she is very pretty, Jim will not marry her.

Adjective Preposing : very pretty though she is, Jim will not marry her

SS : Very pretty though she is, Jim will not marry her.

2.11 Verb Preposing Transformation

A verb phrase may also be preposed if required to emphasize the meaning but it is limited to the type of verb phrase in the progressive form.

(11). *Wearing blue jeans I think they are.*

DS : I think they are wearing blue jeans.

Verb Pre-posing : wearing blue jeans I think they are.

SS : Wearing blue jeans I think they are.

2.12 Extra-position Transformation

Extra-position transformation is a process of movement transformation in which the word order of a sentence is altered from an unmarked position to a marked position resulting in a discontinuity. The extraposed constituent is separated from its governor by one or more words that dominate its governor. Extrposition transformation is generally optional; however, the extraposed version of a sentence is sometimes preferred. The following pairs of sentences illustrate unmarked word order and are followed by the corresponding sentences with extraposition.

Extraposition of relative clause out of subject:

(12.a). DS : The boy *who suffered from jaundice* left home.

(12.b). SS : The boy left home *who suffered from jaundice*.

Extraposition of relative clause out of object:

(13.a). DS : The lecturer gives us materials *that we don't like* in every meeting.

(13.b). SS : The lecturer gives us materials in every meeting *that we don't like*.

3. Research Method

This study used descriptive qualitative method proposed by Matin (2004: 70) who notes that "Descriptive Research Design is to portray accurately the characteristics of a particular situation or group or individual with or without special initial hypotheses about the nature of these characteristics. Studies having this purpose are known as descriptive studies". Thus, descriptive research design was applied to give a detail description of the cases of movement transformational rules in GL accurately. The data were taken from some relevant sentences in folk story in Gayo language written by Kadir (1981), besides some sentences invented by the writer herself as a native speaker of the language. The data were analyzed from two aspects: the application of movement rules in GL and the status of movement rules

whether it is compulsory, optional or restricted in the language. Compulsory rule is a syntactic rule applied to the DS of a sentence and if the rule is not applied it will lead to an unacceptable sentence. Optional rule is a syntactic rule whose application is optional and the result of either one will lead to an acceptable sentence. Restricted rule is a syntactic rule which is restricted to apply to the DS of a sentence due to a certain condition although the rule may also apply in a certain other condition.

4. Discussion

The discussion in this section focuses on two main aspects: the application of movement transformational rules in GL and the examination of the status of movement transformational rules in the language. The application of movement rules in GL is based on the theory presented earlier which covers twelve kinds of movement rules and the examination of the status of movement transformational rules covers three possibilities: compulsory, optional and restricted as presented below.

4.1 Affix Hopping Transformation

Affix hopping transformation applies in GL as a compulsory rule; that is to combine prefix *mu-*, or *bersi-* with the verb to form a VP.

(14.a). *Wè tengah mu+jerang jantar.*

'He/she is cooking vegetable'

DS : *we tengah mu+ jerang jantar*

'He/she is cooking vegetable'

AH : *we tengah mu-*jerang* jantar.*



'He/she is cooking vegetable.'

SS : *We tengah mujerang jantar.*

'He/she is cooking vegetable.'

When the affix *mu-* is not conjoined with the verb, the result is unacceptable as in

(14.b).

DS : *We tengah mu+ jerang jantar*

'He/she is cooking vegetable'

AH : Not applied.

SS : **Wè jerang jantar.*

*'He/she cook vegetable'

The same happens in (14.c) when the prefix *bersi-* is conjoined with the verb, the result is acceptable; but if it is not conjoined with the verb, the result is ruled out as in (14.d).

(14.c). *Pakea ara bersientongan i empus.*

'They are visiting each other in the garden.'

DS : *Pakea ara bersi+entongan i empus*

AH : *Pakea ara bersi+entongan i empus.*



SS : *Pakea ara bersi+entongan i empus.*

‘They are visiting each other in the garden.’

(14.d).

DS : *Pakea ara bersi+entongan i empus*

AH : *Not applied*

SS : **Pakea ara entongan i empus*

*‘They are visit each other in the garden.’

4.2 Aux Movement Transformation

Auxiliary movement transformation in GL is a compulsory rule by using the word *ara ke* after the auxiliary and closed with a question mark (?) to express an interrogative sentence.

(15.a). *Ara ke wè mu empus?*

‘Does he/she have a garden?’

DS (Q) ? : *Wè ara ke mu empus?*

‘he/she does have a garden’

Aux Movement: *ara ke wè mu empus?*

‘Does he/she have a garden?’

SS : *Ara ke wè mu empus?*

‘Does he/she have a garden?’

When the rule is not applied, the result is unacceptable as in (15.b).

(15.b).

DS : *Wè ara ke mu empus*

‘he/she does have a garden’

Aux Move. : Not applied.

SS : ** Wè ara ke mu empus?*

*‘he/she does have a garden?’

4.3 Wh-movement Transformation

Wh-movement transformation in GL is also a compulsory rule. It means that the application of the syntactic rule is compulsory to be applied to the DS as in (16.a) and if the rule is not applied it will lead to an unacceptable sentence (16.b).

(16.a). *Wè betèhe sana si iperene.*

‘He/she knew what is he/she said’

DS : *[wè betehe [Comp [wè numeren **sana**]]]*

 [he/she knows [Comp [he/she says what]]]’

Wh-move. : *[wè betehe [Comp **sana** [si iperene **t**]]]*

SS : 'he/she knows what he/she said' *t*
: *Wè betèhe sana si iperene.*
'He/she knows what he/she said'.

(16.b).

DS : *[wè betèhe [Comp [wè mumeren sana]]]*
[he/she knows [Comp [he/she says what]]]'
Wh-move. : Not applied.
SS : **Wè betèhe wè mumeren sana.*
'He/she knows he/she says what'.

4.4 Dative Movement Transformation

Dative movement transformation in GL is an optional rule to be applied to the DS as (17.a) and when the rule is not applied the sentence will remain acceptable as (17.b).

(17.a). *Ama munosah Uwin sen.*

'Father gave Uwin money.'

DS : *[CP [Ama munosah sen ku Uwin]]*
'Father gave money to Uwin.'
Dative M. : *Ama munosah Uwin sen.*
'Father gave Uwin money.'
SS : *Ama munosah Uwin sen.*
'Father gave Uwin money.'

(17.b). *Ama munosah Uwin sen.*

'Father gave Uwin money.'

DS : *[CP [Ama munosah sen ku Uwin]]*
'Father gave money to Uwin.'
Dative Move. : Not applied
SS : *Ama munosah sen ku Uwin.*
'Father gave money to Uwin.'

4.5 Passive Movement Transformation

Passive movement transformation in GL is an optional rule. A passive sentence is derived from the corresponding active, which constitutes the DS. Thus, the DS of a passive sentence is the active form which has undergone the process of syntactic transformation. It does not matter whether the rule is applied or not as either result will be an acceptable sentence as in (18).

(18). *Rom i+tatang abang.*

'Rice is lifted by brother.'

DS : *Abang munatanga rom.*
'Brother lifts rice'

Passive Move.:

SD	:	NP1	mu+V	NP2
SI	:	1	2	3
SC	:	3	i-V	1

SS : *Rom itatang abang.*
 'Rice is lifted by brother.'

4.6 Topicalization Transformation

Topicalization transformation in GL is an optional rule because it is used only when the native speaker of the language wishes to use the object as an important theme. If the rule is not applied, the result will be acceptable as the form of the DS (19).

(19). *Kupi, pakea rejen pedi.*
 'Coffee, they like very much.'

DS : *Pakea rejen pedi kupi.*
 'They like coffee very much.'

Topicalization :

SD :	NP1	V	NP2	Adv
SI :	1	2	3	4
SC :	3	1	2	4

SS : *Kupi, pakea rejen pedi.*
 'Coffee, they like very much.'

4.7 Particle Movement Transformation

In GL particle movement transformation is an optional rule. When the process of movement rule of particle *ku deret* 'go out', *ku was* 'inside', *ku atas* 'on top' is not applied, the result is still acceptable.

(20). *Guru mungeni mured si keroh kuderet.*
 'The teacher asks students who make noise to go out'.

DS : *Guru mungeni kuderet mured si keroh.*
 ↓ ↓ ↓ ↓ ↓

Particle Move.: ↓ ↓ ↓ ↓ ↓

SI : 1 2 3 4 5

SC : 1 2 4 5 3

SS : *Guru mungeni mured si keroh kuderet.*
 'Teacher asks students who make noisy to go out'.

Observe that when the rule is not applied, the result will remain acceptable as the form of the DS.

4.8 Relative Movement Transformation

Relative movement transformation in GL is a compulsory rule which must be applied to the DS of a sentence by moving a relative to the Comp position as in (21.a) and if the rule is not applied it will lead to an unacceptable sentence as in (21.b).

(21.a). *Ini kero goreng si nge penah we pangan.*
 'This is fried rice which he/she has ever eaten.'

DS : *[CP [Ini kero goring] [CP [we nge pernah mangan kero goreng ini]].*
 'This is fried rice he/she has eaten this fried rice'

Relativization : [CP [*Ini kero goring*] {CP [*we nge pernah pangan si*]}]
'This fried rice he/she has ever eaten which'

Relative Move.: *Ini kero goreng si nge pernah we pangan t*
'This is fried rice which he/she has ever eaten t'

SS : *Ini kero goreng si nge pernah we pangan.*
'This is fried rice which he/she has ever eaten.'

(21.b).

DS : [CP [*Ini kero goring*] [CP [*we nge pernah mangan kero goreng ini*]]].
'This is fried rice he/she has eaten this fried rice'

Relativization : [CP [*Ini kero goring*] {CP [*we nge pernah pangan si*]}]
'This fried rice he/she has ever eaten which'

Relative Move.: Not applied

SS : **Ini kero goreng we nge pernah pangan.*
'This is fried rice he/she has ever eaten.'

4.9 Premodification Transformation

Premodification Transformation in GL is an optional rule. The position of a noun modifier is generally after the noun but in a certain condition the modifier may be prior to the noun. In other certain conditions the position of the modifier is optional, whether as a pre-modifier or post-modifier as in (22.a).

(22.a). *Kude pacuen mera kalah atawa menang.*
'Horse racing can lose or win.'

DS : [CP [*Pacuen kude*] CP [*mera kalah atawa menang*]
'Racing horse can lose or win.'

Premodification : [CP [*kude pacuen*] [CP [*mera kalah atau menang*]
'Horse racing can lose or win.'

SS : *Kude pacuen mera kalah atawa menang.* (OR)
'Horse racing can lose or win.'

When the rule is not applied the result is still acceptable as in (22.b).

(22.b)

DS : [CP [*Pacuen kude*] CP [*mera kalah atawa menang*]
'Horse racing can lose or win.'

Premodification : Not applied.

SS : *Pacuen kude mera kalah atawa menang.*
'Horse racing can lose or win.'

4.10 Adjective Preposing Transformation

In GL adjective pre-posing transformation is also an optional rule. It means that the sentence will remain acceptable whether the rule is applied or not as in (23.b). Adjective

pre-posing is a style in a certain conversation in order to explain or confirm the adjective phrase in the subordinate clause with the conjunction 'bierpe' 'Though' as in (23.a).

(23.a). *Lungi pedi bierpe kopi oya, Uwin gere mera muminume.*
 'Very nice though the coffee is, Uwin does not want to drink it.'

DS : *Bierpe kopi oya lungi pedi, Uwin gere mere muminume.*
 'Though the coffee is very nice, Uwin does not want to drink it'

Adj. Preposing. : *Lungi pedi bierpe kopi oya, Uwin gere mera muminume.*
 'Very nice though the coffee is, Uwin does not want to drink it.'

SS : *Lungi pedi bierpe kopi oya, Uwin gere mera muminume.*
 'Very nice though the coffee is, Uwin does not want to drink it.'

(23.b).

DS : *Bierpe kopi oya lungi pedi, Uwin gere mere muminume.*
 'Though the coffee is very nice, Uwin does not want to drink it'

Adj. Preposing : Not applied.

DS : *Bierpe kopi oya lungi pedi, Uwin gere mere muminume.*
 'Though the coffee is very nice, Uwin does not want to drink it.'

4.11 Verb Preposing Transformation

Verb pre-posing transformation in GL is an optional rule. A verb phrase can be preposed if it is required in order to emphasize the meaning as in (24).

(24). *Munekek nila aku pikir pakea i kulem.*
 'Fishing nila I think they are in the fishpond.'

DS : *Aku pikir pakea munekik Nila i kulem*
 'I think they are fishing Nila in the fishpond.'

Verb Preposing: *Munekik Nila aku pikir pakea i kulem*
 'Fishing Nila I think they are in the fishpond.'

SS : *Munekik Nila aku pikir pakea i kulem.*
 'Fishing Nila I think they are in the fishpond'.

As it is an optional rule, it remains acceptable although the rule is not applied as in (24.b).

(24.b).

DS : *Aku pikir pakea munekik Nila i kulem*
 'I think they are fishing Nila in the fishpond.'

Verb Preposing: Not applied.

SS : *Aku pikir pakea munekik Nila i kulem.*
 'I think they are fishing Nila in the fishpond'.

4.12 Extra-position Transformation

Extraposition transformation in GL is an optional rule. So, when the transformation is not applied the result is still acceptable. Extra-position transformation is to move a subordinate clause to the end of a sentence as in (25).

(25). *Sara jema nge enggeh si mungakui kesalahene.*

‘A man has come who confesses his mistake’.

DS : [CP [*Sara jema*] [CP [*si mungakui kesalahene*] [VP *nge enggeh*]]
‘A man who confesses his mistake has come’

Extraposition : [CP [*Sara jema* t_x [*nge enggeh* [CP [_x *si mungakui kesalahene*]]]]
‘A man has come who confesses his mistake’

SS : *Sara jema nge enggeh si mungakui kesalahene*.
‘A man has come who confesses his mistake.’

5. Conclusion

Based on the discussions on the application of movement rules and evaluation of the status of the movement transformational rules in GL some conclusions can be deduced. All the twelve movement rules noted in Suhadi (2018) have proved relevant to apply to the syntactic constructions in GL. However, from the status of movement transformational rules, four movement rules in GL are compulsory covering Affix Hopping Transformation, Auxiliary Movement Transformation, Wh-movement Transformation and Relative Movement Transformation. The other eight are optional including Dative Movement Transformation, Passive Transformation, Topicalization Transformation, Particle Movement Transformation, Premodification Transformation, Adjective Preposing Transformation, Verb Preposing Transformation, and Extraposition Transformation. Unlike English in which there is a restricted movement transformational rule in terms of Particle Movement for a complex object, restricted rule is not found in GL.

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LOCAL WISDOM OF *BADONCEK* AS ORAL TRADITION IN PARIAMAN WEDDING CEREMONY

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Abstract

Badoncek is a type of oral tradition that is inherited in Pariaman community, in West Sumatra. The term *badoncek* is a fundraising activity conducted by relatives and local community at a wedding ceremony. This paper is concerned with an oral tradition called *Badoncek* program which is usually performed at night after the invited guests of a wedding party have gone home. In this study, 20 informants of Pariaman community were interviewed in two different locations, that is at Pasar Sukaramai, Medan and Naras Hilir village in Pariaman district. These interviews generated a total of 6 forms of local wisdom in *badoncek* ceremony and 5 forms of its weaknesses which were then recorded, transcribed, and documented. This research used in-depth interview and focussed on group discussion. The focus of discussion was on finding the forms of local wisdom and the weakness of the oral tradition of *badoncek*. These forms of weakness were analyzed based on interpretation and comparison methods. It was found that the concept *Barek samo dipikua jikok ringan samo dijinjiang* 'A heavy problem is to be lifted together, and a light problem is also to be carried together' was implemented through *badoncek* tradition. The six forms of local wisdom of *badoncek* were mutual cooperation, harmony, deliberation and consensus, mutual help, openness, and entertainment. The five forms of weaknesses of *badoncek* were an old tradition, lack of socialization, lack of parents' role in motivating young generation, lack of knowledge about oral tradition, and lack of empathy to contribute. A number of attempts have been made to preserve *badoncek* tradition by approaching the local government, custom leaders in Pariaman District, and Pariaman community associations. *Badoncek* tradition could also be applied to raise funds in order to support various programs of the local government.

Keywords: *badoncek*, local wisdom, oral tradition, consensus, deliberation, mutual help, custom leaders.

1. Introduction

Indonesia has more than seven hundred ethnic groups and customs. One of them is Pariaman, a sub-ethnic group of Minangkabau, in West Sumatra Province, Indonesia. This tribe has a matrilineal system in which the bloodline comes from the mother. Related to this matrilineal system, Pariaman marriage custom has its own ways in which the bride bears all

the costs of the wedding party. To overcome the party costs, all the close relatives of the bride give contribution to the family by collecting funds in a unique system known as *badoncek* 'fund-raising' at the end of the wedding ceremony. After all invited guests have returned home, the *badoncek* team consisting of an MC called *canang* and some members start preparing the *badoncek* activities.

This study aims to find the forms of local wisdom of *badoncek* and its existence in Pariaman community today. The term *badoncek* refers to a tradition which is held at a wedding party of Pariaman sub-ethnic group of Minangkabau of West Sumatra. Other terms related to *badoncek* are *baretong*, *barantam*, and *badantam*. The term *baretong* is used in the Northern Pariaman sub-district (Marlina, 2009), *badantam* in the East Pariaman sub-district (Wita, 2018), and *barantam* in the southern Pariaman sub-district (Fiftina, 1995). These researchers discussed the *badoncek* tradition in three different sub-districts in Pariaman District namely Northern Pariaman, East Pariaman, and Southern Pariaman. In general, there is no difference in the performance of *badoncek* tradition in the three sub-districts; each sub-district uses its own term in the implementation of the *badoncek* tradition. This study focuses more on the forms of local wisdom found in the *badoncek* tradition and the efforts to preserve it.

A number of researches that lead to oral tradition and local wisdom in Pariaman community have been widely conducted. Malik (2013) discovered the role of *Sosoh* music at the *tabuik* ceremony in Pariaman. The Local wisdom found in the *Sosoh* music performance is the survival attitude when there is a battle between two *tabuik* groups. Faizzati (2015) found that the factors that influence the existence of the *bajapuik* tradition and *uang hilang* in the marriage of the Padang Pariaman community are related to Islamic marriage law. She found some values in *bajapuik* tradition, such as sociological, economic and spiritual values. Yesa (2014) explored symbolic meanings in the Pariaman *tabuik* ceremony, such as meaning before making *tabuik*, meaning in the process of making *tabuik*, and meaning in the top event of *tabuik*. The local wisdoms found in symbolic meanings were struggle, hope and respect values. Utama (2002) found various functions of *uang hilang* in Pariaman marriage customs. The local wisdoms found in his study were the endorsement of social status, the means of social mobility, the principle of reciprocity, and the role and position of women in Pariaman community.

In principle, *badoncek* tradition is a fundraising activity from relatives, nonrelatives, and local communities to lighten the burden of the bride's family. *Badoncek* tradition is only found in Pariaman community, so it becomes the pride and the characteristic of its community. In Pariaman District, *badoncek* tradition is still being maintained. *Badoncek* is a tradition that cannot be separated from a series of marriage ceremonies in the community. This situation is in contrast with those who live in Medan or in other areas. *Badoncek* tradition is hardly found in Medan. It can be predicted that one day such a tradition might be vanished in the indigenous community; in spite of the fact, that in *badoncek* tradition, there are some noble values of local wisdom that have been inherited by the ancestors. *Badoncek* tradition has a deep meaning of life philosophy *Barek samo dipikua, jiko ringan samo dijinjang*", which means that life must hold the principle of mutual help; any problem heavy or light must be shared together. Further, *badoncek* can be applied to support the government programme. Fundraising from local community can be used for repairing mosque, natural disaster, orphanage aids, repairing village road, and so forth. Although *Badoncek* tradition is held openly and tends to compete with one another, it is not regarded as a show-off.

2. Literature Review

Local wisdom is a tradition or value that has been conventional in a community which is passed down from one generation to another. Local wisdom can also be defined as local cultural values that can be used to regulate people's lives wisely. Local wisdom studies on oral traditions have already been done in various perspectives. Roikhwanphut (2012) discussed about knowledge and local wisdom of Thai people in facing problems caused by development. She found Thai traditional communities still have enough knowledge to rely more on their own knowledge, on their own ways, and on nature. They live peacefully, help one another and share many things together. These noble values will continue to be preserved and if possible such values can be combined with knowledge that comes from outside. Tambas (2017) found a community who have local wisdom related to fishing tradition inherited from their ancestors by using old equipments and traditional ways but the fishing process can be done successfully. This tradition contains forms of local wisdom such as sense of solidarity, mutual help, and survival.

Oral traditions, according to Vansina (1965), are all oral testimonies which are transmitted from one person to another. Further, she defined oral tradition as a kind of direct and indirect testimonies. Direct testimony refers to all verbal testimonies that consist of reported statements concerning the past and based on eyewitness processes. Indirect testimony refers to nonverbal testimony based on transmission processes from one generation to another. Pudentia (2015) defines oral tradition as spoken discourses, including literary or non-literary discourse system. Sibarani (2015) divides three important aspects of oral tradition: (1) forms of oral tradition concerning the text, context, and co-text, (2) content of verbal tradition covering meaning and functions, values and norms, and local wisdom, and (3) revitalization and preservation of verbal tradition covering activation or protection, management and development, and inheritance and benefit. D.A. Swanson (2008) found a connection between oral tradition and geological studies. The data obtained from the oral record about 400 years of eruptive activity at Kilauea are almost the same as those obtained from modern research. Blackhawk (1990) notes that language teaching by using an oral tradition approach such as storytelling is considered more effective than that by writing style. This approach is also considered effective to sharpen students' thinking and their sense of audience's perspective.

3. Research Method

This study belongs to a field research as the data were obtained from Padang Pariaman informants who lived in Padang Pariaman District and Medan city. The data were collected by applying techniques known as in-depth interview and focus group discussion (Sugiyono, 2013). In-depth interview was conducted through interviews with the informants one by one to get detailed and in-depth information. Focus group discussion method was conducted by collecting all the informants both in Medan and in Pariaman district separately to discuss about the research subject. Discussion activities were then recorded, transcribed, and documented. Twenty key informants have been selected, who really understand the customs of Pariaman community. The findings obtained from them are based on their own experience so that they are empirically considered valid. Their identity is also kept secret and only labelled as informant 1, informant 2 and so on.

4. Result and Discussion

4.1 Badoncek Term

Badoncek comes from the word *doncek* which means 'jump' or 'throw'. It refers to an activity of fundraising by collecting money from some relatives in a wedding party by throwing it on the table. *Badoncek* performance usually starts after Muslim evening prayer called *sholat Isya* at 8.00 p.m. It is held on a stage in which *badoncek* team and the bride's close relatives sit together. All equipments to support the activity are prepared in advance such as microphones, books, pens, calculator, a handbag, snacks and cigarettes.

Here are the steps of *badoncek* perfomance:

1. The arrival of *badoncek* team consisting of an MC called *canang* and custom leaders from the local people.
2. The *canang* invites the host of the party and some of his close relatives to go onstage.
3. The opening words from the party host and the *badoncek* team.
4. A box containing money from the party guests is placed in the middle and opened by the *badoncek* team.
5. The *badoncek* team counts the money in the box and records it.
6. The *canang* announces the amount of money obtained from the party guests.
7. The *canang* then stands up to start the *badoncek* activity. Contributors consisting of the bride close relatives and the local community come close to him with money in their hand.
8. The *canang* announces the contributor's name one by one and the amount of money given until no one else contributes.
9. The *badoncek* team counts and records the amount of money collected and it must be witnessed by all the participants.
10. The *canang* announces the total money collected from the party guests and the *badoncek* participants.
11. The *badoncek* team then put the money in a bag and hand it to the host of the party.
12. Closing words from the *badoncek* team and the party host.
13. Having dinner together with the *badoncek* team and the bride relatives.

The *badoncek* committee generally consist of ninik mamak 'uncles and aunties', youth chairman, and representatives from the local VIPs. The committee are chosen based on deliberation and consensus of local custom leaders. Every *badoncek* activity around the area must be carried out by the appointed committee. Every area has its own *badoncek* committee.

In the *badoncek* activity donations are announced openly and witnessed by the *badoncek* participants. The amount of funds collected depends on the role of the MC (*canang*). The term *canang* refers to someone who is very adept at playing words to attract attention of the audience. The MC becomes the centre of attention in the activity. He must be able to attract the attention, feelings and emotions of the audience in order to motivate them to contribute more so that the funds required can meet the expectation. Because *badoncek* is usually held at night, the only guests who are present are close relatives and local communities. At that time persuasion and seduction by the MC aim at those remaining guests. The amount of donation depends on the social status of the bride's family. The higher the status in a community is, the more money will be collected. Through *badoncek* tradition the prestige of the family in the community can be seen. The principle of togetherness and kinship in *badoncek* activity is conducted voluntarily and openly by the

community in the village or from outside the village. Donations are given in the form of money or material according to the needs. If a contributor is not present in the program, he usually puts the donation in an envelope and sends it to the committee, and it is usually called *masuk angin* 'catching cold', which means he did not enjoy the party meal at that time.

Here is an example of *badoncek* ceremony:

The opening words by the *canang* 'Master of Ceremony':

"Dek ninik mamak alah duduak kami minta kapado urang pangka, kamudian jourang sumando yang dak kami sabuikkan gala satu persatu kami harapkan dapek duduak kalapiak. Nah kalolai kami sampaikan kapado sidang bapangka, dek karano niniak-mamak alah duduak di lapiak kami mintak dapek yang mewakili atau jourang sumando yang dak kami sabuikkan gala satu persatu yo kami harapkan dapek duduak ka lapiak".

'Because *ninik-mamak* 'uncles and aunties' have already sat, we request the host, and the parents in-law that we cannot mention the title one by one, to sit on the mat. Well then we start the program because *ninik-mamak* 'aunty and uncle' have already been sitting on the mat, we ask the representation or the parents in-law that we do not mention the title one by one, yes we request you to be seated on the mat'.

At this stage, the MC urges *ninik mamak* 'aunty and uncle', host and *sumanda* 'parents in law' to join them on the stage. Furthermore, there is a dialogue in the form of beautiful verse and rhyme or what is called *petatah-petitih* between the host (*sipangka*) and the MC (*canang*), witnessed by other relatives. At the next stage, the MC begins to collect money from the participants, mentioning the name, title, residence and the amount of money given.

The *canang* 'Master of Ceremony' manages the *badoncek* ceremony as the following:

1. *Kemudian dari si upiak di pasia, saratuih ribu rupiah.* 'Then from a woman in *Pasia* one hundred thousand rupiah.
2. *Dari Sutan Malim, urang Sumando limo puluah ribu rupiah.* 'From Sutan Malim, the father in-law side, fifty thousand rupiah.'
3. *Dari uncu Malim Jakarta saratuih ribu rupiah.* 'From Aunty Malim in Jakarta one hundred thousand rupiah.'
4. *Iko ateh namo ipa bisa yang berasal dari Nareh, kamudian yota masuak urang sumando baiak sumando padusi maupun sumando laki-laki sabanyak tujuh ratuiah ribu rupiah.* 'This is on behalf of the parents in law from Nareh, then including the *sumando* people both *sumando* from the woman and *sumando* from man, the amount is seven hundred thousand rupiah.'
5. *Ateh namo ipa bisa ko ah nan berasal dari Nareh, tujuah ratuiah ribu rupiah. Kemudian ditambah eh dek Sariani, anak minantu ko ah, yo tu Datuak Leman, dari Uni Sariani anak minantu tigo ratuiah ribu rupiah, jadi jumlahnya satu juta rupiah.* 'On behalf of brother-in-law and parents-in-law who came from Nareh, seven hundred thousand rupiah; and then added by Sariani, her son in law, that is Datuk Leman from Uni Sariani's daughter in law: three hundred thousand rupiah, so the amount is one million rupiah.'

At this stage, the *canang* 'MC' starts playing his role, encouraging people to contribute more. If the amount of money collected is less than the party budget that has been spent, then the party is called *merugi* 'suffering a loss'. If the amount of money collected is more

than the party budget, it is called *baruntuang* 'getting profit'. If the party still loses, the MC will continue to raise funds through the *badoncek* ceremony being held. At that time, *ninik-mamak* 'aunty and uncle' and close relatives were provoked and persuaded to give more money so that the deficit of the party funds can be covered.

4.2 Forms of Local Wisdom

The results of discussions with a number of informants in Pariaman District and Medan city, there were five forms of local wisdom found:

1. Mutual Help

Badoncek tradition is a representation of attitude of mutual help in Pariaman community. This is in accordance with their life philosophy *Barek samo dipikua, jiko ringan samo dijinjang* 'Something heavy is to be lifted together and something light is to be carried together.' It means that in this life everybody must have the principle of mutual help; suffering and happiness must be shared together. The activity of *badoncek* 'fundraising' is an implementation of mutual help through donation with full sincerity.

2. Openness

At the time of *badoncek* activity, the MC urges the audience to donate and then he mentions one by one the name and the amount of money that is donated; meanwhile, a secretary must record and count the total amount of money collected. This situation indicates a transparency in fund raising. By mentioning the name and the amount of donations given, the whole family and the audience immediately know the amount of the donation.

3. Harmony

Badoncek activity is usually held at night after the invited guests come home. At that time the whole family members sit together, chatting and cheering in happiness. This situation shows the intimacy of the family. This situation is seen when the *badoncek* supporters chat with relatives who come from the neighbouring areas.

4. Mutual Cooperation

Before *badoncek* activity starts, the whole family members help to prepare places, equipment, and snacks to support the activity. This situation shows the sincerity to give assistance to one another among the relative.

5. Deliberation and Consensus

Before the *badoncek* activity begins, *ninik-mamak* 'aunty and uncle' and close relatives hold a small meeting regarding the budget problem faced by the host of the wedding party and finally the problem is passed to the *badoncek* committee. After the deliberation, some consensus is taken to be conveyed to the committee.

6. Entertainment

Badoncek tradition gives a very special attraction to Pariaman community. This is because the atmosphere is full of fun especially the *canang's* style when in action. The *badoncek* performance is the peak session of the party that is really awaited by Pariaman community.

4.3 The Weaknesses

In spite of the values of the local wisdom of *badoncek*, there were a number of weaknesses in the tradition. These weaknesses are the obstacles that arise both in Pariaman District and Medan city as follows:

1. The lack of socialization

The term *badoncek* is hardly known by Padang Pariaman community especially who live in big cities. In this case, the role of traditional leaders and local government is needed to socialize it. Socialization of *badoncek* tradition is one way to maintain the oral tradition in Minangkabau ethnic group.

2. Considered as an old tradition

In most Pariaman wedding ceremonies especially in big cities, *badoncek* tradition is not held any longer. Pariaman community are more interested in music performance than *badoncek* activity. They claim that *badoncek* tradition is only suitable in the village.

3. Lack of parent role

At the time of *badoncek* activity, most of the audiences consist of people in the elderly age. Parents do not ask their children to join the program. Parents assume that the *badoncek* tradition is only for the elderly or married persons, not for the young.

4. Lack of knowledge about oral tradition culture

The role of the community, government and parents is very important to give the understanding of local culture and insight knowledge to the children so that they can love their own culture more than foreign culture. In the long run, the local culture can be sustained and preserved forever so that it can remain intact.

5. Lack of empathy to contribute

Awareness to preserve local culture seems to be decreasing nowadays. People prefer foreign culture that is considered more trendy or practical. Feelings of empathy to help others are getting worse nowadays especially in urban community. This situation can be seen in *badoncek* tradition which is almost lost and forgotten.

5. Conclusion

The philosophy of the Minangkabau community passed through a proverb *Barek samo dipikua jiko ringan samo dijinjang* which means that any problems heavy or light must be solved together is implemented in the *badoncek* tradition. Such a tradition is basically meant to help solve the financial problem faced by the bride when holding a wedding party. The role of a *canang* 'Master of Ceremony' is very important in conducting *badoncek* activity. The six forms of local wisdom of *badoncek* were mutual cooperation, harmony, deliberation and consensus, mutual help, openness, and entertainment. The five forms of weaknesses of *badoncek* were an old tradition, lack of socialization, lack of parents' role in motivating the young generation, lack of knowledge about oral tradition, and lack of empathy to contribute.

Badoncek tradition in urban areas is now rare and difficult to find, but in Pariaman District this tradition is still carried out and maintained. *Badoncek* tradition must be preserved especially in urban areas; otherwise, this tradition will be abandoned by its own community and finally it may disappear one day. The local government, custom leaders in Pariaman

District, and Pariaman community associations must attempt and take some necessary actions to preserve *badoncek* tradition as it can be applied to raise funds in order to support various programs of the local government as well as social facilities.

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CODE MIXING USED BY STUDENTS OF FRENCH STUDY PROGRAM STATE UNIVERSITY OF MEDAN

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Abstract

The communication process involving a code mixing is an alternative to avoid misunderstandings in a bilingual community, a community having the phenomenon of speaking and understanding two or more languages, referring either to individuals or the entire society. This study aims to analyze the forms of code mixing using qualitative method. The data were obtained from recording of conversational discourse. The data collection strategy used the referral method, supported by basic techniques, namely tapping and advanced techniques, the skillful in-flight listening technique (SBLC). The results show that there are code mixing with the insertion of morphological elements in forms of nouns, numerals, verbs (infinitive and conjugation), adverbs (question and time), and adjectives; the insertion of phrase in terms of noun phrases (objects and numerals), verb phrases, and adverb phrases; the insertion of clause in the forms of noun clauses, numeral clauses, verb clauses, and adverb clauses; and the insertion of idiomatic forms. Code mixing of students of French language is also found in English language.

Keywords: sociolinguistics, bilingualism, code mixing.

1. Introduction

The social life of a community cannot be separated from language interaction. Keraf (2009: 2) states that there are two meanings of language. The first definition states that language is categorized as a means of communication between members of the community in the form of sound symbols produced by human utterances. The second definition, language is a communication system that uses arbitrary symbols (speech sounds). Basically, language has functions as a tool for communicating, as a tool for carrying out social integration and adaptation in certain environments or situations, and as a tool for carrying out social control. But from the sociolinguistic point of view the concept that language is a tool or function to convey thoughts is considered too narrow because Fishman previously mentions that what becomes a sociolinguistic problem is "Who speak the language, to whom, when and to what end". Therefore, the functions of the language, among others, can be seen from the speaker, listener, topic, code and message mandate. Furthermore, Chaer and Agustina (2010: 14) reveal that language functions as a tool to interact or a tool to communicate, in the sense that the tool is to convey thoughts, ideas, concepts, and also feelings. So the role of language in people's lives is very important and irreplaceable. Therefore, people are required to use language wisely so that the message they want to convey can be easily accepted by others.

It must be known that a language has a system and subsystem understood by fellow speakers of the language. However, though speakers of the language are in a speech society, they are not included in a homogeneous group of humans, so concrete forms of language become varied. The occurrence of diversity or variance of language is not only caused by the speakers who are not homogeneous, but also the activities of social interaction (Chaer, 2004: 61). Bell (1976: 252) states that "There are no single style speakers of a language because each individual controls and uses a variety of linguistic styles and no one speaks in exactly the same way in all circumstances." That means there are no speakers who use the same language style. Thus, variations in language, such formal or informal; speech level, registers, and dialects, with various phenomena of language use are controlled by social and situational factors. This has an impact on the emergence of code mixing.

Sumarsono (2007: 202-203) states that "*campur kode terjadi apabila penutur menyelipkan unsur-unsur bahasa lain ketika sedang memakai bahasa tertentu*", meaning that code mixing happens when a speaker inserts other language elements when using a certain language. In other words, code mixing occurs when two elements of language are intentionally used side by side and completed each other. Note the following discourse fragments:

A: kita mau pigi kemana we?

B: *shopping* aja lah yok ke *carefour*.

gimana?

C:*allez-y*, suntuk juga ga da kegiatan.

A: oke, *let's go guys*.

In the fragment of discourse, the process of changing language or the variety of languages is caused by circumstances. It is also inseparable from the component of bilingualism (ability in two languages). Language styles of A, B and C, are casual conversations between friends, and there are foreign languages inserted into Indonesian such as the words *shopping*, *carefour*, *allez-y*, *oke let's go guys*. These expressions have an impact on the use of words that are more appropriate for conveying messages or intentions. The communication is running well without ambiguity. The insertions of these elements into the structure of the Indonesian language are termed coded events with different forms.

The students of French Study Program at State University of Medan constitute one example of a bilingual community who know more than one language (Indonesian and French). As a result of learning a new language, or the second language in this study, that is French, many new language terms are inherent among students of French Study Program, especially in language activities; consequently, in the process of communication, students often use code mixing. Simple examples in this case are greetings among students of French Study Programs, accustomed to greeting fellow students or lecturers with the words "*bonjour/bonsoir*" and not with "good morning/good afternoon". And the term "*Madame/Monsieur*" is more often used than "Mam/Sir". Based on the background, this paper is carried out to identify and analyze the forms of the code mixing in the discourse of conversation performed by students of French Study Program, in the State University of Medan.

2. Literature Review

Sociolinguistics is a study of languages and their uses in public communication. As said by Fishman (1972: 4) that "Sociolinguistics is the study of the characteristics of language varieties, the characteristics of their functions, and the characteristics of their speakers as

these three constantly interact, change and change one another within a speech community." It is said that, sociolinguistics is included in a study that discusses variations in language, functions of variations of the language, and the characters found in users of that language. Sociolinguistics is the basis of language research in society that is related to language interaction by showing the variety of languages that are often used in conversational situations between speakers and partners. Therefore, sociolinguistics discusses variations in language. Variation of language is the occurrence of diversity or variance of language. The process is seen from the interactions taking place within members of a community

Weinrich (1968: 1) states that bilingualism is the practice of alternately using two languages. In the use of two or more languages, the speakers are not required to master both languages with the same fluency. In other words, the first and the second languages do not have to be mastered fully. However, the use of the second language is only used to facilitate the interaction process in conversation.

Suwandi (2008: 87) states that code mixing is "*penggunaan dua bahasa atau lebih atau ragam bahasa secara santai antara orang-orang yang kita kenal dengan akrab.*" In other words, code mixing is two elements of language that have interrelations in their use. Then, Kachru (1982: 39), divides the code mixing into five forms: 1) Unit Insertion, 2) Unit Hybridization, 3) Sentence Insertion, 4) Idiom and Collocation Insertion, and 5) Reduplication Insertion. The problems in this paper are analyzed by referring to this view.

The previous research used as a reference is "Code Switching in the French School: Examining a Multilingual Setting in Kuwait" by Algharabali, Alhaidari and Taqi1 in 2015. The conclusion in the mentioned paper is that code switching and code mixing process is beneficial for students in interacting mainly from Arabic into English, while French is considered learning medium, besides teachers and parents are also facilitators in helping students in code switching.

Another article is "*Les phénomènes de code-switching dans les conversations adulte-enfant(s) en basque-espagnol : une approche syntaxique*" by Ezeizabarrena and Aeby in 2016. The results of this related research show that the forms of code switching and code mixing of children's speech are more dominant than those of the internal forms, specifically, the ability of bilingual children to separate the grammar system during the initial stages of acquisition. The contribution of the research is to quantitatively describe the ability of children to switch codes and mix codes so that they know the types of code mixing and the attitude of the language used.

2. Research Method

The method used in this paper is a qualitative method. The data sources of this research are students of French language study program at University of Medan, standing as informants to obtain qualitative data. By using the stratified proportional random sampling technique, students of the first, third, and fifth semester are selected, participating in the "*Production Orale*" course focusing on student speaking competencies. Data obtained from various events or speech scenes in the form of oral data (oral language) are transcribed in written form containing the interfering code events. Data are obtained by recording (audio / video) as well as images showing the field situation during the conversation interaction in the French Language Study Program, both in formal situations or in a relaxed atmosphere, such as in the teaching and learning process in the classroom and outside, in non-formal discussion activities.

The data collection strategy used is the referral method, supported by basic techniques, namely tapping techniques, and advanced techniques, skillful in-flight listening techniques (SBLC) (Sudaryanto, 2015: 203-205). Conversational interactions that take place among students are observed carefully then followed by recording techniques, namely recording the discourse of the conversation. After that the data are analyzed with the following strategies (1) data reduction, namely the diversity of language code variations, language choice patterns, funding factors that determine language choices, (2) data presentation, (3) recording data records with descriptions of conversation situations, (4) grouping recorded data with records compiled during the recording process; and (5) concluding on the language choices in language events. The results of data analysis in the form of research findings are presented in an informal method. The informal method is intended to present the results of data analysis in the form of ordinary words in sociolinguistic terminology. After the data are collected, data processing is carried out into several stages. The first, is transcribing oral language into written language, so that the description of the occurrence of the code mixing is obtained, then from the data selected, speeches are analyzed. The final stage is classifying the forms of code mixing based on the code mixing in the conversation discourse of students of the French Study Program.

3. Result and Discussion

The forms of code mixing in conversation discourse of the students of French Study Program at State University of Medan refer to Kachru's (1982) theory:

3.1 Unit Insertion

Words are included in the smallest and independent unit of language and have meaning combining the code in conversation discourse; Unit Insertion identified is code mixing in the forms of nouns, verbs, and adverbs.

Table 1. Unit Insertion

No.	Unit Insertion	The form of code mixing
1.	Nouns (<i>feminine</i>)	Terkejut dia <i>Madame</i>
2.	Nouns (<i>Masculine</i>)	kira-kira itu <i>problem</i>
3.	Nouns (<i>Plural</i>)	maksudnya <i>les vidéos kami</i> ini <i>Madame</i>
4.	Numbers	<i>deux</i> tahun,
5.	Verbs (<i>Infinitive</i>)	biar dia <i>se presenter</i>
6.	Verbs (Conjunction)	<i>attendez ya</i> <i>Madame</i>
7.	Adverbs	<i>nah, où ? / ya kan., makanya</i> <i>maintenant</i>
8.	Adjectives	wuih enak <i>Madame, intéressant</i>

The word “*madame*” is included in the form of noun with female gender “*feminine*” and has the meaning of “Mam”. The word “*madame*” is used by the students at the French Language Study Program referring to “Mam”, a call for female lecturer. In the word “*problème*”, the insertion of the said word elements is intended by the speaker to indicate the state of the word “*problème*” meaning to state “a problem” in Indonesian, The word “*problème*” includes the noun word of “*masculine*” gender. “*Les vidéos*”, are included in the form of noun with plural status (more than one object). “*Les vidéos*” means “the videos”. In addition, code mixing in other noun forms is a numeral that indicates the number of things.

The “*deux year*” quotes means “two years. The insertion of French elements in the words of “*se presenter*” as verbs means “introducing oneself”. In French, the word “*se presenter*” is included in the basic verb “*le verbe infinitive*” form because it has not undergone a change in the verb “*conjugaison*”. As with “*attendez*”, the insertion of the said word element is in the form of verb that has been conjugated with subject “*vous*”. The other word forms identified are adverbs in the form of question words such as “*comment*” «how», “*quand*” «when», “*qui*” «who», and “*où*” «where». The insertion of these adverbs is used by students to ask something when speaking. Beside the form of question words, insertion of adverb form is also found in the form of time descriptions as in the word “*maintenant*”. The last word found is insertion in adjective as “*intéressant*”.

In addition to the insertion of words in French, in the discourse of the student conversation, insertions of English words are also found.

- a. *Speechless Madame*.
- b. kau tau masukkan gambar dari *photoshop*
- c. *Dragaja*.
- d. mang kaya gitu, *error dia pas dimasukkan*
- e. dengar *audio*, baru, sama buat pertanyaan,

Therefore, it is concluded that code mixing is found in the discourse of conversation of students, that is the insertion of French words and also English words into the structure of Indonesian language with nouns, verbs, adjectives and adverbs.

3.2 Unit Hybridization

Phrase is the combination of two or more words that are not predictive and can be a combination of one category with another. Unit Hybridization identified in phrases is code mixing in the forms of nouns, numbers, verbs, and adverbs.

Table 2. Unit Hybridization

No.	Unit Hybridization	The form of code mixing
1.	Noun Phrases	<i>son nom</i> Muhammad Syafikra
2.	Number Phrases	klo ada dua saudara laki-laki sebenarnya <i>deux frère</i>
3.	Verb Phrases	oke Falen, <i>allez-y</i>
4.	Adverb Phrases	<i>la classe de</i> Seni

The insertion of the phrase the “*son nom*” has the meaning of “name”. The phrase consists of the attributes belonging to the third person, “*son*” followed by “*masculine*” gender with the meaning of “his name”. The insertion is included in the noun phrase. Another noun phrase is in numeral form as in the example of “*deux frère*”. The structure of the word is formed by the number “*deux*” followed by the noun of the boy “*frère*”. The phrase means “two brothers”. The phrase “*allez-y*”, is the insertion in the form of verb phrase. This is because the phrase is formed from the conjugated verb of the subject “*vous*” so that it changes from the basic “*infinitive*” verb that is *aller* to the form of conjugated verb “*allez*”. The verb is followed by the “-y” attribute which serves as a determinant of “pointer” to form a verb phrase that means «please go there / go there». The last form found in the conversation discourse is the insertion of an element in the form of an adverb phrase, as found in the sample data in the phrase of “*la classe de*” art. The structure of the phrase is

formed from the prepositions of «in» followed by the noun “*la classe*” meaning “class” and the preposition “*de*” as a marker for the word Art; the speaker conveys something that takes place in the art class.

In addition to insertion in the form of the French language, the insertion of English elements is also found in the form of phrases.

- a. mana *open with?* oh ini...
- a. aku nge-test *sound*-nya dulu sebentar.
- b. *photoshop* sih *Madame* saya makenya, ngga 360
- c. belum *move on* ya dari semester satu.
- d. jadi mungkin kita *flashback* lagi

Therefore, it is concluded that code mixing is found in the discourse of conversation of students in the forms of the insertion of phrases from French, as well as English into the structure of the Indonesian language with noun phrases (objects and numerals), verb phrases, and adverb phrases.

3.3 Sentence Insertion

Clause is a combination of several words consisting of subject and predicate. The code mixing identified is in the forms of clauses: nouns, verbs, adverbs, and numerals.

Table 3. Sentence insertion

No.	Sentence insertion	The form of code mixing
1.	Noun Clauses	<i>Il a vingt-huit</i> , dua puluh delapan
2.	Number clauses	<i>Madame jangan ketawa ya Madame, Il y a beaucoup de problèmes</i>
3.	Verb clauses	makanya <i>on va regarder les vidéos</i>
4.	Adverb clauses	<i>mais, la dernier temps il écrit iya kan ?</i>

In the clause “*Il a vingt-huit*”, the type of code mixing is in the form of noun clauses. Based on the syntactic structure, the clause is formed from a combination of groups of words that are cored on the subject, namely the third person singular “*il*”, then, followed by the conjugated verb “*a*” «from the basic verb *avoir*» and the numeral phrase “*vingt-huit*” which means 28. Overall the clause means “he is 28 years old”. In addition to the noun clause, a numeral clause is also found, as in the example of “*il y a beaucoup de problèmes*”. The clause means “there are many problems”, the clause is based on the numerical “*beaucoup*” so that the clause is a numeral clause. Another form of code mixing is the insertion of elements of French in the form of verb clauses. The verb clause is said because the position of the verb is the core of the clause as in the example of “*on va regarder les vidéos*”. The clause structure is formed from a single third person subject “*on*” followed by conjugated “*va*” «verbs of *aller* in infinitive verbs» and infinitive verbs “*regarder*” then followed by plural nouns namely “*les vidéos*” «plural signs or more than one known from the current article usage (particle) for plural objects and at the end of a noun, the letter -s is added as a determinant of nouns more than one ». The clause means “we will see the videos”. The last clause form found in the conversation discourse is the adverb clause as in the data “*mais, la dernier temps il écrit iya kan?*” Based on the structure in the clause, the time adverb becomes the core of the clause. The clause is formed from the “*mais*”

conjunction followed by the adverb phrase “*la dernier temps*” which states in the last time, then followed by the object in the form of a single third-person noun “*il*” and the conjugated verb “*écrit*” from the *écrire* basic verb. The adverb clause means “but, at the last time he wrote”. The clause shows that at the last moment he (the actor) just starts writing.

In addition to the insertion of French language clauses, the insertion of foreign language elements into the structure of the Indonesian language in the discourse of the students of French Language Study Program conversations at UNIMED also occurs in the form of English clauses, as in the data “try to give me some ideas ...” but such a clause is rarely found.

3.4 Idiom Insertion

In addition to the three forms of insertion above (words, phrases, and clauses), the insertion of French idioms is also found. Idioms are expressions, which are formed from words or phrases with random structures, so that the expression has meaning outside the text.

Table 4. idiom insertion

No.	idiom insertion	The form of code mixing
1.	Idiom	<i>oh la la!</i> Nantikan bisa loh...
2.	Idiom	<i>kayak déjà vu</i> gitu kurasalah...

The phrase “*oh la la!*” is an idiom that has no meaning in structure. But if viewed from the semantic side, the expression has a meaning in the form of someone's expression of displeasure or dislike of something. In addition, in the example of the data “*kayak déjà vu gitu kurasalah...*” if observed based on its structure, the insertion expression includes the expression of verb phrases, but in semantic terms the insertion of “*déjà vu*” is included in an idiom that means someone who has experienced something as before.

Insertion of French elements in the form of reduplication is not found in this study. That is because in French, the plural form “*Plurièl*” is always given an article “*des* or *les*” in the form of *masculine*, for example in the words ‘*l'etudiant*’ and *l'étudiante*. In that word, the genre category can be known by looking at the article following the noun, but when the category of nominations changes into the plural “*pluriel*” the noun change becomes “*les étudiants*” (can be interpreted as students) and does not become *les étudiantes* (female students). So, it is difficult to interrupt the code in the form of repetition (reduplication) from French into the structure of the Indonesian language.

4. Conclusion

Based on the results, it is concluded that the forms of code mixing in the conversation discourse of students of the French Study Program at State University of Medan are the insertion of elements of French in the forms of nouns, numerals, verbs (infinitive and conjugation), adverb (question and time), and adjectives; the insertion of phrases (noun phrases (objects and numerals), verb phrases, and adverb phrases; the insertion of clauses (noun clauses, numeral clauses, verb clauses, and adverb clauses); and the Insertion of idiomatic forms. In addition to French, there is also the insertion of other language elements in the form of words, phrases and clauses in English. Insertion of French elements in the form of reduplication is not found in this study because in French, the plural form “*Plurièl*” is always given an article “*des* or *les*” in the form of *masculine*. In addition, there is also the insertion of elements of English into the structure of Indonesian in the forms of words, phrases, and clauses.

Sociolinguistic discussion is included in the umbrella of science that is very interesting to be used as a study. This is because the focus of the topic in this field of science combines two fields of science, namely Sociology and Linguistics, so that there are many discussion materials and research topics that can be done using the Sociolinguistic field of science. The habit of using mixed language can also be an alternative to improve mastery of a language that is being studied like French. Therefore, the habit of training oneself to talk or communicate by involving code mixing can further enhance the ability of individuals specifically in speaking. Code mixing can also be a breakthrough for bilingualism to improve the skills in speaking foreign languages.

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ERRORS IN PRONOUNCING ENGLISH PHONEMES: A PRAAT ANALYSIS

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Abstract

This article is concerned with a study of pronunciation errors made by students of English Literature Department, Faculty of Cultural Sciences, University of Sumatera Utara. The scope is limited to the study of error analysis in the pronunciation of English phonemes. The participants of this study were two students of the department with Acehnese background. In this study, the electronic software called Praat was used as an instrument in the analysis of speech sounds of the participants. The purpose of this study was to find out the dominant errors of the pronunciation of English phonemes made by the participants. The data were derived from the pronunciations of English phonemes which were recorded and transcribed in the International Phonetic Alphabet (IPA) as in Katamba (1996: 13). The standard value of the pronunciation of English phonemes was adopted from Cambridge Advanced Learner's Dictionary. The quality of the pronunciations of the participants was described in graphs and the results were shown in percentage as given in tables and charts.

Keywords: phonology, articulatory phonetics, Praat software, inter-language.

1. Introduction

Linguistics is the study of language systems and all their aspects: how it is structured, how it is acquired, how it is used in the production and comprehension of messages. The part of linguistics that is concerned with the structure of language is divided into a number of subfields such as: phonology (the study of speech sounds in their cognitive aspects) phonetics (the study of speech sounds in their physical aspects), morphology (the study of the formation of words), syntax (the study of the formation of sentences), semantics (the study of meaning), and pragmatics (the study of language use) (Ogden, 2009).

This study focuses on the subfield of phonetics. It is a subfield of linguistics which focuses on how speech sounds are physically produced and received. In doing a speech act, human being needs to develop a language. Language is a purely human way to communicate ideas, emotions, and desires by means of voluntarily produced symbols. Thus, speech is important to express ideas and emotions. These symbols are represented in the study of phonetics, how speech sounds are produced, what the properties of speech sounds are, and how we perceive speech.

The study of phonetics has three aspects: acoustic phonetics, auditory phonetics, and articulatory phonetics. Acoustic phonetics is the study of acoustic characteristics of speech sounds, including analysis and descriptions of speech sounds. Auditory phonetics is the study

of physiological processes involved in the reception of speech sounds. Articulatory phonetics studies how speech sounds are produced by the organs of the vocal tract.

This study applies Praat software as it deals with acoustic aspects of speech sounds. Acoustic phonetics investigates time domain features such as the mean squared amplitude of a waveform, duration, fundamental frequency, and to abstract linguistic concepts such as phonemes, phrases or utterances. With acoustic phonetics, meaningful differences between phonemes, syllable, and words can be separated. Some aspects of speech sounds can be properly defined in acoustic terms. Therefore, the samples of this study were chosen from the students of English department of University of Sumatera Utara, who are originated from Acehnese ethnic group who have studied phonetics. The students who have passed phonetics subject are considered having enough knowledge to pronounce words in English correctly.

The purpose of this study was to find out the degree of pronunciation errors made by the participants. This study also aims at helping students understand that errors are actually the process before acquiring English like the pronunciation of the native speakers. This study was also expected to be useful to make phonology learning activities in the classroom more interesting and understandable for the students as the teachers can focus on teaching some words which are difficult to pronounce prior to those which are relatively easier so that the students can acquire the pronunciations of English phonemes perfectly.

2. Literature Review

The theoretical framework of this research is based on the theory of phonology proposed by Katamba (1996), particularly in the notion of phonemes and the International Phonetic Alphabets. Phonology is the branch of linguistics which investigates the ways in which sounds are used systematically in different languages to form words and utterances. Phonetics is the study of the inventory of all speech sounds which humans are capable of producing (Katamba, 1996: 1). Phonemes refer to a family of sounds which count as the same in the language in question, which are functional (Katamba, 1996: 18). International Phonetics Alphabets (IPA) refer to the symbols conventionally used in phonology to transcribe speech sounds as in (Katamba, 1996: 13) and (Roach, 2008).

Earlier works and researches on phonology have been conducted by many linguists and researchers. Nilawati (2008) conducted a research entitled *The fossilized phones errors of the English Department students of Andalas University: An Interlanguage study*. She analyzes the accent of Bahasa Minang as interference to second language learning. There are 8 participants, who are English Department students, 4 with literature focus and 4 with linguistic focus. She picks the theory of Error Analysis and Inter language (Corder, 1985), and the theory of phonology (Katamba, 1989) and the theory of 'understanding of fossilization' (Selinker, 1972) which becomes the references of IPA and recording. Nilawati prepares 42 words to be spoken and 15 questions for being analyzed further. This study is partially related to the present work as it is about analyzing pronunciation through an interview. Nilawati also used Praat software in her study. She held the interview with the sample using reading task. After that, the data was processed further by using Praat software. The result was then analyzed further to achieve the final result.

Another research related to the present study is published in the journal of the library of the University of Gajah Mada, Yogyakarta (i-lib, 2003) entitled *Interferensi Fonologi Bahasa Indonesia dalam Bahasa Perancis 'Phonological Interference of Indonesian in French'*. It explains about how the interference of mother language in second language learning. The

result of the study shows that each language has its own uniqueness. The interference happens especially in the pronunciation of phonemes which are not found in Bahasa Indonesia such as nasal phonemes. This study focused on phonological system, syllable structure and orthographic and pronunciation system. This work is related to the present study in the case of pronunciation analysis but it does not use Praat software as its tool to analyze the data from the students' pronunciation.

The next work was conducted by Kurniawan (2016) on error analysis of the pronunciation of dental fricative consonants (/θ/, /ð/) by students of English education study program Faculty of Teacher Training and Education, Sriwijaya University. He randomly took 120 students from the total of 240 students of the study program to be analyzed. Some students were asked to pronounce 30 words in which some of them were distractors but all of the words were recorded and then analyzed. A native speaker was involved in analyzing the errors. The results showed that pronunciation errors occurred when they pronounced alveolar stops /t/, and /d/. This study was really successful by involving a native speaker as the reference of standard pronunciation but the native speaker during this research was a bit different because the writer picked Google Gstatic pronunciation as the standard value of participants' pronunciation. Another difference was because this study focused only on the pronunciation of dental fricatives while the writer does a research for all English Phonemes.

3. Research Method

To deal with the problem, this research employs a descriptive qualitative approach. Moleong (2000) says that qualitative research often uses the quantitative data but it is generally not followed by quantitative analysis simultaneously. From the statement above, although the writer uses qualitative method, the quantitative data in numerical information is involved to describe the frequency, quantity, and intensity of the pronounced phonemes.

These steps are applied in researching the problem:

- The observation is done by downloading and recording the sound files.
- The result of the observation becomes the data which are then analyzed.
- The data are taken from native and non-native English speakers.
- The sound files are analyzed using Praat to find their acoustic features.
- Drawing the conclusion is the final point of the study.

The students majoring in English in the University of Sumatera Utara who had learned phonology were chosen as the participants of this study. Their ethnic background is Acehnese and they moved to Medan to continue their study in the university. The students also had finished their phonology class with minimum B grade and both of them were twenty years old and in the 6th semester at the time when this research was being conducted.

In collecting the data, the writer used documentary technique through the observation. The data were collected by using a computer in the form of sound files. The writer chose recorded sounds from Cambridge Advanced Learner's Dictionary rather than from the native speaker manually because it was smoother, spending less time, energy and lower cost, and having English standard value of pronunciation.

The steps administered in collecting the data:

- The writer took the data of English native speaker's pronunciation from Cambridge Advanced Learner's Dictionary as the standard value of pronunciation.

- The word 'example' was replaced by the words that the writer wanted to analyze, then the sound file was recorded in mp3 format.
- The writer recorded the pronunciation of the participants and the participants read the word containing the focused phoneme one by one.
- The format of sound files from the dictionary and participants were changed into wav for the best quality, collected into folder, and then analyzed using Praat software.

The collected data were sorted to find every part of the task and questionnaire containing the particles observed in the research. To deal with the problem, the data from the reading task were transcribed and analyzed further by using Praat software to analyze, synthesize, and manipulate sounds, and also to discover the pitch realization.

Praat is a free computer software package for speech analysis in phonetics. It was designed, and continues to be developed, by Paul Boersma and David Weenink of the University of Amsterdam. It can run on a wide range of operating systems. The program supports speech synthesis, including articulatory synthesis (<https://en.wikipedia.org/wiki/Praat>).

The errors were determined by the result from Praat analysis in the form of the percentage and then the pronunciation value of the participants were compared with that of the native speaker in terms of such phonetic aspects as pitch, duration, and spectrum average value. The average value of the native speaker is considered as the standard value (100%). This sound file of the native speaker as adopted from Cambridge Advanced Learner's Dictionary was applied as the standard value and correct pronunciation in Praat software.

4. Results and Discussion

The result in this study is presented in tables and graphs, mostly the pronunciation value of the participants and that of the native speaker. This part consists of /ɪ/, /ʊ/, /e/, /ə/, /æ/, /ʌ/, and /ɒ/ phonemes. The result of Praat analysis is displayed in the table below.

Table 4.1 Pronounced English Short Vowels

Words	Focused Phoneme	Speaker	Frequency (Pitch)	Quantity (Duration)	Intensity (Spectrum)
Fish	/ɪ/	NS	199.3055784	0.1176190	80.6099988
		P1	248.3028882	0.1164399	68.8030532
		P2	249.7549003	0.1360544	75.8113738
Pull	/ʊ/	NS	138.0189223	0.1541950	84.3077656
		P1	238.0336763	0.0692517	75.0521416
		P2	266.7278423	0.0919501	74.6926275
Best	/e/	NS	160.0555586	0.0839682	79.1170257
		P1	187.5225529	0.0931519	66.9274354
		P2	221.9368334	0.1051927	70.7746172
About	/ə/	NS	185.5336266	0.0593650	80.8904046
		P1	218.2287761	0.0506802	62.6636115
		P2	241.6990386	0.0518594	69.7944276
Gas	/æ/	NS	126.6269865	0.2167573	79.1256161
		P1	182.7018937	0.1030839	69.5802465
		P2	240.8210777	0.1308163	76.4348458

Rush	/ʌ/	NS	179.8797036	0.1823582	79.1472336
		P1	202.0285300	0.1308390	71.2826087
		P2	234.3433910	0.1381179	79.5674276
Gone	/ɒ/	NS	129.9791799	0.1475736	83.4747627
		P1	204.1865726	0.1222222	70.1553709
		P2	232.40755504	0.1688888	75.5524223

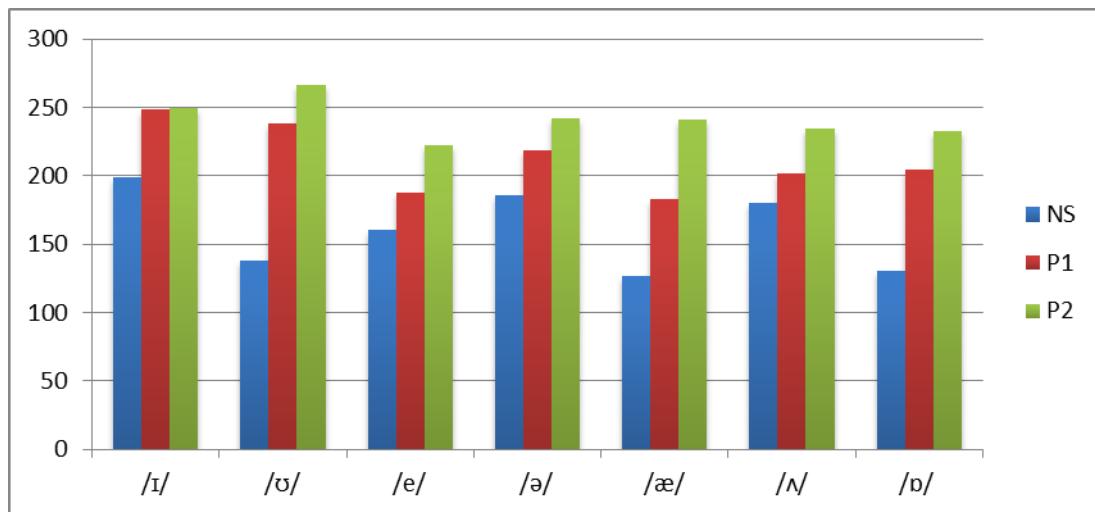


Figure 4.1
Comparative Chart of /ɪ/, /ʊ/, /e/, /ə/, /æ/, /ʌ/, and /ɒ/ pronounced phonemes Frequency (Pitch)

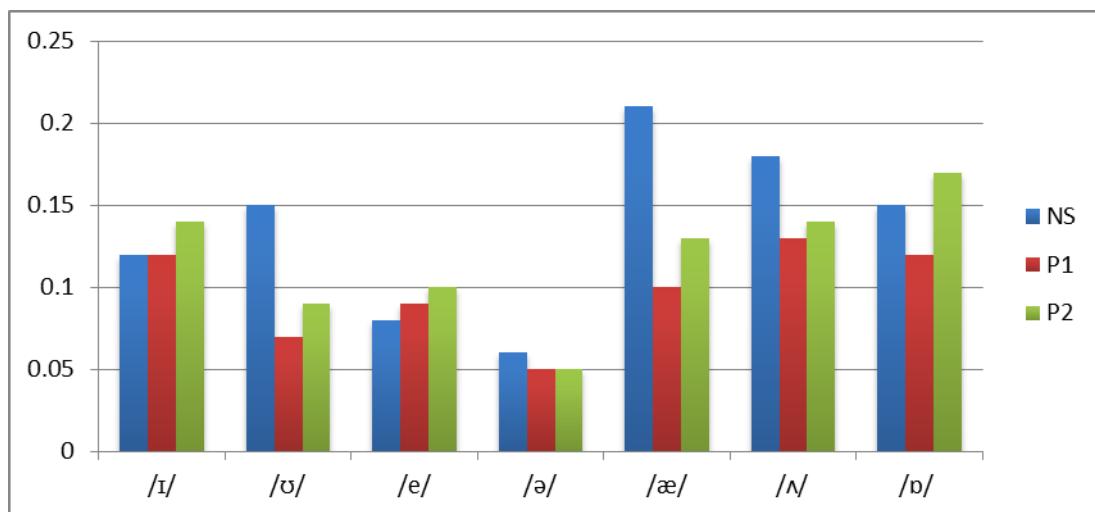


Figure 4.2
Comparative Chart of /ɪ/, /ʊ/, /e/, /ə/, /æ/, /ʌ/, and /ɒ/ pronounced phonemes Quantity (Duration)

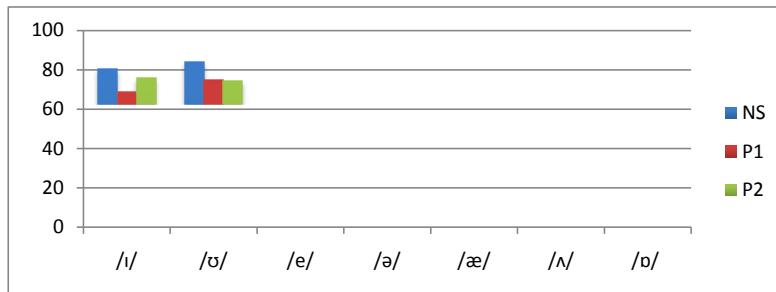


Figure 4.3
Comparative Chart of /ɪ/, /ʊ/, /e/, /ə/, /æ/, /ʌ/, and /ɒ/ pronounced phonemes Intensity (Spectrum)

Table 4.2
Pronounced English Long Vowels

Words	Focused Phoneme	Speaker	Frequency (Pitch)	Quantity (Duration)	Intensity (Spectrum)
Peace	/i:/	NS	125.1235731	0.1687074	79.9656268
		P1	221.7268693	0.1945351	72.0172887
		P2	244.5635391	0.1686167	70.6237845
Loose	/u:/	NS	134.9429003	0.1339682	85.5504862
		P1	217.7961049	0.1183900	74.2118378
		P2	247.5602112	0.1693197	79.1837637
Purse	/ɜ:/	NS	129.7685407	0.1991609	79.9246687
		P1	200.0378063	0.1935827	71.8306263
		P2	231.2872364	0.1910204	76.0491003
Board	/ɔ:/	NS	135.6118071	0.3082993	80.5989046
		P1	192.5357682	0.1540589	73.1297715
		P2	227.9374389	0.1031519	71.8681369
Card	/ɑ:/	NS	181.3596517	0.3423582	79.4231112
		P1	196.9557023	0.1723809	75.5345067
		P2	228.7128219	0.1582086	76.3766817

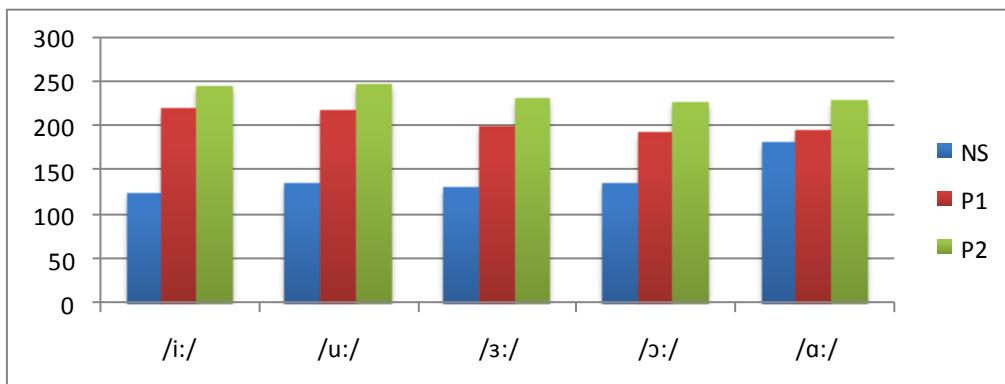


Figure 4.4
Comparative Chart of /i:/, /u:/, /e/, /ɜ:/, /ɔ:/, and /ɑ:/ pronounced phonemes Frequency (Pitch).

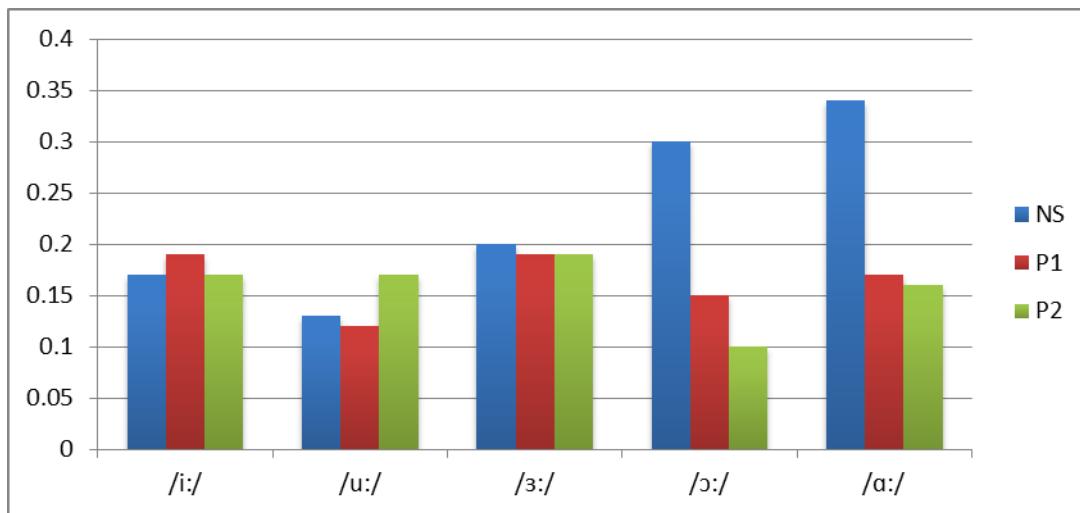


Figure 4.5

Comparative Chart of /i:/, /u:/, /ɜ:/, /ɔ:/, and /ɑ:/ pronounced phonemes Quantity (Duration).

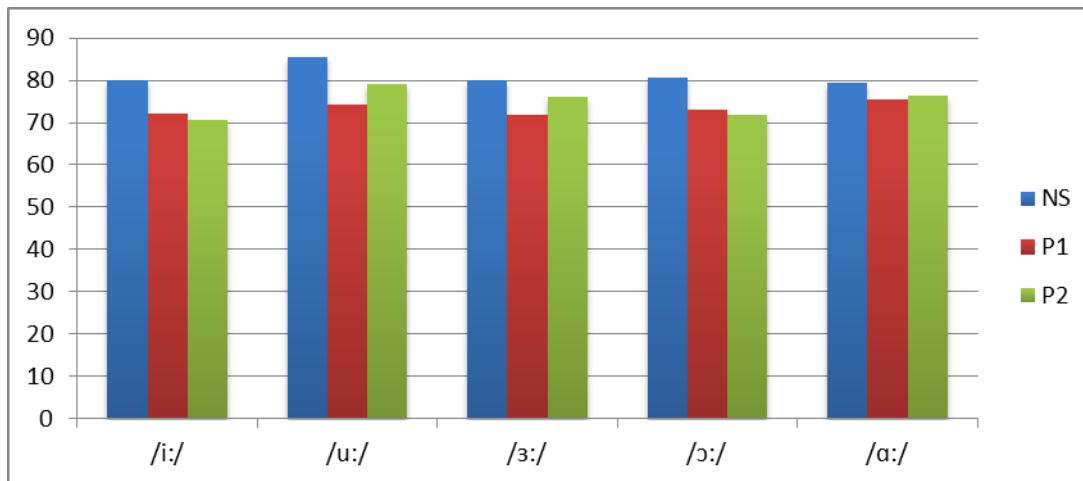


Figure 4.6

Comparative Chart of /i:/, /u:/, /ɜ:/, /ɔ:/, and /ɑ:/ pronounced phonemes Intensity (Spectrum)

Table 4.3 Pronounced English Diphthongs

Words	Focused Phoneme	Speaker	Frequency (Pitch)	Quantity (Duration)	Intensity (Spectrum)
Beard	/ɪə/	NS	143.6581892	0.2405668	80.0332756
		P1	206.4141379	0.1626757	74.4964311
		P2	228.8397334	0.1435374	75.6047077
Face	/eɪ/	NS	139.5285242	0.1337868	81.5470018
		P1	221.5433358	0.1841496	68.4517191
		P2	233.0899479	0.1870748	73.8632397
Tour	/ʊə/	NS	175.0336835	0.2383446	81.4429501
		P1	228.6960855	0.2069614	71.5874041
		P2	235.2231062	0.2204308	72.9050424

Voice	/ɔɪ/	NS	130.9559368	0.2116780	81.2437156
		P1	206.9275107	0.1972108	70.9962223
		P2	242.7422494	0.2041269	75.1438418
Home	/əʊ/	NS	146.2544160	0.1431292	83.7180472
		P1	216.6685880	0.1327664	74.8978918
		P2	247.3277399	0.1309977	76.4468057
Scarce	/eə/	NS	128.6710744	0.2606575	79.2718072
		P1	204.1208010	0.1977324	67.3742116
		P2	258.7629195	0.1609750	76.1914212
Time	/aɪ/	NS	135.3016691	0.2175510	83.4063538
		P1	213.2227340	0.2238548	72.6770321
		P2	231.2182619	0.2087528	73.0775257
Loud	/aʊ/	NS	123.9513831	0.2655782	77.4273393
		P1	188.1956915	0.1399319	70.4168189
		P2	220.4925342	0.2210430	75.8466901

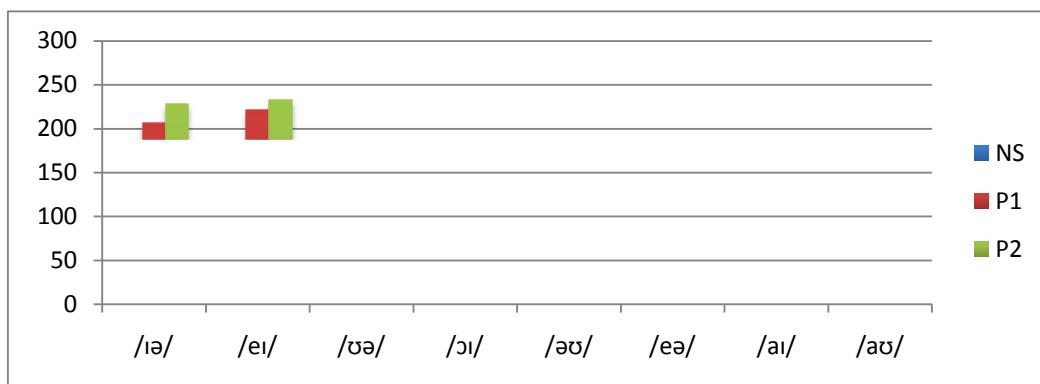


Figure 4.7
Comparative Chart of /ɪə/, /eɪ/, /ʊə/, /ɔɪ/, /əʊ/, /eə/, /aɪ/, and /aʊ/ pronounced phonemes Frequency (Pitch).

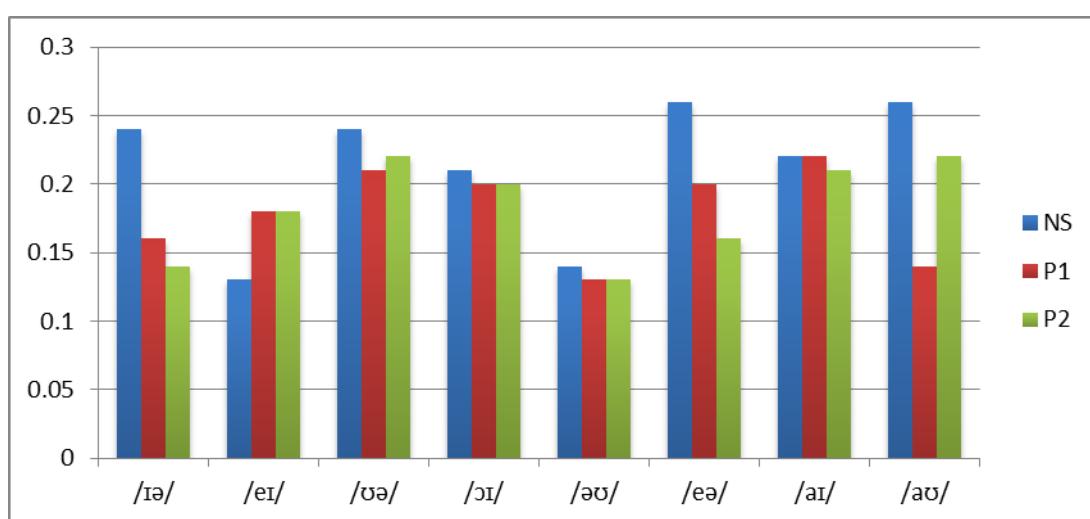


Figure 4.8
Comparative Chart of /ɪə/, /eɪ/, /ʊə/, /ɔɪ/, /əʊ/, /eə/, /aɪ/, and /aʊ/ pronounced phonemes Quantity (Duration)

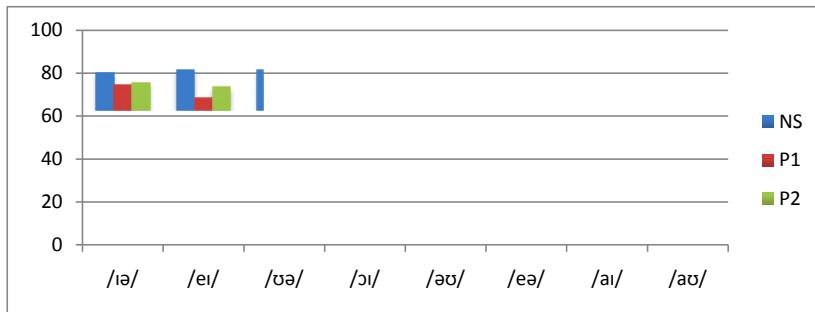


Figure 4.9
Comparative Chart of /iə/, /eɪ/, /əʊ/, /ɔɪ/, /əʊ/, /eə/, /aɪ/, and /aʊ/ pronounced phonemes Intensity (Spectrum)

Table 4.10 Pronounced English Triphthongs

Words	Focused Phoneme	Speaker	Frequency (Pitch)	Quantity (Duration)	Intensity (Spectrum)
Layer	/eɪə/	NS	177.9743725	0.3074376	79.4330650
		P1	200.8384674	0.3468934	68.3665787
		P2	244.2132866	0.3352380	75.3942525
Liar	/aɪə/	NS	180.7913466	0.2501360	78.5085299
		P1	200.4783038	0.3879365	69.1844105
		P2	231.6686971	0.3236507	76.0918328
Royal	/eɪc/	NS	183.2083471	0.3241269	81.7665817
		P1	200.3163959	0.2744217	68.3683304
		P2	249.5102718	0.3158276	77.9146459
Lower	/əʊə/	NS	170.3535340	0.2538775	78.0752508
		P1	215.7125501	0.2428571	71.4687629
		P2	238.2985780	0.3714058	76.4851962
Power	/aʊə/	NS	173.8672834	0.3476190	80.2162826
		P1	223.9827599	0.2601587	70.4867897
		P2	237.0149105	0.2808163	76.2742223

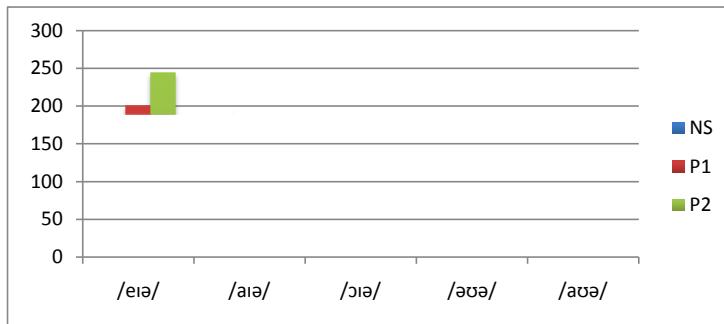


Figure 4.10
Comparative Chart of /eɪə/, /aɪə/, /eɪc/, /əʊə/, and /aʊə/ pronounced phonemes Frequency (Pitch).

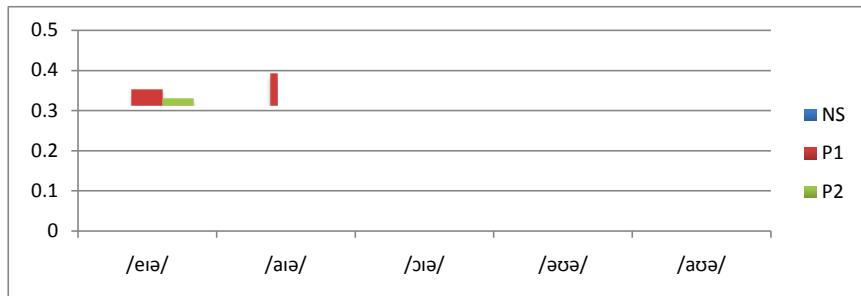


Figure 4.11
Comparative Chart of /eɪə/, /aɪə/, /iː/, /əʊə/, and /aʊə/ pronounced phonemes Quantity (Duration).

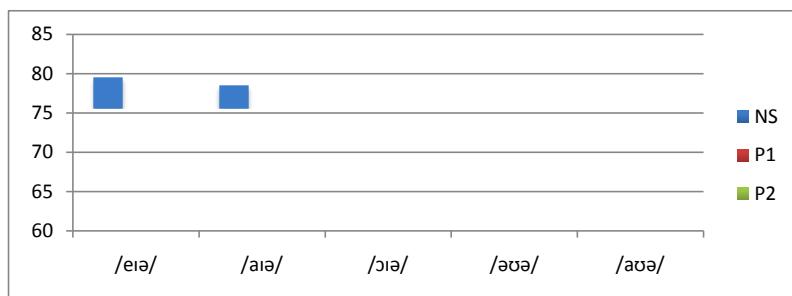


Figure 4.12
Comparative Chart of /eɪə/, /aɪə/, /iː/, /əʊə/, and /aʊə/ pronounced phonemes Intensity (Spectrum)

Table 4.5
Pronounced English Voiced Consonants

Words	Focused Phoneme	Speaker	Frequency (Pitch)	Quantity (Duration)	Intensity (Spectrum)
Ball	/b/	NS	142.0190310	0.0384126	80.4902777
		P1	197.0051919	0.1275056	63.2785110
		P2	224.9774747	0.1160090	63.3221333
Dog	/d/	NS	548.6544503	0.0194331	66.1037454
		P1	188.9661797	0.1294104	60.7780465
		P2	218.5419691	0.0886621	60.4339423
Joke	/dʒ/	NS	317.7665421	0.0649433	67.6260170
		P1	223.2543332	0.0897732	62.8682940
		P2	85.8210937	0.1092517	62.4381700
Good	/g/	NS	386.6681321	0.0261451	56.9652317
		P1	183.3045308	0.1278684	61.1951245
		P2	117.2616705	0.0955328	57.3303761
Van	/v/	NS	816.8996666	0.0580725	56.6712832
		P1	106.2296262	0.0703174	49.7500213

		P2	82.3251742	0.1008843	63.2379565
Father	/ð/	NS	163.6029011	0.0914739	55.1591239
		P1	197.1575835	0.1187528	55.8848908
		P2	258.6481177	0.0816326	59.1931969
Zip	/z/	NS	142.3905624	0.1070521	77.5744600
		P1	184.3538143	0.1821088	62.6994806
		P2	124.2957748	0.1187528	67.9363752
Measure	/ʒ/	NS	168.4574086	0.1010430	70.2525075
		P1	195.1559060	0.1349659	62.8181926
		P2	127.0967443	0.0898866	69.0725068
Mouth	/m/	NS	144.9547490	0.0706122	75.8811390
		P1	208.7318441	0.0809750	68.6478201
		P2	252.2413731	0.0831972	66.8093397
Nothing	/n/	NS	141.2716999	0.0646031	73.0558055
		P1	105.3213255	0.1224943	65.7888466
		P2	261.1503793	0.0851247	70.2147828
Sing	/ŋ/	NS	122.0032681	0.2002040	71.6309167
		P1	177.3683848	0.3697278	61.0053751
		P2	106.4999278	0.1691156	66.6099851
Love	/l/	NS	143.9455229	0.0626077	79.1297765
		P1	208.8140675	0.0884580	59.1844073
		P2	240.6561522	0.0912244	66.1799387
Red	/r/	NS	95.9571633	0.1173242	76.4888507
		P1	185.7829578	0.1137414	61.8773646
		P2	123.5727384	0.0829931	65.2957593
Witch	/w/	NS	150.3407784	0.0477097	83.0318542
		P1	206.8665780	0.1190702	65.5268053
		P2	249.2914686	0.0680952	64.9178881
Yes	/j/	NS	193.9523486	0.1235827	78.7804051
		P1	210.4515144	0.0675736	64.7903915
		P2	247.1797304	0.1100453	67.6117301

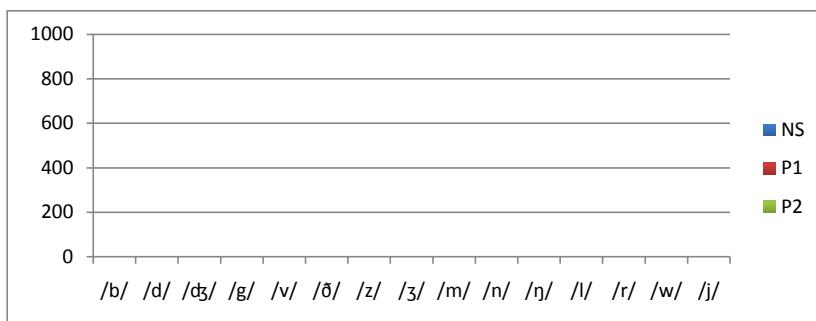


Figure 4.13

Comparative Chart of /b/, /d/, /ð/, /g/, /v/, /ð/, /z/, /ʒ/, /m/, /n/, /ŋ/, /l/, /r/, /w/, and /j/ pronounced phonemes Frequency (Pitch)

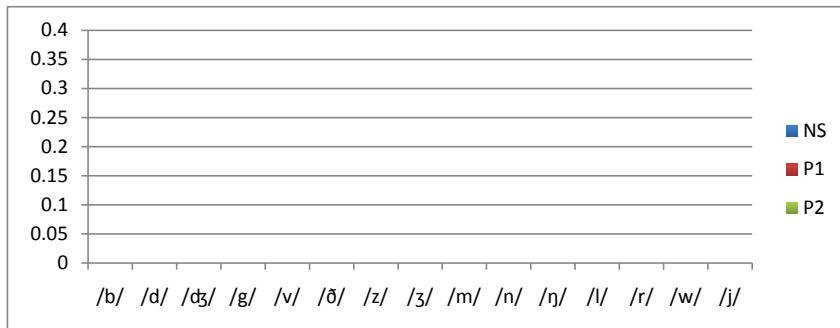


Figure 4.14

Comparative Chart of /b/, /d/, /dʒ/, /g/, /v/, /ð/, /z/, /ʒ/, /m/, /n/, /ŋ/, /l/, /r/, /w/, and /j/ pronounced phonemes Quantity (Duration)

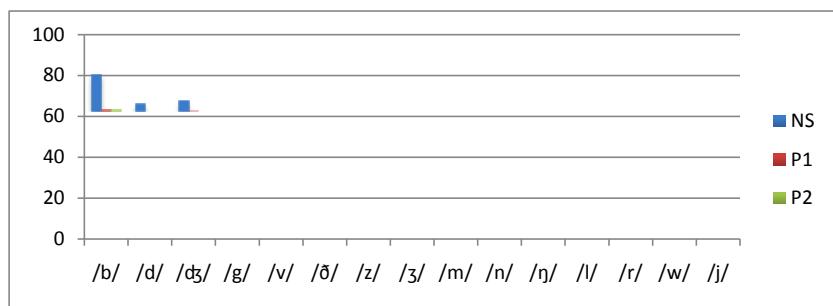


Figure 4.15

Comparative Chart of /b/, /d/, /dʒ/, /g/, /v/, /ð/, /z/, /ʒ/, /m/, /n/, /ŋ/, /l/, /r/, /w/, and /j/ pronounced phonemes Intensity (Spectrum)

4.6 Pronounced English Voiceless Consonants

Words	Focused Phoneme	Speaker	Frequency (Pitch)	Quantity (Duration)	Intensity (Spectrum)
Pea	/p/	NS	438.0859259	0.0478684	59.0593833
		P1	209.5659509	0.0425396	68.9877762
		P2	280.9217014	0.0480952	66.7773536
Tea	/t/	NS	454.4883474	0.0762131	69.7431705
		P1	229.1721206	0.0419274	61.6244638
		P2	183.8807165	0.0620861	57.9109610
Nature	/tʃ/	NS	219.0441825	0.1128798	71.3044893
		P1	221.9069718	0.1265986	66.9267995
		P2	452.8307220	0.0665759	68.2111688
Coffee	/k/	NS	421.1288441	0.0600453	57.6402177
		P1	288.8670563	0.0398412	60.2988311
		P2	501.8464336	0.0494104	60.0795973
Fan	/f/	NS	312.7676220	0.0894784	56.8550984

		P1	197.1575835	0.1187528	55.8848908
		P2	421.0557913	0.1376190	71.1938704
Thumb	/θ/	NS	482.3518872	0.1365306	58.0026577
		P1	2160.4670428	0.1728571	55.2341428
		P2	121.7426010	0.0809297	56.3006397
Facing	/s/	NS	233.0346168	0.1449659	75.8341821
		P1	239.3403475	0.1840589	71.9209567
		P2	96.4129415	0.1400226	72.4158887
Ship	/ʃ/	NS	316.2145589	0.1596371	70.9223151
		P1	491.5341962	0.2515873	74.8917669
		P2	178.1640505	0.1481859	68.6016945
Ahead	/h/	NS	339.4688525	0.1340136	64.8746212
		P1	126.7776866	0.1360770	61.4045972
		P2	114.9191008	0.1407482	64.6725592

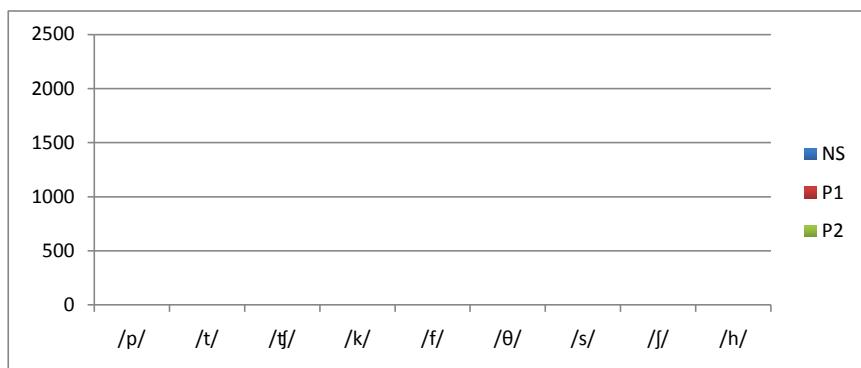


Figure 4.16
Comparative Chart of /p/, /t/, /tʃ/, /k/, /f/, /θ/, /s/, /ʃ/, and /h/ pronounced phonemes Frequency (Pitch)

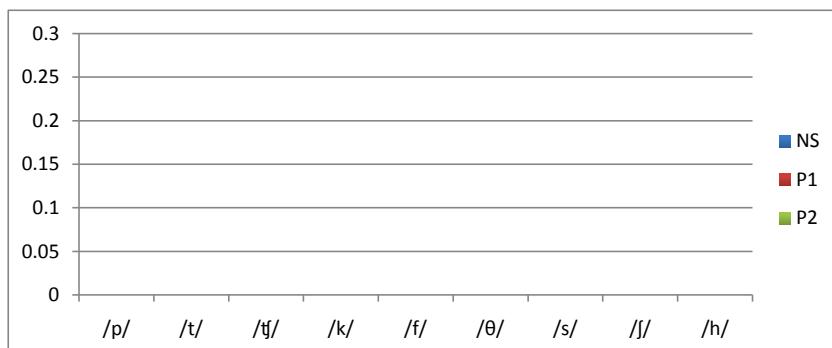


Figure 4.17
Comparative Chart of /p/, /t/, /tʃ/, /k/, /f/, /θ/, /s/, /ʃ/, and /h/ pronounced phonemes Quantity (Duration)

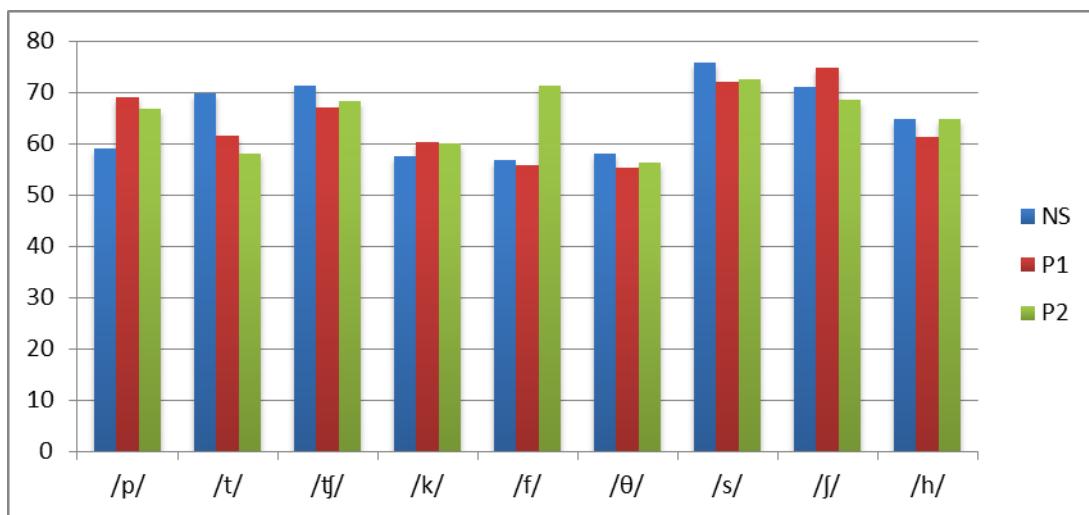


Figure 4.18
Comparative Chart of /p/, /t/, /tʃ/, /k/, /f/, /θ/, /s/, /ʃ/, and /h/ pronounced phonemes Intensity (Spectrum)

To compare the participants' pronunciation value in percentage, the Native Speaker's pronunciation is considered 100% correct. This value is not a maximal value as the value of the participants' acoustic terms varies in number. It could be lower than the native speaker or higher but this value is the standard. If the participants' pronunciation value is less than 100%, it is considered as low and vice versa.

To judge the participants' errors, the researcher took each value to be compared with the native speaker's value in the range between the participants' pronunciation and the native speaker's pronunciation. If the range of the participants' pronunciation is wider, it means that the errors are higher. The errors are sorted from high to low.

P1: /d/ (158.79%), /θ/ (121.52%), /g/ (96.05%), /b/ (80.78%), /w/ (51.96%), /ʃ/ (39.09%), /ŋ/ (38.51%), /t/ (37.07%), /v/ (27.51%), /aɪ/ (27.06%), /m/ (26.25%), /z/ (24.65%), /ɪ/ (23.28%), /r/ (22.05%), /n/ (21.54%), /n/ (20.04%), /p/ (18.57%), /ð/ (18.38%), /aɪə/ (18.34%), /j/ (16.97%), /h/ (16.37%), /a:/ (15.43%), /aɪ/ (14.91%), /ɔɪ/ (13.55%), /u:/ (13.48%), /ɜ:/ (13.01%), /ʒ/ (11.75%), /əʊ/ (10.16%), /ʌ/ (8.47%), /i:/ (8.01%), /ɔɪə/ (7.56%), /æ/ (7.45%), /ə/ (7.15%), /ɒ/ (7.04%), /eə/ (6.85%), /s/ (6.33%), /ɔ:/ (6.31%), /e/ (4.75%), /əʊə/ (4.73%), /tʃ/ (4.45%), /dʒ/ (4.40%), /ʊ/ (4.05%), /eɪə/ (3.94%), /ɪ/ (3.31%), /aʊə/ (3.01%), /ʊə/ (2.02%), /f/ (1.78%), /ɪə/ (1.15%), /aʊ/ (1.12%).

P2: /d/ (93.75%), /b/ (79.03%), /w/ (44.27%), /g/ (43.66%), /θ/ (40.18%), /f/ (38.47%), /n/ (38.10), /u:/ (35.59), /s/ (35.33), /eɪ/ (34.96), /t/ (33.83), /ɪ/ (33.61), /əʊə/ (28.28), /i:/ (27.93), /ɒ/ (27.55), /m/ (25.47), /ɔɪ/ (24.37), /ɜ:/ (22.79), /tʃ/ (22.01), /aʊ/ (20.15), /h/ (19.59), /eə/ (19.58), /ð/ (18.09), /aɪ/ (17.98), /əʊ/ (17.76), /ʃ/ (17.73), /e/ (17.70), /aɪə/ (17.69), /ʊ/ (13.66), /eɪə/ (12.86), /ʒ/ (12.08), /ɪ/ (12.01), /ŋ/ (11.57), /a:/ (10.22), /ɔɪə/ (9.45), /p/ (7.61), /r/ (6.40), /z/ (5.35), /æ/ (5.29), /ʊə/ (5.19), /ɪə/ (4.03), /v/ (3.89), /aʊə/ (3.79), /ɔ:/ (3.47), /ʌ/ (2.86), /n/ (2.24), /j/ (1.64), /dʒ/ (0.89), /ə/ (0.04).

5. Conclusion

The conclusion comes from the data analysis and findings in the previous chapter. The first purpose is to show the incorrect participants' pronunciation of phonemes in graphic charts and percentage tables. The data for graphic charts and percentage tables come from Praat software. This software synthesizes the students' pronunciation in sound wave and it

comes along with the value. This value is then extracted in charts and compared with the native speaker's pronunciation value. The result shows that no participants pronounce English phonemes correctly or 0% range value. Finally, the participants' pronunciation is analyzed from the value of the pitch, duration, and spectrum by using Praat software. The value of each phoneme is then summed up and divided by three to find the average value. The average value of correct pronunciation of English phonemes is 100%.

It was also found that Praat software is very helpful in doing this research, but the researcher also had hard times to learn and develop knowledge of how to run this software at the first time. So the researcher suggests that students in the department of English need to learn how to use this software to help them do significant phonetic research in future.

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THEMATIC PROGRESSION PATTERNS OF SHORT STORY *THE BLACK CAT*

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Abstract

This study attempts to investigate thematic progression deployed in *The Black Cat* short story. The objectives of study are 1) To indicate the types of Thematic Progression in “The Black Cat” short story and 2) to describe the realization of Thematic Progression in “The Black Cat” short story. This study was conducted in descriptive qualitative design. The data were taken from the text of “The Black Cat” short story. The source of the data in this study was The Black Cat and Other Stories book written by Edgar Allan Poe. Systemic Functional Linguistics theory proposed by Halliday (1994) was used to analyzed thematic progression in “*The Black Cat*” short story regarded with Textual Function. In analyzing the thematic progression, there are three kinds of thematic progression: theme reiteration, the zig-zag pattern and the multiple- rheme pattern. The findings showed that the multiple- rheme pattern is the most dominant realized in 32 times (74%), theme reiteration is the second realized in 7 times (16,3%), and the zig-zag pattern is realized in 4 times (9,3%) and the least dominant pattern in “The Black Cat” short story.

Keywords: textual function, thematic progression, theme and rheme, short story.

1. Introduction

Theme is point departure of the message (Halliday, 1994; Halliday & Matthiessen, 2004), or the starting point of the message: what the clause is going to be about (Halliday, 1985; Eggins, 1994). It is the element which comes first in the clause. Meanwhile, rheme is part of the clause or everything that is not theme is the rheme (Eggins, 1994). Eggins (1994, p. 275) then adds “rheme is the rest of the clause after the theme. That is rheme where the theme is developed and as the writer or speaker typically departs from the familiar to head towards the unfamiliar.” The rheme typically contains unfamiliar or new information (Eggins, 2004). Thus, the given information is the theme and new information is the rheme.

Thematic analysis including Theme Markness and Thematic Progression is mostly done by some scholars. Arunsirot's (2013) explains that there are five problems of theme found in students' writing which are the problem of empty theme, the problem of the brand new theme, the problem of overuse of constant progression, the problem of empty rheme, and the problem of confusing selection of textual theme. The research conducted by Hanafiah, Yusuf, and Aswani (2018) state that Thematic analysis through Theme Markness can be employed to evaluate students writing since Theme provides choices of what meaning to be priorisize in text. They add that the employment of Theme choices affects the readers attention.

The purpose of thematic progression is to create a well-structured text. A well-structured text is indicated through the connectedness between individual sentences that relate to each other.

This research attempts to find out the types of thematic progression and the realization of thematic progression is realized in “The Black Cat” short story. The purpose of thematic progression is to create a well-structured text. Thematic Progression also is used to see how the messages are delivered by the writer or the speaker in dealing with theme and rheme.

This study is expected to be beneficial both theoretically and practically. Theoretically, the findings are hoped to enlarge the knowledge of the theory of thematic progression analysis in “The Black Cat” short story and also will increase horizon about Thematic Progression. Practically, the findings are hoped to be useful and as a reference for the next research and provide an overview the reader especially the learner of English about the types and the realization of the Thematic Progression in the Short Story.

2. Literature Review

2.1 Metafunction in SFL

Systemic Functional Linguistic (SFL) has been described as a functional approach to language which explores both how people use language in different contexts, and how language is structured for use as a semiotic system. This approach is a model of grammar which constitutes part of a broad social semiotic approach to language called systemic linguistics. The term systemic refers to the view of language as a network of systems, or interrelated sets of options for making meaning; the term functional indicates that approach is Metafunctions.

Halliday (1994) maintains that the three metafunctions of language noted above operate simultaneously in the expression of meaning because certain aspects of grammar realize the ideational function, other aspects realize interpersonal function, and yet others realize the textual function.

2.2 Textual Function

The textual function of language is an interpretation of language in its function as a message, which is text-forming function of language (Halliday 1978, 1994). The textual function of language (clause) in its function as a message is realised by theme system of language (clause). The theme system of the clause is represented by the thematic structure of clause, which comprise two major elements: (1) Theme, and (2) Rheme (Halliday 1994: 37-67). In text, function has to do with the textual categories of discourse organisation and includes functional accounts of such questions as narrative structure, cohesion and other markers of textuality. Thematic progression, as discussed below, forms part of this functional dimension.

2.3 Thematic Progression

In the SFL analysis of language, patterns of Thematic choice are seen as realizing textual meanings, which in turn are the realization of Mode dimensions of the context of situation. The Theme system contributes to the realization of such meanings by offering us choices about what meanings to prioritize in a text, what to package as familiar and what as new, what to make contrastive, etc. as you have no doubt realized, the only difference between the two texts is that in the modified version the Thematic structure has been scrambled. Neither the ideational nor the interpersonal meanings have been changed, yet by

manipulating the order in which the constituents are realized, a simple text is made quite difficult to follow.

Textual choices, such as Theme, do not introduce new content or new interpersonal dimensions into a text. But, textual choices are essential to the text's making sense. The most striking contribution of thematic choices, then, is to the internal cohesion of the text: skilful use of thematic selection results in a text which appears to hang together and make sense. A final, but very significant, contribution that Theme makes to the cohesion and coherence of a text has to do with how Thematic elements succeed each other. Three main patterns of Thematic Progression can be observed: (1) Theme reiteration, (2) The zig-zag pattern, (3) The multiple – Rheme pattern (Eggins: 2004).

2.3.1 Theme Reiteration

According to Eggins: 2004, Theme reiteration is one basic way to keep a text focused on simply reiterate element. As we saw with lexical cohesion, repetition is an effective means of creating cohesion. Having the same participant made Theme on regular basis provides the text with a clear focus. A text in which the Theme never varied would not only be boring to read or listen to, but would indicate a text which is going nowhere. If Theme is our point of departure, constancy of Theme would mean we are always leaving from the same spot, and that the new information introduced in the Rhemes would not be being followed up.

For instance:

Data 18

NO	THEME	RHEME
1	But I	could not forget that black shape for months.
2	I	even saw it in my dreams.
3	I	began to feel sad about losing the animal.
4	I	looked mostly in the poor parts of our town
5	where I	went drinking.
6	I	searched for another black cat, of the same size and type as Pluto.

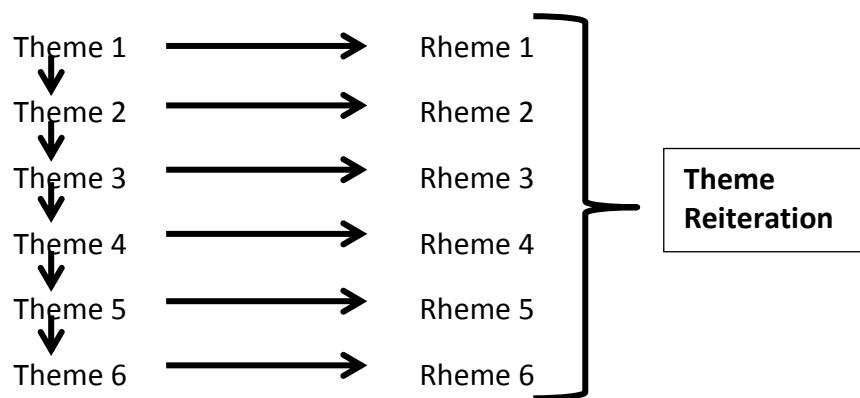


Diagram 9: Theme Reiteration

2.3.2 The Zig-Zag Pattern

In this pattern, an element which is introduced in the Rheme in clause gets promoted to become the Theme of clause. The zig-zag pattern achieves cohesion in the text by building on newly introduced information. This gives the text a sense of cumulative development which may be absent in the repeated Thematic pattern (Eggins: 2004).

For instance:

Data 15

NO	THEME	RHEME
1	I	was surprised to see a crowd of people next to the wall.
2	They	were talking, and seemed to be quite excited.

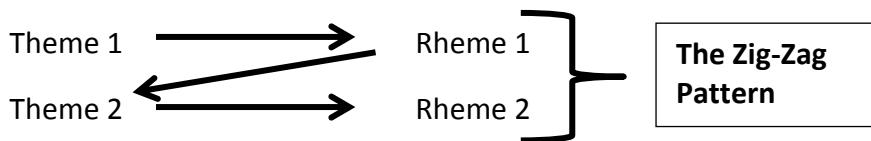


Diagram 11: The Zig-Zag Pattern

2.3.3 The Multiple – rheme pattern

According to Eggins (2004), the Theme of one clause introduces a number of different pieces of information, each of which is then picked up and made Theme in subsequent clause. This multiple –Rheme pattern is also common in longer expository texts. The multiple – Rheme pattern of provides the underlying organizing principle for a text, with both the zig-zag and theme reiteration strategies being used for elaborating on each of the main thematic points.

For instance:

Data 3

NO	THEME	RHEME
1	I	married
2	when I	was very young,
3	and I	was happy to find that
4	my wife	loved all of our animal friends
5	as much as I	did.
6	She	bought us the most beautiful animals.
7	We	had all sorts of birds, gold fish, a fine dog and a cat.

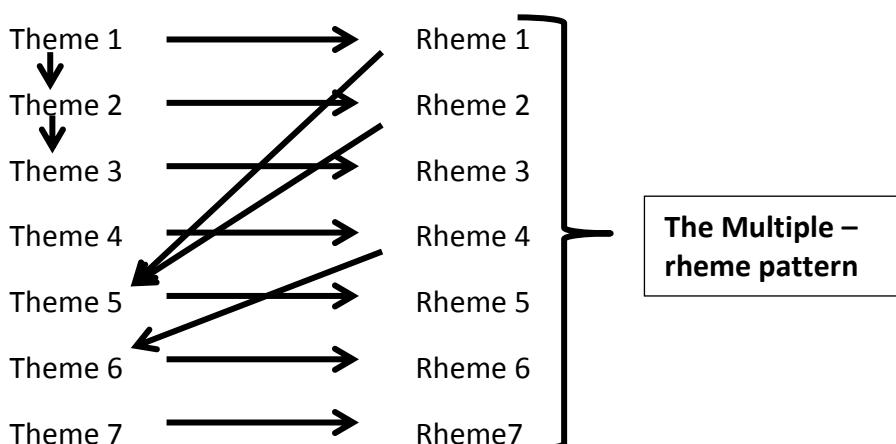


Diagram 6: The Multiple – rheme pattern

3. Research Method

This research was conducted by using qualitative descriptive design. The data was taken from the text of "The Black Cat" short story in the form of clause and paragraph. The source of data in this research is Edgar Allan Poe's "The Black Cat". The data were analyzed based on Miles, Huberman and Saldana (2014) with three phases of data analysis consisting of data condensation, data display, and conclusion drawing or verification. In order to manage the data analyzing, the researcher provides some steps of analyzing the data, namely:

1. Separating the clauses into each elements.
2. Identifying the element.
3. Classifying the paragraph into theme reiteration, the zig-zag pattern, and the multiple-rheme pattern.
4. Selecting the dominant thematic progression in the research articles by using the following formula: $n = Fx/N \times 100\%$ (Bungin, 2005: 171-172).

Where:

n = Percentage of types.
Fx = Total types frequency of the sub-category.
N = Total of all categories.

4. Results and Discussion

After analyzing the data, there are 316 clauses found. Then, there were three types of thematic progression found, namely theme reiteration, the zig-zag pattern and the multiple-rheme pattern. The following points would provide the analysis of the types of thematic progression found in the data.

4.1 Theme Reiteration

Theme reiteration is one basic way to keep a text focused to simply reiterate element. As we saw with lexical cohesion, repetition is an effective means of creating cohesion. Having the same participant make Theme on regular basis provides the text with a clear focus. A text in which the Theme never varied would not only be boring to read or listen to but would also indicate a text which is going nowhere. If Theme is our point of departure, constancy of Theme would mean we are always leaving from the same spot, and that the new information introduced in the Rhemes would not be being followed up.

There were seven occurrences of Theme reiteration found in the data as in the table below:

Data 18

NO	THEME	RHEME
1	But I	could not forget that black shape for months.
2	I	even saw it in my dreams.
3	I	began to feel sad about losing the animal.
4	I	looked mostly in the poor parts of our town
5	where I	went drinking.
6	I	searched for another black cat, of the same size and type as Pluto.

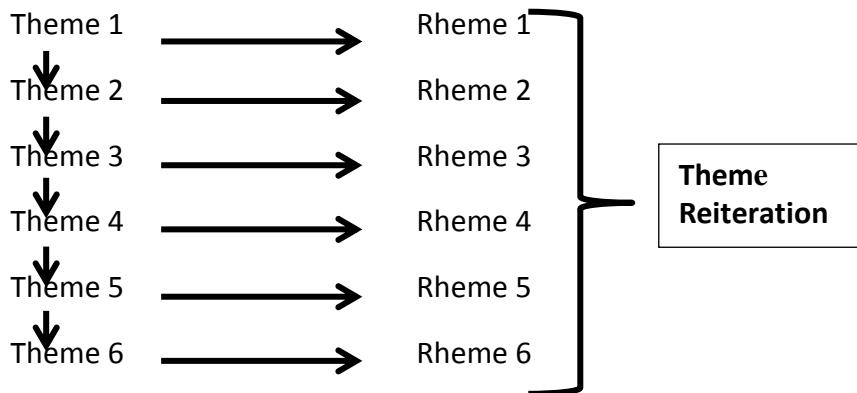


Diagram 9: Theme Reiteration

From the text above, the realization of thematic progression is appeared clearly. It can be proven from the first clause:

But I could not forget that black shape for months.

“**But I**” can be called **Theme 1** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**could not forget that black shape for months.**” can be called **Rheme 1** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the second clause:

I even saw it in my dreams.

“**I**” can be called **Theme 2** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**even saw it in my dreams.**” can be called **Rheme 2** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the third clause:

I began to feel sad about losing the animal.

The nominal group “**I**” can be called **Theme 3** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**began to feel sad about losing the animal.**” can be called **Rheme 3** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the fourth clause:

I looked mostly in the poor parts of our town

“**I**” can be called **Theme 4** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**looked mostly in the poor parts of our town**” can be called **Rheme 4** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the fifth clause:

where I went drinking.

“**where I**” can be called **Theme 5** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**went drinking.**” can be called **Rheme 5** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the sixth clause:

I searched for another black cat, of the same size and type as Pluto.

The nominal group “**I**” can be called **Theme 6** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**searched for another black cat, of the same size and type as Pluto.**” can be called **Rheme 6**

because it is the remainder of the message or the comment about the topic so that it always comes after the topic element.

As the example above suggests, the patterns in which **Theme 1** is repeated in **Theme 2**, **Theme 2** is repeated in **Theme 3**, **Theme 3** is repeated in **Theme 4**, **Theme 4** is repeated in **Theme 5**, and **Theme 5** is repeated in **Theme 6**. Each repetition is the beginning of the next clause. It indicates that each clause has information to discuss. This has the effect of maintaining a strong topical focus in the text, while avoiding simple repetition. That is why it is considered as a theme reiteration.

4.2 The Zig-Zag Pattern

The zig-zag pattern, an element which is introduced in the Rheme in clause gets promoted to become the Theme of clause. The zig-zag pattern achieves cohesion in the text by building on newly introduced information. This gives the text a sense of cumulative development which may be absent in the repeated Thematic pattern.

There were four occurrences of the zig-zag patterns found in the data. The example is provided below:

Data 15

NO	THEME	RHEME
1	I	was surprised to see a crowd of people next to the wall.
2	They	were talking, and seemed to be quite excited.

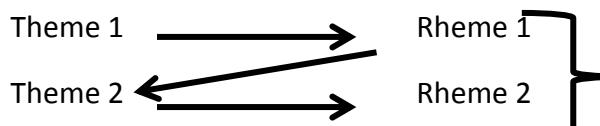


Diagram 11: The Zig-Zag Pattern

From the text above, the realization of thematic progression is appeared clearly. It can be proven from the first clause:

I was surprised to see a crowd of people next to the wall.

The nominal group “**I**” can be called **Theme 1** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**was surprised to see a crowd of people next to the wall.**” can be called **Rheme 1** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the second clause:

They were talking, and seemed to be quite excited.

The nominal group “**They**” can be called **Theme 2** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**were talking, and seemed to be quite excited.**” can be called **Rheme 2** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element.

As the example above suggests, the pattern in which the **Rheme 1** is repeated as the **Theme 2** in the next clause. That is why it is considered as the zig-zag pattern.

4.3 The Multiple- rheme pattern

The multiple –Rheme pattern is also common in longer expository texts. This provides the underlying organizing principle for a text, with both the zig-zag and theme reiteration strategies being used for elaborating on each of the main thematic points.

There were thirty two occurrences of the multiple – rheme patterns found in the data as given in the table below:

Data 4

NO	THEME	RHEME
1	The cat	was a very large and beautiful animal.
2	He	was black, black over, and very intelligent.
3	He	was so intelligent
4	my wife	often laughed about what
5	some people	believe;
6	some people	believe that
7	all black cats	are evil, enemies in a cat's body.

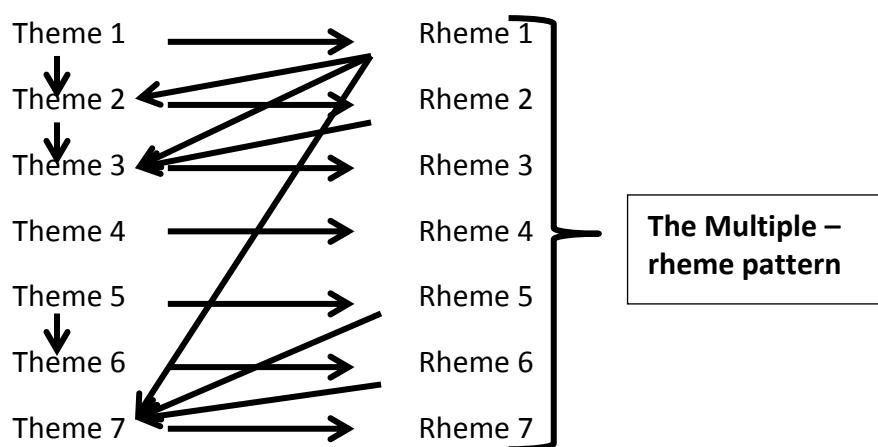


Diagram 14: The Multiple – rheme pattern

From the text above, the realization of thematic progression is appeared clearly. It can be proven from the first clause:

The cat was a very large and beautiful animal.

The nominal group “**The cat**” can be called **Theme 1** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**was a very large and beautiful animal.**” can be called **Rheme 1** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the second clause:

He was black, black over, and very intelligent.

The nominal group “He” can be called **Theme 2** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**was black, black over, and very intelligent.**” can be called **Rheme 2** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the third clause:

He was so intelligent.

“He” can be called **Theme 3** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**was so intelligent**” can be called **Rheme 3** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the fourth clause:

that my wife often laughed about what

The nominal group “**my wife**” can be called **Theme 4** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**often laughed about what**” can be called **Rheme 4** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the fifth clause:

some people believe;

The nominal group “**some people**” can be called **Theme 5** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**believe;**” can be called **Rheme 5** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the sixth clause:

some people believe that

The nominal group “**some people**” can be called **Theme 6** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. The process “**believe that**” can be called **Rheme 6** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element. Then, the seventh clause:

all black cats are evil, enemies in a cat's body.

The nominal group “**all black cats**” can be called **Theme 7** because it is the element which serves as the point of departure of the message or the main topic which is introduced initially. “**are evil, enemies in a cat's body.**” can be called **Rheme 7** because it is the remainder of the message or the comment about the topic so that it always comes after the topic element.

As the example above suggests, the patterns in which **Rheme 1** is repeated as **Theme 2**, **Theme 3**, and **Theme 7** in the next clause. **Rheme 2** is also repeated as **Theme 3** in the next clause. **Rheme 5** is repeated as **Theme 7** in the next clause. **Rheme 6** is also repeated as **Theme 7** in the next clause. While **Theme 1** is repeated in **Theme 2**. **Theme 2** is repeated in **Theme 3**. And **Theme 5** is repeated in **Theme 6**. It may include some different information which may be taken up as theme in some subsequent clauses. It also merge between theme reiteration and the zig-zag pattern. That is why it is considered as the multiple-rheme pattern.

5. Conclusion

After analyzing the data, the conclusion could be drawn there are three types of thematic progression from the text “The Black Cat” short story which can be found in “The Black Cat and Other Stories” Book they were: theme reiteration, the zig-zag pattern and the multiple—rheme pattern.

They were realized with a different pattern of a paragraph as its function or in other words they found their thematic progression in a different form as it used to be. As Eggins (2004) states that thematic progression should be realized in paragraph of text. On this matter the paragraph realized in a different types of pattern which show the type of thematic progression itself.

From the three types of thematic progression that had been found from the text, theme reiteration involved the types of thematic progression because of Theme is point of departure, constancy of Theme would mean always leaving from the same spot, it should be realized in thematic progression if it follows its function. The zig-zag pattern involved the

types of thematic progression because of Rheme in clause gets promoted to become the Theme of clause, it should be realized in thematic progression if it follows its function. The multiple – rheme pattern involved the types of thematic progression because of there is elaborating the zig-zag pattern and theme reiteration in the paragraph, it should be realized in thematic progression if it follows its function.

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CAUSATIVE CONSTRUCTION OF ACEHNESE LANGUAGE: A TYPOLOGICAL APPROACH

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Abstract

This study discusses causative construction in Acehnese language typologically. The problems studied were (1) the type of causative construction based on formal parameters, and (2) the type of causative construction based on semantic parameters. Research data, both oral and written, were obtained by instrument through syntactic questionnaire. All data was analyzed by *padan* and *agih* methods, served with formal and informal methods. The results of the study showed that, based on formal parameters, causative construction of Aceh language consists of morphological causative, and lexical causative; based on semantic parameters, causative construction of Aceh language is analytic causative. This construction was produced by combination of clause and conjunction 'kerna' or 'seubap'; using analytical causative verb 'peugot' and 'geuyu'; morphological causative affixes 'meu-', 'peu-' and 'seu-'; and using certain lexical causative in which they have causative meaning.

Keywords: causative construction, parameters, semantic, typology.

1. Introduction

Language is an important communication tool in expressing ideas through speaking and writing. A language must meet the communication requirements in order to avoid misunderstandings in communication. Errors occurring in the communication are categorized as language problems. This should be noted by language users and language researchers. Various researches have been done regarding micro and macro linguistics on a philosophical and theoretical basis such as Comrie (1983) and Song (2001) focusing on typology.

Comrie (1983) developed a cross-language study that led to the generalization and grouping of languages. It is a new study called linguistic typology. This model of study offers a new dimension and contributes to the field of linguistic typology studies. The study classifies language based on certain types relating to the universality and grammatical characteristics across languages. The domain of studies that includes linguistic typology is the sequence of words, case sharpening, grammatical relations, relative clauses, subjects, causative constructions, ergativity--accusativity, semantic roles, valence change and morphological-syntactic typology.

The Indonesian local languages have their own uniqueness and distinctiveness relating to linguistic typology. It is necessary to conduct careful and earnest research because of the multitude of grammatical characteristics of these local languages. This is a very interesting and important study to be done in order to preserve local languages.

Acehnese language is the largest local language in Aceh province, Indonesia. The speakers of this language are almost evenly distributed throughout the districts of Aceh Utara and Lhokseumawe, Bireuen, Pidie and Aceh Besar. The Aceh language (BA) is one of the rich vocabulary languages. Several studies on linguistic typology have been conducted by various linguists and researchers but to the best of the author's knowledge no research done earlier was related to causative construction. Based on this, the authors will try to study the causative construction in Aceh language. This study will examine the Aceh language by describing the causative situation itself.

The purpose of this study is to discuss and explain the causative constructions of Aceh language. Theoretically, this research is useful for enriching the literature of linguistic knowledge, especially the field of grammatical typology. The typology approach used in this study is a reference for other studies in classifying languages based on certain types. In addition, this study also became a reference material in recognizing the uniqueness of Aceh language, especially in the syntactic level. This is considered necessary to suffice the lack of research conducted on the syntax of Acehnese language.

The practical benefits of this research are the preparation of Aceh language teaching books, both in formal and informal education institutions. In addition, this research is useful as a source of information and references for further research and as a comparison material to conduct further studies so as to enrich the literature of social studies; language, culture, and environment of Indonesia.

2. Literature Review

Kridalaksana (2001: 61) states that causative sentence is concerned with the act (verb) that causes a state or event. He cited the sentence "*mereka menggiatkan gerakan pramuka*". The meaning of Indonesian prefix *me-kan* in the sentence is causative.

Causative construction as part of a grammatical typology study is an interesting topic. This is based on several reasons; first, the construction has convergence with other disciplines, such as philosophy and anthropology (Comrie, 1983: 158). Second, the construction has two components or events in forming a situation that expresses the relationship between the cause (an individual or an event) and a cause (an event caused by a causative) (see Comrie, 1983: 158; Song, 2001: 257) which contains the structure of the argument from the causative predicate in the cause. Third, the construction indicates the involvement of formal syntax and semantic analysis (Comrie, 1983: 159).

Causative constructs formation is related to the relation of meaning, grammatical functions, and also the valence contained in the language. A typology review causative construction of BA has not been mentioned at all. Therefore, the urgency of this research is related to (1) the specificity of causative constructions as typology studies, and (2) the peculiarities of BA as a language that has its own grammar system.

This research is based on the theory of language typology, especially causative construction. Generally, causative construction is a construction which expresses a complex macro situation containing two micro situations or events consisting of (1) the causer causing an event to occur and (2) an event occurring or a result arising (caused) from a cause of action (causee) (Shibatani [ed.] 1976: 239; Comrie, 1983: 330; and Song, 2001: 253). Shibatani distinguishes the causative formation into two kinds, namely the productive causative and the lexical causative. The productive causative is the causative that is formed into a causative verb such as *make* and *cause* in English or by using a morphological marker of affix. The lexical causative is the causative expressed by a lexicon without any productive

process. The lexicon can express a causal relationship at once. The causative situation encompasses two components of the situation namely 'cause' and 'effect', these two micro-situations combine to form complex macro situations, causative situations (Comrie, 1983: 158).

Causative construction is an expression of complex macro situations consisting of two micro situations, i.e. (i) causal events (causer) doing something to produce a different event (event effect); (ii) events resulting from causer causes action or changes in circumstances due to causative action (Song, 2001: 257-258). For example,

(1). Elizabeth_(causer) makes the chef_(causee) eating leftover food.

Each language has a different grammatical construction in revealing the causative. However, it is cross-language that the equivalence of causative constructions can be expressed syntactically and analytically (see Comrie, 1983: 159). This is what causes the causative type distribution based on formal parameters and semantic parameters.

Formal Parameter, Comrie (1983) classified causatives based on formal parameters, namely the lexical causative, the morphological causative, and the analytic causative which is called causative periphrasis. These parameters are similar to the division of Goddard (1998) and Song (2001). Further, Shibatani (1976) stated that the analytic causative (periphrasis) is a bi-clausal construction, whereas the morphological causative and lexical causative are mono-clausal constructions. On the other hand, based on semantic parameters, the causative is distinguished by the level of control received by the cause and the proximity between causer and causee in macro situations (Comrie, 1983: 164). Accordingly, Song (2001: 278) stated that among the three types, the lexical causative occupies the shortest distance in connecting causer and causee, while the other two types are in positions thereafter.

Payne (2002: 176) revealed that almost all causatives in English use separate causative verbs, such as *make*, *cause*, *force*, and *compel*. For example,

(2). I caused John to go.
1TG TOP V-KAUS John Prep AKT-go.

The cause component of example (2) is marked by the caused verb which explicitly explains that I did something to John and the resultant component is explicitly marked by the *go* predicate on *John to go*. So in an analytic causative construct, cause *I did something to John's* cause that led to *John's* consequence *to go* explicitly in the structure. Thus, morpho-syntactically, the analytic causative cannot be said to be a valence addition operation, but it can be interpreted semantically (Payne, 2002: 177).

The next type is morphological causative. This Causative reflects the relationship between the non-causative predicate and the causative predicate that is marked by the morphological device, for example by affixation (Comrie, 1983: 159). Consider the following example.

(3) a. Palka slomala-s'.
The stick-TOP AKT-broke.
'The stick was broken'.
b. Tanja slomala palku.
Tanja-TOP AKT-broke-KAUS the stick.
'Tanja broke the stick'.

In morphologic causative construction, the seeming component is merely the causative component (*Tanja slomala palku*), whereas the consequent component does not appear explicitly (*Palka slomala-s'*). The meaning that *Tanja does something so the stick is broken*; stick is contained in the *slomala* causative verbs.

In contrast to other types, morphologic causatives involve changes in the form of verbs. In addition to the derivative verbs, morphologic causatives can be formed using affixes. As in Turkish (Altaic), it has two very productive causative morphologic forms using the suffix *-d/lr* (and its allomorphs) and *-t* (Payne, 2002: 176).

The last type is the lexical causative. This causative is the causative that is expressed by a lexicon without going through any productive process. The lexicon can independently state a causal relationship at once. Comrie (1983: 159) gives the following example.

(4) Jhon killed Bill.
Jhon PAS-bunuh-KAUS Bill-TOP.

In example (4) the micro situations in the lexical causative construction are poured in one instance. The cause and effect components can be interpreted from the causative verb itself, i.e. *kill*. The two events in sentence (11) are 'John killing Bill' as the explicitly causal component and 'Bill dies' can be understood as an effect component although not explicitly stated. So, the meaning that *John did something so that Bill died* was covered in a causative *kill* verb.

According to Payne (2002: 179), almost all languages have a lexical causative. There are three lexical causative subtypes:

- No change in verb
- Non-causative: The vase broke.
- Causative: Macbeth broke the vase (=Macbeth caused the vase to break)
- Some idiosyncratic change in verb
- Non-causative: The tree fell (Verb = to fall)
- Causative: Bunyan felled the tree (Verb = to fell)
- Different verb
- Non-causative: Stephanie ate the beans.
- Causative: Gilligan fed Stephanie beans.
- Non-causative: Lucretia died.
- Causative: Gloucester killed Lucretia.

Comrie (1983: 164) distinguished causative types based on semantic parameters. This semantic parameter distinguishes causative based on the level of control received by the cause and the proximity between the causer and the causee in the macro or causative situation itself. Based on the level of control received by the causee, Comrie (1983: 165) distinguished true causative and permissive causative. In both of these constructions, the causer - in this case the agent - has control over the occurrence or effect of the causee. In the true causative, the causer only has the ability to cause effect to the causee, whereas in the permissive causative, the causer has the ability to prevent the occurrence of effect on the cause.

Furthermore, by virtue of the proximity of cause and effect components, Comrie (1983: 160) distinguished the direct causative and indirect causative. The direct causative is the causative that describes the proximity of the causer with the causee (eg. Anton broke the stick), whereas in indirect causative the relationship goes further (eg, Anton brought it about

that the stick broke). Although the causer is always followed by the causee, in indirect causative, the causee occurs sometimes after the causer occurs.

In line with the above description, Whaley (1997: 195) mentions that direct causativization refers to situations where the action of causer has a direct effect on the causee, while indirect causativization refers to a situation of causativization whose degree of survival is very far away. For example, lexical causative *kill* and causative construction [*cause to die*] in English (see also Payne, 2002: 175; Song 2001: 276).

3. Research Methods

The data used in this research were oral data and written data. Oral data were the primary data obtained from BA informants in Lhokseumawe who were selected based on some conditions according to the age, native speakers, and knowledgeable about BA. The data were obtained by using interview method and observation to informant through recording technique. Written data were obtained from a number of Acehnese Language newspapers such as Serambi Aceh. The data were useful as secondary data to compare oral data collected from informants. Informants were selected by age, gender, and ethnic groups.

4. Results and Discussion

There are several ways that can be done to declare causative construction. The most common way is to use complex sentences, i.e. one clause to state the cause and one clause to express the effect. Both clauses are used to connect two conjunctions that are meaningful causative. In the Acehnese language both constructs (clauses) were combined using the *kerna* or *seubap* conjunction. The usage of *kerna* or *seubap* conjunction is shown in the following description.

(5) *Adam hana ijak sikula kerna aki jih saket.*
 NAME-not-Part-go-school- because-leg-3Tg-sick
 'Adam did not go to school because his legs hurt.'

The clause that states the cause of sentence (5) is *aki jih saket* and the clause stating the effect is *Adam hana ijak sikula*. The components of cause and effect are called macro situations. Micro situations are incorporated by using *kerna* conjunction to form macro situations.

The sentence (5) above can be changed by placing *kerna* conjunction to the front of the sentence. The result of the change becomes (6) below..

(6) *Kerna aki jih saket, Adam hana ijak sikula.*
 because-feet-3Tg-sick, NAME-not-Part-go-school
 'Because his feet hurt, Adam did not go to school.'

In addition to *kerna* conjunction, to incorporate clauses that express causative can also be used conjunction *seubap* 'because'. The use of this conjunction is seen in sentence (7) below.

(7) *Ulee jih beukah, seubap jih irhom Andi.*
 head-3Tg-break- because-3Tg-Part-throw-NAME
 'His head broke because he was thrown by Andi.'

In contrast to sentence (6), sentence (7) cannot be altered. In the Acehnese language, there is no construction of the *jih irhom Andi, seubab ulee jih beukah*. If you want to change

the arrangement, it should make use of the conjunction *kerna*. So sentence (7) becomes *Kerna jih irhom Andi, ulee jih beukah*.

Based on the above description, the use of conjunction *kerna* is more commonly used to combine two clauses that express causative meanings, whereas the use of *seubab* is very rare. *Seubap* is more often used in the interrogative sentence (ask). For example, consider the sentences (8) and (9) below.

(8) *Peu seuba Adam hana sikula?*
 What cause - NAME-not-school
 'What causes Adam not to go to school?'

(9) *Peu seubap Andi irhom jih?*
 What cause- NAME-throw-3Tg
 'What causes Andi to throw him?'

Kerna conjunction cannot be used in interrogative sentences. This is different from the Indonesian language. In Indonesian we can use both *what* and *why*, for example, *Why did Andi throw Ali?* to ask something that requires an answer: cause. In Acehnese language such an interrogative sentence is formed by using the question '*peu seubap* 'what cause', eg. *Peu seubap Andi irhom Ali?*

Causative Based Formal Parameters

Based on formal parameters, causative is divided into analytic causative, morphological causative, and lexical causative. The following will describe how the causative type is found in Acehnese language.

Analytic Causative

In Acehnese language, the causative verbs of *peugot* 'make' and *geuyu* 'told' are used in the analytic construction. The use of these verbs can be seen in the following example.

(10). *Abang peugot pageu.*
 Brother-CAUS-make-fence
 'Brother makes fence.'

(11). *Adoe peugot tugas.*
 Sister-CAUS-make-homework
 'Sister makes homework.'

(12). *Jih peuklik Cut.*
 He-CAUS-cry-NAME
 'He makes Cut cry.'

(13). *Nita magun gulee.*
 NAMA-cook-gulai
 'Nita cooks beef-stew.'

(14). *Ibu Nur geuyu Nita magun gulee.*
 Mother-NAME-CAUS-tell-NAME- cook curry.
 'Mrs. Nur told Nita to cook curry.'

The data above show the difference between (10-11), (12) and (13-14) whereas (10) and (11) have the same sentence pattern where the word *peugot* 'makes' is followed by a noun object. In sentence (12) the word 'make' is replaced by the affix *peu-* and followed by the *klik* verb 'cry' when combined, have the meaning of 'making a cry' in this case goes to the

morphologic causative part (see 4.1.2). The presence of a *peugot* verb in sentence (10) requires the presence of the *pageu* as the object (noun), and the presence of the affix *peu-* of sentence (12) requires the presence of a *klik* verb 'cry' as a predicate.

Sentences (13) and (14) have almost the same meaning. In the causative construction of sentence (13) there is a verb *magun* 'make' as the predicate. In (14) two predicates appear, namely *geuyu* and *magun* which both have the meaning of 'make so'. This happens because of the influence of the argument on the sentence. This shows the tendency that the construct was formed not merely because of the role of the causative verbs, but the structure of the argument in the causative verb also plays an important role. Based on the structure of the constituent argument, the analytic causative constructions in Acehnese are composed of [NP-VPCausative-NP-VP-NP] for the causative which is a transitive verb with the structure of the NP-VP-NP argument.

Morphological causative

The affixes as the causative markers in Acehnese language are *meu-* (with the allomorphs), *peu-* (with the allomorphs) and *seu-*. Each of these affixes can be attached to adjectives, nouns and numerals as in (15) below.

(15). {peu} + Verb as a base

<i>klik</i> 'cry'	→	<i>peuklik</i> 'make someone to cry'
{meu} + Noun as a base		
<i>aneukmit</i> 'children'	→	<i>meuaneukmit</i> 'become childish'
<i>binatang</i> 'animal'	→	<i>meubinatang</i> 'make something like animal'
{meu} + Adjective as a base		
<i>kureng</i> 'zigzag'	→	<i>meukureng</i> 'make something to be zigzag'
<i>keulabee</i> 'grey'	→	<i>meukeulabee</i> 'make something become grey'
{peu} + Verb as a base		
<i>eh</i> 'sleep'	→	<i>peueh</i> 'make someone to sleep'
{peu} + Adjective as a base		
<i>beuo</i> 'lazy'	→	<i>pubeuo</i> 'make oneself to be lazy'
{peu} + Word as a base		
<i>meulek</i> 'slow'	→	<i>peumeulek</i> 'make slow'
<i>rayeuk</i> 'big'	→	<i>peurayeuk</i> 'make big'
{peu} + Number as a base		
<i>dua</i> 'two'	→	<i>peudua</i> 'become/make two'
<i>lhee</i> 'three'	→	<i>peulhee</i> 'become/make three'
{seu} + Adjective as a base		
<i>baro</i> 'new'	→	<i>seubaro</i> 'make a new'
<i>malee</i> 'shame'	→	<i>seumalee</i> 'make embarrassed'

Lexical Causative

Like the morphological causative, micro situations in the lexical causative are also poured in one instance. The components of cause and effect can be interpreted from the lexical causative verb itself. Pay close attention to the following sentence.

(16). *Sarah buka pinto.*

NAME Akt-open door

'Sarah opens the door.'

(17). *Abit chop Ali.*

NAMEAkt-stab NAME

'Abit stabs Ali.'

Each sentence (16) and (17) have two events. The first occurrence of sentence (16) is Sarah opening the door as the explicitly explicit component of cause and the second occurrence is the door being in open state can be understood as a consequence component although this component is not explicitly raised. Sentence (17) also has two events, the first occurrence is *Abit stabs Ali* as the explicit cause component and the second component is Ali in a stabbed condition as a consequence component not explicitly generated.

Causative based on Semantic Parameters

Causative analysis based on semantic parameters needs to be done because the causative constructs generated through affixes display similar meanings but are not the same. At a glance, for example, the *peurayeuk* verb, *dipeurayeuk* shows my meaning of 'making something big', but if further explored the three derived verbs have different semantic features.

(18). *Arif peurayeuk bajee.*
 NAME-CAUS-enlarge-shirt
 'Arif enlarged his shirt.'

(19). *Didi peuubita pui.*
 NAMA- CAUS-extinguish-fire
 'Didi extinguished the fire.'

(20). *Bajee dipeurayeuk Arif.*
 Shirt- PAS-extinguish NAME
 'The shirt is being extinguished by Arif.'

(21). *Apui dipeuubit Didi.*
 Firei- PAS-UBIT- NAME
 'The fire is being shrunk by Didi.'

In terms of the sentence mode, *peu-* and *dipeu-* which attached to a particular word as a predicate filler is in a different sentence. *Peu-* is used when showing active sentences. *Dipeu-* is used when showing passive sentences. Both are equally using the same argument that distinguishes the distribution of the sentence that is as active or passive.

5. Conclusion

Based on the above exposition, it can be concluded that in Acehnese language for making causative constructions can be done in several ways, namely (1) using complex sentences, two clauses coupled with conjunction *kerna-seubap*, (2) using analytic causative, with verbs markers *peugot* and *geuyu*, (3) using a morphological causative by adding *meu-* affix (with its allomorphs), *peu-* (with its allomorphs) and *seu-*, (4) selecting a particular lexical causative verb with causative meaning.

Semantic parameters in this study can distinguish the synonymy of the Acehnese causative verbs. The analysis is done by distributing the causative verbs first into the sentence. This is done so that the causative verbs are substituted into wider construction. Subsequently, there appear to be limits to the substituted capabilities of the synonymous forms, for example certain constructs may be interchangeable and in other constructs not interchangeable.

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NON-VERBAL COMMUNICATION OF THE SIMPSONS MEMES IN “MEMES.COM” INSTAGRAM

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Abstract

The research aims to identify the nonverbal communication especially kinesics aspect in the Simpsons memes in “memes.com” instagram. The nonverbal communications in the Simpsons memes convey the meme users’ emotions, feelings and messages through expressive actions. By analyzing the non verbal communication, the meme users are able to understand the meaning of the meme and the meme readers are able to understand what the memes senders try to communicate. The research was conducted by means qualitative descriptive analysis. The data of the research was the Simpsons meme and the source of data was “memes.com” instagram. The data collection was qualitative audio and visual material because the data is a picture. The sample of the research was forteen Simpsons memes. Facial expression, posture and gesture are the kinesics aspect that found in the Simpsons memes in “memes.com” instagram. The results of the research were one meme showed posture and gesture, two memes showed facial expression and gesture, three memes showed facial expression and posture, memes only showed posture and five memes showed the character’s facial expression in conveying the message.

Keywords: nonverbal communication, The Simpsons memes, kinesics, facial expression, posture, gesture.

1. Introduction

People communicate with others to share information, ideas, opinion and so on. In this digital era, people mostly communicate through social media by making status, sending text with emoticons and sending memes. Meme is an idea, concept, catchphrases, picture, video that spread from one person to other through social media for communication and humorous purpose.

The meme word itself was coined by Richard Dawkins in his book *The Selfish Gene* (1976) as a self-replicating cultural information label, but by the internet development meme becomes a hottest trend in a social media as a means of communication and information sharing. Meme may become viral because it appeals too many good points (Berger and Milkman, 2012; Cataldi et. al., 2010), it is eye catching with the humorous purpose but still delivers good message. Memes may viral depends on the timing, social network, randomness, etc. (Centola, 2010; Weng et al., 2014; Pinto et al., 2013).

Baumgratner (2008) classified meme into two categories: one is typically a snapshot with a caption on it while the other one is anything else related to popular internet videos,

hashtags, tweets, posts, jokes or trends. One of the examples of memes is the Simpsons meme of which category is a snapshot with the caption on it. The Simpsons actually is an American Sitcom that has aired for a long time with 646 episodes by Matt Groening. The topics and catchphrases of the Simpsons reflect the current situation and its characters that easily recognized are often used in memes.

Memes usually spread in facebook, twitter and instagram. There are so many accounts in those social media that post or share memes in particular. One of Instagram accounts that particularly post memes with 3.7 million followers is “memes.com”. “Memes.com” shares the memes that are shared by its followers, made by their own admin and also taken from other memes sources. “Memes.com” also has its facebook account with 15 million fans.

Meme communicates someone’s idea through nonverbal communication. Therefore, the research focuses on the nonverbal communication in the Simpsons memes that are posted in “memes.com” Instagram.

2. Literature Review

Nonverbal communication is the way of communication that is expressed by expressive movements not by words (Watzlawick et. al., 1967, Wiener et. al., 1972). Nonverbal behavior includes everything from facial expression and gesture to fashion and status symbol, from dance and drama to music and mime, from flow of affect to flow of traffic, from the territoriality of animals to the protocol of diplomats, from extrasensory of violence to the rhetoric of topless dancers (Harrison, 1989). It also includes bodily contact, posture, physical appearance, and direction of gaze and the paralinguistic variables of emotional tone, timing, and accent (Argyle, 1973). Body movement or kinesics behavior, proxemics, olfaction, skin sensitivity, and the use of artifacts (Duncan, 1969), physical characteristics, eye movement, touching behavior, and environmental factors (Knapp, 1972) also belong to nonverbal behavior.

This research only focuses to the kinesics aspect. The word kinesics comes from the root word kinesis, which means “movement,” and refers to the study of hand, arm, body, and face movements. Specifically, kinesics is about use of gestures, head movements and posture, eye contact, and facial expressions as nonverbal communication (Hans, 2015).

2.1 Gesture

Gesture is communicating by using the body movement. There are three main types of gestures: adaptors, emblems, and illustrators. Adaptors are touching behaviors and movements that indicate internal states typically related to arousal or anxiety. Adaptors can be targeted toward the self, objects, or others, example: shaking legs, clicking pen, looking above. Emblems are gestures that have a specific agreed-on meaning. Emblems can be still or in motion.”Emblems are gestures that have a specific meaning. Example: thumbs up means good job or “OK”. Unlike emblems, illustrators do not typically have meaning on their own and are used more subconsciously than emblems.

2.2 Head Movements

Head movement is communicating by the movement of head. In terms of head movements, a head nod is a universal sign of acknowledgement in cultures where in Indonesia head nod means agreeing but in India agreeing someone shown by head shake.

2.3 Posture

There are four general human postures: standing, sitting, squatting, and lying down. Posture can indicate someone's state along a tense-relaxed dimension.

2.4 Eye Contact

It is said that "The eyes are the window to the soul". It is actually accurate, an eye contact may convey information, monitor interaction and establish interpersonal connection. For the example eye contact may intimidate someone, make someone fall in love.

2.5 Facial Expression

Face is the most expressive part of our bodies, it may indicate someone's emotional state. From our facial expression we may express our feeling whether we are happy, sad, angry and so on.

3. Research Method

The research was conducted by using qualitative descriptive analysis with the data were 14 the Simpsons memes that were posted in "memes.com" instagram as the source of data. The data were collected by means qualitative audio and visual material since the data is memes that take forms of picture. In collecting the data, the Simpsons memes were screenshot from the "memes.com" instagram homepage. The Simpsons memes were identified and analyzed based on the nonverbal communication especially kinesics aspect.

4. Results and Discussion

The kinesics aspect found in the Simpsons memes in "memes.com" instagram mainly are facial expression, posture and gesture. But in some memes, there are a meme that show two or three kinesics (facial expression and gesture, facial expression and posture, posture and gesture, and also facial expression, gesture and posture).

There are 5 memes that convey the idea from facial expression, one of the examples is



(Figure 4a meme's message from facial expression)

From the figure above Homer Simpson's facial expression shows that he is sleepy by his half-covered eyes. The meme's caption is person: "did you sleep well? Me". The caption is a question word between person and me. The picture is the answer of the question did you sleep well. So, the meme users want to answer they do not sleep well because they are still sleepy.

There is no meme conveys its idea through gesture, but there is three memes convey its idea through posture. One of the examples is



(Figure 4b meme's message from posture)

From the meme above, the caption is also conversation with the question “so what do you like for fun?” and the answer is the picture. The picture of Homer Simpsons that is sleeping means the meme users sleep for fun.

For facial expression & gesture and facial expression & posture has each one memes that conveying those kinesics from the memes.



(Figure 4c meme's message from facial expression & gesture and facial expression and posture)

The first meme in figure 4c conveys someone's idea through expression and gesture. From the facial expression, the character shows he is depressed. Depressed people tend to look down more than they look up. A typical body language gesture of depression is tilting the head forward slightly so that the person ends up looking a bit down. In the picture Hank slap his own forehead. Self-slapping is a form of self-punishing as one inflicts a small amount of pain. This tells others that they do not need to give you any extra grief and that you understand your mistake. The caption of the meme is “When you suffer from depression and somebody tells you just to cheer up”. The sentence is a statement begin with “when” word, so it shows a situation. And there is another caption which is “my goodness, what an idea. Why didn't I think of that?”. The self slapping happens because he feels wrong to tell others. He depressed because other people just would respond with cheer up word while he himself knows he would cheer up. Therefore, the meme users who are depressed feels wrong to let other people that they are depressed.

The second picture of figure 4c conveys its idea through posture and gesture. Homer facial expression shows he is scared from his widened eyes staring at the threat and in fear

the hands clutch things. From the caption, homer is scared when he saw a pile of clothes that looks like a person, so the meme user wants to say that they often experience that kind of situation.

The last one is meme conveys its idea by posture and gesture.



(Figure 4d meme's message from posture and gesture)

Based on the meme, the meaning delivered through posture and gesture. Homer Simpson is standing besides a messy thing with his hands behind. Hands behind the back means someone is feeling confident because he is a confident person or he believes he is on top of matters in the current situation. The caption of the meme is “me, presenting the project I finished the same day at 2:00 am. The caption is begun with the word “me” and followed by a statement. The caption tried to emphasize the “me” who is presenting the project that is done on the same day at 2:00 am. With the picture of Homer Simpsons that being so confident, the meme gives the feeling of “it is better than nothing”.

Table 4:

Numbers of Kinesics found in The Simpsons memes in “memes.com” instagram

No.	Kinesics	Number of memes
1.	Facial Expression	5
2.	Gesture	0
3.	Posture	3
4.	Facial expression and Gesture	2
5.	Facial expression and Posture	3
6.	Posture and Gesture	1
	Total	14

5. Conclusion

Nowadays, people use memes to communicate with others by conveying someone's idea or situation through the picture and caption that are potraid in the memes. The memes users and senders understand the message of the memes by identifying the nonverbal communication which are shown on the memes. The non-verbal communication found is based on the character's facial expression, posture and gesture; therefore, a meme is usually used to express somone's feeling and situation.

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INTERPERSONAL METAPHOR OF MOOD IN THE CONVERSATIONS OF BIBLE

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Abstract

This study entitled Grammatical Metaphor of Mood in the Conversations between God and Moses at Horeb the Mountain of God in the Bible. This study aimed to examine the types of grammatical metaphor of mood and the way it was realized in the conversations between God and Moses. Grammatical metaphor of mood could be found in a conversation by making an identification of speech function based on the utterances whether it was statement, question, command or offer. SFL which is proposed by Halliday (1994) became the theory that would be used to analyze the function of mood in the conversations. This study applied qualitative descriptive approach. The conversations were taken from Bible because it is a holy book that has a great contribution from language side which would not change from age to age. The source of data in this research is the Holy Bible Exodus 3-19 NIV (New International Version) which was published by Zondervan. This study analyzed five types of grammatical metaphor of mood: (1) acknowledged statement realized in declarative, (5) command realized in declarative, (3) respond of command realized in interrogative, (4) respond of command realized in imperative, and (5) respond to question realized in imperative. This study showed that the realization of grammatical metaphor of was realized in different types of mood. This study concluded that there were 2 acknowledge statements realized in declarative, 3 commands realized in declarative, 3 commands realized in interrogative, 3 respond of commands realized in imperative, and 1 respond to question realized in imperative.

Keywords: grammatical metaphor, mood, speech function, conversation.

1. Introduction

Language is closely related to discourse because discourse is a language above the sentence or above the clause based on Stubbs (1983: 1). Discourse signifies written and spoken language. Discourse is a conceptual generalization of conversation within each modality and context of communication. Hymes (1967) refers to the basic units of conversational analysis as language or speech events. A speech event occurs in a speech community. One's ability to understand and apply the language rules for communication is known as communicative competence in contrast to linguistic competence which is one's ability to understand language as system in itself (language is knowledge), see also Sinar (2002).

Discourse analysis need branches of linguistics as a tool in analyzing language and sign. One of them is the theory of SFL by M.A.K Halliday (1994). Halliday (1978) we can only learn about how language works if we consider the way it is used in particular context, both cultural and situational. As discourse signifies written and spoken language, conversation is a part of spoken language which involves utterances and consists of speaker and hearer. Talk is an important activity in our daily lives. We have to talk when we need to interact with others. "Conversation analysis is an approach within the social sciences that aims to describe, analyze, and understand talk as a basic constitutive feature of human social life" based on Sidnell, (2011: p.1), see also Wahyuni (2016: p. 169).

Conversation is structured in terms of Move. In addition, systematically the realization of moves is related to Speech Functions and Moods. In this way, conversations are multi-dimensionally analyzed. Move refers to the function or role played by a speaker (addresser) in a conversation in his/her relation to the function or role played by the hearer (addressee) and the commodity being exchanged. Halliday (1985) developed a theory of the fundamental Functions of language, in which he analyzed lexicogrammar into three broad metafunctions: ideational, interpersonal, and textual.

Interpersonal functions mean that language is used to enable us to participate in communicative acts with other people by taking roles and to express and understand feelings, attitudes and judgments. So, clause is observed as exchange. Thus, the interaction between the first speaker and the second speaker will involve respective turns in the speech functions, and they take on different speech roles and commodity in the exchange based on Halliday (1994).

Speech functions illustrate the communicative exchange in a particular utterance and can be defined as the specific positions or identities that are established by this exchange through the mood structure of clausal elements. Mood is the system that is realized in the selection of the three main illocutionary acts of stating, questioning and commanding. Halliday's (1985: 321) approach relies on the fact that there are different choices of grammatical structures, congruent and incongruent (metaphorical) ones. Congruent means there is a correlation between the categories of the grammar and reality. This means that the direct line of form to meaning to experience is maintained intact; whereas metaphorical means a meaning may be cross-coded phenomena represented by categories other than evolved to represent them.

This research provided the types of grammatical metaphor of mood and the way grammatical metaphor of mood is realized in the conversations between God and Moses. In this research, the researcher analyzed the meaning of each utterance in the form of phrase and clause by using interpersonal function in terms of grammatical metaphor of mood. The sources were taken from Bible which have never changed from age to age. It can be proven from the use of Bible by many people all over the world from thousands year ago and it still exist until now. With such an influential book, its charm is closely related to its language, especially words spoken by God.

The conversation started from Horeb to Sinai Mountain. It was taken from Horeb because the conversation between God and Moses started from Horeb which led to Sinai Mountain starting from chapter 3. Chapter 1 and 2 cannot be involved because it talks about the conversation between God and Pharaoh and the birth of Moses as well. The conversations are taken from the Holy Bible NIV (New International Version) because that is the second translation in English after The Holy Bible KJV (King James Version), so it is more accurate than the next translation in English of The Holy Bible. The reason that the

conversation started from chapter 3-19 and not involving chapter 20 because in chapter 20, there is no exchange can be found. Only God speaks about the Ten Commandments. This research would discuss about the types of grammatical metaphor of mood and the way it is realized in the conversations between God and Moses.

This research would be conducted by using qualitative descriptive design. Theoretically, the result of the study is expected to deliver a contribution in linguistic scope especially in using grammatical metaphor of mood in conversations. It is also expected that this study can be used as an additional material for the next studies. Practically, this study may provide an overview of the reader especially the learner of English about the types of grammatical metaphor of mood in English conversations.

2. Literature Review

2.1 Interpersonal Metaphor

Interpersonal metaphor is incongruent coding involving types of clause involving mood and modality. Normally, the congruent coding of a statement is realized with declarative, a question with an interrogative, and a command with an imperative. Note that an offer does not have an unmarked congruent realization in mood. Here are some examples of transference of mood congruent coding into incongruent coding in terms of interpersonal metaphor Suhadi (2015: 212)

1. Statement realized with interrogative
You cannot repay your parents' merit.
Can you repay your parent's merit?
2. Statement with imperative
Student : What is the meaning of this word, Sir?
Teacher : You can find it yourself in the dictionary.
Find it yourself in the dictionary!
3. Command with interrogative
Switch on the air-conditioner!
Could you witch on the air-conditioner?
4. Command with a declarative
Don't challenge your father!
You should not challenge your father.
5. Question with declarative
Has he read the novel?
I'd like to know if he has read the novel.
6. Question with imperative
Can you teach without a notebook this time?
Tell us if you can teach without a notebook this time.

2.2 Speech Function

Speech functions illustrate the communicative exchange in a particular utterance and can be defined as the specific positions or identities that are established by this exchange through the mood structure of clausal elements. Speech functions are important to this study because they help reveal speakers' intentions (i.e., to give information or demand goods-and-services in some way) and, more importantly, what response speakers consequently anticipate from addressees. Additionally, when a speech function appears in a typical or highly marked way, such as a command in the form of a declarative, there may be

some deeper meaning involved. All this helps to form the speaker-addressee relationship by setting up and establishing social positions.

According to Martin (1992:36) is a semantic aspect of meaning which is realized by mood at the level of lexicogrammar. Based on Suhadi (2015) Lexicogrammar is the study of how meanings are obtained through the use of words and other respective linguistic components. That means mood is talking about the structure of the sentence and the speech function is talking about the meaning of the sentence. Both of them should be realized in the sentence. There are four speech functions used in a communication, they are statement, offer, question, and command. All of them are realized by mood to perform two roles, namely Giving and Demanding, while the two exchanges may be either Information or Good & Services, as described in the following Saragih (2005: 12):

Commodity Role in exchange	(a) Good & Services	(b) Information
(1) Giving	Offer	Statement
(2) Demanding	Command	Question

With reference to SFL theories, as developed by Halliday (1994: 69) and other systemicists, Halliday, as cited in Eggins (1994) approaches the grammar of interaction from a semantic perspective. He points out that whenever we use language to interact, one of the things we are doing with it is establishing a relationship between us, between the person speaking now and the person who will probably speak next. The most fundamental types of speech roles we can take on, according to Halliday (1994a, p.69; see also Eggins, 1994, p.150) are just two: Giving (means inviting to receive) and Demanding (means inviting to give). Halliday says that when a speaker gives or demands, he is not only doing something himself; he is also requiring something of the listener. Typically, to Halliday, an act of speaking is something that might more appropriately be called an "*interact*"; it is an exchange.

2.3 Mood

Mood is the system that is realized in the selection of the three main illocutionary acts of stating, questioning and commanding. Through Mood realization, the utterance can be realized as congruent or metaphorical coding. Halliday's (1985: 321) approach relies on the fact that there are different choices of grammatical structures, congruent and incongruent (metaphorical) ones. Congruent means there is a correlation between the categories of the grammar and reality. This means that the direct line of form to meaning to experience is maintained intact whereas metaphorical means that meanings may be cross-coded phenomena represented by categories other than evolved to represent them. According to Quirk & Greenbaum (1990: 231), sentences may be divided into four major syntactic types. Their use mostly corresponds with four different discourse functions (Quirk & Greenbaum 1990):

- a. Declarative are sentences in which a subject is present and precedes the verb. They are primarily associated with statements.
For instance: I have found just one command headline in price ads.
- b. Interrogatives are typically associated with a discourse function of questions that are used to seek information.
For instance: Ready for the attention? (Yes- no question)

What would you go through? (Wh- question)

c. Imperatives are sentences that normally have no grammatical subject and whose verb has the base form. Their discourse function is a directive which means that they are mostly used to instruct somebody to do something.

For instance: Drive your way to the top

d. Exclamatives are sentences which have an initial phrase introduced by what, how. They primarily express exclamation that shows the extent to which the speaker is impressed by something.

For instance: What a fantastic, a wonderful, amazing,... car!

Another aspect of the meaning of the clause is interpersonal meaning as an exchange. The principal grammatical system is that of MOOD. Simultaneously with its organization message, the clause is also organized as an interactive event involving speaker, or writer, and audience, (Halliday & Matthiesen 2014).

Eggins (1994, p. 153) states the relationship between speech function and mood as in the following table:

Speech Function	Typical Mood in Clause	Sample of Clauses
Statement	Declarative Mood	They arrived home last night.
Question	Interrogative Mood	When did they arrive home?
Command	Imperative Mood	Pass me the pepper, please!
Offer	Modulated Interrogative	Would you like some sweets.
Answer	Elliptical Declarative Mood	Yes, we would.
Acknowledgement	Elliptical Declarative Mood	Sure, exactly.
Accept	Minor Clause	All right.
Compliance	Minor Clause	Ok, I'll do

2.2 Previous Related Studies

Wang (2014) in his research entitled *The Mood and Modality in Bible Systemic Functional Perspective* makes a detailed analysis of the interpersonal meaning in the conversations among participants involved namely God, God's chosen people and other people by statistics and illustration. He found that mood and modality in biblical language have directly or indirectly helped to make closer relationship between God and his people. Mood and modality in the Bible help construct positive interpersonal relationships, which constitute essential sources of the Bible's charm and everlasting effect.

The Holy Scripture, or the Bible, is one of the most important religious books in the world. With such an influential book, its charm is closely related to its language, especially words spoken by God. In Systemic Functional Grammar, interpersonal meaning can be realized in various ways, among them, mood and modality are two most important ones.

Setia (2017) in his thesis entitled *Metafunctions Analysis of Donald Trump's Tweets* discussed about metafunction's aspect realized in Donald Trump's Tweets. The writer analyzed metafunctions based on Halliday's (1994) theory. This research was conducted by using qualitative method in which the technique of data collection used Miles, Huberman and Saldana's (2014) method. The data of the study were taken from Donald Trump's selected tweets. Metafunction's aspect and its realization were analyzed through clauses of Donald Trump's tweets. In Ideational function there are 5 (five) aspects found they are 43 material processes, 11 mental processes, 3 relational processes, 4 verbal processes, and 1 existential process, while behavioural process does not exist in that tweet. The interpersonal

function is realized through mood types (declarative, interrogative, and imperative) and Residue. There are 33 cases of declarative Mood, 5 of imperative Mood, and 1 of interrogative Mood. The textual function is realized through the thematic structure (topical, interpersonal, and textual). In Donald Trump's tweets consisting of 62 clauses, there are 53 topical themes, 12 textual themes, and there is no interpersonal theme.

3. Research Method

This research were conducted by using qualitative descriptive design with case study in order to describe the grammatical metaphor of mood in the conversations between God and Moses at Horeb. The data were taken from the conversations between God and Moses at Horeb the Mountain of God in the form of clauses and phrases that contain lots of grammatical metaphor. The source of data in this research is the Holy Bible Exodus 3-19 NIV (New International Version) which was written by Zondervan. The data were analyzed based on interactive model proposed by Miles, Huberman and Saldana (2014) with three phases of data analysis consisting of data condensation, data display, and conclusion drawing or verification.

Selecting

The data were selected based on the scope of study which were the grammatical metaphor of mood that found in "The Holy Bible New International Version Exodus 3-12." The utterances were selected from several chapters as enclosed in appendixes.

Focusing

The data were finally selected carefully focussing on clauses related to the subject matter. The utterances that contain grammatical metaphor of mood were then analyzed according to the theory determined earlier.

Simplifying

The data were classified into three types of mood: indicative, imperative and interrogative; and further differentiated into two categories: congruent and incongruent so that it is simpler to analyze the grammatical metaphor of mood of the data.

Abstracting

The data were analyzed by using the SFL theory by Halliday (1994) which is related to interpersonal function and then deduced into written summary on grammatical metaphor of mood based on the selected data.

Transforming

The data were transformed based on Halliday's theory of Interpersonal Function model. The transformations of these data were categorized into columns on a table.

4. Results and Discussion

4.1 Analysis

There were five types of grammatical metaphor of mood found in the conversations between God and Moses in the Bible regarding with Exodus 3-19 where the conversations between God and Moses began. They were acknowledged statement realized in declarative, command realized in declarative, respond of command realized in interrogative, respond of command realized in imperative and respond to question realized in imperative. The

following points would provide the analysis of the types of grammatical metaphor of mood found in the data.

4.1.1 Acknowledged statement Realized in Declarative

Halliday (1994) states that acknowledged statement realized in declarative is one of the types of grammatical metaphor of mood because if the speech functions are in line, the acknowledged statement is realized in the elliptical declarative mood; but, in the data acknowledged statement is realized in the form of declarative mood.

DATA 1

Utterances	Speech Function	Mood	Coding
(1.a) God : <i>Moses! Moses!</i>	Statement	Declarative	Congruent
(1.b) Moses : <i>Here I am.</i>	Acknowledge Statement	Declarative	Metaphorical

From the dialogue above, the realization of grammatical metaphor is appeared clearly. It can be proven from the first utterance which is mentioned by God:

Moses! Moses!

The speech function must be a statement because it is realized by the words *Moses! Moses!*, which means that God is initiating someone for giving information. Then the mood is declarative because the utterances begin with subject. It is marked by the word *Moses!*. Since the speech function and the mood are in line as its function, so it can be concluded that the first utterance can be considered as a congruent coding. The next utterance mentioned by Moses is: *Here I am.*

The speech function must be acknowledged statement because it is realized by the clause *Here I am* which means giving answer to the statement, but the mood is in the form of declarative because the utterance is preceded by the subject. It should be an elliptical declarative if it follows its function. In short, it is considered as metaphorical coding.

4.1.2 Command Realized in Declarative

Halliday (1994) states that command realized in declarative is one of the types of grammatical metaphor of mood because if the speech functions are in line, the command should be realized in the imperative mood; but, in the data, the command is realized in the declarative mood.

DATA 3

Utterances	Speech Function	Mood	Coding
(3.a) God : <i>So now, go.</i>	Command	Imperative	Congruent
(3.b) God : <i>"I am sending you to Pharaoh to bring my people the Israelites out of Egypt."</i>	Command	Declarative	Metaphorical
(3.c) Moses : <i>"Who am I that I should go to Pharaoh and bring the Israelites out of Egypt?"</i>	ROC	Interrogative	Metaphorical

From the dialogue above, the realization of grammatical metaphor is appeared clearly. It can be proven from the first utterance which is mentioned by God:

“So now go...”

The speech function must be command because it is realized by the phrase *“So now go”* means that asking someone for doing something as commanded or demanding goods and services. Then the mood is imperative because that the utterances are begun with verb. It is marked by the word ‘Go’ which precedes the utterance. Since the speech function and the mood are in line as its function, so it can be concluded that the first utterance can be considered has a congruent coding. And the next utterance which is mentioned by God:

“I am sending you to Pharaoh...”

The speech function must be command because it is realized by the clause *“I am sending you”* means that asking someone for doing something as commanded or demanding goods and services, but the mood is in the form of declarative because the utterance is preceded by the subject.

It is marked by the subject *“I”* not by verb. It should be an imperative if it follows its function. In short, it is considered as metaphorical coding. Then the answer of the command is in the form of metaphorical coding. It can be proven from the third clause which is mentioned by Moses:

“Who am I that I should go to Pharaoh and bring the Israelites out of Egypt?”

The speech function must be respond of command because he gives an answer to the command. But the mood is in the form of interrogative.

It is marked by the use of *‘Who’* as WH- Question. It should be a declarative if the answer follows its function. Instead of Moses asked Him back by replying the command in the form of Interrogative.

4.1.3 Respond of Command Realized in Interrogative

Halliday (1994) states that respond of command realized in interrogative is one of the types of grammatical metaphor of because if the speech functions are in line, the respond of command should be found the realization in mood in the form of declarative, instead of this matter, the respond of command found its realization in mood in the form of interrogative.

DATA 5

Utterances	Speech Function	Mood	Coding
(5.a) God : <i>“I am who I am.”</i>	Statement	Declarative	Congruent
(5.b) God : <i>“This is what you are to say to the Israelites: ‘I AM has sent me to you.”</i>	Command	Declarative	Metaphoric al
(5.c) God : <i>“Go, assemble the elders of Israel and say to them ‘The LORD, the God of your fathers- the God of Abraham, Isaac and Jacob- appeared to me and said: I have watched over you and have seen what has been done to you in Egypt.’</i>	Command	Imperative	Congruent
	ROC	Interrogative	

(5.d) Moses : <i>"What if they do not believe me or listen to me and say, 'The LORD did not appear to you'?"</i>			Metaphoric al
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From the dialogue above, the realization of grammatical metaphor is appeared clearly. It can be proven from the first utterance which is mentioned by God:

"I AM WHO I AM."

The speech function must be statement because it is realized by the clause *"I AM WHO I AM"* means that giving information. And the mood is in the form of declarative because the utterance is preceded by the subject.

It is marked by the subject *"I"*. Since the speech function and the mood are in line as its function, it can be considered has a congruent coding. And the next utterance which is mentioned by God as well:

"This is what you are to say to the Israelites ..."

The speech function must be command because it is realized by the clause *"This is what you are to say to the Israelites"* means that asking someone for doing something as commanded or demanding goods and services. But the mood is declarative because it is begun by the subject. It is marked by the subject *'This'* not a Verb.

It should be an imperative if the answer follows its function. So it can be concluded that the second utterances can be considered has a metaphorical coding. And the next utterances by God:

"Go, assemble the elders of Israel and say to them..."

The speech function must be command because it is realized by the words *'Go...'* means that asking someone for doing something as commanded or demanding goods and services. Then the mood is imperative. It is marked by the word *'Go'* as a verb.

Because of the speech function and the mood are in line as its function, so it can be concluded that the utterance can be considered has a congruent coding. Meanwhile the answer of the command is in the form of metaphorical coding. It can be proven from the second utterances which are mentioned by Moses:

"What if they do not believe me or listen to me and say, 'The LORD did not appear to you'?"

The speech function must be respond of command because he gives an answer to the command. But the mood is in the form of interrogative. It is marked by the use of *'What'* as WH- Question.

It should be a declarative if the answer follows its function. Instead of Moses asked Him back by replying the command in the form of Interrogative. So it is considered as a metaphorical coding.

4.1.4 Respond of Command Realized in Imperative

Halliday (1994) states that respond of command realized in imperative is one of the types of grammatical metaphor of mood because if the speech functions are in line, the respond of command should be found the realization in mood in the form of declarative, instead of this matter, the respond of command found its realization in mood in the form of imperative.

DATA 11

Utterances	Speech Function	Mood	Coding
(11.a) God : "Take some water from the Nile and pour it on the dry ground."	Command	Imperative	Congruent
(11.b) Moses : "Pardon your servant, Lord."	ROC	Imperative	Metaphorical
(11.c) Moses : I have never been eloquent, neither in the past nor since you have spoken to your servant. I am slow of speech and tongue."	Statement	Declarative	Congruent

From the dialogue above, the realization of grammatical metaphor is appeared clearly. It can be proven from the first utterance which is mentioned by God:

"Take some water from the Nile..."

The speech function must be command because it is realized by the clause "Take some water from the Nile..." means that asking someone for doing something as commanded or demanding goods and services. Then, the mood is imperative.

It is marked by the word 'Take' as a verb which precedes the utterances. Since the speech function and the mood are in line as its function, it can be concluded that the first utterances can be considered has a congruent coding and the answer of the question is in the form of metaphorical coding. It can be proven from the second utterances which are mentioned by Moses:

"Pardon your servant, Lord.

The speech function must be respond of command because he gives an answer to the command and the mood is in the form of imperative.

It is marked by the word '**Pardon**' which precedes the utterances. It should be a declarative if it follows its function. Instead of Moses replies the God in the form of imperative. So the utterance is considered has a metaphorical coding. And the next answer which is mentioned by Moses:

"I have never been eloquent, neither in the past nor since you have spoken to your servant."

The speech function must be statement because it is realized by the clause "**I have never been eloquent**" means that giving information. And the mood is in the form of declarative because the utterance is preceded by the subject. It is marked by the subject "**I**". Since the speech function and the mood are in line as its function, it can be considered has a congruent coding.

4.1.5 Respond to Question Realized in Imperative

Halliday (1994) states that respond to question realized in imperative is one of the types of grammatical metaphor of mood because if the speech functions are in line, the respond of command should be found the realization in mood in the form of declarative, instead of this matter, the respond to question found its realization in mood in the form of imperative.

DATA 25

Utterances	Speech Function	Mood	Coding
<p>(25.a) Moses : "What am I to do with these people? They are almost ready to stone me."</p>	Question	Interrogative	Congruent
<p>(25.b) God : "Go out in front of the people. Take with you some of the elders of Israel and take in your hand the staff with which you struck the Nile, and go. I will stand there before you by the rock at Horeb. Strike the rock, and water will come out of it for the people to drink."</p>	RSQ	Imperative	Metaphorical

From the dialogue above, the realization of grammatical metaphor is appeared clearly. It can be proven from the first utterance which is mentioned by God:

"What am I to do with these people?"

The speech function must be question because it is realized by the clause **"What am I to do with these people?** means that asking someone for information or demanding information. Then, the mood is interrogative. It is marked by the word **'What'** as WH- Question which precedes the utterances. Since the speech function and the mood are in line as its function, it can be concluded that the first utterances can be considered has a congruent coding and the next utterances which are mentioned by God has a metaphorical coding. It can be proven as follows:

"Go out in front of the people..."

The speech function must be respond of question in the form of command because He gives an answer to the question. It is marked by the clause **"Go out in front of the people..."** means that asking someone for doing something as commanded or demanding goods and services and the mood is in the form of imperative.

It is marked by the word **'Go'** which precedes the utterances. It should be in the form of declarative if it follows it function. Instead of God gives an answer to the question in the form of imperative. It can be concluded that the utterances has a metaphorical coding.

5. Conclusion

After analyzing the data, the researcher conclude that there are five types of grammatical metaphor of mood from the conversations between God and Moses which can be found in Exodus 3-19; they are acknowledged statement realized in declarative, command realized in declarative, respond of command realized in interrogative, respond of command realized in imperative, respond to question realized in imperative.

From the five types of grammatical metaphor of mood found in the conversations between God and Moses, acknowledged statement realized in declarative involved the types of grammatical metaphor of mood because of the speech function and the mood were not in line with its function, which should be realized in the form elliptical declarative mood. Command realized in declarative involved the types of grammatical metaphor of mood

because of the speech function and the mood were not in line with its function, which should be realized in the form imperative mood. Respond of command realized in interrogative involved the types of grammatical metaphor of mood because of the speech function and the mood were not in line with its function, which should be realized in the form declarative mood. Respond of command realized in imperative involved the types of grammatical metaphor of mood because of the speech function and the mood were not in line with its function, which should be realized in the form declarative mood. Respond to question realized in imperative involved the types of grammatical metaphor of mood because of the speech function and the mood were not in line with its function, which should be realized in the form declarative mood.

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TABOO LANGUAGE IN MALAY PANAI LANGUAGE OF LABUHAN BILIK DIALECT

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Abstract

This research dealt with the identification of taboo language in Malay Panai Language of Labuhan Bilik Dialect. It is a language spoken by people living in Labuhan Bilik village, Panai Tengah district, Labuhan Batu, Rantau Prapat. The objective of this research was to describe the classification of the taboo words in Malay Panai Language of Labuhan Bilik Dialect (MPLLBD). The research applied was descriptive qualitative approach. The data were collected through observation, recording, and field notes. Then, the data were analyzed by identifying taboo words and categorizing them into the types of taboo words. Thus, each of the taboo words were presented in some examples of utterances in the language. Some words were considered taboo or not depending on the context in which they were used. The finding shows that taboo words in MPLLBD could be either implicit or explicit. In conclusion, there were some classifications of taboo words in the language which were related to the utterances of sex, death, excretion, body function, religion, animals, vague words, and disease.

Keywords: Taboo words, Malay Panai language, Labuhan Bili dialect.

1. Introduction

Taboo is “abstinence or prohibition” to be done, behaved, and spoken. If abstinence is spoken, that is said to be taboo. Taboo language is a language that is prohibited to speak because it violates moral values, assaults, humiliates, or even judges anybody. (See Trudgill 2000: 18, Wardhaugh, 2006: 349).

Taboo words in each language may have different forms and types. In a language, a word might be identified as taboo but not in another language. The word *bujang*, in Malay language is not a taboo word because it indicates unmarried person. However, if that word is spoken in Batak region, the word *bujang* is harsh and means a female genital.

In addition to different regions, it is also determined by the context, such as the situation when the word is spoken. The word *pig* in a sentence of *The coconut seed which I have just planted was eaten by pigs*, means “*babi*” in Malay language and it is not taboo but if it is spoken by the native speaker of MPLLBD to somebody in a mad situation such as *Parakalanmu gaya babi kutengok*, certainly, it contains very rude meaning. This is clearly taboo, because the sentence means that you act as if you were a pig. Likewise, the word *utak* which means ‘brain’ might be a taboo word as in the sentence *Lomak botul utak udang en*, meaning ‘The shrimp’s brain is really tasty’. (*Usually for broiled shrimp /giant prawns, the brain is quite large. If it is added by the coconut milk, it will be greasy*). If compared with such an expression as *Sanggup ja ko bacakap bagen, memang dasaR indak baRutak la ko*, which

means '*How dare you? You are insane*'; it indicates a person who does not have any heart or is insane.

Even if in any language variation, it may also happen in any dialects to make up taboo words. For example, in MPLLBD, the word *bujang* includes taboo, whereas in Malay language, it is not taboo because the word *bujang* means unmarried yet. It so happens because Malay language of Labuhan Bilik Dialect (MPLLBD) has been influenced by other regional languages. One of them is influenced by Mandailing language. For example, in Mandailing language, the word: *Anggoitton, imattong* meaning '*that is what you are, here you are*'. The same meaning in MPLLBD is expressed as *goentong* and *enlantong* '*Don't you?, Isn't it?* Because of the influence of Mandailing language, Mandailing culture also influences Malay culture; thus, the word *bujang* originally according to Malay language was not taboo but it is taboo in MPLLBD, even though both obviously belong to Malay language.

2. Literature Review

Taboo can be defined as the prohibition of a behaviour, thing, person, etc., based on cultural or social norms. It can also be defined as a strong prohibition relating to any area of human activity or social custom that is sacred and forbidden. The prohibition does not allow speakers to say or do the prohibited things because it may cause certain consequences according to the taboo that is violated.

This taboo is found in every society, language, tradition, and habits (Hakim, 2013: 4). Therefore, this taboo can be stated as something that violates the norms and provisions in a particular society, so that it must be avoided. Many experts pay attention to taboo language, such as: Trudgill (2008: 18), Wardhaugh (2006: 239), Jay (1999: 25), McGuire (1973: 4-7), and others. According to Trudgill, taboo refers to something that is prohibited, and he describes taboo as a behavior that is believed to be supernaturally forbidden, or considered immoral, inappropriate; relating to behavior that is prohibited or inhibited in a way that seems irrational.

He further divided taboo words into seven categories; namely, cursing, profanity, blasphemy, obscenity, insult, sexual harassment, and vulgar language. Therefore, Wardhaugh categorizes taboo words regarding taboos related to sex, death, excretion, bodily functions, religion, mother in law, and animal.

On the other hand, unlike Trudgill and Wardhaugh, Jay uses the term curse to define taboo language, and divides it into: (1) swearing; (2) obscenity; (3) Profanity, (4) blasphemy. (5) name calling (6), insults; (7) verbal aggression, (8) taboo speech; (9) ethnic-racial insults; (10) vulgarity; and (11) slang (Jay, 1999: 25).

The category of taboo words used to analyze the data is the convergence of the three theories put forward by the experts above. Related to the categories that were not provided in Wardhaugh, it would be complemented by the theories of Trudgill and Timothy. Thus, taboo words are classified into:

Sexuality

Taboo words which are related to sex may refer to anything in sexuality, or the sex organs of blow job (oral sex) or cunt (vagina), such as in-room sex (bedroom activities), sex in the bathroom (bathroom activities: masturbation, romance with blood relations (mother-in-law/romance), and sexual abuse.

Taboo words of death

The taboo category of death is something scary which is including in this type of taboo language. This is a taboo word because it is considered to have a frightening or scary effect on the person who listens to, so death is one of the taboo words, too. Taboo words related to death may refer to the statements about death including the mention of corpses, graves, names of people who have died and so on.

Excretion

Excretion is something that is also taboo because it is not in polite way of expression in spoken language to the other persons. The utterance of the word is considered rude or a profanity and can violate ethics. Excretion taboos are taboo words related to human body feces, such as defecation, farting, and so on.

Parts of Human Body

Taboo words related to human body refer to impolite words in spoken language to express feelings of being angry/mad, mocking, and insulting by teasing parts of one's body such as "*dick, pussy, tits, etc*".

Religion

Taboo words related to religion are nonsensical as insulting in the name of God or mocking the Holy book.

Animal

It is a taboo word to insult someone by mentioning names of animals or pointing out their appearance and behavior, mental abilities, character or social relations. The use of taboo words in this way will be condemned by the society because of comparing human beings with animals such as by using the words *pig, dog, monkey*, etc.

Curse

Timothy defines that cursing or "*curse*" as an attempt "to harm others through the use of certain words or phrases" (Jay, 1996: 8). In Malay community of Labuhan Bilik, this curse is noted for the existence of the Legend of Sikantan, which is a folk tale about a rebellious child cursed by the mother. The taboo curse also includes condemnation. Curse means the use of harsh words for cursing, so that other people might get hurt, as an expression of upsetness, anger, or even madness.

Name Calling

Taboo words in this category are mentioning the names of parents (father and mother), although it is not with the intention of mocking or insulting. In addition, this category is also about "insults", mention of names and ethnic insults and such words are spoken with the aims of hurting, humiliating, and blurring. Many insults and humiliations are related to lack of respect for others by the speakers (Jay, 2009).

The categories of taboo words certainly have different functions. They are (1) Creating Attention which is to take someone's attention; (2) Discrediting Function is to redirect someone; (3) Provocating, to issue in the name of provocation; (4) Identification Function is to show self-identity; and (5) Providing Catharsis Expression Function is to release frustration/pain (McGuire: 1973: 4-7).

3. Research Method

The research was conducted by using a qualitative approach, and the method was descriptive. The data analysis was carried out based on a qualitative approach. Moleong (2012: 11) states that in the descriptive method, the data would be in the form of facts, figures, and but not in numbers so that the research report contains citations to provide an overview of the research. The data were taken from the case study of taboo words in Malay Panai Language of Labuhan Bilik Dialect. The sources of the data were the speakers of Malay Panai Language.

In collecting the data, Purposive Sampling was used, where the technique was to determine the samples in certain considerations. The number of samples (informants) were five native speakers of Malay Panai Language with the total words about 100 taboo words. The informants came from the selected social community and well-known for being honest, sincere, matured, and not disable in speaking (mute).

In collecting the data, the researcher used field notes, interviews, and recording techniques. The whole data taken were the oral form with interview guides and tape recorders.

4. Results and Discussion

Based on the data analysis, the taboo words of MPLLBD can be categorized into two major parts, namely (a) Implicit Taboo words, which remain taboo without depending on the context, and (b) Explicit Taboo words, which are based on contextual meaning:

4.1 Implicit Taboo Words

Implicit taboo words mean some words whose meanings remain taboo without depending on the context. In any situation, some of the following words remain taboo.

Table 1:
Examples of Implicit Taboo Words

No	MPLLBD Words	Glossary
1	<i>Nentot</i>	Fucking/Sleeping with
2.	<i>MaRancap</i>	Masturbation
3.	<i>Pangkah punggong</i>	Sodomy
4.	<i>Cipo'</i>	Kissing (on lips)
5.	<i>Sundal</i>	Flirting person
6.	<i>Gayit</i>	Flirting person
7.	<i>Lonte</i>	Bitch/Slut
8	<i>Pukima'</i>	Fuck you!/Son of a bitch!
9	<i>Cepet</i>	Pussy/Vagina
10	<i>Bincil</i>	Pussy/Vagina
11	<i>Kontol</i>	Dick/Penis
12	<i>Pilat</i>	Dick Penis
13	<i>Tete'</i>	Breast/Tits/boobs
14	<i>Pantat</i>	Ass/butt
15.	<i>Takangkang</i>	Straddling
16.	<i>Mampus</i>	Hell you!
17.	<i>Mens</i>	Menses
18.	<i>Haid</i>	Menstruation
19	<i>Mani</i>	Cum/sperms

20	<i>KuRap</i>	Ringworm/Scabies
21	<i>BoRo'</i>	Ulcer/boils
22	<i>Sawan</i>	Epilepsy/Convulsion
23	<i>Untut</i>	Elephantiasis
24	<i>Tungke'</i>	Ear pus

NB: *R* = uvular

4.2 Explicit Taboo Words

Explicit taboo words are some taboo words which depend on the context. On one hand, those might mean taboo contextually, but on another context, the word might mean as neutral (not taboo). See the following table.

Tabel 2:
Examples of Explicit Taboo Words

No.	Explicit Taboo Words	Glossary
1.	<i>Mangocok</i>	<i>Masturbating</i>
2.	Gatal	Itchy
3.	Janda	Widow
4.	Bunting	Pregnant
5.	Mangintip	Peep
6.	Kamaluan	Genitals/Sexual Organs
7.	Muncong	Shut up!
8.	Punggong	Back
9.	baRutak	Brained
10.	Tengkak	Limp/lame
11.	Pokak	Deaf
12.	Kapala	Head
13.	Mata	Eyes
14.	Buta	Blind/eyeless/sightless
15.	Babi	Pig/swine
16.	Lombu	Ox
17.	HaRimo	Tiger
18.	UlaR	Snake
19.	Buaya	Crocodile/Alligator
20.	Anjing	Dog
21.	Binatang	Animal/beast
22.	Monyet	Monkey/ape
23.	Ulat	Maggot

Consider the following examples:

1. “*la mangocok di kamar mandi*”. (T= masturbation)
“Hati-hati **mangocok** toloR en, jangan sampek tumpah”. (NT = mix/ whisk eggs)
2. “**Gatal** botul paRampuan en”. (T = flirty)
“Tangan kananku **gatal**, mungkin ondak dapat duitika”. (NT = itchy,)
3. “**Dasar janda**, tukang goda lakik uRang”.(T= negative meaning, woman who loves teasing/flirting a husband of other women).
“Jika suaminya meninggal, maka setatus istrinya jadi **janda**”. (NT = widow)

4. “*la bunting di luar nikah*”. (T = Pregnant before married)
“*Kambingku sudah bunting*”. (NT = pregnant to indicate animals).
5. “*la tatangkap basah mangintip malam*”.
Jumat (T = peeping at a husband and a wife to have sex/ peeping at a man sleeps with a woman on Friday Night while having masturbation). “*Sudah tiga malam kayi mangintip pancuRi en*”. (NT=We are peeking at the thief).
6. “*Sangkinkan kotatnya cilananyen, Nampak kamaluannya mambokang*”. (T= Vagina)
“*KaRana ia indak datang samalam, ia kamaluan manengokku*”. (NT =Ashamed)
7. “*Diamlah muncongmen*”. (T = Stop talking/ Talk to my hand)
“*Muncong mariam en mangaRah kasika*”. (NT= mouth of a cannon)
8. “*Punggong la di ko*”(T = Ass/Butt)
“*Sakit punggongku*” (T=Back/backache)
9. “*Sanggup jako bacakap bagen, memang dasaR indak baRutaklah ko*”. (T = How dare you say like that? You are insane!)
“*Lomak botul utak udang en*”. (NT= Usually for broiled shrimp /giant prawns, the brain is quite large. If it is added by the coconut milk, it will be greasy)
10. “*Kamana si tengkak tain*”.(T= limp/hobble in terms of humiliating, mocking)
“*Mangapa ko bajalan tatengkak-tengkak*”.(NT= limp in terms of astonishing).
11. “*Nang pokak lako*”. (T= deaf; in terms of humiliating, blurring)
“*Pokak talingaku mandongaR suaRa kibot en*”.(NT = deaf, disability in hearing)
12. “*Kapala atok men*”.(T = head in terms of mad situation and humiliating).
“*Kapalaku ponig*”.(NT =head, parts of body)
13. “*Kamana mata men kau buat*”. (T= eyes; in resentful)
“*Mataku sakit*”. (NT = eyes/sight)
14. “*Bagen bosaR jalan en, kok tasipakmulah kakiku ika*”. “*Nam buta ja mata men kuak*”.
(T= blind/ in terms of mad situation, resentful)
“*Akibat kacalakaan en, buta matanya*”.(NT= sightless, cannot see anything more)
15. “*Gaya babi kutengok paRakanmu en*”. (T= pig/n terms of cursing, abusing, and calling down someone),
“*Bitit kelapa itu dimakan babi*”.(NT = to indicate a pig as an animal)
16. “*Asek makan sajo koRjamu,paslahko kayak lombu*”. (T=Ox/rude, in terms of mocking/taunting someone)
“*PiaRaan lombunya makin bakombang*”. (NT= ox as cattle)
17. “*Aku indak pala takut sama haRimo di sika*”.(prohibitedly mentioned in the middle of woods (T= tiger)
“*Di hutan en masih ada haRimo*”. (NT*if it is not mentioned in middle of woods=tiger)
18. “*Janganlah ada ulaR di sika*”.(prohibitedly mentioned in the middle of woods, T= snake)
“*UlaR en bosaR botul*”. (NT = snake *if it is not said in the middle of woods)
19. “*Ati-ati, ia en takonal buaya*”. (T= a playboy; in terms of mocking a man just because that man loves to cheat women).
“*Di sunge en ada buaya*”. (NT = an alligator/a crocodile)
20. “*KoRjamu mangganggu uRang sajo, manyalak kayak anjing*”.(T=a dog/in terms of being mad and humiliating someone)
“*Anjingnya mati*”(NT= a dog as an animal/pet)

21. "Kayak **binatang** kutengok paRakalanmu". (T= beast/in terms of being mad to someone).

"Ada **binatang** kocik masok kamatanya" (NT= animal, in terms of saying the real objects).

22. "Dasar **monyet** ndak tahu bataRima kaseh".(T= to compare a person with a monkey because his misbehavior).

"Habis pisang en dimakan **monyet** en".(NT= to point out a monkey)

23. "**BaRulat** kaki nyen".(T= to curse someone, **worm-eaten**/mad/hate)

"Mangga en banyak yang busok, **baRulat**".(NT= worm-eaten for a thing such as rotten for some fruits, etc.)

24. "Indak juia ia nikah, **bakapanglah**".(T= to humiliate by comparing with an animal/metaphor)

"Terlalu lama kayu en taRondam, jadi **bakapang** jadinya". (NT= to state that a thing is eaten by animals/mold).

NB: *T = Taboo

***NT= Not Taboo**

4.3 Classification of Taboo Words in MPLLBD :

4.3.1 Taboo Words Related to Sex

Table 3:
Taboo Words in MPLLBD Represent to Sex

No	MPLLBD	Glossary
1.	<i>Nentot</i>	Fucking/Sleeping with
2.	<i>maRancap</i>	Masturbation
3.	<i>mangoco?</i>	Masturbation
4.	<i>Pangkah Punggong</i>	Sodomy
5.	<i>cipo?</i>	Kissing
6.	<i>Sundal</i>	Flirting person
7.	<i>Gayit</i>	Flirting person
8.	<i>Gatal</i>	Flirtatious
9.	<i>Lonte</i>	Bitch/Slut
10.	<i>Janda</i>	Widow
11.	<i>Buntij</i>	Pregnant/impregnate

*ngentot/ŋentot/

1. "**ŋentot**"

It is one of taboo words related to sex in MPLLBD which is taboo in a spoken language to publics. The word "**ŋentot**" refers to sexual activity which is an action of sleeping with or fucking somebody. If, the word is spoken to publics, certainly it is considered as impolite word, immoral, or rude. In addition, mentioning that word, has manners in speech act and it violates norms and humiliates others."

2. **Marancap/maRancap**

Likewise, if you see a young man who looks weak, unenergized, people might mock ridiculously by saying "**maRancap** saja koRjamu, apa indak lomas ". Kata "**maRancap** dan **mangocok**". It contains the same and impolite expression such as having masturbation.

3. **Mangoco**

It also has the synonym of the word "**marancap**" which indicates a sexual activity done by a man as, "**mangoco** saja disiten"

4. *Pangkah punggong*

Another taboo word related to sex in MPLLBD is the word "**pangkah punggong**". This word also implies a taboo meaning for doing sodomy.

5. *Cipo*

Similarly, the word "**cipok**" if it is spoken to publics, then people might think the speakers are rude, impolite because that word implies kissing one and another.

6. *Sundal*

The word "**Sundal**" in MPLLBD is interpreted as a woman who is seductive; the language definitely leads to sex, with a sexy appearance and wearing sexy clothes.

7. *Gayit*

It is similar with the meaning of the word "**sundal**". Sometimes, the speakers of MPLLBD use this word without any comparison of using the word "**sundal**".

8. *Gatal*

This kind of word is not really taboo if the speaker of MPLLBD uses it in any condition. Eventhough it has the same meaning with "**sundal**" and "**gayit**", the context is not actually often used by any other speakers in Indonesian language such as "*Lihat, gatal kali tanganmu sampai jatuh pot bunga ini*".

9. *Lonte*

Thus, the word "**lonte**" is used for calling out a woman who acts as a bitch, a whore, or a slut. There are some different usage and in the meaning of saying the word "**sundal** and **lonte**". "**Sundal**", is viewed from the utterance by tempting, tending to use sex words/ sentences, but not to prostituting herself. While the "**lonte**" is to point the action of a women who likes to do prostitution.

10. *Janda*

There is a worse perception of using this word of "**janda**" in MPLLBD. It means as a widow bears a negative meaning by doing something flirtatious, as glancing at, and teasing other people's husbands. Therefore, this word is interpreted as taboo in MPLLBD.

11. *Bunting*

If the word "**bunting**" is spoken to publics, it may indicate the terms of a woman who is pregnant before married.

Example : "*Bunting sajokoRjanya*".(to say a woman who likes giving a childbirth).

4.3.2 Taboo Words Related to Death

Table 4:
Taboo Words in MPLLBD Represent to Death

No.	MPLLBD	Glossary
1.	<i>Sipulan</i>	Calling down someone's name who is already dead.
2.	<i>Sakarat</i>	Dying
3.	<i>Mampus</i>	Dead/deadly/ Damn!
4.	<i>Mati</i>	Dead/passed away
5.	<i>Bangke</i>	Corpse/carcass
6.	<i>ManyingKot</i>	Suicide in hanging one self/ kill himself
7.	<i>Manguyak kain kafan</i>	Tear shroud
8.	<i>Taloqin</i>	*Talqin
9.	<i>kaRonda</i>	Coffin/casket

10.	<i>aRwah</i>	Ghost/Spirit
11.	<i>malekalmaut</i>	The (grim) reaper

NB: *Talqin is an Arabic word recited for the corpse.

Consider these following examples:

1. ***Sipulan dolu*** (by mentioning the name of the deceased person). This is taboo, by telling his disgraceness. Even if it is obliged to mention, the name of the deceased will be the late one.
2. ***Sakarat*** (Sakaratul Maut) is interpreted as the health condition of a person dying, seriously injured, or in emergency. However, we might not say "*la sedang dalam sakaratul maut*" instead of "*He is in a critical period*".
3. ***Mampus*** is figuratively interpreted as the expression of someone's death roughly, by showing annoyance or anger. The word of "***mampus***" is extremely a taboo such as "***Mampusko di siten***". (Damned, you!) in a very rude expression. It means that this word remains taboo without considering or paying attention to the context.
4. Unlike the word "***mampus***", the word "***mati***" functions as either a taboo word or not.

Examples :

Mati ko di siten. (Bloody hell, Hell you!) . This word may refer to a taboo word, somehow Ayam itu ***mati*** semua. (The chickens are all dead, *not taboo)

The word "***bangke***" (data 5,1). It also means as the word "*cadaver/corpse*" to represent the word "***dead***".

Compare these following sentences :

5. ***Bangke*** (NT = The chicken *carcass* has been thrown away).

Bangke (T = The killer *carcass* has been found). ("***bangke***") in this case it is to point out a corpse for human body by showing the expression of hate, madness, or annoyance to curse someone such as initializing a human to an animal.

NB: T = taboo; NT = Not Taboo.

6. ***Manyingkot*** = hanged oneself/suicide. "*DaRipada hidup bagiko, lobih eloklahko manyingkot*".

You would better hang yourself rather than live such as this.

7. ***SuaRamen kudongaR gaya manguyak kain kafan***. (Your voice sounds like tearing shroud). Tearing shroud is taboo, sounding rude to hear.

8. ***Taloqin*** is a recitation to bury a deceased person. Obviously, this one is rarely recited but it only happens during the funeral and leaving the happening. Usually, *ustadz is the one who recites Taloqin.

NB: Ustadz is an honorific title for a man used in Moslems

9. ***KaRonda*** is a place to carry corpses to the cemetery, and is usually put in a mosque / prayer room / madrasah at the back of mosque (in the warehouse). "*Awasko, datang kaRonda bapakmu*". It means you would be better if your dad's ghost is coming after you. This utterance is rarely used, only for the deceased ones.

10. ***Arwah*** is a term of a spirit for people who passed away. Arwah si polan nya uRang en bagantayangan.(Polan's ghost is wandering). Example, "*Sumbayangla kamu, ika malam Jumaat, arwah bapakko datang*" which has the same meaning with the example of number 9, your dad's ghost is coming after you. To say impolitely, the word "*ghost*" is used. While in polite way, the word "***spirit***" represents it.

11. **Malekal maut**

“*Jangan sampek malekal maut mangincop nyawamu*”. (Do not let the grim reaper take your life away.

4.3.3. Taboo Words for Human Excretion

Excretion means human waste which is paid as taboo because it is rude and impolite in spoken language. The term of this word is considered inappropriate for others and definitely violates the norms of human civility.

Table 5:
Taboo Words in MPLLBD Representing Human Excretion

No.	MPLLBD	Glossary
1.	<i>beRak</i>	bullshit/feces/excretion
2.	<i>ciRit</i>	Feces
3.	<i>Kincit</i>	Accidentally defecated in a tiny bit
4.	<i>Mens</i>	Menses/period
5.	<i>Haid</i>	Menstruate/menstruation
6.	<i>Mani</i>	Cum/sperm
7.	<i>kuRap</i>	Ringworm/scabies/scald
8.	<i>Sawan</i>	Epilepsy
9.	<i>Untut</i>	Elephantiasis
10.	<i>Tungkek</i>	Ear pus

1. “**Berakla di ko**”. (Bullshit!) this expression is used to command someone in mad situation.
2. “**CiRitmolah**”. This word is used to show someone who speaks to another in annoying expression. In that case, the man does not really like everything said or done by his partner in the conversation. Simply, it means “**Bullshit!**”.
3. “**Takincit ko kutengok**”. It indicates to humiliate someone in having excretion or accidentally defecation in a tiny bit in his underwear. It is taboo to say and seems to be dirty.
4. “**Ia sudah mens**”. When someone says this word, it has a sound of taboo rather than saying the girl has got menstruation (in period). In MPLLBD, the speaker does not actually have the substitution word instead of saying “**mens**”. In MPLLBD, the word “**mens**” is not taboo yet for the ordinary people it is.
5. “**Ia indak layi dapat hails**”. (Menopause). This word has the same meaning with “**mens**”, but **hails** is not very taboo when another speaker hears it rather than using “**mens**”.
6. “**Ia diejek uRang kuRang mani**”. The utterance may refer to someone who is being humiliated by another that he has a bit of “**sperm**” or infertility.
7. “**Indak ada uRang yang mau dokat dengannya, kaRana ia bakuRap**”. In a conversation, this sentence could give some perspectives that nobody wants to make friends with him because he has got ringworms).
8. “**Ati-ati, jangan dokat-dokat dengannya, ia punya panyakit sawan**”. It also humiliates and mocks someone not to stay closer with anybody because he has got epilepsy.
9. “**Ati-ati, jangan dokat-dokat dengannya, manjangkit kang untutnyen**”. This utterance has also the similar meaning with the previous example in humiliating someone not to get too close because he got elephantiasis disease.

10. “*Nambusok lan tong tungkek men*”. This kind of utterance may also humiliates that his ear pus stinks bad/ infected.

4.3.4 Taboo Words Representing Human Body Functions and Parts of Body

The following terms of taboo words in MPLLBD are associated with something that comes out naturally from human body.

Table 6:
Taboo Words in MPLLBD Representing Human Body Functions.

No.	MPLLBD	Glossary
1.	<i>Bujang</i>	Pussy/Vagina
2.	<i>Bujas</i>	Pussy/Vagina
3.	<i>Cepet</i>	Pussy/Vagina
4.	<i>Bincil</i>	Pussy/Vagina
5.	<i>Kontol</i>	Dick/Penis
6.	<i>Pilat</i>	Dick/Penis
7.	<i>Pukimak</i>	Fuck you!
8.	<i>Tetek</i>	Boobs/Tits/Breast
9.	<i>Muncong</i>	Shut up!
10	<i>Utak</i>	Jeepers!/Son of a bitch/ For God's sake!

Bujang, bujas, cepet, bincil (data 1-4), are all the terms of representing to female genitals. While the word “*kontol, pilat*” are used for male genitals. Those words including the word “*pukimak*” (data 7) to curse or to abuse someone. Likewise, the word “*tetek*” uttered is different with the words “*muncong*” and “*utak*”. Both, in mad situation would sound taboo depending on the context.

Example:

- “*Diam muncong men*” (Shut up!!; Taboo/mad)
- “*Kamana utakmu kau bikin!*”(Idiots!, Bastard!; Taboo/mad)

4.3.5 Taboo Words Representing Religion/Faith

Tabel 7:
Taboo Words in MPLLBD Representing Religion/Faith

No.	MPLLBD	Glossary
1.	<i>Murtad</i>	Apostate
2.	<i>Setan</i>	Setan
3.	<i>Hantu</i>	Ghost
4.	<i>Iblis</i>	Devil
5.	<i>Puaka</i>	A black magic

4.3.6 Taboo Words Representing Animals/Beast

Tabel 8:
Taboo Words in MPLLBD Representing Animals

No.	MPLLBD	Glossary
1.	<i>Babi</i>	Pig
2.	<i>Lombu</i>	Ox/Cattle

3.	<i>HaRimo</i>	Tiger
4.	<i>ulaR</i>	Snake
5.	<i>Buaya</i>	Crocodile/Alligator
6.	<i>Anjing</i>	Dog
7.	<i>Binataŋ</i>	Beast
8.	<i>Monyet</i>	Monkey
9.	<i>baRulat</i>	Worm-eaten
10.	<i>Bakapang</i>	Moldy

From the table shown above, those words might denote either taboo words or not depending on the context.

The word “**pig**” is taboo in MPLLBD. However, the animal is illegitimare, forbiddingly eaten and touched based on Moslem’s belief. This kind of animal with a long mouth, thick-skinned, wire-haired is wicked and interpreted as greedy, grasping, and rapacious. Thus, in MPLLBD the animal is forbidden to eat for health and prohibitedly spoken.

Similarly, words “*lombu, haRimo, ulaR, buaya, Anjing, binatang, monyet, baRulat, bakapang*”. Those might be both taboo or not. See these following sentences.

1. “**Babi**” (pig). “*Bibit kelapa itu dimakan oleh babi*”.

The word “**babi**” in the statement above is not considered as a taboo word but not in spoken form. Moreover, if it is spoken by the speaker of MPLLBD in anger, it becomes taboo. Consider the following sentences.

“*Pakhakalanmu gaya babi kutengok*”. This means a rough word to hear where it is uttered such as “*Tingkah lakumu, sikapmu, akhlakmu seperti babi*”. It indicates for someone who acts like a pig.

2. “**Lombu**” (Ox/cattle)

- “*Gaya lombu kutengok ko, asek ondak makan sajo koRjamu*”.(T). It may refer to the acts of an ox.

- “*Bapaknya padagang lombu*”. (NT). This utterance means his dad is a shepherd.

NB: T = Taboo; NT = Not Taboo.

Lombu (ox/cattle) is an animal that represent a character in every time, chewing, and eating much. Therefore, if a mother i.e gets angry with her indolent child, and does not want to do anything instructed, so the mother would say “*Gaya lombu kutengok ko, asek ondak makan sijo koRjamu*”. (T)

3. “**HaRimo** (tiger) is a wild animal. (NT)

“*Rajokinnya, Rajoki haRimo-haRimoan*” (To say: “*Sometimes, he is lucky and sometimes he is not*”).

The word **haRimo** turns into a taboo word if someone says it in the middle of woods. According to people in Labuhan Bilik, they should not say the word “harimau”. It is prohibited, as if tiger would come out. Therefore, the word “**datuk**” is used to replace it likewise saying the words “*snake and alligator*”.

4. “**Ular**” (snake). Similarly, the words “**haRimo**” and “**ulaR**” are also considered as taboo words at the same context.

5. The word “**alligator/crocodile**” actually shows the predator but in this case, to indicate a man who loves cheating on many girls and would be called as “**buaya darat**” representing “**playboy**” exceedingly it is spoken in anger and means taboo i.e. “**DasaR la kobuaya daRat**”.

6. “**Anjing**” (dog). It used to indicate someone as if a dog in mad situation. **Anjing ko**.

7. **'Binatang'** (beast). It might be either taboo and not taboo depending on the contexts as well as the previous examples.

Examples :

"*Memang gaya anjing kutengok paRakalanmu en*". It means your act is as if as a dog.

8. **"Monyet"**, it has the similar meaning with the example of number 6 and 7 just to humiliate someone mad situation.

9. **barulat**, (worm-eaten). It indicates to humiliate a person i.e. "**Barulat muncong ko**" which means a bullshit and to curse.

10. **Bakapang**, it may have the similar meaning with the words "**barulat**" to curse someone too such as "**bakapang badan ko di siten**".

4.3.7 Taboo Words in Cursing

This kind of taboo words is actually frightening at Labuhan Bilik because in this area, there is place called as Sikantan Island. Legend told that Si Kantan was a rebellious child and cursed because he disowned his beloved mother. Thus, he was finally condemned and drowned in Berumun river. That happening was known as the legend of Sikantan Island.

Taboo words also represent curse. See these examples:

Tabel 9:
Taboo Words in MPLLBD Representing Curse

No.	MPLLBD	Glossary
1.	<i>Mampus</i>	Damn/Damned you!
2.	<i>Anak haRam Zadah</i>	Illegitimate child/son of a bitch
3.	<i>Hambus</i>	Get away/Begone!/Scram!
4.	<i>muntadaRah</i>	Fall to!!
5.	<i>Honjat</i>	Fall to!!
6.	<i>Hincop</i>	Take it! (rude/impolite)
7.	<i>Cokek</i>	Holy shit! (rude)

1. "*Lobih elok jako **mampus** daRipada hidup. Hidup pun ko indak ada gunanya*". This utterance refers to: you would better die, there is nothing you can do to live. "**mampus**" is very taboo to hear not only in MPLLB but also in Indonesian language.
2. "*Memang dasaR **anak haRam Zahadah***". "*Indak paguna*". When someone says the sentence, it indicates curse to other. Some people do not like the way of expression this because it may hurts somebody.
3. "*Hambusko daRi Rumahka*". The word "**hambus**" means to instruct someone getting away or begone.
4. "*MuntadaRahlah sasukamu*". In this case, the word "**muntadaRah**" means to curse someone in saying "**fall to!**".
5. "*Honjatlah diko*". It has a similar meaning with the word "**muntadaRah**" in cursing.
6. "*Hincoplah nyawanyen ya Tuhan*". While this utterance might indicate to ask someone in angry situation which means "**take it**" (rude or impolite).
7. "*Cokeklah diko*". It means "**Holy shit**",

4.3.8 Taboo Words for Calling People's Names

The most prohibited words in taboo words are calling parents' names even though there is no intention to mock, humiliate, or insult but still it offends the child to hear. The most

common taboo words used in this part are mentioning the names of mother, father, grandmother, and grandfather where those are stated as impolite way in communication.

5. Conclusion

Based on the findings above, the conclusions can be drawn that in MPLLBD, there were some explicit and implicit taboo words. Implicit taboo words mean taboo, abstinence, or prohibited without considering the context. While the explicit taboo words represent the use of taboo words in contextual meaning depending on the way of using and the situation needed.

There were some classifications of taboo words in MPLLBD, associated with the contexts of sex, death, excretion, parts of human body, religion, animals, curses, and names.

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