

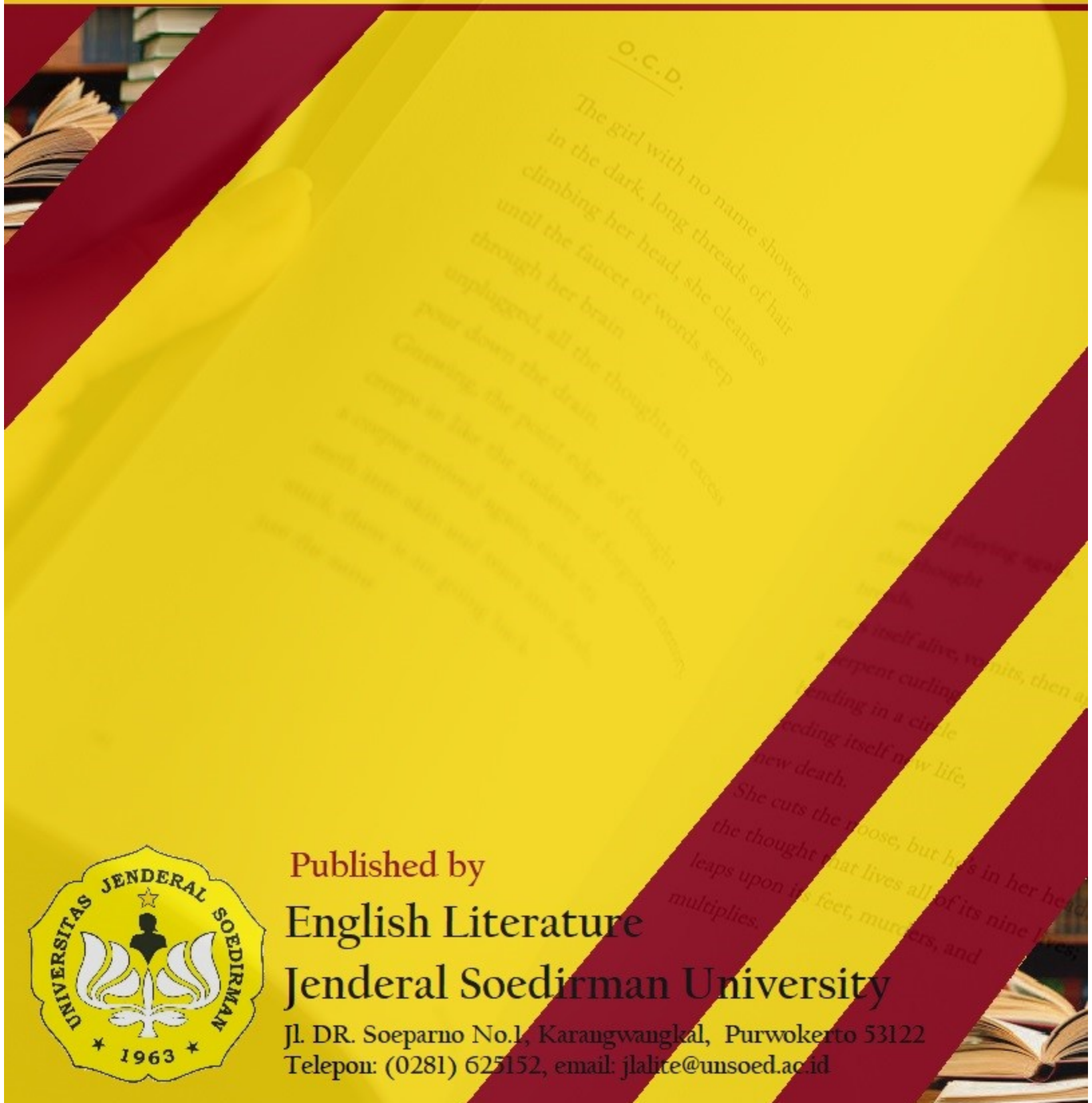
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Focus and Scope

J-Lalite: Journal of English Studies which is published twice a year (every June and December) is a double-blind peer-reviewed publication consists of research-based and review articles, fresh ideas about language, literature, cultural studies which have never been published before. The journal covers all aspect relating to topics including:

1. Linguistics;
2. Applied Linguistics;
3. Discourse Analysis;
4. Critical Discourse Analysis;
5. Psycholinguistics;
6. Semiotics;
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15. Film Studies;
16. Children Literature;
17. Cultural Studies;
18. Modern culture;
19. Popular culture;
20. Folk culture.



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Contestation of Discourse on Alcoholism among Native Americans in Joy Harjo's *The Reckoning* (2002)

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Article History: **Abstract.** This study aims at revealing how the discursive practices and the discourse on alcoholism in the Native Americans is produced and contested in a short story entitled *The Reckoning* by Joy Harjo. The problem in this study is approached by Foucauldian concept of discourse production procedure. The method applied here is the Foucauldian discourse analysis by examining the problem through the process of formation including external and internal exclusion. Central to the analysis is that alcoholism is produced as *taboo* through the mother character which limits the general understanding about alcoholism; hence this discourse is possible to produce by the subject whose credentials can validate the truth. This discourse is also affirmed by the contextual prohibition which authoritatively can state the truth about alcoholism. This is further contested in the current society of how being an alcoholic would be considered as a non-native American way of life. The result indicates that alcoholism among Native American society becomes the discourse within which constraints produce considerable barriers to expose or address to this topic.

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INTRODUCTION

This paper will discuss a short story by a Native American writer, a well-known Native American poet named Joy Harjo, entitled *The Reckoning*. This work is published in a collection of short stories written by Native American writers. Among the other Native American writers whose works published in this collection, Joy Harjo is one of the authors with the Muscogee Creek heritage—a Native American tribe in the northern America. Although Joy Harjo is also of Canadian descent, she tends to be more upholding her tribal values and acknowledging her native blood. Therefore, the works that Joy Harjo produced are heavily influenced by her tribal values. From the works she has produced such as poetry, short stories, and novels, confirm her consistency in creating such

intriguing works to relate to her cultural root. This also contributes to her position as a Native American poet whose merit have recently recognized and honored with many awards in the field of Native American literature in particular and American literature in general. The most recent honor she attained is being chosen to serve the 23rd of the Poet Laureate in 2019 (Charles, 2019).

One of the works popularized in the anthology of contemporary Native American short stories is entitled *The Reckoning*, published in 2002. What is always interesting about the stories of the Native American works is the relationship between cultural experience and the current situation; more specifically, there are strong characters of Native American tribes about how to interpret nature and their lives. However, the most interesting thing specifically about *The Reckoning* is the narration of an intriguing story in a flash-back plot that is quite complicated, unlike the works of other Native American authors. In a simple theme, this story offers the reader to not just accept the issues in the story as it is taken-for-granted. With its title "*The Reckoning*" or which is understood as a "moment to remember", the story leads to a very central issue, namely about alcoholism in the Native American society.

Alcohol abuse or alcoholism seems to cause compounded problems for native Americans (in the northern part in particular) and native people in Alaska (Beauvais, 1998). This kind of image is problematized in the context of native American society. Unfortunately, the native people are also burdened by this 'alcoholic' stereotype. Historically, the indigenous population in the northern America was introduced to the liquor by the European colonists. The native Americans exchanged their highly-sought animal skins with alcohol beverages (Beauvais, 1998). Although some of the Indian tribes were already familiar with and produced weak beers, the effect of the alcohol among the native tribes was still naïve. The indigenous population was not ready yet with these compounded problems such as physical and emotional problem as well as the social problem, the burden of this alcoholic stereotype among the native American society. By viewing this complexity of how alcoholism is located in the discourse of native American society, it further triggers a question of the contestation within this alcoholism discourse, which is of course situated in the context of the native Americans. Thus, this article will examine further of how the discourse of alcoholism in the short story *The Reckoning* was produced and reproduced in the Native American society.

Discursive formation and discourse production

According to Foucault, discourse can refer to any statement or expression that has meaning and effect. The statement or expression can be in the form of a grouping; that is, like a more general thing, for example "masculinity", so the statement or expression is not only classified as a sentence. However, what Foucault emphasizes about discourse is not the text (statement or expression), but rather how the text is produced to shape the knowledge to construct a certain grouping if it is referring to only one object (Foucault, 1976).

Discourse can be seen as a term that refers to statements, the rules that are formed from these statements and the process by which these statements are circulated and other statements are excluded.

Thus, discourses should be seen as groups of statements which are associated with institutions, which are authorized in some sense and which have some unity of function at a fundamental level. The statement can be seen as an authorized proposition or action through speech (Mills 1997). The statement is not simply a sentence because, for example, a map or image could be taken as a statement. The critics, Hubert Dreyfus and Paul Rabinow, argue that 'Maps can be statements, if they are representations of a geographical area, and even a picture of the layout of a typewriter keyboard can be a statement if it appears in a manual or as a representation of the way the letters of a keyboard are standardly arranged'. (Mills, 2003, p. 65)

This excerpt emphasizes that statement does not necessarily include words or textual data but rather, as Dhona also highlighted, statements comprise its entire dimension making it one unity called discourse (Dhona, 2020). Therefore, to consider a statement as a discourse, it is needed to also look at its genealogy and power relation which Halwati tends to dismiss in her article (Halwati, 2015).

Discourse is not left unchecked, but there are those who play a role in controlling over these discursive practices. Thus, discourse is often associated with power as Hook also emphasizes that "...discursive rules are hence strongly linked to the exercise of power" (Hook, 2001). Discourse is constituted by social system including domination which has the power to oppress (Fismatika, 2018). In this sense, discourse is not as simple as equating it with a language by looking at the relationship between discourse and reality. Discourse subsumes a system that shapes how to see a reality. It is because the word or sentence does not associate with what is known (certain knowledge), but rather, it associates with constraints (what it constrains) and formation (what it is perceived) (Hook, 2001). The practice to perpetuate a discourse is the regularity.

"A practice that imposes on them; it is in this practice that the events of discourse find the principle of their regularity... Thus, the regularities which we perceive in realities should be seen as the result of anonymous regularities of discourse we impose on reality" (Mills, 2003, p. 56)

The regularities, in this sense, refer to constraints or prohibition. Foucault also mentions that regularities, within the mechanism production of discourse, are realized namely by exclusion. This exclusion corresponds to social procedures in the form of prohibition (Hook, 2001; Faruk, 2012). The external systems of exclusion include "taboo, the different between mad and sane, and the distinction between true and false" (Mills, 2003, pp. 57-58); or also refer to objective prohibitions, subjective prohibitions, and contextual prohibitions (Faruk, 2012, p. 242).

These three kinds of external exclusion cause a process of how discourse exists in society. For example, something or the object in question is limited; *taboos* limit the way people know what they know. Secondly, not everyone can talk about certain things; it relates to the exclusive rights of the subject; one example is a person who is mentally unwell, what he or she says will not be considered or heard. The third is about right and wrong or *contextual prohibitions*, namely

dealing with the prohibitions that are usually found in rituals, or Foucault mentions where the power sees “expert” to determine right and wrong; truth is something that is supported materially by various practices and institutions (Mills, 2003, p. 58). For example, someone’s statement will be considered true if it is appropriate, it fits with other valid statements in a society.

Apart from these external exclusions, discourse is also formed and produced through an internal exclusion which, according to Foucault, consists of four things:

Foucault also asserts that there are four internal procedures of exclusion and these are: *commentary*; *the author*; *disciplines*; and *the rarefaction of the speaking subject*. These procedures are all concerned with classifying, distributing and ordering discourse, and their function is ultimately to distinguish between those who are authorized to speak and those who are not—those discourses which are authorized and those which are not. The first internal exclusion, commentary, is writing about another’s statements. Thus, literary criticism can be considered to be commentary. (Mills, 2003, pp. 58-59)

As mentioned in the above quote, four things in the internal exclusion system also have the same function, namely controlling and restricting the discourse. This procedure is needed because the discourses themselves exercise their own control (Faruk, 2012, p. 244). For example, many people think that a text is commented on and discussed because the text is interesting and more appreciated than other texts. The role of the commentary or comment is to say what in the text is, what the text has been modified to, retold, and repeated. Then a new discourse which is linked to a more present era emerges. Later on, this discourse is infinitely transformed and repeated; it recurs over and over. Therefore, the commentary makes discourse in circulation so that it is in the same function and the principle of continuous differentiation (Mills, 2003; Faruk, 2012). In this way it allows the generation of new discourses.

The second principle is *the author*. It means that the author here is not the individual speaking, writing the text, but rather grouping the discourse. For example, a certain author produces many books from which it produces a relation between these books. This text is then seen as a reaction to another text. Although the author may be attributed to the discourse, it does not only relate to only one author. An example is in the quote below:

Foucault is very critical of such notions as the progression of an author from immaturity, early works to maturity or later works. If we discuss the ‘early’ works of Shakespeare, we should interrogate why it is that we are using such a metaphor, implying as it does that these works are less developed than his later texts, and we should simply analyze these texts in their own terms, rather than according to a fictional schema which we have of Shakespeare’s life. (Mills, 2003, p. 60)

Authors are asked to take into account the unity of the text on their behalf; to carry the authentication of the hidden meanings in his work; to link their work to personal experience or history that led to the birth of the work. Here the author

becomes the point of coherence aside from their creative or originating capacity. This coherence point has discursive function to the existence of the discourse and the affirmation of their status in a given society (Hook, 2001).

The next principle of internal exclusion is *disciplines*. This limitation is located in the subject matter, or the thing discussed. A discipline must allow the formulation of new statements; take what is said to be right or wrong—this is where the principle of constraint is realized (Faruk, 2012). Through a certain set of methods and approaches, a text has been limited to discussing only certain things; because the discipline has a set of propositions and rules that are considered factual to produce new proportions or new statements about true or false. The last principle of internal exclusion is *the rarefaction of the speaking subject*. This is a limitation on who has the right to speak; some discourses are open to everyone and some are constrained. In this sense, Foucault makes us aware of the presence of the limits within which we speak (Hook, 2001).

Based on the discourse production procedure both externally and internally, it can be understood that not all discourses are open to everyone; limitations in the form of prohibitions or regulations determine between right and wrong. All these existing procedures keep the discourse in circulation, that is, it is retold, passed down, modified and distributed in a given society. Ritual, discourse society, doctrine, and social appropriation can be interrelated and form a large type of knowledge that ensures the distribution of subjects speaking into different types of discourse (Faruk, 2012, p. 250).

RESEARCH METHOD

This is a study of how the discourse on 'alcoholism' among the native American society is produced and contested through a short story entitled *The Reckoning* written by a native writer. To approach this problem, this study is framed by using Foucauldian discourse analysis which is also a method of understanding discursive practices through the subjects of knowledge (Arribas-Ayllon & Walkerdine, 2008). This method helps to examine this problem centered on the focal points of experiences along with Foucault's axes on knowledge, power, and subjectivity. Based on the following critical frameworks, the textual data are then selected and grouped. Specifically, the textual data is in relation to which it tries to illustrate a native people who is seen as drunkard, and presents how the understanding of alcoholism is formed and perceived within native American people. Second, through the context of the Native American society this explores the understanding of their history related to this unfortunate stereotype of being alcoholic. Finally, these selected textual data are then analysed by using the Foucauldian discourse concept by subsequently explaining the mechanism or procedure of discourse production including external and internal exclusion within the story. The discourse on alcoholism is then understood how it is produced and contested in the Native American society through the story.

RESULT AND DISCUSSION

The Reckoning tells of a character by its narrator, 'I' who is a Pueblo, an Indian tribe who lives in the southern United States, married to an Indian tribe named

Larry. The narrator as the central character lives in a family that still upholds her tribal values. Even so, the father of the narrator was a drunkard who often hurt his children and wife. Since the narrator was a young girl, her mother always reminded her about to not get wet when washing dishes otherwise she will marry a drunk (Harjo, 2008, p.175). However, the narrator doubted what her mother said; and every time the narrator washed the dishes, the clothes she wore were always wet. In the end, after the narrator grew up, she met a young Indian, who was handsome, smart, and an artist (jewelry maker). After knowing him several times, they finally got close, and decided to get married. Even though she knew that the young man was a drunkard, the narrator loved him anyway. Over time, she reminisced about her father's treatment to her mother, brother, and herself, as well as the words her mother used to say to her about drunkard.

In this short story, we can see how the view of being an alcoholic or alcoholism problem is considered wrong, which is *taboo*. Beside it is mentioned by the narrator's mother about the superstitious thought of marrying a drunk, the narrator also reassures herself that her mother's words eventually proved the truth, confirming that her mother wants to keep her away from 'alcoholism'. This is shown when the narrator realized that Larry was a drunkard and was hurt by Larry, so that she felt ashamed to call her mother telling all about it (Harjo, p.177-178). As Foucault stated, discourse does not just appear, or naturally, as it is. Discourse exists because it is produced by a given society; and even that discourse is selected, controlled, and distributed through the production procedure of the discourse. The alcoholism that appears in *The Reckoning* gives a consciousness that the text about 'alcoholism' is exercised in order to determine whether it is right or wrong to become a drunkard.

Subjective Prohibition: between mad and sane

Based on the principle of external exclusion, discourse is formed through constraints that limit the perspective of what society actually already knows. The first is subjective prohibition, as stated by Mills that subjective prohibition refers to *who states*, between mad and sane, that is centered on the subject; so that it concerns with the right to speak about everything (Mills, 2003). Statements of insane (mad) or mentally ill people are not considered, are not believed. Rejection of the truth witnessed by a madman makes them not entitled to state or speak about everything.

In *The Reckoning*, this subjective prohibition can be seen from the characters including 'mother' and Larry's sister, 'father' and Larry. 'Mother' character or the mother of the narrator of the story is described as a sane person. This person, who is not considered crazy, has the right to speak; and thus what is said is not denied. Like what the narrator's mother once stated about alcoholism, namely by limiting the subject of what is known about alcoholism. The mother character implies that alcoholism is something that crazy people do and it makes them crazy or not sane. With the constraints (prohibitions) given to the narrator about alcoholism, the mother character has a desire to keep the narrator away from alcoholism as well as the crazy people.

Statements like "*Don't get your dress wet like that; it means you'll marry a drunk*" (Harjo, J, 2008, p. 175), this gives the discourse on alcoholism being carried

out by a madman, while the “mother” is sane, so are her children; therefore, the desire to limit her ‘sane self’ from the mad is expressed. Apart from the expression of desire, discourse also implies power. The mother character has the right to state or produce the discourse because she has power. As Foucault states that power is influenced by knowledge, the mother character has knowledge of what she understands about the world; she has her own worldview to make sense a thing. The mother character is a member of the council of Indian tribal groups in Pueblo (California) and also a teacher at the school; she is an elected tribal official and she teaches Sunday school every week. She has a mission in her small world that she wants to make sure there are rules and that they are enforced (Harjo, J, 2008, p. 176). The knowledge gained as a person who still preserves his Indian tribal values, the mother character understands how alcoholism is not culturally appropriate in native American society and particularly as being a Pueblo.

As an educator also has knowledge of how alcoholism can risk health. Additionally, as a mother, who is married to an alcoholic man, she understands that alcoholism fuels domestic violence, just as she experienced. This knowledge positions ‘mother’ as the subject who has the right to state or speak about alcoholism. A statement from a sane person, what the mother character speaks about, will not be rejected. It is understood as an apparently natural thing to say so. It is here that the discourse on alcoholism takes shape. The discourse on alcoholism is produced by limiting the understanding of what people have known about and through the axis of power that the mother has, the statement on alcoholism seems to be adequately validated.

However, what the mother character calls out to the narrator about alcoholism is not taken for granted. The narrator is in a position to accept the discourse, but at the same time she tries to explore the discourse. When the narrator knows that her clothes are always wet when washing dishes, the narrator does not necessarily limit herself from the ‘wet clothes’, but she just lets herself get wet. Even at the end the narrator eventually is married to a drunk, she does not immediately relate what her mother has shouted at her. However, the words that the mother character once told the narrator are repeated by the implication of the fate the narrator has; and this seems to be connected to their present state as the truth. In this position, the discursive practice is realized and the discourse is produced.

However, in the midst of the narrator’s exploration of the existing discourse on alcoholism, she confronts herself with the memories she shared with her father and Larry (who are both as drunkards). This scene in the story shares her experience in her childhood when her father got drunk and beat her mother, brother, and herself. She believes what her father told her as if it confirms the statement of a mad person,

If I followed the source it would slam me back into childhood, to my father staggering in drunk, beating my mother, the shame and hate in burning, burning. Then he’d hit my brothers. And then me whom it was said he loved most. He’d save me for last, when his anger was ashes, when the fire was hottest. And then he’d hold me, “Sugar, Sugar” he’d croon, the tears so thick they made a lake on the linoleum floor. (Harjo, J, 2008, p. 176)

Even though the narrator was beaten, but she did not simply reject the discourse of alcoholism; the narrator believed she was the most beloved child, even her father called her “sugar”; her father also finally saved her from the beatings. These things become a deferral point where the drunk is perceived as the mad person; otherwise the narrator sees that the drunk is also in a sane position too by relating it to the love she got from her father. Just like Larry who is married to the narrator, she understands that Larry loves her even though sometimes the domestic violence happened to her as well. The line between mad and sane here is finally blurred, because even the crazy does the same as the sane people do; what her father and Larry said to the narrator is then not considered ‘mad’.

The subjectivity that produces discourses on alcoholism is eventually contested, between the boundaries of the subject which is mad and sane. Discourse on alcoholism is formed from subjects who have the right to speak about alcoholism. Even though at the end the discourse is not taken for granted because there are subjects who are considered ‘mad’ but in fact they are beyond the boundaries of mad and sane. Hence, the boundary is blurred; the discourse is thus against itself.

Objective Prohibition: *taboo*

Taboo is a prohibition that makes it not arbitrary to speak about and it also limits how people speak about the object or thing; taboo is a form of prohibition since it makes it difficult to speak about certain subjects such as sexuality and death and constrains the way that we talk about these subjects (Mills, 2003, p. 58). The object or thing that is discussed becomes the goal as well as makes it a contestation. As it is described in *The Reckoning* about alcoholism, the object in the discursive formation is alcoholism; so that the purpose of the discourse that is constructed is about alcoholism. Meanwhile, the conflict is merely about the object itself namely things related to alcoholism.

The boundary of the object discussed is then formed, distributed, and contested. When the discourse limits the things that are discussed, this also indirectly makes the object no longer discussed carelessly. If alcoholism is positioned as a *taboo*, it means that not all conversations can be linked to this object; and the clearer the boundary is the stronger the discourse will be. As exemplified in *The Reckoning* short story, particularly in the following statement: “*Don’t get your dress wet like that; it means you’ll marry a drunk*” (Harjo, J, 2008, p. 175), when the object discussing about alcoholism is then linked to the innocence of a young girl, who did not yet understand alcoholism in her lives. In this case, it can be seen how ‘alcoholism’ becomes a limitation or constraint to the world of children, it is *taboo* to be discussed with children; but at the same time it is contrasted with the world of this innocent child. Alcoholism is something that cannot be discussed carelessly in particular with the children. Therefore, this discourse on alcoholism limits this innocence as well as contrasts with innocence itself.

Contextual Prohibition: true and false

Contextual prohibitions have to do with rituals that justify and blame something. A statement will be true if it is validated with other statements that are in accordance with what is in the society, such as according to certain rituals. The

context here also relates to institutions; wrong and right related to the institution that ratified it. In *The Reckoning*, it shows how the cultural values of Indian tribes are still preserved by the native American.

Before the native Americans were colonized by Europeans, they produced and used alcohol beverages only as part of their rituals, such as for the purposes of their ceremonies. By then, alcohol was introduced by the European people as an exchange for agricultural products and animal skins produced by the native Americans. Initially, the alcohol produced by the native Americans was low-grade alcohol from a process of plant fermentation such as berries, grapes, corn, cactus plants, etc.

In the Southwestern U.S., the Papago, Piman, Apache and Maricopa all used the saguaro cactus to produce a wine, sometimes called *haren a pitahaya*. Similarly, the Apache fermented corn to make tiswin (also called tulpi and tulapai) and the yucca plant to make a different alcoholic beverage. The Coahuiltecan in Texas combined mountain laurel with the Agave plant to create an alcoholic drink, and the Pueblos and Zunis were believed to have made fermented beverages from aloe, maguey, corn, prickly pear, pitahaya and even grapes. (Melissa, 2013)

To the east, the Creek of Georgia and Cherokee of the Carolinas used berries and other fruits to make alcoholic beverages, and in the Northeast, "there is some evidence that the Huron made a mild beer made from corn." In addition, despite the fact that they had little to no agriculture, both the Aleuts and Yuit of Alaska were believed to have made alcoholic drinks from fermented berries. (Abbott, 1996)

It is mentioned in the above quotations how native people have known alcohol even though in their traditional way, but since the trade was carried out with the Europeans, high levels of alcohol were introduced and these high-level alcohol beverages are not related to the uses for their ritual purposes, instead it is for daily consumption as exemplified by the Europeans to American Indians.

Unlike other cultures that have ingested alcohol for thousands of years, the relationship between indigenous Americans and alcohol is relatively new. Native Americans have had fewer centuries to develop the genetic tolerance to alcohol that is present in other ethnic groups. Mix in poverty and living with ongoing oppression, and alcohol contributes to a state of emergency on many reservations. (Abbott, 1996)

With the influence of the European people and the lack of knowledge about the use of high-level alcohol, many of these American Indians slowly lost their roots to their tribal cultural values. In addition, this culture of alcoholism also hit Indians, both those who were on reservation and those who were not, so that many were stricken with an extreme addiction and poisoning at that time.

“...the hard-drinking, rowdy colonists provided early Native Americans with the worst role models possible. Binge drinking, violent outbursts and extreme intoxication were common. This influence had a devastating effect on Native American communities.” Some possible causes include the loss of culture and autonomy, which have included being forced onto reservations and a variety of other indignities great and small. (Melissa, 2013)

Thus, what the mother character said to the narrator gives a truth to what she claims about alcoholism. She is in a right position of stating the truth; the position of mother here has the power, namely as an ‘expert’ on Indian cultural values; as mentioned in the short story that she is an official in the Indian tribal community. Stating a truth is also institutional, which is supported by certain institution as Foucault emphasizes “... truth is something which is supported materially by a whole range of practices and institutions: universities, government departments, publishing houses, etc.” (Foucault, 1976). Institutionally, the truth stated by the mother is supported by her credential. The knowledge that the mother had during her tenure as a leader in the Indian tribal community gave the validity of what she said. The truth is supported by the knowledge and position that has the power to put the truth into something that is accepted in the context of native American society, that alcoholism is not a part of native American culture. Thus it needs to be kept away from those of the ‘mad’.

Then the discourse on alcoholism that has been formed is then supported by other justifications in terms of other disciplines such as scientific disciplines. As Foucault mentioned earlier about the commentary, there are other truths that are formed to repeat the existing discourse, refine it, and redistribute it to the society of the discourse (Foucault, 1976; Faruk, 2012; Jaya, 2016). Another discourse on alcoholism is supported by medical facts in the medical field (according to the medical discipline), that the American Indians are more prone to afflict with mental disorders due to drinking high-level alcohol beverages because they do not have enzymes which is functioned to metabolizing these substances in the body; the Native Americans have a lack of the necessary enzymes to properly metabolize alcohol (Abbott, 1996), and therefore, have no genetic defense to protect them from becoming alcoholics. This truth supports the discourse about alcoholism that alcoholism will give a worse impact on the American Indians than those of European people.

CONCLUSION

The discursive practices on alcoholism in the Native American people are expressed by the mother character in *The Reckoning*. Here, the mother wants to keep her daughter away from the drunks; the discourse is thus formed by limiting the understanding toward this topic, about alcoholism. This constraint on alcoholism further positions it as something *taboo*, which also limits it to be discussed carelessly. In other words, alcoholism cannot be discussed anytime with any people in order to lessen the exposure on this topic. The mother character also becomes a potent subject to produce this discourse as she is a member of tribal community; thus the truth on alcoholism that risks the life of American Indian community is authenticated contextually; that this is out of their tribal values. This

interrelated concept of discursive practice and discourse production is further understood as the constraints to the understanding of the American Indian identity as well. Reconsidering such issue on identities that Native American literary works are strongly adhered with, this study is expected to be able to encourage more research in Native American literary works by developing more recent methodology that can enrich the studies on Native American literature including FDA (Foucauldian Discourse Analysis). As it is also suggested by Nonhoff that FDA is potential to give alternative in critical analysis and reshape a new understanding of a certain matter (Nonhoff, 2017; van der Wath, 2019).

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'Me inda nampak' – Pronoun Use in Malay-English Codemixed Social Media Texts

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Article History: **Abstract.** This paper investigates the use of English the first-person singular object pronoun 'me' as a subject in conversation on WhatsApp and Telegram between university students in their twenties. It was found that the feature occurs more when interlocutors are code switching, especially in paired chats when 'me' often replaces the Malay pronoun *aku* or *saya*. This paper explores reasons for this, and how this feature has come to be used in synchronous electronically mediated conversations between young Bruneians. The findings show that using 'me' serves as a polite speech marker which is perceived as a softer expression than Malay *aku* in conversations, depending on the interlocutors.

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INTRODUCTION

In a bilingual or multilingual society, code switching is a common phenomenon (Fatimah Haji Awang Chuchu, 2007). Code switching is the use of two or more languages or varieties in a conversation, mostly by bi- or multilingual speakers. In Brunei, we find Malay-English language alternation to be common, as Malay is generally the first language of the population and English serves as a second language (Jones, 2007). With more than one language at their disposal, interlocutors are able to choose which one is most convenient to convey their meaning. In fact, code switching is a common choice for Bruneians in both written and spoken contexts (Deterding, 2009; McLellan & Noor Azam Haji-Othman, 2012). The ability to code switch between languages arises because interlocutors have high levels of language proficiency (Wood, 2016) as a result of the bilingual education, family background, and exposure to social media and entertainment which are mainly in English.

Bruneians, especially those of the younger generation, tend to use common phrases in English, such as 'I love you' or 'I'm sorry' because they are accustomed to them as opposed to the equivalent Malay phrases, which they might find more unnatural and awkward as they are rarely used. Most studies on code switching in Brunei seek functions and reasons why interlocutors code switch (Fatimah Haji Awang Chuchu, 2007; Deterding & Salbrina, 2013; Faahirah Rozaimie, 2016) but they rarely look at the choice of pronouns used.

In Malaysia, the use of pronouns is influenced by gender. In a Malay-medium sentence or conversation, females have the tendency to use English pronouns while the males are more likely to use Malay pronouns (Normala Othman, 2006). Women from urban areas would use English pronouns whereas men's choice of pronouns is affected by whom they are talking to. According to Lukman (2009), the use of pronouns is influenced by age, social status and the level of closeness in a relationship and Nor Shahila Mansor, Normaliza Abd Rahim, Roslina Mamat and Hazlina Abdul Halim (2018) also reported that the use of pronouns is heavily affected by social status and relationship of the interlocutors as well as the context of the conversation.

On other countries practicing Malay pronouns, as such in Indonesia, only the use of first person plural pronouns differs between formal and informal Indonesian with little variation towards other pronouns (Sneddon, 2002). Instead, they substitute pronouns with kinship terms or personal names. Other politeness strategies Indonesians use would be to use softeners or hedging which makes them sound softer (Sneddon, 1996). Like Malaysia, the choice for personal pronouns are affected by factors such as age, social status and social setting (p. 134). Their first person singular pronoun 'gua' or 'gue' is associated for informal situations used between equals or from higher to lower.

This paper investigates the use of the English first person singular 'me' pronoun as the subject of a sentence. This is because English is considered to be the language of the young (Ozóg, 1992). Sometimes, 'me' is also used as a possessive pronoun. This pattern can be seen when interlocutors are code switching between Malay and English.

PRONOUNS

Malay personal pronouns differ from those of English. Firstly, Malay does not distinguish between subject and object pronouns (Othman Sulaiman, 2010) while English does. For possessives pronouns, Malay adds *-ku*, *-mu* and *-nya* suffixes (Asmah Haji Omar, 1982). Informal pronouns such as *aku* (I), *kamu* (you), *engkau* (you), *ia* (him/her), *kami* (we) and *kita* (us) are indigenous to Malay. In both Brunei and Malaysia, formality and respect are complicated, especially in age, social rankings as well as the proximity in a relationship.

Unlike English, Malay does not have any gender-specific pronouns, but it does have the distinction between formal and informal pronouns. Asmah Haji Omar (1982) describes Malay pronouns into three categories; polite, neutral and intimate, in which the first two are considered as formal. Formal pronouns (*saya/kita*) are rarely used in a daily conversation, often associated at the workplace or during interviews. This is seen as a form of politeness, as well as using specific terms of address that comes with it in terms of seniority and/or the indication of social status of the individual.

The Malay first person pronoun used by Bruneians in an informal context would be *aku/ku*, which could be used both as a subject and object pronoun, often used by friends who are close with each other or by 'a superior to an inferior, either in age or in social status' (Othman Sulaiman, 2010). English, on the other hand, has different pronouns for these function, which are 'I' and 'me'. The subject 'I' comes

before the verb, while the object 'me' comes after the verb, of which Wales (1996) refers the subject to as the reflection of the ego, or the speaker.

This paper emphasizes the use of the first person singular pronoun, 'me', and how it mimics the functions of 'I' and *aku* in Brunei's context in electronically mediated communication (EMC) conversations through the social media platforms, such as WhatsApp and Telegram. This may help us to understand the use of pronouns by young people in Brunei might come to be and how code switching affects their choices.

RESEARCH METHOD

The data are taken based on electronic conversations (WhatsApp and Telegram) by Universiti Brunei Darussalam students with their consent over a period of two weeks between May 2016 and February 2017. The data were collected from the dates prior of the research being conducted, thus eliminating the participants' feeling of being 'observed' on what they said, and to ensure that the conversations are reasonably natural (Labov, 1972). The chats were then narrowed down to focus on synchronous conversation. Names and places were then made anonymous to ensure their confidentiality. All 11 participants are in their twenties and are bilingual in Malay and English.

There are four paired chats and two group chats, making six datasets in total. Two paired chats are female-male interactions and the other two are female-female interactions, while one of the group chats is between three females and one male interaction, and the other is between three female participants. The female participants are henceforth referred to as F(n) while the males are M(n), with (n) being the participant's number. For example, F1 for the first female participant and M2 is the second male participant.

Using Myer-Scotton's (1997) Matrix-Language-Frame Model (MLF), the analysis focuses on code switching where the Matrix Language (ML) is the dominant language supplying the majority of the morphemes, and the Embedded Language (EL) supplies only a proportion of the lexical content. In an attempt to make it simpler, only the language switches will be looked at, adopting Jacobson's (2001, p. 61) view, in which 'one language occupies a dominant position and the other is subordinated' together with the MLF model. In this context, the dominant language is the ML and the other language present is the EL. For instance, example [1] has English as the ML as it has a higher number of words than Malay, which is the EL.

[1]

F1: I dont know *aku* stay *sampai* what time tho

I until ABBR-though

(I don't know I'll stay until what time though')

(Sample C: F1)

RESULT AND DISCUSSION

Table 1 below shows an overview of the use of first person singular pronouns in English and Malay from the data. The paired chats are labelled as samples A, B, C and D, while the group chats are labelled as sample A1 and B1. For samples A and D, the chats are between female-female participants, and for samples B and C, between female-male participants. Sample A1 has four participants of three females and one male, while sample B1 consist of all-female participants of three.

Table 1 *The use of English and Malay first person singular pronouns found in the datasets*

	me (%)	I (%)	aku (%)	Total
Sample A	6 (24)	4 (16)	15 (60)	25
Sample B	33 (55)	15 (25)	12 (20)	60
Sample C	4 (3.67)	40 (36.7)	65 (59.6)	109
Sample D	51 (37.5)	83 (61)	2 (1.5)	136
Sample A1	15 (20.3)	26 (35.1)	33 (44.6)	74
Sample B1	16 (16.7)	79 (82.3)	1 (1)	96
Total	125 (25)	247 (49.4)	128 (25.6)	500

Looking at the data, there are some differences in the use of pronouns between the two languages. Overall, the subject first person singular pronoun 'I' has the highest percentage of use with 49.4% making it the popular choice of pronoun used in both paired and group chats. This could be due to the high number of monolingual English (44.21%) and predominantly English (13.37%) messages found in the data. This is followed by the use of Malay first person singular pronoun *aku* with 25.6% and English's object first person singular pronoun 'me' with 25%. Developing the argument that interlocutors are using the 'me' pronoun as subject, it is not surprising that it has the same percentage as its Malay counterpart. This suggests that these two pronouns might be used interchangeably following the same function. The analysis will only look at the use of 'me' pronouns by the interlocutors as a subject, object first-person and possessive pronoun.

Token Analysis

In the keyboarded conversation, it was found that the use of 'me' is common between interlocutors in three different categories: 'me' as subject, 'me' as object

and finally, 'me' as possessive pronoun. Table 2 below shows the use of 'me' pronoun in its object, subject and possessive form in the paired chats.

Table 2 'me' pronoun as object, subject or possessive in paired chats

	Object (%)	Subject (%)	Possessive (%)	Total
Sample A	0	5 (83.3)	1 (16.7)	6
Sample B	2 (6.1)	29 (87.9)	2 (6.1)	33
Sample C	4 (100)	0	0	4
Sample D	23 (45.1)	25 (49)	3 (5.9)	51
Total	29 (30.9)	59 (62.8)	6 (6.4)	94

It is found that there is a higher percentage of 'me' as a subject pronoun with 62.8% in paired chats, especially in Samples B and D. Sample B has an equal percentage use of 'me' as object and possessive pronouns with 6.1%, in comparison to 'me' as a subject first person pronoun (87.9%). Meanwhile, Sample D has an almost equal use of 'me' as object (45.1%) and subject (49%) pronouns, and only 5.9% is used as possessive. Interestingly, Sample C only has one function of 'me' pronoun, and that is as an object (100%). This is in contrast to Sample A, in which 'me' is not used as an object pronoun at all, but 83.3% of it acts as subject and 16.7% of it as possessive.

Table 3 'me' pronoun as object, subject or possessive in group chats

	Object (%)	Subject (%)	Possessive (%)	Total
Sample A1	2 (13.3)	12 (80)	1 (6.7)	15
Sample B1	16 (100)	0	0	16
Total	18 (58.1)	12 (38.7)	1 (3.2)	31

Table 3 shows the use of 'me' pronoun in group chats. In comparison with the paired chats, the group chats have a higher percentage of the 'me' pronoun being used as an object with 58.1%. Although, it is difficult to say that group chats have the tendency to use 'me' in its object form than in paired chats, as Sample A1 has a higher percentage of 'me' as a subject pronoun (80%) than object (13.3%). It is possible that the number of participants in the conversation might affect the interlocutors' choice of pronouns.

The following section discusses the linguistic patterns of the pronoun 'me' followed by English and Malay.

'me' followed by English

There are cases in which the 'me' pronoun is followed by English, although most of the time they are shorter in length. In both examples [2] and [3], the 'me' pronoun is followed by English, regardless whether it is in the beginning or the ending of the utterance.

[2]

M3: *yatahwah. me too*

Yeah

(‘Yeah, me too’)

(Sample A1: M3)

[3]

F2: *Ok me logged out jalan time*

go

(‘Okay I logged out, time to go’)

(Sample A1: F2)

'me' followed by Malay

From the data, it is found that the use of 'me' is followed by Malay most of the time, as shown in examples [4] and [5]. In [4], all the pronouns used are in English, followed by Malay words inter-sententially. In example [5], 'me' is introduced at the beginning of the utterance, and then followed by Malay. It seems typical in the data that interlocutors would start conversations in English, and then switched to Malay after they use 'me'. This suggests that when using English pronouns, it does not necessarily trigger the interlocutors to switch back to English.

[4]

I know haha *yetah* me *fikir* you *dtg*

that's why thought ABBR-come

yang 9.30 tadi

that earlier

(‘I know haha that’s why I thought you came to the 9.30 earlier’)

(Sample B: F3)

[5]

Nervous me *isuk* *ani.. takutku* awkward
 tomorrow this afraid-POSS

(‘I’m nervous about tomorrow... I’m afraid it’ll be awkward’)

(Sample A1: M3)

It should be noted that, in example [5], M3 used both Malay and English pronouns in the same utterance. It can be said that the ‘me’ pronoun is interchangeable with *aku* and have a similar function in the sentence. The ‘me’ and *aku* in the context both represent the object, but when translated it becomes the subject. This suggests that the ‘me’ pronoun is reflecting the Malay syntax, as *takut* and *nervous* are both adjectives.

Analysis of data extracts

‘me’ as the object pronoun

The use of ‘me’ as an object pronoun can be seen in examples [6] and [7]. In these examples, F3 uses English pronouns while the rest of the utterances are in Malay, making the ML Malay.

[6]

You *mau* me *buatkan yours lagi?* 😊
 want do-DM again

(‘You want me to do yours again? 😊’)

(Sample B: F3)

[7]

Mau me *tunggu?*
want wait

(‘Do you want me to wait?’)

(Sample B: F3)

‘me’ as the subject pronoun

It is found that there is a high percentage use of ‘me’ as a subject pronoun which could be perceived as a common feature in Brunei, as seen from Table 2. In example [8], F2 plays with the sentence structure, which does not entirely conform to either Malay or English syntax. This could have been done purposely to emphasize her tired state of mind. It could be closer to Malay, if it were translated to ‘*palau ku*’, making it closer to the loose translation given below.

[8]

Palau is me

knackered

(‘I’m knackered’)

(Sample A1: F2)

In examples [9] and [10], F1 and M3 used both ‘me’ as an object and subject pronoun, respectively. In [9], the first section of the utterance follows English as the ML, as it complies to its grammatical structure. However, in the second section of the utterance, F1 switched to Malay after ‘me’, which seems to comply to Malay sentence structure, as it translates to ‘*aku belum liat hari ini*’. And then, she switched back to English at the end of the utterance, perhaps unconsciously trying to correct her choice of language into the one she started with, which was in English.

[9]

Dont tell me! Me *balum* *liat* today

not yet see

(‘Don’t tell me! I haven’t seen it today’)

(Sample D: F1)

In example [10], the concept of ‘me’ is the same as saying *aku* (I). In a loose translation, what M3 would have meant to say would be ‘*kalau aku, aku lari*’, which means ‘if it were me, I’d run’. However, in order to simplify his message, M3 simply shortened it by mixing the two languages together following the Malay grammatical structure, with English words, except for ‘*lari*’ (run) in the last part.

[10]

if me..me *lari*

run

(‘if it were me, I’d run’)

(Sample A1: M3)

Example [11] has Malay as the ML, although it starts with an English object pronoun ‘me’. The sentence translates to ‘*aku inda nampak*’, which means ‘I don’t see’. This is an instance where participants use ‘me’ synonymously to the Malay pronoun, *aku*.

[11]

Me *inda nampakk*

not see

(‘I don’t see’)

(Sample B: F3)

‘me’ as possessive pronoun

There are also cases in which the use of ‘me’ pronoun neither functions as the object nor subject pronouns but is used as a possessive instead. This is in relation to Malay possessive having the same form as the first-person pronoun, which is *-ku*, for example, *buku aku* or *buku ku* (my book). This allows interlocutors to adapt it onto the English pronoun ‘me’ to make it simpler.

[12]

Me 8.30

(‘Mine is at 8.30’)

(Sample B: F3)

In the example above, the ‘me’ pronoun functions as an independent possessive pronoun. F3 responds to a question about what time her class would be, in which prompted her to respond simply by addressing herself and the time only. This of course could go in two different perspectives, one of which would be ‘*aku 8.30*’, which is a direct translation of the sentence. This could mean that the Malay sentence structure might have an influence on the use of the ‘me’ pronoun.

[13]

Me class *abis* around 1030?

ends

(‘My class ends around 1030?’)

(Sample D: F4)

In example [13], the pronoun functions as a possessive pronoun. At this point, the use of ‘me’ pronoun could be considered as habitual (Table 2), as F4 could have easily used ‘my’ instead ‘me’.

Discussion

The use of ‘me’ for *aku* instead of ‘I’ is found to be common in a Bruneian context, especially among the younger generation which could be seen as form of creolisation between English and Malay. This is similar to the situation between the Sranan Tongo and Standard English pronoun systems (Sebba, 1997). Sranan Tongo bases their first person ‘mi’ and second person pronoun ‘yu’ from the English’s pronouns ‘me’ and ‘you’. However, they have simplified the system by turning the English pronoun ‘me’ into a subject form instead of using ‘I’ (pp. 153). This concurs

with what was found in the data. Apart from Brunei, Malaysia is also known to alter their English pronouns to fit into their community's language. However, instead of using 'me' in their sentence, Malaysians use the subject first person pronoun 'I', for example 'I *tak suka*' (I do not like), which is a direct translation of the phrase from English to Malay. In Brunei however, English pronouns have the tendency to conform to Malay syntactic patterns in an attempt to simplify language that coincides with what is shown in this study in examples [5] and [10], as it was found by Ožóg (1987).

The use of 'me' instead of 'I' by Bruneians could be to dissociate themselves from Malaysians and claiming this use to be their own sense of identity and of solidarity, just as how they are proud and feel Brunei Malay is superior and different from Standard Malay (Martin, 1996).

In Malaysia, *aku* and *kau* do not occur freely for men depending on who they talk to, while women tend to use 'I' and 'you' more often (Normala Othman, 2006). The study by Normala Othman conducted three different experiments between mixed groups, male-only and female-only conversations and found that the use of Malay and English pronouns were in agreement, male-male would use Malay and male-female would use English while female-female would use both Malay and English, with the latter dominant. This concurs with what was found in the data from Tables 2 and 3, in which most of the conversations of female-female and male-female follow the heavy use of English pronouns and mixed Malay and English pronouns, respectively. Therefore, while Malaysians have 'I', Bruneians have 'me', they aim to show that English pronouns are used to replace Malay pronouns, particularly in code switching which could be argued as an emerging feature of Brunei English.

There may be several factors that lead to this phenomenon, apart from the avoidance of repetition; one of which is politeness. The Malay pronouns *aku* or *kau* seem to be rude or sound rough, and should be avoided especially when talking to strangers, and to someone older or superior (Normala Othman, 2006). In a way, *aku* and *kau* are terms that are used by the older generation to the younger generation only (Nik Safiah Karim, 1995). Because the Malay pronouns have a hierarchical system in terms of respect and seniority, younger people tend to lean on English pronouns as they do not mark any status (Noor Azlina Abdullah, 1979).

By using English pronouns, they successfully make themselves equal to the other participants, regardless of age without offending them. However, the data consist of only interlocutors who are close friends and are within the same age group, and participants still tend to use English pronouns instead. Perhaps, as Krumholz et al. (1995) reported (cited in Siewierska, 2004, p. 219), the use of 'I' is considered as authoritarian, therefore in Sierra Popoloca, they use 'we' which is more normal, although in this case, most people are more comfortable using 'me'. This lead to Bruneians to accommodate politeness strategies in their discourse by using 'me' instead (Kamsiah Abdullah, 2016) for a softer, less assertive and intimate address.

As the majority of the participants are women, they generally tend to steer away from what they consider to be rude and opt for a politer form of communication, which has become known as women's language (Lakoff, 1973). This is supported by one of the participants who claimed that it is easier and friendlier to

use English than Malay when asked about their use of pronouns in texts. However, English pronouns was not limited to women, but was used by men as well, as seen in examples [5] and [10]. It could be said that in a female dominant group, the male might be influenced to use English pronouns as a form of politeness and accommodation. Normala Othman (2006, p. 25) concluded that while men are able to switch between the two languages, women are not flexible in their choices because Malay pronouns "are not available to them" which could be one of the reasons why *aku* is lacking in the all-female interactions, as shown from Table 2 in Samples D and B1, with the exception of Sample A.

Ozóg (1996) claims that mixed language pronouns "occur very infrequently in Brunei" (p. 186) unlike in Malaysia, but in recent research in the last 20 years, we can say this is no longer true, although there is still importance attached to using "the correct form of address within Bruneian society" (p. 187). Bruneians still strongly believe in the hierarchy system however it does not prevent them from using English pronouns in their interactions.

CONCLUSION

This paper reveals that although EMC focuses on informal language, there is an avoidance of being impolite or rude between interlocutors. This can be seen through the use of English pronouns instead of Malay. Participants were seen to use the object first person pronoun 'me' instead of 'I' referring themselves, as it gives a sense of closeness. Following Ozóg's (1996) observation, politeness is one motivation to code switch from Malay to English to avoid addressing people impolitely. Arguably, English pronouns sound tamer, softer and shorter than the Malay counterparts and maybe it is due to these characteristics that younger people are more inclined to use them. There is a notion that the use of English pronouns tends to be friendlier and intimate towards the speaker than Malay.

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APPENDIX

Key (for all data examples):

Times New Roman (Regular) - English

Times New Roman (Italics) – Malay

Courier New (Regular) – English word-for-word interlinear
gloss translation

Times New Roman (Bold) – ('Free translation')

ABBR – abbreviation

DM – discourse marker

PP – preposition

1P – first person

POSS – possessive

Translation Techniques and Acceptability of Onomatopoeia in Herge's *The Adventure of Tintin* Comic

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Abstract. This research is aimed to analyze the types of onomatopoeia, techniques of translation as well as the acceptability aspect of the translated onomatopoeia in *The Adventure of Tintin* comic in order to compare how English and Indonesian in naming the sound of something and know how translation techniques can affect the quality of translation products. This research used descriptive qualitative method and total sampling. This research primarily applied the theory of onomatopoeia especially the types of onomatopoeia from Thomas and Clara (2004:4), Molina and Albir's (2002: 509) theory of translation techniques and Translation Quality Assessment (TQA) proposed by Nababan (2012: 44) which focused on acceptability aspect. The result shows that there are 121 data found in 21 comic series of *Tintin*. There are four types of onomatopoeia which are call of animals (19%), sound made by humans (17.3%), sound of nature (8.3%) and miscellaneous sound (55.4%). Meanwhile, techniques that are used by the translator are only five techniques. The techniques consist of adaptation (5%), borrowing (34.7%), discursive creation (19%), established equivalent (37.2%), and reduction (4.1%). At last, the translated onomatopoeia in *Tintin* comic are predominantly acceptable which has a total 82% of onomatopoeia, 15% belong to less acceptable, and 3% belong to unacceptable.

Keywords: *Acceptability; Multimodal Translation; Onomatopoeia in Comic; The Adventure of Tintin; Translation Studies; Translation Techniques*

INTRODUCTION

Nowadays, there are so many kinds of literary work which are created in many ways. There will be a novel, prose, poetry, or even comics. Indeed, comics as the literature needed for kids and teenagers, except the interesting stories that are delivered, also provides some more attractive pictures to captivate the readers. A comic book is one of the literary works which tells about the writer's story and contains some pictures in same panels. According to Cohn (2005: 1), comics as the work which consist of images and text are created in a sequence of images. So, comics are produced by blending towards verbal and visual elements which is printed into the written form. Comics generally consist of one or more panels. Besides utterances, comics also provide expressive words to make the story more alive when the readers read it. For instances, comics also show the expression of the action or movement sounds such as drinking water, foot-step and the sound of an animal. This linguistics phenomenon is called onomatopoeia.

Onomatopoeia is the words that are produced by imitating the sounds of something. It can be an object sound or an action sound. Onomatopoeia is the language phenomenon that usually appears in our social life, but nowadays, this thing is rarely discussed. O'Grady (2005: 76) stated that onomatopoeia can be defined as all languages that have words whose sound represent an aspect of the thing that they name. In other words, onomatopoeia can be defined simply as the names of the relationship between the sounds of a word and something else around us. Thus, comics often provide the onomatopoeic expression which is conducted from the movement and the action of an object in almost every page. For instance, the sound of a cat will be described into **MEOW**. Thomas and Clara (2004: 4) divided types of onomatopoeia into four, such as call of animals, sound made by humans, sound of natures and miscellaneous sounds or the inanimate objects.

Additionally, onomatopoeia is produced by the creativity of humans, so that, it will be different in one culture and the others. Onomatopoeia will be different in each country because they have the different language culture and language system. Translating the onomatopoeia will not be easy between one language and the others. In this case, the problem of transferring meaning can be analyzed by using the translation study. The translator may use a certain technique in transferring the cultural language from the source text (ST) into the target text (TT). Hence, Molina and Albir (2002: 509) have elaborated 18 of the translation techniques. There are adaptation, generalization, borrowing, reduction and etc.

In fact, there are some kinds of comic that are famous in each country. One of the most popular comics throughout the world is *The Adventure of Tintin*. This comic was written by a Belgian cartoonist named George Prosper Remi or Herge. There are 24 comic series published in many languages. *Tintin* was published first in 1929 and all comics become popular throughout the world. This comic tells about the story about a young Belgian reporter named Tintin and his beloved dog named Snowy which first introduced in the *Le Petit Vingtieme* news in Belgium. The story tells how shrewd Tintin was when he solved the problem and criminalization which existed throughout the world.

Now, *The Adventure of Tintin* comic exists in many language versions. Since each version has a different language, it also has a different onomatopoeia. The researcher chose 21 of 24 comic series of *Tintin* in English and Indonesian versions. The data are taken in pairs (the ST and TT) and for that reason, the researcher is interested in comparing how English and Indonesian versions naming the sound of object movement and action of characters and know how the translator translated the onomatopoeia since they both have different culture. The researcher considers in analyzing the newest topic of discussion and the different focus of research with the other related studies in order to conduct the most recent of research. Some of the previous study that discuss translation and onomatopoeia were from Flori Lestari (2014) who analyzed the types of onomatopoeia and the method of translation in the research entitled *Onomatopoeia Translation in Wreck-It-Ralph The Movie*, also, the research from Dewi Hana Pertiwi (2015) who discuss the iconicity and types of onomatopoeia in the research entitled *Translation of Onomatopoeia and Iconicity in Children Story Book: Crocffein-Coffee of Friendship (2013)*. However, this research is totally different with the other previous studies that have been mentioned before since this research used different data source, the newest theory and has more specific discussion that relate to each other.

The researcher is interested in analyzing the translation techniques and acceptability level of onomatopoeia in *The Adventure of Tintin* comic. Therefore, through this research, the researcher wants to categorize the types of onomatopoeia, investigate the techniques that are used by the translator and the acceptability level of translated onomatopoeia in *The Adventure of Tintin* comic. The researcher chose *The Adventure of Tintin* comic as the data source of research because there are found so many of onomatopoeia. Therefore, a translator needs the specific knowledge about the onomatopoeia to deliver an equivalent and acceptable translation to the target readers since we know that onomatopoeia is a meaningless word.

RESEARCH METHOD

The research used descriptive qualitative method and total sampling, since the qualitative research is a research method that is produced the descriptive data in a word or oral from the people or the action which can be observed (Nazir, 2005). The primary data of this research are all of onomatopoeia found in 21 comic series of *The Adventure of Tintin* comic both in English and Indonesian versions. The questionnaires of translation acceptability assessment that are gathered from three respondents are also involved in conducting this research. The secondary data are the data and references that are obtained from some relevant books, journals, articles, and previous research which have relevant information about translation studies and onomatopoeia in comic.

In collecting the data, the methods are based on Creswell (2007: 118) that data collection is a series of interrelated activities aimed at gathering good information to answer emerging research questions. The steps are first the researcher downloaded 21 series comic both in English and Indonesian, collected the onomatopoeia in source language (ST) and target language (TL), numbered the data, prepared the questionnaire of translation acceptability assessment and selected the respondents who would be the raters.

Afterwards, data analysis is done by the following steps. The researcher analyzed the collected data, categorized the types of onomatopoeia, identified the techniques that are used by the translator, then gathered and investigated the data that are collected from the raters.

RESULT AND DISCUSSION

There are 121 pairs of onomatopoeia found in 21 comic series in *The Adventure of Tintin* comic. To sum up the data analysis, the researcher categorized the result of this research briefly into the table based on types of onomatopoeia, translation techniques and the acceptability level of translated onomatopoeia which includes the scale of acceptability provided from the respondents' assessment towards the data that have been concluded by using the formula.

1. Types of Onomatopoeia

This sub-chapter discusses the types of onomatopoeia found in *The Adventure of Tintin* comic. Thomas and Clara (2004: 4) divided the types of onomatopoeia in four. There are call of animals, sound made by humans, sound of natures and miscellaneous sounds.

Table 1. Types of Onomatopoeia

No.	Types of Onomatopoeia	Total	Percentages
1.	Call of Animal	23	19%
2.	Sound Made by Human	21	17.3%
3.	Sound of Nature	10	8.3%
4.	Miscellaneous Sound	67	55.4%
Total Data		121	100%

The result from the table above shows that miscellaneous is the dominant type while the least amount data is sound of nature. A total of miscellaneous is 67 onomatopoeia or 55.4% while a total sound of nature is 10 onomatopoeia or 8.3%. From the total data, the onomatopoeia that are produced dominantly come from the sound of an object or an inanimate thing.

1.1. Call of Animals

Call of animals or sound of animals is a type that refers to the words that imitate the sound produced by an animal. The sound can be either the movement activities or sound of animals itself. Thomas and Clara mentioned that call of animals is an imitation of sounds originating from animals.

Datum 48/ST/KOS/P.54 → 48/TT/TRO/P.54



Figure 1.1. The onomatopoeia of sound of a dog sniffing

In this example, there are onomatopoeia **SNIFF** (SL) and **MMM** (TL). The data is taken from the series of comic entitled *King Ottokar's Sceptre* (SL) or *Tongkat Raja Ottokar* (TL). The onomatopoeia **SNIFF** and **MMM** are the words which imitate the sound of a dog sniffing the ground. We can see at the figure above, there was a dog who was chasing something. It suddenly stopped its steps and started to sniff. It was proven when a man in the figure asked what thing the dog sniffed at. The other clue is because the onomatopoeia **SNIFF** is from the word sniffing. Sniff means to breathe air in through the nose in a way that makes a sound. So, the onomatopoeia **SNIFF** and **MMM** are classified into call of animals.

1.2. Sound Made by Humans

Sound made by human is the type of onomatopoeia that refers to a word that is produced by imitating the sounds made by a human being. It can be the human activity such as sound of drinking/gulping, sound of blowing a hot food and the sounds that are produced by the part of body of human such as sound of snoring, crying, farting and sound of falling to the ground.

Datum 50/ST/CGC/P.16 → 50/TT/KPE/P.16

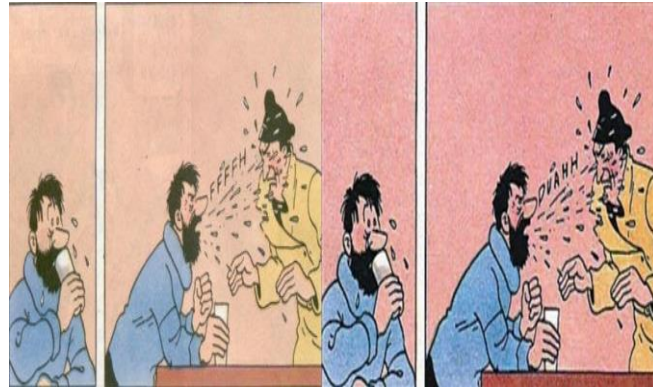


Figure 1.2.

The onomatopoeia of the sound of a man spouting the water from the mouth

In the example of figure 1.2 shows the onomatopoeia of a man spouting water from his mouth. The data is taken from the comic series entitled *The Crab with the Golden Claws* (SL) or *Kepiting Bercapit Emas* (TL). From the figure in the panel, there was a man drinking a glass of water, but suddenly spouted the water from his mouth and splashed another man close to him. The onomatopoeia which appear when the man spouted the water are **FFFFH** (SL) and **DUAHH** (TL). From the explanation, the onomatopoeia **FFFFH** and **DUAHH** are categorized as the type of onomatopoeia of sound made by humans.

1.3. Sound of Nature

The onomatopoeia of sound of nature refers to a word which imitates the sound that is produced by nature or physical phenomena. They can be a sound of water dripping, sound of the broken branch, sound of a wave, etc. Also, sound of nature are from natural phenomena such as sound of a wind, sound of a storm, sound of thunder and rain.

Datum 57/ST/PTS/P.30 → 57/TT/TDM/P.30



Figure 1.3. *The onomatopoeia of sound of an avalanche*

In figure 1.3 is the one of examples of sound of nature. There are onomatopoeia **BRRROOM BRRROOM** (SL) and **BRRRUUM BRRRUUM** (TL) which represent the sound of an avalanche. The data is taken from the comic series entitled *Prisoners of the Sun* (SL) or *Tawanan Dewa Matahari* (TL), in the figure of panel shows that there are some people who were walking in a snow mountain when one of them shouted that an avalanche would come. After that, the next figure showed the snow falling down and hoarded one of them. Consequently, the onomatopoeia **BRRROOM BRRROOM** (SL) and **BRRRUUM BRRRUUM** (TL) are categorized as the word imitation of sound of nature.

1.4. Miscellaneous Sound

Miscellaneous is a type of onomatopoeia which imitates the sound that is produced by an inanimate object such as the sound of a door being opened, a bell ringing, sound of a bomb, etc.

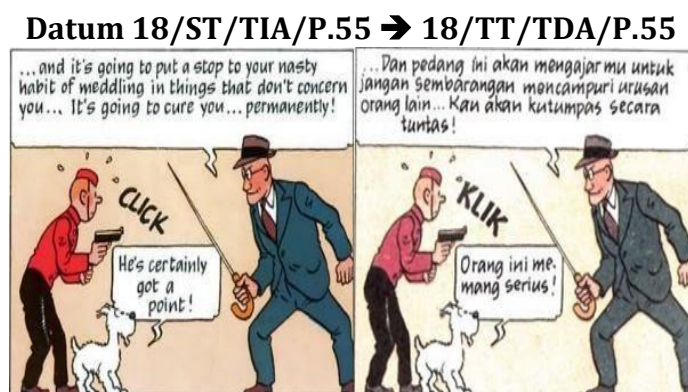


Figure 1.4. The onomatopoeia of sound of an empty gun

There are onomatopoeia **CLICK** (SL) and **KLIK** (TL) as the example of miscellaneous and they represent the sound of an empty gun. In the data which is taken from the comic series *Tintin in America* (SL) or *Tintin di Amerika* shows that there was a young man with a gun in his hand and his dog facing a man who was bringing a sword. At the same time a young man seemed starting to shoot the gun. Unfortunately the gun was empty and the young man seemed confused and scared. Therefore, we can conclude that the onomatopoeia **CLICK** (SL) and **KLIK** (TL) are categorized as miscellaneous sound.

Furthermore, types of onomatopoeia are classified from the source of sounds that are produced. The figure or visual elements also the dialogues between the characters help so much in classifying the onomatopoeia. Some onomatopoeia are not followed by dialogues but the picture can explain the situation of context. The English and Indonesian versions have the same types of each onomatopoeia but they have different expressions in resembling the sound of the objects. The reason is because the sources of sound come from the same objects. For example, in figure 1.4 which shows the onomatopoeia of sound of clicking an empty gun, the English version will be **CLICK** and in Indonesian it is translated into **KLIK**. Although they have different onomatopoeia but they have the same types because the source of sound comes from the same object.

2. Techniques of Translation

As Molina and Albir (2002: 509) proposed, technique of translation can be stated as the procedures or steps that are used to transfer the ST into TT which consider the micro units of text such as word, phrase, clause and sentence. From all eighteen translation techniques that are proposed by Molina and Albir, the researcher only found five techniques that are implemented in 21 series of *The Adventure of Tintin* comic to transfer the onomatopoeia.

Table 2. Translation Techniques of All the Translated Onomatopoeia

No.	Translation Techniques	Total	Percentages
1.	Adaptation	6	5%
2.	Borrowing	42	34.7%
3.	Discursive Creation	23	19%
4.	Established Equivalent	45	37.2%
5.	Reduction	5	4.1%
Total Data		121	100%

As the table displayed, there are two of the most dominant techniques implemented in *The Adventure of Tintin* comic which are borrowing and established equivalents. A total of 42 or 34.7% of translated onomatopoeia belong to borrowing technique and 45 of translated onomatopoeia or 37.2% belong to established equivalent technique. Translator tends to use common terms in target language to translate the onomatopoeia to make the situation of context are easier to understand. Moreover, the translator often copies or changes a little bit of letter from source text in some onomatopoeia which do not have the equivalent meaning in target language. Moreover, the discursive creation technique has 23 translated onomatopoeia or 19% data. This technique is used when there is no word that has the same form and meaning in target language. Translator that uses this technique tends to change the text with unpredictable words or the words that can explain or express the situation temporarily. Furthermore, the least techniques that are implemented in *The Adventure of Tintin* comic are adaptation and reduction. A total of 6 or 5% translated onomatopoeia belong to adaptation technique as well as 5 or 4.1% translated onomatopoeia belong to reduction technique. It shows that the translator rarely transfers the ST by adjusting the cultural element in TT.

2.1. Adaptation

Adaptation technique as explained by Molina and Albir (2002: 506) replaces the term in source language by adjusting the element of culture in target language. Therefore, this technique will make the readers who are unfamiliar with the term provided in source text to know and understand the situation of context from the onomatopoeia better.

Datum 74/ST/RSS/P.04 → 74/TT/HLM/P.04

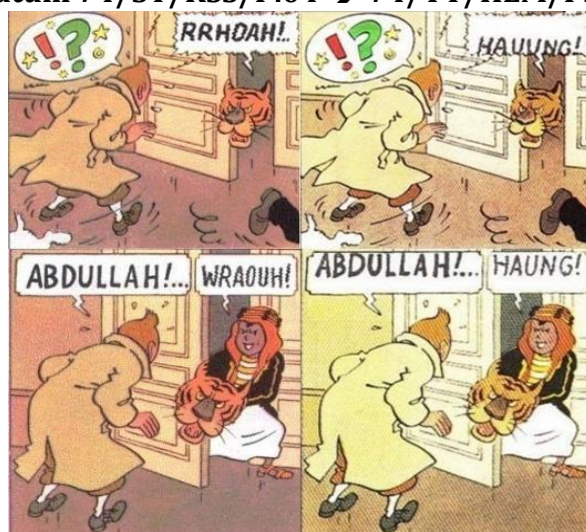


Figure 2.1. The onomatopoeia of a kid frighten the other man with sound of tiger

The example is taken from the comic series entitled *The Red Sea Sharks* (SL) or *Hiu-hiu Laut Merah* (TL). The onomatopoeia describes the sound of a kid frightening a man with the sound of a tiger **RRHOAH!** (SL) and **HAUUNG!** (TL). Figure 2.1 shows there was a kid behind the door holding out a tiger mask or tiger doll. Some readers are familiar with the imitation of tiger sound. In Indonesian, the sound of tiger that is commonly used is **HAUUNG!** or **RAUUNG!**. Therefore, it is included to the adaptation technique.

2.2. Borrowing

Borrowing is a technique of translation which replaces or transfers word or phrase to another language by bringing the terms from the source text or translator only changes a little bit of letter from the word itself. It can be copied, reduced, or changed the source text (ST) into target text (TT). There are two kinds of borrowing technique, i.e. pure borrowing which does not change any word and naturalized borrowing which has been naturalized in order to fit the spelling rules in target language (TL). This technique is used when there is no good equivalence meaning or form in target language.

DATUM 03/ST/TIA/P.05 → 03/TT/TDA/P.05



Figure 2.1. The onomatopoeia of sound of a trap being closed

In this example that is taken from the comic series entitled *Tintin in America* (ST) or *Tintin di Amerika* (TT) that is classified used borrowing technique. The onomatopoeia imitates the sound of a trap being closed which sound **CLACK** (ST) and it is changed into **KLAK** (TT). The translator borrows the word from source text (ST) and changes only one letter from the source text and reduces a letter to fit the spelling rules in Indonesian, so that the technique is included into naturalized borrowing. The translated onomatopoeia still has same characteristic with the source text. Therefore, the translated onomatopoeia is identified used borrowing technique.

2.3. Discursive Creation

Discursive creation is the translation technique that changes the word or term in source text (ST) by using the unpredictable text or word. The translator tends to define and create the temporary equivalent that is out of context. The translator uses this technique when there is no equivalent meaning in target language, so they will create a temporary equivalent.

DATUM 02/ST/TIA/P.04 → 02/TT/TDA/P.04



Figure 2.3. The onomatopoeia of sound of ambulance siren

This onomatopoeia is taken from the comic series entitled *Tintin in America* (ST) or *Tintin di Amerika* (TT) is identified used discursive creation technique. The onomatopoeia of ambulance siren sounds **DING DING DING** in source text then the translator translates it into **NGING NGING NGING** in target text. The use of onomatopoeia of **DING DING DING** in English is commonly used to represent the sound made by a bell but in this data this is used to represent the sound of ambulance siren. While the use of words **NGING NGING NGING** sounds unfamiliar and unpredictable. In this data, the source text as well as the target text do not convey its purpose in expressing the sound of an ambulance siren. The reason is because the onomatopoeia does not sound natural. In Indonesian, it will be more familiar with sounds **NGUING NGUING NGUING** or **WIUWIUWIUW** than **NGING NGING NGING** to describe the sound of ambulance siren. As defined in *KBBI (Kamus Besar Bahasa Indonesia)*, the word **NGING** is brought from the word **DENGING** which is the word that is used to describe the sound of a bee or mosquito. Therefore, the word **NGING NGING NGING** in this case is included to unpredictable word to translate the onomatopoeia of sound of ambulance sirens.

2.4. Established Equivalent

Established Equivalent is the technique which translates a word or term from source language into another language by using the common and familiar terms in target language or in dictionary. The translators use this technique in transferring a word if there is an equivalent meaning in target language. In the case of translating onomatopoeia, the translators use the familiar onomatopoeia in society or create the onomatopoeia itself by hearing sound that represents something.

DATUM 14/ST/TIA/P.43 → 14/TT/TDA/P.43



Figure 2.4. The onomatopoeia of sound knocking the door

This instance is taken from comic series entitled *Tintin in America* (ST) or *Tintin di Amerika* (TT) that is also identified used established equivalent technique. The figure above shows a man knocking the door and the sound is **RAT TAT TAT** in source language and **TOK TOK TOK** in the target language. In English, the onomatopoeia **KNOCK KNOCK** is more familiar to represent the sound of knocking the door than using the words **RAT TAT TAT**. In this data, the English version uses the unfamiliar onomatopoeia. On the other hand, the use of onomatopoeia **TOK TOK TOK** in Indonesian sounds natural and familiar in target language. Therefore, the established equivalent technique is identified used in this data.

2.5. Reduction

This technique includes to the process of suppressing or compressing when transferring the information of source language (SL) into target language (TL). In suppressing the information, this technique reduces certain element of source language. It is also called elimination, omission or subtraction.

DATUM 35/ST/TBL/P.54 → 35/TT/TLB/P.54



Figure 2.5. The onomatopoeia of the sound of people making some noise

In this example which is taken from the comic series entitled *The Blue Lotus* (ST) or *Tintin dan Lotus Biru* (TT), there is an onomatopoeia of people making some noise which is represented as **OH! THUMP BANG YEOW** and it is omitted by the translator in target text so there is no onomatopoeia that is provided in target text. From the context of situation, people in general are more familiar with the onomatopoeia **AUW! BAK BUK DOR ADUH** as representation of sound of people making some noises in Indonesian. Nonetheless, the translator does not translate the onomatopoeia into Indonesian version. Therefore, the technique that is used by the translator is reduction.

3. Translation Acceptability

Acceptability of translation is included in the quality of translation that is proposed by Nababan (2012: 44) besides accuracy and readability. Translation acceptability measures the quality of translated text particularly in aspect of rules, norms and culture of target language whether or not the translated text can be naturally accepted by the readers. In this part, the assessment is divided into three levels, there are acceptable, less acceptable and unacceptable. Each level of assessment of translation acceptability will be discussed further why the translated onomatopoeia and their technique are acceptable or why they identify as less acceptable and unacceptable.

Table 3. The Result of Acceptability Assessment

No.	Acceptability Level	Total	Percentages
1.	Acceptable	99	82%
2.	Less Acceptable	18	15%
3.	Unacceptable	4	3%
Total Data		121	100%

As we can see in the table of result above, the dominant one is acceptable which has 99 translated onomatopoeia or 82%. While less acceptable and unacceptable levels are found in the data source although they have a little bit of data. The amount of data for less acceptable is 18 translated onomatopoeia or 15% while unacceptable is 4 or 3%. The further explanation will be elaborated below.

3.1. Acceptable

Acceptability can be defined as a custom, in case of translation, a term or word which is considered common, natural or proper in certain community. The natural or common words can be different in each community. The high level acceptability of translation can produce the natural translation products and it is easier to be understood by the readers. Consequently, the translated text is considered suitable with the cultural and grammatical rules of target language.

Datum 21/ST/TCP/P.10 → 21/TT/CSF/P.10

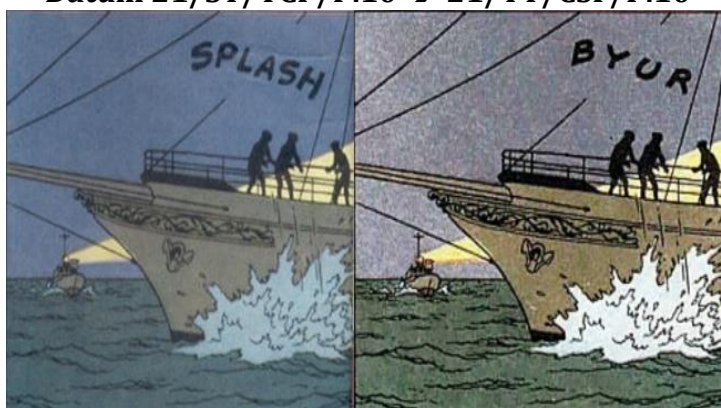


Figure 3.1. The onomatopoeia of sound of splashing water

No.	R1	R2	R3	Total Score	Average	Rounding
21.	3	2	3	8	2.6	3

The example is the datum number 21 which also uses established equivalent technique and it is successfully translated to natural and familiar onomatopoeia. Therefore, some respondents give high score for the onomatopoeia **SPLASH** (ST) that is translated into **BYUR** (TT). Since the onomatopoeia **BYUR** is stated in *KBBI (Kamus Besar Bahasa Indonesia)* as the word that describes sound of splashing water which is common and sounds natural in Indonesian. Two respondents also agree with the onomatopoeia and give high score of this datum. One of them suggests to use the term **SPLASH** in target language. The researcher convinces that **BYUR** is better than bringing the word **SPLASH** from source language. The reason is because the word **BYUR** is more natural in society. For this reason, the implementation of established equivalent technique is quite successful to translate the onomatopoeia of sound of splashing water.

3.2. Less Acceptable

As Nababan (2012: 44) defined, less acceptable in general means the translation products are already natural, however, there are few problems in the use of technical terms that can lead to either grammatical and cultural errors. This level is medium of acceptability assessment and it is considered less acceptable. Also, the message of translation product is still conveyed and it can be understood by the readers.



Figure 3.2. The onomatopoeia of sound of baby was crying

No.	R1	R2	R3	Total Score	Average	Rounding
15.	3	2	1	6	2	2

This datum is acquired from the comic series entitled *Tintin in America* (ST) or *Tintin di Amerika* (TT). The onomatopoeia represents the sound of baby who was crying and produced the onomatopoeia **WOOAAAAAAH!** in source text then it is changed into **WUAAAAAAH!**. The result of questionnaire shows that the translated onomatopoeia is categorized less acceptable. After rounding the score, the datum gets two of average scores. The technique that is used to translate this datum is borrowing. The reason why this datum is categorized less acceptable is because the term is uncommon to target language. The first respondent suggests the onomatopoeia **EAAAK EAAK EAAK** and the second one suggests the onomatopoeia **OEE OEE** to represent the sound of baby crying. The researcher agrees with the suggestion word of **OEE OEE** to fit the target language culture.

3.3. Unacceptable

In this part, the translated onomatopoeia that cannot be understood easily are categorized as an unacceptable translation. It can be seen through how the onomatopoeia works to represent or describe the sound of an object. This assessment is identified as the lowest level of acceptability. The use of term or onomatopoeia tends to be uncommon and unfamiliar in target language and it does not sound natural.

DATUM 105/ST/TFS/P.35 → 105/TT/PT/P.35



Figure 3.3. The onomatopoeia of sound of a thorn was plucked from a tree

No.	R1	R2	R3	Total Score	Average	Rounding
105.	1	1	1	3	1	1

This datum is acquired from the comic series entitled *The Flight 714* (ST) or *Penerbangan 714* (TT). In datum number 105, there is an onomatopoeia **SNAP** which represents the sound of a thorn being plucked from the tree by a man. The onomatopoeia is not translated in the target text by the translator so that this datum is categorized as reduction technique since the translator omits the word in target language. For the result, the readers in target language cannot know and understand the context of situation as there is no expression or onomatopoeia to describe the sound of the activity. The figure also feels less alive. For those reason, this datum got 1 score from each respondent and leads this translated onomatopoeia to be unacceptable. Furthermore, the first and second respondents suggest the word **TAK** or **PLUK** to represent the sound of a thorn being plucked from a tree. The researcher also agrees with the two suggestions, they will be more familiar to the target language.

CONCLUSION

After analyzing the data based on types of onomatopoeia, translation techniques and translation acceptability, the researcher concludes the following patterns:

1. There are 121 onomatopoeia found in 21 comic series of *The Adventure of Tintin* comic. The types of onomatopoeia that are found in all series of comic are call of animals (23 data), sound made by humans (21 data), sound of nature (10 data) and miscellaneous sound (67 data).
2. From all eighteen techniques that are proposed by Molina and Albir (2002: 509), the techniques that are implemented in comic are only five techniques. They are adaption (6 data), borrowing (42 data), discursive creation (23 data), established equivalent (45 data) and reduction (5 data).
3. In this research, all of acceptability levels are identified. For the details of three levels of translation acceptability are: 99 translated onomatopoeia or 82% are identified as acceptable which is highest level of acceptability, the

number of less acceptable or medium level reaches 18 translated onomatopoeia or 15% and 4 translated onomatopoeia or 3% belong to unacceptable and categorized as lowest level of acceptability.

In conclusion, the techniques of translation that are used by the translator in translating the onomatopoeia in this comic can affect the quality of translation. Further, the most implemented techniques in this comic is classified as established equivalent, which are the uses of this technique mostly get the high score of acceptability level and lead to be considered as acceptable translation. Meanwhile the uses of reduction technique are mostly considered as less acceptable and even unacceptable. Thus, the translated onomatopoeia in *The Adventure of Tintin* comic are generally understandable, sound familiar and natural to target language so that it can strengthen the sense of reality of situation context.

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The Impact of Human Behavior on Dolphin's Life in the *Dolphin Tale Series* (2011 & 2014)

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Article History: **Abstract.** This research aims to figure out how human's behaviors affect the dolphin's life in *Dolphin Tale*. The researcher used qualitative method to analyze the data. The primary data are taken from Charles Martin Smith's movies entitled *Dolphin Tale* (2011) and *Dolphin Tale 2* (2014). In addition, the researcher used ecocriticism approach to analyze the positive and negative impacts of the human's behavior on the dolphin's life. Theories of human and nature and dolphin studies are also used to analyze the impacts of the human's behavior on the dolphin's life. The results show that some human behaviors can give negative impacts while some other give positive impacts to the dolphin's life. The negative impacts can be seen on the dolphin that gets injured because of human behavior. Meanwhile, the positive ones can be seen on the dolphin that is successfully recovered. Based on those findings, it can be concluded that there should be a balance of human behaviors which affect the dolphin's life.

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INTRODUCTION

The damages of the ecosystem balance are caused by two factors: natural and human factors. Natural factors are something that occur because of natura; activity without human interference. Meanwhile, human factors trigger damages that happen because of human intervention. Human existence has a close relation with the nature. They need natural resources to maintain their necessity in order to survive. In fact, every single part of human being is related to nature, even they live by the rules of nature (Schultz, 2002: 62). It means that human has a very strong bond with nature.

Human interacts with nature through various ways to find out that nature must be maintained properly in order to enable the future generation enjoy the beauty of life on earth. That is the real manifestation of human moral responsibility to nature.

However, not all humans have a sense of responsibility in managing the nature. In fact, there are so many humans who often act as if they are separated from nature and assume as if they can live without nature (Schultz, 2002: 62). Human irresponsible behaviors in taking the natural resources cause several natural damages. The huge natural exploitation will give huge impacts to the ecosystem and the creatures that live there.

One of the creatures that is affected by such an irresponsible behavior is dolphin. Nowadays, there are many dolphin shows, and this means that human catch them to be trained to entertain the audience. William M. Johnson in his book *A History of Animals in Entertainment* explains that the dolphin show was first held in 1938 in Florida, United States. Since then, dolphin circuses have sprung up all over the world. The poor treatment of animals lead the activists to demand the closure of the dolphin show. Since the Marine Mammals Protection Act had been created in 1975 in the United States, dolphin performances have begun to close one by one. In England, 36 dolphin performances were closed in the 1970s for the next three decades. However, according to Pramudya Harzani, chairman of the Jakarta Animal Aid Network (JAAN), Indonesia has become the last country in the world to have a dolphin circus (tempo.co: 2012). Nowadays, the issue about dolphin circus that is for educational purposes or simply an act of exploitation remains a controversy among many circles.

In addition, boat activities on the sea also can affect dolphin's life. Mattson et al. (2005: 135) explicate that boats activity can give impacts both direct and indirect to dolphins. The dolphins may have severe injury if the boats bump into them. This condition makes many people put high concern on this case. They build the conservation center for dolphin and do some champagnes and socializations in order to raise people's awareness to protect them. Some people also raise the stories about the dolphin's life into a literary work such as novels, films, poems and many more. One of the literary works that clearly illustrates the impacts of human's behavior on dolphin's life is *Dolphin Tale*.

In 2011, a Californian director named Charles Martin Smith directed a movie entitled *Dolphin Tale*. This movie is based on a true story of Winter, a female dolphin from Florida that has severe injury on her tail. She was found by a boy named Sawyer in Mosquito Lagoon, near Cape Canaveral, Florida. She was trapped over the rope and crab's trap. The team from Clearwater Marine Aquarium (CMA) brought her to get the first aid. Her condition caused her tail got amputated in order to prevent some infections.

Then in 2014, Smith released a new movie entitled *Dolphin Tale 2* as the next story of *Dolphin Tale*. The *Dolphin Tale 2* tells about Winter and two others dolphins named Mandy and Hope that were successfully recovered. In addition, the second series also describes Winter's condition after losing her friend named Panama and how the CMA try to help Winter.

Since this research discusses about how human behaviors affect the dolphin's life, so this study employs the ecocriticism approach to analyze the issues in *Dolphin Tale Series*. According to Cheryll Glotfelty (1996: xviii), ecocriticism is the study of the relationship between literature and physical environment. Ecocriticism is an approach to study with environmental perspectives in literary work. It discusses literature with a natural-based approach. By broadening the scope and the realm,

ecocriticism directs literary criticism into a social and public role by paying attention to the natural environment.

Since it discusses human and nature, there will be a discussion about the relationship between human and nature. The researcher also provides an explanation about dolphin study since the issue taken in this research is about dolphin.

Human and nature have close relationship because they need each other to survive. Human needs nature to survive and nature needs human to maintain and manage it. Human's survival depends on an ecological balance with nature (Schultz, 2002). If human and nature have a balance relationship, they will create mutually beneficial life to each other.

Among the thousands of members of the animal kingdom, dolphins take the top places regarding intelligence. Dolphin's brain is astonishingly complex and almost comparable to humans. The size of a dolphin cerebellum is significantly larger than human (Marino, et al., 2000: 209). The cerebellum itself has a function to involve the cognitive process of motoric control (Leiner et al., 1993, 1995; Fiez, 1996). Their brain is capable of understanding, reasoning, learning, and other cognitive processes. Kuczaj et al. (2012: 73) argue that dolphin emotional displays are expressed through a variety of modalities, including sound, postures, and touch. At a certain situation, they also can feel stress. Most of them experience stress if they live in captivity. The conditions of confinement might be stressful and harmful to dolphins (Carter, 1982: 193). The differences between the captivity and wild are the biggest problems for dolphin. They have to adapt with the new environment in order to survive.

Based on the above explanation, this research aims at figuring out the impacts of the human behaviors on the dolphin's life as illustrated in the movies entitled *Dolphin Tale (2011)* and *Dolphin Tale 2 (2014)* directed by Charles Martin Smith by employing the ecocriticism approach.

RESEARCH METHOD

This research is a descriptive qualitative research in which this research got the primary data from the movies entitled *Dolphin Tale (2011)* and *Dolphin Tale 2 (2014)* and the secondary data are taken from previous studies, journals, articles, or another possible internet sources. The data were collected by watching, re-watching, taking evidences, and reducing evidences. The researcher categorized them based on the issues of human behaviors which affect the dolphin's life both for the positive and negative impacts.

RESULT AND DISCUSSION

Dolphin Tale movie series show that human behaviors will bring positive and negative impacts on the dolphin's life. The negative impacts can be seen directly when the dolphins are injured because of human behavior. The lack sense of caring of the environment also leads to the decreasing of the environment quality. Dolphins nature habitat becomes endangered.

However, not all human create those bad things. There are also people who care for and dedicate themselves to protect the dolphins. For instance, they built coservation place like the Clearwater Marine Aquarium (CMA) to help the marine

animals especially the dolphins, invited people to be more care, and raised the awareness of the environment. The research discusses three prominent points namely the injured dolphin, Winter's recovery and CMA's role in rescuing the dolphin.

1. The Injured Dolphin

The relationship between dolphins and humans can be fascinating and it can occur both in the wild and captivity. However, those interactions somehow bring impacts to the dolphin's life. *Dolphin Tale* movie series clearly shows how human's behavior can affect dolphin's life. It shows negative impacts when the human's actions and behavior cause the dolphin's injury. Meanwhile, positive impacts can be seen from the way people take care of the injured dolphin and try to heal them. This part discusses the injured dolphin in *Dolphin Tale* movie series.

The first dolphin that got injured was Winter. Her tail had to be amputated due to the severe injury caused by a fisherman's crab trap. Actually the fisherman knew that there were dolphins flock in the area where they put the crab trap, but they do not really care about it and keep putting the crab trap on the area. Their indifference about the environment can endanger the dolphin. This behavior leads to the negative impacts which affect dolphin's life. Their habitat was disrupted by the fishermen's boat activity and their crab trap. In this case, Winter's tail is trapped in the crab trap and it makes her tail severely injured.

Winter was found by an old man and he immediately contacted 911. Then the CMA (Clearwater Marine Aquarium) came to rescue Winter by bring her to CMA and did some test to check her condition. Her injured tail should be amputated due to the severe injury. In fact, losing the tail for a dolphin is like the end of their life. They will no longer be able to swim freely as before. It means that they will spend the rest of their life in a captivity and depend their life on the human around them.

Fortunately, there was a prosthetic doctor named dr. McCarthy who wanted to help her. He made an artificial tail for Winter which was made from silicon. This is really a fascinating invention because he never makes a prosthetic tail for a dolphin before. The CMA team always make the best effort for Winter to save her life. Although she refused to wear the artificial tail several times, dr. McCarthy always tried to make the new tail with the best material which makes Winter could feel comfortable with it.

Based on the above discussion, it is clearly seen how human's behavior can impact dolphin's life both positive and negative. The negative impact is the result of human indifference, in this case is shown by the fishermen. The irresponsible behavior results in Winter's injury which makes her tail amputated. Losing the tail for dolphins is a nightmare because their tail is an important part which has the function to move their body. It would be hard to move especially when looking for food. In addition, Winter is unable to be released to the wild because she will find it difficult to look for food. While the positive impacts can be seen from how the people do their best effort to create a comfortable artificial tail for Winter. The artificial tail helps her to reduce the effect of the injury on her spinal cords. The spinal cord has a function to control breath, heartbeat, and movement. Her injury must be taken

care of as soon as possible to save her life. Fortunately, the CMA team succeed to make an artificial tail and this gives hope for Winter to live longer.

The dolphin in CMA should pass several test such as blood work, gastrics and the other tests (depends on their injuries) before they are released to the wild. Since the dolphins in CMA get the foods provided only by human, they need to do the last test that is catching the living fish. This is done in order to test the dolphins' capability to nourish themselves. One of the dolphins that successfully passes all the tests is Mandy. She was found stranded on the beach with severe sunburn on her skin and other injuries. She was really frightened and shocked when the CMA team tried to rescue her. She moved very aggressively and makes the CMA team overwhelmed. Actually this is a very normal scene to happen because it is a form of defense mechanism when a dolphin feels threatened.

However, the team was succesful in evacuating and they brought her to CMA to get help. The CMA team gave her some treatments to heal her sunburn and injuries. Then, before the dolphins were released, they would undergo some test such as the blood test, gastrics, X-rays, and soon to make sure that they are okay to be released to the wild. Based on the following dialogue, dr. Clay explains about Mandy's test result:

Her blood work is all fine. Her gastrics are all fine. X-rays of her lungs, all negative. That's a good thing. There's no sign of infection, so we've discontinued antibiotics. White cell count is normal. And her sunburn is totally healed. (Dolphin Tale 2, 35:20-35-50)

Mandy's case is the example of the dolphin that is successfully recovered and then released back to the wild in *Dolphin Tale 2*. It clearly shows how humans behavior can give positive impacts on dolphin's life.

Another dolphin that gets injured was Krista. She needs to get some treatments due to her conditions after a collision with a boat. In fact, boat activity near dolphin flock is really dangerous. Gubbins (2002) states that boats pose both direct and indirect threats to dolphins. Boats activity can cause dolphins to change movement patterns, alter behavior, or even collide with other dolphins. Sawyer depicts Krista's condition as "[a]nd that's Krista. She was just run over by a boat. So when she heals, we can send her home" (Dolphin Tale, 38:58-39:02). This line shows that the reason of Krista being injured that is caused by the boat activity. This clearly shows the negative impacts of human's behavior towards dolphin' life. Some humans are so oblivious to the situations and conditions around them while riding the boat which give fatal impacts to the dolphins.

Another dolphin that lives in CMA is Panama. She is believed to be partly or fully deaf. She relies on boaters to give her fish or scraps because she could not catch fish on her own in the wild. For 12 years, Panama has brought joy to the hearts of thousands of visitors at CMA and has taught them the importance of marine wild conservation. When Winter came to CMA, Panama quickly adopted her as a surrogate daughter. Unfortunately, Panama died because of respiratory failure which is common for dolphin that is over 40 years. Panama is depicted before she dies as follows:

That's Panama. She was rescued 12 years ago, unable to catch fish. And we found out why. It's actually because she's deaf, which makes her unable to echolocate. She's also very old for a dolphin. Over 40, we think." (Dolphin Tale 2, 07:22-07:34)

The quote above shows how the CMA team lets her live at captivity due to her conditions. According to Williamson (2018), the survival average of dolphins in captivity for all individuals who survived more than one year is 12 years, 9 months and 8 days. Panama was rescued in 2000, and she died in 2013. Besides, she was too old for a dolphin which is possible for her to get infected by some diseases.

By saving Panama, CMA team helps her to live longer because she is deaf and unable to echolocate which means she cannot get the food by herself. Living in captivity becomes the best choice for Panama in order to help her get food. If she is released back to the wild it will endanger her life because she only gets food when the boaters give her fish or scraps. The risk of colliding with the boat is really high and it is really dangerous for her, therefore Panama has to spend the rest of her life in captivity. She dies after 12 years living in captivity.

However, living in captivity for dolphins is such a dilemma. The injured dolphins need to be placed at the captivity to get the first aid, but on the other side the risk of the death is high as well. The dolphin brought to the captivity needs to adapt with the new environment and also the new way to get foods. In captivity, the dolphins have limited space to swim and only get the food from human. For the dolphins that survive from their injury is not a big deal because they will be released back to the wild. However, for the dolphins like Winter and Panama that are disabled, it is not easy. They need the periodical check to make sure of their health conditions and also to prevent them from stress. If the dolphin get stress, it is really dangerous for them because it may result in degenerative psychological and physical changes. Nevertheless, although it is better for dolphin to live freely in the wild, somehow the dolphins need the captivity in terms of healing the injury. By healing the injury, the dolphins will live longer.

2. Winter's Recovery

The main character in *Dolphin Tale* movie series is Winter. She has severe injury on her tail which is why she cannot be released to the wild because she might get difficulties to survive. Her tail is amputated and she cannot swim normally like the other dolphins that swim by moving their tail up and down. Meanwhile, Winter swims by moving her tail from side to side. This swimming pattern causes the scoliosis on her spine, so she has to wear the artificial tail in order to reduce its effect. Fortunately a prosthetic doctor from the clinic for military amputees named Cameron McCarthy wants to help her. Before he comes to CMA to help Winter, he helps Kyle (Sawyer's brother) to heal due to a severe spinal injury during the military. Based on those situations, Sawyer meets and asks dr. McCarthy to help Winter.

The first time Sawyer meets Winter to release the rope and crab trap from her body, she looks scared of him because she feels that he may hurt her. This is because

of her being that stranded and trapped in the rope and crab trap. Those are the biggest things that trigger her to feel scared and aware of the situation around her.

Winter finds it difficult to adapt with the new environment in the captivity. At the time she arrives in CMA, she refuses the food from the trainer. According to Dima and Gache (2004: 413), this condition is called "*the suicide*". The suicide condition becomes one of the common reasons of the death of dolphins in captivity. In this condition, a dolphin usually refuses the food or strikes their body against the pool's walls until they die. It happens to Winter before Sawyer comes to CMA. She refuses the food from the trainer until Sawyer comes and tries to give her the foods (pedialyte; baby formula) patiently and lovingly. He also gives the sign that the food is not dangerous for her. Winter may be confused, frightened and feels unsafe which makes her refuse the food. After several trial, Sawyer earns Winter's trust. Then, Winter finally accepts the food.

CMA team starts to pay more attention to Winter after her tail being amputated because she has scoliosis on her spine due to the wrong swimming patterns. Giving her the artificial tail is the best decision to reduce the effects. However, putting the artificial tail to dolphin is another challenge. Winter may feel frightened and uncomfortable because of the artificial tail. It is proven when she always strikes the artificial tail into the pool's borders until it breaks.

Winter's refusal on her artificial tail makes the CMA team worry about her conditions because her scoliosis can get worse if it is not healed immediately. Dolphin's spinal cord is the same as human, it controls everything such as breath, heartbeat, and movement. If her scoliosis gets worse, it puts her into danger.

Although Winter always breaks the artificial tail, the CMA team, Sawyer and dr. McCarthy always try to make a new one for her and put it on Winter's tail. This makes her more stressed and frightened because she has to try it several times. Fortunately, Sawyer as the one who is really close to Winter can detect the cause of her restlessness, that is the sock on her tail. The sock is made of slightly rigid silicone which makes her difficult to swim. So they have to change the sock's material with the more comfortable one.

Just like a seatbelt, the function of the sock is to prevent the artificial tail to loose. Dr. McCarthy finally changes the sock's material with the softest silicone which is called "Winter Gel". Winter does not refuse to wear it because she feels comfortable with it. She can swim like a normal dolphin and the new tail will help her scoliosis to be healed. The special silicon gel sock developed for Winter is now making prosthetic more comfortable for human and animal amputees. It makes Sawyer and the other people satisfied with this improvement.

Winter and Sawyer are really close to each other. Sawyer even does not come to school only to meet Winter at CMA and play with her. They always spend time together and this creates a strong bond between them which makes them easily know each other feeling. The strong emotional bond between both dolphins and human makes them care for each other. This conditions makes Winter probably knows if Sawyer is sad or happy and vice versa.

When Winter is not in a good condition, Sawyer also tries to take care of her and show his affection to make Winter comfortable. Although they have strong connections, dolphin is still dolphin, an animal that has the wild side. Sometimes

dolphins also become aggressive if there is something that trigger them to do something they do not want to do.

Winter starts to be aggressive to Sawyer before Panama dies. She always shows some signs to Sawyer and the other trainers. She always splashes the water to Sawyer as the sign that she refuses to swim with Panama. Winter wants them to know that Panama is not in a good condition, but Sawyer and the trainers do not realize the sign from her. It makes her keep showing the strange behavior to Sawyer and the trainers. It is also proven by the dialogue Sawyer and Phoebe (the trainer). Here are the dialogues when Winter is showing the signs to them :

Phoebe : "What's wrong with her?"

Sawyer: "I don't know. She's acting really strange."

Phoebe: "Panama is too. She didn't eat her 2 p.m. bucket or her 5." (Dolphin Tale 2, 09:36-10:25)

The signs from Winter are true. The next day Panama's dead body is found at the bottom of the pool. After that, Winter's condition is getting worse. She always hides under the platform and does not want to play with Sawyer and the other trainers. She refuses to wear the artificial tail, even she hits Sawyer on the face until he falls into the pool and gets injury on his hand.

Such situations above are in line with what Dima and Gache (2004: 415) state that a very long isolation of dolphins brings out the appearance of apathy and total indifference when the animal hides under the nourishment bridge and refusing the food. After Panama is dead, Winter always hides under the platform. She may feel sad and lonely after losing her mother figure. Since dolphins in the natural habitat live with their flock, living alone without any friends can make them feel lonely, sad and stressed. Her behaviors become passive and she has the high level of cortisol. Cortisol is a hormone produced by the adrenaline gland that regulates stress response, blood pressure and sugar level. This conditions means that she is severely stressed. It is proven by the dialogue of George from USDA that "behavior's certainly off. I see the blood work shows elevated cortisol levels. Clay, this animal is severely stressed" (Dolphin Tale 2, 30:05-30:15).

Dolphins really need a friend because they are social animals. Just like human, dolphins also need to socialize, interact and communicate with others to prevent stress in the captivity. Kuczaj et all. (2012: 73) state that dolphins live in dynamic social groups and it is likely that emotions play important roles in their social interactions. If dolphins live alone in the captivity, it can be said that they are isolated. Dolphins' isolation is a strong factor that triggers stress. It is also mentioned in the movie on the following dialogue of George from USDA:

It's a major violation for her to be isolated like this. You know that. She's stressed, she's isolated, her scoliosis is getting worse. That animal needs to be paired with another female, and soon (Dolphin Tale 2, 30:05-31:33).

However, dr. Clay is also in difficult position. He has to decide to keep Mandy on the pool to accompany Winter or to release her to the wild because she is already healed and ready to be released. He does not want to keep Mandy in captivity for a longer time because he knows that dolphins need to live in the wild with their flock. After all, his mission to heal her is over and she deserves to be released. On the other side, if he releases Mandy to the wild it means Winter will live alone in captivity. After losing Panama, losing Mandy will make her more stressful.

Finally, dr. Clay decides to release Mandy to the wild after a lot of considerations. Winter lives alone in the captivity and her only friend is Sawyer. He always comes to the pool to accompany her and to play together, so Winter will not feel lonely anymore. However, Sawyer cannot stay with her for a long time because he has to go abroad to continue his study.

Fortunately, there is a female dolphin that comes to the CMA named Hope. Dr. Clay named her 'Hope' because she is a hope for Winter to heal her stress. She is still a baby and it is impossible to release her to the wild, so these conditions are perfect for them to live in one pool.

In fact, it is hard to pair them in one pool in the beginning. Hope always observes Winter's body, especially on her tail to make sure that she is not dangerous. She refuses her because she is afraid of Winter. Winter has no tail and a strange way of swimming. The first trial fails because hope shows her refusal by swimming aggressively around the pool and it makes Winter scared of her.

The next trial, CMA team decides to put the artificial tail on Winter's body before putting them in one pool. Just like the previous one, in the beginning Hope observes Winter's body but now she does not show the refusal sign. She is not afraid anymore with Winter because the artificial tail helps her to swim like the normal dolphins. The result is that both of them accept each other to be friend and live together in one pool. It is proven by the dialogue from dr. Clay that "they're accepting. They're accepting!" (Dolphin Tale 2, 01:29:22-01:29:39)

There are many scenes show that Sawyer has a great role in Winter's recovery. Sawyer always spends his time to accompany Winter. He creates good interaction while playing together by talking to her and affectionately stroking Winter's body. It helps Winter that feel scare and lonely at the first time she arrives in CMA, when she stress on trying to wear the artificial tail and after losing her Mother figure, Panama. Both of them already have a strong connectedness.

According to Schultz (2002) the connectedness leads to caring, and this sense of caring will lead them to make a commitment to protect nature. Here, Sawyer really cares with the animals' condition in CMA especially Winter. He always gives the affection to her by swimming and playing with her. Winter seems to have no passion to live but after seeing Sawyer, she looks happy even the first time she produces the sound that is similar to tweety birds for him. Their interaction creates a very strong bond between them which makes Winter quickly heals. During the mourning time after Panama's death, Sawyer also tries to make her feel better. The CMA team also has the great efforts to find other dolphins to accompany Winter in the captivity. Then, Hope comes to them and just like her name, she becomes a hope for Winter to heal her from her stress. There are so many people who care for Winter. They feel happy after knowing that both Winter and Hope accept each other to live together in one pool.

Since Winter has a new friend, it is expected that her conditions get better. Although the captivities are not good for dolphins to live in for a long time, somehow it becomes the best place for them to live longer instead of releasing them to the wild. If the CMA team releases Winter to the wild, it may be dangerous for her because other dolphins are unfamiliar with her swimming pattern and also her artificial tail. She also will be difficult to nourish herself because of her conditions. Although she wears the artificial tail, it still is impossible to release her to the wild because the CMA team needs to periodically check her tail. Therefore, the best choice for Winter is to live in captivity in order to make her live longer.

3. CMA's Role in Rescuing The Dolphin

The *Dolphin Tale* movie series takes place in Florida. There is a place used for helping the wounded marine animals called CMA (Clearwater Marine Aquarium). CMA itself is a non-profit organization and aquarium in Florida. This organization dedicates themselves to rescue, cure and release the sick and injured marine animals. In addition, this organization also uses as a public education, research and animal therapy.

In fact, this place does not only save the dolphin but also save the others marine animals, yet in this movie the focus is the dolphin. Their Motto is "Rescue, Rehab, Release" which means they rescue the injured or sick dolphin, then give them the treatments to heal them from the injury, and after the dolphin are totally healed the CMA team will release them to the wild as their real home.

The people in *Dolphin Tale* movie series are really concerned about dolphin. At one point, Winter needs the new artificial tail with a better material to make her comfortable while swimming. However, the poor financial condition of CMA almost make it impossible to continue running the center and all of the animals will be moved to the other place. That condition is getting worse after the storm damage at CMA. It requires a lot of money to clean it up again. However, with the great efforts, people try hard to maintain the existence of CMA in order to protect and save the marine animals, especially the dolphins. Here, dr. Clay insists on maintaining the existence of CMA, while others are desperate because of the financial conditions.

However, dr. Clay still convinces her that CMA can still operate. In order to keep the existence of CMA and make the new tail for Winter, Sawyer and the CMA team are doing campaigns to raise fund. This action is inspired by a mother who drives her car from Atlanta to Florida with her daughter in order to meet Winter. Her daughter has a disability on her leg and it makes them come to CMA to see Winter. It gives a motivation for her daughter so that she does not have to feel insecure and inferior about her condition.

Sawyer has faith that there are many people out there who have similar conditions to the girl from Atlanta. Meanwhile, his brother asked Sandra Sinclair (the news anchor) to tell the story about Winter's effort to still alive in order to raise the people's awareness about this case. She broadcasted it on television and also the website. Those actions result the great responses from people. Sawyer and the CMA team also held a carnival to save CMA. The carnival proves to be a great success and raises a lot of money.

Winter gets her new artificial tail with improved material. The CMA also changes significantly and becomes a proper place to animals who live there. It can be seen on the condition of the CMA in *Dolphin Tale 2*. The place looks better with great buildings, facilities and services. Many people come to that place not only to see Winter and the others animals but also for the humanity and educational purposes. From the real footage of *Dolphin Tale*, it shows that many people with disability come to CMA to see Winter. It is because Winter's story is really inspiring for those who have the same condition like her. It gives disabled people motivation to keep the morale and confidence about their conditions.

The CMA has the great role in rescuing the wounded animals, especially dolphin. By saving the wounded dolphins and then release them to the wild, it give positives impacts to the dolphin's life and also the environment. It will save their lives and also maintain their population. If their population decreases, of course it will have a negative impact on nature. Dolphins are important to the ecosystems because they are the apex of marine predator which control the populations of the animals they prey on such as fishes and squid (Dolphin-World, 2013). Without dolphins, the amount of the animals they prey on would increase and this would disrupt the natural balance in the food chain and could negatively affect other wild and the health of the marine environment. Releasing dolphins to the wild also prevents them from isolation, because healthy animals deserve to live freely in real their habitat.

CONCLUSION

Human behaviors both positive and negative can affect the nature conditions. In negative sides, the impact can be seen from the dolphin that gets injured because of human indifference. The other case is the human oblivious to the situations and conditions around them while riding the boat which gives the fatal impact on dolphin. Meanwhile, the positive impact can be seen from the dolphin that is successfully recovered. The CMA team rescues the injured dolphin and gives some treatments to heal them. After they are successfully recovered, they will be released back to the wild. By saving the wounded dolphins and then release them to the wild, it will give the positives impact to dolphin's life and also the environment. It will save their life and also maintain their population.

However, not all dolphins are successfully released to the wild. There are some dolphins who stay at CMA (captivity) for the rest of their life because their conditions make them unable to live in the wild. If the CMA team released those dolphins to the wild, it will endanger their life. So living in the captivity becomes the best choice to make the dolphins live longer. Saving the dolphin's life will give the positive impacts to the environment. It will maintain their population because they are the apex of marine predator which controls the populations of the animals they prey on.

In conclusion, using ecocriticism to examine human feelings, views, experiences, and behavior towards the environment in literary works can be a means to lead human practices in maintaining the environment. Some of human behavior may have negative impact on the nature especially the dolphin's life, but the others still have concern about dolphin survival in order to maintain their population.

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Hybridity of the Jewish Diaspora Characters in Pearl S. Buck's Novel *Peony* (1948)

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Abstract. This research aims to investigate the hybridity of the Jewish diaspora characters in Pearl Sydenstricker Buck's novel *Peony* (1948). *Peony* (1948) raises identity issues especially within the Jewish diaspora characters. The qualitative method is used in collecting, interpreting, and analyzing the novel *Peony* as the main data. The data analysis uses the theory of identity and hybridity in analyzing characters in the novel. The theory of identity is used to analyze the intercultural interactions among the characters of different ethnic backgrounds which shapes a contestation of identity among characters in the novel. Hybridity theory is also used to analyze how Jewish diaspora characters transform into hybrid characters in responding the contestation of identity. Through the observation of how the contestation of identity happens among the characters, this research shows that the Jewish diaspora characters in *Peony* use hybridity as strategy to win the contestation of identity among characters in the novel.

Keywords: *contestation, hybridity, identity, intercultural interaction*

<http://jos.unsoed.ac.id/index.php/jes>

INTRODUCTION

As a diaspora writer, Pearl Sydenstricker Buck often reflects her experience as diaspora community in many of her works, one of them is in her novel *Peony* (1948). This novel talks about Jewish-diaspora family, the family of Ezra, who have lived for generations in China. Ezra's family has many Chinese servants, one of them is Peony-a young smart Chinese girl- and lives surrounded by Chinese culture and society. The intercultural interactions among characters in the novel basically does not run smoothly. Different ethnical background between Jewish diaspora characters and Chinese characters in the novel leads to a complex intercultural interaction among them. *Peony* raises the issue of cultural struggles in preserving complex identity of the characters.

Most of Buck's works always are best sellers, but *Peony* is different. This can be seen from a commercial side and the lack of reviews as well as critical analysis of this novel (Ruiqi Ma, 2003: 179). In previous studies on the novel *Peony*, most of the studies highlighted conflicts over identity. However, most of them are still limited to only focusing on the issue of the formation of Jewish diaspora

characters' new identity which is marked by cultural assimilation so that the original identity is completely detached (Cheung, 2003; Liao, 1995; Ruiqi Ma, 2003), or discussing the relationship between the issue of identity in *Peony* and Buck's critics toward political discourse of America which was discriminative and gender-biased in the early 20th century (Okuma, 2008). Apart from several studies that have been mentioned above, there were also two novel reviews which also discussed the issue of identity in *Peony*. The first review was written by Jennifer Cody Epstein (2008) entitled "In Bloom: Pearl S. Buck Breathes Life into a Disappearing Chinese Community". She highlights the problem of identity and the process of struggle as well as defeat which means the loss of Jewish diaspora characters' identity in the novel because it had merged with Chinese society. The second review entitled "Peony Offers Rare Glimpse into World of Chinese Jews" was written by Hilary Daninhirsch (2011) and examines the assimilation process along with the loss of original identity of Jewish diaspora characters in *Peony*.

The studies above have not yet touched the aspect of hybridity of Jewish diaspora characters in the novel which also plays a very important role in contestation of identity in the intercultural-interactions among characters. This opens up chance for further research on the novel *Peony*. Characters in the novel - both Jewish characters and Chinese characters- define identity issues differently. The theory of identity from Hall (1997) will be used to analyze how Jewish and Chinese characters in the novel see their identity. This research does not discuss all the characters in the novel *Peony*, instead, only the characters considered as the most representative which are the characters who are intensely involved in the conflicts related to contestation of identity. In this case, the Jewish characters observed are Ezra, David, and Madame Ezra, while the Chinese character observed is Peony.

Hall (1997) calls cultural identity as a representation that is not permanent because it is an incomplete production or construction but is always in a process of change and is formed from within a group. As part of the diaspora community, Jewish characters in the novel face various contradictions in interpreting cultural identities that continue to move dynamically. According to Hall (1997), the past and history have a close relationship in shaping cultural identity. Jewish character in the novel, such as Madame Ezra deals with the contradictions of cultural identities that connect the past as a source of her present and future cultural identity elements. On the contrary, other Jewish characters, such as Ezra and David see their cultural identity as an unfinished construction process, the process of interpreting cultural identity cannot be separated from the dimension of space and time.

In general, the issue of identity in *Peony* is interpreted as an issue related to religion, considering that the discussion of the context of the identity of Jewish characters cannot be separated from the discussion of Jewish religion itself. The two are difficult to separate because Jewish as a religion is only adopted by the Jews (Hermawati, 2005). Identity issues are differently defined by the characters and it creates a kind of group polarization, which are the essentialist and the non-essentialist. The essentialists see identity as something solid and unchanging. This is represented by one of the Jewish characters like Madame Ezra. On the other hand, Ezra and David, under the influence of Peony, see their identity as something fluid. Thus, a contestation of identity is inevitable.

The contestation of identity between the essentialist and non-essentialist characters then encourage them to carry out various strategies to maintain their existence in this contestation. The strategic efforts made are also able to provide an in-between space and are very conducive to the growth of hybridity (Bhabha, 1994). The concept of hybridity from Homi Bhabha is also used to sharpen the analysis toward the indication of appearance of hybrid characters in the novel.

Hybridity is also interpreted as syncretism, which is defined as everything that occurs because of a mixture and combination in cultural exchange process (Kalra, Kaur and Hutnyk, 2005: 71). This terminology is also closely related to the terminology of the diaspora which is called as a category on the 'edge' or connected point of the diaspora, which describes cultural crossovers. This situation is easily found in Ezra's family as Jewish diaspora characters in the novel. Ezra's family stands as members of diaspora who meet native people (Chinese characters) in the migration area. In the process of intercultural dialogue, each culture leaves its center and approaches the border which becomes a place of contact between cultures. These 'in-between' spaces are also called third spaces (Bhabha, 1994: 37). Ezra's house is one of the examples of place of contact between Jewish and Chinese cultures where the characters in it will deal with. Then, through this third space, the process of reinterpreting various aspects of a culture takes place and allows the articulation of a non-essentialist characters in the novel to occur.

According to Bhabha (1994), through this exploration of the third space, polarity and ethnocentrism can be blurred. Hybridity is the result of various negotiations carried out in this third space, which treats the two cultures that flank it equally (Bhabha, 1994: 28). This condition is an ideal condition for the development of hybrid characters in the novel since the Jewish diaspora characters, such as Ezra and David may embrace both Jewish and Chinese culture at the same time. This process can produce hybrid characters in the novel who internalize the various advantages of each culture. This third space is always in the process of rearticulation that rejects the polarity of "us" or the marginalization of "them" and questions the boundaries of both to construct something new, the hybrid characters like Ezra and David. According to Bhabha, the third space is always in a continuous process of rearticulation, reinterpretation and definition due to constant friction between the intersecting cultures. Thus, the hybridity that is formed in this third space is not steady because it is constantly rearticulating along with the changing environment that forms it.

Hybridity never stops at a precise identity, but continues to be in the process of becoming (Bhabha, 1994: 25). This opinion is in line with the views of non-essentialists regarding identity as a never-ending process. The concept of hybridity is then used to show the important influence of hybridity on Jewish diaspora characters who are non-essentialist in the novel. Hybridity positions the hybrid characters in the novel to be in the middle and able to move into the two cultures, both Jewish and Chinese. Therefore, this research examines how the hybridity of the Jewish diaspora characters in the novel are used in the contestation of identity. As an important aspect, the discussion over hybridity in *Peony* has not been done in previous studies, so it is interesting to do a deeper research on this issue. This research will provide a new point of view on reading the novel of *Peony* by providing an overview on Hall's identity theory and Bhabha's

hybridity theory at first. Secondly, it is followed by an overview of the research method. Then, the analysis of the data will be explained in the result of the discussion. The data will be collected, interpreted and selected from the narration, characters' action and thought in the novel. Then, analyzing the data by using theory of identity to explore the contestation of identity among characters in *Peony* and theory of hybridity to research hybridity of Jewish diaspora characters in the novel. At last, conclusion will be derived from the findings of the research.

RESEARCH METHOD

This research uses a qualitative approach. The data collection method used is the library-research method through close-reading techniques. The main data is Pearl Sydenstricker Buck's novel *Peony* (1948). To support the main data, this research also uses books, journals, articles or other researches which are relevant with the analysis. After reading and re-reading the novel, this research begins by collecting data and then interpreting and analyzing the data from the narration, characters' action and thought in the novel. At this stage, this research uses theory of identity to see groups polarization among characters and the contestation of identity in *Peony*. Afterwards, an observation using theory of hybridity is conducted to reveal hybridity of the Jewish characters such as, Ezra and David, as the dominant strategy to win the contestation of identity they are in. This research does not discuss all the characters in *Peony*, only the most representative characters from Jewish and Chinese characters who are most intensely involved in the contestation of identity. The last step of this research is deriving a conclusion from the findings of the research.

RESULT AND DISCUSSION

Contestation of Identity among Characters in *Peony*

Peony tells a story about the life of the Jewish diaspora family in Kaifeng, China, the family of Ezra's. Ezra lives with his wife Madame Ezra or Naomi and their only son named David. Ezra is a mixed Chinese Jew whose mindset is very open so he does not impose too much Jewish religion and culture in his home. On the other hand, Madame Ezra, who is still of pure Jewish descent, has a rigid mindset on issues of identity. The Ezra family had a number of Chinese servants, one of whom was Peony. Peony was different from the other servants in Ezra's house, she could read and write. Madame Ezra intends to pair David with a Jewish girl named Leah who is the daughter of a rabbi, the spiritual leader of the Jewish religion. However, in the end, under the influence of Peony, David married Kueilan, a Chinese girl, the daughter of a rich Chinese merchant named Kung Chen.

Intercultural interactions among characters in the novel are observed by analyzing the narration and characters' action and thought in the novel. This interaction tinged with efforts to influence; change; and persist with each other among the characters. This leads to a group polarization, essentialist and non-essentialist groups. Madame Ezra, as an essentialist character, wants to keep Ezra and David separated from Chinese culture and society around them. She made various efforts to preserve Jewish culture and religion in her family, for example by pairing David with Leah, a Jewish girl. Madam Ezra, in this stage, is trying to

influence and rule other characters, David and Ezra. Meanwhile, non-essentialists characters interpret identity as a fluid and dynamic thing. In the novel, this is represented by a Chinese character named Peony, which through her attempt finally David marries to a Chinese girl, Kueilan.

Madame Ezra, as a diaspora of pure Jewish descent, sees her identity as an original identity that will never change. Hall named it the "*displaced homeward journey*" (1997: 232). This means that the identity that is sought on her journey is an entity of authentic and permanent identity that will never be found. This understanding of Madame Ezra's cultural identity can be reflected in her efforts to cultivate Jewish values and teachings within her household, especially toward her son, David. This can be seen in the excerpt below:

David broke in, "But I don't want to go away. This is where I was born, Mother - here, in this house. "

Madame Ezra dropped her persuasion. Honest temper blazed in her full face. "Dare to speak so to your mother!" she shouted. "God grant us the chance to go back to the land of our fathers before we die - you and I and your father and all our house!"

Ezra coughed behind his hand. "I couldn't leave my business, Naomi." (Buck, 2012, p.14).

The above quotation shows the upheaval of understanding "the land of our fathers" between David, Madame Ezra and Ezra. On the one hand, Madame Ezra saw the father's land as an important part that could not be separated from her. On the other hand, David and Ezra tend to refuse to return to their ancestral land because they feel comfortable in China. For both Ezra and David, the understanding of the father's land like Madame Ezra is no longer relevant to the current situation of her family who can live peacefully and happily in China. Ezra is a mixed Chinese Jews so that he can access both Jewish and Chinese culture at the same time. This clearly had a distinct influence on Ezra's mindset in understanding the ancestral lands. Although Ezra's father as a Jew had cultivated Jewish values and teachings to Ezra, but at the same time his mother, a Chinese woman, also raised Ezra with Chinese culture. This had a significant impact on Ezra's perspective. As a successful entrepreneur in Kaifeng, Ezra also has many business relations with Chinese people. This shows that the socio-cultural life of Ezra cannot be separated from both Jewish and Chinese culture. Therefore, Ezra can be open to Chinese culture and not refuse to assimilate with Chinese society.

David has a socio-cultural environment similar to Ezra. David's interaction with his social environment around him also affects David's understanding on his identity. David made friends with many young Chinese, he also regularly learned Confucian values from his Chinese teacher, and had many servants in the house who were all Chinese, including Peony. This had an effect on David as he grew to be a critical character and see the ancestral lands differently from his mother. Therefore, the persistence in defining the ancestors' land is now being contested in the Jewish characters themselves just like in Ezra and David. This issue cannot be separated from the existence of intercultural interactions which take place in the social environment in where the characters live. In the above excerpt, Ezra and David question identity which is built on the foundation of common history and ancestry. They reject a definition of cultural identity that reflects shared historical experiences and a collective cultural code that is stable, continuous and

unchanging (Hall, 1997). Ezra and David represent the unfinished search for identity by relying only on understanding past identities regardless of the context of space and time in the present. From the above excerpt, it can be concluded that Madame Ezra, Ezra, and David are involved in the complexity of contestation of identity discourse. Madame Ezra's resistance did not run smoothly but met with conflict over the contestation. This clarifies the existence of contestation in the identity discourse within Jewish characters.

The process of dispute over defining identity is not only within oneself among the Jewish characters in Ezra's family, efforts to change and influence from the non-Jewish characters are also made. Epstein (2008) mentions the main role of Peony which makes David marry Kueilan. This marks Peony's confrontation to beat Madame Ezra's efforts to defend Jewish values and teachings by pairing David with Leah. Peony is the most prominent servant in Ezra's house and occupies an important position especially in the contestation of identity in the novel. Peony knows that she loves David but she can put her feeling aside and undertakes an effort to remain being someone whom David depends on, although not as a life partner. Her success was marked by David's marriage to Kueilan, a Chinese girl whom she chose to become David's wife. The following excerpt shows Peony's important role in defeating Madame Ezra's resistance to Chinese culture and even the Chinese people.

She ran on, but not to David's room. She went to his schoolroom, now empty, and at the table in haste she took up the writing brush, put off its cover, and then made a little ink. She had kept the unfinished poem in her breast, and now she drew it out. Thinking fast and drawing her brows together, she quickly wrote three lines more upon the empty sheet.

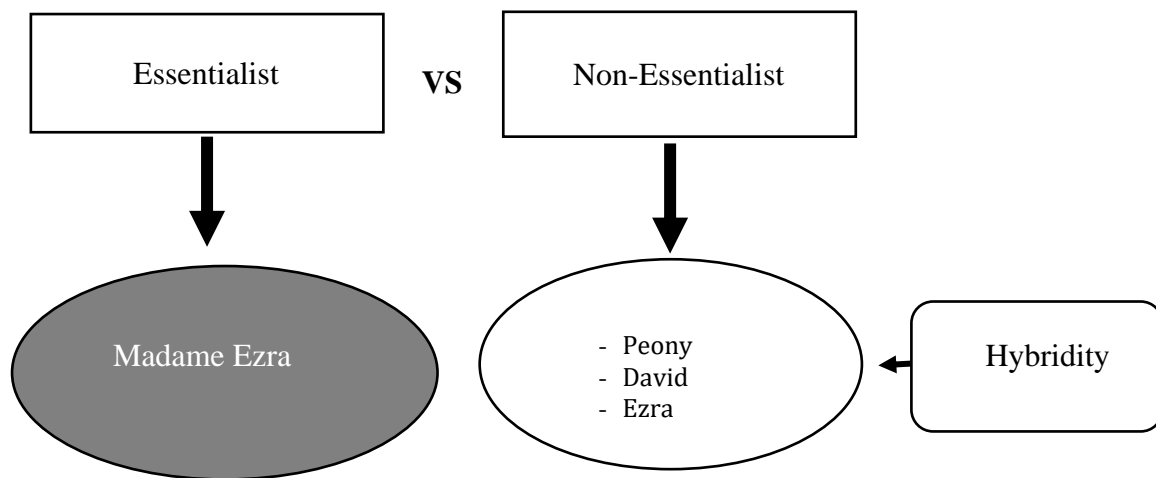
"Forgive me, David," she whispered, and replacing pen and ink, she ran back to her own room. Opening a secret drawer in her desk, she took out a purse with money in it, the gifts that guests gave her and the coins that Ezra tossed her sometimes when he was pleased with her. Putting this too into her bosom, she slipped through passageways to the Gate of Peaceful Escape at the very back of the compound, that little secret gate which all great houses have, so that in time of the anger the people, when they storm the front gates of the rich, the family itself can escape by it. (Buck, 2012, p.36).

Peony's role in pairing David and Kueilan is by sending the poetry she wrote to Kueilan on David's behalf. Knowing David did not finish the poetry for Kueilan, Peony took and kept David's poetry writing. Unbeknown to David, she added three lines of poetry to complete David's unfinished poem and then sent the poem to the Kueilan house. Peony handed the poem to Chu Ma, the Chinese woman who served Kueilan. As a servant, Peony shows ingenuity by arranging this systematic plan. This indicates Peony's ability and skill as not just an ordinary servant like the other servants in Ezra's house. Peony is good at writing and reading. In the above excerpt, Peony shows her ability to write poetry which means that she also has an interest and proficiency in literature.

The excerpt above at the same time reflects the confrontation that Peony did to thwart Madame Ezra's resistance to perpetuating Jewish religion and culture in Ezra's house. Peony deliberately devises a plan that can prevent David's arranged marriage with the Jewish girl, Leah. Instead, it was David's marriage to a

Chinese girl according to Peony's wishes that happened. The marriage of David and Kueilan is Peony's strategy to defeat Madame Ezra's resistance. Peony's confrontation to Madame Ezra was not overtly seen. It becomes interesting because as a person of the lower-class social status in Ezra's house, Peony is able to strategize to influence David's belief in choosing Kueilan. This strategy is reflected in the above excerpt. The peak point of the contestation that took place in Ezra's house was when David married Kueilan. As previously mentioned, Madame Ezra tried hard to defend Jewish religion and culture, one of which was by marrying David off to a Jewish girl, Leah. After Leah's death and Peony's influence on David's beliefs, Madame Ezra was unable to prevent David married a Chinese girl.

Contestation of Identity among Characters in *Peony*



The diagram above sums up the group polarization shapes contestation of identity among the characters and each member of the groups tries to influence and dominate each other. What makes it interesting is that issues of identity are not only contested between Jewish and Chinese characters but also among Jewish characters themselves. This means that intercultural interactions which tinge the life of Jewish diaspora characters, such as David and Ezra, are actually the process of negotiation which fills out contestation of identity and shows the essence of searching for cultural identity which will never know the word over as Hall (1997) stated before. In the diagram, character of Madame Ezra is colored in black to emphasize the loss of hers in the contestation of identity. Based on the diagram, it also can be seen how hybridity greatly plays an important role in the characters of David and Ezra responding to contestation of identity. This will be further explained in the next part.

Hybridity of The Jewish Diaspora Characters in *Peony*

The previous discussion shows that the characters in the novel of *Peony* are in a space where two cultures, Jewish and Chinese, intersect. This meeting point colored by contestation constructs a formation of the third space. The third space according to Bhabha (1994) is very open to opportunities for the growth of hybridity. This third space by Bhabha is called to contain the characteristics of

neither the one nor the other (1994: 53) which is a way to articulate new possibilities. This third space in the novel creates a hybrid characters, such as David and Ezra, which are the result of a mixture of the two cultures, Jewish and Chinese. The ambivalent and ambiguous situation appear the emergence of the hybrid identity seen in the characters David and Ezra. Peony is one of the figures indicated to have a role in the hybrid identity of David.

Ezra greatly influenced Ezra's teaching for David. This situation encouraged David to be involved in the complexity of the socio-cultural environment both at home and outside his home. The difference in views on identity between David's parents allowed David to have a very fluid understanding on the identity discourse. This fosters a hybrid identity in David. On the one hand, Ezra's hybridity which is very open to culture can be seen from the following quote.

"It's a pity," Ezra said absently. "Pigs' fat, eh? Of course I'm not orthodox -- hmm -- "He took a cake and ate it quickly. "Very good, too. Pity! Well, yes, it won't do in this house. " (Buck, 2012, p.11).

Ezra loved this food. In his own house beneath his wife's eyes he was scrupulous as to food, but when he was alone and free he ate whatever was praised by his host, and tonight his willing belly was warm and waiting. (Buck, 2012, p.78).

From the beginning, Ezra has displayed a hybrid identity to position himself in the ongoing contestation of identity. Hybridity was one of the ways for Ezra to negotiate with Madame Ezra. David did not negotiate with Madame Ezra because his hybrid cultural ideology experienced many conflicts, including when he was shaken by the massacres of Jews outside China which is showed in the narration of the novel. Therefore, David's hybridity is not simple because of his unstable condition. In contrast to David, Ezra used his hybrid identity in a mature manner. Instead, he negotiated with Madame Ezra by showing himself to be a Jew, although not a religious Jew. At the same time Ezra did not show himself to be completely Chinese even though he had Chinese blood from his mother.

In the above excerpt, Ezra can move freely into two places at once. He can eat foods containing pork when he gathers with Chinese people. The first excerpt was when he was enjoying a delicious pork-fat cake which Peony would throw away at Madame Ezra's orders. The second one is at a dinner with Kung Chen. In both excerpts, Ezra was well aware that he would avoid foods forbidden in Jewish religion when he was with Madame Ezra. On the other hand, when he was with Peony and Kung Chen, he could eat as much as he wanted without any restrictions. Through the two excerpts above, it can be seen how Ezra can use hybridity to deal with and negotiate with Madame Ezra and also at the same time still merge with his surroundings, which are predominantly Chinese. He can live his life happily. He can satisfy his desire to eat anything without the burden of prohibitions or sins against foods that are forbidden in Jewish religion, but can also maintain a stable relationship in his household with Madame Ezra by staying away from these forbidden foods when he is with Madame Ezra. At this point, Ezra was well aware of the benefits he would get from hybridity.

Ezra and David stated that they did not want to return to their ancestral lands. Both of them have Jewish ancestry but do not feel the need to return to their ancestral lands because they feel very welcome in China. Ezra and David's

understanding of the ancestral land thus shows that they still realize that they are Jewish blood, but at the same time also love Chinese land as home. In Madame Ezra's view, Ezra is ambiguous because of his perspective. He has Jewish blood, received a Jewish education from his father, married a Jewish woman, but had no will to return to his ancestral land. This contradicts the concept of a Jew in Madame Ezra's point of view, who should have ties to the ancestral land as the goal of returning one day.

"Naomi, I am willing now that David should be taught the law and the prophets," Ezra had said.

...

"Thank you, Ezra," she had replied, and had subdued her joy.

"There is nothing we can do about our kinsfolk abroad," Ezra had gone on. "The sensible thing for us is to stay here, where we at least are safe."

"Until such time as a prophet comes forward to lead us home," Madame Ezra had answered gently.

Ezra had coughed. "Well, my dear," he said. He patted her hand. "I sometimes wonder why we should ever leave China. Four generations we have been here, Naomi, and David's children will be the fifth. The Chinese are very kind to us." (Buck, 2012, p.53).

The excerpt above is Ezra's conversation with Madame Ezra. On the one hand, Madame Ezra continues to emphasize the importance of returning to their ancestral lands as the ultimate goal. On the other hand, Ezra sees that their family did not need to leave China because they were very well welcomed in China. Ezra's attitude in the above excerpt reflects a hybridity. Ezra agrees on the importance of David starting to take Jewish religion and culture seriously, but at the same time Ezra still rejects to return to the land of the ancestors. Ezra's perspective on ancestral land did not mean that he would leave Jewish religion and values. By continuing to embrace and be open to Chinese culture, Ezra maintained his attachment to Jewish religion and culture. This at the same time emphasizes Ezra's hybridity. He is choosing to stand and embrace two cultures, both Jewish and Chinese. The hybridity matters greatly and helps Ezra to embrace Chinese local culture without leaving his Jewish religion and culture.

Hybridity also gives Ezra its own advantages. As an entrepreneur, Ezra cannot deny that hybridity has a good and beneficial effect on his business. The Chinese around him were able to cooperate well with him. The image of Ezra and his family's ancestors from the first generation was that of a smart and successful entrepreneur. This image makes the Chinese people respect the Ezra family and welcome them very well. Therefore, the economic factor that gives the Ezra family the leading social status in China was an advantage of hybridity. Ezra realizes that hybridity is not only allowed him to win the contestation with Madame Ezra in the contestation of identity discourse, but also provided economic benefits for his business.

Ezra shrugged and spread out his big hands, palms upward. "Well, my dear, you see the advantages. I am an importer of foreign goods, he is a merchant with shops in a dozen big cities, you see. After all, we are living in China." (Buck, 2012, p.12).

The excerpt above shows how Ezra convinced Madame Ezra of the benefits they would receive if David married the daughter of Kung Chen, a wealthy and

successful merchant in China. Ezra understands that mixed marriages with Chinese people is inevitable because they live in China. This once again confirms Ezra's hybridity because he does not agree with Madame Ezra in maintaining the purity of a Jewish identity in the midst of a predominantly Chinese culture. By bringing a counter discourse to marrying David off to Kung Chen's daughter, Ezra simultaneously shows the benefits they would get if they embraced Chinese culture. It should be emphasized that Ezra's decision to marry David to Kueilan as a whole was not entirely based on economic motive. Ezra prioritizes David's happiness when he decides to marry David to Kueilan after the tragedy of Leah's suicide which also injured and threatened David's life. Even at that point David didn't really want a marriage because he was still feeling guilty about Leah's death. However, the economic motive cannot be completely eliminated from Ezra's choice of embracing Chinese culture through the marriage of David and Kueilan.

David's hybrid identity began to emerge when he was able to criticize his mother's views on ancestral land. David considered Chinese land as home, while Madame Ezra considered Chinese land as foreign land. Madame Ezra believes that only their ancestral land was their final destination as Jews. Here is an excerpt that further emphasizes David's hybridity. One indication of David's hybrid identity is his lifestyle that resembles Chinese youth.

It was true - theirs was a people separate and apart, a people of destiny, appointed by Jehovah, the One True God. He felt now, with deep strange guilt, that he had denied God by his careless gay life in a heathen country. While his people had suffered and died he had laughed and played and wasted his days. He remembered the things he had loved most, the gambling in Chinese teahouse, the idle summer afternoons on the lake where he and his young Chinese friends floated in pleasure boats, the smell of lotus flowers, the music of violin and flute in a courtyard in the moonlight. (Buck, 2012, p.52).

In the above excerpt, David is enjoying life with his friends. He is very fond of gambling in teahouses and having fun with his Chinese friends. David reflects that he did not resist Chinese culture so he was able to embrace local culture to become a part of him. David is surrounded by his young Chinese friends and Chinese servants in his house, it made him easy to embrace Chinese culture. This encourages David to make assimilation easier and it is not difficult to survive in foreign lands. However, David could not just let go of the Jewish religion and values which were also internalized in him. Madame Ezra raises David with strong Jewish teachings so that David also adopted these values, for example, he still believed in God in Jewish religion. However, David also still lives a lifestyle like the Chinese youth. The hybridity in David is quite complex. This hybridity plays an important role in David to survive and ultimately win in the contestation of identity arena. David's hybridity was largely influenced by Peony.

The explanation about David and Kueilan's marriage is used as an attempt to secretly confront Peony with Madame Ezra. At this stage, the marriage also opened up opportunities for David's hybridity. Peony aims to fully assimilate David into Chinese culture. However, Peony's endeavors also encourage hybridity. After marrying Kueilan, David apparently still kept his spirituality and didn't leave it just because he married a Chinese girl. Although he absorbs Chinese culture, at the

same time, his spirituality as a Jew was still in him. The excerpt below captures how David's spirituality is maintained.

"You know my mother and I planned to take the journey westward to the land of our ancestors. I have a wish to make that journey now, alone, "he paused and then he said abruptly," There is something restless in me. "

"There is something restless in you," Peony repeated. She felt stupid with surprise and yet she knew she needed all her wits about her.

"I feel some hidden guilt in me," David went on. "I have had the guilt ever since Leah died. Now my mother is dead. This journey would somehow be for them. " (Buck, 2012, p. 143).

Peony's goal in marrying David to Kueilan is to provide comfort to David so that he will openly embrace the local culture and slowly move away from Jewish religion and culture. However, a different response emerges because David did not in fact cultivate toward only one culture, Jewish or Chinese. In the novel, it is depicted as if David is totally merged with Chinese culture after marrying Kueilan. However, on closer observation, David is actually in a third space which is not easily defined. He does not totally leave Jewish religion and values that had been taught since he was a child, but at the same time did not fully integrate with Chinese culture.

After Madame Ezra died, David expressed his intention to Peony to go to his ancestral land. The above excerpt shows David's view on his ancestral land differently than before he married. At glance, it looks like David ended up having the same orientation with Madame Ezra about the ancestral land that is returning there as a Jew. In fact, David never agrees the land of his ancestors as a destination or a place to return to which he should be longing for, as Madame Ezra taught him. The above excerpt actually tends to show David's hybridity. David's spirituality was closely shown and kept only for him. This can be seen from David's desire to go to the ancestral land even though in the end it did not come true. David's spirituality is at the meeting point between his embracement to Chinese culture and his critical view on Jewish religion and culture itself.

The desire to return to the land of ancestor land as in the above excerpt is ambiguous and seems to contain a dualism between the spirituality drive in him which is very tightly stored and the motive of respect for his mother and Leah. This refers to David's words *"This journey would somehow be for them"*. Therefore, David's desire to travel to the land of his ancestors opened the assumption that this was not based on faith in Jewish religion and culture as Madame Ezra had done. What prompted David to travel to the ancestral land was guilty feeling towards his mother and Leah. Therefore, the motive of faith (spirituality) and cultural attachments that underlie David to go to his ancestral land is ambiguous because he is at the point of contestation with his attachment to Chinese culture.

On the other hand, David also emphasized the attitude that he was not afraid to leave all the comforts he had on China, such as his family and business. Even the safety risks of the trip didn't deter him. This means that the Chinese land which he considers home does not make him a fully part of Chinese culture itself. The comforts that Peony originally arranged to tie David to Chinese culture did not work, because David bravely gave up all these comforts to travel to the ancestral lands. This shows that David did not actually choose to be part of both Jewish and Chinese completely. It is in a new space that forms a new identity, namely a hybrid identity.

Peony's influence on David and Kueilan's marriage contributed to David's hybridity. David grew up with a greater awareness of the importance of hybridity in responding to the ongoing contestation. David did not hesitate to abandon the land of China and the comfort in it, but he also did not go to ancestral land solely on the basis of his Jewish faith. David's hybridity is increasingly seen when David then enjoys his life in China more calmly and comfortably. Peony's role in solidifying David's hybridity became clearer when David began to mature in conducting negotiations that enabled him to survive in contested intercultural interactions. The negotiations in question were related to David's wise attitude, who was now more careful. He realized that he was both Jewish and Chinese. He now lives in Chinese society so that he cannot separate himself from his surroundings. Being Jewish and living by embracing Chinese culture is now one of the most strategic ways for David and his future generations to survive in a complex cultural intersection space. In this way, David can deal with a contestation arena by using his hybrid identity properly. This is reflected in the following excerpt.

"We cannot live here among these people and remain separate, Father," David argued. "In the countries of Europe, yes, for the peoples force us to be separate from them by persecution. We cling to our own people there because none other will accept us, and we are martyred and glorified by our martyrdom. We have no other country than sorrow. But here, where all are friends to us and receive us eagerly into their blood, what is the reward for remaining apart?" (Buck, 2012, p. 143).

The excerpt above portrays David's hybrid identity as a strategy. This strategy is necessary, considering that he must be able to embrace the two cultures that surround him. He needs to stand with the two cultures simultaneously in order to survive in China as well. Hybridity is a prominent factor for David and Ezra in their success to win and survive in a contestation of identity. Peony's involvement in this hybridity made Peony a very knowledgeable character in the contestation of identity among the characters in the novel. Hybridity is thus a negotiation effort that does not stop at the process of accepting both cultures comfortably but also re-articulating and accommodating them continuously.

CONCLUSION

This research comes from a question about the intercultural interaction between Jewish and Chinese characters in the novel of *Peony*. The conflicts that occur among the characters show that these intercultural interactions are not running smoothly. Each character competes for positions to dominate and rule. By observing the intercultural interactions among the characters in the novel, it is found that there is complex contestation which is started by a groups polarization. The contestation involves the Jewish characters themselves and between Jewish and Chinese characters. In the family of Ezra's, this could be seen from the way they maintained their views of ancestral land and mixed marriages. In the contestation of identity, the hybrid characters, such as Ezra and David, prove to be able to make them survive and win the contestation. Ezra's hybridity allowed him to survive as shown by his ability to have good relations with Madame Ezra and the Chinese characters around him at the same time. Peony's success in presenting Kueilan as David's wife made hybridity plays an important role to David. Hybridity

is one of the dominant strategies to negotiate, survive, and win the contestation of identity among the characters in the *Peony*.

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Indigenous in Jackie French's Perspective as a White Author: Unsettling Narratives in Australian Children's Book

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Article History: **Abstract.** How Australian children perceived the image of Indigenous from their readings is highly influenced by the authors. As many Australian children's books are written by White authors, it is important to reveal whether their past and cultural background manifest in the image they built for Indigeneity. This study aims to reveal how Jackie French, a white Australian children's book author, portrayed Indigenous characters and environment in her novels and to find out whether French creates a shift of the images as a form of her tendency to the major culture in Australia. The data were significant textual units from *Nanberry Black Brother White* novel and were analyzed using Bradford's post-colonial theory of unsettling narrative. The result of this study shows that French deliver a varying degree of Eurocentric mindset in portraying indigenous characters and characterization. It implies that French, as a White-Australian writer still possibly has a colonial mentality who, deliberately or not, positions the Indigenous characters as Others through the focalization of both Non-Indigenous and Indigenous characters themselves. For instance, in *Nanberry Black Brother White*, it appears that French try to justify whiteness as more civilized and a better race through Nanberry's point of view as an Indigenous child character. It implies that the process of depicting Nanberry, the representation of Aborigines, in the novel is actually a justification for establishing an Eurocentric mindset through the character's narratives, and therefore creates unsettling narratives.

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INTRODUCTION

When it comes to the existence of indigenous, issues about otherness or the other have been widely discussed in Australia for centuries. In Australian primary schools, there is a textbook entitled *Our Society and Others* (Oakley, 1985). In a chapter on Aborigines, Indigenous people are depicted through a distant perspective, as if they are part of another society, instead of from the same country.

It is this distanced viewpoint that makes it difficult for readers to understand the characteristics of Indigenous people. The sense of otherness appears not only in school textbooks but also in children's literature (Bradford et al., n.d.).

The Indigenous were portrayed in children's books based on white authors had in mind. Hancock (1993) adds that how and who the Australian Indigenous are is depicted from the perspective of white settlers instead of by their people. This creates a possibility that author will write distant depictions, where Indigeneity is positioned as others instead of as part of the nation (Clear, 2001). Furthermore, Bradford (2007) states that the imagery crafted by the non-indigenous authors causes the narrative to be unstable. The instability not only can be seen through the storyline but also the language used to build the narrative. Unsettling in this context refer to whether the image really intends to provide a true picture of Aborigines as a part of Australia, or to influence reader's perspective about the otherness of the native tribe. Therefore, further study to investigate this phenomenon in Australian children's literature needs to be conducted.

The first children's text in Australia was an anthology of nursery rhyme entitled *A Mothers's Offering to Her Children*, which was anonymously written in 1841 (Saxby, 1998). Then, in late 1800's to early 1900's, Australian novelist started to write children's stories, such as Ethel Turner and Mary Grant Bruce (Saxby, 2016). In late 1990's, various children's book have been produced by Australian writers, and many studies have also been conducted. Even though several previous studies on children's literature, especially on those produced in settler society, have been widely developed, they mostly focused on intrinsic elements (Babb et al., 2017), gender studies, morals, and genres (Saxby & Saxby, 2016). Research focusing on post-colonial issues, such as land ownership, Indigenous identity, Indigenous imagery, and Eurocentric narratives is still limited (McGillis, 2000). Most postcolonial literary criticism currently centers on canon literary works written by postcolonial writers. Postcolonial literary criticism of children's books produced by the white author is still not very common. Whereas, children's texts produced in settler society countries such as Australia tend to contain "varying the degree of unease, a sense of being unsettled, or de-settled" or reflect anxiety and instability in the narrative (Bradford, 2007).

The unsettling narrative can be reflected through language. Therefore, Bradford (2007) added that language is the most basic medium used to relate to one another. Besides, language is also a very important tool in which power relations are questioned. The language used in children's books contains various ideologies. In the children's books produced in settler societies, there is a very important and influential concept regarding postcolonial work that constructs ideas and values about colonialism, post-colonial culture, and individual and national identity (Hunt, et al., n.d.; Stephens, n.d.). Unfortunately, as has been mentioned many times before, postcolonial studies of children's literature are still underestimated.

Thus, to further analyze the issues in Australian children's literature, a work by Jackie French is chosen. Her work is an example of literary works studied in dept through this study. *Nanberry Black Brother White* is considered as one of French's best-selling work in Australia. It is interesting to figure out how French delivered the image of Indigenous character in her work through her perspective as a white author. To reveal the unsettling narratives that French might create in Nanberry

Black Brother, post-colonial theory will be used to analyzed the work. This theory is the most suitable to be employed here as post-colonial theory focus on several field such as economic, politic, culture and literature as the effect of colonization happened in the past (Ashcroft, 1998). To be specific, Bradford's theory of unsettling narratives is going to be employed in this research as it is the most relevant theory which specifically focus on postcolonial issue in children's literature.

RESEARCH METHOD

This study used a textual analysis design. The author collected data from a novel to be analyzed and described descriptively. Before doing the analysis, the first step was to determine the material object to be used as primary data. The primary data in this study were Jackie French's children's novels, *Nanberry Black Brother White*. Furthermore, from this material object, data related to the depiction of Indigenous people by the white writer were collected. After that, relevant data were classified.

Next, after the data were collected and classified, they were analyzed using Bradford's concept of unsettling narratives in children's literature. The textual analysis required several steps, including searching, collecting, reading, and studying relevant reference books, articles, and journals that support research, and interpreting and analyzing the data. The story focalization in the novel was analyzed and the cultural bias and the mindset shown by these focalizations was identified. The narrative of the novel is considered unsettling if there is a marginalization of Indigenous characterization, despite the inclusive effort of Jackie French to represent the characters in her novel. Finally, the last process in this study was to conclude from the results of the analysis.

RESULT AND DISCUSSION

Subjectivity and Focalization

A crucial consideration in the process of representing Indigenous in children's literature is how the point of view and focalization shapes subjectivity and determines the position of the reader in viewing these representations. Focalization is considered very important by Bradford to position the reader parallel to the characters in the text. By Stephens (via Bradford, 2007) this is called textual subjectivity. This means that if the readers have deeply dived in the narrative of the story, it will be challenging to see the implicit embodiment of ideologies into the center character through their narratives.

a. Indigenous Character Focalization

When a non-native writer developed a focalization from the point of view of an Indigenous character, he must in such a way imagine how these Indigenous characters think, act, judge, and feel (Bradford et al., n.d.). The story or the narrative then becomes unsettling because the author's attempt to present a focalization that represents real aboriginal life presents a tendency to justify the author's Eurocentric mindset. In the novel *Nanberry Black Brother White*, Jackie French made Nanberry

one of the narrative centers; thus, it makes the novel unique and interesting to be read. Besides, the focalization of the story is divided into the point of view of four other characters. Among all central characters, Nanberry is the only Indigenous character. This raised the suspicion that French tends to play it safe in creating focalization. With more White figures at the center of the narrative, she can represent Indigenous culture from the outside and through the perspective of the majority culture.

Nanberry was an Australian Indigenous child who came from the Cadigal tribe. Long story short, almost everyone in his group died of an epidemic of chickenpox so he was adopted by Surgeon White. What is interesting to observe from Nanberry's narrative is that there are two different phases in his perspective. The first phase is when he was still living with his family until he fell ill, which was from January 26, 1788, to May 18, 1789. The next phase is when he was adopted by Surgeon White, starting from 18 May 1789 until the end of his life. This is interesting to observe because there are contrasting changes in Nanberry's perspective, especially in the way he sees and interacts with white settlers.

In the storyline, before the epidemic occurred, French created Nanberry's perspective as a Native. Nanberry is depicted to be in awe and amazement at the arrival and appearance of the White people, calling them "white ghosts," and seeing them as ridiculous for not understanding how to live in the wild.

There is a quote from the novel that illustrates the way Indigenous people think about immigrants:

He could see people! Men with white faces, their bodies covered in the skin of strange animals, blue and red and brownish grey. Their voices sounded like human voices, not the wind-whispering of ghosts.

Some of the white ghosts glanced over at the warriors. None bothered to answer the challenge, or even call a greeting. It is as though we are the ghosts, thought Nanberry. As though they expect us to fade away. (French, 2011: 3)

The first paragraph contains Nanberry's astonishment, which is considered to represent the thoughts of all members of his clan towards the arrival of the White immigrants. French describes how a group of people who have lived for thousands of years only with members of their tribe witness the arrival of a group of strangers who are physically and mentally different from them. Then the phrase 'As though they expect us to fade away' indicates negative assumption the natives have for the newcomers.

As mentioned by Brewster (2008) Aborigines, during the era of the First Settlers, saw whiteness, including appearance and habit, as something threatening yet ridiculous. It is because the vast difference between the two tribes created distance and prejudice. Further, in his study, Brewster (2008) discussed how Indigenous writers tend to create humor and defamiliarization of whiteness in their

works. However, in this research, the focus is quite the opposite of Brewster's study. White authors, in contrast with indigenous writers, created Indigenous character in their works as an appreciation or an inclusive effort to write about both cultures in contemporary children's literature. However, the narrative can be unsettling as the inclusive effort is sometimes shadowed by the author's Eurocentric mindset.

Furthermore, French also described the astonishment of the Indigenous people toward British settlers with a humorous speech style. Through these children's speech styles, the newcomers are seen as a joke rather than a threat to the existence and culture of the Indigenous people. Examples of citations are as follows:

The white ghosts chopped down trees. They built big huts. They lived in the huts all year, until they stank. Their women didn't know how to fish and when they gathered oysters, they threw away the flesh and kept only the shells.

How could people be as stupid as these? When they had captured Colbee—maybe so he could show them how to build canoes—it had been easy for him to escape. (French, 2011: 11)

Among the feelings of astonishment and fear felt by Nanberry, there is also a sense of admiration for what newcomers do and have. One thing that Nanberry admired was the large ship.

Only Nanberry lingered, still peering from behind his tree. He had thought he had made himself part of the sea. But these big canoes conquered the waves like the sea eagle controlled the wind. If only he could ride the waves like that. If only he could slip between the wrinkle at the edge of the sea and sky and see the world beyond the blue horizon. (French, 2011: 13)

French develops Nanberry's character from a child perspective. The child is depicted to be curious and full of wonder. He is amazed and somewhat obsessed with one symbol of civilization brought by the White settlers. In his study, Sambell (2003) mentioned that the ships were one of the most common symbols of colonization. It was the ship that brought British settlers to explore new worlds which they considered exotic and distant; it was the ship that brought imperialism to spread from Europe to many other parts of the world. Marine ships are a symbol of power and knowledge for the nations who created and used them to explore the world (Hunt, et al., n.d.).

Nanberry's admiration which subsequently developed into a kind of obsession with ships creates a justification that the West is indeed superior in power and knowledge compared to the Aborigine. Nanberry's desire to penetrate boundaries, rule the oceans, and explore the world seems to be in line with the principles and habits of nomadic Indigenous people who do not settle in one place. However, his obsession with ships makes the character want more than that.

Nanberry's narrative as a part of the Cadigal tribe is only conveyed in the first fifty pages of the book. In the later parts of the novel, Nanberry is adopted by a White settler and lives in the way they do. It is a turning point in Nanberry's life and perspective as an Aborigine child.

Since being adopted, his point of view has changed to be a part of the immigrant tribe. During this transition, Nanberry experiences doubt about his identity. This doubt arises because of his fear of living alone without the groups and community systems that support him. One of the examples is:

Booroong muttered, half awake. Arabanoo held her tenderly. He lifted a coolamon of water for her to drink, and stroked her hair. Booroong and Arabanoo were from the same clan, which was why Arabanoo talked to her, not him. Booroong had fourteen summers. She was a woman now, though when she was brought in she had been wearing a bungu skin apron to show she wasn't married yet. Nanberry was nothing to a warrior like Arabanoo—even a captive one—not till he was initiated as a man. (French, 2011: 14)

Fear of mortality and loneliness seems to be the reason why Nanberry later accepted his new life in the white community without any significant resistance. At the beginning of his life at Surgeon White's house, he rejected his new name, Andrew, and refused to be considered as a pet. However, as time goes by, Nanberry is accustomed to the new habit and can adapt. He also concluded that a new life as part of the white society was good enough for him. Some of the quotes below show that Nanberry affirms that being part of white settlers is better.

He had seen things these warriors never had. He had ridden in a boat! He had sat on a horse! He knew how to speak the white-ghost—the English—tounge. He could wear boots.

The warriors were strangers, even if they have the same color skin as him. All at once he knew what he wanted to be now. I will be English, he thought. I will forget the ghosts of Cadigal. I will stay with Father White. I will eat corn and sit on chairs. One day I will go in a big ship with sails. (French, 2011: 85)

Nanberry's viewpoint determined when he had to choose between the Cadigal tribe and his new life as part of the white settlers. Nanberry started to think that his Cadical fellows treated him as a stranger since he was adopted by Surgeon White. This assumption began when the indigenous knights said "We don't talk with little boys like you. Tell the white ghosts to send a man to talk to us. Go and play with the women." (French, 2011: 85)

In Aborigine culture, knights or grown-up men plays an important role in the survival of the tribe. They are protectors and warriors. The Aborigines believe in a complex kinship system (Cowan, 1992). For them, when an Aborigine was born, he will bear two names: his casual name and his skin name. This skin name shows the

position of a person in the kinship system. Although each tribe has a varied kinship system, in general, the basic concept is always the same. When the Knights disowned Nanberry, they break the bond of kinship between them.

However, even if the Knights disregard the ancient kinship system by disowning Nanberry, they tried to emphasize hierarchy through their words. Their being as a male leader is above the position of women and children in society. Yet, the existing hierarchical structure in the Aborigine tribe is actually not that simple. The white author appears to be generalizing the Western hierarchical system with the Aboriginal system (Hall, 2018).

The Knights' refusal triggered Nanberry's defensive manner. In his perspective, he felt even greater because he had done many things that the elders in the tribe had never done before. If examined further, it can be assumed that the offensive attitude of the Cadigal tribesmen towards Nanberry is a means used to justify Nanberry's choice of his new life. Because the people of the Cadigal tribe did not accept him back as a member, Nanberry chose to stay with his White family. This is a justification that the old life is a bitter, dark, wild, and unpleasant past while the future that he chooses as part of the White settlers is better in all respects both materially (food, clothing, opportunity to board a ship) or spiritually (knowledge, way of thinking, mastery of language, calm and compassion from new parents).

b. Non-Indigenous Characters Focalization

Other central figures who became the focalization in *Nanberry Black Brother White* were Surgeon White, Rachel, and Andrew. Seeing Natives from the eyes of White's characters, Rachel and Andrew will certainly lead to a further understanding of how French conveyed her narrative about Indigenous.

Surgeon White is one of the central figures in the Nanberry story. He is a surgeon who was born and raised in England before being assigned to explore the new world in Australia. White's point of view and narrative throughout the story explicitly explains his dislike for Australia. This one-sided view of the early days of the Australian continent is told by the author through White's dialogue or monologue with himself. He mentions Australia as '... a country and place so forbidding and so hateful as only to merit execration and curses' or in short, it can be interpreted as a place full of hatred and curses. It stands to reason, then, that throughout the narrative Surgeon White is depicted as expressing his reluctance to live in Australia.

During his duty in Australia, Surgeon White adopted Nanberry and tried to educate him in the European way. Changing his name, dressing him with 'proper' clothes, and teaching him how to speak English are some of the efforts that Surgeon White did to change Nanberry. What Surgeon White did resembles the phenomenon of The Stolen Generation decades ago. Between 1900 and 1970, the Australian

government took Aboriginal children from their parents in their residence to be raised in a Western way (Cowan, 1992). They are taught to speak English, to dress 'properly', to attend school and to think like English people. As a result, the adopted children lost their skill as an Aborigine and their identity as an Indigenous. Through the narratives of Surgeon White's character, readers are led to the understanding that Indigenous can only be equal to the settlers if they act like them and speak their language.

The effort to domesticate some Indigenous people can also be interpreted as an act to manage their fear. Surgeon White's fear was based on several reasons, such as the attacks from the Indigenous people and the helplessness of the British colony in the foreign land. This actually can be referred to as Homi Bhabha's (via Bradford, 2007) concept of hybridity or the resistance of the colonized to the invaders. The colonizers, or the British colony, did not always feel safe when they entered a new area and interacted with the indigenous people. In return for their play of power and occupation, they feared the revenge that Indigenous people might launch at any time.

When viewed using the concept of white imaginings by Bradford (2007), Natives depicted from the perspective of white characters and written by white authors tend to be viewed as orientals. Even if it is conveyed in a very subtle way, the colony always gives an impression that the Indigenous people have a more backward civilization.

A similar fear is showed through another character, Rachel when she first met Nanberry. Rachel's concern for Nanberry is reflected in one of her dialogues with Maria.

"...He's a good lad, even if he's a native"

"Does he have a spear?" asked Rachel nervously.

"No! The very idea. You'll get no trouble from him. Made for ships, he is. Just remember that he sits at the table with the Master like a gentleman, and don't expect him to do no servant's work..."

Maria's sentence which says "He's a good lad, even if he's a native" shows the contradiction between being good and being a Native. This statement implies the Natives are not associated with good manners. They kill, make trouble, and live in a barbaric way. Nanberry's fondness for large ships, his obedient attitude, and his routine to sitting with Surgeon White at the dinner table like a gentleman make him deserves the predicate of a good lad in the white settlers' perspective. All of those attitudes refer to European customs and culture.

It appears that these characters, Maria and Rachel, do not want to accept the natives as they are. What the British colony viewed as a great civilization did not necessarily correspond to the values held by Aborigines over the decades (Clear,

2001). Maria's conversation with Rachel represented the mindset of the majority of European society in the past, who considered their culture to be the most superior.

In contrast to that, the non-indigenous central characters' interaction with other indigenous characters, such as Bennelong, Balloonderry, Booroong, and Colbee is not friendly at all. It results in the negative perspectives the central characters have on them. Therefore, the descriptions of the other indigenous characters are mostly conveyed through Nanberry's perspective.

According to Broome (2001), when Aborigines encountered people who show respect to the land the way they do, they will not react violently. However, as time went on, the natives realized that European citizens, in this case, British convicts, were trying to claim and use their land for economical purposes (Coates, 2004). This awareness ultimately triggered their sense to defend the land they have been protecting and living on. In the story, the majority of the narratives are conveyed from the perspectives of white characters so that readers are directed to see the attacks as a form of violence and crime.

Another interesting point of view is delivered by Andrew White. Andrew is Surgeon White's son and also Nanberry's brother. Andrew's existence refers to the title of the novel, *Nanberry Black Brother White*. Even though he was the only central character born in Australia, Andrew was educated in the European way.

This novel is closed by a narrative conveyed through the focalization of the adult Andrew. He returned to Australia and looked at this place with great admiration because it had changed significantly. The city looked like a European city with typical European urban planning. Yet, in the last chapter of the novel, Nanberry was not mentioned significantly. It was only told that he is dead and Andrew visited his grave and remembered him as a good older brother.

From this narrative, at least two things can be captured. First, the portrayal of Sydney in 1827 and Andrew's admiration towards it is a justification for British colonization. Aboriginal characters are barely mentioned in the narrative. It reflects that the rapid development of Sydney into a city with European urban standards is somehow the cause of the disappearance and elimination of Indigenous tradition at that time. Second, Nanberry, who remained as a memory for Andrew and was depicted with a tombstone is in stark contrast to the depiction of Rachel and Andrew's life as a wealthy and respected family. This implies that the settlers are the active parties. With the culture they brought from their homeland, they build and develop foreign land. On the contrary, Nanberry, who had chosen to be a sailor, was dead and buried in his tomb and in Andrew's subtle memory. The tomb symbolizes the passivity of the Natives, and that is what the author presented in her novel. They were pushed backward and eroded, and therefore, what remained was only a vague memory in the head of the white character, Andrew.

The Unseen: Eurocentrism in the Author's Perspective

French's effort to write a children's story full of cultural and historical values is indeed commendable. However, this discussion proves Bradford's opinion that children's texts produced in settler societies do contain anxiety and instability which, although not immediately visible to the naked eye, are present and are continuously being produced. On the one hand, French wanted to produce texts that contained indigenous characters and values from an egalitarian and equal perspective. But on the other hand, the writing is full of racial stereotypes of the colonial mentality.

In *Nanberry Black Brother White*, one of the most interesting things to observe is French's narrative pattern which divides the focalizations into five points of view. As a historical novel, this story is written based on a true story that has its source. However, as it is presented and crafted in fiction, the author's perspective plays a very big role in building the readers' perspective on this novel (Hall, 2018).

Among the five focalizations, Nanberry is the only native character with a central point of view. This is interesting because the title used for the novel is 'Nanberry', but the story focused more on the white characters. As a consequence, the narrative tends to favor the major perspectives, or in other words the perspective of non-Indigenous or white characters.

Moreover, there is a paradoxically in the position of Indigenous and non-Indigenous people in this novel. The novel's ending was conveyed through the perspective of Andrew White, Surgeon White's biological son. He describes the rapid development of the Sydney coast from a land of the bush into a modern city. While Andrew describes Sydney as developing into a 'better' place to live, Nanberry's character is said to be dead. It appears that the author presents active and passive opposition. Active is represented by the rapid development of the city, while passive is represented by the death and grave of Nanberry and other Indigenous people (Bradford et al., n.d.).

This explanation is sufficient to prove that the narrative produced by French tends to be unstable and shows a fairly strong Eurocentric perspective. If a broader study is carried out, such a perspective is likely not only found in French novels but also in other works. The history of Australian colonization has made the colonial mentality continue to exist in the attitudes and behavior of the citizen, even until today.

CONCLUSION

Children's literature, like any other genre of literature, is the mirror of society. One of the most popular children's literature writers in Australia, Jackie French, proved through her writing, *Nanberry Black Brother White* (2011) that the Eurocentric mindset is still attached to her way of thinking, and thus reflected in her writing. She implied this cultural perspective in the novel through the depiction of Indigenous characters, their environment, and their interactions with non-Indigenous characters, in order to create a friendly children's story about the life of the Indigenous.

In the novel, it is revealed that French's narrative for the book is intended to justify whiteness as more civilized and a better race through Nanberry's point of view as an Indigenous child character. This finding is a prove that the narrative created by French is actually unstable or unsettling, as it is inconsistency with the prior idea to create an inclusive children's story for Australian young readers.

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Speech Acts and Its Translation Accuracy in Bilingual Fables

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Abstract. The study aims to analyze the type of speech act found in bilingual fables and its translation accuracy. The theory of Searle (1969) on the classification of speech act and the instrument of translation accuracy from Nababan et. al. (2012) are used in the study. It is a descriptive qualitative research with embedded-case study. Several fables books from several different publishers are taken as the data source. The result shows that there are seven pairs of speech act found in both SL and TL utterances, namely directive – directive, representative – representative, expressive - expressive, commissive – commissive, directive - representative, expressive – representative, and expressive directive. The first four pairs are in the same type of speech act whereas the last three pairs have different types of speech acts between SL and TL utterances. Those pairs with the same type of speech act are mostly translated accurately while those pairs with different type of speech act are translated less accurately and inaccurately.

Keywords: *fables; speech act; translation accuracy; translating utterances*

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INTRODUCTION

Fable is a short story, in prose or verse, which provides an example of an abstract moral thesis or principle of human behavior in which animals speak and act like the type of human type they represent (Abrams, 2005). Fables usually tell about something that does not really happen, but it usually contains moral messages that are very well known to the children who read them. As a multi-ethnic country, Indonesia is very rich in the diversity of fables. For example, we are very familiar with the tales of *Si Kancil*, *Si Kura-kura*, *Ikan Mas* and so on. These stories are widely known in Indonesian society through oral stories and from books. These stories also provide moral messages that are very good for children to know. Delivering this moral message through fables is considered effective because the message is conveyed lightly in the form of a story.

Apart from introducing stories and moral messages, fables also contain local wisdom from the area where the story is originated. Local wisdom, which is an accumulation of knowledge and policies that grow and develop in a community that

summarizes this theological, cosmological, and sociological perspective, deserves to be introduced to the Indonesian people and international readers (Afiqoh et al., 2018). Therefore, it is necessary to translate and rewrite the story into English and other languages.

Translation and rewriting of fables into other languages with different cultures, such as Indonesian and English, often encounter various obstacles. One of which is meaning equivalence. Translation is an activity to transfer a text's meaning into another language following the author's intent (Newmark, 1988). In the process of translating, a translator is required not only to be able to transfer meaning from the source language (SL) into the target language (TL) but also to be able to display the existing equivalences between SL and TL so that what the SL writer says can be conveyed properly in TL. In other words, the translator must be able to transfer the message into TL accordingly and without any distortion in meaning from the SL message.

To be able to convey this meaning from SL into TL, a translator needs to translate the text accurately. This means that the text translated into TL has the same meaning and message as the text in SL (Nababan et al., 2012). Consider the following example of an accurate and not accurate translation:

Table 1. Examples of Translation Accuracy

	SL	TL
(1)	"Ah...Ibu pasti hanya ingin menakut-nakutiku saja."	"Ah...Surely Mom just want to scare me."
(2)	"Sebenarnya kalau kamu mau meminta hatiku tak perlu harus membunuhku"	"Actually if you want to ask my heart does not have to kill me"

Example (1) shows an accurate translation from SL into TL. The translator transfers the meaning accurately with no distortion in meaning. The meaning is easily understood in TL text as it is in SL text. On the other hand, example (2) shows an inaccurate translation. This inaccurate translation is based on two reasons. First, there is a reduction of meaning in TL text. The translator does not transfer the meaning of word *you* from SL to TL. Due to the differences between SL and TL grammatical rules, this word *you* or *kamu* which is delivered implicitly in SL should be written explicitly in TL. If it is written explicitly, the complete SL text would be *sebenarnya kalau kamu mau meminta hatiku (kamu) tak perlu harus membunuhku*. Therefore, the clause *(kamu) tak perlu harus membunuhku* should be translated as *you do not have to kill me*. The second reason is that translator does not transfer the meaning of the word *hati* from SL to TL accurately. *Hati* here actually means an organ or part of a body which should be translated as *liver* in TL text. This inaccurate translation shows that the translator does not convey the meaning intended by the author of SL.

Fables usually consist of many direct speeches that are uttered by the character of the story. In order to translate these utterances, a translator also needs to pay attention to speech acts. Speech act is actions performed by producing an utterance (Yule, 1997). It contains of three related acts, namely a locutionary acts, illocutionary acts, and perlocutionary acts (Austin, 1975). The first refers to the basic act of the

utterance, the second refers to acts performed via utterances, while the last refers to the effect that an utterance has. Furthermore, Searle (1969) classifies the speech act into five types: representatives, directives, commissive, expressive, and declaration. Understanding all these kinds of speech acts can help a translator to transfer the meaning from SL utterances into TL utterances because translation is not only the process of meaning transfer but also the process of intention transfer (Setyaji, 2014). Here are some examples:

Table 2. Examples of Speech Acts in Translating Utterances

	SL	Speech Acts	TL	Speech Acts	Accuracy
(3)	"Aku sedih, karena aku gak punya sahabat seperti yang lain"	(expressive) jawab kambing.	"I am sad, because I don't have friend like the others"	(expressive)	accurate
(4)	"Keterlaluan kamu bebek!"	(expressive)	"How much you duck"	(directive)	not accurate

Example (3) shows an accurate translation where the translator transfers not only the meaning but also the speech acts of SL utterances into TL utterances. The SL contains of an expressive act where the speaker expressed his sadness of not having a friend and it is translated into TL as the same act. Example (4), however, shows that the translator transfers the speech act from SL into TL as different kinds of speech acts. SL utterances contains an expressive speech act where the speaker expressed his upsetting feeling towards the hearer whereas the TL is a directive speech act in the form of a question. This translation is considered as an inaccurate translation.

In assessing the accuracy of the translated utterances, the theory of Nababan et al. (2012) is also used as the instrument to rate the level of accuracy of translated utterances. The instrument can be seen in the table below.

Table 3. The Instrument of Translation Accuracy (Nababan et al., 2012)

Translation Category	Score	Qualitative Parameter
Accurate	3	The meaning of words, technical terms, phrases, sentences or SL text is translated accurately into TL without any distortion in meaning
Less Accurate	2	Most of the meanings of words, technical terms, phrases, clauses, sentences, or SL texts are accurately translated to the TL. However, there are still distortions in the meaning or translation of multiple meanings, or the meaning is omitted, which disturbs the message's integrity.

Not accurate	1	The meaning of words, technical terms, phrases, clauses, sentences, or source language texts are inaccurately translated to the target language or deleted.
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The example (3) is rated as an accurate translation since all the meaning of words and phrases are translated accurately into TL without any distortion in meaning, while the example (4) is rated as a less accurate translation since there is a distortion in meaning. The SL utterances contains a representative speech act, but it is translated into TL as a directive speech act. These examples above show us the importance of considering speech acts in translating utterances from SL into TL to help achieve an accurate translation.

There have been several studies conducted by other researchers on the topic of speech act and translation accuracy such as Lengari et al. (2019), Syafitri (2019), Orin & Issy (2016), and Sugiharti (2018). Lengari (2019) focused on analyzing the accuracy of directive speech acts of command turn taking utterances in *Game of Thrones* novel written by George R. R. Martin published in 1996 and its translation entitled *Perebutan Tahta* published in 2015, Sugiharti (2018) analyzed the translation of directive speech acts in *The Old Man and The Sea* novel by Ernest Hemingway published in 1952 and its translation entitled *Lelaki Tua dan Laut* published in 1973, whereas Syafitri (2019), and Orin & Issy (2016) focused only on analyzing speech act with no relation to translation. In summary, most of them only focus on one type of speech act, and none of them analyze the speech act in bilingual fables utterances and its translation accuracy. Therefore, this study is worth conducting.

RESEARCH METHOD

This study aims to identify, analyze, and describe speech acts found in bilingual (Indonesia-English) fables and its translation accuracy. It is qualitative descriptive research that, in its implementation, relies on humans (researchers) as data collectors. Sources of data used in this research are bilingual (Indonesian-English) fable books from several publishers, including Daffa Media, Lingkar Media, Cahaya Agency, Bintang Indonesia, and HNH publishers. They publish a lot of bilingual fables. The research strategy used is an embedded case study in which the study only focuses on a certain aspect. In this case, it focuses on speech acts and its translation accuracy. The data of this study are focused on direct sentences or utterances uttered by characters in the story. Researchers collected data in the form of utterances; they then described, analyzed, and classified them based on the type of speech act found in both SL and TL utterances.

In this study, researchers used a purposive sampling technique that led to the cases examined in this study, namely the speech acts in both SL and TL texts. The data collection technique used is the note-taking method. The researcher read, recorded, and compared existing data. In analyzing the data, a comparative method was used to compare the source language and the target language by taking into account the speech act translated into TL and also the accuracy of the translation.

RESULT AND DISCUSSION

From 149 data analyzed in this study, it is found that there are seven pairs of speech acts used by characters in bilingual fables. They are directive – directive, representative – representative, expressive – expressive, commissive – commissive, representative – directive, expressive – representative, and expressive – directive. Four pairs of them are in the same kinds of speech acts, while the other three pairs have different kinds of speech act in SL and TL text.

Table 4. Kinds of Speech Acts Found in Bilingual Fables

Kinds of Speech Acts		Frequency	Percentage
SL	TL		
Directive	Directive	56	37.6%
Representative	Representative	53	35.6%
Expressive	Expressive	25	16.7%
Commissive	Commissive	11	7.4
Expressive	Directive	2	1.3%
Expressive	Representative	1	0.7%
Directive	Representative	1	0.7%
Total		149	100.00%

Directive is a kind of speech act that is used to get someone else to do something (Yule, 1997). This speech act can contain act such as suggestion, request, order, command, and so on. It is the most frequently used speech act in the data. There are 56 data or 37.6% of the total data found containing this directive speech act in both SL and TL text.

Table 5. Example of Directive Speech Act in Both SL and TL Utterances

	SL	Speech Acts	TL	Speech Acts	Score of Accuracy
(5)	"serigala, tolong jangan makan aku" pinta anak kambing	(directive)	"wolf, please do not eat me" ask the goat lamb.	(directive)	3
(6)	"Bagaimana sahabatku, apa kamu takut?" tanya buaya.	(directive)	"How is my friend, are you afraid?" asked the crocodile.	(directive)	2
(7)	"bisakah kau memenuhi permintaanku suamiku" ucap istrinya	(directive)	"can you meet my husband's request" said his wife	(directive)	1

Example (5), (6), and (7) show the directive speech acts found in both texts. Example (5) contains an act of prohibition where the speaker instructs the hearer

not to do something, in this case not to eat him. Both the SL and TL text have the same meaning of this prohibition. Example (6) contains an act of asking a question. The speaker asked his friend whether he is afraid or not. In example (7), the speaker performs the act of request to the hearer. The speaker, in this case a wife, asked her husband whether he could meet her request or not.

In term of the translation accuracy, these three examples have different score. Example (5) shows an accurate translation where the translator transfers the meaning accurately from SL into TL without any meaning distortion. Example (6) shows a less accurate translation since utterance *bagaimana sahabatku, apa kamu takut?* in SL is translated as *how is my friend, are you afraid?* in TL. The SL utterances only asks one thing. It is about whether the hearer is afraid or not. However, the TL utterances asks two things. It does not only ask about whether the speaker is afraid, it also asks about a friend. This addition of message in TL utterances lessens the accuracy of the translation.

Example (7) shows an inaccurate translation. Both SL and TL texts contain the act of request, but the meaning is different. The SL text shows the request from a wife to a husband. The wife asked the husband whether he could meet her request. On the other hand, the TL text shows a request from a wife to the hearer whether he/she can meet her husband's request. This change in meaning from SL to TL shows the inaccurate translation of the utterance in example (7).

Table 6. The Accuracy of Directive Speech Act Translation

Score of Accuracy	Frequency
3	30
2	17
1	9
Total	57

From all 57 data categorized as directive speech act, 30 data of them are categorized as accurate translation, 18 data are less accurate translation, and 9 data are inaccurate translation. It is clear that the majority of the utterances in this type of speech acts are translated accurately into TL.

Representative is the kind of speech acts that state what the speaker believes to be the case (Yule, 1997). It includes assertions, statement of fact, description, and conclusion. There are 53 data utterances or 35.6% of the total data containing this representative speech act in both SL and TL. The example of the data can be seen in the table below.

Table 7. Examples of Representative Speech Acts in Both SL and TL Utterances

	SL	Speech Acts	TL	Speech Acts	Score of Accuracy
(8)	"Iya, aku ingin menjadi pangeran di hutan ini." kata	(representative)	"Yes, I want to be a prince in the forest." said Turtle.	(representative)	3

	seekor Kura-kura.			
(9)	" Akulah kepompong yang beberapa hari yang lalu kau ejek dan kau kasihani " ujar kupu-kupu cantik itu	(representative)	" I'm the cocoon that a few days ago you mocked and you dared " said the beautiful butterfly	(representative) 2
(10)	" Sebenarnya kalau kamu mau meminta hatiku tak perlu harus membunuhku "	(representative)	" Actually if you want to ask my heart does not have to kill me "	(representative) 1

Example (8), (9), and (10) show the representative speech act found in both SL and TL text. Example (8) shows an assertion where the speaker, the turtle, stated that he wanted to be a prince in the forest. In example (9), the speaker claimed that he was the cocoon that was mocked by the hearer a few days ago. In example (10) the speaker stated that the hearer did not need to kill him if he wanted to have his liver. These acts of stating and claiming are part of representative speech act.

For the accuracy of the translation, example (8) is the accurate one since the translator is able to transfer the SL meaning accurately into the TL utterance. However, example (9) shows a less accurate translation. The word *kasihani* in SL text is translated as *dared* in TL which is not equivalent in meaning. *Dared* has the meaning be brave or rude while *kasihani* has the meaning of pity. Example (10) shows an inaccurate translation. The word *hati* in SL which actually means liver is translated as *heart* in TL. The TL text is also lack of subject for the clause *does not have to kill me*.

Table 8. *The Accuracy of Representative Speech Act Translation*

Score of Accuracy	Frequency
3	19
2	24
1	10
Total	53

Overall, the translation accuracy of representative speech act can be summarized in the table 8. There are 19 utterances that are translated accurately into TL out of the 53 of the totals. However, 24 data are categorized as less accurate translation, and 10 data are inaccurate translation.

Expressive is the kind of speech act that express the phycological states of the speaker such as likes, dislikes, pain, pleasure, joy, and sorrow (Yule, 1997). There

are 25 data or 16.7% of the total data containing this expressive speech act on both SL and TL texts. Here are several examples of them:

Table 9. Examples of Expressive Speech Acts in both SL and TL Utterances

	SL	Speech Acts	TL	Speech Acts	Score of Accuracy
(11)	"Horeee...kita dapat semangka, Kuda!" seru jerapah.	(expressive)	"Yippee we got watermelon, Horse!" shout Giraffe.	(expressive)	3
(12)	"Aduh...sakit sekali, apa ini...!" ucap anak ikan kesakitan.	(expressive)	"Ahhhh...it hurt, what is this...!" said the fish kid in pain.	(expressive)	2
(13)	"Keterlaluan kamu bebek!"	(expressive)	"How much you duck"	(expressive)	1

In example (11) the speaker expresses his joy of getting a watermelon. The word *horeee* in SL text and *Yippee* in TL text express this feeling of joy or delight. The utterance in example (12) contains an expression of pain. The word *aduh* and *sakit* in SL also the word *ahhhh* and *hurt* in TL express the feeling of pain that is felt by the speaker of the utterance. In example (13) the speaker expresses his feeling of annoyed toward the hearer. All these feelings expressed in example (11), (12), (13) makes them categorized as expressive speech act.

In addition, the examples above are rated differently in terms of translation accuracy. Example (11) is rated as an accurate translation since the translator successfully transfers the meaning from SL text into TL text along with the expressive speech act. The example (12), however, is rated as a less accurate translation. The word *sekali* that modifies the word *sakit* in SL is not translated into TL. Therefore, there is deletion of meaning in TL text. Also, the word *hurt* in TL is not translated properly in terms of grammar. It should be translated as *hurts* based on the grammar of TL text.

Table 10. The Accuracy of Expressive Speech Act Translation

Score of Accuracy	Frequency
3	17
2	5
1	3
Total	25

From all 25 data containing expressive speech act in both SL and TL utterances, most of the data, 17 utterances, are categorized as accurate translation. However, there are still 5 data categorized as less accurate translation, and 3 data are as inaccurate translation.

Commissive is the kind of speech act that speakers use to commit themselves to some future action that include promises, threats, refusals, pledges, and so on (Yule, 1997). It is found that 11 data or 7.4 % of total data analyzed containing this commissive speech act in both SL and TL texts. The example can be seen in the table below.

Table 11. Examples of Commissive Speech Acts in both SL and TL Utterances

	SL	Speech Acts	TL	Speech Acts	Score of Accuracy
(14)	"Aku pasti akan memenangkan sayembara ini." Ketus Jerapah kepada binatang yang lain	(commissive)	"I will definitely win this contest." snapped Giraffe to other animals.	(commissive)	3
(15)	"Baiklah istriku, aku akan menuruti permintaanmu" ucap buaya	(commissive)	"Well my wife, I will obey your request" said crocodile	(commissive)	2
(16)	"Kalau kalian tidak bersedia, aku sendiri yang akan melawannya dengan menggelembungkan badanku ini"	(commissive)	"If you do not want me, I'll fight him by inflating my body"	(commissive)	2

The speaker of utterance in example (14) makes a promise that he will definitely win the contest. This promise is expressed in both SL and TL text. In example (15), the speaker, in this case the crocodile, commits himself to fulfill his wife request. Example (16) also shows the commissive speech act where the speaker, frog, commits himself to fight cow by inflating his body. All these examples show the commissive speech act in both texts.

The three examples above are rated as accurate and less accurate translation. Example (14) is an accurate translation since the translator is able to transfer the meaning accurately from SL to TL along with its commissive speech act. On the other hand, example (15) and (16) are rated as less accurate translation. In example (15) the translator does not transfer the meaning of the phrase *menuruti permintaanmu* accurately. The translator chooses the word *obey* in TL which is not equivalent in meaning with its SL text.

Example (16) is also categorized as less accurate translation since there is a change in focus between the SL and TL text. The context of this utterance is that the speaker, the frog, asked his friend to fight the cow, but his friends refused. The clause *kalau kalian tidak bersedia*, which is based on the context means that *if you do not want to fight*, is translated into TL as *if you do not want me*. It can be seen that the

focus of the utterance changes from SL to TL. In SL it means *does not want to fight*, but in TL it means *does not want me*. This leads the researchers to categorize it as a less accurate translation. In addition, the overall translation accuracy of this commissive speech act is that from 11 data six of them are categorized as accurate translation, while 5 data are categorized as less accurate translation.

Table 12. The Accuracy of Commissive Speech Act Translation

Score of Accuracy	Frequency
3	6
2	5
1	0
Total	11

The four previous speech acts explained are those speech acts with the same type found between SL and TL text. The next three examples below are the type of speech acts that are different between SL and TL text. The first is directive - representative. It means that the directive speech act in SL is translated as representative speech act in TL. There is only one data categorized into this type as can be seen in example (17).

Table 13. Different Speech Acts found between SL and TL Utterances

	SL	Speech Acts	TL	Speech Acts	Score of Accuracy
(17)	" Anakku jika aku mati kuburkan aku dekat sungai ini saja "	(directive)	" My son if I die to bury me near this river "	(representative)	2
(18)	"Wah...ada cacing nih, kelihatannya sangat lezat. Kebetulan sekali aku sudah lapar. Memang benarnya, kalau rejeki itu tak akan kemana-mana. " Ucap si anak ikan	(expressive)	"Wow... a worm, looks so delicious. Coincidence, I'm very hungry. Truth that if it's my luck it won't go anywhere. " Said the fish kid.	(representative)	1
(19)	" Melihat kuburan ibunya terbawa arus, anak katak itu menangis dengan keras mencari-cari kuburan ibunya, "Sungai jangan	(expressive)	" Seeing her mother's grave carrying the current, the boy frogs loudly searching for his mother's	(directive)	1

kau bawa ibuku" teriaknya	grave, "The river do not you take my mother" he cried "
-------------------------------------	------------------------------------------------------------------------------------------

The SL utterances of example (17) is a directive speech act that contains an act of a request from a mother to her son. The mother asked her son to bury her near the river when she died. However, the TL utterances lost its directive act. The translator seems fail to deliver the act of request from SL to TL utterances. The TL utterance only shows the act of an assertion that if the mother died, the son would bury her near the river. This loss of request act from SL to TL also makes the translation categorized as a less accurate translation.

Another different pair of speech act found is expressive – representative. Example (18) also shows that the utterance in SL text is an expressive speech act where the speaker expresses his joy or delight of finding a worm and that it is his luck to be able to find it. On the other hand, the speech act in TL is categorized as representative. The speaker states that if it was his luck, he would definitely find the worm. The example (18) is also categorized as inaccurate translation since the translator transfers the meaning too literally. The translator writes *if it's my luck it won't go anywhere*. From the context, it can be seen that what the speaker means is that if it was his luck, he would definitely find the worm. Also, the different of speech act between two texts confirms the inaccuracy of the translation.

The last different pair of speech act found is expressive – directive. The expressive speech act in SL is translated as directive speech act in TL. There are two utterances categorized as this type of speech act, they are example (4) and (19). In example (19) the utterance *sungai jangan kau bawa ibuku* in SL is the speaker's expression of sadness since the grave of his mother was washed away by the river. On the other hand, the utterance in TL text is a directive speech act where the speaker orders the river not to take his mother grave. This different speech act makes example (19) can be categorized as inaccurate translation. In addition, in terms of accuracy, the translator also transfers the meaning of the word *bawa* from SL into TL too literally. It seems that the translator does not consider the context of the utterance. The word *bawa* here means "wash away". Therefore, the meaning between the SL and the TL text is different that confirms the inaccuracy of the translation.

CONCLUSION

The study reveals the types of speech acts found in bilingual fables and their translations' accuracy. The fables were selected randomly from five publishers in Indonesia. From those fables, four types of speech acts and their translations were found, namely directive, representative, expressive, and commissive. Those speech acts were translated into the same type of speech act in TL. However, there are also three types of speech act which were not translated into the same type in TL. The first type is expressive which was translated into directive. There is also expressive which was translated into representative. Lastly, directive was translated into representative. The result of the analysis shows that the majority of utterances with

the same type of speech act in both SL and TL are translated accurately, whereas all the utterances with different types of speech act are translated less accurately and inaccurately. Therefore, it is important for a translator to consider speech act when translating utterances as one of the ways to be able to produce an accurate translation.

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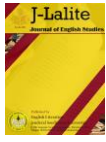
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