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JURNAL LINGUISTIK TERAPAN

Jurnal Linguistik Terapan (JLT) terbit dua kali dalam setahun pada bulan Mei dan November yang berisi artikel ilmiah hasil penelitian atau kajian dalam bidang pengajaran bahasa, pembelajaran bahasa, pemerolehan bahasa, sosiolinguistik, psikolinguistik, penerjemahan, analisis wacana, pragmatik, bilingualisme, linguistik kontrastif, multilingualisme, komunikasi multilingual, leksikografi, linguistik komputasional, komunikasi berbantuan komputer, linguistik forensik, dan lain-lain, serta dan tinjauan buku dalam bidang-bidang tersebut.

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KATA PENGANTAR

Pembaca yang terhormat

Pada Jurnal Linguistik Terapan edisi November 2016 ini, kami sajikan beberapa artikel hasil penelitian dan pemikiran. Artikel dalam Jurnal Linguistik Terapan edisi ini terdiri dari beberapa konsentrasi ilmu yaitu; penerjemahan, linguistik terapan dan pengajaran bahasa. Untuk memudahkan pemetaan artikel disajikan sesuai dengan urutan tersebut.

Pada artikel pertama Agni Kusti Kinasih memaparkan tentang analisis teknik penerjemahan metafora dan simile pada karya Eka Kurniawan yang berjudul *Cantik Itu Luka*. Objek penelitian ini adalah novel berjudul *Cantik Itu Luka* yang diterjemahkan oleh Anne Tucker sebagai *Beauty is A Wound*. Agni menggunakan teori penerjemahan yang dipaparkan oleh Molina dan Albir (2002). Hasil analisis menunjukkan bahwa teknik literal translation adalah teknik yang paling sering digunakan dalam menerjemahkan metafora dan simile dalam novel *Cantik itu Luka*.

Dalam artikel kedua, Nadya Inda Syartanti menulis tentang Pelesapan Frasa Nomina Konstruksi Koordinatif Bahasa Jepang dan Bahasa Indonesia. Artikel ini merupakan sebuah analisa kontrastif yang bertujuan untuk mendeskripsikan perbedaan dan persamaan bentuk pelesapan frasa nomina konstruksi koordinatif dalam bahasa Jepang dan bahasa Indonesia. Hasil analisis menunjukkan bahwa terdapat kesamaan dalam hal letak konstituen pengendali subjek dan objek pada Bahasa Indonesia dan Bahasa Jepang. Sedangkan peran semantis yang berlaku dalam pelesapan frasa nomina berbeda di tiap fungsi semantis subjek dan objek baik pada bahasa Indonesia maupun pada bahasa Jepang.

Artikel ketiga dalam Jurnal Linguistik Terapan edisi November ini merupakan hasil penelitian dari Destra Wibowo Kusumo. Dalam artikelnya, penulis bertujuan menemukan non-observance dari cooperative principle dalam ujaran lisan pada serial animasi *Spongebob Squarepants*, episode *Home Sweet Pineapple*. Analisis data dalam penelitian ini dilakukan berdasarkan empat teori yang diajukan oleh Grice (1975), Thomas (1995), Cruse (2000), Grundy (2000), dan Cutting (2002). Dari temuan dalam penelitian ini, disimpulkan bahwa non-observance of cooperative principles dalam serial *Spongebob Squarepants*, Edisi *Home Sweet Pineapple* berhasil menciptakan efek humor kepada penonton.

Artikel keempat yang ditulis oleh Jatrifia Ongga Sinatrya memaparkan tentang sensualitas dalam Iklan Parfum yang muncul di majalah *Cosmopolitan* dan *Cosmopolitan Men*. Artikel ini menggunakan iklan parfum yang muncul di kedua majalah tersebut pada edisi Juni, September, Desember 2013 dan Maret 2014 sebagai sumber data dalam penelitian yang menggunakan metodologi kualitatif dan content analysis tersebut. Merujuk pada hasil analisis, disimpulkan bahwa terjadi pergeseran nilai budaya yang direpresentasikan melalui modernisasi budaya dimana sensualitas dan seksualitas bukan lagi hal yang tabu bagi laki-laki dan perempuan Indonesia.

Artikel kelima yang ditulis oleh Zakie Asidiky menyajikan hasil penelitian tentang tindak komunikasi (communication acts) dalam berita daring Jakarta Post "*Taxi protest turns violent as drivers target other drivers*" yang diterbitkan tanggal March 22, 2016. Artikel ini menunjukkan adanya 5 (lima) jenis tindak komunikasi yang digunakan dalam berita tersebut, yaitu: "to describe", "to report", "to explain", "to refer to" dan "to tell".

Selanjutnya artikel ini memaparkan urutan penggunaan masing-masing tindak komunikasi dalam berita tersebut.

Artikel keenam yang ditulis oleh Oktavia Widiastuti, mengangkat topik yang berkaitan dengan pembelajaran bahasa. Dalam artikel ini penulis membahas tentang penerapan pembelajaran berbasis proyek untuk memaksimalkan luaran positif yang didapatkan oleh siswa dari sebuah proses pembelajaran. E-Exhibition“English Entrepreneur and Entertainment Exhibition’ digunakan sebagai framework pada proyek yang diberikan kepada siswa. Menurut penulis E-Exhibition merupakan media penilaian yang mencakup beberapa segi dalam pembelajaran. Selain itu penerapan proyek memberikan kesempatan kepada siswa untuk mendapatkan beberapa luaran seperti; pemecahan masalah, kolaborasi dan keterampilan sosial dan berkomunikasi.

Artikel ketujuh dalam Jurnal Linguistik Terapan edisi November ini juga mengusung topic tentang pembelajaran bahasa. Ahmad Suyono dan Bambang Suryanto memaparkan tentang penggunaan teknologi Text To Speech (TTS) yang diintegrasikan dalam Epub EBooks sebagai media pembelajaran bahasa. Kedua penulis menyampaikan gagasan bahwa penggunaan teknologi TTS yang diintegrasikan ke dalam EBooks diharapkan dapat membantu guru untuk menciptakan dan mendistribusikan materi ajar dengan lebih efisien, sehingga mengurangi beban kerja yang berkenaan dengan masalah pembelajaran yang bersifat individu.

Selamat Membaca,
Tim Penyunting

AN ANALYSIS OF TRANSLATION TECHNIQUES USED TO TRANSLATE METAPHORS AND SIMILES IN EKA KURNIAWAN'S *CANTIK ITU LUKA* INTO *BEAUTY IS A WOUND*

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ABSTRACT

This study is a descriptive qualitative research implemented in the area of translation studies. It aimed to identify the translation techniques used in translating metaphors and similes in the national best-selling novel *Cantik itu Luka* authored by Eka Kurniawan (2015) into *Beauty is a Wound* translated by Anne Tucker. Purposive sampling was chosen to adjust to the researcher's limitation and feasibility, where Chapter I of the two novels was selected as the source data. In translating similes and metaphors as figurative language, a translator must be able to maintain the imaginative pleasure, imagery, and emotional intensity without eliminating the exact meaning. This study employed two stages of analysis namely *domain* and *taxonomic* analyses. In the domain analysis, similes and metaphors from the two novels were identified, reviewed, and checked whether they had fulfilled the criteria of metaphors and similes covering *topic*, *image*, *point of similarity*, and *nonfigurative equivalent*. In performing the taxonomic analysis, the 18 translation techniques namely adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation proposed by Molina & Albir (2002) used to translate the selected metaphors and similes were identified and discussed. Based on the analysis result, modulation and literal translation were the most frequently used techniques. Modulation was applied 14 times (19.44%), while literal translation was applied 15 times (20.83%) in the single technique. Meanwhile, in the double technique, modulation was the most frequently used one with 7-time occurrence (9.72%). In the triple technique, modulation was also the most frequently used one with 2-time occurrence (2.78%).

Keywords: *Beauty is a Wound, Translation Techniques, Metaphors and Similes*

I. INTRODUCTION

Translation has generally been understood as rendering the source language text (SL) into the target language (TL) by ensuring that the surface meaning of the two languages is approximately similar and the structures of the SL are preserved as closely as possible but not so closely that the TL structures will be seriously distorted (Bassnett, 1996: 2). It consists of transferring the

meaning of the source language into the receptor language by going from the form of the first language to the form of a second language by way of semantic structure, in which meaning must be held constant (Larson, 1984: 3). Because the goal of translation is to keep the meaning constant, whenever necessary, the receptor language form should be changed in order that the source language meaning not be distorted (Larson, 1984: 11).

Translation itself cannot be seen as merely the replacement of lexical and grammatical items between languages, because it may involve discarding the basic linguistic elements of the SL text for the sake of achieving maintaining the expressive identity between SL and TL texts and achieving the equivalence (Bassnett, 2002: 32). Larson (1984: 6) affirms that the best translation is the one which uses the normal language forms of the receptor language, communicates to the receptor language speakers the same meaning understood by the speakers of the source language, and maintains the dynamics of the original source of language text.

There have been many texts of various genres translated from SL to TL such as history, science, legal documents, philosophy, psychology, and literature. Many of Indonesian literary texts, particularly novels, have been translated into other languages including English. In this case, translation plays an essential role in introducing the richness of Indonesian literature to the audience worldwide. *Cantik itu Luka* authored by Eka Kurniawan (2015) is a national best seller which has been translated into *Beauty is a Wound* by Annie Tucker is selected to be the subject of this study. The novel uses a lot of uniquely varied imaginative language which makes translation a real challenge for the translator.

Novel itself is a literary work where the author attempts to communicate messages to the readers through imaginative languages. Figurative language is one of imaginative languages frequently used in novels. Rozakis (1995: 28) defines figurative language as saying one thing in terms of another. Meaning that through figurative language, an author expresses something in another way to refer to one thing by giving the implied meaning. It is frequently used in literary works to demonstrate the creativity of the author and the beauty of the language itself.

Figurative language is very effective in demonstrating the creativity of the author and the beauty of the language due to several reasons as outlined by Perrine (1982: 55). It affords the readers' imaginative pleasure of

literary works, it is a way of bringing additional imagery into verse, it makes the abstract concrete and makes the literary works more sensuous, it adds emotional intensity rather than merely conveying informative statements, and it conveys attitudes along with information. In translating figurative language, a translator must be able to maintain the imaginative pleasure, imagery, and emotional intensity without eliminating the exact meaning.

In transferring the source language into the receptor language, a translator has to cope with several problems concerned with meaning, untranslatability, and equivalence. Highlighting 'meaning' as the first crucial issue in translation outlined previously, a translator needs to distinguish *primary sense* from *secondary sense*. Primary senses are senses coming to the minds of most speakers of the language when a word is cited in isolation, while secondary senses are those dependent upon context for the indication of the sense intended, e.g. expressions with figurative meaning (Larson, 1984: 111). Figurative expressions are words and phrases used not with their basic meaning, but with a more imaginative meaning (CALD, 2010).

Translating expressions entailing figurative meaning gives a translator a great challenge, since she must comprehend the context embedded within the SL text before finding the equivalence. Translators will encounter a lot of expressions with figurative meaning when translating literary works. Using figurative expressions is the author's style which should not be omitted by the translator. Translating such figurative expressions requires thorough carefulness (Suryawinata & Hariyanto, 2003: 112). There are some types of figurative expressions such as metonymy, synecdoche, idioms, euphemism, hyperbole, metaphors, similes, and personification (Larson, 1984, Baker, 1992, Machali, 2000, and Suryawinata & Hariyanto, 2003).

Metaphors and similes are the most frequently encountered figurative expressions in Eka Kurniawan's *Cantik Itu Luka*. A metaphor is an imaginative way of describing something by referring to something else

which is the same in a particular way (Collins COBUILD, 2003). Meanwhile, a simile is an expression which describes a person or thing as being similar to someone or something else (Collins COBUILD, 2003). These two figurative expressions are very identical and the sole difference lies on the comparing words used by similes.

This study aims to identify metaphors and similes in the translation of Eka Kurniawan's *Cantik itu Luka* into *Beauty is a Wound* and to analyze the translation techniques used to translate those metaphors and similes.

II. LITERATURE REVIEW

This section discusses some theories related to the study covering definitions of translation, metaphors and similes, and translation techniques.

2.1 Definitions of Translation

Different definitions of translation are provided by some translation theorists. Newmark (1982: 7) defines translation as a craft consisting in an attempt to replace a written message or statement in one language by the same message or statement in another language. Larson (1984: 3) defines translation as a process of transferring the meaning of the Source Language (called SL henceforth) into the Target Language (called TL henceforth), which is the language of the receptors, by retaining the SL and changing its forms. Translation process involves the perspectives of formal equivalence which represents the closest equivalent in terms of meaning and styles of both the SL and TL.

Ordudari (2014: 3-4) highlights that translation is commonly used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to produce various kinds of texts of particular issues into another language to make them more accessible and comprehensible to wider readers. He also adds that the difference between SL and TL and the variation in their cultures makes the translation process very challenging. There are some problematic factors occurring in the translation process, such as form (vocabulary

and grammar), meaning, style, proverbs, idioms, and so on.

In short, translation is an attempt of transferring the meaning and style of written or spoken SL texts into their closest equivalent written or spoken TL texts by maintaining the global meaning of the SL, considering the cultural variation between the two, and altering its structure for the sake of making it more understandable for the receptors.

2.2 Metaphors and Similes

Metaphors and Similes are figurative expressions using comparisons showing likeness (Larson, 1984: 246). Machali (2000: 89) defines metaphors as figures of speech in which a word or phrase is applied to an object or action that it does not literally denote in order to imply a resemblance. Similes have the comparing words such as like, as though, as if, or as. Meanwhile, metaphors do not have such comparing words, but can often be paraphrased as similes. Metaphors and similes are grammatical forms representing two propositions in the same semantic structure. The propositions consist of a topic and a comment about the topic. The relationship between the two propositions is in the form of comparison which comes in the comment part of the propositions.

According to Beekman & Callow in Larson (1984: 247), metaphors and similes have four parts namely **topic**, **image**, **point of similarity**, and **nonfigurative equivalent**. **Topic** is the topic of the first preposition (nonfigurative), that is, the thing being talked about. **Image** is the topic of the second proposition (figurative), that is, what it is being compared with. **Point of similarity** is the likeness found in the comments of both of the propositions involved or the comment of the event proposition which has the image as topic. **Nonfigurative equivalent** means that when the preposition containing the topic is an event preposition, the comment is the nonfigurative equivalent. In the *simile the moon is like blood*, *moon* is the topic, *blood* is the image, and *red* is the point of similarity. In the metaphor encoding event proposition *the righteous judge will give you the crown of life*, *God who judges righteously* is the topic,

officials (who normally give the victorious athlete a crown) is the image, *giving people reward for doing well* is the point of similarity between the topic and the image, and the nonfigurative meaning of *will give you the crown of life* is *will give you eternal life*.

There are some problems in translating metaphors and similes outlined by Larson (1984: 250-251) as follows. First, if they are translated literally in the receptor language, they might be completely misunderstood. Second, the image used in the metaphor and simile may be unknown in the receptor language. For example, *the simile his clothes were like a chimney sweep's face* might be meaningless in some countries having no chimney sweeps. Third, the topic of the metaphor is not always clearly stated. In the metaphor *the tide turned against the government*, for example, the topic *public opinion* is left implicit. Fourth, the point of similarity is sometimes implicit and hard to identify. The metaphor *he is a pig*, for example, does not include the point of similarity and imply various ideas in different cultures, such as *dirty, someone who does not listen to people*, etc. Fifth, the point of similarity may be understood differently in one culture than another. The metaphor *John is a rock*, for example, might mean *he is still, he doesn't move, he can't talk, or he is always there*.

Larson (1984: 254) suggests five ways that metaphors and similes might be translated. The metaphor might be kept if the receptor language permits, that is, if it sounds natural and is understood correctly by the readers. A metaphor might also be translated as a simile by adding *like*, *as*, or *as if*. Besides, a metaphor of the receptor language which has the same meaning might be substituted. The metaphor may be kept and the meaning can be explained, i.e. the topic and point of similarity may be added. Another technique is the meaning of the metaphor may be translated without keeping the metaphorical imagery.

2.3 Translation Techniques

Molina & Albir (2002) suggested 18 translation techniques namely adaptation,

amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. Each of the techniques is explained as follows.

a. Adaptation

Molina & Albir (2002: 500) define adaptation as replacing a cultural element in a SL text with the one originating from TL culture which makes the translation of the original more familiar in the TL. According to Hatim & Munday (2004: 151), adaptation is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. Therefore, the translator has to create a new situation that can be considered as being equivalent. A simple adaptation exemplified by Kardimin (2013: 207) is when *How's Jefry?* Is translated into *Bagaimana kabar Jupri?*

b. Amplification

Molina & Albir (2002: 500) define amplification as the technique applied by adding or introducing information item that is not present in the SL text. This technique can be used to provide necessary additional information. Amplification occurs when the TL uses more signifiers to cover syntactical or lexical gaps. Amelia et al (2016: 243) exemplifies an amplification through the addition of the word *kumpulan* in the target text *Saat itu aku menyadari kami sesungguhnya adalah kumpulan persaudaraan cahaya dan api* as the translation for the source text *At that moment, I realized that we were the brothers of light and fire*.

c. Borrowing

Molina & Albir (2002: 499) define borrowing as a word taken directly from another language. Budiharjo & Minggu (2016: 103) specify borrowing as taking original words or expressions existing in the SL text and using them in the TL text. The words or expressions can be presented in the TL text with or without any modification in terms of spelling and pronunciation. Kardimin (2013: 207) distinguishes two kinds of borrowing

namely *pure borrowing* and *naturalized borrowing*. An example for pure borrowing is translating *operator* in English into *operator* in Indonesian. An example for naturalized borrowing is translating *Polyjuice* in JK Rowling's *Harry Potter and the Chamber of Secrets* into *Polijius* in its Indonesian version.

d. Calque

Molina & Albir (2002: 499) define calque as a foreign word or phrase translated and incorporated into another language. Budiharjo & Minggu (2016: 103) specify calque as the technique employed by applying literal translation of a foreign word or phrase, either structurally or lexically. Hatim & Munday (2004: 149) state that a calque is a special kind of borrowing whereby a language borrows an expression form of another, but translates literally each of its elements. The result of calque is either a lexical calque or a structural calque. A lexical calque is the calque which maintains the syntactic structure of the TL while introducing a new mode of expression such as translating *compliments of the season* into *compliments de la saison*. Meanwhile, a structural calque introduces a new construction of the language such as translating *science-fiction* into *science-fiction*. Kardimin (2013: 208) exemplifies the translation of *Junior High School* into *Sekolah Lanjutan Tingkat Pertama as a calque*.

e. Compensation

Molina & Albir (2002: 500) explain that compensation takes place when an item of information or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT. For example, the archaic *thee* in *I was seeking thee* (taken from *the Jungle Book*) is compensated by the vocative *O* in the French translation, because there is no corresponding archaic equivalent in French. Budiharjo & Minggu (2016: 103) specify that compensation is used whenever there is a linguistic or stylistic element in the SL text which is reproduced in the different part in the TL text. This technique is commonly used if the original linguistic or stylistic element cannot be reproduced and reflected in the same part in the translation. Kardimin (2013: 208) exemplifies compensation as follows.

Source Text: *Enter, stranger, but take heed of what awaits the sin of greed.*

Target Text: *Masuklah, orang asing, tapi berhati-hatilah terhadap dosa yang harus ditanggung orang serakah.*

f. Description

Molina & Albir (2002: 510) define description as replacing a term or expression with a description of its form or function. For example, the Italian micro culture item *panettone* is translated as *traditional Italian cake eaten on New Year's Eve*. Another example is translating *Ngaben* into *Balinese cremation ceremony to send the deceased to the next life*.

g. Discursive Creation

Molina & Albir (2002: 510) define discursive creation as establishing a temporary equivalence that is totally unpredictable out of context. Kardimin (2013: 208) adds that this technique is commonly used to translate film titles which are out of context. An example for discursive creation is the Spanish translation of the film *Rumble Fish* into *La ley de la calle*. Other examples are translating *And Then There Were None* into *Sepuluh Orang Negro, Khu Kam* (a title of a Thai film meaning ill-fated lovers) into *Sunset at Chaopraya*, and *Rod FaiFa Maaha Na Thoe* (a title of a Thai film meaning *My Train is Seeing You*) into *Bangkok Traffic Love Story*.

h. Established Equivalent

Molina & Albir (2002: 510) define established equivalent as using a term or expression recognized by dictionaries or daily language in use as an equivalent in the TL. An example for established equivalent is given by Kardimin (2013: 209), that is, translating *Great Britain* into *Britania Raya*. Other examples are translating *United Nations*, *Cote D'ivoire*, and *Jewish* into *Perserikatan Bangsa Bangsa*, *Pantai Gading*, and *Yahudi*.

i. Generalization

Molina & Albir (2002: 510) define generalization as using a more general or neutral term. Budiharjo & Minggu (2016: 103) specify it as translating using more super-ordinate term. Kardimin (2013: 209) adds that in generalization the translator changes a foreign term having specific characteristics into a more familiar term in the receptor

language. For example, *flat* is translated into *apartemen*, *nasi* and *gabah* are translated into *rice*, and French micro-culture terms *guichet*, *fenetre*, and *devanture* are translated into *window in English*.

j. Linguistic Amplification

Molina & Albir (2002: 510) define linguistic amplification as adding linguistic elements to the translation. Budiharjo & Minggu (2016: 103) specify that linguistic amplification is frequently used under the contexts of consecutive interpreting and dubbing. According to Kardimin (2013: 209), the addition of linguistic elements in the receptor language text makes the translation more contextual and easily understood. For example, translating the expression *I am in* into *Aku ikut*. Another example is translating the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words *En absolute*.

k. Linguistic Compression

Molina & Albir (2002: 510) define linguistic compression as synthesizing linguistic elements in the TT that is frequently used in simultaneous interpreting and subtitling. This technique is in opposition to linguistic amplification, since the TT appears to be longer than the ST. The English question *Yes, so what?* is translated simply into *Y?* instead of using a phrase with the same number of words *Si y que?* Kardimin (2013: 201) exemplifies the translation of *not following you* into *aku tidak mengerti* as a linguistic compression.

l. Literal Translation

Hatim & Munday (2004: 149) define literal translation as the direct transfer of an SL text into a grammatically and idiomatically appropriate TL text in which the translators' tasks is limited to observing the adherence to the linguistic servitudes of the TL. Molina & Albir (2002: 510) define it as translating a word or an expression word for word. This literal translation corresponds to formal equivalent technique when form coincides with function and meaning. Literal translation is different from established equivalent where the dictionary and language use are used as reference. Instead, the translator finds the

translation in which form, function, and meaning correspond to each other. Kardimin (2013: 216) exemplifies some literal translations as follows.

Source Texts	Target Texts
Bumblebee landed beside him.	Seekor lebah hinggap di sampingnya.
How did you get here?	Bagaimana kamu bisa sampai sini?
He wrapped a leaf around himself to keep warm.	Dia menyelimuti badannya dengan selembur daun agar tetap hangat.

Table 1: Examples of literal translation

m. Modulation

Hatim & Munday (2004: 150) define modulation as a variation of the form of the message obtained by a change in point of view when literal or transposed translation results in a grammatically correct utterance or is considered unsuitable, unidiomatic, or awkward in the TL. Molina & Albir (2002: 510) specify that it changes the point of view, focus, or cognitive category in relation to the ST which can be either lexical or structural. For example, an Arabic expression *satasiiru abban* which literally means *you are going to be a father* is translated into *you are going to have a child*. Kardimin (2013: 213) adds that modulation is a free translation where the message accuracy depends on the context. He also exemplifies a list of modulation (2013: 217) as follows.

Source Texts	Target Texts
The crunching munching caterpillar.	Ulat yang suka makan.
Until the light begin to dim.	Sampai hari mulai gelap.
He fell into a deep, deep sleep.	Si ulat sudah tertidur sangat lelap.

Table 2: Examples of modulation

n. Particularization

Molina & Albir (2002: 510) define particularization as using a more precise or concrete term. For example, *window* in English is translated into *guichet* in French. Kardimin

(2013: 209) adds that particularization is in opposition to generalization. A general term in ST is made more specific in TT. Another example is *rice* in English is translated into *padi, gabah, beras, or nasi* depending on the context in Indonesian language.

o. Reduction

Molina & Albir (2002: 510) define reduction as suppressing or reducing information item found in the SL so that it does not appear in the TL. An example is given by Kardimin (2013: 210) where the phrase *the month of fasting for Moslem* in English is translated simply into *Ramadhan* in the receptor language. Below are some other examples of reduction.

Source Texts	Target Texts
Well, you can't.	Kamu tidak bisa.
In the early morning light.	Di awal pagi.
You're far too fat to fly.	Kamu terlalu gemuk untuk terbang.

Table 3: Examples of reduction

p. Substitution

Molina & Albis (2002: 511) define substitution as changing linguistic elements for paralinguistic elements either intonation or gestures or vice versa. For example, Arabic gesture of *putting your hand on your heart* is translated into *Thank you* and *both Japanese bows each other* is translated into *kedua orang Jepang itu saling memberikan salam*.

q. Transposition

Molina & Albir (2002: 511) define transposition as changing the grammatical category. Budiharjo & Minggu (2016: 103) specify that transposition means translating units of translation by applying changes in grammatical category, because of the difference between the grammar of the SL and that of the TL. According to Hatim & Munday (2004: 150), transposition involves replacing one word class with another without changing the meaning of the message. Kardimin (2013: 212-213) exemplifies some transposition as follows.

Source Texts	Target Texts	Transposition
Caterpillar woke to the sound of twittering.	Si ulat terbangun oleh suara kicau burung.	from active voice to passive
Who knows? Perhaps one day you will fly, light as feather, like me.	Siapa tahu suatu hari nanti kamu bisa terbang seringan burung, seperti aku.	from interrogative sentence to statement
There are children playing in the garden.	Ada banyak anak bermain di taman.	from plural noun to singular
Road safety first.	Utamakan keselamatan di jalan raya.	a change on grammatical pattern because there is no corresponding equivalence in the receptor language but less natural
Manufacturer's limited warranty	Garansi terbatas pabrik	a change on grammatical pattern to overcome the differences in the use of lexical items

Table 4: Examples of transposition

r. Variation

Molina & Albir (2002: 511) defines variation as changing linguistic and paralinguistic elements such as intonation and gestures that affect aspects of linguistic variation, e.g. changes of textual tone, style, social dialect, geographical dialect, etc. to introduce or change dialectical indicators for characters when translating for the theater and changes in tone adapting novels for children. Kardimin (2013: 210) exemplifies the

translation of “*He’ll never get to sleep with all this dim,*” said *Ma Lion* into “*Leo tidak akan bisa tidur jika ramai seperti ini,*” kata *Bu Singa* as a variation.

III. METHODOLOGY

This translation study is a descriptive qualitative research with purposive sampling. The data sources were taken from sentences containing metaphors and similes from two novels namely *Cantik itu Luka* authored by Eka Kurniawan and its English version *Beauty is a Wound* translate by Annie Tucker. Since this study used cycling method for collecting the data, the metaphors and similes were selected from the first chapters of the novels only.

The data were collected through some steps. First, the researcher read the first chapter of the original novel entitled *Cantik itu Luka* while identifying the metaphors and similes. Second, the researcher identified the translation of the metaphors and similes in the first chapter of the novel’s translation entitled *Beauty is a Wound*. In analyzing the data, this study applied the first two stages of Spradle’s theory in Amelia et al (2016: 241-242) namely *domain analysis* and *taxonomic analysis*.

The domain analysis was conducted after selecting the similes and metaphors from the two novels. The list of similes and metaphors was reviewed and checked whether they had corresponded to the theory of metaphors and similes and had fulfilled the criteria of metaphors and similes covering topic, image, point of similarity, and nonfigurative equivalent. In performing the taxonomic analysis, the 18 translation techniques proposed by Molina & Albir (2002) used to translate the selected metaphors and similes were identified and discussed.

IV. FINDINGS AND DISCUSSION

There were 53 similes and 19 metaphors in Indonesian and English identified from the first chapter of the two novels. Forty (75.48%) of the similes used single technique, 11 (20.75%) used double techniques, and 2 (3.78%) used triple techniques. Twelve (63.15%) of the metaphors used single technique and 7 (36.84%) used double techniques.

In translating the similes, compensation was used 3 times (5.67%), transposition and adaptation were used once simultaneously (1.89%), reduction was used 7 times (13.2%), amplification and transposition were used once simultaneously (1.89%), generalization was used once (1.89%), linguistic compression and transposition were used once simultaneously (1.89%), transposition was used twice (3.78%), amplification and established equivalent were used once simultaneously (1.89%), modulation was used 10 times (18.87%), compensation and modulation were used once simultaneously (1.89%), adaptation was used once (1.89%), literal translation was used 12 times (22.64%), description and reduction were used once simultaneously (1.89%), particularization and modulation were used once simultaneously (1.89%), compensation, adaptation, and modulation were used once simultaneously (1.89%), amplification was used 3 times (5.67%), particularization was used once (1.89%), transposition and reduction were used once simultaneously (1.89%), modulation, amplification, and description were used once simultaneously (1.89%), adaptation and reduction were used once simultaneously (1.89%), amplification and reduction were used once simultaneously (1.89%), and modulation and generalization were used once simultaneously (1.89%).

In translating the metaphors, modulation and amplification were used simultaneously (5.26%), reduction was used twice (10.53%), modulation and adaptation were used once simultaneously (5.26%), modulation was used 4 times (21.05%), modulation and established equivalent were used once simultaneously (5.26%), literal translation was used 3 times (15.79%), reduction and modulation were used once simultaneously (5.26%), transposition was used once (5.26%), particularization was used once (5.26%), amplification was used once (5.26%), pure borrowing and amplification were used once simultaneously (5.26%), amplification and adaptation was used once (5.26%), and compensation was used once (5.26%).

4.1 Single Translation Techniques

This section discusses the metaphors or similes in Kurniawan's *Cantik itu Luka* translated using one technique.

a. Adaptation

SL: Tak ada kutukan yang lebih mengerikan dari pada mengeluarkan bayi-bayi perempuan cantik di dunia laki-laki yang mesum seperti anjing di musim kawin.

TL: There's no curse more terrible than to give birth to a pretty female in a world of men as nasty as dogs in heat.

The term *anjing di musim kawin* in the above simile is bound to the SL culture. The translator used *dogs in heat* after considering it as being equivalent to the corresponding SL term. *In heat* means a state where a female animal is ready to mate with a male animal resulting in her becoming pregnant.

b. Amplification

SL: Seorang lelaki tua dengan hidung menyerupai paruh kakak tua.

TL: An old man with his nose in the shape of a parrot's beak.

The word *shape* in the above metaphor does not appear in the ST. It is a new information item added in the TT.

SL: Seperti seorang Scheherazade, Dewi Ayu mengisahkan begitu banyak cerita fantastis.

TL: Like a Scheherazade, Dewi Ayu would tell many fantastical tales.

A new information item in the form of modal *would* is added to the translation to cover the syntactical gap.

c. Compensation

SL: Ia bahkan melonjak kegirangan ketika menemukan betapa menjijikkan tai yang teronggok di toilet dan bertanya-tanya, tak bisakah ia melahirkan bayi semacam itu.

TL: She even jumped for joy when she found some truly disgusting shit sitting in the toilet and asked, couldn't she please have a baby like that.

The stylistic effect of the exclamation *betapa menjijikkan tai yang teronggok di toilet* meaning *how disgusting the shit sitting in the toilet is* in the ST is reproduced in the TT in the different place through the adverb *truly* in the noun phrase *some truly disgusting shit sitting in the toilet*. The translator assumed that

adverb *truly* can create the same stylistic effect as the exclamation *betapa* in the ST.

SL: Keempat dombanya lari diantara batu dan kayu nisan tanpa arah bagaikan seekor macan dilemparkan ke arah mereka.

TL: His four sheep ran off haphazardly in between stones and wooden grave markers as if a tiger had been thrown into their midst.

The adverb *tanpa arah* meaning *without direction* is translated into *haphazardly* meaning *in an unorganized way*. In the target text, it is reproduced in the different part that is before the prepositional phrase.

d. Generalization

SL: Masih terbungkus kain kafan seolah ia dan kain kafannya dikubur semalam saja.

TL: Still wrapped in a shroud as if she'd only just been buried the night before.

In the above simile, the cultural term *kain kafan* is substituted by the more general term *shroud*. *Kafan* refers to a cloth used to wrap a dead body in Moslem's and Jewish' funeral ceremony, while *shroud* refers to a cloth that protects or covers an object. To make it more specific, the term *burial shroud* should have been used instead.

SL:

e. Literal Translation

SL: Ia telah bosan dengan bayi-bayi semacam itu, yang menurutnya seperti boneka-boneka manekin di etalase toko.

TL: She was bored with babies like that, who according to her were like mannequins in a storefront display.

In the above simile, The TT corresponds word for word to the ST in terms of form, function, and meaning. There is the direct transfer of an SL text into a grammatically and idiomatically appropriate TL text.

SL: Rosinah sering melihatnya berdiri dibalik tirai jendela, mengintip orang-orang di jalanan, atau memandangnya ketika ia harus keluar membeli sesuatu, seolah meminta untuk diajak.

TL: Rosinah often caught her standing behind the window curtain, peeking out at people in the street, or gazing at her when she had to go out to buy something, as if asking to be invited along.

The ST is transferred word for word and directly to the TT in terms of function, form, and meaning.

f. Modulation

SL: Perempuan-perempuan tetangga diam-diam berbisik mengatakan bayi tersebut seperti hasil persilangan antara lutung, kodok, dan biawak.

TL: The neighbor women furtively whispered that the baby was like the result of randomly breeding a monkey with a frog and a monitor lizard.

The ST states *hasil persilangan antara lutung, kodok, dan biawak* which literally means *a cross-breed of a monkey, a frog, and a monitor lizard*. The term *a cross-breed* itself means an animal that is the result of cross-breeding, a reproduction of a new or different animal born from some species cross-breeding one and another. This kind of reproduction is a naturally biological process. However, in the TT, the translator interpreted that someone helped the process of cross-breeding through the gerund phrase *randomly breeding*. In other words, there is a change on the point of view.

SL: Seperti Maria melahirkan anak Tuhan dan kedua istri Pandu melahirkan anak-anak dewa, rahimku jadi tempat setan membuang anak-anak mereka dan aku melahirkan anak setan.

TL: Like Mary gave birth to the Son of God and Pandu's two wives gave birth to their god children, my womb is a place where demons deposit their seed and so, I gave birth to demon children.

There is a change on the point of view of the verb phrase *membuang anak-anak mereka* meaning *dump their children* into *deposit their seed* used metaphorically to refer to men leaving their semen in women's wombs to develop into a fetus.

SL: Rambutnya tampak kacau sekali serupa orang yang bebas dari pertarungan dengan banteng.

TL: Her hair was a total mess, like someone staggering away from a bullfight.

There is a change on the point of view on the adjectival clause *yang bebas dari pertarungan dengan banteng* meaning *freed from a fight with a bull* into *staggering away from a bullfight*. In the ST, the woman was

metaphorically involved in the bullfight as one of the fighter. In other words, she fought the bull herself. However, in the TT, she was metaphorically described as one of the spectators running away unsteadily from the bullfight arena.

g. Particularization

SL: Ia telah berusaha untuk tidak memperlihatkan wajah neraka itu.

TL: She had tried her best not to show them the hellish countenance.

The term *wajah* in the SL literally means *face* in the TL. However, the translator chose the term *countenance* as a more precise term for face expression in the literary style.

SL: Mulutnya sebagai mulut celengan.

TL: Its mouth as the mouth of a piggy-bank slot.

The word *celengan* meaning a moneybox in the SL culture can resemble any form of animals, e.g. rooster, pig, frog, etc. or other attractive objects. The translator specified it into *a piggy bank* to refer to the previous message in the ST that it is the kind of moneybox used by children in that era.

h. Reduction

SL: Ia memandang ke arahnya, tapi bahkan si gadis buruk rupa itu memberinya senyum, atau sesungguhnya lebih menyerupai seringai barongsai.

TL: She looked in her direction, but the hideous girl just gave her a smile.

The clause *atau sesungguhnya lebih menyerupai seringai barongsai* meaning *or she looked more like a smirking barongsai* does not appear in the translation.

SL: Seolah mengatakan bahwa apa yang dikatakannya tak memiliki maksud apapun kecuali ia sungguh-sungguh mengingatkannya agar lain kali jangan berlaku sembrono.

TL: As if to imply that she was merely reminding her not to act so carelessly.

The message is suppressed as to omit some information items. The information items reduced are *apa yang dikatakannya* meaning *what she said* and *tak memiliki maksud apapun* meaning *does not mean anything*.

i. Transposition

SL: Semestinya ia dibunuh saja, kata seorang perempuan yang pertama terbebas dari amnesia mendadak itu.

TL: It should just be killed, said a woman, the first one freed from her sudden-onset amnesia.

There is a change in the grammatical category of the adjectival clause *yang pertama terbebas* meaning *who first freed* into the noun clause *the first one freed* functioning as an appositive.

SL: Ia bahkan tak mampu mendiskripsikannya, hanya membayangkannya sebagai monster kutukan neraka.

TL: She wasn't able to describe it, but she thought it looked like a cursed monster from hell.

There is a change in the grammatical category in the noun phrase *monster kutukan neraka* (noun + noun + noun) to *a cursed monster from hell* (past participle/ -ed adjective + noun + prepositional phrase) meaning that there are some changes in the word class without changing the meaning of the message.

4.2 Double Translation Techniques

This section discusses the metaphors or similes in Kurniawan's *Cantik itu Luka* translated using two techniques simultaneously.

a. Transposition and Adaptation

SL: Tak seorangpun berani mendekat, hanya mendengarkan kegaduhan dari kuburan tua itu bagaikan mengelilingi tukang obat.

TL: No one dared approach, they just listened to the uproar coming from that old grave as if they were gathered around the medicine peddler.

Transposition was employed when the verb *mengelilingi* is translated into *were gathered* around which results in a shift in the grammatical category from active voice to passive one.

Adaptation takes place when the phrase *tukang obat* is translated into *medicine peddler*. The phrase is a cultural element in the SL replaced using the other cultural element in the TL to make it more familiar. The word *tukang* will not be understood well if

translated literally, since this term generally refer to any service-based occupation regarding to fixing or constructing something in the SL culture. Thus, the translator found out the nature of *tukang obat*, that is, someone who goes from place to place in order to sell medicine. Thus, the term *peddler* is used instead.

b. Amplification and Transposition

SL: Dengan rumput dan nisan melayang dibalik hujan tanah yang bagaikan tirai itu.

TL: That sent grass and headstone flying and behind the dirt raining down like a curtain.

Amplification occurs when the verb *sent* is added into the TL. In addition, transposition is employed when the noun phrase *hujan tanah* consisting of noun + noun is changed into the noun phrase *the dirt raining down* consisting of noun + adjectival clause.

c. Modulation and Adaptation

SL: Rambutnya telah tumbuh secara ajaib, sehingga ketika ia mengeluarkannya dari selimut kain mori itu, mereka bertebaran diterpa angin sore.

TL: Her hair had grown up magically so that when she shook it loose from the calico wrap it fluttered in the afternoon breeze.

Modulation occurs when there is a change on the point of view on the verb *mengeluarkannya* meaning *took it out* into *shook it loose*. Adaptation is applied when the cultural term *kain mori* meaning a white cloth made of cotton, polyester, or silk used to make batik is changed into *calico wrap* meaning a plain-woven textile made from unbleached and often not fully processed cotton used for wrapping an object.

d. Compensation and Modulation

SL: Si kecil yang malang, seperti para penjahat, orang-orang juga susah mati.

TL: Oh wretched little one- just like evildoers, the wretched don't die easy.

Compensation takes place when the pathetic tone which is the stylistic effect in the ST is compensated through the use of vocative *Oh* in the TT. Modulation occurs when there is a lexical variation on the phrase *susah mati* meaning *die hard* into *don't die easy* resulting in the change on the point of view.

e. Reduction and Modulation

SL: Mereka berdiri setelah pekikan sesaat itu dengan wajah-wajah idiot kehilangan ingatan.

TL: They just stood for a moment, with the faces of idiots whose memories had been suddenly erased.

Reduction is applied when the prepositional phrase *setelah pekikan sesaat* does not appear in the TT. Modulation is employed when there is a change on the point of view of the phrase *kehilangan ingatan* meaning *had lost their memory* into *whose memories had been suddenly erased* resulting in the variation on the lexicons.

f. Amplification and Adaptation

SL: Berkunjung kepadanya dalam kesopanan orang-orang saleh di hadapan para wali.

TL: Came to visit her with the virtuous manners of the pious in front of a saint.

Amplification is applied when the translator provided necessary additional information by adding adjective *virtuous* to refer to the manner of a holy person.

Adaptation is employed when dealing with the term *wali* as a cultural element in the SL. It is taken from Arabic word meaning custodian, protector, helper, or friend. In this context, it means a Muslim holy person having duty to socialize Islamic teaching for people to embrace Islam. Considering that the TL readers are not familiar with this term, the translator used *saint*, meaning someone who has died and been officially recognized and honored by the Christian church because his or her life was a perfect example of the way Christian should live, as its equivalence. The TL readers are more familiar with the term *saint* instead of *wali*.

g. Modulation and Generalization

SL: Ia berpenampilan serupa gerilyawan dengan rambut yang kacau balau, gimbang dengan ikat kepala dari jamur kuning layu.

TL: He looked like a guirella, with hair that was going every way, matted and tied back with a wilted yellow leaf.

Modulation takes place when the adjective *kacau balau* meaning *messy* is not translated literally. Instead, the translator changed its point of view and its lexical and syntactical category into the verb phrase *going every way*.

Generalization is employed when dealing with the phrase *janur kuning*. *Janur kuning* actually means young coconut leaf used by particular ethnic groups in the SL culture for daily basis e.g. decoration in religious and wedding ceremony, art works, food wrapper, etc. However, the translator used a more super-ordinate term namely *yellow leaf* meaning all types of leaf the color of which is yellow, since it is more familiar in the receptor language.

h. Description and Reduction

SL: Cerita tentang bayi buruk rupa dan ibunya yang berselimut kain kafan dengan segera menyebar bagai wabah mematikan.

TL: But the story of the hideous baby and its mother wrapped in a burial shroud quickly spread like a plague.

Description is applied when the micro-culture term *kain kafan* is replaced with a short description of its function that is *burial shroud*. The meaning of the word burial itself is not contained in the original term.

Reduction occurs when the noun phrase *wabah mematikan* is suppressed into *a plague*, because the meaning of adjective *mematikan* (deadly) is included in the word *plague*; a very infectious disease which usually results in death.

i. Particularization and Modulation

SL: Dimana mereka memperbandingkan lolongan ajak sebagai bintang yang dilihat orang Majusi ketika Yesus lahir dan si ibu yang berselimut kain kafan sebagai Maria yang letih. Perumpamaan yang mengada-ada.

TL: With people comparing the howls of the wild dogs to the star seen by the Magi when Jesus was born and comparing the mother wrapped in her burial shroud to an exhausted Mary- a pretty far-fetched metaphor.

Particularization occurs because the phrase *lolongan ajak* meaning the *inviting howls* is not very specific whether it refers to all animals that howl e.g. dogs, wolfs, etc. or a particular animal that howls. The translation is made more concrete through the addition of *wild dogs*.

In employing modulation, the term *mengada-ada* is made idiomatic in the translation through the term *pretty far-fetched* meaning unrealistic or untrue.

j. Borrowing and Amplification

SL: Bahkan sang kyai yang bertahun-tahun lampau memimpin pemakamannya dengan rasa jijik seorang gadis atas cacing tanah.

TL: Even the *kyai*, who years ago had led her funeral with reluctance and looked at her with the disgust of a young girl feels for earthworms.

Pure Borrowing occurs when the translator took the original word *kyai* in the SL text and used it in the TL text. This cultural term is presented without any modification in terms of spelling and pronunciation. Meanwhile, Amplification is employed when the prepositional phrase *with reluctance* and the verb phrase *looked at her* are added in the translation to cover the lexical gap.

4.3. Triple Translation Techniques

This section discusses the metaphors or similes in Kurniawan's *Cantik itu Luka* translated using three techniques simultaneously.

a. Compensation, Adaptation, and Modulation

SL: Dengan sikap takut-takut seperti seorang gadis kecil yang membelai anak macan di kebun binatang, mereka berdiri di depan foto keliling bersama si bayi buruk rupa.

TL: With the terrified expression of a young girl petting a baby tiger in the zoo, the visitors posed with the hideous infant for a roving photographer.

Compensation is applied when the prepositional phrase *bersama si bayi buruk rupa* placed in the end in the ST is reproduced in a different part of the TT that is after the verb. Adaptation is employed when the term *foto keliling* is not translated literally into *roving photograph*, since the intended meaning will be misunderstood. The translator adapted it using the equivalent a *roving photographer* referring to an occupation to make it more familiar and understood in the TL.

Modulation occurs when the translator made a variation on the clause *mereka berdiri di depan foto keliling bersama si bayi buruk rupa* which literally means *they stood before a roving photographer with the hideous infant*. She changed the point of view

of the lexicon *standing* into *posing* to give a clearer image for the readers. In addition, the pronoun *mereka* is specified into *the visitors*.

b. Modulation, Amplification, and Description

SL: Bayangan itu membuatnya sedikit tergopoh seperti orang-orang di stasiun dan terminal, membuat kain kafannya nyaris terlepas dan dilemparkan badai.

TL: The image made her hurry a little, like people in train stations and bus terminals, which in turns made her burial shroud come loose as it was tossed by the storm.

Modulation is applied when the translator verified the lexicon by changing adverb *sedikit tergopoh* meaning *tumble a little* into *hurry a little*. Amplification occurs when a new information item that is *in turns* is added. Description is used when the micro-culture term *kain kafan* is replaced with a short description of its function that is *burial shroud*. The meaning of the word burial itself is not contained in the original term.

V. CONCLUSION

This study is a descriptive qualitative research implemented in the area of translation studies. It aimed to identify the translation techniques used in translating metaphors and similes in the national best-selling novel *Cantik itu Luka* into *Beauty is a Wound*. Purposive sampling was chosen to adjust to the researcher's limitation and feasibility, where Chapter I of the two novels was selected as the source data.

There are 72 similes and metaphors found in the first chapter the two novels. The translation techniques used in translating those two figurative expressions were categorized into single technique (only one technique is applied), double techniques (two techniques are applied), and triple technique (three techniques are applied).

Of the 18 translation techniques proposed by Molina and Albir (2002), modulation and literal translation were the most frequently used techniques. Modulation was applied 14 times (19.44%), while literal translation was applied 15 times (20.83%) in the single technique. Meanwhile, in the double technique, modulation was the most

frequently used one with 7-time occurrence (9.72%). In the triple technique, modulation was also the most frequently used one with 2-time occurrence (2.78%).

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ANALISIS PELESAPAN FRASA NOMINA KONSTRUKSI KOORDINATIF BAHASA JEPANG DAN BAHASA INDONESIA: SEBUAH ANALISIS KONTRASTIF

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ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan perbedaan dan persamaan bentuk pelepasan frasa nomina konstruksi koordinatif dalam bahasa Jepang dan bahasa Indonesia. Penelitian ini mengkontraskan konstituen pembentuk pelepasan berupa konstituen pengendali yang ditinjau dari segi letak, fungsi sintaksis, dan peran semantisnya; dan konstituen terkendali yang ditinjau dari segi kemafhuman, keterpulangan, keforisan, dan sifat pelepasan. Data penelitian adalah model kalimat yang diperoleh dari novel dan majalah serta terjemahannya sebagai data utama; dan sumber acuan dari buku tata bahasa Jepang dan bahasa Indonesia sebagai data pelengkap.

Hasil analisis menunjukkan bahwa letak konstituen pengendali **subjek** bahasa Indonesia dan bahasa Jepang memiliki kesamaan, yaitu berada sebelum konstituen terkendali. Begitu pula, letak konstituen pengendali **objek** bahasa Indonesia dan bahasa Jepang juga memiliki kesamaan, yaitu berada setelah konstituen terkendali. Lalu, peran semantis yang berlaku dalam pelepasan frasa nomina berbeda di tiap fungsi semantis subjek dan objek baik pada bahasa Indonesia maupun pada bahasa Jepang. Peran semantis yang berlaku pada fungsi subjek adalah peran agentif, experiencer, dan objektif, sedangkan peran semantis yang berlaku pada fungsi objek adalah peran benefaktif dan objektif. Baik pelepasan subjek maupun objek bahasa Indonesia dan bahasa Jepang dapat dipulangkan bila konstituen lesap dilakukan melalui penyebutan ulang maupun pemakaian pronomina. Namun, pelepasan objek bahasa Indonesia dapat dipulangkan bila konstituen lesap dilakukan melalui pemakaian pronomina *-nya*. Sebaliknya, pemakaian pronomina *-nya* dalam gramatika bahasa Jepang tidak ada, sehingga pelepasan objek tidak dapat dilakukan melalui pemakaian pronomina. Dilihat dari hubungan antarklausa dalam konstruksi koordinatif bahasa Indonesia, pelepasan frasa nomina subjek hanya bersifat anaforis, sedangkan pelepasan objek dapat bersifat anaforis dan kataforis. Sebaliknya, pelepasan frasa nomina subjek dan objek bahasa Jepang hanya bersifat anaforis, dan tidak dapat bersifat kataforis.

Kata Kunci: pelepasan, frasa nomina, subjek, objek, konstruksi koordinatif

I. PENDAHULUAN

Untuk memahami suatu kalimat dengan baik, kita tidak hanya dituntut untuk memahami unsur-unsur lahiriah saja, tetapi juga harus mampu memahami hal-hal yang tidak hadir secara lahiriah dalam kalimat tersebut. Ketidakhadiran suatu konstituen dalam satu kalimat tidak merupakan halangan untuk dapat

memahami kalimat itu secara utuh. Hal ini disebabkan adanya benang pengikat yang mempertalikan suatu proposisi dengan proposisi lainnya dalam ujaran atau tulisan (Dardjowidjojo, 1986:94). Perangkat bahasa yang berperan dalam menciptakan kepaduan suatu unit ini disebut kohesi (Halliday dan Hasan, 1979:4). Jadi, kohesi merupakan perputatan antarklausa dalam

kalimat atau perpautan antarkalimat dalam wacana.

Dilihat dari hubungan antarklausa dalam kalimat, kohesi dapat diwujudkan melalui (a) pelesapan, (b) pemakaian pronomina, dan (c) penyebutan ulang. Kohesi dalam hubungan antarklausa dapat mengacu pada konstituen subjek, predikat, dan objek. Analisis kohesi dalam penelitian ini memusatkan perhatian pada kohesi yang mengacu pada pelesapan yang ditandai dengan sifat (\emptyset : zero). Tentu kohesi yang mengacu pada pelesapan ini tidak terlepas dari hak pemakaian pronomina, penyulihan, penyebutan ulang, ataupun konjungsi. Dengan demikian, penelitian ini menganalisis ketidakhadiran suatu konstituen subjek, predikat, ataupun objek sebagai alat kohesi yang mempertautkan klausa atau kalimat itu dengan konteks yang mendahului atau yang mengiringinya. Selain itu, analisis ini akan memusatkan perhatian pada kohesi yang mengiringinya. Selain itu, analisis ini akan memusatkan perhatian pada kohesi antarklausa pada konstituen yang berkoreferensi¹.

Di dalam pengertian sintaksis sudah dikenal bahwa jika ada dua konstituen yang berkoreferensi, maka salah satu konstituennya dapat dipronominalkan, dilesapkan, atau disebut ulang (Kaswanti, 1987:55). Pada penelitian ini penulis akan melihat jenis yang kedua, yaitu konstituen yang dilepaskan atau yang lazim disebut pelesapan. Pelesapan adalah proses penghilangan suatu bagian dari konstruksi (Kridalaksana, 2001), seperti contoh (1) berikut ini.

(1) 花も才會を嫁らしい。結婚するな
Hanakoga mousugu kaisha o yamerurashii.
 \emptyset kekkon suru kana.

Sepertinya tidak lama lagi Hanako akan berhenti kerja. Mungkin ia akan menikah.

Pada contoh (1), konstituen *Hanako* yang seharusnya ada pada kalimat kedua, dilesapkan. Konstituen yang dilesapkan ini disebut konstituen nol. Pelesapan ini terjadi karena konstituen nol itu berkoreferensi dengan

konstituen *Hanako* pada kalimat sebelumnya. Pelesapan suatu konstituen dalam satu kalimat dapat diketahui dari konteks bahasanya. Di samping itu, pelesapan juga dapat diketahui dari situasi bersemuka antara penutur-penutur bahasa. Pelesapan suatu konstituen yang acuannya terdapat dalam konteks bahasa disebut pelesapan sintaksis, sedangkan pelesapan yang acuannya dapat diketahui dari situasi bersemuka penuturnya disebut pelesapan bebas. Telaah ini hanya membahas masalah pelesapan sintaksis, karena itu pelesapan bebas tidak dibahas disini.

Secara garis besar, pelesapan pada konstruksi koordinatif dapat dilihat dalam dua hal, yaitu pelesapan nomina dan pelesapan verba, seperti pada contoh berikut ini.

(2) 花も才會を嫁らしい。結婚するな
Hanako ga mousugu kaisha o yameru rashii.
 \emptyset kekkon suru kana.

Sepertinya tidak lama lagi Hanako akan berhenti kerja. Mungkin ia akan menikah.

(3) 私魚、田中飯食た
Watashi wa sakana \emptyset , Tanaka wa gohan o tabeta.

Saya makan ikan, dan Tanaka makan nasi.

Pada contoh (2), konstituen yang lesap adalah nomina, yaitu *Hanako*, sedangkan pada contoh (3) konstituen yang lesap adalah verba, yaitu *tabeta*. Di dalam penelitian ini, pelesapan frasa nomina-lah yang akan diteliti. Ada dua jenis pelesapan frasa nomina, yaitu pelesapan frasa nomina *equi* dan pelesapan frasa nomina koreferensial. Pelesapan *equi* adalah pelesapan yang terjadi di dalam kalimat yang mempunyai klausa sematan (*embedding clause*)² pada kalimat yang berkonstruksi subordinatif seperti tampak contoh berikut ini.

(4) Wajah cantik mama yang ditudungi topi felt berhiaskan bunga-bunga mungil tampak serius, tapi \emptyset kelihatan sangat cemas (MGT terj., 10).

Pada kalimat (4) *wajah cantik mama yang ditudungi topi felt berhiaskan bunga-bunga*

¹Koreferensi adalah persamaan referen antara konstituen-konstituen dalam kalimat, misalnya antara *ia* dan *nya* dalam *Ia dengan senang hati meminjam bukunya*. (Kridalaksana, 2009:136)

²Klausa sematan (*embedding clause*) adalah klausa yang diselipkan ke dalam kalimat dan memberikan modifikasi kepada salah satu bagian kalimat itu tanpa mengubah struktur dasarnya, misalnya unsur *yang kemarin datang* dalam kalimat *Adik saya yang kemarin datang sudah mempunyai pekerjaan*. (Kridalaksana, 2009:125)

mungil merupakan klausa sematan yang mengalami pelesapan pada klausa berikutnya sehingga membentuk pelesapan *equi*. Sedangkan, pelesapan koreferensial adalah pelesapan yang terjadi dalam kalimat yang berkonstruksi koordinatif dan kalimat yang berkonstruksi subordinatif yang mempunyai klausa bukan sematan (*non-embedding clause*).

(5) Laki-laki itu bertubuh gemuk, Ø berkacamata, dan kelihatannya Ø berhati baik (MGT terj., 10).

Pada kalimat (5) unsur *laki-laki itu* mengalami pelesapan pada klausa-klausa berikutnya sehingga membentuk pelesapan koreferensial.

Dalam penelitian ini penulis hanya meneliti jenis pelesapan frasa nomina koreferensial pada konstruksi koordinatif, bukan pelesapan frasa nomina koreferensial pada konstruksi subordinatif dan bukan pula pelesapan *equi*. Oleh karena itu, untuk meneliti pelesapan frasa nomina pada konstruksi koordinatif, maka harus dilihat dalam lingkup sintaksis.

Dari uraian yang telah dikemukakan di atas, masalah yang akan dibahas dalam penelitian ini adalah bagaimana persamaan dan perbedaan dari pelesapan frasa nomina bahasa Jepang dan bahasa Indonesia? Berdasarkan rumusan masalah tersebut, maka penelitian ini bertujuan untuk mendeskripsikan dua sistem bahasa pada bahasa Jepang dan bahasa Indonesia melalui persamaan dan perbedaan pelesapan frasa nomina.

Adapun penelitian terdahulu yang menjadi referensi dalam penelitian ini adalah penelitian-penelitian yang membahas tentang pelesapan dalam disertasi Bambang Kaswanti Purwo (1984) berjudul "Deiksis dalam Bahasa Indonesia". Dalam disertasinya, Kaswanti Purwo menelaah masalah pelesapan subjek dalam pembahasan pelesapan konstituen yang koreferensial dan dalam pembahasan pemarkah anafora serta katafora yang berupa konstituen sifat. Kemudian, Sugono menelaah masalah pelesapan subjek lebih mendalam dan mendetail yang berkenaan dengan konstruksi klausa, sifat pelesapan, pengendali pelesapan, dan kesinambungan topik. Selain itu, M. Zaim (1993), dalam tesisnya berjudul "Pelesapan Frasa Nomina pada Konstruksi Koordinatif Bahasa Inggris", menelaah masalah pelesapan frasa nomina lebih spesifik lagi, yaitu konstruksi

kalimat yang mengalami pelesapan frasa nomina, konstituen pengendali, konstituen terkendali, dan hubungan antara konstituen pengendali dan konstituen terkendali yang dilihat dari segi konstruksi koordinatif (Zaim, 1993:1)

II.KAJIAN KEPUSTAKAAN

1. Frasa Nomina

Dalam pengertian tradisional, frasa adalah gabungan dua kata atau lebih yang sifatnya tidak predikatif (Kridalaksana,2009:66). Frasa nomina dalam pengertian ini adalah gabungan dua kata atau lebih yang induknya berupa nomina. Pengertian ini sama dengan yang diungkapkan oleh Leech (1979:251) bahwa sebuah frasa dikatakan frasa nomina bila kata induknya adalah nomina. Frasa nomina adalah unsur yang bisa mengisi subjek, objek, dan komplemen (keterangan) pada sebuah klausa, seperti contoh berikut ini.

(6)

ママはトットちゃんの手を引っ張って、改札口を出ようとした。

Mama waTotto-chan no te o hippatte, kaisatsuguchi o deyou to shita.

Mama memegang tangan Totto, dan keluar melalui pintu pemeriksaan karcis stasiun.

(7)

おじさんは「ダメだよ。」という、トットちゃんの手から、切符を取り上げた。

Ojisan wa, "Dame da yo" to iu to, Totto-chan no te kara, kippu o tori ageta.

"Tidak boleh," jawab petugas itu sambil mengambil karcis dari tangannya.

(8) トットちゃんは、いいことを思いついて、ママの顔をのぞきながら、大声をはりあげていった。 (MGT . 11)

Totto-chan wa, ii koto o omoitsuite, mama no kao o nozoki nagara, daigoe o hariagete itta.

Totto mendapat ide bagus, dan sambil menengadah ke wajah mama, ia berteriak dengan keras.

Dari kalimat di atas dapat dilihat bahwa pengertian frasa nomina di sini dapat berupa gabungan dua kata atau lebih, atau hanya berupa satu kata saja, seperti *Mama* dan *Ojisan* pada kalimat (6) dan (7). Yang penting adalah bahwa frasa nomina dapat menduduki fungsi subjek, objek, dan komplemen (keterangan) dalam kalimat. Bila dilihat pada kalimat di atas, konstituen *Mama*, *Ojisan*, dan *Totto-chan*

menduduki fungsi subjek. Kemudian, konstituen *Totto-chan no te* dan *kippu* menduduki fungsi objek.

Peran semantis frasa nomina bertalian dengan struktur semantis. Dalam struktur semantis, verba dianggap sebagai pusat yang menentukan kehadiran nomina. Semantik suatu bahasa dinyatakan sebagai suatu konfigurasi yang terdiri dari predikator dan argumen. Konfigurasi itu disebut proposisi. Predikator adalah verba, sedangkan argumen adalah benda atau dibendakan dan secara konkret berkategori nomina atau pronomina. Hubungan antara predikator dan argumen disebut peran (Kridalaksana, 1991:14).

Cook (1979) mengelompokkan adanya lima peran semantis, yaitu pelaku, pengalaman, pemanfaat, sasaran, dan tempat.

- 1) Pelaku (*agentif*) adalah peran yang diharapkan dari verba perbuatan. Meskipun pelaku dianggap sebagai orang yang melakukan perbuatan yang berupa benda bernyawa, namun benda tak bernyawa dapat juga menjadi pelaku. Dengan kata lain, pelaku adalah wujud yang menyebabkan peristiwa yang dinyatakan oleh verba (Quirk, 1985:741). Selain itu, Moeliono *et al.* (2003:334) menambahkan bahwa peran pelaku itu merupakan peran semantis utama subjek kalimat aktif dan pelengkap kalimat pasif.
- 2) Pengalaman, atau Kridalaksana (2009:180) menyebutnya dengan istilah “penanggap” (*experiencer*) adalah peran yang diharapkan dari verba penanggap. Penanggap tidak mengendalikan proses, tetapi karena proses yang dinyatakan verba. Menurut Moeliono *et al.* (2003:335), peran penanggap merupakan peran unsur subjek yang predikatnya adjektiva atau verba taktransitif yang lebih menyatakan keadaan.
- 3) Pemanfaat (*benefaktif*), atau Moeliono *et al.* (2003:335) menyebutnya dengan istilah “peruntung”, adalah nomina yang beruntung, dan memiliki, memperoleh, atau menerima manfaat dari keadaan, peristiwa, perbuatan yang dinyatakan oleh verba. Partisipan pemanfaat atau peruntung biasanya berfungsi sebagai objek atau pelengkap, atau sebagai subjek verba jenis “menerima” atau “mempunyai”.

4) Sasaran (*objektif*) adalah nomina yang dinyatakan dengan verba keadaan, proses, atau perbuatan. Dengan verba keadaan, sasaran adalah nomina yang diterangkan. Dengan verba proses, sasaran adalah benda yang bergerak atau yang mengalami perubahan. Selain itu, Moeliono *et al.* (2003:334) menambahkan bahwa peran sasaran itu merupakan peran utama objek atau pelengkap.

5) Tempat (*lokatif*) adalah tempat keadaan atau tempat perbuatan yang dinyatakan oleh verba, bisa berupa tempat tertentu atau arah dari dan ke tempat tertentu.

2. Klausa

Istilah klausa sering dikaitkan orang dengan frasa. Hal ini disebabkan kedua istilah itu mengacu pada satuan gramatikal yang berupa kelompok kata. Perbedaan di antara keduanya adalah bahwa hubungan antar konstituen di dalam klausa bersifat predikatif, sedangkan hubungan antar konstituen yang berada di dalam frasa tidak bersifat predikatif.

Klausa adalah satuan gramatikal berupa kelompok kata yang sekurang-kurangnya terdiri atas subjek dan predikat dan mempunyai potensi untuk menjadi kalimat (Kridalaksana, 2009:124). Dibandingkan dengan kalimat, klausa tidak memiliki intonasi, sedangkan kalimat mewajibkan intonasi sebagai syarat sebuah kalimat (Elson dan Picket, 1987). Di dalam ragam tulis, klausa tidak diawali dengan huruf kapital dan tidak diakhiri dengan tanda titik, tanda tanya, dan tanda seru. Sebaliknya, kalimat diawali dengan huruf kapital dan wujud intonasi. Kalimat dalam bahasa tulis ditandai dengan tanda titik; tanda tanya, atau tanda seru (Sugono, 1991).

Pengertian klausa juga dapat dipahami sebagai unsur pembentuk kalimat rangkap. Suatu kalimat dapat terdiri atas satu klausa atau lebih. Satu kalimat dapat terdiri atas dua klausa lengkap, dan dapat pula terdiri atas satu klausa lengkap dan satu klausa tidak lengkap. Perhatikanlah kalimat berikut ini.

(9) Saya ingin pergi ke pesta malam ini, tetapi saya mempunyai terlalu banyak urusan.

(10)

ママはトットちゃんの手を引っ張って、改札口を出ようとした。

Mama wa Totto-chan no te o hippatte, kaisatsuguchi o deyouto shita.

Mama memegang tangan Totto, dan keluar melalui pintu pemeriksaan karcis stasiun. Kalimat (9) adalah contoh dua klausa lengkap yang membentuk satu kalimat, sedangkan kalimat (10) adalah kalimat yang terdiri atas klausa lengkap (klausa pertama) dan satu klausa tidak lengkap (klausa kedua). Dikatakan klausa tidak lengkap karena subjek pada klausa kedua itu tidak disebutkan secara formatif, tetapi dapat dipahami bahwa unsur yang tidak timbul adalah melesapnya subjek pada klausa kedua yang mengacu pada subjek pada klausa pertama, yaitu *Mama*.

Pengertian klausa dalam telaah ini mencakup pengertian klausa lengkap dan klausa tidak lengkap. Klausa tidak lengkap yang menjadi pokok pembahasan dalam penelitian ini adalah klausa yang terdapat dalam kalimat yang berkonstruksi koordinatif yang mempunyai pelesapan frasa nomina. Kalimat berkonstruksi koordinatif dibentuk dengan jalan menggabungkan dua klausa atau lebih yang setara. Penggabungan klausa itu dapat dilakukan dengan menggunakan konjungsi dan dapat juga tanpa menggunakan konjungsi. Konjungsi koordinatif yang digunakan untuk menggabungkan klausa-klausa itu adalah *dan*, *atau*, *tetapi*, *lalu* dan sebagainya, misalnya pada contoh berikut.

- (11) Pengurus Dharma Wanita mengunjungi panti asuhan, dan mereka memberi penghuninya hadiah.
 (12) Anda datang ke rumah saya, atau saya datang ke rumah Anda.
 (13) Polisi telah memberi tembakan peringatan, tetapi penjahat itu tetap tidak mau menyerah.
 (14) Ia segera masuk ke kamar, lalu berganti pakaian.

Masing-masing klausa yang digabungkan dengan konjungsi koordinasi seperti di atas merupakan klausa bebas (*independent clause*), artinya klausa-klausa tersebut dapat berdiri sendiri tanpa terikat dengan klausa lainnya. Dengan kata lain, kedudukan sintaksis masing-masing klausa itu sama.

Di samping menggunakan konjungsi, kalimat berkonstruksi koordinatif juga dapat dibuat tanpa menggunakan konjungsi. Konstituen seperti ini disebut parataksis³.

Parataksis adalah gabungan dengan klausa tanpa menggunakan konjungsi secara formatif (Kaswanti Purwo, 1983:19). Perhatikanlah contoh berikut ini.

(15) Kakak membuka pintu depan; pintu depan terkunci.

Dengan menggunakan konjungsi, kalimat (15) dapat dibuat seperti berikut ini.

(16) Kakak membuka pintu depan, tetapi pintu depan terkunci.

Jadi, hubungan antara klausa pertama dengan klausa kedua pada contoh (16) merupakan hubungan koordinatif.

Berdasarkan penjelasan yang telah dijabarkan di atas, terdapat ciri-ciri hubungan koordinatif secara eksplisit. Ciri-ciri akan dilihat dari segi sintaksis. Adapun ciri-ciri yang diberikan oleh Moeliono *et.al.* (2003:393-395), adalah urutan klausa dan jumlah klausa.

3. Pelesapan Bahasa Indonesia

Pelesapan, dalam bahasa Inggris dikenal dengan "*deletion*", adalah proses penghilangan suatu bagian dari konstruksi (Kridalaksana, 2001). Menurut Moeliono *et al.* (2003:414-416), penggabungan dua klausa baik secara koordinatif maupun secara subordinatif dapat mengakibatkan terdapatnya dua unsur yang sama dalam satu kalimat. Pengulangan unsur yang sama itu merupakan suatu redundansi dari segi informasi. Salah satu alat sintaksis untuk mengurangi taraf redundansi itu elipsis atau pelesapan, yaitu penghilangan unsur tertentu dari satu kalimat atau teks. Perhatikan contoh berikut ini.

(17) Ayahnya datang ke pesta itu, tetapi ibunya tidak (datang ke pesta itu).

(18) Karena (Pak Koko) sakit, Pak Koko tidak masuk kantor.

Unsur kalimat *datang ke pesta itu* dan *Pak Koko* yang ditulis di antara tanda kurung pada contoh di atas dapat dilesapkan disebut anteseden dari unsur yang dilesapkan. Pelesapan yang antesedennya mendahului unsur yang dilesapkan seperti pada (17) disebut pelesapan anaforis, sedangkan pelesapan yang antesedennya mengikuti unsur yang dilesapkan seperti pada (18) disebut pelesapan kataforis.

Pada kedua contoh di atas unsur-unsur yang dilesapkan dapat ditelusuri balik dari teks

³ Parataksis adalah gabungan kalimat dengan kalimat, klausa dengan klausa, frasa dengan frasa atau kata

dengan kata tanpa menggunakan penghubung (Kridalaksana, 2001:155).

secara tepat. Ketelusuran balik secara tepat tidak berarti bahwa tidak ada ketaksahan dalam pelesapan. Perhatikan contoh berikut ini.

- (18) a. Dia mengaku bahwa dia mencuri sepeda dari sebuah rumah di jalan Kenari, tetapi dia lupa yang mana.
 b. Dia mengaku bahwa dia mencuri sepeda dari sebuah rumah di jalan Kenari, tetapi dia lupa (sepeda) yang mana (*karena merek dan warnanya sama semua*).
 c. Dia mengaku bahwa dia mencuri sepeda dari sebuah rumah di jalan Kenari, tetapi dia lupa (rumah) yang mana (*karena bentuk dan pagarnya sama semua*).

Pada (18a) unsur yang dilesapkan bisa *sepeda* atau *rumah*. Untuk mendapatkan tafsiran yang dapat diperlukan konteks yang lebih luas seperti terlihat pada (18b) dan (18c).

Ketelusuran balik unsur yang dilesapkan tampaknya berbeda-beda tarafnya. Perhatikan contoh berikut.

(19) A: Apa kamu lihat Arya ?

B: Tadi dia (datang) ke sini, tetapi sebelum tengah hari dia sudah pulang (ke rumah).

Jawaban B pada (19) terdiri atas klausa yang predikatnya dipertentangkan. Unsur yang dipertentangkan haruslah yang sejenis. Oleh karena itu, predikat klausa pertama haruslah verba yang berlawanan dalam hal makna dengan *pulang*. Atas dasar itu, jika predikat klausa pertama adalah *verba datang*.

Di samping pelesapan yang unsurnya tertelusuri balik dari teks yang disebut pelesapan tekstual, ada pelesapan yang unsurnya dapat ditelusuri balik berdasarkan struktur yang disebut pelesapan struktural, dan ada juga pelesapan yang unsurnya dapat ditelusuri balik berdasarkan situasi yang disebut pelesapan situasional. Perhatikan contoh berikut ini.

- (20) a. Saya yakin (bahwa) kamu tidak bersalah.
 b. (Kamu) tutup jendela itu.
 (21) a. Silakan diminum (kopinya/tehny/airnya).
 b. (Saya) senang berkenalan dengan Anda.

Contoh (20) memperlihatkan pelesapan struktural. Unsur yang dilesapkan dapat ditelusuri balik secara tepat berdasarkan pengetahuan mengenai struktur bahasa Indonesia. Unsur *bahwa* pada (20a) dapat ditelusuri balik berdasarkan pengetahuan bahwa klausa yang mengikuti verba *yakin* bisa didahului

konjungsi *bahwa*. Unsur *kamu* pada (20b) dapat ditelusuri balik berdasarkan pengetahuan bahwa subjek kalimat imperatif adalah persona kedua.

Contoh (21) memperlihatkan pelesapan situasional. Unsur yang dilesapkan tidak bisa ditemukan dari teks, tetapi dari konteks situasional. Unsur yang dilesapkan pada (21a) dapat saja *kopi, teh, air*, atau jenis minuman lain. Mereka yang terlibat dalam percakapan itu pasti tahu benar jenis minuman yang disuguhkan itu. Pada (21b) unsur *saya* merupakan satu-satunya kemungkinan juga ungkapan itu diucapkan di depan seseorang yang menjadi lawan bicara.

Pelesapan suatu konstituen dalam satu kalimat dapat diketahui dari konteks bahasanya. Di samping itu, pelesapan juga dapat diketahui dari situasi bersemuka antara penutur-penutur bahasa. Pelesapan suatu konstituen yang acuannya terdapat dalam konteks bahasa disebut pelesapan sintaksis, sedangkan pelesapan yang acuannya dapat diketahui dari situasi bersemuka penuturnya disebut pelesapan bebas. Telaah ini hanya membahas masalah pelesapan sintaksis, karena itu pelesapan bebas tidak dibahas di sini.

Secara garis besar, pelesapan pada konstruksi koordinatif dapat dilihat dalam dua hal, yaitu pelesapan nomina dan pelesapan verba. Di dalam penelitian ini, penulis hanya memfokuskan pada pelesapan nomina, sedangkan pelesapan verba tidak akan dibahas lebih lanjut di sini.

Frasa nomina dapat menduduki konstituen subjek, objek, dan komplemen pada suatu klausa (Leech, 1979:251). Dalam konstruksi koordinatif, konstituen frasa nomina subjek dan objek berpotensi untuk lesap apabila konstituen frasa nomina itu berkoreferensi dengan konstituen frasa nomina lainnya dalam kalimat.

4. Pelesapan Bahasa Jepang

Sebelum membahas mengenai pelesapan secara spesifik, terlebih dahulu dibicarakan mengenai karakteristik bahasa Jepang secara umum. Menuurt Makino *et.al.* (1986) dalam bukunya berjudul "*A Dictionary of Basic Japanese Grammar*" menyebutkan bahwa ada 9 karakteristik dalam tata bahasa Jepang (Hinata, 1988:5-8). Berikut kesembilan karakteristik tersebut.

- 1) 語順 *ojun* (Urutan Kata) berkenaan dengan pola kalimat yang berlaku. Bila pola kalimat dalam bahasa Indonesia berbentuk SPO (Subjek-Predikat-Objek), sedangkan dalam bahasa Jepang berbentuk SOP (Subjek-Objek-Predikat). Selain itu, dalam bahasa Jepang juga menggunakan beberapa partikel, seperti *wa*, *ga*, *o*, dan *desu*.
- 2) 主題 *hudai* (Topik) berkenaan dengan unsur yang menjadi pokok pembicaraan dalam sebuah kalimat.
- 3) 省略 *horyaku* (Pelesapan) berkenaan dengan proses menghilangnya suatu konstituen yang terdapat dalam klausa atau kalimat.
- 4) 人称代詞 *minsho Daimeishi* (Pronomina Persona) berkenaan dengan kelas kata yang digunakan untuk memanggil nama orang sesuai dengan tingkat kesenioritas baik dalam keluarga maupun masyarakat.
- 5) 受 *ukemi* (Kalimat Pasif) berkenaan dengan kalimat yang ditandai oleh pemarkah *-are-(ru)* dan *-rare-(ru)*.
- 6) 丁寧体 *teineisa to Aratamari* (Keformalan dan Formalitas) berkenaan dengan kalimat yang menggunakan verba yang mengandung formalitas dan kesopanan, seperti *suru* dan *naru*, serta masalah pandangan tentang *uchi* dan *soto* dalam masyarakat Jepang.
- 7) 終詞 *hujoshi* (Partikel di Akhir Kalimat) berkenaan dengan pemarkah yang terletak di akhir kalimat, yaitu *desu*.
- 8) 音徴-擬音出題語 *onshocho-Giseigo To Gitaigo* (Simbol Bunyi- Giseigo dan Gitaigo) berkenaan dengan berbagai simbol bunyi yang dilihat, didengar, ataupun dirasakan menjadi suatu ungkapan kata.
- 9) 視点 *hiten* "View of Point" berkenaan dengan masalah struktur dalam wacana.

Salah satu karakteristik (tata) bahasa Jepang yang telah dijabarkan sebelumnya, yang menjadi fokus penelitian ini adalah pelesapan atau dalam bahasa Jepang disebut dengan *Shoryaku* (省略), seperti contoh berikut ini.

(22) 私は田中です。どうぞよろしく。

Watashi wa Tanaka desu. Douzo yoroshiku.

(23) 田中です。どうぞよろしく。

Tanaka desu. Douzo yoroshiku.

Dalam memperkenalkan diri, orang Jepang pada umumnya melakukan cara seperti pada contoh (22) dan (23). Sekarang bandingkan kedua contoh tersebut dalam bahasa Indonesia di bawah ini.

(24) Saya Tanaka. Senang berkenalan dengan Anda.

(25) Tanaka. Senang berkenalan dengan Anda. Sebaliknya, orang Indonesia pada umumnya lebih sering melakukan cara seperti pada contoh (24). Oleh karena itu, khusus dalam hal ini, bahasa Indonesia harus menyertai subjek personanya. Berbeda dengan bahasa Jepang, kadang-kadang tidak perlu menyertai subjek persona tersebut, seperti pada contoh (25).

Menurut Isao (2003:44), sangat lazim bila dalam bahasa Jepang sering tidak mengungkapkan subjek personanya, seperti yang terlihat pada contoh berikut ini.

(26) 昨夜、電話をかけた。

Sakuya, denwa o kaketa.

Tadi malam, (saya) menelepon.

(27) 昨夜、電話をかけてきた。

Sakuya, denwa o kakete kita.

Tadi malam, (seseorang) menelepon.

(28) 昨夜、電話をかけてくれた。

Sakuya, denwa o kakete kureta.

Tadi malam, (saya) menerima telepon.

Dalam hal ini, orang Jepang pada umumnya sudah mengerti siapa orang yang melakukan tindakan di atas hanya dengan melihat verba yang mengikutinya. Pada contoh (26), berlaku bila pronomina persona pertama melakukan perbuatan kepada pronomina persona kedua atau ketiga. Sedangkan, pada contoh (27) dan (28), berlaku bila pronomina kedua atau ketiga melakukan perbuatan kepada pronomina persona pertama.

Untuk menentukan pelesapan dalam bahasa Jepang itu tidak mudah, tidak seperti dalam bahasa Indonesia maupun dalam bahasa Inggris. Bandingkan kedua contoh berikut ini.

(29) a. 花子は、今、何をしていますか？

Hanako wa, ima, nani o shiteimasu ka ?

Hanako, sekarang, sedang melakukan apa ?

b. 花子は、今、英語を勉強しています。

Hanako wa, ima, eigo o benkyo shite imasu.

Hanako, sekarang sedang belajar bahasa

Inggris.

(30) a. 花子は、今、何をしていますか？

Hanako wa, ima, nani o shiteimasu ka ?

Hanako, sekarang, sedang melakukan apa ?

b. 花子は、今、勉強しています。

Hanako wa, ima, benkyo shite imasu.

Hanako, sekarang sedang belajar.

Pada contoh (29b), konstituen objek dari verba *benkyo shite imasu* bisa ditemukan, yakni *eigo*. Sedangkan, konstituen objek pada contoh (30b) tidak disebutkan, karena makna yang terkandung dalam kalimat (30a) bukan menanyakan “apa yang dipelajari”, melainkan “apa yang dilakukan”, sehingga tidak memerlukan konstituen objek. Jadi, tidak menjadi masalah bila kalimat tersebut tidak ada konstituen objeknya. Yang menjadi masalah adalah, apakah contoh (30b) merupakan kalimat sempurna, atau kalimat lesap yang mengalami pelesapan pada konstituen objeknya.

Menurut Kuno (1978:6), contoh (30b) bukan merupakan kalimat lesap, melainkan bisa dikatakan sebagai kalimat sempurna meskipun tidak ada konstituen objek. Bandingkan dengan contoh di bawah ini.

(31) a. 誰が、今、英語を勉強していますか？

Dare ga, ima, eigo o benkyo shite imasu ka ?

Siapa yang sekarang sedang belajar bahasa Inggris?

b. 花子が勉強しています。

Hanako ga benkyo shite imasu.

Hanako yang sedang belajar. / Yang sedang belajar Hanako.

Sama dengan contoh (30b), contoh (31b) di atas pun tidak ada konstituen objek dari verba *benkyo shite imasu*. Hal ini dikarenakan makna yang terdapat dalam kalimat (31a) bukan menanyakan “sedang belajar apa”, melainkan “siapa yang sedang belajar”. Konstituen objek pada contoh (31b), yakni *eigo* bisa dilesapkan, sehingga kalimat tersebut termasuk dalam kalimat lesap.

Dalam contoh berikut ini akan terlihat bagaimana pelesapan itu terjadi.

(32) a. 花子は、今、何をしていますか？

Hanako wa, ima, nani o shiteimasu ka ?

Hanako, sekarang, sedang melakukan apa ?

b. 花子は、今、手紙を書いています。

Hanako wa, ima, tegami o kaite imasu.

Hanako, sekarang, sedang menulis surat.

*花子は、今書いています *kaite imasu*.

* Hanako, sekarang, sedang menulis.

(33) a. 誰が、今、手紙を書いていますか？

Dare ga, ima, tegami o kaite imasu ka ?

Siapa, sekarang, yang sedang menulis surat ?

b. 花子が書いています。

Hanako ga kaite imasu

Hanako yang sedang menulis. / Yang sedang menulis Hanako.

Jika pada contoh (30b) dianggap kalimat sempurna, maka pada contoh (32b*) di atas bukan merupakan kalimat yang sempurna. Dengan tidak adanya konstituen objek pada contoh (32b*) akan mengakibatkan ketidakberterimaan makna. Seperti pada contoh (30a), makna yang terkandung di dalam (32a) juga menyatakan “apa yang dilakukan”. Jadi, jika pada contoh (32b) di atas konstituen objek dari verba *kaite imasu* yakni *tegami* dihilangkan, seperti tampak pada (32b*), maka akan terjadi ketidakberterimaan makna, dimana makna yang terkandung di dalamnya menjadi tidak jelas.

Sebaliknya, pada contoh (33b) konstituen objek dari verba *kaite imasu*, yakni *tegami* dapat dilesapkan, karena verba *kaite imasu* berbeda dengan verba *benkyo shite imasu*, dimana konstituen objeknya dari verba *benkyo shite imasu* dapat dilesapkan, baik dalam kalimat lesap maupun kalimat sempurna. Sedangkan, verba *kaite imasu* tidak bisa lesap dari konstituen objeknya. Jadi, jika menjawab pertanyaan kalimat (32a), maka sebaiknya harus disertai dengan konstituen objek, seperti pada kalimat (32b) bukan (32b*), sehingga makna yang terkandung di dalamnya menjadi jelas. Oleh karena itu, contoh (33b) merupakan kalimat lesap.

Dari berbagai keterangan di atas, dapat ditarik kesimpulan bahwa pelesapan dapat terjadi bila konstituen lesap dapat diisi dengan konstituen pengganti tanpa merubah makna kalimat. Hal ini sesuai dengan pernyataan Kuno (1978:8) yang memberikan prinsip dasar pelesapan sebagai berikut.

省略されるべき要素は、言語的、或いは非言語的文脈から、復元可能であればならない。

Shoryaku sareru beki yoso wa, gengtteki, arui wa hi-gengtteki bunmyaku kara fukugen kano denakerba naranai.

Unsur yang dilesapkan, harus dapat diganti dari konteks secara bahasa, ataupun secara bukan bahasa.

III.METODE PENELITIAN

Penelitian ini akan menggunakan metode analisis kontrastif yang termasuk dalam

penelitian kualitatif. Dengan analisis kontrastif, penulis akan mendeskripsikan perbedaan dan persamaan pelesapan subyek antara kedua bahasa. Secara terperinci, metodologi penelitian akan dijabarkan sebagai berikut.

1. Sumber Data

Data dalam penelitian ini adalah model-model yang diambil dari sumber data dan sumber acuan berikut.

- 1) Sumber data yang menjadi korpus diambil dari teks dalam bahasa Jepang dan bahasa Indonesia, antara lain
 - a. Tetsuko Kuroyanagi, *Madogiwa no Totto-chan*, Tokyo: Kodansha, 1991
 - b. Tetsuko Kuroyanagi, *Madogiwa no Totto-chan* (Widya Kirana, terj.), Jakarta: PT Gramedia Pustaka Utama, 2003
 - c. *Nipponia* edisi nomor 21 tahun 2002
 - d. *Nipponia* terj. Edisi nomor 21 tahun 2002
- 2) Sumber acuan yang menjadi pegangan penulis diambil dari buku bahasa Indonesia dan bahasa Jepang, antara lain.
 - a. Moeliono, Anton M. *et al.* (2000). *Tata Bahasa Baku Bahasa Indonesia Edisi Ketiga*. Jakarta : Balai Pustaka
 - b. Hinata, Shingo & Junko Hibiya (1988). *Nihongo no tame no Gaikokujin-Reibun / Mondai Series 16 "Danwa no Kozo" (Discourse Structure)*. Tokyo: Kuroshio Shuppan
 - c. Kuno, Susumu. (1978). *Danwa no Bunpo*. Tokyo: Taishukan Shoten

2. Teknik Pengumpulan Data

Data dikumpulkan dengan mencatat kalimat yang berbentuk pelesapan frasa nomina yang ada di sumber data hingga terbentuk korpus data. Data dikumpulkan, terutama untuk memperoleh data yang selengkap-lengkapnyanya. Manfaatnya adalah dalam tahap pengolahan dapat dilakukan analisis sedemikian rupa sehingga menghasilkan gambaran mengenai pelesapan frasa nomina yang menyeluruh dalam bahasa Jepang dan bahasa Indonesia.

3. Teknik Analisis Data

Data yang telah terkumpul diidentifikasi, kemudian diklasifikasikan secara bertahap dan selektif dengan pengaturan, yaitu pencatatan pada kartu-kartu yang telah diberi indeks. Setelah data terkumpul, diklasifikasikan kembali

menurut golongan masing-masing, kemudian dikodifikasi ulang untuk mendapatkan data yang benar-benar representatif. Selanjutnya, dilakukan analisis persamaan dan perbedaan pelesapan frasa nomina antara kedua bahasa.

IV. TEMUAN & PEMBAHASAN

Pada bab ini akan membahas tentang analisis pelesapan frasa nomina bahasa Jepang dan bahasa Indonesia secara kontrastif. Dalam melakukan analisis ini, penulis akan mencari bentuk-bentuk pelesapan yang terdapat pada data-data yang sudah terkumpul dari sumber data novel *Madogiwa no Totto-chan* dan majalah *Nipponia*. Setelah menemukan bentuk-bentuk pelesapan tersebut, maka dianalisis berdasarkan konstituen pembentuk pelesapan, yang terdiri dari konstituen pengendali dan konstituen terkendali. Dalam konstituen pengendali, pelesapan dilihat dari letak, fungsi sintaksis, dan peran semantisnya. Sedangkan, konstituen terkendali, pelesapan dilihat dari kemafhuman, keterpulangan, keforisan, dan sifat pelesapan. Untuk lebih jelasnya, analisis tersebut bisa dilihat sebagai berikut.

1. Konstituen Pembentuk Pelesapan

Baik dalam bahasa Indonesia maupun bahasa Jepang, konstituen pembentuk pelesapan terdiri atas dua, yaitu konstituen pengendali dan konstituen terkendali. Oleh karena itu, sebelum menganalisis pelesapan bahasa Indonesia dan bahasa Jepang secara kontrastif, di bawah ini akan dibahas mengenai konstituen pengendali dan konstituen terkendali terlebih dahulu.

a. Konstituen Pengendali

Konstituen pengendali adalah frasa nomina yang lengkap pada suatu kalimat dengan dua atau lebih konstituen frasa nomina yang koreferensial, sedangkan frasa nomina lainnya, yang berupa frasa nomina sifat atau pronomina, disebut konstituen terkendali. Dalam hal ini, penulis akan membahas konstituen pengendali dari segi letak, fungsi sintaksis, dan peran semantis dari konstituen pengendali.

1) Letak Konstituen Pengendali

Di dalam konstruksi koordinatif, konstituen pengendali dapat terletak sebelum konstituen frasa nomina terkendali, dan dapat

pula terletak sesudah konstituen frasa nomina terkendali.

Pada pelesapan frasa nomina subjek, konstituen pengendali pada konstruksi koordinatif selalu berada dalam klausa pertama, atau sebelum konstituen terkendali, seperti contoh berikut ini.

(1) Makanan laut disajikan mentah seperti *sashimi*, Ø direbus di dalam panci, Ø dibakar di atas arang, atau Ø digoreng seperti *tempura* (Nipponia, no.21, tahun 2002, hlm 6).

(2) ママは、トットちゃんの手を引っ張って、Ø改札口をしようとした。(MGT, 9)

Mama wa, Tottochan no te o hippatte, Ø kaisatsuguchi o deyou to shita.

Mama menggandeng tangan Totto, dan Ø keluar melalui pintu pemeriksaan karcis stasiun.

Pada kalimat (1) dan (2), konstituen pengendali frasa nomina subjek yaitu *makanan laut* dan *mama* terletak pada klausa pertama, dan konstituen pada klausa kedua menjadi konstituen lesap.

Sedangkan, pada pelesapan frasa nomina objek, konstituen pengendali terletak pada klausa kedua, atau sesudah konstituen terkendali, dan dapat pula terletak pada klausa pertama, atau sebelum konstituen terkendali. Lihatlah contoh berikut ini.

(3) “Kadang-kadang saya menangkap Ø banyak, kadang-kadang tidak seekor ikan pun.

(...)” (Nipponia, no.21, tahun 2002, hlm 11).

(4) 授業中に、机のふたを、開けたり閉めたりするんです。そこで、私が、『用事

が済むのに、Ø開けたり閉めたりしてはなりません。』と申します。(MGT, 13)

Jugyou-chu ni, tsukue no futa o, aketari shimetari suru-n desu. Soko de, watashi ga,

“*Youiji ga nai noni, Ø aketari shimetari shite wa ikemasen.*” *to moushimasu.*

Totto membuka dan menutup penutup mejanya berulang kali. Saya katakan bahwa “tak seorangpun boleh membuka dan menutup Ø tanpa keperluan.

Konstituen frasa nomina pengendali pada kalimat (3) terletak pada klausa pertama, sedangkan konstituen frasa nomina pengendali pada kalimat (4) terletak pada klausa kedua. Perbedaan letak konstituen frasa nomina pengendali ini dikarenakan adanya perbedaan

pada frasa nomina objek. Pada kalimat (3) konstituen objeknya berupa objek pemanfaat, sedangkan pada kalimat (4) konstituen objeknya berupa objek sasaran.

2) Fungsi Sintaksis dan Peran Semantis Konstitusi Pengendali

Pembahasan fungsi sintaksis dan peran semantis di sini untuk melihat mana yang lebih dominan dalam peristiwa pelesapan, pelesapan fungsi atau pelesapan peran. Fungsi Sintaksis dan peran semantis konstituen pengendali pelesapan frasa nomina dalam konstruksi koordinatif dapat dilihat pada tabel 1 berikut ini.

Tabel 1. Fungsi Sintaksis dan Peran Semantis Konstituen Pengendali

Fungsi Sintaksis / Peran Semantis	SUBJEK	OBJEK
Pelaku (<i>agentif</i>)	+	-
Penanggap (<i>experiencer</i>)	+	-
Pemanfaat (<i>benefaktif</i>)	-	+
Sasaran (<i>objektif</i>)	+	+
Tempat (<i>lokatif</i>)	-	-

Keterangan :

+ = Peran semantis menduduki fungsi sintaksis sebagai pengendali pelesapan FN.

- = Peran semantis tidak menduduki fungsi sintaksis, atau tidak mengendalikan pelesapan FN.

Pada tabel 1 dapat dilihat bahwa dari segi fungsi sintaksis yang dapat menjadi pengendali pelesapan frasa nomina adalah fungsi subjek dan objek. Adapun peran semantis yang dapat menjadi pengendali pelesapan adalah peran pelaku, penanggap, dan sasaran untuk frasa nomina subjek, sedangkan untuk frasa nomina objek, perannya adalah pemanfaat dan sasaran.

a) Frasa Nomina Subjek Sebagai Pengendali

Berdasarkan peran semantis yang diberikan oleh Cook (1979), yang terdiri dari pelaku (*agentif*), penanggap (*experiencer*),

pemanfaat (*benefektif*), sasaran (*objektif*), dan tempat (*lokatif*), maka frasa nomina subjek dalam konstruksi koordinatif berupa peran pelaku, penanggap, dan sasaran.

Kalimat-kalimat berikut ini menunjukkan peran semantis frasa nomina subjek sebagai pengendali pelepasan frasa nomina pada konstruksi koordinatif. Peran semantis frasa nomina subjek pengendali pelepasan itu adalah pelaku, penanggap, dan sasaran.

(5) Belut-belut ini menyukai lubang di dasar laut, dimana sepanjang hari belut ini tidur di dalamnya, dan pada malam hari Ø mengeluarkan kepala untuk makan. (Nipponia, no.21,

tahun 2002, hlm 10).

(6) Koperasi Perikanan Yusu di Uwajima, Propinsi Ehime, memproduksi ikan ekor kuning,

dan juga Ø telah mempunyai bermacam-macam jenis seperti ikan kakap, ikan sebelah dan jenis lainnya (Nipponia, no.21, tahun 2002, hlm 17).

(7) Sepatu bot jika tabi mempunyai takikan seperti *tabi*, tetapi sepatu ini mempunyai alas

kaki karet, sehingga Ø dapat digunakan di luar rumah tanpa alas kaki lainnya (Nipponia, no.21, tahun 2002, hlm 25).

Pada kalimat (5), (6), dan (7) di atas dapat dilihat bahwa frasa nomina subjek pengendali berada pada klausa pertama dan konstituen lesapnya, yang juga berfungsi sebagai subjek, berada pada klausa kedua. Pada kalimat (5) pengendali pelepasannya adalah peran pelaku, pada kalimat (6) pengendali pelepasannya adalah peran sasaran, dan pada kalimat (7) pengendali pelepasannya adalah penanggap.

Peran pemanfaat juga dapat kita temukan pada klausa pertama konstruksi koordinatif yang frasa nomina subjek pada klausa berikutnya lesap. Tetapi, karena peran konstituen pengendali dan konstituen terkendalnya berbeda, maka tidak dapat dikatakan peran pemanfaat berlaku sebagai konstituen pengendali pelepasan, seperti contoh berikut ini.

(8) Kakak menerima hadiah mobil, tetapi Ø lupa membayar pajak.

Pada kalimat di atas dapat dilihat bahwa *kakak* berperan pemanfaat, tetapi ternyata konstituen sifatnya berperan pengalam. Oleh karena itu, peran pemanfaat bukan sebagai pengendali pelepasan pada kalimat di atas.

b) Frasa Nomina Objek Sebagai Pengendali

Dari kelima peran semantis yang diberikan oleh Cook (1979) terdiri dari pelaku (*agentif*), penanggap (*experienter*), pemanfaat (*benefektif*), sasaran (*objektif*), dan tempat (*lokatif*), maka frasa nomina objek hanya dapat berupa peran sasaran dan pemanfaat.

Frasa nomina objek sasaran hanya mungkin ditempati oleh peran semantis sasaran yang dapat berupa nomina bernyawa, atau nomina tak bernyawa. Lihatlah contoh berikut ini.

(9) “Kadang-kadang saya menangkap Ø banyak, kadang-kadang tidak menangkap seekor

ikan pun. (...)” (Nipponia, no.21, tahun 2002, hml 11).

(10) 授業中に、机のふたを、開けたり閉めたりするんです。そこで、私が、『用

事が無いのに、Ø開けたり閉めたりしてはいけません。』と申します。(MGT, 13)

Jugyou-chu ni, tsukue no futa o,aketari shimetari suru-n desu. Soko de, watashi ga, “Youiji ga nai noni, Ø aketari shimetari shite wa ikemasen.”to moushimasu.

Totto membuka dan menutup penutup mejanya berulang kali. Saya katakan bahwa “tak seorangpun boleh membuka dan menutup Ø tanpa keperluan.

Pada kalimat (9) dapat ditemukan frasa nomina objek pengendali yang mempunyai peran semantis sasaran yang berupa nomina tak bernyawa, sedangkan pada kalimat (10) frasa nomina objek pengendali berupa nomina bernyawa, yang juga berperan semantis sasaran. Frasa nomina pengendali pada kedua contoh di atas berada pada klausa kedua. Bandingkanlah dengan frasa nomina objek bukan sasaran sebagai pengendali seperti berikut ini.

(11) Ibu memberi adik baju, dan ayah memberi Ø buku pada hari ulang tahunnya.

Peran semantis frasa nomina objek bukan sasaran yang dapat berfungsi sebagai pengendali pada konstruksi koordinatif adalah peran semantis pemanfaat. Untuk pelepasan frasa nomina objek bukan sasaran, konstituen pengendalnya terletak pada klausa pertama.

b. Konstituen Terkendali

Suatu konstituen terkendali dalam struktur koordinatif dapat mengalami pelepasan,

pemakaian pronomina, atau penyebutan ulang bila konstituen pengendalinya berupa frasa nomina. Dalam pasal ini, pembahasan hanya dilakukan pada konstituen frasa nomina terkendali yang mengalami pelesapan. Konstituen frasa nomina lesap itu akan dilihat dalam empat hal, yaitu kemafhuman, keterpulangan, keforisan, dan sifat pelesapan.

1) Kemafhuman

Sesuatu dikatakan mafhum apabila kita dapat memahami keberadaan suatu konstituen pada suatu kalimat karena acuannya terdapat dalam konteks bahasa (*endofora*). Suatu konstituen lesap dikatakan mafhum karena adanya keterkaitan konstituen lesap itu dengan konstituen lainnya yang tidak lesap dalam kalimat tersebut. Jadi, dilihat dari urutan linear, konstituen yang mafhum adalah konstituen yang disebut kemudian, bukan yang disebut pertama (Sugono. 1991:215).

Pelesapan juga dapat dilakukan untuk menghindari terjadinya pengulangan konstituen yang sama (redundan). Pelesapan hanya dapat terjadi pada konstituen yang redundan dan tidak pernah terjadi pada konstituen yang tidak redundan, Penyebutan ulang frasa nomina yang redundan membuat kalimat itu tidak efektif, apalagi jika penyebutan ulang itu terjadi lebih dari satu kali. Lihatlah contoh berikut ini.

(12) Makanan laut disajikan mentah seperti *sashimi*, (makanan laut) direbus di dalam panci, (makanan laut) dibakar di atas arang, atau (makanan laut) digoreng seperti *tempura* (Nipponia, no.21, tahun 2002, hlm 6).

(13) おじさんは太っていて、(おじさんは) 眼鏡をかけていて、よく見ると、(おじさんは) 優しいところもあった。(MGT, 10)

Ojisan wa futotte ite, (ojisan wa) megane o kakete ite, yoku miru to, (ojisan wa) yasashi-so na tokoro mo atta.

Petugas itu gemuk, (petugas itu) berkacamata, dan kalau diperhatikan kelihatannya

(petugas itu) berhati baik.

Kalimat (12) dan (13) terlihat tidak efektif karena terjadinya pengulangan frasa nomina subjek yang sama dalam masing-masing klausanya. Karena kegiatan yang diungkapkan dalam kalimat itu berhubungan dengan satu sama lain,

dan tidak ada keraguan bahwa kegiatan itu dilakukan oleh orang lain selain *makanan laut*, maka strategi pelesapan dapat dilakukan. Dengan kata lain, dapat dinyatakan bahwa strategi pelesapan dapat dilakukan karena kita mafhum tentang apa yang dilesapkan itu berdasarkan konteks kalimat yang ada. Oleh karena itu, kalimat (12) dan (13) di atas dapat ditulis seperti berikut ini.

(14) Makanan laut disajikan mentah seperti *sashimi*, Ø direbus di dalam panci, Ø dibakar di atas arang, atau Ø digoreng seperti *tempura* (Nipponia, no.21, tahun 2002, hlm 6).

(15) おじさんは太っていて、Ø眼鏡をかけていて、よく見ると、(Ø優しいところもあった。(MGT, 10)

Ojisan wa futotte ite, Ø megane o kakete ite, yoku miru to, Ø yasashi-so na tokoro mo atta.

Petugas itu gemuk, Ø berkacamata, dan kalau diperhatikan kelihatannya Ø berhati baik.

2) Keterpulangan

Chomsky (1965:145-146)

menyatakan bahwa pelesapan dapat dilakukan bila konstituen lesapan dapat dipulangkan, baik berupa penyebutan ulang maupun pemakaian pronomina. Di dalam contoh berikut ini, pelesapan subjek dapat dilihat bahwa konstituen yang lesap pada klausa kedua dan ketiga, dapat ditemukan acuannya pada klausa pertama. Acuannya itu disebut sebagai konstituen pengendalian. Periksalah kalimat berikut ini.

(16) おじさんは太っていて、Ø眼鏡をかけていて、よく見ると、(Ø優しいところもあった。(MGT, 10)

Ojisan wa futotte ite, Ø megane o kakete ite, yoku miru to, Ø yasashi-so na tokoro mo atta.

Petugas itu gemuk, Ø berkacamata, dan kalau diperhatikan kelihatannya Ø berhati baik.

(17) Makanan laut disajikan mentah seperti *sashimi*, Ø direbus di dalam panci, Ø dibakar di atas arang, atau Ø digoreng seperti *tempura* (Nipponia, no.21, tahun 2002, hlm 6).

(18) おじさんは太っていて、おじさんは眼鏡をかけていて、よく見ると、おじさんは優しいところもあった。(MGT, 10)

Ojisan wa futotte ite, ojisan wa megane o kakete ite, yoku miru to, ojisan wa yasashi-so na tokoro mo atta.

Petugas itu gemuk, petugas itu berkacamata, dan kalau diperhatikan kelihatannya

petugas itu berhati baik.

(19) Makanan laut disajikan mentah seperti *sashimi*, makanan laut direbus di dalam panci, makanan laut dibakar di atas arang, atau makanan laut digoreng seperti *tempura*.

(Nipponia, no.21, tahun 2002, hlm 6).

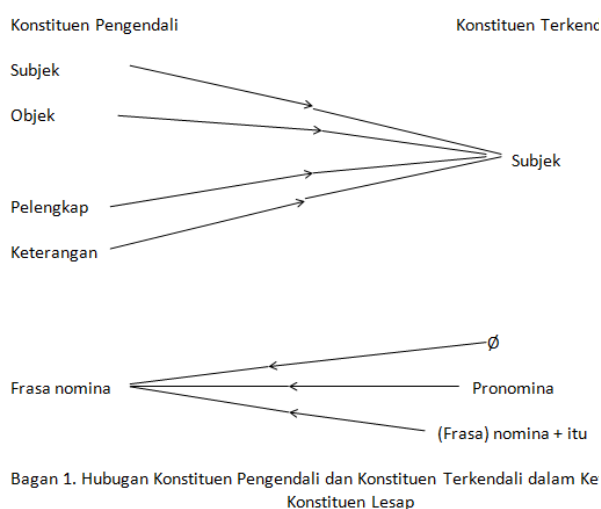
(20) おじさんは太っていて、彼は眼鏡をかけていて、よく見ると、彼は優しい
 そうなところもあった。(MGT, 10)

Ojisan wa futotte ite kare wa megane o kakete ite, yoku miru to, kare wa yasashi-so na tokoro mo atta.

Petugas itu gemuk, ia berkacamata, dan kalau diperhatikan kelihatannya ia berhati baik.

Perhatikan kalimat (16) dan (17) di atas. Konstituen yang lesap pada klausa kedua dan ketiga ditemukan acuannya pada klausa pertama, yaitu *ojisan* dan *makanan laut*. Konstituen yang lesap itu dapat dipulangkan kembali baik berupa penyebutan ulang, seperti pada kalimat (18) dan (19) maupun pemakaian pronomina, seperti pada kalimat (20).

Keterpulangan konstituen lesap dari berbagai contoh kalimat di atas, dapat dibagikan sebagai berikut.



Bagan 1. Hubungan Konstituen Pengendali dan Konstituen Terkendali dalam Klausa Konstituen Lesap

Konstituen pengendali menduduki fungsi objek, objek, atau keterangan, sedangkan konstituen terkendali hanya menduduki fungsi subjek. Dilihat dari kelas kata, konstituen pengendali berupa frasa nomina, sedangkan konstituen terkendali bisa sifar (∅), pronomina, atau (frasa) nomina + itu (Sugono, 1991 : 123).

Seperti halnya pelesapan subjek koreferensial, pelesapan frasa nomina objek koreferensial juga dapat dipulangkan. Lihatlah kalimat berikut ini.

(21) “Kadang-kadang saya menangkap ∅ banyak, kadang-kadang tidak menangkap seekor ikan pun. (...)” (Nipponia, no.21, tahun 2002, hml 11).

(22) “Kadang-kadang saya menangkap ikan banyak, kadang-kadang tidak menangkap seekor ikan pun. (...)” (Nipponia, no.21, tahun 2002, hml 11).

(23) *”Kadang-kadang saya menangkap mereka banyak, kadang-kadang tidak menangkap seekor ikan pun. (...)” (Nipponia, no.21, tahun 2002, hml 11).

(24) “Kadang-kadang saya menangkap ikan banyak, kadang-kadang tidak menangkap mereka. (...)” (Nipponia, no.21, tahun 2002, hml 11).

Frasa nomina *ikan* yang lesap pada klausa pertama, seperti terlihat pada kalimat (21), dapat dipulangkan kembali seperti kalimat (22). Namun, pemulangan tidak bisa berupa pronomina *mereka*, seperti pada kalimat (23), karena konstruksi koordinatif pronomina *mereka* hanya dapat terletak sesudah acuannya, seperti pada kalimat (24).

Dalam bahasa Jepang, pelesapan objek juga dapat dipulangkan melalui penyebutan ulang dan pemakaian pronomina. Namun, tidak seperti pemakaian pronomina *ia*, pemakaian pronomina *-nya* tidak ada dalam gramatika bahasa Jepang, seperti tampak pada kalimat di bawah ini.

(25) おじさんは太っていて、∅眼鏡をかけていて、よく見ると、∅優しいところもあった。(MGT, 10)

Ojisan wa futotte ite, ∅ megane o kakete ite, yoku miru to, ∅ yasashi-so na tokoro mo atta.

Petugas itu gemuk, ∅ berkacamata, dan kalau diperhatikan kelihatannya ∅ berhati baik.

(26) おじさんは太っていて、彼は眼鏡をかけていて、よく見ると、彼は優しい
 そうなところもあった。(MGT, 10)

Ojisan wa futotte ite kare wa megane o kakete ite, yoku miru to, kare wa yasashi-so na tokoro mo atta.

Petugas itu gemuk, ia berkacamata, dan kalau diperhatikan kelihatannya ia berhati baik.

(27)

授業中に、机のふたを、開けたり閉めたりするんです。そこで、私が、『用

事が済むのに、 \emptyset 開けたり閉めたりしてはいけません。』と申します。(MGT, 13)

Jugyou-chu ni, tsukue no futa o, aketari shimetari suru-n desu. Soko de, watashi ga, "Youiji ga nai noni, \emptyset aketari shimetari shite wa ikemasen." to moushimasu.

Totto membuka dan menutup penutup mejanya berulang kali. Saya katakan bahwa "tak seorangpun boleh membuka dan menutup \emptyset tanpa keperluan."

(28)

授業中に、机のふたを、開けたり閉めたりするんです。そこで、私が、『用

事が済むのに、机のふたを開けたり閉めたりしてはいけません。』と申します。

(MGT, 13)

Jugyou-chu ni, tsukue no futa o, aketari shimetari suru-n desu. Soko de, watashi ga, "Youiji ga nai noni, , tsukue no futa o aketari shimetari shite wa ikemasen." to moushimasu.

Totto membuka dan menutup penutup mejanya berulang kali. Saya katakan bahwa "tak seorangpun boleh membuka dan menutup penutup mejanya tanpa keperluan."

Pada kalimat (25) dapat dilakukan dengan pemakaian pronomina *kare* (ia) seperti pada kalimat (26). Sedangkan, pada kalimat (27) hanya dapat dilakukan dengan penyebutan ulang seperti pada kalimat (28).

3) Keforisan

Menurut Sugono (1991:117), masalah keforisan berkaitan dengan masalah letak acuan konstituen lesapnya. Pelesapan dapat terjadi ke arah kanan, yaitu konstituen yang disebut kemudian, atau ke arah kiri, yaitu konstituen yang disebut terdahulu. Pelesapan ke arah kanan, yang acuannya terletak di sebelah kiri disebut pelesapan anaforis. Sedangkan, pelesapan ke arah kiri, yang acuannya terletak di sebelah kanan disebut pelesapan kataforis.

Pelesapan dalam bahasa Indonesia, khususnya pada pelesapan verba, pada umumnya selalu terjadi ke arah kanan (Sugono, 1990 : 119). Bandingkan kedua kalimat di bawah ini.

(29) Prinsipnya adalah menempatkan jaring cukup dalam di musim panas, dan \emptyset cukup dangkal di musim dingin (Nipponia, tahun 2002, no.21, hlm 11).

(30) *Prinsipnya adalah \emptyset cukup dalam di musim panas, dan menempatkan jaring cukup dangkal di musim dingin (Nipponia, tahun 2002, no.21, hlm 11).

Pelesapan ke arah kanan seperti kalimat (29) dimungkinkan dalam bahasa Indonesia, tetapi pelesapan arah kiri seperti kalimat (30) tidak dapat diterima. Namun. Dalam bahasa Jepang yang berpola SOV, pelesapan verba terjadi ke arah kiri, tidak seperti dalam bahasa Indonesia yang berpola SVO seperti pada contoh kalimat berikut ini.

(31) 私は魚を食へたと、田中はお飯を食へた。

Watashi wa sakana o tabetato, Tanaka wa gohan o tabeta.

Saya makan ikan, dan Tanaka makan nasi.

(32) 私は魚 \emptyset 、田中はお飯を食へた。

Watashi wa sakana \emptyset , Tanaka wa gohan o tabeta.

Saya \emptyset ikan, dan Tanaka makan nasi.

Pada kalimat (31) di atas, bila konstituen verba *tabeta* dilepasakan, maka akan terjadi pelesapan verba seperti pada kalimat (32). Jadi pelesapan verba dalam bahasa Indonesia bersifat anaforis, sedangkan pelesapan verba dalam bahasa Jepang bersifat kataforis.

Bagaimana dengan pelesapan frasa nomina dalam bahasa Indonesia maupun dalam bahasa Jepang? Apakah pelesapan frasa nomina dalam bahasa Indonesia juga bersifat anaforis, dan bahasa Jepang juga bersifat kataforis, seperti pelesapan verba? Atau sebaliknya, bahasa Indonesia kataforis, dan bahasa Jepang bersifat anaforis?

Dari hasil pengamatan penulis terhadap kalimat yang berkonstruksi koordinatif dalam bahasa Indonesia dan bahasa Jepang, ternyata pelesapan frasa nomina dalam kedua bahasa tersebut ada yang bersifat anaforis, dan ada yang bersifat kataforis.

Kalimat berikut ini mempunyai pelesapan frasa nomina yang menempati fungsi subjek dalam bahasa Jepang .

(33)

ママは、トットちゃんの手を引っ張って、 \emptyset 改札口をでようとした。(MGT, 9)

Mama wa, Tottochan no te o hippatte, \emptyset kaisatsuguchi o deyou to shita.

Mama menggandeng tangan Totto, dan Ø keluar melalui pintu pemeriksaan karcis stasiun.

(34)

*Ø トットちゃんの手を引っ張って、ママは 改札口をでようとした。(MGT, 9)

Ø Tottochan no te o hippatte, Mama wa, ,
 kaisatsuguchi o deyou to shita.

Ø menggandeng tangan Totto, Mama keluar melalui pintu pemeriksaan karcis stasiun.

(35)

おじさんは太っていて、Ø 眼鏡をかけていて、よく見ると、Ø 優しい 素敵なところもあった。(MGT, 10)

Ojisan wa futotte ite, Ø megane o kakete ite, *yoku miru to,* Ø yasashi-so na tokoro mo atta.

Petugas itu gemuk, Ø berkacamata, dan kalau diperhatikan kelihatannya Ø berhati baik.

(36)

*Ø 太っていて、おじさんは眼鏡をかけていて、よく見ると、おじさんは優しい 素敵なところもあった。(MGT, 10)

Ø futotte ite, Ojisan wa megane o kakete ite, *yoku miru to, Ojisan wa yasashi-so na tokoro mo atta.*

Ø gemuk, Petugas itu berkacamata, dan kalau diperhatikan kelihatannya Petugas itu berhati baik.

Kalimat (33) dan (35) adalah kalimat yang mengandung pelesapan frasa nomina subjek pada konstruksi sebelah kanan adalah mustahil untuk melakukan pelesapan pada konstruksi sebelah kiri, seperti pada kalimat (34) dan (36) di atas. Jadi, pelesapan frasa nomina subjek dalam bahasa Jepang selalu bersifat anaforis.

Begitu juga pelesapan frasa nomina yang menduduki fungsi subjek dalam bahasa Indonesia juga bersifat anaforis, seperti terlihat pada kalimat berikut.

(37) Makanan laut disajikan mentah seperti sashimi, Ø direbus di dalam panci, Ø dibakar di atas arang, atau Ø digoreng seperti tempura (Nipponia, no.21, tahun 2002, hlm 6).

(38) *Ø disajikan mentah seperti sashimi, Makanan laut direbus di dalam panci, Makanan laut dibakar di atas arang, atau Makanan laut digoreng seperti tempura (Nipponia, no.21, tahun 2002, hlm 6).

(39) Belut-belut ini menyukai lubang di dasar laut, dimana sepanjang hari belut ini tidur di dalamnya, dan pada malam hari Ø mengeluarkan kepala untuk makan. (Nipponia, no.21, tahun 2002, hlm 10).

(40) *Ø menyukai lubang di dasar laut, dimana sepanjang hari belut ini tidur di dalamnya, dan pada malam hari Belut-belut ini mengeluarkan kepala untuk makan. (Nipponia, no.21, tahun 2002, hlm 10).

Kalimat (37) dan (39) adalah kalimat yang mengandung pelesapan frasa nomina subjek pada konstruksi sebelah kanan adalah mustahil untuk melakukan pelesapan pada konstruksi sebelah kiri, seperti pada kalimat (38) dan (40) di atas. Jadi, pelesapan frasa nomina subjek dalam bahasa Indonesia juga bersifat anaforis.

Selanjutnya, pelesapan frasa nomina yang menduduki fungsi objek dalam bahasa Indonesia bersifat anaforis, dan dapat pula bersifat kataforis. Sedangkan, dalam bahasa Jepang, pelesapan frasa nomina yang menduduki fungsi objek hanya bersifat anaforis.

Pelesapan frasa nomina yang menduduki fungsi objek dalam bahasa Indonesia dapat bersifat anaforis dan kataforis, tergantung pada jenis objek yang lesap. Ada dua jenis objek, yaitu objek sasaran dan objek pemanfaat. Pelesapan frasa nomina objek sasaran terjadi pada klausa pertama, seperti tampak pada kalimat di bawah ini.

(41) Putri Anda membuka Ø dan menutup meja berulang kali (MGT terj., 12).

(42) Mama harus mencari sekolah lain, sekolah yang bisa memahami Ø dan mengajari putri ciliknya untuk menyesuaikan diri dengan orang lain (MGT terj., 18).

Objek sasaran tidak bisa dilesapkan di akhir kalimat, namun objek untuk posisi ini dapat berupa pronomina. Perhatikanlah contoh berikut.

(43) Putri Anda membuka meja dan menutupnya berulang kali (MGT terj., 12).

(44) Mama harus mencari sekolah lain, sekolah yang bisa memahami putri ciliknya dan mengajarnya untuk menyesuaikan diri dengan orang lain (MGT terj., 18).

Oleh karena itu, pengendaliannya terletak sesudah frasa nomina lesap, sehingga pelesapan objek jenis ini dikatakan bersifat kataforis.

Bagaimana dengan pelesapan frasa nomina objek pemanfaat? Apakah pelesapan

jenis ini bersifat anaforis? Berbeda dengan pelesapan objek sasaran, pelesapan objek pemanfaat hanya dapat dilakukan pada klausa ketiga, dan bukan klausa pertama. Lihatlah contoh berikut ini.

(45) Saya memberi ibu sebuah buku, dan kakak memberi Ø selendang.

(46) *Saya memberi Ø sebuah buku, dan kakak memberi ibu selendang.

(47) Ia membantu saya menyiapkan bahan-bahan kue memperlihatkan saya bagaimana cara membuat kue, dan memberitahu Ø cara menata kue yang benar.

Pada kalimat (45) dapat dilihat bahwa pelesapan frasa nomina pada klausa kedua, sedangkan pada kalimat (47) pelesapan frasa nomina terjadi pada klausa ketiga. Pelesapan pada klausa pertama seperti kalimat (46) tidak dapat diterima.

Sebaliknya, pelesapan frasa nomina yang menduduki fungsi objek dalam bahasa Jepang dapat dilihat pada kalimat berikut ini.

(48) 授業中に、机のふたを、開けたり閉めたりするんです。そこで、私のみ、『用事が多いのに、Ø開けたり閉めたりしてはいけません。』と申します。(MGT, 13)

Jugyou-chu ni, tsukue no futa o, aketari shimetari suru-n desu. Soko de, watashi ga, "Youiji ga nai noni, Ø aketari shimetari shite wa ikemasen." to moushimasu.

Totto membuka dan menutup penutup mejanya berulang kali. Saya katakan bahwa "tak seorangpun boleh membuka dan menutup Ø tanpa keperluan."

Pada kalimat (48) memiliki 2 kalimat yang mengandung pelesapan, yaitu frasa nomina objek yang terdapat pada kalimat kedua lesap. Oleh karena itu, pelesapan objek dalam bahasa Jepang bersifat anaforis.

4) Sifat Pelesapan

Baik pelesapan frasa nomina subjek maupun pelesapan frasa nomina objek bersifat manasuka. Pada pelesapan frasa nomina subjek. Strategi pelesapan dan pemronominalan dapat saling menggantikan. Lihatlah contoh berikut ini.

(49) Itu mengerjakan hal ini sudah cukup lama, sehingga Ø dapat bekerja berdasarkan pengalaman dan firasat, lebih daripada yang lainnya (Nipponia, tahun 2002, no.21, hlm 11).

(50) Itu mengerjakan hal ini sudah cukup lama, sehingga ia dapat bekerja berdasarkan

pengalaman dan firasat, lebih daripada yang lainnya (Nipponia, tahun 2002, no.21, hlm 11).

(51) おじさんは太っていて、Ø眼鏡をかけていて、よく見ると、Ø優しいそうなところもあった。(MGT, 10)

Ojisan wa futotte ite, Ø megane o kakete ite, yoku miru to, Ø yasashi-so na tokoro mo atta.

Petugas itu gemuk, Ø berkacamata, dan kalau diperhatikan kelihatannya Ø berhati baik.

(52) おじいさんは太っていて、Ø眼鏡をかけていて、よく見ると、Ø優しいそうなどころもあった。(MGT, 10)

Ojiisan wa futotte ite, Ø megane o kakete ite, yoku miru to, Ø yasashi-so na tokoro mo atta.

Petugas itu gemuk, ia berkacamata, dan kalau diperhatikan kelihatannya ia berhati baik. Namun, untuk frasa nomina objek sasaran, strategi pelesapan dan pemronominalan tidak bisa saling menggantikan, seperti tampak pada contoh berikut ini.

(53) Putri Anda membuka Ø dan menutup meja berulang kali (MGT terj., 12).

(54) *Putri Anda membukanya dan menutup meja berulang kali (MGT terj., 12).

Strategi pelesapan dan pemronominalan dapat saling menggantikan pada frasa nomina objek pemanfaat. Lihatlah kalimat berikut ini.

(55) Saya memberi ibu sebuah buku, dan kakak memberi Ø selendang.

(56) Saya memberi ibu sebuah buku, dan kakak memberinya selendang.

B. Hasil Analisis

Berdasarkan analisis konstituen pembentuk pelesapan di atas, maka dibuatkan analisis persamaan dan perbedaan (analisis kontrastif) dapat dijabarkan sebagai berikut.

1. Persamaan

Analisis membuktikan bahwa letak konstituen pengendali subjek BI dan BJ memiliki kesamaan, yaitu berada sebelum konstituen terkendali, atau terletak pada klausa pertama. Begitu pula, letak konstituen pengendali objek BI dan BJ juga memiliki kesamaan, yaitu berada sesudah konstituen terkendali, atau terletak pada klausa kedua.

Baik pelesapan subjek maupun objek bahasa Indonesia dan bahasa Jepang dapat dipulangkan bila konstituen lesapan dilakukan melalui penyebutan ulang maupun pemakaian pronomina.

Baik pelesapan frasa nomina subjek maupun pelesapan frasa nomina objek bahasa Indonesia dan bahasa Jepang memiliki sifat manasuka, dimana strategi pelesapan dan pemronominalan dapat saling menggantikan.

2.Perbedaan

Dalam hal pelesapan frasa nomina, peran semantis yang berlaku berbeda di tiap fungsi semantis subjek dan objek pada bahasa Indonesia. Peran semantis yang berlaku pada fungsi subjek adalah peran pelaku (*agentif*) yaitu peran yang melakukan suatu perbuatan atau tindakan yang dinyatakan oleh verba, penanggung (*experienter*) yaitu peran yang menanggapi keadaan atau peristiwa dari verba, dan sasaran (*objektif*) yaitu peran yang dikenai perbuatan oleh verba. Sedangkan, peran semantis yang berlaku pada fungsi objek adalah peran pemanfaat (*benefaktif*) yaitu peran yang beruntung dan memperoleh manfaat dari peristiwa atau kejadian yang dinyatakan oleh verba dan sasaran (*objektif*). Hal ini juga berlaku dalam fungsi semantis subjek dan objek pada bahasa Jepang.

Dalam pelesapan objek bahasa Indonesia bila konstituen lesap dapat dipulangkan melalui pemakaian pronomina –nya. Sebaliknya, pemakaian pronomina –nya dalam gramatika bahasa Jepang tidak ada, sehingga tidak bisa dilakukan pemakaian pronomina dalam pelesapan objek.

Dilihat dari hubungan antarklausa dalam konstruksi koordinatif bahasa Indonesia, pelesapan frasa nomina subjek hanya bersifat anaforis, sedangkan pelesapan objek dapat bersifat anaforis dan kataforis. Namun, sebaliknya, pelesapan frasa nomina subjek dan objek pada bahasa Jepang hanya bersifat anaforis, tidak dapat bersifat kataforis.

V.KESIMPULAN

Berdasarkan hasil penelitian yang dijabarkan pada subbab 4.2, maka dapat ditarik kesimpulan bahwa pelesapan frasa nomina konstruksi koordinatif dalam bahasa Jepang dan bahasa Indonesia yang menggunakan sumber data dari novel *Madogiwa no Tottochan* dan

majalah *Nipponia* beserta terjemahan-terjemahannya, memiliki berbagai persamaan dan perbedaan.

Adapun persamaan dan perbedaan tersebut dapat dijabarkan sebagai berikut. Persamaannya adalah, pertama, letak konstituen pengendali subjek bahasa Indonesia dan bahasa Jepang terletak pada klausa pertama, atau sebelum konstituen terkendali. Sebaliknya, letak konstituen pengendali objek bahasa Indonesia dan bahasa Jepang terletak pada klausa kedua, atau sesudah konstituen terkendali. Kedua, baik pelesapan frasa nomina subjek maupun frasa nomina objek dalam bahasa Indonesia dan bahasa Jepang dapat dipulangkan bila konstituen lesapan dilakukan melalui penyebutan ulang atau pemakaian pronomina, serta ketiga, memiliki sifat manasuka dimana strategi pelesapan dan pemronominalan dapat saling menggantikan.

Selanjutnya, perbedaannya adalah, pertama, peran semantis yang berlaku di tiap fungsi semantis subjek dan objek pada bahasa Indonesia. Peran semantis yang berlaku pada fungsi subjek adalah peran pelaku, penanggung, dan sasaran. Sedangkan, peran semantis yang berlaku pada fungsi objek adalah peran pemanfaat dan sasaran. Hal ini juga berlaku dalam fungsi semantis subjek dan objek pada bahasa Jepang. Kedua, konstituen lesap dalam pelesapan objek bahasa Indonesia dapat dipulangkan melalui pemakaian pronomina –nya. Sedangkan, pemakaian pronomina –nya dalam gramatika bahasa Jepang tidak ada, sehingga tidak bisa dilakukan pemakaian pronominal dalam pelesapan objek. Ketiga, dilihat dari hubungan antarklausa dalam konstruksi koordinatif bahasa Indonesia, pelesapan frasa nomina subjek hanya bersifat anaforis, sedangkan pelesapan objek dapat bersifat anaforis dan kataforis. Namun, sebaliknya, pelesapan frasa nomina subjek dan objek pada bahasa Jepang hanya bersifat anaforis.

Dari kesimpulan di atas dapat dilihat bahwa dengan ditemukannya persamaan dan perbedaan, dalam pelesapan frasa nomina konstruksi koordinatif bahasa Indonesia dan bahasa Jepang, maka terbukti bahwa dari segi tata bahasa, bahasa memiliki keragaman. Keragaman itu dapat dilihat dari pola kalimat yang berbeda antara bahasa Jepang dan bahasa

Indonesia. Bahasa Jepang yang memiliki pola kalimat SOV akan terlihat memiliki perbedaan dari segi bentuk pelesapannya dengan bahasa Indonesia yang memiliki pola kalimat SVO. Namun, perbedaan tersebut tidak akan begitu kelihatan, karena kedua bahasa tersebut juga memiliki persamaan, sehingga akan memperlihatkan betapa dibalik perbedaan itu terdapat persamaan-persamaan yang sangat berarti.

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NON-OBSERVANCE OF COOPERATIVE PRINCIPLES IN SPONGEBOB SQUAREPANTS' EPISODE "HOME SWEET PINEAPPLE"

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ABSTRACT

This article attempts to seek out the non-observance of cooperative principles in animated series SpongeBob SquarePants episode 'Home Sweet Pineapple'. The objects of the study is the spoken utterances by all the characters. The study applied linguistic and descriptive qualitative design as proposed by Sudaryanto (1993), Moleong (2004), Dorney (2007), and Lodico (2010). Note-taking technique is used in the data collection process. In the data analysis, the researcher employed the notion of non-observance of cooperative principles as proposed by Grice (1975), Thomas (1995), Cruse (2000), Grundy (2000), and Cutting (2002). The study results in three findings. Firstly, there are three kinds of non-observances of all four maxims: infringement, flout, and violation of four maxims. Next, Squidward tends to violate the maxims, whereas SpongeBob and Patrick tends to flout the maxims. Finally, the non-observance of the cooperative principles are successful in creating the humorous effect to the viewers.

Keywords: pragmatics, cooperative principles, non-observance, humor

I. INTRODUCTION

A conversation naturally does not occur in a vacuum. In order to be successful, the participants must follow such written or unwritten convention. This guidance is more or less influenced by the sociocultural aspects around. In pragmatics or study of meaning in context, this convention or rule is known as cooperative principles. Grices (1975) claims that regardless its situational and sociocultural background, every acceptable conversation is guided by basic cooperative principles. Those principles are then divided into sub-principles, called as maxims (Yule, 1996: 37). Each of those maxims is again divided into sub-maxims (Yule, 1996; Cruse, 2000; Grundy, 2000; Cutting, 2002).

1. Maxims of quantity, deals with the amount of information presented:
 - a. Make your contribution as informative as is required for the current purposes

of the talk exchange in which you are engaged.

- b. Do not make your contribution more informative than is required.
2. Maxims of quality, deals with the truth telling:
 - a. Do not say what you believe to be false.
 - b. Do not say that for which you lack adequate evidence.
3. Maxims of relation, concerns on the relevance between statements:

Be relevant.
4. Maxims of manner, concerns on the way of expressing the statement:
 - a. Avoid obscurity.
 - b. Avoid ambiguity.
 - c. Avoid unnecessary prolixity.
 - d. Be orderly.(Grice, 1975; Yule, 1996; Grundy, 2000; Cruse, 2000)

Those mentioned maxims and sub-maxims in cooperative principles are not treated as rigid as syntactical rules. Those cooperative principles are more like guidelines. In the real natural conversation, there is always potential attempt to break the maxims unintentionally or intentionally. Several types of maxim non-observances are clash, infringement, opt out, flout, and violation (Thomas, 1995; Yule, 1996; Grundy, 2000; Cruse, 2000).

Clash of maxim occurs when one maxim is violated in order that the other is fulfilled. Thus, a maxim clashes another maxim. Next maxim non-observance is infringement. A speaker infringing the maxims fails to observe the maxims as a result of imperfect linguistic performance (Cruse, 2000: 357). It can happen because of being child or foreigner learner, impaired performance (nervousness, drunkenness, and excitement), cognitive impairment. Following type of non-observance of maxim is opting out the maxims. A speaker opts out the maxims as a result of the unnecessary circumstance, i.e. legal and ethical reason (Thomas, 1995: 74; Cutting, 2002:41).

Next non-observance is flouting the maxims. When flouting, the speaker does not seemingly follow the maxims. Nonetheless, he expects the hearer to appreciate the meaning implied (Cruse, 2000: 360; Cutting, 2002: 37). The last non-observance is violation of the maxims. When violating, the speaker knows that the hearer will not know the truth and will only understand the surface meaning of the utterances. This non-observance includes insincerity, irrelevance, ambiguity, and deceptiveness (Thomas in Cutting, 2002: 40). All of the violations are deliberately performed by the speaker; thus, speaker intention is the key point.

All those non-observances of cooperative principles, particularly maxim flout, lead to the meaning implied by the speaker since it is unsaid. Therefore, the implicature can also arise through this pragmatic phenomenon (Cruse, 2000: 357; Grundy, 2000: 75).

SpongeBob SquarePants is an American animated television series. Created by marine biologist and animator Stephen Hillenburg, it is broadcast on Nickelodeon, an American cable network. Since its debut on May 1, 1999, the series has aired over 188 episodes and is currently in its ninth season, which premiered on

July 21, 2012. The series follows the adventures of the title character and his various friends in the fictional underwater city of Bikini Bottom (<http://spongebob.wikia.com>). This animated cartoon is basically comedy for kids despite its controversies. It has been widely translated, dubbed, and aired outside the U.S. In Indonesia, SpongeBob SquarePants has been aired through two national private TV stations since 2003 (id.wikipedia.org/wiki/SpongeBob_SquarePants).

When watching the serial, the researcher found many of the utterances employed by the characters are not in line with the communicative principles. An example of them is presented in the thickened utterance in dialog below.

SpongeBob: [goes and gets a banana] A banana peeled to your liking, your incorporealness. [squeezes it into Squidward's mouth.

[Patrick comes back with a watermelon and drops it into Squidward's mouth!]

Patrick : **One watermelon fresh from the manure field, your spookiness.**

[Squidward falls down and stands up with a watermelon head]

(Squidward The Unfriendly Ghost/ Scene 3)

As shown in the dialog character Patrick does not obey the cooperative principles. He directly repeats what SpongeBob has done. However, it is not what the Squidward expects to. From this situation, the flout of the maxim of cooperative principles apparently emerges. The pragmatic phenomena particularly the non-observance of cooperative principles is quite common in comedy serial. The director or the creator intentionally inserts this maxim exploitation to raise the humor. The different interpretation of speaker implied meaning by the interlocutor of course cause funny situation for the viewer (www.pragmaticshumor.net).

Therefore, this paper attempts to investigate the pragmatic phenomena of non-observance of cooperative principles. It explores the types of maxim non-observances and their relation with the humor portrayed inside. The episode to be

investigated entitled 'Home Sweet Pineapple' (episode 5b, season one), firstly aired on August 14, 1999. In Indonesian version, this episode is very popular and still repeatedly aired up to recent day.

Another similar research has been conducted by Tsojon and Jonah (2016) entitled 'An Analysis of the Pragmatic Implicatures of Selected Advert Billboards around Jos Metropolis in Terms of Grice (1975) Maxims of Cooperative Principle'. Through descriptive qualitative study they seek out the types of non-observance occurring is several advertisement billboards. Based on the discovered type of cooperative principle non-observance, it is revealed that the writers' or corporations' intentions is primarily on the delivery of brevity and communicativeness. These factors are said to be common in advertisement.

II. Research Methods

This paper employed descriptive qualitative approach since it concerns with non-numerical data which is in the form of transcribed utterances (Dorney, 2007). In line with the principles of qualitative research, the primary instrument in this research is human instrument: the researcher. It is the researcher himself, who determines the scenario of the research (Moleong, 2004: 168; Lodico, Spaulding, and Voegtle, 2010). Purposive sampling was implemented since the analysis does not really rely on the numbers of the data. Instead, the linguistic analysis depends on the types of the data (Sudaryanto, 1993: 7).

In the data collection, the researcher applied note-taking technique (Sudaryanto, 1993: 133) and the data was presented informally (Sudaryanto, 1993: 145). It consists of several steps. Firstly, the researcher watched the episode in Youtube.com. Secondly, the researcher accessed and gained the transcript from spongebob.wikia.com/wiki/Home_Sweet_Pineapple. Thirdly, to make the analysis easier, the researcher divided the transcript into some scenes in accordance with the video. Fourthly, the researcher conducted the qualitative analysis in each scene based on the Grice's (1975), Thomas (1995), Cruse's (2000), Grundy's (2000), and Cutting's (2002). Fifthly, the researcher drew the conclusion based on the findings and discussions.

III. Findings and Discussions

a. Scene 1

[SpongeBob's bed begins to shrink as he wakes up]

SpongeBob: **Hooray, Gary! We're finally huge! (a)**

Gary : Meow.

SpongeBob : Huh? Wait a minute! Oh no! [squeezes through the door as he tries to get to the phone. Gary gets stuck in the door]

Gary : Meow!

SpongeBob : Shell phone! I know, I'll call Squidward. He'll know what to do!

Squidward : [on the other line] Hello?

SpongeBob : Squidward!

Squidward : **Is it time already for you to ruin my day? (b)**

SpongeBob : [as he talks to Squidward, his voice gets higher and higher and starts talking gibberish and fast until the phone completely disappears] Squidward! Help me! My house is shrinking and I woke up this morning and it was getting smaller,.oh no!

Squidward : **Yep, it is. (c)**

By using statement (a) SpongeBob shouts to Gary that they are getting bigger. He, of course exaggerates, since in fact their house is getting smaller. This exaggerating expression is a kind of hyperbole. The hyperbole itself is a nonobservance of maxim of quantity on account of the fact that SpongeBob's expression is on the contrary to the reality.

Next, by using utterance (b), Squidward intentionally tries to avoid SpongeBob. He does not want SpongeBob to ruin his day. Thus he expresses rhetorical interrogative statement. This statement has no relevance with the SpongeBob's expression of greeting 'Squidward!' This non-relevant relationship of course does not observe maxim of relation.

b. Scene 2

- Squidward : What's going on here?
- SpongeBob : I've got bad news, guys! Look at what happened to my house! It's gone! It's all gone. What am I going to do? Where am I going to live?
- Squidward : [excited] **Yeah... (a)**
- Patrick : **Hey, SpongeBob, your house is gone! (b)**
- Squidward : **Well, what can I say?** [begins to shake SpongeBob's hand] **It's been great knowing you, SpongeBob. Good luck, somewhere else.** [walks back to his house] **I'm gonna miss you. Boo-hoo. Boo-hoo.** [party favors fly out Squidward's windows as he parties] **Boo-hoo! (c)** [starts to laugh]
- Patrick : **Squid's taking it real hard. (d)** So what are you gonna do now?
- SpongeBob : I guess I'll have to move back with my mom and dad. [shown a picture of SpongeBob's parents smiling]
- Patrick : No, wait a minute, no you don't. [shown picture of SpongeBob's parents frowning] We can build you a new house!
- SpongeBob : We can't build a house!
- Patrick : **Well, sure, it's easy! (e)** I built my house all by myself! [antenna on Patrick's rock falls off]

In utterance (a) and (b) both Squidward and Patrick express irrelevant utterances in reply on SpongeBob's. When SpongeBob expressing his bad news it means he expects the sympathizing from his interlocutors. But, oppositely Squidward in (a) deliberately expresses his happiness. This of course violates maxim of relation and quality. In addition, the maxim of manner and quantity 'be brief' is also violated from Squidward's long, less informative utterances.

Similarly, Patrick does not seemingly express his sympathy in (b). Even, he has not realized what occurs to SpongeBob pineapple house. Even he expresses his surprise by his tag declarative statement. This can be classified as maxim infringement since Patrick is in his subconscious mind when uttering that expression.

Next in utterance (c), Squidward express his feeling to SpongeBob. Knowing Squidward statement is responded by Patrick through his statement (d) 'Squid's taking it real hard.' Patrick statement is an irony since it is in contrast to Squidward's no sad feeling. The irony is one of the ways of flouting the maxim of quality.

In utterance (e) Patrick expresses his ability in building his own house. However, simultaneously it is shown that the TV antenna in Patrick's rock house falls of. Thus Patrick's ability does not correspond to the reality. An antenna falling down from the roof of Patrick's rock house indicates Patrick's inability in the house building. Accordingly, by means of utterance (e), Patrick has flouted maxim of quality since it does not represent what he expects.

Humor of this scene is obviously built through the Squidward's respons (a) and (c) on bad news occurring to SpongeBob. The other humorous event is portrayed through Patrick's quality maxim flout in (d). Next combination of Patrick' statement (e) and picture of antenna falling off is a good funny event presented by the cartoonist. This humor is suitable especially for the young viewers to whom is the SpongeBob SquarePants serial intended.

c. Scene 3

- Patrick : We're done!
- SpongeBob : Yeah! So what do you think?
- Patrick : **I wish I lived there. (a)**
- SpongeBob : Really?
- Patrick : No.
[SpongeBob puts the small pineapple on his head]
- SpongeBob : **One bedroom. (b)** [nose sticks out through the door and the pineapple breaks into pieces]
- Patrick : Tartar sauce.

In thickened utterance (a) Patrick expresses his opinion on SpongeBob's new house they have been built. Here syntactically Patrick uses unreal conditional sentence. This implies he dislikes to live in SpongeBob's new house but he express it in ironic way. This irony, of course, flouts quality maxim. Next, SpongeBob's utterance (b) 'One bedroom' indicates that SpongeBob flouts maxim of quantity for he do not provide sufficient information whether he likes the new house or not. The implied meaning of this flout is that SpongeBob dislikes the house for it is too small to live in.

The humor in this scene is realized not only through the flout of quantity maxim but also through the graphic appearance. The picture of the pineapple house is firstly presented in zooming out size; thus the viewer will not realize the original size. In a sudden, when SpongeBob and Patrick approach it, the original size of the house will be revealed, that it is very small. This strategy of humor is common in slapstick cartoon comedy.

d. Scene 4

Patrick [in his sleep]: **Spiders! Spiders! Spiders! (a)** [lifts rock and starts smashing SpongeBob with it several times, he then goes back to sleep]
 SpongeBob : No, Patrick, no, Patrick, no, Patrick, no, Patrick! Wake up! It's me, SpongeBob! [moves away from the rock a few feet and goes back to sleep]
 Patrick : **SPIDERS! SPIDERS! (b)** [picks up his rock, runs over to SpongeBob, and smashes him repeatedly with the rock]
 SpongeBob : No, no, no, no, no, no, no! [Patrick goes back to sleep]

As shown in the thickened utterances, when sleeping, Patrick suddenly exclaims 'Spider! Spider! Spider!' then smashed SpongeBob. Patrick expresses these utterances in his sleeping. He is still in his dream encountering spider (Patrick is said to have arachnophobia or irrational fear of

spiders). In this scene, thus, in terms of performance, the linguistic expressions employed by Patrick are imperfect since he is in his sub-consciousness. This means that Patrick infringes the cooperative on account of his linguistic impairment.

Of course the purpose of maxim infringement in this scene is clearly to create humorous event. As already known by the viewer, Patrick and SpongeBob are both close neighbor and best friends. Therefore, it is quite impossible for Patrick to smash SpongeBob on and on as presented in this scene. Furthermore, under the sea it is impossible to find any spiders. Next other humorous case portrayed in this episode is that Patrick rock house is appeared to be smaller than in previous episodes. This trivia appears when both SpongeBob and Patrick only uses the rock house like a blanket.

e. Scene 5

SpongeBob : [in Squidward's house, he stands next to Squidward, holding Gary, as Squidward sleeps, he taps Squidward's nose as he whispers] Squidward? Squidward?
 Squidward : [sleepily] **H-h-huh? (a)**
 SpongeBob : Squidward?
 Squidward : [sleepily] **Huh? Wha-what? (b)**
 SpongeBob : Squidward, could we stay here a couple of days or a month or two?
 Squidward : [sleepily] **Yeah, yeah, wha-wha-whatever. (c)**
 SpongeBob : Thanks. Thanks Squidward. [gets in bed with Squidward] Squidward, could you scoot over a little?
 Squidward : [sleepily] **Hmm, yeah, sure. (d)** [scoots over to the side]
 SpongeBob : While you're at it, could you get me a glass of water?
 Squidward : [sleepily] **Hmmm, yeah, sure. (d)** [gets out of bed and walks off, then comes back with a glass of water]
 SpongeBob : Yeah, this is a real swell place you got here. [Squidward

hands SpongeBob the glass]Thanks, buddy.
 Squidward : [sleepily] **Y-you're welcome. (e)** [SpongeBob drinks the water]
 SpongeBob : Yeah, I like sleepovers.
 Squidward : [sleepily] **Yeah. Me, too. (f)**
 SpongeBob : Yep, this is great. Good night, Squidward.
 Squidward : [yawns] **Good night, SpongeBob. (g)** [Squidward's eyes pop open. Squidward opens the door and SpongeBob and Gary walk out] [unhappy] Good night, SpongeBob.

In the dialog above Squidward subconsciously expresses his utterances replying SpongeBob's question. In this scene Squidward allows SpongeBob to sleep in his bed. It is an unusual event since usually Squidward does not allow SpongeBob and Patrick to enter his house. In this scene, thus, the maxims is infringed because Squidward is in his linguistic performance impairment. Squidward is still half-asleep until he realizes what he has done and then casts SpongeBob and his snail, Gary, away.

Again, similar to that of scene 4 the purpose of this maxim infringement in scene 5 is to create humor. It is already known that Squidward feels uncomfortable with SpongeBob's and Patrick's behavior. Being so introverted, he dislikes them a lot and even forbids both of his neighbors approach Squidward's moai house. In this scene, to watch Squidward in his unconsciousness allows SpongeBob to enter his home is one of funny events in that episode.

f. Scene 6

SpongeBob : Well, Squidward, this is goodbye. [walks away]
 Squidward : **Goodbye, SpongeBob, goodbye. [dances] Goodbye, SpongeBob. Bye-bye-bye. Goodbye, SpongeBob. Ha-ha. Goodbye, goodbye. (a)**
 [Patrick lies on the ground, bawling, as SpongeBob gets in the car]

SpongeBob : Goodbye, Patrick. Goodbye, Bikini Bottom.
 [Patrick holds onto the back of the boat, lifting the front into the air, as he cries]
 Squidward : [still dancing] **SpongeBob is leaving. He's leaving, he's leaving!** [the seed shakes violently] **la, la, la, la, la, la, SpongeBob is leaving... (b)**
 ...[Squidward stops dancing as the ground starts shaking, a giant green stem grows out of the ground, SpongeBob's house grows from the plant and drops where his old house used to be and on Squidward. The stem then goes back into the ground]
 SpongeBob : My house is back! [SpongeBob, his parents, and Patrick all happily run into the pineapple, SpongeBob returns to Squidward lying under the floor]
 Spongebob : Aww, Squidward, isn't this great? I'm back forever!
 Squidward : [muffled] **Forever? (c)**

In scene 6 as presented in the thickened utterances (a), Squidward replies SpongeBob farewell using farewell, too. Normally, these utterances convey sad circumstance. Conversely, Squidward, unlike Patrick does not feel any sadness at all. He in his great happiness he dances on and on (shown in [b]). It means that Squidward deliberately performs farewell mockingly because of his huge happiness knowing SpongeBob's departure. Therefore, Squidward's utterance (a) and (b) violate maxims of quality indicated by those intentional sarcastic expressions. Again the humor is presented by the animator through the non-observances of maxim of quality.

IV. Conclusions

From the findings and discussions, several conclusion can be drawn. Firstly, all types of maxims (quantity, quality, manner, and relation) are not obeyed. Secondly, there are three types of non-observances of cooperative principles: infringement, flout, and violation. Thirdly,

Squidward tends to violate the maxims, whereas SpongeBob and Patrick tends to flout the maxims. Fourthly, the non-observance of the cooperative principles are successful in creating the humorous effect to the viewer of this animated comedy.

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APPENDICES

"Home Sweet Pineapple" from episode 5b, season one, firstly aired on August 14, 1999.

Synopsis

A crowd of hungry nematodes arrive in Bikini Bottom when it is early in the morning. They eat through a variety of items, such as coral and a Boatmobile with the driver still in it. They then make their way to SpongeBob's pineapple house. They pull out straws and eat/drink his house. Meanwhile, SpongeBob and Gary are inside, sleeping, as everything starts to shrink. SpongeBob and Gary run outside the house, now reduced to what SpongeBob thinks is a small pebble, and see what the nematodes have done. SpongeBob calls Squidward on the phone, and Squidward asks if it is time for SpongeBob to ruin his day. Then Patrick gets up and says "Is it already time to ruin Squid's day?" When Squidward sees that SpongeBob's house is gone, he starts saying goodbye to SpongeBob, but throws a party inside his house, with confetti and streamers flying out of his front windows. Now that the house is no longer there, SpongeBob says that he will have to move back in with his mom and dad. However, Patrick tells SpongeBob to build a new house and SpongeBob agrees with Patrick.

Later, SpongeBob and Patrick attempt to build another pineapple house, but things fail. SpongeBob and Gary tries to sleep with Patrick, but Patrick won't share his rock, which the two are using as a blanket, and they get into a tug-of-war. After Patrick's snoring makes SpongeBob put corks in his ears, he begins drooling in his sleep. SpongeBob absorbs the drool and waddles over to Patrick. He then puts a giant cork inside his mouth. Later, Patrick has dreams that spiders are attacking him, and hits SpongeBob repeatedly with the rock, crushing him. SpongeBob decides to sleep far away from Patrick, but he has another nightmare, and the charade repeats.

SpongeBob gives up sleeping with Patrick, and goes to sleep with Squidward. SpongeBob asks Squidward for a glass of water, and Squidward, who is still half-asleep, brings him one. When they say goodnight to each other, Squidward realizes that SpongeBob is sleeping with him, and kicks Gary and SpongeBob out of his house.

The next day, Squidward gets up early so he can see SpongeBob move back with his parents. When SpongeBob's parents arrive, Patrick starts crying hysterically, and Squidward starts dancing and singing. SpongeBob finds a small pebble (the only thing left when the nematodes ate/drank his house), and buries it where his house used to be, because it holds too many memories. He begins to tear up, and one tear falls on the spot where the pebble was planted. However, the pebble is actually a seed, and

SpongeBob's tear causes his house to grow back. The house is placed back where it was, crushing Squidward, who was dancing on the remains of SpongeBob's house with joy.

Transcript**[Scene 1]**

Nematodes : Walking, walking, walking, walking.

Nematode #1 : Hungry!

Nematodes : Hungry, hungry, hungry, hungry. *[all eat some coral]*

Nematode #1 : Still hungry!

Nematodes : still hungry, still hungry, still hungry, still hungry. *[eat a truck that drives by, leaving the driver floating]*

Fred : Aww, dang nematodes!

Nematode #1 : Thirsty!

Nematodes : Thirsty, thirsty, thirsty, thirsty. *[They all bounce to SpongeBob's house and take out some straws. Then start drinking up the pineapple house. SpongeBob and Gary are still sleeping as everything begins to shrink inside, even Gary's food bowl]*

Gary : Meow. *[SpongeBob's bed begins to shrink as he wakes up]*

SpongeBob : Hooray, Gary! We're finally huge!

Gary : Meow.

SpongeBob : Huh? Wait a minute! Oh no! *[squeezes through the door as he tries to get to the phone. Gary gets stuck in the door]*

Gary : Meow!

SpongeBob : Shell phone! I know, I'll call Squidward. He'll know what to do!

Squidward : *[on the other line]* Hello?

SpongeBob : Squidward!

Squidward : Is it time already for you to ruin my day?

SpongeBob : *[as he talks to Squidward, his voice gets higher and higher and starts talking gibberish and fast until the phone completely disappears]* Squidward! Help me! My house is shrinking and I woke up this morning and it was getting smaller...oh no!

Squidward : Yep, it is. *[Patrick comes out from his rock]*

[Scene 2]

Patrick : Is it time already to ruin Squid's day? *[falls off rock onto his furniture then jumps out with a tuxedo and hat on]* Hey, SpongeBob, don't start without me!

Nematodes : *[all burp, then leave]*

SpongeBob : Ohh... nematodes. *[sees a seed on the ground, then picks it up]* The only thing left of my house is this little pebble. *[Patrick and Squidward walk up]*

Squidward : What's going on here?

SpongeBob : I've got bad news, guys! Look at what happened to my house! It's gone! It's all gone. What am I going to do? Where am I going to live?

Squidward : *[excited]* Yeah...

Patrick : Hey, SpongeBob, your house is gone!

Squidward : Well, what can I say? *[begins to shake SpongeBob's hand]* It's been great knowing you, SpongeBob. Good luck, somewhere else. *[walks back to his house]* I'm gonna miss you. Boo-hoo. Boo-hoo. *[party favors fly out Squidward's windows as he parties]* Boo-hoo! *[starts to laugh]*

Patrick : Squid's taking it real hard. So what are you gonna do now?

SpongeBob : I guess I'll have to move back with my mom and dad. *[shown a picture of SpongeBob's parents smiling]*

Patrick : No, wait a minute, no you don't. *[shown picture of SpongeBob's parents frowning]* We can build you a new house!

SpongeBob : We can't build a house!

Patrick : Well, sure, its easy! I built my house all by myself! *[antenna on Patrick's rock falls off]*

[Scene 3]

SpongeBob : Alright, Patrick, lets get to work! *[zoom in on SpongeBob and Patrick as construction workers. Patrick tries to hit a nail into a board, but hits his hand instead]* Ow! Ow! Ow! *SpongeBob takes two buckets of paint, one red and one green. He pours the red paint on his back side and pours the green paint on his front side. He puts one side on a fence so that the paint gets on it, and then he does the other side the same way. He does this twice. As he tightens a loose bolt, the screen turns every time SpongeBob tightens the bolt sending Patrick sliding, falling upside down towards the sky, then back onto the ground right side up. SpongeBob nails pieces of wooden boards together in midair, and a piece falls off and lands on Patrick's hand. Patrick moves his board under the next board, which falls down on his hand. This happens several times. Next, shown SpongeBob's finished house and Patrick gives a big thumbs up with bandages wrapped around his thumb]*

Patrick : We're done!

SpongeBob : Yeah! So what do you think?

Patrick : I wish I lived there.

SpongeBob : Really?

Patrick : No. *[SpongeBob puts the small pineapple on his head]*

SpongeBob : One bedroom. *[nose sticks out through the door and the pineapple breaks into pieces]*

Patrick : Tartar sauce.

SpongeBob : *[pets Gary]* Well, looks like we've got to move back with Mom and Pop.

Patrick : Well, you can't move back in with your parents! When my parents kicked me out of the house, I never went back. Wait! You and Gary can come stay with me!

SpongeBob : That'd be great!

[Scene 4]

Patrick : Yeah! We'll be rockmates! *[SpongeBob and Patrick get ready to sleep under Patrick's rock]* Good night, SpongeBob.

SpongeBob : Good night, rockmate.

Gary : Meow.

SpongeBob : Good night, Gary. *[SpongeBob goes to sleep but then is awoken to Patrick's snoring]* Oh...what the...?

[Gary hides in his shell and SpongeBob puts a cork in the sides of his head, and goes back to sleep. The wind blows and Patrick shivers, he then pulls the rock closer to him, SpongeBob shivers in the cold and pulls it back over himself. Gary sits on top of the rock as they keep pulling it back and forth until Patrick keeps the rock closer to him. SpongeBob gets cold and he covers himself with sand on and goes to sleep. Patrick starts drooling heavily, filling his mouth, and flows like a stream over to SpongeBob. As SpongeBob snores, he absorbs the drool coming from Patrick and becomes a fat sponge. He waddles over to Patrick and removes the corks, spilling Patrick's drool out of him and down-sizing him to normal size. Then he takes out a bigger cork and puts it in Patrick's mouth and goes back to sleep. Patrick struggles, then spits out the cork]

Patrick *[in his sleep]*: Spiders! Spiders! Spiders! *[lifts rock and starts smashing SpongeBob with it several times, he then goes back to sleep]*

SpongeBob : No, Patrick, no, Patrick, no, Patrick, no, Patrick! Wake up! It's me, SpongeBob! *[moves away from the rock a few feet and goes back to sleep]*

Patrick : SPIDERS! SPIDERS! *[picks up his rock, runs over to SpongeBob, and smashes him repeatedly with the rock]*

SpongeBob : No, no, no, no, no, no, no! *[Patrick goes back to sleep]*

[Scene 5]

SpongeBob : *[in Squidward's house, he stands next to Squidward, holding Gary, as Squidward sleeps, he taps Squidward's nose as he whispers]* Squidward? Squidward?

Squidward : *[sleepily]* H-h-huh?

SpongeBob : Squidward?

Squidward : *[sleepily]* Huh? Wha-what?

SpongeBob : Squidward, could we stay here a couple of days or a month or two?

Squidward : *[sleepily]* Yeah, yeah, wha-wha-whatever.

SpongeBob : Thanks. Thanks Squidward. *[gets in bed with Squidward]* Squidward, could you scoot over a little?

Squidward : *[sleepily]* Hmm, yeah, sure. *[scoots over to the side]*

SpongeBob : While you're at it, could you get me a glass of water?

Squidward : *[sleepily]* Hmmm, yeah, sure. *[gets out of bed and walks off, then comes back with a glass of water]*

SpongeBob : Yeah, this is a real swell place you got here. *[Squidward hands SpongeBob the glass]* Thanks, buddy.

Squidward : *[sleepily]* Y-you're welcome. *[SpongeBob drinks the water]*

SpongeBob : Yeah, I like sleepovers.

Squidward : *[sleepily]* Yeah. Me, too.

SpongeBob : Yep, this is great. Good night, Squidward.

Squidward : *[yawns]* Good night, SpongeBob. *[Squidward's eyes pop open. Squidward opens the door and SpongeBob and Gary walk out]* *[unhappy]* Good night, SpongeBob.

[Scene 6]

[the next day, Squidward opens his eyes excitedly]

Squidward : Today's the big day, Squidward! Don't wanna be late! *[he flies into his closet, gets dressed, and goes outside]* Gotta hurry! Hold it! Hold everything! *[SpongeBob and Patrick stand outside, with bags]* I do not want to miss this. The day SpongeBob moves! I can't believe it's really happening.

SpongeBob : Don't worry, Squidward. I'll come visit you.

Squidward : Don't try to cheer me up, SpongeBob. Please.

SpongeBob : Here come my parents. *[Patrick begins to cry and the car horn*

sounds as SpongeBob's parents drive up]

Mrs. SquarePants: SpongeBob! Hi, honey, we're here!

Mr. SquarePants : Come on, SpongeBob, hurry, hurry, son, your mother has dinner waiting.

SpongeBob : Hi, Mom.

Squidward : Hello, Mrs. SquarePants! Let me help you with these bags. *[picks up the bags and carries them to the car]*

SpongeBob : Just give me a minute. *[walks back to where his house used to be]* I cannot hold onto you any longer, little pebble. *[buries it into the ground]* You hold too many memories. *[as he starts to cry, a tear falls from his nose and into the ground where the seed absorbs it, it then starts to glow. Then SpongeBob shakes Squidward's hand]* Well, Squidward, this is goodbye. *[walks away]*

Squidward : Goodbye, SpongeBob, goodbye. *[dances]* Goodbye, SpongeBob. Bye-bye-bye. Goodbye, SpongeBob. Ha-ha. Goodbye, goodbye. *[Patrick lies on the ground, bawling, as SpongeBob gets in the car]*

SpongeBob : Goodbye, Patrick. Goodbye, Bikini Bottom.

[Patrick holds onto the back of the boat, lifting the front into the air, as he cries]

Squidward : *[still dancing]* SpongeBob is leaving. He's leaving, he's leaving! *[the seed shakes violently]* la, la, la, la, la, la, SpongeBob is leaving...*[Squidward stops dancing as the ground starts shaking, a giant green stem grows out of the ground, SpongeBob's house grows from the plant and drops where his old house used to be and on Squidward. The stem then goes back into the ground]*

SpongeBob : My house is back! *[SpongeBob, his parents, and Patrick all happily run into the pineapple, SpongeBob returns to Squidward lying under the floor]* Aww, Squidward, isn't this great? I'm back forever!

Squidward : *[muffled]* Forever?

SENSUALITY IN PERFUME ADVERTISEMENTS: AN ANALYSIS OF MULTIMODALITY IN COSMOPOLITAN AND COSMOPOLITAN MEN MAGAZINE

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ABSTRACT

This paper studies about sensuality in advertising, focusing on qualitative research and content analysis using the theory of multimodality as a reference. This study focuses on the perfume advertising that appeared in *Cosmopolitan* and *Cosmopolitan Men*, Indonesian edition of June, September, December 2013 and March 2014. The results of data analysis showed that the perfume ads in *Cosmopolitan* and *Cosmopolitan Men* Indonesia show the element of sensuality and sexuality. The use of female models in perfume advertising for women aims to encourage Indonesian women to change just as western models that exist in the perfume ads in *Cosmopolitan* Indonesia magazines and changing the beauty standards of Indonesian women. Men consumers no longer embarrassed to imagine about male models in perfume advertisements and want a body looks like the male model; it is what we called male erotic imagination. Cultural shift also occurs; perfume advertisements in *Cosmopolitan* and *Cosmopolitan Men* bring cultural modernization in Indonesia, where sensuality and sexuality is no longer a taboo for women and men in Indonesia.

Keywords: *Sensuality, perfume advertisements, Cosmopolitan Indonesia and Cosmopolitan Men Indonesia magazine.*

I. INTRODUCTION

In an era when everything is instant, fast, and easy to access, mass media become part of the modern life. The media offers so much information, from news to entertainment, without knowing some people have a tendency to follow what is said and what is popular in the media. Unconsciously they were inspired to live in a culture that was created by the media. Thus we can see that the mass media and popular culture have a strong bond, because mass media are the main tools for the emergence of popular culture.

Popular culture is an attitude and belief that makes people evolve, in an attempt to be accepted and followed by everyone. As followers of popular culture, mass media became mandatory books for them. Media sells images and dreams, make consumers

interested in following everything that appears in the media even though they do not really need it, for example in the form of advertising.

Advertisement are divided into two terms, quantitative and qualitative terms. Quantitative see advertising as a tool to popularize a product; while qualitatively, advertising is seen as a mass culture that not only aims to popularize a product but also gives a certain value behind these ads (Kasiyan, 2012). In this study, qualitative terms that will be used, where advertising is seen as something that has meaning and value.

By bringing a little hedonistic theme such as happiness, success, status, social, luxury, fashion, and beauty, the general message of the advertising subtext is that the solution to human problems can be found by buying and consuming (Danesi, 2012). Currently, the ad

offers a wide range of products that is tempting to buy, by setting a compelling model for promoting their products. The use of beautiful women and handsome male with a sensual pose became very popular in advertising.

Then came the term 'sex in advertising' or sex in advertising. "Thinking about sex has long attracted the attention of advertisers-since the 1800s" (Reichert, 2003). In late 19850s is the beginning of the use of sex in advertising when a woman looks sexy, nearly naked into cigarette advertising model. This becomes an era where branding products begins. Branding was used to differentiate similar products from the other, with the emphasis on a different characteristic, for example, the use of well-known models, especially woman. From the 1800s until now, indirect advertisements in magazines or television selling sexuality, which is to emphasize advertising company's messages that they believed sex is a tool to popularize their products. Even if it's a product that is intended for women and models they use are also women. Thus, signs or symbols behind the sexy women's clothing as a model of an ad needs to be analyzed.

To understand these symbols, semiotic approach will be used as a tool to analyze. Since the mid 20th century, semiotics has grown into the field of body language study, art forms, rhetorical discourse, visual communication, media, myth, narrative, language, advertising, and others (Danesi, 2012). Semiotic has branch theory called the theory of multimodality, where the theories of multimodality look deeper, not only the symbols in an advertisement but also the truth behind the ad. The term modality is derived from linguistic and refers to the value of truth or credibility of a statement. Multimodality as 'an analysis procedure' should be used to analyze the text using more than one kind of semiotic especially using verbal mode, and image mode simultaneously in an opportunity of delivering meaning (Hermawan, 2012).

This research will concentrate on print ads focus on perfume ads in *Cosmopolitan* and *Cosmopolitan Men Indonesia* magazines. *Cosmopolitan* is a magazine that published every month, while *Cosmopolitan Men* is a magazine published every three months each

year. Researchers will collect samples of the ad follows the *Cosmopolitan Men's* publication month, while from *Cosmopolitan*, researchers will follow the same publication month of *Cosmopolitan Men*.

The reason why *Cosmopolitan* magazine as a sample of this research because *Cosmopolitan* is a magazine that is quite popular in Indonesia and the top-3 magazines are often read by urban society. The circulation of *Cosmopolitan* magazine that reaches 142,000 copies per month, makes *Cosmopolitan* became the most popular in its category (Lesmana, 2008). The increasing number of urban societies that read *Cosmopolitan*, make many companies, for example the perfume company, market its products through advertising in the *Cosmopolitan* magazine. By analyzing the perfume advertising in the *Cosmopolitan* magazine, researchers will use the theory of multimodalitas to analyze the value or any message behind a perfume advertisement.

The reason, researchers do research on this topic is because researchers not yet find many studies about sex in advertising in Indonesia which is focused using the multimodality theory only. Many of the research that has been done only focusing on the women magazine and securities to the reader.

Thus the researchers took the opportunity to do something different. Do research that focused on sexuality and sensuality in perfume advertisement to see the symbol and the meaning behind the advertisements. Focusing on *Cosmopolitan* and *Cosmopolitan Men Indonesia* magazine, June, September, December 2013, and March 2014 edition.

II. LITERATURE REVIEW

A. The Concept Framework

1. Sensuality and Sexuality: Meaning and the Representation

The use of sensuality and sexuality in advertising has become common issue, although many pros and cons about this, but the fact proved that use of sensuality and sexuality in advertisements very help advertisers popularizing its products.

Apart from that, the definition of sensual itself, as most people understand is something that raises the interest or satisfy one's lust. The

word 'sensual' appears as it relates to the needs, and these words appear on the needs that have been dominated by men. Society is not accustomed to saying men have sensual lips or anything like that, then, word 'sensual' is the way men define something, for example women. If sensuality could be interpreted as one's physical attractiveness and expression as a picture of men towards women, while sexuality is how people get to experience eroticism and express themselves as sexual beings (Aripurnami, 1997). Sexuality is no longer a biological representation, but also shift as a social construction (Alimi, 2004), where sexuality is no longer taboo to talk about also no longer taboo to be shown. When sex is considered as a social construction, then obviously sex forming the subject as well arrange the various kinds of materialization of the body (Barker, 2014). In this context, the concept of sexuality is interpreted as 'secondary' that all matters relating to the dimensions of 'physically', which has to do with sex appeal, especially on advertising in the print media.

2. Sex in Advertising

Advertisers' use the human body, especially women, as a promotional tool for the campaign of their product. Advertisement created to attract public attention. Whatever will be done by the product's vendor to make ads interesting and different from the others. Advertising does not reflect how people act, but how they are dreaming (Jhally, 2000). As said by Jhally, the ad was inspired by dreams and desires. The purpose of advertising is to convince consumers that the product is useful for them. Advertisements must do its job very quickly because the ad did not have the time or space to do a detailed explanation about a product. Therefore, earned the attention of people is their main target. With the aim to attract public attention, then comes sex in advertising, advertisers believe that 'sex sells'.

The definition of sex in this analysis is sexy and sensual. Sexy defined as 'sexually stimulate, attractive or provocative. Sexual relating to "relations between men and women ... characteristics or sexual activity" (Fowler, 2007). Features of sex in advertising are an

imaging, like a beautiful woman as an advertising model, usually has nothing to do with the product being advertised. The purpose of this imaging is to attract the attention of potential customers. Kind of imaging that is used very widely, and will include nudity, beautiful and sexy woman, also a handsome man, even often just full of sensuality.

Back to the 1800s, this was a year in which sex is used in advertising began. Most displays of naked women in the advertising of tobacco products. In the early 1800s, cigarette manufacturers provide cigarette advertising card (a card similar to a baseball card collection) as a bonus for those who buy cigarettes. This card depicts three women with sexy clothes playing in a circus attraction, and in the last picture there is a name of cigarette brand. At that time is a phenomenal because of a scantily clad woman like that is not a good woman. This is the beginning where sexual content began to be part of the ad and the slogan, "Sex sells" is born.

In the early 1900s was the birth of 'message' in the ad that is followed by current advertisers. 1900s is an era where advertisers transformed from basic information to the information that seduce the reader. Ads that became a phenomenon that year was a Woodbury Facial Soap. It is most often cited in advertising history as the first example of sex and sale. The tag line of Woodbury Facial Shop is "The skin you love to touch," and shows an intimacy. If the ad is being seen now, the ads will look ordinary and normal, but, this ad was published in the 1920s in which women and men banned seen intimate in public, this ad became a phenomenon and bring sensation. 1925 became the year of women as models of products that are also aimed for women.

Advertising was introduced in Indonesia in 1619, when the Netherlands was still colonized Indonesia. For Dutch government, advertising becomes a place for announcing some news to Indonesian.

3. History of Advertising in Indonesia

The ad exists at Dutch East Indies' time. Most of the content is advertising on trading, auctions, and the official announcement of the Government of the Netherlands East Indies,

but the use of female model began in 1912. A print advertisement proves that Javanese women tend to be introvert and shy have their own charm and attract advertisers to make them as flashlight advertising model.

Early New Order, especially in the 1970s, beauty pageant became popular, the magazine that "selling" of women with minimal clothing on the cover began to appear, and since then the ads featuring women with a mini dress and a product that has nothing to do with the women emerged.

Development of advertising in Indonesia is increasingly finding a solid ground when private television began to appear and by the Decree of the Minister of Information 111/90 which requires advertisements produced domestically and also by local people. 1980 became the year which advertising in Indonesia began to use models with sensual poses and expressions, or ads at this time began to show a discontinuity between models with a marketed product.

The mid-90s is a year of foreign advertising enliven advertising in Indonesia and ads bold enough to begin airing something vulgar. Not only through the images, but also through the tag line. A sustainable use of sex in advertising from 1800 until today is proof that sex is a tool that works for advertisement (Pawloski, 2007).

4. Sex In Advertising in Indonesia

Advertising has become most dominant part in the media, not only on television, but also in print media. Political economy of libido ideology spawned libidonomic, which is derived from the word '*libido*', which means energy or lust, and '*nemein*', meaning distribute. So, 'libidonomics' can be interpreted as distributing energy or lust. Ads have libidonomics element, which is where advertising is now oriented on the distribution of seduction, temptation, pleasure, excitement, desire or lust without limits. By using this method, they believe that consumers will be triggered and buy their products. Though the ethics of advertising in Indonesia concerning sexuality has been governed by *Etika Pariwisata Indonesia (EPI)*. In EPI rule there is one point which states that advertising

should not contain elements of pornography, including must not exploit eroticism or sexuality in any way and for any purpose or reason. Advertisements that contain sexual elements are basically violating ethics in Indonesian society (Wuryanta, 2013). Whereas advertisement in Indonesia today is not much different from an existing ad abroad. The producers started coming out on the terms specified by EPI. The advertisers as much as possible using the sensuality and sexism in their ads, through the exploitation of the female body or use a man with a great body and handsome face as a means to attract the attention of consumers.

Libidonomic element in society can be understood as a condition in which minds of people are not only concerned with economic transactions but also sexual transactions. Sexual transactions are more meaningful as sexual mental where the individual's thought was automatically influenced by the passions based on the desire not realistic sense (Wahyuningsih, 2012). Libidonomic effect makes people accustomed to receiving information or products displaying the symbols of sex and forget about the existing norms.

B. Theoretical Framework

1. Multimodality

In semantics, modality is a way to break the code and interpret it to become a meaning, such as types of signs, text, or genre. As stated by Gunther Kress and Theo van Leeuwen, "modality motivated by signs that appear on the interests of social groups interacting in the power structures that determine social life, and also interact throughout the system generates various groups in society" (Kress, 2006). The term 'modality' is derived from linguistics and is used to analyze reality, facts and the truth.

Multimodality is the use of multiple models of media to create a single artifact. This mode collection, or element, are contributed to how multimodality affects different rhetorical situations, or opportunities to increase audience's acceptance of an idea or concept. Everything from the image placement for organizing content that creates meaning. Multimodal text defined as text that communicates the message using more than

one type of semiotics, for example, a magazine article using words and images, or sites that contain audio clips side by side with the words, or a movie that uses words, music, effects sound and moving images, or ads that use position, color, clothing, poses, and model selection. For example, if we analyze ads in magazines by using modality, we can see that the ads do not reveal the absolute truth or not also reveal a mistake. Ads produce truth to reader, and every reader understand the truth in different ways.

Multimodality assume that the representation and communication always has many types, all contribute to the meaning. According to Gunther Kress, multimodality divided into two types, first social and cultural mode is one of the factors for manufacture of meaning. As the picture, writing, layout, speech, moving images are examples of the different modes. Second, semiotics similar models, formed by both the intrinsic characteristics and meanings are formed due to the influence of history, the values of their society and culture (Kress, 2006), the example is advertising.

III. METHODOLOGY

A. Methods and Research Type

This research focuses on the cultural study using a qualitative approach. This type of approach will be able to capture a variety of information more carefully and clearer than the statement of amount or frequency in the form of numbers. Qualitative research more emphasis on the analysis in terms of concept, behavior, perception and the issue of human or phenomenon.

Qualitative research with multimodality theory can be done with two approaches, which are visual analysis and content analysis. To analyze advertisement, content analysis will help researchers to understand symbols and meaning behind the advertisement deeper. Content analysis is research that is in-depth explanation of the content of a written or printed information in the mass media. Analysis of media content is a reflection of social values and cultures as well systems of public trust (Neuman, 2012). In qualitative research, content analysis emphasized on how

researchers see steadiness of communication content qualitatively, the researchers also interpret the communication content, reading the symbols, interpret the contents of symbolic interaction that occurs in communication.

Content analysis is an analysis that is more focused and detailed to understand the content of media products and able to relate to social context or reality of what happened when the message is generated. Because all text messages, symbols, images are a product of social and cultural community. related to the explanation above, researchers focused on using qualitative-descriptive methods.

This study is a textual based, then the researcher should observe the text carefully, thoroughly, and critical, then interpreted it in subtansif and comprehensive way. In an effort to solve the problem in this study, there are four main stages that must be observed which are (1) research data, (2) the method of data collection, (3) data analysis, (4) the source of the data, and (5) data validation.

B. Data Research

The research will be conducted by analyzing text that focused on editorial advertisement in *Cosmopolitan* magazine and *Cosmopolitan Men Indonesia* in June, September, December 2013 and March 2014 edition. Samples were taken from *Cosmopolitan* and *Comopolitan men Indonesia* magazine within three months editions because many perfume ads that issued its latest product ad within 3 months or follows the seasons in its original country. the reason researchers took samples of perfume ad in December 2013 and March 2014 because the research began in April 2014. Observations will be done by collecting perfume ad that is often out in five months editions of *Cosmopolitan Magazine* and *Cosmopolitan Men Indonesia*.

C. Data Collection Methods

For data collection, the researchers will use purposive sampling, sample deliberately chosen by the researchers to answer the research problem. Source data used are primary data.

E. Sources of Data

1. Cosmopolitan Indonesia

Cosmopolitan is an international magazine for women. It was first published in 1886 in the United States as a family magazine, later turned into a literary magazine and eventually became a women's magazine in the late 1960s. Cosmopolitan contains articles on women's issues, relationships, sex, health, career, personal development, celebrities, fashion and beauty. Cosmopolitan has 64 international editions, printed in 35 languages and distributed in more than 100 countries, including Indonesia (Cosmopolitan, Cosmopolitan Men, 2010).

Cosmopolitan magazine first entered Indonesia in September 1997, with the motto "fun fearless female", cosmopolitan targeting adult women as readers. Cosmopolitan sold more than 100,000 copies each month and occupied three best-selling magazine, Cosmopolitan is not just popular among female readers, but also for well-known branded products (Vinsensius, 2007). Based on Nielsen Media Research in 2004, the Media Scene in 2004 to 2005, the Media Directory Indonesia Also in 2006, the Cosmopolitan is ranked 3rd in the acquisition of Magazine Advertising in Indonesia (Joseph, 2010).

2. Cosmopolitan Men

Cosmopolitan spread its wings by targeting male readers. In 2010, Cosmopolitan Indonesia launched Cosmopolitan Men, with the same motto with Cosmopolitan Indonesia is, "fun fearless male". Cosmopolitan Men's selected as research samples because Cosmopolitan Men is a pioneer magazine of men's lifestyle in Indonesia. Cosmopolitan Men attracts many well-known brands to be their sponsor, and put an ad in the magazine, and make Cosmopolitan Men became the most widely read magazine for men.

F. Data Validation

Data validation is a measure used to test the validity of a research. In a content analysis, validation is very important because the findings produced can be measured with precise measurements. Krippendorff said that the essential meaning of validity is "quality of a

research lead one to believe that the fact that there can not be challenged, and considered valid as long as the inferences content analysis based on the basis of evidence that is achieved independently" (Eriyanto, 2013).

In this study researchers used a validation triangulation theory. Sugiyono explained that triangulation is a test of credibility by checking data from various sources in various ways and at various times. This method is used in qualitative research because it can reduce bias and increase the credibility of a research (In Prawesta, 2013).

IV. FINDINGS AND DISCUSSION

This preliminary analysis is based on the choice of perfume ads taken from Cosmopolitan magazines and Cosmopolitan Men Indonesia edition in June, September, December 2013 and March 2014. Selection magazine issues within 3 months because every 3 months there is a change of season or season in the fashion world, so even in a perfume advertisement. Many perfume issued a new edition of their products advertisement per 3 months such as, Paco Rabanne Invictus; Calvin Klein Encounter; Carolina Herrera 212 VIP; Carolina Herrera Sublime; and Narcisso Rodriguez Essence. The perfume advertising have been selected based on the tendency of these ads appear on the pages of Cosmopolitan magazine and Cosmopolitan Men Indonesia during the period of magazine edition used by researchers.

A. The Meaning Of Using multimodality In Perfume ads in Cosmopolitan Indonesia and Cosmopolitan Men magazines.

1. Sensuality In Perfume Advertisement

Advertising is the real form of the aspects of capitalism that are within the scope of the mass media. Ads with persuasive techniques seek to attract an audience to get to know, like, and buy the products offered by manufacturers (Wahyuningsih, 2007). The phenomenon of advertising is currently not include only the elements of the commodification of female body, but also the commodification of male body.

Cosmopolitan magazine readers target are women and men who live in the big city. All

these two magazines is the adaptation of the American magazine, where Western culture is still strong in the content of their magazines even though the magazine *Cosmopolitan* and *Cosmopolitan Men Indonesia* has changed the language and contents more 'Indonesia', however, both magazines are still too Westernized, by showing lots of ads and articles were very vulgar. One example of western culture is still strong in both magazines are advertising perfume advertised in the magazine. Analyzing ads into the sample in this study by using the theory of multimodality show their sensual elements in the ads, which are clearly visible or meaning behind these ads, this phenomenon is called sex in advertising

Sex in advertising targeting each gender with the same purpose of sexual arousal and desire, but the reaction of each gender will be different. Men are generally more vulnerable to the lure of sexual advertising, and therefore they are targeted by advertisers. For men, ads about a romantic relationship would not be have an effect to them, but when sex becomes a major factor for men ad, the ad will be attractive. The advertisers were competing to attract male attention by putting male model as the star of the ad, with the support of color that symbolize masculinity. Almost all of perfume ads samples aimed for men in *Cosmopolitan Men Indonesia* edition June, September, December 2013 and March 2014, describe a fantasy to male consumers. The use of color, pose, gaze, and also the background will affect the consumer sees an ad. The advertisements' samples in this study included to sensuality in advertising, because the ads are selling dreams and fantasies to consumers. With the publication of some perfume ads in *Cosmopolitan Men Indonesia* magazine, where the target audience is Indonesian men, there was a cultural shift in which the standard of good looks of a man changed direction and now men started to pay attention to his appearance.

A gym is no longer a sports venue, but as a place to socialize, and become a hangout destination. So not only women who represented unilaterally by advertising, but also men. As expressed by Susan Bordo, men tend to be represented as being manly, muscular and powerful. Men's activities have

more to do with physical activities like sports. Male activeness is what brought the same features on the selection of a site used as a background setting in the ad. The location was rarely take home setting but in public places such as offices, mountain, racing circuit, workshops, cafes, beaches and others that are considered more 'fit' for Men (Kurnia N., 2004). Cultural phenomenon as above bring forth a new term for the man who understands fashion and influenced by these advertisements, the metrosexual.

Flocker defines metrosexual male as a trendsetter in the 21st century They are normal (not gay), urban, have a high aesthetic sensitivity, spent a lot of time and money for the sake of appearance and an active shopper, for which they have a desire to bring their feminine side (Kurnia N., 2004). They are not embarrassed to buy fashion products such as perfume, for example. So this phenomenon exploited by advertising and other media.

Not only for men, ads also have a devastating effect on women. In fact, before the advertiser targeted men as objects to advertise their products, women have been used as objects to attract the attention not only men but also women, until now.

Five female perfume ad in the June September, December 2013 and March 2014 issues of *Cosmopolitan* magazine, had similarity in the model's pose, with a flat expression, opened their lips little bit and folded her hands in front of his chest. Pose of a model is an indication of the level of sexuality in an ad (Pawlowski, 2007). Few things that make these ads look alike is the use of models that come from the western world such as America, but two perfume ad samples above have a brown skin like an Asian. Brown skin color represents exotic, sexy and healthy. However, when these perfume ads published in Indonesia, there is a gap because the brown skin in perfume advertisements and in Indonesia has different meaning. The concept of white skin color and not white when viewed in the context of socio-cultural studies contradictory because not all people are born who have a body perfectly ideal as tall, slim, and have white skin. Moreover, the concept of "white" and "not white" are not suitable if described in

Indonesia, because Indonesia do not consider themselves white and not black (like the black and white dichotomy concept in the west). They mentioned as bright or brown skin (Dahniar, 2010). as described by Dahniar above, a model in advertising, especially perfume advertising does not represent the actual people. These ads are trying to reconstruct the meaning of beautiful and providing a new standard like the model of perfume advertisements. They posed in such a way that many consumers are interested to see their ads, and follow it. Generally, the model poses is an indication of the level of sexuality that displayed in the ad.

The mass media especially advertising becomes the hand book of every woman to look like what the media says. no uniqueness, follow the standards set by mass media and becoming mainstream, and it became the pride of today's modern society. Not only consume the products sold by the advertiser, but women are also taking the standards and values set by the ad. Currently, the standard of beauty of Indonesian women no longer looks like previous generation, but shifted into white skin, and looks like a Western.

Exploitation of loveliness and sexual attractiveness of women can occur as a result of interaction with the opposite sex. Ads of this type are many examples, including advertisements that are considered as a form of deviation of norms and ethics (Wahyuningsih, 2007), one example is Carolina Herrera 212 VIP ads.

Message in advertising always easy to understand, because men and women are generally portrayed stereotypically and traditionally according to their sex; for example, women are always displayed innocent yet sexy, quiet and vulnerable, while men described otherwise. Advertising is always describe women and men with certain values that unknowingly agreed by the community.

The mass media becomes a determining factor to where sensuality will be used, because for them sensuality, especially in advertising is selling their product. Thus, the mass media is now free to show anything, especially advertising. Adapting or serve ads from sensuous abroad is no longer a problem

because people are starting to get used with it in this era of globalization.

2. Gender in Perfume Ad

According to Kotler (1991: 423) an ad can be viewed from the point of functional and cultural angles. Appropriate functional level, basically ads implementing a communication that refers to a functional understanding, it's just a technical understanding, often implicit, because it is accumulated by the product concept. Product concepts imply that consumers would like products that provide quality, appearance, and the best traits. While at the level of the cultural dimension, advertising is representation a form of implementation of views about social realities that existed in society; how people interpret life, interact with restrictions norms, language, and the scope of values about what is good and true and beautiful or ugly.

Advertising also looked as a medium of cultural promotion and advertising. It means of expression of the ideological and symbolic expression of culture. Ads can be a discourse in society, because the advertisement playing in the world of signs and language. The image became a dream that you want to offer. One example is the sensuality in ads where sexuality becomes a hidden message of an ad. Fitting models handsome male or female models with a body like a Spanish guitar is one example where a dream for sale. The ads are always focused on gender issues, which the advertisers target each gender in advertising. The aim is to cause sexual arousal and cause a desire, for example, the exploitation of women in advertising where advertisers always show women in all its advertising, even though there was no relation between the advertised product with the model.

A. Women in Perfume Ad

Ad was a world in which there are certain standards agreed by the advertiser. One of them is the 'world' of men and women (Basow, 1992). Advertising is always making women as objects to sell and attract the attention of men. Beauty is no longer a major factor to attract consumers but body contour, female gaze became factors that attract consumers in

selling a product.

Irwandar (in Teuku 2006: 264) says that advertising and a woman's body that is displayed through the mass media become an important part exciting for the improvement of the market economy. The use of sexy women as the focus of an advertisement, brought many changes to the consumer where to be beautiful women are like those who are in an advertisement.

Perfume ads in *Cosmopolitan* magazine confirms that a woman considered beautiful if their body is slim, have a brown or blonde long-haired and sexy. So that Indonesian women who are not include in that criteria, for example, had black hair or not really slim are marginalized because they do not have the concept of beauty as the model of the perfume ad.

If most advertisements placed women in traditional roles such as in the kitchen or in the house as a representation of the rights of nature a woman is taking care of the home, the perfume ads in magazines *Cosmopolitan Indonesia* showed the opposite. Perfume ads above shows how a woman has the right to freely express themselves, captivate, sensual, perfect, and have activities outside as a symbol that a woman is not just merely about taking care of the house. The women in this perfume ad now becoming trend to satisfy male consumers, and become sexual objects for their poses in the ad. According Tomagola (1998) women in perfume ads in *Cosmopolitan* magazine include the type of women frame that are women portrayed as beings that should captivate with its biological characteristics such as breasts, hips, and the characteristic of womanhood formed by culture; such as hair, long legs, and others (Bajari, 2008). The woman's body has tended to become a tool of persuasion to sell also to provide erotic appeal of a product. The layout of an ad that show women on the right or left side, such as advertisements samples in this study shows how the position of a woman in the social world. The position of women in advertising has always never in the middle, this symbolizes that the position of women is a companion or appendages of men, as can be seen in Carolina Herrera 212 VIP ads, even if the

ad is aimed at men and women, these ads put the woman on the right. Representation of women in advertising indirectly can also be seen that woman is the "object" or "decorator".

Women since the early emergence of advertising has become own attraction for advertisers, but in the modern era there was a shift which not only women become the object to attract consumers, but also men. The advertisers began targeting male consumers by not only focusing their sales using women as a model, but also men. This is where a cultural shift in which male eroticism began on sale.

B. Men in Perfume Ad

Many advertisements that advertise any men's product are no longer use women as the star of the ad, but using a male model. One example is the perfume ads in *Cosmopolitan Men Indonesia* magazine where they used male models, if there is a female model in a perfume ad, they are just supporting the ad, while the focus of the ad is still directed to the male model.

The ads selling erotic images of men, in which advertisers incorporate elements that support such a handsome face, muscular body, then backed up with colors that symbolized masculinity such as black or gray. Physical portrait of men in the ad is no longer simply become a symbol of male domination but a symbol of masculinity capitalistic in a wider sense. The dominance of men can be seen from sales value, either through his muscles, muscular body up to his handsome face. All of it is a reflection of capitalistic masculinity that is highly correlated with the business (Kurnia N., 2004). Erotic images of men make men consumer are no longer ashamed to imagine about another man, dreaming of the body and face like other men. With so many ads that use male models, such as in magazines *Cosmopolitan Men Indonesia*, and then it changes the values in Indonesian men especially men who live in big cities. They are not embarrassed to go to a salon, or go to the gym to improve their bodies, and also understand fashion. Then a word metrosexual is appeared based on the phenomenon that exists today.

Ads are now positioned men as sexual objects and create a new standard for male society, namely as being aggressive at the same time being sensitive, as well combines elements of force and sensitivity (Kurnia N., 2004). This is called metrosexual male. Metrosexual men known to have a feminine side that they have no shame to show it, also the man who knows about fashion, wearing a famous brands clothes. Most of the men who claim to be metrosexual is a man who lives in a big city and very easily touched by the mass media. *Cosmopolitan* magazine reading this phenomenon and create a magazine devoted to men where perfume ads in it contributed the influence of value changes of masculinity in Indonesian men.

Men and women were eventually located at the same level in the world of advertising where they both became objects to attract the interest of both genders. In addition, in modern advertising, gender is probably the social resources are used most by advertisers. Thousands of images surrounding us, expose gender to a certain extent. Ad appears obsessed with gender and sexuality (Jhally, 1990). Ads are always positioned the men in the middle, as shown in the perfume ads samples in this research. Placement of men in the middle as a symbol of masculinity, where men are the center. The center of all social construction. Men are the leader and they are dominant.

3. Western Discourse in Perfume Ad

An advertisement is currently not merely have a duty to promote and introduce a product to the public, but also served to bring a values and messages in it. McLuhan (2006) called the ad as a greatest finding artwork in the 20th century because it contains a kind of magic system (Williams, 2005) or mystique system (Sutherland, 2008) which has the extraordinary power to have hidden persuasion (Packard, 1980) or else subliminal seduction of public awareness- massive ideological (Zanot, 1992). In addition to having a positive benefit, where advertising also has many negative effects, such as increasing the consumerism culture, materialism, and hedonism in society (Kasiyan, 2012).

In Indonesia, especially advertising in printed media experienced a cultural shift in which advertisers use a face that not an Indonesian, or they just adopted the original advertising, like perfume ad in *Cosmopolitan Indonesia Magazine*. It became a phenomenon in Indonesia, where the foreign mass media started to come to open a branch here and modernize the Indonesian culture involuntarily. The effect is all related to western is selling well. In this globalization era, the influence of Western culture on the East more dominant, for example in the form of 'Americanization'. The technological revolution has changed the orientation of the culture and value systems (Kasiyan, 2012), as well as in Indonesia.

With the Westernization symptoms that exist in Indonesia, especially perfume ads flocked marketing their products using commercials originated from the western and bring the message also the values contained in the ad. Indonesian women began to dye their hair to brown or blond like western people, dressed like them, eventually the ads are slowly eliminating the side and traditional values held by Indonesian women as well as men in Indonesia where a lot of transnational magazines targeted to them like *Cosmopolitan Men Indonesia*. *Cosmopolitan Men Indonesia* brought a new lifestyle for men in Indonesia, leading them to closely follow the Westernized lifestyle and began to leave their own culture.

Cosmopolitan and *Cosmopolitan Men Indonesia* always echoed sex themed, not only visible on the magazine cover, but also on ads for the product that inside the magazine, because to the two magazines view sex as a commodity that solds and the two magazines was aware that "our whole anatomy controlled by passion" (Baudrillard, 2000: ix). When talking about eastern culture, especially Indonesian culture, sex is taboo to talk about in public, but the *Cosmopolitan* and *Cosmopolitan Men Indonesia* magazine change the stigma and make the readers talk about sex like talking about the weather.

Sex also represented in the perfume ads in *Cosmopolitan* and *Cosmopolitan Men Indonesia* magazines, even though the element of sex in advertising is summarized in such a way that is not very visible yet sensual

elements in the ad displayed clearly and it is shifting cultural standards in Indonesia.

Both the magazine clearly offers a lifestyle that can not be affordable by most people. The magazines intended to men and women of upper middle class is to instill values, taste and style are clearly visible from the packaging, the rubric or column devoted to those who live in big cities. So, if the buyer of this magazine are those who live in small towns with limited access, then there will be social gap; but for those who live in big cities with unlimited access then both magazines became the bible of those who want to look more modern and up to date, this magazine will unwittingly led them to become victims of capitalism world and follow the hedonism lifestyle in order meet standards set by the mass media that never runs out. They will be more westerners than the Westerners themselves in adapting western culture that brought by both magazines.

V. CONCLUSION

Sensuality in advertising is always interesting to be discussed and examined, as well as sensuality in perfume ads that focused on Cosmopolitan magazine and Cosmopolitan Men Indonesia June, September, December 2013 and March 2014 edition. Therefore, a perfume advertisement in this study were examined using multimodality theory to find hidden messages in the analysis perfume ad. Based on the results of the analysis can be summarized as follows:

Sensuality in perfume ad is divided into ads aimed for women and ads aimed for men. Multimodalitas theoretical analysis found that eroticism is not only shown by the ad that use women model only, but advertisers also started to use men as an object of eroticism. Perfume ads aimed for men and women, where the messages in these ads have the gender issues that represent women as weak and dependent, while men as dominant creatures.

Perfume ad also brought the issue of gender in its advertising message. women are always positioned as an object, lips, eyes, cheeks, hair, thighs, hips, stomach, breasts, everything becomes an object to convey a certain meaning. Ads are currently experiencing a shift

in which man becomes an object to attract male consumers. The ads selling erotic images of men, where advertisers incorporate elements that support such a handsome face, muscular body, then backed up with colors that symbolized masculinity such as black or gray. Physical portrait of men in the ads are no longer just be the a symbol of male domination but a symbol of masculinity capitalistic in a broader sense.

Sensuality in perfume ads, and also gender issues, making the gap between eastern culture and western culture are displayed in perfume ads in Cosmopolitan and Cosmopolitan Men Indonesia magazines. They began to leave the traditional and transformed into modern people, both men and women.

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THE ORDER OF COMMUNICATION ACTS IN ONLINE NEWS (The Application of Pragmatics' Speech in Journalism)

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ABSTRACT

This article investigates the order of communication acts in online news as the application of Pragmatics on speech analysis in Journalism, This research aims to analyze and describe the communication acts used in a selected news on Jakarta Post and to find out the order of communication acts. In the news '*Taxi protest turns violent as drivers target other drivers*', the writer found 5 (five) communication acts used in the narration. They are *to describe, to report, to explain, to refer to* and *to tell*. The speech act which is adopted by the used communication acts in the news narration is *Representative*. Meanwhile, the order of communication acts in the news is started by *To tell* and ended by *To refer to*.

Keywords: *speech act, communication act, journalism*

I. INTRODUCTION

Today, mass media, often considered as a media of communication, has already widely developed, evolved and even changed into many different forms, for example, newspaper that can be read and accessed either in printed-out or online form. One significant change in newspaper is the use of internet technology in publishing the news.

Reading online newspaper has become something important to some people. To them, online newspaper has already been a solution to get up-to-date news. The online news websites are now able to provide a lot of information that people need such as sports news, political news and much more. In narrating the news, the narration in online news must use the clear language to make their readers understand about what are happening and also have to provide the factual news, so that their

readers are not confused about the information available on the website. The language used in narrating the news can also be considered as the communication acts or be defined as the specific actions in narrating the news. The communication acts used in the narration represent the meaning of the news writing itself.

Communication acts (also known as communicative acts) or the specific actions are the speech acts which are developed and used in the news narration. The speech acts theory is a well-known linguistic theory in pragmatics. The pragmatics is a study which discusses the meaning and specifically examines the system of signs in the language usage. It is similar to what Levinson (1983:5) says that pragmatics is the study of language usage.

This research aims to analyze and describe the communication acts used in a selected news report on Jakarta Post and to find

out its order of communication acts in that news. The Jakarta Post website is an online news website that uses English as news language.

II. LITERATURE REVIEW

There are several theories used in this research. The main theories used are the Searle's speech acts and communication acts adopted from Searle's speech acts which are stated by Grunwald.

1.1 Speech Acts

The speech act theory was firstly proposed by Austin. Then, the theory was developed steadily by Searle. The speech acts can be used in all linguistic communications and they are not just a symbol, word or sentence. Black (2006:17) says that the term of speech acts does not refer simply to the act of speaking, but to the whole communicative situation, including the context of the utterance.

Black (2006:17) also says whenever people produce an utterance they are engaged in three acts. A locutionary act is the production of a well-formed utterance in whatever language one is speaking. The illocutionary act is the meaning one wishes to communicate: the illocutionary force we attach to a locutionary act is the meaning we intend to convey. The perlocutionary act is the effect of our words.

There are actually five types of speech acts stated by Searle. *Representative, Expressive, Directive, Commissive, and Declaration*. *Representative* speech acts are the statements and descriptions. In this kind of speech act, the speakers offer their view of the world as they understand it. *Expressive* speech act reveals the speaker's attitude, such as congratulating, condoling, or expressing pleasure. *Directive* speech act is essentially commands. *Commissive* speech act commits the speaker to some future course of action. It includes promises, it depends on how the hearer will be affected by the proposed act. *Declaration* speech act depends upon the status of the speaker, and the precise circumstances surrounding the event. This kind of speech act is institutionalised in a

society. Declaration speech act includes sacking a worker, performing a marriage, and sentencing a criminal.

1.2 Communication Acts (a.k.a. Communicative Acts)

In *communication*, Leeuwen (2008:286) states that the linguistic utterance seen as a unit of social action with three simultaneous elements. They are locutionary act, illocutionary act and perlocutionary act. The locutionary act is an act of referring to something that exists or is going on in the world or the mind, the illocutionary act is an act of communicating some kind of interactive intent, such as 'persuading' or 'teaching', and the perlocutionary act is the act of achieving some communicative goal, such as 'convincing' or 'imparting knowledge'.

Applying the theory of speech acts, Osika (2008:39) on his journal article explains that the J.L. Austin's speech act theory can be used to describe the communication acts. It assumes that within each speech act there are levels of performing the activity. Osika also says that according to symbolic interaction theory the function of communication act is divided into twofold. The first one, communicative function or informative function refers to understanding of what has been uttered, merely to the use of signs. The other function that is performative one is fulfilled by changing the reality.

In this case the communication act refers to the performance of the definite action. Further, Osika (2008:43) says that within the communication act there are several levels of performance of a given action. Each act consists of locutionary and illocutionary acts that are related to the activities performed by sender/speaker and perlocutionary act performed by receiver/hearer and related to the interpretation of illocutionary act. Such approach is different from that one presented by classical speech act theories. It makes possible to capture the interactive character of communication acts.

Meanwhile, in Journalism, Grunwald (2005:66) states that there are two types of communication act adopted from the speech acts theory, the first is the documentative and

the second is summarizing type. The documentative type includes *to report*, *to quote*, *to refer to* and *to describe*. These acts have the purpose of documenting what is said by the sources (*to report*, *to quote*), who the source are (*to refer to*), and what the journalist, by observation, experience or otherwise, has made himself sure is true (*to describe*). This type of journalism communication act is hereafter called the *documentative* type.

Meanwhile, Grunwald (2005:66) states that the second type includes *to announce*, *to sum up*, *to tell*, *to explain*, *to argue*, *to evaluate*, *to characterize*. These acts are where the journalist chooses to increase the distance to his subject matter, and -as narrator- go into the text to coordinate information and to express the central point of the story. This is called the *summarizing* type of journalistic communication act.

To make the Grunwald's theory of communicative/communication acts clear, the researcher finds out the meaning of every communication acts in *Cambridge Advanced Learner's Dictionary*. The first is the explanations of communicative acts in documentative type. *To report* means to give a description of something or information about it to someone, *to quote* means to repeat the words that someone else has said or written, *to refer to* means to direct someone or something to a different place or person for information, help or action, often to a person or group with more knowledge or power. The last is *to describe*. *To describe* communication act means to say or write what someone or something is like.

Meanwhile in summarizing types there are 7 (seven) communications acts. The first is *to announce*. This kind of communication act means to state or make known, especially publicly or to show that something is going to happen. The next is *to sum up*. It means an action or objects which sum something or someone up represents the most typical qualities of that person or thing or quickly form an opinion about someone or something. The next is *to tell*. It means to say something to someone, often giving them information or instructions. The 4th communication acts in this type is *to explain*. *To explain* means to make something clear or easy to understand by describing or

giving information. The next is *to argue*. It means to give the reasons for the opinion, idea, belief, etc., or to speak angrily to someone, telling them that you disagree with them or to show that something is true or exists. The next is *to evaluate*. It means to judge or calculate the quality, importance, amount or value of something. The last is *to characterize*. It means something which characterizes another thing is typical of it or to describe something by stating its main qualities.

III. RESEARCH METHOD

This research is conducted through the qualitative method. Sugiyono (2013:8) states that qualitative method is often called the natural research because it is conducted in natural setting or can be called as ethnography method because it is used to make a research in culture anthropology because the collected data and its analysis are various. Meanwhile, Bhattacharjee (2012:113) says that the emphasis in qualitative analysis is "sense making" or understanding a phenomenon, rather than predicting or explaining. A creative and investigative mindset is needed for qualitative analysis, based on an ethically enlightened and participant-in-context attitude, and a set of analytic strategies.

From the above theories, the qualitative method can also be interpreted as the descriptive data which are observed, spoken or written. It is made to understand what the subject study does in form of words and language in nature context by any other natural contexts. The datum used in this research is one online news which is taken from Jakarta Post website.

The title of the selected news is '*Taxi protest turns violent as drivers target other drivers*'. The news was published on March 22, 2016. The reason why the writer uses that news is when the news was published in a lot of mass media, it became the hot topic to discuss because the protest was due to the competition between online transportation mode and conventional transportation mode.

IV. FINDINGS AND DISCUSSION

There are 12 (twelve) clauses in the news entitled '*Taxi protest turns violent as driv-*

ers target other drivers'. The news was published on March 22nd, 2016. The writer has found 5 (five) kinds of the communication acts used in the news. The following is the result of this research.

The types of communication act used in the news

There are totally 5 (five) types communication acts used in the narration of the news. They are *to describe*, *to report*, *to explain*, *to refer to* and *to tell*. The types of communication acts used in the narration are different. The *to describe*, *to report* and *to refer to* are categorized as the documentative type. The *to tell* and *to explain* are the summarizing type. The communication acts found in the narration of the news have the similar the speech act. The speech act used in the communication acts found is representative. It is because the clauses written on the news are delivered to the readers based on the journalist's observation.

Meanwhile, if the communication acts used in that news are viewed from the speech act theory, the speech act used in those communication acts is *Representative*. It is because the communication acts used in that news are the statements and descriptions about something.

'To describe'

The '*to describe*' communication act functions as an act that describes the real situation happened on the field. It is written based on the journalist's observation or sight on the field where the news comes from. This communication has been found in the following clause:

- 1) The cars had broken windows and mirrors and damaged bodies.

The '*to describe*' communication act functions to make a description about a situation happening in an area. The clause (1) is the journalist's observation. The function of the '*to describe*' communication act is to give the readers the descriptions of what have been in the real situation and what have really been happening in the field, so that, after reading the

clauses, the readers will be able to get the information about where the situation takes place. In (1) the readers are given the description of cars that have been damaged. The clause clearly describes the real condition of the broken cars.

'To report'

Besides '*to describe*' communication act, '*to report*' communication act is also used in the narration of the news. There are totally 2 (two) clauses as '*to report*' communication act in that news. In this kind of communication act, the clauses on the news are the additional information about the news or can also be what the sources say about the news to make the news' description clear. In *to report* communication act, the clauses in the narration commonly use the *reported speech* techniques. The following is the clauses considered as *to report* communication act.

- 2) One driver, who refused to be named, said the vehicle he was driving was damaged by other taxi drivers protesting in the Gatot Subroto area. The protestors stopped his car abruptly on the road. (to report)
- 3) "My passengers were forced to get out. My car was bumped and the protestors threatened to hit my passengers if they refused to get out," the driver told kompas.com, adding that he wanted to make a police report on the damage as evidence for repairs by his company. (to report)

In (2), the clause uses reported speech. The information conveyed to the readers comes from what is said by the source. Meanwhile, in (3), the clauses are full of what the sources said about the news. The quotation marks ("...") mean the clauses are full of sources' report. Although (2) and (3) have a similar communication act, the forms of writing are different. The form of writing used in (2) is *indirect reported speech* without using quotation marks and in (3) the form of writing used in the clause uses quotation marks or *direct reported speech*.

To explain

Meanwhile, *to explain* communication act is also used in the narration of the news. There are totally 2 (two) clauses of *to explain* communication acts in the news narration. In this kind of communication act, the clauses in the news give the readers the information about something informed on the news and function to make something clear or easy to understand by describing or giving information about them.

To explain communication acts can be found in the following clauses:

- 4) The violence was the continuation of last week's protests where thousands of taxi and bus drivers opposed the mushrooming number of ride-hailing applications in big cities.
- 5) Last week they conducted peaceful protests at the State Palace, City Hall and the Communication and Information Ministry.

In clause (4), the clause gives the explanation about the reason why the protest is being conducted. The clause gives the reader the information about the main reason of the protest. Meanwhile in (5) the clause gives the reader the explanation about the previous peaceful protest which took place at the State Palace, City Hall and the Communication and Information Ministry. The information in (4) and (5) are essential to the readers because they are given the clear information about the protest on the news.

To refer to

To refer to communication act is used to relate the information on the news to the public's responses against the protest. There are 5 (five) clauses of *to refer to* communication acts in the narration.

The following is the clauses categorized as *to refer to* communication acts:

- 6) The public strongly opposed the protest. They voiced their opposition to the violence through social media accounts such as Twitter, Facebook and Path.
- 7) A social media user named Bayu uploaded a photo of taxi drivers forcing a

passenger to get out of a vehicle in the middle of Jl. Gatot Subroto.

- 8) "In front of my eyes. A mother who was carrying her baby was forced to get out of the taxi," he wrote in the photo caption, as quoted by *tempo.co*.
- 9) Damaged Blue Bird taxis were seen on Jl. Gatot Subroto, driving slowly on the right side of the road, *kompas.com* reported.
- 10) "Taxi protest turned anarchy. Let us reject anarchic taxis #TolakTaksiAnarkis," said Twitter user @ignatiusEry, as quoted by *Tempo.co*.

The clause (6) refers to the readers the public's responses in social media. Their responses are the disagreement of the protest conducted by the taxi drivers in Jakarta. The clause (7) refers to a photo uploaded by a social media user. The clauses (8) and (10) refer to what *tempo.co* quoted. The clause (9) refers to what *kompas.com* reported.

To tell

The clauses in *to tell* communication act function to give the readers the core information related to the news' title. The information given to the readers seems to be the up-to-date news or a lot of people almost do not know it yet. The following are the clauses which are categorized as the *to tell* communication act:

- 11) A protest against ride-hailing applications conducted by drivers from the Land Transportation Drivers Association (PPAD) turned violent on Tuesday as several taxi drivers allegedly attacked other taxis carrying passengers.
- 12) However, Tuesday's protest conducted by around 10,000 drivers in Greater Jakarta turned to anarchy as drivers took to the streets and stopped other taxis who were not taking part.

It is clear that the clauses (11) and (12) are the central points on news. They give the readers the information about the protest conducted on Tuesday, March 22nd 2016. Alt-

though the clause (12) in the order of communication act is not placed at the first clause in the narration but it becomes the main information.

The order of Communication Acts in the news

The order of communication acts used on the news entitled '*Taxi protest turns violent as drivers target other drivers*' can be described in the following table.

Table 1. The order of Communication acts in the news

	Clauses	Communication Acts
1	A protest against ride-hailing applications conducted by drivers from the Land Transportation Drivers Association (PPAD) turned violent on Tuesday as several taxi drivers allegedly attacked other taxis carrying passengers.	To tell
2	Damaged Blue Bird taxis were seen on Jl. Gatot Subroto, driving slowly on the right side of the road, <i>kompas.com</i> reported.	To refer to
3	The cars had broken windows and mirrors and damaged bodies.	To describe
4	One driver, who refused to be named, said the vehicle he was driving was damaged by other taxi drivers protesting in the Gatot Subroto area. The protestors stopped his car abruptly on the road.	To refer to
5	"My passengers were forced to get out. My car was bumped and the protestors threatened to hit my passengers if they	To refer to

	refused to get out," the driver told <i>kompas.com</i> , adding that he wanted to make a police report on the damage as evidence for repairs by his company.	
6	The violence was the continuation of last week's protests where thousands of taxi and bus drivers opposed the mushrooming number of ride-hailing applications in big cities.	To explain
7	Last week they conducted peaceful protests at the State Palace, City Hall and the Communication and Information Ministry.	To explain
8	However, Tuesday's protest conducted by around 10,000 drivers in Greater Jakarta turned to anarchy as drivers took to the streets and stopped other taxis who were not taking part.	To tell
9	The public strongly opposed the protest. They voiced their opposition to the violence through social media accounts such as Twitter, Facebook and Path.	To refer to
10	"Taxi protest turned anarchy. Let us reject anarchic taxis #TolakTaksiAnarkis," said Twitter user @ignatiusEry, as quoted by <i>Tempo.co</i> .	To refer to
11	A social media user named Bayu uploaded a photo of taxi drivers forcing a passenger to get out of a vehicle in the	To refer to

	middle of Jl. Gatot Subroto.	
12	"In front of my eyes. A mother who was carrying her baby was forced to get out of the taxi," he wrote in the photo caption, as quoted by <i>tempo.co</i> .	To refer to

At the first clause, the *to tell* communication act is used in the narration. Meanwhile the order of communication acts in the narration is *to tell – to refer to – to describe – to refer to – to refer to – to explain – to explain – to tell – to refer to – to refer to – to refer to – to refer to*.

V. CONCLUSION

In the news *'Taxi protest turns violent as drivers target other drivers'*, the writer found 5 (five) communication acts used in the narration. They are *to describe, to report, to explain, to refer to* and *to tell*. The speech act which is adopted by the used communication acts in the news narration is *Representative*. Meanwhile, the order of communication acts in the news is started by *To tell* and ended by *To refer to*.

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“E-EXHIBITION” A FRAMEWORK OF STUDENTS’ PROJECT BASED LEARNING

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ABSTRACT

Project-based learning (PBL) hails from a tradition of pedagogy which asserts that students learn best by experiencing and solving real-world problems. Studies have proven that when implemented well, project-based learning results positive outcomes related to students’ learning in the areas of content knowledge, collaborative skills, engagement and motivation, and critical thinking and problem-solving skills. E-Exhibition “English Entrepreneur and Entertainment Exhibition” is chosen as a framework of students’ project based learning. The main focus of this exhibition is to assess students’ performance and progress through project as a practical and meaningful way of learning. This exhibition represents a multi-faceted assessment. Students get multiple opportunities by feedback and revise works, students receive multiple learning outcomes in term of problem-solving, content, and collaboration, students presentation in the exhibition encourage their communicative and social value skills.

Keywords: E-exhibition, project based learning (pbl), framework of pbl.

INTRODUCTION

In recent years, project-based learning (PBL) has become more popular in education as well as in language teaching. In PBL, students work on a project in groups using the target language for language learning. PBL can motivate students and create positive communication and collaboration as they develop language, content, and thinking skills. This integrative, holistic, and formative approach appeals to many educators; however, they may hesitate to implement it in their class because it does not fit easily into standardised testing contexts. Indeed, this learning requires alternative ways to assess students’ progress and achievement; moreover, such assessments in PBL should help students know what they have learned, and offer positive feedback in learning.

Project-based learning (PBL) is a model that organizes learning around projects. According to the definitions found in PBL handbooks for teachers, projects are complex tasks, based on challenging questions or problems, that involve students in design, problem-solving, decision making, or investigative activities; give students the opportunity to work relatively autonomously over extended periods of time; and culminate in realistic products or presentations (Jones, Rasmussen, & Moffitt, 1997; Thomas, Mergendoller, & Michaelson, 1999). This article describes the implementation of “E-exhibition” as a framework of students’ project based learning which reflects an effective method for teaching students complex processes and procedures such as planning, communicating, problem solving, decision making, and presenting. It shows that

"E-exhibition" as a framework of PBL performs a practical and meaningful way of learning.

DISCUSSION

E-exhibition as one of PBL frameworks

"E-exhibition" is a PBL design that grew out an adventure and service-based education program known for its learning experience. This exhibition framework is defined as "intellectual investigations built around significant projects and performances." The exhibition project combined intellectual inquiry, character development, and community building which differ from other Project-Based Learning classrooms in conceptual as well as structural ways. Conceptually, the exhibition project invariably involves fieldwork, service, teamwork, character building, reflection, and building a connection to the world outside of the classroom. Additionally, students keep a portfolio of their work, and project work to develop a "culture of revision" and craftsmanship. Structurally, "E-exhibition" is a framework for the whole improvement. "E-exhibition" as a PBL framework is intended to transform curriculum, instruction, and assessment.

To capture the uniqueness of Project-Based Learning in "E-exhibition" a PBL framework for ESP learning, the following set of criteria are offered. The five criteria are centrality, driving question, constructive investigations, autonomy, and realism (Thomas, 2000).

1. *PBL projects are central, not peripheral to the curriculum.* This criterion has two corollaries. First, according to this defined feature, projects are the curriculum. In PBL, the project is the central teaching strategy; students encounter and learn the central concepts of the discipline via the project. There are instances where project work follows traditional instruction in such a way that the project serves to provide illustrations, examples, additional practice, or practical applications for material taught initially by other means. However, these "application" projects

are not considered to be instances of PBL, according to this criterion. Second, the centrality criterion means that projects in which students learn things that are outside the curriculum ("enrichment" projects) are also not examples of PBL, no matter how appealing or engaging.

2. *PBL projects are focused on questions or problems that "drive" students to encounter (and struggle with) the central concepts and principles of a discipline.* This criterion is a subtle one. The definition of the project (for students) must "be crafted in order to make a connection between activities and the underlying conceptual knowledge that one might hope to foster." (Barron, Schwartz, Vye, Moore, Petrosino, Zech, Bransford, & The Cognition and Technology Group at Vanderbilt, 1998, p. 274). This is usually done with a "driving question" (Blumenfeld et al., 1991) or an ill-defined problem (Stepien and Gallagher, 1993). PBL projects may be built around thematic units or the intersection of topics from two or more disciplines, but that is not sufficient to define a project. The questions that students pursue, as well as the activities, products, and performances that occupy their time, must be "orchestrated in the service of an important intellectual purpose" (Blumenfeld et al., 1991).
3. *Projects involve students in a constructive investigation.* An investigation is a goal-directed process that involves inquiry, knowledge building, and resolution. Investigations may be design, decision-making, problem-finding, problem-solving, discovery, or model-building processes. But, in order to be considered as a PBL project, the central activities of the project must involve the transformation and construction of knowledge (by definition: new understandings, new skills) on the part of students (Bereiter & Scardamalia, 1999). If the central activities of the project represent no

difficulty to the student or can be carried out with the application of already-learned information or skills, the project is an exercise, not a PBL project. This criterion means that straightforward service projects such as planting a garden or cleaning a stream bed are projects, but may not be PBL projects.

4. *Projects are student-driven to some significant degree.* PBL projects are not, in the main, teacher-led, scripted, or packaged. Laboratory exercises and instructional booklets are not examples of PBL, even if they are problem-focused and central to the curriculum. PBL projects do not end up at a predetermined outcome or take predetermined paths. PBL projects incorporate a good deal more student autonomy, choice, unsupervised work time, and responsibility than traditional instruction and traditional projects.
5. *Projects are realistic, not school-like.* Projects embody characteristics that give them a feeling of authenticity to students. These characteristics can include the topic, the tasks, the roles that students play, the context within which the work of the project is carried out, the collaborators who work with students on the project, the products that are produced, the audience for the project's products, or the criteria by which the products or performances are judged. Gordon (1998) makes the distinction between academic challenges, scenario challenges, and real-life challenges. PBL incorporates real-life challenges where the focus is on authentic (not simulated) problems or questions and where solutions have the potential to be implemented.

"E-exhibition" as one of project based learning frameworks has proven that when implemented well, project-based learning (PBL) can increase retention of content and improve students' attitudes towards learning, among other benefits. Project-based learning hails from a tradition of pedagogy which asserts

that students learn best by experiencing and solving real-world problems. In line with the implementation of "E-exhibition" as one of project based learning frameworks, according to researchers (Barron & Darling-Hammond, 2008; Thomas, 2000), project-based learning involves the following:

- students learning knowledge to tackle realistic problems as they would be solved in the real world
- increased student control over his or her learning
- teachers serving as coaches and facilitators of inquiry and reflection
- students (usually, but not always) working in pairs or groups

In "E-exhibition" the teacher creates real-world problem-solving situations by designing tasks that correspond to two different frameworks of inquiry-based teaching: *Problem-based learning*, which tackles a problem but doesn't necessarily include a student project, and *project-based learning*, which involves a complex task, student presentation, and creating an actual product or artifact. The exhibition process engage students in creating, questioning, and revising knowledge, while developing their skills in critical thinking, collaboration, communication, reasoning, synthesis, and resilience (Barron & Darling-Hammond, 2008).

"E-exhibition" is not a short process; the students who have been divided into groups must complete some stages of tasks throughout one whole semester before conducting the exhibition. The project based learning framework is implemented in Business English Class, the teacher gave students a portfolio work to be completed for one whole semester before they conducted the exhibition. The portfolio work named "Creating a Brand New Business Product" in a "Company Profile" portfolio work.

During one whole semester, each group must discuss and complete some steps to create a brand new business product based on the theory of business. First, each group must decide what their product is; it can be goods or service. Second, they gave name for their product and company. Third, they discussed the company's address based on the theory of how to choose a strategic business

location. Fourth, they mentioned the company's motto, visions and missions. Fifth, they described their product. Sixth, they created the company's logo and described meaning of the logo. Seventh, they decided the assets of company. Eighth, they wrote history of their brand new company. Ninth, they discussed structure of organisation in the company and wrote the job description for each position. Tenth, all students wrote their individual profiles. And the last step is product promotion aspect; each group created and designed their product catalog and brochure.

The teacher's role as a facilitator revised each group company profile portfolio. In each step of the company profile portfolio, the teacher revised what the students have written. Moreover, in weekly classroom meeting, each group must presented their discussion result. Other groups and the teacher gave suggestions for the improvement of each group work. The teacher gave feedback based on the business theory and revised their portfolio writing.

After completing the Company Profile portfolio as the main guidance of students' Brand New Business Product, students did preparation for "E-exhibition". They prepared and did try and error in creating their product to be displayed in the exhibition.

"E-exhibition" as one of project based learning frameworks can be described in the following features:

1. A realistic problem or project
 - aligns with students' skills and interests
 - requires learning clearly defined content and skills
2. Structured group work
 - groups of four to five students, with diverse skill levels and interdependent roles
 - team rewards
 - individual accountability, based on student growth
3. Multi-faceted assessment
 - multiple opportunities for students to receive feedback and revise their work
 - multiple learning outcomes (problem-solving, content, collaboration)

- presentations that encourage participation and signal social value (exhibition, and portfolio)

CONCLUSION

In summary, the implementation of "E-exhibition" as one of PBL frameworks indicates that PBL: (a) has a positive effect on student content knowledge and the development of skills such as collaboration, critical thinking, and problem solving; (b) benefits students by increasing their motivation and engagement; and (c) is challenging for teachers to implement, leading to the conclusion that teachers need support in order to plan and enact PBL effectively while students need support including help setting up and directing initial inquiry, organizing their time to complete tasks, and integrating the business theory into projects in meaningful ways. PBL seems to be equivalent or slightly better than other models of instruction for producing gains in general academic achievement and for developing lower-level cognitive skills in traditional subject matter areas. Additionally, students and teacher both believe that PBL is beneficial and effective as an instructional method.

PBL has value for enhancing the quality of students' learning in subject matter areas, leading to the tentative claim that learning higher-level cognitive skills via PBL is associated with increased capability on the part of students for applying the learning process in project and problem-solving contexts.

The implementation of "E-exhibition" reflects that PBL is an effective method for teaching students complex processes and procedures such as planning, communicating, problem solving, decision making, and presenting.

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SUPPORTING LANGUAGE LEARNING WITH TTS VOICE OUTPUT INTEGRATED INTO EPUB E-BOOKS

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ABSTRACT

Text-to-speech (TTS) technology gains more popularity nowadays as computer and smart devices are becoming affordable and widely used. The adoption of this technology in language learning is also increasing. With the rise of mobile learning, an attempt to integrate this technology in EPub e-books is proposed. It is expected that the e-books incorporating TTS technology voice output can help teachers to efficiently produce and distribute learning materials, to reduce workload in dealing with individual students' learning problems, to implement necessary learning guidance, to provide distraction-free mobile language learning materials, and to be more productive with technology to promote a better language learning in the students' daily activities.

Keywords: *TTS, EPub, foreign language*

INTRODUCTION

The popularity of Text-to-Speech (TTS) technology is widespread all over the world. Developed initially to assist people with visual disability, TTS technology are now present for various applications and environments. Car drivers may be aware of this technology through the GPS voice navigation feature in their cars. PC and laptop users may have used it as it is preinstalled in Windows, OS X, and Ubuntu (Linux) operating systems. Smartphone users may have considered it as invaluable as it enables them to listen to their audio books and check the pronunciations of words or phrases in their devices on a daily basis.

Though TTS technology has been developed and used for decades, it is the current availability and application in computer and mobile devices that have unwrapped more

interests in its adoptions in the educational settings. Besides the possibilities to expand its usage for assisting learners with reading disabilities, the improvement of the voice quality has attracted its usage to support foreign language learning.

TEXT-TO-SPEECH TECHNOLOGY

The TTS technology may vary in its system complexity but basically it processes the text-based inputs to generate synthesized speech output. An illustration to this concept is shown in Speech-Over TTS technology, in which three main stages are involved (Tuval Software Industries, 2015). When a user feeds text-based information into the system, the speech engine will process the text input automatically. As the core of the system, the engine will first parse the input, then analyze

aspects like grammar, punctuation, and capitalization, and finally activate the selected voice to generate the audio format of the text. The selected voice depends on the configuration of the operating system (i.e. embedded or not embedded) or on the user personal choice (by adding free or commercial voices). The voices incorporated in the engine can be customized to meet the language, regional accent, and gender preference.

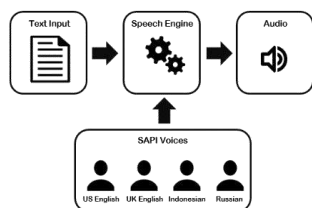


Figure 1: Text-to-Speech (TTS) Technology

TTS technology has developed from formant synthesis method into concatenation synthesis method. The main difference of the two methods lies on the use of real human speech database. Formant synthesis method does not use the speech database and relies entirely on simulating the acoustic properties of speech. On the other hand, concatenation synthesis method uses the speech database, where human voice is divided into sound segments and then concatenated or combined to produce words (Microsoft, 2003). In this way, the sound “fourteen” can be produced from “four” and “teen” segments. Whenever the word “teen” is needed, the same segment will be called, whether it is in “sixteen” or “two hundred nineteen”. For the common user, the output of the two methods can be easily distinguished as the first one sounds robotic while the latter is perceived as more natural (Tuval Software Industries, 2015).

Nowadays there are many vendors providing TTS voices, whether free or commercial. Google, for instance, provides more than 15 language voices in its Android OS, with some languages having local variations (i.e. English, Spanish, and Chinese) and some others do not. Other companies such as Acapela Group, NeoSpeech, and Ivona Software provide commercial voices. To see how the quality among commercial voices compare, see the following chart (Figure 2)

presenting the result of Text-to-Speech Accuracy Testing report published by ASRNews (2015). The accuracy test result reflects the overall capabilities of each product in dealing with foreign words, numbers, homographs, acronyms, abbreviations, names, and addresses. This report shows that Ivona Software achieves the highest score (97.5%), followed by Neospeech (95.5%) and Diotek (95.3%).

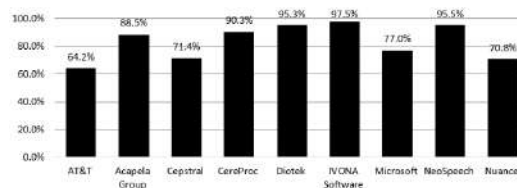


Figure 2: TTS Accuracy Test Result

Besides being installed in users’ devices, TTS technology can be provided as an online service. The benefit of this service is not only that it does not require the need to install the system; it can also be accessed anytime and anywhere through various devices (e.g. smart phones, tablets, PCs). Some websites providing this service include *text2speech.org*, *ispeech.org* and *ttsreader.com*.

Text-to-Speech Technology in Language Learning

Much of the interest in the use of TTS technology in language learning is due to the improvement of TTS voice output quality. It is true that the quality has not achieved a stage to generate perfect natural human voices for every type of utterances, however, this technology has stepped far beyond monotonous machine voices. Since 1990s, a major progress in the quality of the voices has been acknowledged. Liberman (1995) wrote that the technology had achieved a high level of performance, with increasingly sophisticated models of linguistic structure, low error rates in text analysis, and high intelligibility in synthesis from phonemic input. In 2000s, research findings showed that the technology achieved higher naturalness for short utterances, and that it was difficult to differentiate the voice it produced from real human’s voice (Schroeter, et al., 2002). In the past few years much

research was also in progress to find better system for higher quality voices. As a result, despite the enhancement on its accuracy, naturalness and expressivity which should continuously be improved, TTS technology has reached a level of readiness for language learning deployment (Kilickaya, 2006; Gelan, 2011).

Many researchers and educators do not only appreciate the improvement of the voice quality but also the effectiveness of TTS technology in supporting language learning. One notable advantage of using the technology is that it can help foreign language learners improve their pronunciation (González, 2007; Kılıçkaya, 2011) and spelling (Huang & Liao, 2015) abilities. Gonzales (2007) and Huang and Liao (2015) even confirmed that the technology fostered the students' independence in their learning. A different benefit of using the technology is in vocabulary learning. Rosa, Parent, and Eskenazi (2010) reported that using speech synthesis to produce the spoken versions of words benefitted non-native speakers during vocabulary learning lessons and their exposure to the spoken words led to increases in auditory vocabulary performance. A more interesting benefit of the technology is the provision of native-like voices to the students. In a situation where using voice talent is not possible or too costly, TTS technology can be the most feasible solution. Perhaps it is also the condition faced by Mulyono (2014) who implemented TTS voice output in listening learning materials and provided students with access to British and American accents.

TTS technology is also beneficial beyond pronunciation and vocabulary learning. Chong, Tosukhowong and Sakauchi (2002) suggested that the technology could be applied in web-based lectures and it helped audience with language understanding problems. Likewise, Parr (2013) agreed that the technology could circumvent frustration and reader withdrawal due to inadequate decoding and fluency and provide an increase in their motivation, confidence, and self-efficacy. Besides helping those with reading difficulties, the technology can motivate students to read more. When students listened to digital texts,

whether from audio narration or read aloud by a TTS tool, they could increase their reading volume (Dalton & Grisham, 2011). In a classroom learning environment, the technology can be designed to support writing skill development. As Young and Stover (2013) reported, by using online service from *Voki.com* where the students wrote texts and the customizable Voki characters read aloud the texts, students were able to evaluate and revise their own writing.

EBOOKS: WHY EPUB FORMAT

E-books, as the name suggests, are books in electronic formats. Different from traditional books, e-books are presented in files, not in paper-based materials. E-books can be in different file formats, like Plain Text (.txt), Microsoft Word (.doc, .docx), Apple iBooks (.ibooks), Amazon Kindle (.azw3, .azw, .k8), Mobipocket (.mobi), Portable Document Format (.pdf), EPub (.epub), and many others (Wikipedia, 2016a). Each format has its own strengths and limitations. Plain Text files, for example, can be read in any devices but contain only texts and do not have supports for features like tables and images. On the other hand, Microsoft Word, Apple iBooks, Amazon Kindle, Mobipocket, Portable Document Format, and EPub can support tables, images, and even more advanced features like audio and video, but may not be accessible in all platforms. In fact, despite its long-time reputation, Microsoft Word files are not natively supported by Amazon Kindle devices (Wikipedia, 2015).

EPub can be a good choice of e-book format due to several reasons, more significantly its popularity, content layout, standard, and global language support. EPub is said to be the most widely supported format as it can be opened across various platforms (Basu, 2015; DeLoatch, 2016). Since its initial release in 2007 by International Digital Publishing Forum, EPub has been a chosen standard of book publishing industries. Even Apple iBooks was built on the EPub standard (Bott, 2012). The layout of e-books in EPub can be designed to have fixed or re-flowable content layouts. PDF is an example of a format which only supports a fixed content layout,

without the capability to adjust its content to suit various device screen sizes. On the other hand, EPub is capable of resizing its content so that users, regardless of the different device screen sizes they use, can have the best viewing experience. In terms of its standard, EPub is free and open (Wikipedia, 2016b). EPub is continuously supported, developed and maintained by interested parties, including publishers and developers. As for the global language support, EPub is capable of providing support for more diverse range of languages, writing modes, and styles (Makoto, 2014). Accordingly, authors and publishers from around the globe do not have issues regarding what languages and writing systems they will use (e.g. left-to-right or right-to-left).

TTS VOICE OUTPUT IN EPUB E-BOOKS: HOW AND WHY

As discussed above, TTS technology offers benefits in language learning, including in pronunciation, vocabulary, listening and reading and writing. Integrating this technology into an e-book format with advanced capabilities like EPub promises students more effective and efficient learning. Paper-based textbooks are essential parts of campus and student academic activities, however, neglecting the fact that students possess the tools which can be utilized to support their learning is definitely not a wise decision. Moreover, providing various learning materials in different formats is one of the strategies to address different learning styles students may have.

The biggest challenge now lies on the foreign language teachers’ readiness to embrace the technology. How steep is the learning curve to generate TTS voice output? How difficult is it to integrate the output into EPub? The teachers should not worry about the technical issues as currently there are computer applications or online services which are user friendly and, sometimes, free.

The methods to generate TTS voice output can be as simple as activating the voice, writing the texts, and saving the audio file. By using Balabolka (<http://www.cross-plus-a.com/balabolka.htm>) in Windows OS, for instance, a user’s texts can be saved into an audio file by selecting the Save Audio File in the File menu,

just like saving a file in a word processor application. In Android OS, a user can use Type and Speak (<https://play.google.com/store/apps/details?id=com.google.android.apps.typeandspeak&hl=en>) where the voice output can be generated by simply tapping the Save icon, an easy to recognize user interface similar to that in many other Android applications. An illustration of how each method is used, see Figure 3 below.

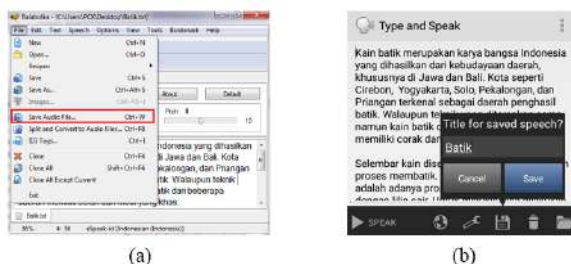


Figure 3: Generating TTS Voice output in (a) Balabolka and (b) Type and Speak

What about integrating the voice output in EPub e-books? Nowadays, there are computer applications, whether commercial like Ultimate Ebook Creator (<http://ultimateebookcreator.com>) or free like Sigil (<https://sigil-ebook.com>), capable of performing the task with ease. If the teachers know how to operate computer and use a word processor, they will not find it a problem to perform the task as it is like inserting a picture in a document file. In Sigil, for example, integrating the voice output is done by simply selecting the Insert menu, choose the File submenu, and select the file to insert (see Figure 4). After the EPub e-book is completed, the e-book can be saved and distributed to the students.

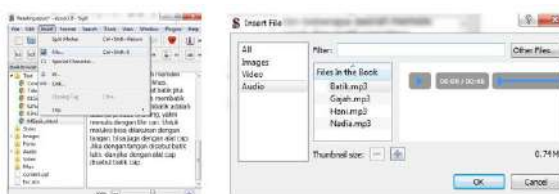


Figure 4: Adding audio file in Sigil

The teachers’ capabilities in harnessing the potentials of both technologies open more opportunities which benefit both the teachers and their students. First, the technologies allow faster learning material

production and distribution. In a situation where voice talent narrations are not imperative, using TTS technology can be time saving. Also, as the learning material is in the form of a file, it can be distributed to the students almost instantly without significant device compatibility issue. Second, the e-book can reduce the teachers' workload in helping individual students to improve their, for instance, pronunciation. In fact, the teachers do not need to be present in all of the students' learning sessions since the students can work independently and use the feedback provided in the e-book when needed. Third, necessary learning guidance can also be implemented. Many devices have built-in TTS technologies which can read aloud the content of e-books and thus integrating the TTS voice output which will perform comparable tasks seems to be impractical. However, there are cases where the teachers need to guide the students so that they focus only on certain parts of the texts or where the teachers have to ensure the students listen to the pronunciation of words using a certain local dialect which the students' devices may not support. Fourth, the e-book can be designed for the sole purpose of helping the students learn. The Internet is a world of abundance where the students can find various language learning e-books for free. Unfortunately some of the e-books are free because it contains advertisements. The teachers' e-books are there to ensure that the students can learn without such distractions. Finally, various devices have been parts of teachers and students' lives. It is an opportunity for the teachers to use the technology more productively to promote a better language learning in the students' daily activities.

CONCLUSION

This article has presented a brief overview of TTS technology and EPub e-book and how the integration of TTS voice output EPub e-books can support language learning. Considering the benefits of the integration and the user friendly applications to integrate and publish the EPub e-books, teachers are encouraged to embrace the technologies and use them to

help their students learn foreign languages more effectively and efficiently.

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