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# Leksema

JURNAL BAHASA DAN SASTRA

VOLUME 7 NUMBER 2 JULY - DECEMBER 2022

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Continuity and Discontinuity of Gender-Nature Relations in DH Lawrence's *The Woman Who Rode Away*



FACULTY OF CULTURES AND LANGUAGES  
UIN RADEN MAS SAID SURAKARTA



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Jl Pandawa, Pucangan, Kartasura, Sukoharjo 57168, Jawa Tengah  
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## **PREFACE**

*Assalamu'alaikum wa rahmatullaahi wa barakaatuh.*

*Alhamdulillahirabbil'amin.* After about six-months of reviewing, revising, and editing process to the articles, the edition of *Leksema: Jurnal Bahasa dan Sastra* Volume 7 Number 2 July-December 2022 can finally be published. It is the sequel of Volume 7 Number 1 edition that has been published at June in the same year. Again, in this number, we present eight articles from different fields of study as well as universities.

In this edition, there are four articles from linguistics and two from literature. However, three out of four the linguistic articles have the objects literature works as well. The affiliations of the authors vary from domestic to foreign educational institutions. The local authors come from Bukittinggi, Jember, Yogyakarta, Salatiga, and Surakarta. Meanwhile, the only author from foreign country is from the Philippines.

We hope that there will be more authors from foreign countries who publish their articles in the next editions, so that this journal can gain an international reputation as proven by Scopus or Web of Science indexation. For the same purpose, we expect that more and more overseas editors and reviewers would actively involve and contribute in the production and development of this journal as well.

This publication is expected to give contributions to the development of science, particularly language and literature studies. Therefore, we invite experts, scholars, academics, students, practitioners, and anyone from all over the world who are interested in language and literature studies to disseminate their thoughts, ideas, concepts, criticisms, and research results in the forms of articles published on this journal.

Lastly, on behalf of the publisher, we convey our high gratitude and appreciation to the authors, reviewers, editors, readers, and all other parties who have involved in this journal publication. All your contributions are counted and, hopefully, give much benefits to public. May Allah bless us all. *Aamiin. Aamiin. Ya rabbal 'alamiin.*

Enjoy reading as well as keep writing and publishing.

*Wassalamu'alaikum wa rahmatullaahi wa barakaatuh.*

Surakarta, December 31, 2022

Editor in Chief



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## The Speech Acts of Compliments among Japanese Teenagers in Japanese Anime Films

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**DIANA KARTIKA**

dianakartika@bunghatta.ac.id

**FARRAS JUNIOR RIZA**

farrasjuniorriza3@gmail.com

Japanese Letters Study Program, Universitas Bung Hatta  
Padang, Indonesia

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### ABSTRACT

This study aimed to identify the forms of expressive speech acts of compliments and to describe the forms of perlocutionary acts that appear in the anime *Yahari Ore no Seishun Love Come wa Machigatteiru* and *ReLife*. This research used Searle's speech act theory, Holmes' complimenting speech act, and Alston's verbs of perlocutionary. The study applied descriptive method. The data were collected from observation and notes based on the techniques for analyzing direct elements. The data were presented in an organized set of information, allowing for conclusions and action analysis. Based on the results of the research, it was found that expressive speech acts in the forms of compliments were dominantly influenced by the speaker's ability. Meanwhile, the dominant perlocutionary verbs in the compliments refer to encouraging, irritating, and attracting attention.

**Keywords:** speech acts, pragmatic, expressive, perlocution

### INTRODUCTION

Speech acts can be defined as utterances carried out between speakers in communication. To study whether the intent of a speaker's utterance could be conveyed to his/her speech partner, a pragmatic inquiry can be used, that is the study of the meaning in a speech. The purpose of delivering a speech could be seen not only from its form and meaning, but also from the time and place, with whom we are talking, the form of speech, and how it is conveyed.

According to Koizumi (1990, 1993), pragmatics is a field that examines language use. Pragmatics specializes in speech problems in situations of language delivery. Sentences as new utterances will have the right meaning when they are used in particular situations. In a communication, sometimes, what someone wants to convey does not materialize or arrive at what he/she wants to mean, so that his/her speech partner may not understand the message. Therefore, we need to study how we act in speech.

There are various kinds of speech acts, one of which is expressive speech acts. Expressive speech acts refer to speech acts performed by the speaker as an evaluation of the utterances he/she has spoken. This form of speech has a function for expressing an attitude from the speaker to the speech partner. Some examples of expressive speech acts are complaining, flattering, criticizing, thanking, praising, blaming, and congratulating. Praising is a way of giving appreciation to the speech partner by using certain expressions, such as 'excellent', 'wow', 'great' and others.

The problem and the uniqueness the writer wanted to discuss by this study was that in performing praising speech, there are certain ways of conveying it, among others by complimenting others without convoluted sentences, so that the real intention can be conveyed to the speech partner. Some people can find out how the expressions appear with the speech partners. However, sometimes, there is another purpose that a speaker wants to convey.

For example, there is a speaker who wants to compliment his speech partner, but it is not specific or clear enough, so that the interlocutor does not understand or even responding to with an unhappy expression because what the speaker means is not conveyed. By this reason, the writer is interested in discussing the expressive speech acts of praising in Japanese anime films.

The data sources that the author used in this study were the anime *Yahari Ore no Seishun Love Come wa Machigatteiru* and *ReLife*. These Japanese animes tells about the life of school teenagers in Japan. These animes also have interesting stories to be enjoyed by teenagers and adults. The settings, characterizations, and activities of the various school clubs in these animes are relatable, so that the audience can feel what it is like to live as a school teenager in Japan. The taken research data were the texts representing the speech acts of compliments found in the dialogues of the films.

There are some previous studies relevant to this research. First, Susanti, R & Siregar (2010) and Adachi (2011) who analyzed the compliments given by groups of selected people in Japanese language studies. Then, in his study, Muhammad. SF (2016) found that perlocution acts belong to the same category of perlocution verbs which have different sentence modes and types of speech acts. In addition, Suparno (2019) studied the expressive speeches with praising meanings in *Haikyuu* anime to state the background of the expressions and conditions by which Japanese speakers compliment the speeches of their partners whose responses can be different. On the other hand, Aryanto, Hadi, & Hariri (2021) in their research entitled *Native Speaker's Perceptions of The Naturalness In The Japanese Speech Act Response of Compliment Among Japanese Learners In Indonesia* claimed that 55% of respondents' language was perceived as unnatural. It showed sociopragmatic and pragmatic failures. The failure in social pragmatics was reflected from lacking competence of the learners in considering the extra-linguistic factors.

What makes the author's research different from previous research lies in the theme of the data source which is more focused on the activities of Japanese teenagers originating from two Japanese animes and stressing on the diversity of compliments conveyed by the speakers to their speech partners. It is different from some of the previous studies that discussed compliments based on Holmes' theory, focused on the anime *Log Horizon*, and emphasized on compliments and perlocution limited to the production of more data on one's abilities due to sports-theme data sources.

## Speech Acts

According to Yule (1996), pragmatics studies meanings from contextual perspectives. This study involves interpreting the utterance's meaning related to specific context and how that context affects what is said.

Speakers express their utterances by considering the circumstances, when, where, and the addressees. Purwo (1990) defines pragmatics as an analysis of the meaning of utterance using context-bound meaning. Meanwhile, treating language pragmatically is treating language by considering its context, i.e.: its use in communication events. On the other hand, Nadar (2009) defines pragmatic as a linguistic branch that learns the language used to communicate in certain situations. Simply, pragmatics considers the meaning and function of words used in context in its study (Kato, 2004).

Searle (1969) states that practically there are three kinds of speech acts, namely: local acts, illocutionary acts, and perlocution acts. From another point of view, speech acts can be classified into five types, i.e.: directives, representatives, expressive, commissive, and declaratives.

Searle (1969) states that the illocutions in expressive speech acts are intended to express psychological conditions that are determined in terms of sincerity about the states related to the proportional contents. According to Searle's theory, expressive actions can be articulated through apologies, forgiveness, compliments, gratitudes, congratulations, and condolences (Chaer, 2007). Similarly, Ismari (1995) also states that expressive speech acts reflect psychological statements and can be in the form of praising, thanking, apologizing, saying happiness or pleasure, and complaining. Meanwhile, according to Manaf (2011), expressive speech acts are carried out with the purpose of assessing or evaluating something mentioned in the speech. Briefly, expressive speech acts have the goal for expressing feelings and attitudes about a situation.

In regard with compliments as one kind of expressive acts, Holmes (2003) classifies them into four categories, namely: (1) compliment for the appearance of the speaker (appearance compliment); (2) compliment for the speaker's ability, achievement or good deeds (ability/performance compliment); (3) compliment for the objects owned by the speaker (possessions compliment); and (4) compliment for the personality or friendliness of the speaker (personality/friendliness).

**Perlocutionary Verbs**

According to Alston (1964), the difference between the illocutionary act and the perlocution act affects the verbs of both acts. An illocutionary speech becomes the introduction to a perlocutionary speaker and not the other way around. Alston (in Tarigan, 1986) distinguishes the functions of verbs into three categories: (1) to encourage the listener to learn that: convince, deceive, trick, lie, encourage, irritate, annoy, annoy, frighten (become afraid), attract, captivate, ridicule; (2) to make the listener do: inspire, influence, threaten, distract, distract, confuse; and (3) to make the listener think about: reducing tension, embarrassing, making it difficult, attracting attention, tedious, or boring.

**RESEARCH METHOD**

This research used a descriptive method. According to Sugiyono (2012) the descriptive method is used to reveal or describe the result of research, but does not make a broader conclusion from it. To collect the data, the researcher used observation technique that was carried out by carefully listening to the data sources chosen. The audio materials were then recorded along with the context of situation in the meantime. The data were then proceeded by using a note-taking technique, that was a record on a card or memo whose content was subsequently underwent classification. This note-taking technique used to make the data easily to obtain (Subroto, 2011). For analyzing the data, the researchers used distributional method. This method is carried out in two ways, namely: basic and advanced techniques. In this study, the researchers used the former. It applied direct element division technique, that is by dividing the lingual data unit into several parts or elements. These elements concerned are seen as direct parts that form the lingual unit in question (Sudaryanto, 1993).

**RESULTS AND DISCUSSIONS**

In this study, the sources of the data were Japanese animes entitled *Yahari Ore no Seishun Love Come wa Machigatteiru* and *ReLife*. The data themselves are conversational texts between speakers and hearers, particularly words, phrases, and sentences from the utterances that indicate praising and result perlocution effects. The results of analyses are presented in the form of conversations, as the data, and the contexts of situations as the bases of the analyses.

*Datum 1*

Onoya : 見おぼえない？(1)

*Mioboennai?*

Do you remember now?

Kaizaki : え？ごめん。(2)

*E? Gomen.*

Eh? Sorry.

Onoya : だよなー。コンビニになる宅もって大人っぽくて、それもカッコイイ良かったの。(3)

*Dayone. Konbini ni narutaku motto otonappokute, soremo kakkoii yokattano.*

Naturally. While working there you **looked more mature**, and also **looked cool**.

Kaizaki : いや、それは。。コンビニの制服って歳上に見えるから。(4)

*Iya, sore wa.. Konbini no seifukutte toshiue ni mieru kara.*

Oh, that .. maybe I look mature wearing a work uniform.

Onoya : へええ？ そうなの？ でも、同じ年で同じ学校で同じクラスで再会できて凄く嬉しい。夢みたい。(5)

*Heee? Souna no? demo, onaidoshi de onaji gakkou de onaji kurasu de saikai dekite sugoku ureshii. Yume mitai.*

Hee? Really? But, I'm glad that we are the same age, in the same school, and can even meet again in the same class. Just like fate.

(*ReLife*/episode 6/timeline 12.26-13.06)

In Datum 1, Ooga and Onoya goes to study the Kaizaki apartment group. But Ooga gets a call from where he works part-time, so that only Kaizaki and Onoya remains there. Onoya asks Kaizaki if he ever worked in a minimarket, because he had been shopping there and met Kaizaki who was working, but Kaizaki does not remember it.

In the third line, there is an expressive speech act of compliment that is pointed to the appearance of the speaker. Onoya expresses his feelings—as he sees Kaizaki's appearance when he is working—with compliments on utterance (3) by using the phrases *もっと大人っぽくて* (*motto otonappokute*) which means 'looking more mature' and *カッコイイ良かったの* (*kakkoii yokattano*) which means 'so cool'. These are how Onoya expresses his feelings by complimenting Kaizaki's appearance.

The perlocutionary verb is included in the category of making the listener divert the speech of the speaker. Kaizaki tries to divert what Onoya said in the fourth line so that Onoya does not tell the school where he has a side job.

*Datum 2*

Saika : そういえば 比企谷くんテニスうまいね (1)

*Sou ieba Hikigaya-kun tennis umai ne.*

Oh yeah Hikigaya-kun, you are **good at playing tennis** huh.

Yui : そうなん？(2)

*Sou nan?*

Is that so

Hachiman : うん？(3)

*Un?*

Hmm?

- Saika : フォームが すごくきれいなんだよ。(4)  
**Foomu ga sugoku kirei nan da yo.**  
**The form of the game is very beautiful.**
- Hachiman : いや照れるな。ハッハッハッハ、で誰?(5)  
*Iya tereru na. Hahaha, de dare?*  
Wow, so embarrassed. Hahaha, who are you?
- Yui : はあ!? 同じクラスじゃん信じらんない!(6)  
*Haa!?! Onaji kurasu jyan shinjiranai!*  
Haa !? We are an unbelievable class!
- Saika : ハハハ、同じクラスの戸塚彩加です。(7)  
*Hahaha, onaji kurasu no Totsuka Saika desu.*  
Hahaha, I am your classmate, Totsuka Saika.
- (Oregairu/3/05.56-06.16)

In Datum 2, Hachiman and Yui are taking a break from sports lessons. While they are chatting, Saika approaches them. Saika expresses her admiration that Hachiman's tennis was so great and beautiful, but Hachiman does not remember his classmate to upset Yui.

In the first and fourth lines respectively, there is an act of praising speech where the meaning of the compliment is conveyed to the speaker's ability. Saika compliments Hachiman's ability in utterance (1) by using the phrase テニスうまい (*tenisu umaï*) that means 'good at tennis'. *Umaï* belongs to an adjective *ikeeyoshi*. In addition, Saika expresses his admiration in utterance (4) フォームが すごくきれいなんだよ (*Foomu ga sugoku kirei nan da yo*). Here, *foomu* means 'form', *sugoku* means 'very', whereas *kirei* means 'beautiful'. *きれい(kirei)* in this case is directed to Hachiman's tennis game.

The first and fourth lines (1) and (4) are included in the perlocutionary verb list to make the listener think about an attracting attention. Because Hachiman's clever tennis game and his way of playing are so beautiful, it attracts Saika's attention who focuses on praising Hachiman's tennis skills.

### Datum 3

- Kaizaki : そっちはどう 最近? (1)  
*Socchi wa dou saikin?*  
What's with the situation?
- Hishiro : どうとは?(2)  
*Douto wa?*  
What kind of situation?
- Kaizaki : 狩生と玉来さんとお昼食べてるみたいだけど。すごいじゃん、どん  
どん友達増えてんじゃん。(3)  
*Kariu to tamarai-san to ohiru tabeteru mitai dakedo. Sugoi jyan,  
dondon tomodachi fueten jyan.*  
Because you can have lunch with Kariu and Tamarai-san right. That's  
**great, finally your friends have increased.**
- Hishiro : はい、おかげさまで。(4)  
*Hai, okagesama de.*  
Yes, all thanks to your help.
- Kaizaki : (あっ、うれしそう)。(5)  
*Aa, ureshisou.*  
Ah, looking so happy.

Hishiro : 狩生さんと玉来さん、お2人ともとてもいい子で仲がよくて見てて  
うらやましくなるぐらい。(6)

*Kariu-san to Tamarai-san, ofutarit tomo totemo ii ko de naka ga  
yokute mitete uramayashikunaru gurai.*

Kariu-san and Tamarai-san are very nice people and are so friendly  
that I feel jealous seeing them.

(*ReLife*/8/07.24-07.49)

In Datum 3, it is the end of school hours. When Kaizaki is getting ready to go home, Hishiro comes to take his bag. Kaizaki is curious about Hishiro's condition and tries to ask him how his friendship with the others is.

In the third line it is an act of praising speech in which the intention of complimenting is told on the performance of the speaker. The compliment Kaizaki says is 狩生と玉来さんとお昼食べてるみたいだけど (*Kariu to Tamarai-san to ohiru tabeteru mitai dakedo*) which means 'because you can have lunch with Kariu and Tamarai-san right'. It is a compliment for the achievements made by Hishiro which are fruitful. Here, すごいじゃん (*Sugoi jyan*) means 'great' or 'extraordinary'. じゃん (*jyan*) itself is a slang of Japanese teenagers' language style. Meanwhile, どんどん友達増えてんじゃん (*dondon tomodachi fueten jyan*) that means 'finally your friends have increased' is Kaizaki's expression of gratitude for Hishiro's efforts to make new friends.

The perlocutionary verb in the third line is included into encouraging the listener to learn things that make him encouraged. Because of Kaizaki's support, Hishiro finally makes new friends. Therefore, Kaizaki feels grateful by praising him in line (3) of his speech. In *Cambridge Dictionary* (2022), 'encourage' is defined as 'to help someone to feel confident and able to do something, or to give advice to someone to do something'. Hachiman's compliment for Yui in speech (5) can be included into encouraging category by referring to definition in the dictionary.

#### Datum 4

Tobe : をおお!マジで、これ わ何?!スゲー!かっけー!ちょうマジすげって。(1)

*Woo! Maji de, kore wa nani?! Sugee! Kakkee! Chou maji sugette.*

Wooh! Seriously. What is this?! **Great! Cool! Seriously great.**

Hayato : どうした?(2)

*Doushita?*

What's going on?

Tobe : ちょっと借りていい?(3)

*Chotto karite ii?*

May I borrow it for a moment?

Student A : ああ?!うん。いいよ。(4)

*Aa?! un. ii yo.*

Ah?! yes. you may.

(*Oregairu*/2/00.15-00.31)

In Datum 4, the conversation occurs during a recess in the classroom. Two students are playing game consoles, Tobe, who sees them playing games, tries to borrow the game console of one of the students to show it to Hayato.

In the third line, there is an expressive speech act of compliment directed to the object owned by someone. The compliment that Tobe speaks to student A with the word スゲー (*sugee*) has the meaning 'great'. Meanwhile, カッケ

(*kakke*) means 'cool' and ちょうマジ (*chou maji*) means 'very' or 'at most' as a compliment to the game console that student A has.

The perlocutionary verb in the first line is included in encouraging listeners to learn that the things are annoying. It can be seen from the expression on the face of Student A who looks unhappy with Tobe's arrival to borrow his game console. In *Cambridge Dictionary* (2022), 'disturb' means 'to cause someone to be worried or upset'. Judging from its effect, Tobe's compliment on Student A in utterance (3) can be categorized as disturbing based on the meaning in the dictionary.

*Datum 5*

Onoya : そういえば大神君。(1)

*Souieba Ooga-kun.*

By the way Ooga.

Ooga : うん？(2)

*Un?*

Yes?

Onoya : 私服は普通に着るんだね？(3)

***Shifuku wa futsuu ni kirun da ne?***

**You usually wear regular clothes, right?**

Ooga : 普通？(4)

*Futsuu?*

Regular?

Onoya : ほら、制服のカーデはすっごいゆるっと着てんじゃない？。(5)

*Hora, seifuku no kaade wa suggoi yurutto kitenjyan?*

You see, the cardigan uniform you are wearing is a bit too big, right?

Ooga : ああ、あれは兄ちゃんの下がりんだよね。(6)

*Aa, are wa nii-chan no sagarin da yo ne.*

Aa, this is a gift from my sibling.

(*ReLife*/6/05.31-05.41)

In Datum 5, Kaizaki, Ooga and Onoya are studying in groups to prepare for the remedial exam at Kaizaki's apartment. While resting, Onoya is interested in the clothes that Ooga is wearing and then asked him.

In the third line an act of praising speech in which the meaning of the compliment is conveyed to objects that are owned by the speaker. Onoya compliments the clothes worn by Ooga because he thinks the clothes so ordinary, considering that Ooga's appearance at school is very handsome. Onoya's compliment is 私服は普通に着るんだね (*Shifuku wa futsuu ni kirun da ne*), which means 'you usually wear ordinary clothes huh'. It is how Onoya expresses his curiosity about what Ooga is wearing. The meaning of looking-up is like saying Ooga's clothes are ordinary, but in terms of meaning in speech, it is how to compliment in a way of asking because Onoya is interested in the clothes Ooga usually wears.

The perlocutionary verb in the third line is included in making the listener think about things to attract attention. Ooga is confused as to why Onoya is interested in what he is wearing. The reason is that the clothes that Ooga wears do not only look ordinary, but also big. Therefore, it is not only information but also compliment.

*Datum 6*

Yukino : 自分の武器を座部様愚かす会陰たりに求めるなんて、恥ずかしいくないの？(1)

- Jibun no buki o za-bu-sama oroka su ein tari ni motomeru nante, hazukashikunai no?*  
Are you not ashamed of blaming your stupidity or failure on others?
- Yui : **かーかっこいい！** (2)  
**Ka- kakkoii!**  
**Co - cool!**
- Yukino & Hachiman : **は？！** (3)  
*Ha ?*  
Huh?
- Yui : **建前とか全然言わないんだ。何て言うかそう言うのかっこいい** (4)  
**Tatemaē toka zenzen iwanainda. Nante iu ka sō iu no kakkoī!**  
**You speak without closing anything. I think that's really cool!**
- Yukino : **話し聞いてたのだから、けっこきついこと言ったつもりだけ**  
**ど。** (5)  
*Hanashi kiitetano kashira, kekko kitsui koto itta tsumori dakedo.*  
Did you hear what I said, I think I'm talking quite harshly.
- Yui : **確かに言葉は酷かった。でも、けど本音って感じがするの。あたし人に合わせたばっかだから。ごめん、次はちゃんとやる！** (6)  
*Tashikani kotoba wa hidokatta. Demo, kedo honnette kanji ga suruno. Atashi hito ni awaseta bakka dakara. Gomen, tsugi wa chanto yaru!*  
Indeed your talking is quite harsh. But, I know it comes from your heart. Because I always follow other people's styles. Sorry, I'll try next.
- (*Oregairu*/1/17.50-18.03)

In Datum 6, the event takes place in the extracurricular school room. Yui has a request to be taught how to make chocolate to Yukino and Hachiman. Because Yui thinks she has no talent for cooking, she follows what other people have told her. However, Yukino denies what Yui have said in utterance (1) to stop listening to other people.

In the second and fourth lines respectively the expressive speech act of praising is included with the meaning of compliment for the friendliness of the speaker. Speeches (2) and (4) are compliments that Yui utters to Yukino. *かっこいい* (*kakkoī*) means 'cool, whereas *建前とか全然言わないんだ* (*tatemaē toka zenzen iwanainda*) means 'you speak without hiding anything'. Meanwhile, *建前* (*tatemaē*) means 'hiding his true feelings'. However, based on the indirect sentence, speech (2) can be assumed as an irony too. The story is how Yui expresses her feelings towards Yukino's personality, which immediately tells what she feels inside of her.

The perlocutionary verb in the fourth line is included to making the listener do things to influence. It is because Yukino's speech—that sounds harsh in advising Yui to believe in himself—actually influences him by praising Yukino.

## CONCLUSION

Based on the analysis of praising towards expressive speech acts by Japanese teenagers in Japanese animes, the researchers conclude that there are various kinds of compliments given by the speakers to their speech partners, but what is dominantly given is compliment on the speaker's ability. Based on the analyzed data, the animes have school backgrounds. Various activities occur with various forms of compliments on one's ability, so that he is flattered and gives compliment that means something more than someone's is a separate point according to Japanese people. Actually, there are lots of compliments in



both animes, but the compliments are stored in the hearts and minds of the speakers. The messages and feelings of the compliments do not reach the speech partners.

Lastly, the frequent perlocution made by the speakers, according to Alston's verb perlocutions, show the intentions to encourage the listeners to learn that it is encouraging and irritating and to make the listeners think of interesting things.

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## Translation Strategies of Jamaican Dialect in Houck's Novel *Tiger's Voyage*

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VICTORIA YUNITA  
vickyunita011@gmail.com

SUKARNO  
msukarno08@gmail.com

RISKIA SETIARINI  
riskiasetiariini.sastra@unej.ac.id

English Letters Study Program, Universitas Jember  
Jember, Indonesia

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### ABSTRACT

Dialects in literary works give new challenges for translators. In the novel *Tiger's Voyage*, one character with Jamaican English dialect is presented differently by the way of his speaking, so is in the Indonesian translation. This research aimed to analyze the translation strategies used for translating the dialects in Indonesian translation based on Berezowski's dialectical translation strategies. This study applies qualitative method by utilizing data in the forms of dialogues spoken by the character. The result shows that six out of ten translation strategies were applied with artificial variety as the most dominant one. The application of the strategies was based on the phonological and syntactic deviation existing in the data, from which the Indonesian translator chooses to keep the phonological deviation as the only modification remains. As an implication, the Indonesian translation of *Tiger's Voyage* stays allegiant to the source text where Jamaican English dialect is presented through the character, even though it is made artificially. Through the modifications, however, the translation can still be comprehended by the target text readers. It is adjusted to the target language by adhering to domestication technique to anticipate the readers from confusion.

**Keywords:** dialect, domestication, Jamaican English, linguistic deviation, translation strategies

### INTRODUCTION

Translation of literature introduces new cultures and presents foreignness in some contexts of discourse (Conti & Gourley 2014, 128). The rise of literary translation worldwide has brought about broader perspective of literature and culture. What makes it special is that literary translation is more apt to translators being as creative as possible (Li 2013). Not only that, it broadens the variety of theories, methods, strategies and practices itself.

The existence of dialect in literary translation also acquaints new faces to literature. In the fictional novel *Tiger's Voyage*, for instance, one Jamaican character is presented differently by the way of his speaking. Houck, the author of the novel, displays the Jamaican English through conversations by differing some words from how they are commonly uttered and/or written in English; so is the Indonesian translation. One of the portrayals goes like the sentence "Would *ja* be *keepin'* an old sea dog *comp'ny* while he eats his dinner, *den*?" which becomes, "*Maukah kaw temani si tuwa ini sementara diya makan malam?*" in Indonesian version.

As literary translation has developed by adjusting to particular cases/practices, there might be a proper strategy to cope with the dialects in literature. In fact, in any types of text; scientific, cultural, legal, administrative or dialect; translation offers its own challenges to convert the source language into the target language (Venuti 1995, 5). For translators, the case of Jamaican English dialect in *Tiger's Voyage* displays the TL as dialectical as well as linguistically deviated in several aspects of language. This is why the variation

both in the source text (ST) and target text (TT) of this novel is worth investigating.

**LITERARY REVIEW** Yu (2017) explores the phenomenon of English to Chinese translation from the canonical literature *The Adventure of Huckleberry Finn*. The translation process requires omission and language variety reversal which results in the change of social class perspective and theme of the fiction instead. Dudek's research (2018) deals with dialectical translation strategies for subtitle. Taken from a Polish film *The Peasants*, it is found out that the effective way to make a translated subtitle is by neutralizing and omitting dialectical utterances in the TT. Similarly, Ethelb (2019) also spots dialectical utterances in a Jordanian film *Captain Abu Raed* which end up neutralized in the TL, English. The choice to neutralize results in missing the display of social classes, geographical variations and relationship among characters in the film (Ethelb 2019).

**UNDERLYING THEORIES** Translation is commonly defined as an intermediary across language barriers (Berezowski 1997, 18); whereas it has much broader understanding than that. A semiotician named Jakobson tries to widen the perspective of translation by claiming that any kinds of communication system can also bear with translation process (Jakobson in Berezowski 1997, 19). Thus, a language—including all of its varieties—can be translated. So as to maximize the process of translating, a translator should consider four facets, namely translation as a science, skill, art, and taste (Newmark 1988, 6). These four aspects are interrelated because a translation result can never merely be considered an art without a good skill or without involving linguistic and semantic analysis (Nababan 1999, 12).

**Dialect** Chambers and Trudgill defined dialect as "a substandard, low-status, often rustic form of language, generally associated with the peasantry, the working class, or other groups lacking in prestige" (Chambers & Trudgill 2004, 3). The notion is shaped from what people think about how others talk; if others talk differently from them, then it is a dialect (Wolfram & Schilling 2016, 2-3). Ultimately, it gives rise to language stereotypes; those who speak dialects are less superior than those who speak standard languages. In fact, regardless of whether there is a standard language or not, all varieties of language are considered dialects (Chambers & Trudgill 2004, 3).

**Jamaican English Dialect** The emergence and development of dialect is influenced by geographical, social, historical, political and cultural identity factors (Chambers & Trudgill 2004, 5). Differences among dialects are grouped based on levels of variation. According to Wolfram & Schilling (2016, 59-93), the variation ranges from lexicon, phonology, grammar and pragmatics. The British Isles, for instance, contains many regions with different dialects. It covers Welsh English, Irish English (Hiberno-English), Scottish English, Yorkshire and many more. Though speaking the same language, the utterances somehow differ in certain linguistic aspects. American English has also adopted many words from British English; however, they differ lexically, phonologically and grammatically (Wolfram & Schilling 2016, 60). These varieties evidently consist of specific characteristics that might be influenced by other languages. That is to say, the development of dialect is a continuous process that keeps giving influences to other varieties (Wolfram & Schilling 2016, 61).

The language of Jamaicans was and is still influenced by the standard British English. Cassidy illustrated the use of English in Jamaica with a simple scale with two arrows opposing each other. The scale might be displayed as follows.

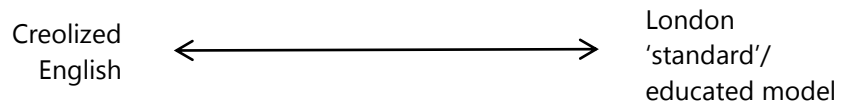


Figure 1: The Range of Language Use in Jamaica

The right arrow represents the standard form of English which is used by British people in general; it is also called to be the language of the 'educated' (Cassidy 2007, 2). Another arrow heading to the left represents the English commonly spoken by those working as peasants, laborers, even slaves, in which they might be barely in touch with proper education. Within their minimum, even zero experience in education, they forcefully spoke English yet got affected by strong control of their mother tongue (Cassidy 2007, 2). As this phenomenon continues to the present day, the English language in Jamaica is somewhat 'creolized' (Mordecai & Mordecai 2001, 72; Cassidy 2007, 2).

Jamaican Creole was believed to be formed during the period 1660-1700. Britain, the colonizer, gave a massive influence to language in Jamaica as it related to how the society communicated. One thing to bear in mind, as the British were colonizers, their speech hence belonged to the middle-class society, possibly combined with the upper and lower class (Cassidy 2007, 15). How the language became creolized was prompted by the arrival of West African slaves at the Caribbean (Mordecai & Mordecai 2001, 81), in which they brought African languages and their version of English. The creole developed as the number of black people in Jamaica increased more than the whites. Apart from these two main influences, the formation of Jamaican Creole was also faintly affected by other parties; the Arawak people (the first Native Americans/Indians to have arrived and settled in Jamaica before Christopher Columbus' discovery), the Maroons (African descendants in America, colonized by the Dutch in Suriname), the Spanish, Portuguese, French, and Dutch colonizers (Cassidy 2007, 10-11).

Table 1: Jamaican Creole's Continuum

Degree	Sentence Example
Standard Jamaican English	<i>The men don't know what they are saying.</i>
Middle range (closer to English)	<i>The man them don' know what them sayin'.</i>
Middle range (closer to Jamaican Creole)	<i>De man dem doan know wa dem a seh.</i>
(Closer to true) Jamaican Creole	<i>De man dem no know weh dem (d)a seh.</i>

Every now and then, the language in Jamaica grows broader in its degree of use. According to Figure 1, it is whether the Jamaicans speak the standard or the creolized English. They normally use the standard language in formal situations and switch to the creolized in most informal situations as their colloquial language (Cassidy 2007, 2-3). Along with the language continuity, it seems that many Jamaicans speak the language between these two bases (Mordecai and Mordecai 2001, 73). They might also speak both varieties,

hence they are considered bilingual or diglossic—using two varieties of language in a speech community (Ferguson 1959). This phenomenon is called the creole continuum. According to Mordecai and Mordecai, creole continuum is more apt to adjust to the Jamaican’s continuity (Mordecai & Mordecai 2001, 73). They assumed that there are four levels of variety in Jamaican language; each level comprises different linguistic features.

Despite the creole continuum, *Table 1* presents various changes of linguistic features, especially in the second, third and fourth variety. The standard Jamaican English in common has the same characteristics as British English, American English, etc. However, its phonological system is deviant due to its historical factors, thus the two middle ranges and the closer-to-true Jamaican Creole are much more different than that. The sounds and pronunciation in both Jamaican English and Jamaican Creole are adjusted to be different from the standard English.

i	u	iε	uo
ɪ	ʊ		oʊ
	o		
ε		aɪ	
	aa, a		

Figure 2: *Vocals and Diphthongs of Jamaican Creole*

The vocals and diphthongs of Jamaican Creole has a slight difference from, for example, the standard British. The British English vocals comprises the vocal /i:/ and /u:/ for long vocals, while Jamaican English has /i/ and /u/. The vocal /æ/ is not found in Jamaican English, while the British English has it. All diphthongs in Jamaican are in the form of falling diphthong; the diphthong /iε/ ranges from [iε] to [iɐ]; /uo/ ranges from [u<sup>o</sup>], [u<sup>ɔ</sup>], [u<sup>a</sup>] and [o<sup>ɔ</sup>]; /oʊ/ ranges from [e<sup>u</sup>] to [e<sup>ɪ</sup>]; and /aɪ/ ranges from [e<sup>ɪ</sup>] to [e<sup>ɪ</sup>] (Cassidy & Le Page 1980, xxxix).

/b/	[b]	/m/	[m]	/sh/	[ʃ]
/p/	[p]	/n/	[n]	/j/	[dʒ]
/d/	[t]	/ny/	[ɲ]	/ch/	[tʃ]
/t/	[d]	/ng/	[ŋ]	/l/	[l]
/gy/	[j]	/v/	[v]	/w/	[w]
/ky/	[c]	/f/	[f]	/r/	[r]
/g/	[g]	/z/	[z]	/y/	[j]
/k/	[k]	/s/	[s]	/h/	[h]

Figure 3. *Consonants of Jamaican Creole*

Consonants in Jamaican does not have /θ/, /ð/ and /ʒ/ like British English. This is, again, due to the historical factor that these sounds are rare, or even unavailable/unspoken in West African languages. However, Jamaican comprises some consonants that differ from British English, such as [j], pronounced as /gy/; [c], pronounced as /ky/; and [ɲ], pronounced as /ny/.

**Problems of Dialectal Translation**

Berezowski (1997, 42-43) stipulates four basic language elements considered apt to present the deviation of a standard language, i.e.: phonetics/phonology, morphology, lexis, and syntax. These linguistic deviations are commonly found in dialectal texts, especially in the ST. The phonological deviation contains

every spelling and pronunciation which differs from the standard language; the morphological deviation contains any kinds of form nonstandard utterances, including honorifics; the lexical deviation comprises nonstandard vocabularies; the syntactic deviation comprises any nonstandard parts, such as functional sentences (Berezowski 1997, 42-43).

### **Dialectical Translation Strategies**

According to Berezowski (1997, 7), language variation has been recognized long before scholars carry out new discoveries and researches on it. Litterateurs had brought dialect as sort of variation to adorn their narratives and bring them to another level of aesthetic and rhetoric—however, many translation theories have failed in accounting for it in literary works. To cope with this problem, Berezowski (1997, 51-83) initiated his own framework consisting of ten strategies of dialectical translation as follows.

#### **1. Neutralization**

This strategy refers to the process of neutralizing vernacular texts in the ST into the standard texts in the TT. To achieve the standard TT, neutralization goes through two steps of translating. First, the intralingual translation requires the ST's vernacular texts/utterances to be rendered into the standard ST. Second, the standard ST is transferred into the standard TT, included in interlingual translation. This strategy consequently loses the social deixis in the ST, but also makes the TT readers easy to understand the texts.

#### **2. Lexicalization**

While neutralization comprises full intralingual and interlingual process, lexicalization comprises incomplete intralingual yet full interlingual process. Lexicalization excludes the lexis feature in the intralingual translation, making the process incomplete (Berezowski 1997, 53). For that reason, the result of this strategy is somewhat ambiguous; the characters in the TT might be presented unspecified in their social deixis or community.

#### **3. Partial translation**

In partial translation, some features in the ST can be left dialectical. This strategy might be used in specific cases, in which the translator leaves some words/utterances untranslated, directly quoted from the SL to the TL. In other cases, by applying this strategy, a translator is capable to restrict the unfamiliar culture or terms that might be confusing to the TL readers if the ST is fully translated into the TT.

#### **4. Transliteration**

Transliteration undergoes intralingual and interlingual process. In the former step, the ST is rendered graphologically and phonologically. The result will then be brought to the final step, which requires the adjustment to the phonological and graphological units in TL. For instance, the name Moshe in English is translated as Mosze in Polish; the consonant /sz/ is used to replace the sound /ʃ/.

#### **5. Speech defect**

This strategy is defined as the process of foregrounding defects in the characters' phonology to present SL social deixis into the TT. Speech defect undergoes the interlingual process; translating the ST to TT, and intralingual process; transferring the vernacular TT to standard TT yet giving some phonological defects on it. Though containing defects, the result in the TT refers to no particular social groups or language

communities in the TL. Defects in the ST and TT are technically different languages. TT readers might find it difficult to guess the language community where these dialect markers are in.

6. Relativization

Relativization is the strategy of reducing dialectic markers in the ST, especially in the form of honorifics and address, as they are translated into the TT (Levinson 1983, 89-92). Similar to speech defect, this strategy aims to keep the fidelity to the SL. Relativization goes through interlingual and intralingual translation, in which in intralingual process, the translation is restricted in the scope of pragmatics. For example, the word *masser* in English is adjusted to be *massy* or *massa* in Polish.

7. Pidginization

This translation strategy is the most unsimilar among the former strategies aforementioned. It focuses on morphological and syntactic deviation as the TT comprises full dialectic markers. By all means, pidginization only undergoes the interlingual process, without changing the dialectical ST into the standard ST. The main goal of this strategy is to produce a translation comprising a very particular TL, full of dialectical features, in which the character in a literary work can be recognized as a 'nonstandard speaking character'.

8. Artificial Variety

The strategy of artificial variety differs from pidginization in the way it presents morphological, lexical and syntactic features as dialectical markers in the TT. As a language variety, the dialect in TT is made artificially; however, it might be anchored in a particular language in the TL, which also might develop as a real dialect in the future. That is to say, this strategy merely undergoes the interlingual translation process.

9. Colloquialization

The dialect markers translated are in the form of colloquial language by using this strategy. Colloquialization predominantly deals with lexical and syntactic features merely where they appear in the ST, meaning that colloquialization might be used if the ST comprises a dialect as well; hence it is not in the form of artificial variety like the former one. In addition, colloquialization only undergoes the interlingual process.

10. Rusticalization

The highlight of this strategy is the use of full, regional, nonstandard language variety in the TT. It deals with all levels of language; phonology, morphology, lexis and syntax; but phonology becomes the most predominant feature that makes the translation stands out as a rustic or vernacular text. Rusticalization solely goes through the interlingual process, in which the dialectical ST is directly translated into a dialectical TT. To that end, this strategy keeps the social deixis existed, both in the sociological and geographical aspects.

**RESEARCH  
METHOD**

This research implemented the qualitative method to work on the data. According to Creswell (2013), qualitative method deals with interview, observation, document, and audiovisual data. The method application is followed by collecting the data. This research involved 71 data in the form of sentences comprising words and phrases with linguistic deviation, both in the ST and TT. These were taken from the novel *Tiger's Voyage* as the source of data. The novel consists of 27 chapters, however, only two chapters are



selected, Chapter 7: The Yacht (*Bab 7: Kapal Pesiar*) and Chapter 13: Lady Silkworm (*Bab 13: Lady Silkworm*). This is because the appearance of the Jamaican character can only be found in these two chapters. The data were then further processed by being grouped based on the suitable translation strategies as well as numbered to see the total data being researched. By applying Berezowski's (1997) translation strategies, the data subsequently underwent the process of analysis to find out the proper strategies applied, elaborate the application of the strategies, and uncover the reasons of the application in the data.

**DISCUSSION**

In the novel *Tiger's Voyage*, there are found of 71 sentences of Captain Dixon, the character, who is speaking Jamaican English. All these sentences comprise a number of words and phrases with linguistic deviations either phonologically or syntactically. The deviated words and phrases can be seen on the following tables.

*Table 2* describes the phonologically-deviated words spoken by the character in Jamaican English.

*Table 2: Phonologically-Deviated Words in ST*

Vernacular Words	Standard Words	Phonological Pattern	Position
<i>dis, de, den, der, dan, dat, dey, dem, bodder, radder</i>	this, the, then, there, than, that, they, them, bother, rather	[ð] is changed into [d]	Initial, medial
<i>tellin', feelin', lookin', hopin', makin', wantin', carryin', bein', fishin', mornin', listenin', yellin', boundin'</i>	telling, feeling, looking, hoping, making, wanting, carrying, being, fishing, morning, listening, yelling, bounding	[ŋ] is changed into [n]	Final
<i>ta, ya, ta'nite, outta, ma, ga'nite</i>	to, you, tonight, out of, my, goodnight	[ə], [u:], [aʊ], [aɪ] and [ʊ] are changed into [a]	Medial, final
<i>aboot, wooman, aboove</i>	about, woman, above	[aʊ], [ʊ] and [ʌ] are changed into [oo]	Medial
<i>tink, ting, wit</i>	think, thing, with	[θ] is changed into [t]	Initial, final
<i>'ad</i>	had	Deletion of the sound [h]	Initial
<i>jus', won', would'n, abundan'</i>	just, won't, wouldn't, abundant	Deletion of the sound [t]	Final

Meanwhile, *Table 3* displays the phonologically-deviated words in the translated version, that is Indonesian language.

Table 3: Phonologically-Deviated Words in TT

Vernacular Words	Standard Words	Phonological Pattern	Position
<i>kaw, pulaw, kalaw, maw, ataw</i>	<i>kau, pulau, kalau, mau, atau</i>	[au] is changed into [aw]	Final
<i>tempad, sebud, laud, pendapad, saad, bangkid, melewati(kan), memikad, melihad, membuat</i>	<i>tempat, sebut, laut, pendapat, saat, bangkit, melewati(kan), memikat, melihat, membuat</i>	[t] is changed into [d]	Final
<i>ayoo, (ku)cooba, haloo, noona, booleh, poohoon, seoorang, geloombang, oombak</i>	<i>ayo, kucoba, halo, nona, boleh, pohon, seorang, gelombang, ombak</i>	[o] is changed into [oo]	Initial, medial, final
<i>sampay, pantay</i>	<i>sampai, pantai</i>	[ai] is changed into [ay]	Final
<i>tuwa, membuat, suwami, semuwa, luwas</i>	<i>tua, membuat, suami, semua, luas</i>	Insertion of [w] between [u] and [a]	Medial
<i>biyar, diya, setiyap, siyang</i>	<i>biar, dia, setiap, siang</i>	Insertion of [y] between [i] and [a]	Medial

On the other hand, Table 4 compares the syntactically-deviated words in the source language.

Table 4: Syntactically-Deviated Words in ST

Vernacular Phrases	Standard Phrases
<i>you been tellin'</i>	you have been telling
<i>she been waiting</i>	she has been waiting
<i>she be complaining</i>	she is complaining
<i>we be currently</i>	we are currently
<i>he go fishin'</i>	he went fishing
<i>she gonna</i>	she is going to
<i>she tired of</i>	she is tired of
<i>me boat</i>	my boat
<i>me old bones</i>	my old bones
<i>meself</i>	myself

Deviations in ST occur in both phonology and syntax, whereas in TT they appear in phonology. According to Berezowski (1997, 54), the most salient feature brought up in dialectical translation is the display of phonological deviation. The Indonesian translation of *Tiger's Voyage* only comprises changes in spelling and sound without reshaping the structure of the sentences, hence making it easier to read and understand. Thus, the choice to modify the

phonology in TT is to keep the fidelity to ST, though it possibly leads to the loss of ST's social deixis.

### The Strategies of *Tiger's Voyage* Translation

The display of one or more dialect markers in one sentence requires some particular strategies mixed. Thus, the following section elaborates the translation strategies application classified into four parts: single strategy, double strategy, triple strategy, and quadruple strategy. Each application deals with the total of translation strategies applied in the data of *Tiger's Voyage* translation in Indonesian.

#### *Single Strategy*

A single strategy pertains to one translation strategy applied on one sentence.

##### 1. Neutralization

The process of neutralization requires intralingual and interlingual translation. Due to this double process, the TT is presented as the standard form of words and structure in Indonesian.

STv : I believe we **be** currently **about** fifty feet **above de** water line.

STsz : I believe we **are** currently **about** fifty feet **above** the water. line.

TTs : *Aku yakin saat ini kita **berada sekitar** lima belas meter dari **permukaan air**.*

*Note* : STv: source text vernacular; STs: source text standardized; TTs: target text standard.

The phonological change in the vernacular ST occurs in the word *about*, *above* and *the* which are deviated as *about*, *aboove* and *de*. The diphthong [aʊ] and the vowel [ʌ] are both pronounced [oo] in Jamaican, while the sound /ð/ is replaced with /d/. This is due to the historical factor that the sound /ð/ is rare in West African languages. This replacement could happen in the initial, center, and final position (Cassidy & Le Page 1980, lviii). Besides the phonology, the phrase 'we *be* currently' undergoes syntactic deviation as it should have been formed as 'we are currently'. Jamaicans in real life apparently do not consider 'to be' in sentences, hence the word *be* is used as the alternative; besides *a*, *de* or *da* (Mordecai & Mordecai 2001, 79).

##### 2. Artificial Variety

Artificial variety requires a language variety which becomes a new, unreal dialect (Berezowski 1997, 76). By all means, this strategy keeps TT dialectical, yet TT does not refer to any language varieties in reality.

ST : You're lookin' more at ease dan I've seen you in a while, if I may say so.

TT : ***Kaw** tampak lebih **santay** dan sudah lama aku tak bertemu denganmu, **kalaw** aku **booleh** bilang begitu.*

The word *kaw*, *santay*, *kalaw* and *booleh* in the TT are supposedly written as *kau*, *santai*, *kalau* and *boleh*. Pulling out of Jamaican phonological system, there is a diphthong /ou/ that ranges from [ɐu] and [əu]. Zorrilla and Beria (2006) found out that as one of the variants, the diphthong /ɐu/ is pronounced [aw]. In addition, it is also pronounced [aw] in Indonesian phonological system (Lafamane, n.d.). Thus, the modification of /aw/ in TT, does not influence any articulation changes. Also, the change of /o/ into [oo] appears in TT, following the previous example in ST. This pronunciation is commonly used in Jamaican (Minto, 2021), and the artificial variety made in TT might root in Jamaican phonology.

**Double Strategy**

A double strategy comprises two translation strategies applied on one sentence.

1. Neutralization and partial translation

Neutralization deals with neutralizing dialectical elements in ST to become standard in TT. Meanwhile, partial translation refers to the action of leaving some texts untranslated. That is to say, translators quote some texts, the untranslated ones, directly from SL to TL (Berezowski 1997, 60).

STv : **Ga'nite**, Miss Kelsey.

STsz : **Goodnight**, Miss Kelsey.

TTs : *Malam*, **Miss** Kelsey.

The translation process firstly involves intralingual translation where the vernacular ST is shifted into the standard ST. Secondly, in the interlingual translation, the word 'Miss' is left untranslated; whereas it could be translated into *Nona*, an address for unmarried women in Indonesian.

2. Neutralization and artificial variety

STv : One day Jingwei **tell** him **dat she gonna** have a child.

(STsz : One day Jingwei **told** him that **she was going to** have a child.)

TTs : *Suatu hari Jingwei mengatakan bahwa **diya** hamil.*

The intralingual process for neutralization takes place in the word 'tell', *dat* and *gonna*. The word 'tell' is changed into *told*, the past verb, because the sentence is included in a story spoken by the character in the novel; it refers to a recount text. The word *dat*, Jamaican version of 'that', is translated into *bahwa*; this is the standard form in Indonesian. Then, the word *gonna* in the phrase 'she *gonna*' is supposed to be 'she is going to'; this word is informal and non-standard. In addition, this vernacular phrase also omits the linking verb 'is' as 'to be' is indeed not used in Jamaican (Mordecai & Mordecai 2001, 78-79). Meanwhile, the artificial variety in TT appear in the word *diya*, which is supposed to be *dia* in Indonesian.

3. Lexicalization and artificial variety

Lexicalization strategy excludes the lexis feature in the ST, hence the intralingual process becomes incomplete (Berezowski 1997, 53).

ST : And how are you **feelin' ta'nite, eh?**

TT : *Apa kabar **kaw** malam ini, **eh?***

The lexis *eh* at the end of the sentence remains untranslated in the TT, because there is no translation found for this lexis in Indonesian. The artificial variety, again, appears in the word *kaw* which is supposed to be *kau*. This change does not affect the articulation, only the spelling.

4. Partial translation and artificial variety

ST : Ah, hallo, Miss Kelsey.

TT : *Ah, **haloo**, **Miss** Kelsey.*

The word *haloo* undergoes the same phonological pattern like the previous examples, in which *haloo* derives from *halo*, going through the change of /o/ into /o:/. The partial translation also appears in the word *Miss*; it stays untranslated as the address for an unmarried woman.

5. Speech defect and artificial variety

Speech defect strategy can bear with intralingual and/or interlingual translation. However, if the intralingual process is applied, the vernacular and social deixis of ST will be reduced (Berezowski 1997, 65).

ST : '**De** water is no place for a **wooman,**' he said.

TT : '**Laud** bukan **tempad** bagi perempuan,' katanya.

The word *laud* and *tempad* in TT are supposedly written as *laut* and *tempat*. These words undergo the sound change of /t/ at the final position into /d/; the voiceless becomes voiced.

### Triple Strategy

A triple strategy concerns with the application of three translation strategies on one sentence. The application, however, makes some strategies undergo incomplete translation process, which will be further explained in the following sections.

#### 1. Neutralization, speech defect and artificial variety.

STv : And happy was **de** hour she stepped off of **me boat** too.

STsz : And happy was **de** hour she stepped off of **my boat** too.

TTs : *Dan senang adalah **saad diya** minggat dari kapalku juga.*

As this is a triple strategy, the intralingual process for neutralization becomes incomplete. The neutralization only applies to the phrase 'me boat', which is supposedly formed as 'my boat'. This belongs to syntactic deviation, of which, in order to show possession, Jamaicans say 'me + object' (Mordecai & Mordecai 2001, 78). This phrase in the ST is translated as *kapalku*, the standard form in Indonesian. The deviation appears in the word *saad*, which is supposed to be *saat*, and *diya*, which is supposed to be *dia*.

#### 2. Lexicalization, speech defect, and artificial variety

ST : But **de** sea? She's still **laughin', eh?**

TT : *Tapi, **laud?** **Diya** masih tertawa-tawa, **eh?***

The lexis *eh* remains untranslated. The speech defect and artificial variety applies to the word *laud*, which is supposed to be *laut*, and *diya*, which is supposed to be *dia*.

#### 3. Partial translation, speech defect, and artificial variety

ST : Would **ja be wantin'** another yarn of **de** sea today, **Miss** Kelsey?

TT : ***Kaw** mau dengar lagi cerita tentang **laud** hari ini, **Miss** Kelsey?*

Partial translation applies to the address 'Miss'; whereas it could be translated as *Nona*, but it remains untranslated. Meanwhile, speech defect and artificial variety applies to the word *kaw* and *laud*, which are supposedly written as *kau* and *laut*.

### Quadruple Strategy

Quadruple strategy refers to the application of four translation strategy in one sentence.

#### 1. Neutralization, speech defect, artificial variety and colloquialization

There is only one group of quadruple strategy found in the current study; neutralization, speech defect, artificial variety and colloquialization. How they combine with each other unfortunately makes the neutralization process incomplete in its intralingual translation, like the previous data with triple strategy. In spite of that, each strategy remains available on each datum, though the application only takes place in small parts; some words and phrases.

STv : She **be** complaining **dat** she was seasick and all manner of rubbish.

STsz : She **was** complaining **that** she was seasick and all manner of rubbish.

TTs : ***Diya ngaku** mabuk laut dan segala macam keluhan sampah lainnya.*

Neutralization applies to the initial clause 'she *be* complaining', where in the intralingual translation, it is neutralized as 'she was complaining', and it becomes *diya ngaku* in TT. The speech defect and artificial variety apply to the word *diya*, as it appears many times in the earlier data. Colloquialization applies in the initial clause of TT, *diya ngaku*, where it is supposed to be *dia mengaku*. The word *ngaku* is an informal word, deriving from the main word *aku*, and to make it a verb, it is preceded by the prefix *me-*.

### Determining Factors of the Translation Strategies

The previous subpoints has shown the strategies application. It is found that artificial variety becomes the most frequent strategy contained in the data. The employment of artificial variety is based on the fact that the dialect detected in TT is unfamiliar, obscure and not rooted in any languages in TL. The frequency of dialect markers in many words of TT shows the stability of dialect—artificial dialect, to be specific—rendition in the Indonesian translation of *Tiger's Voyage*. This is why this strategy overpowers the adjustment process of Jamaican English dialect (ST) in TT. Speech defect strategy also exposes various dialect markers in phonology. Therefore, the TT readers are expected to notice the social deixis embodied in the Jamaican character, especially in the way of his speaking. This is because the strategy modifies some words that result in the change of pronunciation.

Berezowski's neutralization strategy nullifies the dialect markers in ST to become a standard ST. It is recognized that, according to TT, the Indonesian translator of *Tiger's Voyage* neutralizes some full sentences when no word in the sentence is classified in the group of phonological-deviated words (see *Table 3*). What is noticeable, though, is that the neutralization process is only conducted to dialect markers in the ST's syntax, hence there is no syntactic dialect markers found in TT.

By all appearances, the translator chooses to modify the spelling and sound, even though the ST comprises not only phonological but also syntactic deviation. Thus, it is implied that the rendition of phonological deviation is more emphasized than the syntactic one. This might also be strongly supported by the fact that both Jamaican English and Jamaican Creole borrow English words but somehow modify and adjust the pronunciation (Mordecai & Mordecai 2001, 76). It leads to the result that in this current study, most data in ST undergo phonological deviation more than other linguistic elements; and it is preserved in TT. For this reason, the translator keeps the fidelity to SL by displaying vernacular words in TT through some adjustments.

As a result of data analysis, it can be concluded that the practice of dialectical translation is closely interrelated to both the SL and TL culture. The tendency to lean towards one of the cultures definitely affects the translation. Being the TT, the Indonesian translation of *Tiger's Voyage* indeed preserves the dialect portrayal. To that end, the TT inclines towards the TL culture, impliedly embracing domestication rather than foreignization. Domestication, according to Venuti (1995, 20), pertains to reduce the foreign elements from SL texts and rearrange them in the TL culture. By adhering to domestication, the representation of Jamaican English dialect in the Indonesian translation of *Tiger's Voyage* is made. The dialect is intact in TT, yet adjusted in order to anticipate the TT readers from confusion.

### CONCLUSION

This research anchors in translation strategies for dialect initiated by Berezowski, varying in 10 types: neutralization, lexicalization, partial translation, transliteration, speech defect, relativization, pidginization, artificial variety,

colloquialization, and rusticalization. Artificial variety becomes the most used strategy in this research by cause of the discovery of an unfamiliar language variety. Dialect markers are steadily displayed in almost every sentence of the Jamaican character in TT. These markers, dominantly, dwell on phonology, resulting in dominant phonological deviation. It is indeed true that one of the salient components in Jamaican English is the pronunciation; this is what is kept up the translator in the Indonesian novel of *Tiger's Voyage*.

The choice to preserve the phonological deviation in the TT relies in the dominant portrayal of the dialect itself in ST. Even though the dialect is made artificial, it is considered one of the ways to modify it in order to present both the vernacular and cultural senses. Through this modification, the Indonesian translation of Jamaican English dialect in *Tiger's Voyage* tends to lean towards domestication. This technique helps the TT readers perceive the vernacular impression better and become less confused with the deviations made.

As the research captures the high frequency of artificial strategy on the data, it would be a more complete sequence of studies if any further researches might seize other related phenomena. On top of that, of course, they might be investigated from Berezowski's dialectical translation strategies; whether the ones with low frequency or the ones unused in this research. For instance, some data could be found containing pidginization; the use of full pidgin language in TT to present a character from a particular region. Rusticalization could also be contained in other TTs where a character speaks a full, regional, nonstandard language variety in TL. These strategies help the TT readers notice the real social deixis existing rather than noticing an unknown or even artificial dialect.

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## Deixes of Memory in Stendhal's Novel *Le Rouge et le Noir*

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ARWATRISI EDIANI

arwatrisi.ediani@gmail.com

SAJARWA

sajarwa@ugm.ac.id

Master Program of Linguistics, Universitas Gadjah Mada  
Yogyakarta, Indonesia

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### ABSTRACT

Contexts in the identification of referents can be developed from external reality to cognitive reality or memory marked by the French demonstrative determinants *ce*, *cet*, *cette*, and *ces* as deixes of memory. Information in memory deixis referents can be categorized into the different statuses of information for the hearer, i.e. new information and old information. This study employed the qualitative-descriptive method with the data obtained from the novel *Le Rouge et le Noir* (1830) written by Stendhal. The study's findings show that memory deixis referents can be identified through the way they evoke the readers' old memories or (2) evoke the speakers' memories and provide new information to the reader. In addition, deixes of memory can be demonstrative and performative. They may be used to describe the social life in 19<sup>th</sup> century France, to show the speakers' emotional states, or to introduce a new topic in the text.

**Keywords:** deixes of memory, demonstratives, referents

### INTRODUCTION

In interpreting deictic referents, contexts are not only external realities, but also cognitive ones. External realities can be contexts in a language, the external situations of a language, and general knowledge. However, they may also be in the form of memories. Referent identification relies not on the context present during an utterance, but on a similar memory or on the knowledge possessed by the speaker and the addressee (Himmelman 1996). Among the determinants that can evoke referents as memories are demonstrative determinants as deixes. In French, demonstrative determinants comprise: *ce* and *cet* (masculine singular), *cette* (feminine singular), and *ces* (masculine/feminine plural) (Dubois & Lagane 2001). As they are related to memories, they are also known as 'deixes of memory' or *déixis mémorielle* in French (Maingueneau 2005). In terms of the reader or the hearer, referents can be categorized according to the information's status. The status is part of the information's pattern, namely how information is placed in a discourse and found in consciousness (Chafe 1976). Hence, information is categorized into old information for the hearer (hearer-old reference) and new information for the hearer (hearer-new reference) (Halliday & Hasan 1976; see Rühlemann & O'Donnell 2014).

Memories in literary works have been studied by Nurrachman (2016), Wijaya (2000), & Dama (2020). Nurrachman (2016) asserts that the personal memories of a character can be collective memories through narrations. Meanwhile, according to Wijaya (2000), collective memories can be inherited through enculturation and socialization resulting in social control. In addition, Dama (2000) argues that memories can be preserved through artifacts and group re-narrations.

Deixes and their functions in films and novels have been explored by, among others, Muhyidin (2019), Rahayu & Mintowati (2019), Nanto et al. (2015), and Ashsyuhad (2018). According to Muhyidin (2019), the first-person deixis *aku* (I) in novels is frequently used in internal monologues, informal situations, and to denote familiarities between the writer and the reader. In addition, deixes—parti-

cularly social deixes—serve other functions, as noted by Rahayu & Mintowati (2019), namely to show social distinctions, maintain linguistic courtesy, and help make sentences effective. Nanto, et al. (2015) also found this function of effectiveness in discourse deixes with the use of determinants *ini* (this) and *itu* (that) that refer to a particular part of a discourse. Unlike Nanto et al. (2015), Ashsyuhada (2018) finds that the determinants *this* and *that* are empathetic deixes, which means that *this* rouses a positive emotion and *that* elicits a negative emotion. Any ambiguity in what an empathetic deixis refers to, according to Ashsyuhada (2018), can lead to a forced analogous interpretation based on the hearer's experience.

Previous studies have mostly dealt with memories in novels in relation to collective memories and memory transmission, while analyses of deixes are unsatisfactory because they have not discussed memories as referents. This research thus aims to cast light on demonstrative determinants as deixes, the referents of which are the memories of the speaker and the addressee (deixes of memory).

Deixes of memory in utterances have been the subject of several studies. However, instead of "deixes of memory", some researchers have employed different terms despite the same concept and interpretation. Among the terms that have been used are "recognitional deixes" (Auer, 1984, see Diessel, 1999), "emotional deixes" (Lakoff, 1974, see Diessel, 1999) and "deixis encyclopédique" (Paveau 2006). Paveau (2006) classifies this kind of deixes into two groups, namely traditional deixis, including demonstratives (*marquée*), and lexical and syntactic deixes (*non marquée*). To understand demonstrative referents as deixes of memory, an addressee must have memories and the ability to draw conclusions. Deixes of memory are different from anaphora, in which the addressee must immediately recall a prior discourse, and deixes in general, in which the addressee must comprehend a referent by looking at the environment when an utterance takes place (Skilton 2019).

To comprehend the core message of a text, attention to deixis is required (Compton 2017). A deixis requires the reader to interpret a text in order to understand it. Thus, the reader is not passive, but must become an active co-creator of information (Adamson 2006). The same applies to deixes of memory, which necessitate common knowledge between the speaker and the reader in the identification of referents. Thus, deixes of memory bridge the gap in an addressee's memories in order for a common perception to develop in the interpretation of the discourse.

Precise interpretation is needed for discourses that contain educational values. Such discourses are not limited to text books or religious texts, but comprise literary works. Nuryadin (2017) finds that religious and cultural values are implicitly and explicitly reflected in *Le Rouge et le Noir* (1830) by Stendhal. Example:

*Ne vous attendez point à trouver en France **ces jardins pittoresques** qui entourent les villes manufacturières de l'Allemagne, Leipsick, Francfort, Nuremberg, etc. (Livre 1, Chapitre 1, page 35)*

Don't expect to find in France **those picturesque gardens** that surround Germany's manufacturing cities – Leipsick, Frankfurt, Nuremberg, etc.

The example points to the use of deixis of memory in *Le Rouge et le Noir*. The demonstrative adjective *ces* (those) that refers to the plural noun *jardins* (gardens) does not directly point to previously mentioned gardens anywhere in the text or in the narrator's utterance. Moreover, cultural value can be found in

the description *pittoresques* (picturesque) for gardens in Germany. To reach the same comprehension regarding the gardens, the narrator and the reader must have the same memory.

Based on the above explanation, this study will examine demonstrative determinants as deixes of memory (*déixis mémorielle*) and their functions in *Le Rouge et le Noir* (1830) by Stendhal. The main issues addressed in this research are) the uses of demonstrative determinants as deixes of memory in *Le Rouge et le Noir* (1830) by Stendhal and the functions of demonstrative determinants as deixes of memory in the same literary work.

## RESEARCH METHOD

The data analyzed in this study are French phrases containing demonstrative determinants *ce, cet, cette, and ces* as deixes of memory. The source for the data is the novel *Le Rouge et le Noir* by Stendhal, published in 1830 and can be downloaded in PDF format from the website *La Bibliothèque électronique du Québec* (Stendhal-Rouge 2022). *Le Rouge et le Noir* is one of Stendhal's most famous works, telling the story of a young man by the name of Julien Sorel who lives in a small town circa 1830. Julien is clever and ambitious. He dreams of climbing the social ladder in France and admires Napoleon Bonaparte. Reading this novel, the reader is presented with two perspectives, namely the psychological portrayal of the protagonist (Julien Sorel) and a satire of the French social order under the Bourbon Restoration (1814-1830). The novel consists of two parts, namely (1) Julien's ascend through the social ranks and his forbidden love affair with Madame de Rênal; and (2) Julien's life as Marquis de La Mole's secretary and his love story with Mathilde de La Mole.

This research adopted the qualitative-descriptive method. At the first stage, phrases in the text containing demonstrative determinants *ce, cet, cette, and ces* were collected. Afterward, the text was re-read to identify demonstratives that function as deixes of memory based on features found in the concept of *recognitional use* (Himmelman 1996): (1) referents that are found in the adnominal environments and usually determined by relative clauses, and (2) referents that are not found around the utterances nor in any prior discourses.

In addition, deixes of memory appear when contextual subjects are re-defined through terms that imply memories (Kleiber, 1991, see Diessel, 1999). Afterward, demonstrative determinants would be classified according to the information's status as proposed by Halliday & Hasan (1976) (see Rühlemann & O'Donnell, 2014), i.e. 'hearer-old reference' and 'hearer-new reference'. The next step would be to classify the data according to the constructions of *un de ces* and *ce/cet/cette/ces + noun(s)* to comprehend the function of the demonstrative determinants as deixes of memory in Stendhal's *Le Rouge et le Noir*. In the analysis stage, the words or phrases found are presented in classifications based on each information's reception status and its demonstrative construction. The context of each data would then be observed to describe the memory deixis referents and their functions. Interpretations of the results would then be discussed before the conclusion is presented.

## RESULTS

### Referents' Reception Status in Deixes of Memory

Referents in deixes of memory lie in the speaker's mind—they cannot be found in the text and are located outside the context of utterance that is taking place. Based on the referents' reception status, the data from *Le Rouge et le Noir* have been classified into old information for the hearer (hearer-old reference) and new information for the hearer (hearer-new reference).

**Hearer-Old Reference** Demonstrative determinants as deixes of memory evoke the speaker's and the hearer's knowledge or old memories.

Datum 1

*Pour arriver à la considération publique à Verrières, l'essentiel est de ne pas adopter, tout en bâtissant beaucoup de murs, quelque plan apporté d'Italie par **ces maçons**, qui au printemps traversent les gorges du Jura pour gagner Paris. (1/ I/ 37)*

To win public consideration in Verrières, the essential thing is not to adopt, even if you were to build as many walls as possible, some plans brought from Italy by **those masons**, who had crossed the gorges of the Jura in the spring to reach Paris.

In Datum 1, the narrator describes how M. de Rênal wins the hearts of the people of Verrières by not employing Italian *maçons* (masons). To understand the narrator's specific choice in mentioning Italian word, the reader must refer to the mass migration of Italians to France in the 19<sup>th</sup> century, most of whom then became masons. *Maçons* (masons), which the demonstrative determinant *ces* (those) refers to, cannot be found anywhere in the previous discourses and do not become new characters in the narrative.

Datum 2

*La fin du paganisme était accompagnée de **cet état d'inquiétude et de doute** qui, au XIXe siècle, désole les esprits tristes et ennuyés. (1/XXIX/459)*

The end of paganism was accompanied by **that state of restlessness and doubt** which, in the nineteenth century, overtook sad and bored minds.

In Datum 2, M. Chélan tells Julien about a mental state induced by the fall of paganism. In this respect, as in example (2), the reader must possess the historical knowledge related to the situation faced by a certain society when paganism crumbled in Europe in order to understand what M. Chélan is stating. The event cannot be found anywhere in the discourses that follow.

Datum 3

*Il s'agissait d'un de **ces hôtels** à façade si plate du Faubourg Saint-Germain, bâtis vers le temps de la mort de Voltaire. (2/1/524)*

It was one of those flat-fronted **mansions** in Faubourg Saint-Germain, built around the time of Voltaire's death.

In Datum 3, certain elements can evoke the reader's knowledge, namely *Faubourg Saint-Germain* (a district in France) and *le temps de la mort de Voltaire* (around the time of Voltaire's death). In the story, Julien has just arrived happily in Paris, in front of a building in Faubourg Saint-Germain district. Julien's excitement is understandable if the reader can recall that the area was known to be the home of the nobles. The element *le temps de la mort de Voltaire* evokes reference to the death of the French writer and philosopher of the Age of Enlightenment.

Datum 4

*Elle se voyait vivant à Paris, continuant à donner à ses fils **cette éducation** qui faisait l'admiration de tout le monde. (1/XXIII/350)*

She saw herself living in Paris, continuing to give her children **the kind of education** that would make everyone admire them.

Datum 4 reflects Madame de Rênal's imagination or desire to live with Julien and her children, as told by the narrator. The referent in the deixis is *éducation* (education) and the narrator explains further *qui faisait l'admiration de tout le monde* (that would make everyone admire them). The phrase *tout le monde* (everyone) refers to the French society, particularly the nobles, in the 19<sup>th</sup> century. Knowledge concerning social life in France during the 19<sup>th</sup> century can help the reader understand the type of education dreamed by Madame de Rênal.

**Hearer-New  
Reference**

Here, demonstrative determinants as deixes of memory evoke the speaker's old memories, but become new information to the recipient of the utterance.

Datum 5

*Le lecteur voudra bien nous permettre de donner très peu de faits clairs et précis sur **cette époque de la vie de Julien***. (1/XXVII/414)

The reader must excuse us for giving very few clear and precise facts about **this period of Julien's life**.

Datum 5 is the opening sentence of part XXVII. The deixis *cette* that refers to *époque de la vie de Julien* (this period of Julien's life) indicates that the narrator seems familiar with Julien's life, whereas the reader is yet to learn about it. This knowledge that belongs to the narrator opens Julien's story in the part that follows.

Datum 6

*Il payait cher maintenant **ces rêveries enchanteresses** qu'il se permettait depuis dix ans sur l'avenir de cette fille chérie*. (2/XXXIII/938)

He now paid dearly for **those enchanting reveries** he had allowed himself for ten years on the future of his beloved daughter.

In Datum 6, the narrator also has the knowledge of what happens to one of the characters. The referent is the *rêveries* (reveries) of Marquis de La Mole. The narrator explains that Marquis de La Mole has — for ten years — imagined the future of his daughter (Mathilde). Unlike in Datum 5, in which the deixis introduces a new topic, there is no further elaboration on Marquis de La Mole's reveries.

Datum 7

[...] *il était facile de tout finir avec **ces poisons** qui ne laissent point de traces*. (2/XV/ 726)

[...] it would be easy to end everything with **these poisons** which leave no trace.

Datum 7 is part of Julien's imagination prior to seeing Marquis de la Mole's family in the dining room. The referent, i.e. "*poisons*", that leave no trace are merely an entity of Julien's imagination; it never takes actual shape either in or outside the text.

From Datum (5), (6), and (7), it can be deduced that the words which the demonstratives refer to as deixes of memory are nowhere to be found in the preceding parts of the text; they are known only by the speaker (the narrator and/or a character). However, in several examples, deixes of memory appear in the re-categorizations of entities referred to by the demonstratives.

Datum 8

*N'en doute pas, cher ami, s'il y a une lettre anonyme, elle vient de **cet être odieux** qui pendant six ans m'a poursuivie de sa grosse voix, du récit de ses*

*sauts à cheval, de sa fatuité, et de cet l'énumération éternelle de tous ses avantages.* (1/XX/276-277)

Doubt it not, dear, should there be an anonymous letter, it would be from **that odious being** who for six years pursued me with his loud voice, stories of his horse jumps, his fatuity, and the incessant counting of all his profits."

*Cet être odieux* (that odious being) in Datum 8 is a label for M. Valenod given by Madame de Rênal. The character M. Valenod is not a new information to the reader, but this unfortunate moniker appears for the first time in this part of the text. It is a re-categorization that emerges from Madame de Rênal's memory. The new information obtained by the reader in the form of the adjective *odieux* is also a new information to Julien (who is listening to Madame de Rênal).

Datum 9

[...] *faire la guerre, c'est délivrer ces monstres d'orgueil, les Français, de la menace de l'intervention étrangère.* (2/XXIII/825)

to wage war is to deliver **those monsters of pride**, the French, from the threat of foreign intervention.

In Datum 9, *ces monstres d'orgueil* (those monsters of pride) refers to the French, which is mentioned directly after the phrase containing the demonstrative *ces*. Similar to Datum 8, the demonstrative can be seen as a deixis of memory owing to the re-categorization of the contextual subject. In this part of the text, the character *le cardinal* is emphasizing the urgency for the French to form their armed forces to prepare for war.

#### Constructions of Demonstratives as Deixes of Memory

In the novel *Le Rouge et le Noir*, there are two types of construction of demonstrative as deixis of memory, namely *un de ces* (one of) and *ce/cette/cet/ces* + noun(s).

#### *The un de ces Construction*

The previously presented Datum 3 shows the construction of the demonstrative *un de ces*, namely *un de ces hôtels*. The usage implies that the entity referred is one of the buildings with the same features.

Datum 10

*Avec une âme de feu, Julien avait une de ces mémoires étonnantes si souvent unies à la sottise.* (1/VI/68)

With a fiery soul, Julien recalled **one of those astonishing memories** so often linked to stupidity.

Datum 11

*En prononçant la parole si bien née (c'était un de ces mots aristocratiques que Julien avait appris depuis peu), il s'anima d'un profond sentiment d'antipathie.* (1/XIII/187-188)

In pronouncing the words quite well-born (it was **one of those aristocratic phrases** that Julien had recently learned), he was filled by a deep feeling of antipathy.

In Datum 10 and 11, the entities referred are part of the same group, i.e. *mémoires* (memories) of Julien and *mots aristocratiques* (aristocratic phrases).

Datum 12

*Madame de Rênal était **une de ces femmes de province** que l'on peut très bien prendre pour des sottises pendant les quinze premiers jours qu'on les voit.* (1/VII/102)

Madame de Rênal was **one of those provincial women** whom one can very well take for fools during the first fortnight that one sees them.

The *un de ces* construction is also found in Datum 12, which puts Madame de Rênal into the category of women that may be considered foolish.

*The ce/cet/cette/  
ces + noun(s)  
Construction*

There are more *ce/cet/cette/ces + noun(s)* constructions in *Le Rouge et le Noir* than those of *un de ces*.

Datum 1

*Pour arriver à la considération publique à Verrières, l'essentiel est de ne pas adopter, tout en bâtissant beaucoup de murs, quelque plan apporté d'Italie par **ces maçons**, qui au printemps traversent les gorges du Jura pour gagner Paris.* (1/I/37)

To win public consideration in Verrières, the essential thing is not to adopt, even if you were to build as many walls as possible, some plans brought from Italy by **those masons**, who had crossed the gorges of the Jura in the spring to reach Paris.

Datum 9

*[...] faire la guerre, c'est délivrer **ces monstres d'orgueil**, les Français, de la menace de l'intervention étrangère.* (2/XXIII/825)

to wage war is to deliver **those monsters of pride**, the French, from the threat of foreign intervention.

The uses of the plural demonstrative *ces* in Datum 1 and 9 make reference to social groups. *ces maçons* (those masons) are Italian migrants whose reference is in the narrator's mind, whereas *ces monstres d'orgueil* (those monsters of pride) is a group of people in the mind of the *le cardinal* character and refers to *les Français* (the French). In addition, Datum 9 presents an emotive word which suggests the categorization of an entity.

Datum 6

*Il payait cher maintenant **ces rêveries enchanteresses** qu'il se permettait depuis dix ans sur l'avenir de cette fille chérie.* (2/XXXIII/938)

He now paid dearly for **those enchanting reveries** he had allowed himself for ten years on the future of his beloved daughter.

Datum 7

*[...] il était facile de tout finir avec **ces poisons** qui ne laissent point de traces.* (2/XV/726)

[...] it would be easy to end everything with **these poisons** which leave no trace.

Unlike Datum 3 and 9, *ces* in Datum 6 and 7 is used by the narrator to point to entities in the minds of different characters. *ces rêveries enchanteresses* (those enchanting reveries) refer to an abstract concept, namely Marquis de La Mole's reveries, whereas *ces poisons* (these poisons) is an entity in Julien's imagination. In general, poisons refer to a concrete object. However, in Datum 7, the poisons are abstract and the entity does not appear in the narrative (by the narrator or Julien) and in the real world (that of the reader) as it is only in Julien's mind.

Datum 4

*Elle se voyait vivant à Paris, continuant à donner à ses fils **cette éducation** qui faisait l'admiration de tout le monde.* (1/XXIII/350)

She saw herself living in Paris, continuing to give her children **the kind of education** that would make everyone admire them.

Datum 5

*Le lecteur voudra bien nous permettre de donner très peu de faits clairs et précis sur **cette époque de la vie de Julien**.* (1/XXVII/414)

The reader must excuse us for giving very few clear and precise facts about **this period of Julien's life**.

The singular demonstrative *cette* in Datum 4 refers to a general concept in a social context, i.e. education as a means of social mobility. Meanwhile, Datum 5 shows the different function of a singular demonstrative adjective. As previously mentioned, Datum 5 is the opening sentence of a chapter in the text. Therefore, *cette* is used to raise and introduce a new topic in a discourse.

## DISCUSSION

In deixes of memory, referents are in the minds or memories of the speakers, and a reader will identify it by evoking their own. Therefore, in the identification of deictic referents, the readers and the speakers are considered to share a common knowledge or a common ground (Clark 1996). In *Le Rouge et le Noir*, the common knowledge refers to the social life of 19<sup>th</sup> century France or Europe. This is supported by Hargreaves (1989) who considers deixes to be closely related to particular entities perceived to be present in the real world, *Le Rouge et le Noir* presents events, social conditions, and the concept of education in 19<sup>th</sup> century France. One instance is in example (2), in which Italians masons reflect the mass migration of Italians to France. The migration was triggered by a key factor, namely the high level of industrial development at that time. Most of them were miners, masons, or plasterers (Videliér 1986).

On the whole, Datum 3 and 4 describe the social life in France during the 19<sup>th</sup> century, particularly the life of *la bourgeoisie parisienne*. Among the 19<sup>th</sup> century French bourgeoisie, religion and faith played a significant role in one's status in the group (Garrioch 2007). Julien attempted to be a part of this class by studying religion and establishing relations with religious leaders. The Faubourg Saint-Germain district, mentioned in Datum 3, was also closely related to Catholicism in the 19<sup>th</sup> century (Biquard, 1993). Moreover, wealth did not necessarily make one part of the Parisian bourgeoisie. Instead, cultural and educational elements played a more prominent role in the notion of the bourgeoisie (Maza 2007). Thus, the education in Datum 4 refers to the concept of education that one needed to belong to the bourgeoisie. Meanwhile, paganism, presented in Datum 2, was closely related to how the Christians in Europe at that time viewed other religions (Pettazzoni 1955). From the referents and contexts in some of the data above, the reader is deemed to possess old information representing elements of culture (Kuno 1972). Some entities may be found only once in the discourse, and yet the hearer, i.e. the reader must be familiar with them (Gundel 1974).

Nevertheless, several examples of deixes of memory in *Le Rouge et le Noir* suggest abstract concepts and new information for readers. The three entities in Datum 5, 6, and 7 are not found in any prior discourse or in the real world. In Datum 5, the narrator uses the demonstrative adjective *cette* as if Julien's life has been related before. Moreover, the demonstrative in Datum 7 shows an



abstract entity, namely Marquis de La Mole's reveries, which is already known by the reader. In Datum 7, poisons refer to an entity perceived as being present in the world. However, seen from its relative clause, the entity conveys a new information only known by Julien and the narrator, namely a substance that can kill without any trace. Moreover, a deixis whose referent is a new information for the reader opens the narrative of the next discourse, such as in Datum 6.

On the other hand, the entities in Datum 8 and 9 suggest re-categorization of old information for the reader. The referent *cet* refers to Valenod in Datum 8, who has appeared in a previous discourse. Nonetheless, the re-categorization into *être odieux* (the odious being) emerges from Madame de Rênal's experience, not from the reader's experience or memories. From the noun in the relative clause, it becomes easier for the reader to understand the reason behind the label. There is a slight difference in Datum 9 as the speaker, i.e. *le cardinal* does not explain the noun further despite the re-categorization. Both examples suggest that in re-categorization, old information related to memories (Kleiber 1991; see Diessel 1999) create new information for the memory deixis referents.

Although entities in old information may be freshly presented in discourses, evoking memories as referents is not done by accessing the speakers' memories. In other words, readers must access and evoke their own memories based on their personal experience and knowledge. Meanwhile, in terms of new information, readers have no experience of the entity referred. According to Sajarwa (2000), linguistic units in French contain new information when a speaker enters the corresponding discourse. As a consequence, the reader is forced to know the speaker's memories in order for the reading of the text to continue. As pointed out by Spenader (2003), new information needs presupposition to be accommodated. Khachaturyan (2019) also finds this notion of "forcedness" in the comprehension of recognitional deixis referents, resulting in the conclusion that such deixis is performative.

In terms of the *un de ces* and *ce/cet/cette/ces* + noun(s) constructions, the data analysis has identified that they serve particular functions. The *un de ces* constructions in Datum 3, 10, 11, and 12 in *Le Rouge et le Noir* indicate that entities belong to certain groups. In Datum 3, the construction is used to describe a building in a bourgeois residential area where all the buildings have the same features and the residents belong to the same group. As previously mentioned, the Faubourg Saint-Germain district was closely related to the Christians and the bourgeoisie in Paris. In contrast, Datum 10 shows Madame de Rênal as belonging to a group of provincial women. Further, Datum 11 and 12 contain two abstract entities, i.e. memories and phrases used by aristocrats. This finding is consistent with that of Eagle (2006), who discovers that the *un de ces* constructions in Proust's works show entities as parts of certain groups. Nonetheless, the findings do not come across the construction's function of "distinguishing between entities and certain groups" as discovered by Eagle (2006). In 19<sup>th</sup> century narratives, the "*un de ces ... qui*" construction in Datum 3 and 10 represent fictions or the effects of reality that bring about referential illusions (Bordas 2001) of the bourgeoisie and provincial women as social groups. The *un de ces* constructions as deixes of memory are used in order for entities to be constantly reactivated through memories (Bordas 2001).

As revealed by the data analysis, the *ce/cet/cette/ces* + noun(s) constructions also function to refer to certain groups, especially *ces* + noun(s). Datum 1 and 9 point to two social groups in France, i.e. Italian migrants and the French. On the other hand, Datum 6 and 7 point to plural abstract entities,

namely Marquis de La Mole's reveries and the poisons in Julien's imagination. Datum 4 contains an abstract entity with a singular demonstrative, i.e. the concept of education. Another function of demonstratives with *ce/cet/cette/ces* + noun(s) constructions in *Le Rouge et le Noir* is to introduce a new topic as shown in Datum 5. As stated by Halliday & Hasan (1976) (see Rühlemann & O'Donnell, 2014), deixes that introduce new topics can be found at the beginning of the story. Finally, such constructions also suggest emotional states, as seen in Datum 8 and 10, where the entities are re-categorized into new information for the reader. Consistent with the finding of this research, Eagle (2006) finds that singular demonstrative constructions bring emotional states and abstract objects to the fore.

**CONCLUSION** From the analyses of demonstrative determinants as deixes of memory in Stendhal's *Le Rouge et le Noir* (1830), this study has found that deixes of memory can (1) evoke the reader's memories or old information and (2) evoke the speakers' memories and provide new information to the reader. Thus, the identification of referents does not only evoke the reader's memories, but also supply new information to the reader as if the reader and the speakers share the same information. Therefore, deixes of memory can be both demonstrative and performative. Deixes of memory in this novel are used to chronicle the social life of 19<sup>th</sup> century France, to show the speakers' emotional states, or to introduce a new topic in the text.

This study discusses the uses of French demonstrative determinants that serve pragmatic functions as deixes of memory. Unlike personal, spatial, and temporal deixes, deixes of memory in literary works have not been studied extensively. Therefore, it is hoped that this research can fill the gaps in the study of deixes in discourses. Analyses can be developed and conducted using other data sources or through the use other categories to assess the significance of deixes of memory in the interpretation or reading of a text.

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## Illocutionary Acts of Sent and Unsent Messages via Personal Messages and Group Chats

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**MARK PHILIPPE S GUYUD**

philippeguyud@gmail.com

Saint Mary's University School of Graduate Studies  
Bayombong, Nueva Vizcaya, Philippines

submitted: 13/7/2022 revised: 18/10/2022 accepted: 19/11/2022 published: 28/11/2022 pages: 121-132

### ABSTRACT

New features of communication technology are gaining much attention in computer-mediated communication in relation to speech acts and conversational implicatures which aim to transcend the conventional and nonconventional meaning of words, phrases, or sentences when an interlocutor conveys messages in varied contexts. By examining 30 exchanges and conducting survey interviews, this study concerns the illocutionary acts of sent and unsent messages both in personal messages and group chats via an online messaging application. The findings show that there are 7 identified meanings of unsent messages; moreover, although there are similarities, the meaning varies depending on the context. The study also shows that students use representatives more frequently than the other illocutionary acts in sent messages both in personal and group chats. It is also noteworthy to point out that students rarely use greeting speech acts in their messages.

**Keywords:** speech act, illocutionary, conversational implicature, unsent messages

### INTRODUCTION

Language is indeed an indispensable tool among humans. Sweet (2008) defined language as "the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts". Humans produce language either in written discourse or in spoken discourse. It is used from day-to-day communication to express and convey meanings specifically in conversations among peers, in the academe, and even in politics. In today's context, the ins and outs of messages in varied gadgets and technologies are evident with the use of messaging apps and the internet amidst the Covid-19 pandemic. It is presumed that the most important function of communication technologies is to empower connection maintenance with those from whom they are distanced physically, especially in today's context; it has been evidently observed through the interpersonal messaging capabilities that these technologies support. On a regular basis, individuals could use the phone to talk to friends and family, email colleagues about work and social activities, and use instant messaging to message people on their buddy lists; thus, the social uses of technology play an explicit role in maintaining relationships and presenting oneself to others (Baym 1995; Lea & Spears 1995; McKenna, Green & Gleason 2002; Walther 1992).

In line with this, as communication extends domain in various social media platforms, studies concerning the use of language to meet communicative goals is also given significance, especially, in today's context where information is just a tap away. Communication technologies can also provide more implicit ways of maintaining social contact (Erickson & Kellogg 2003). Grice (in Sioson 2011) stated that one of the famous proponents in the field of pragmatics has made a difference between what was said and what is implicated in his conversational implicatures. In the field of discourse, primarily

a field in linguistics, it aims to define the conventions and rules encompassing language use in extended stretches of text (McCarthy & Carter 1997). Discourse is considered as a term in linguistics to refer to the spontaneous stretch of a language that is larger than a sentence which entails the communication of intention to another intention through which convenient meaning emerges. One approach to analyze discourse studies that has been widely used in particularly the field of pragmatics, is the speech act theory (Austin 1962; Searle 1976; Sinclair & Coulthard 1992).

Pragmatics is a branch of linguistics that focuses on the speakers' use of specific words and expressions from a variety of English or the intended meaning of utterances that speakers speak depending on the context they are in (Kachru 1998). There are certain aims beyond the words or phrases when a speaker says something; Austin (1976) further added that speech acts are acts that refer to the action performed by produced utterances: locutionary acts, illocutionary acts, and perlocutionary acts. Yule (1996) stated that there are four areas which pragmatics is concerned with, namely: the study of speaker meaning, the study of contextual meaning, the study how to get more communicated than it is said, and the study of the expression of relative distance. In broader sense, with pragmatics we are able to grasp the message of the utterance by being aware that there is more than what is being communicated through words, phrases, and sentences. In line with this, Richard & Schmidt (2002) argued that pragmatics is concerned with the use of language in communication related to sentences and the context and situations in which they are used. Hidayat (2016) further adds that there are some factors that should be considered in scope of pragmatics which builds the very essence of pragmatics, namely: implicatures, speech acts, presupposition, context, adjacency pairs, as well as deixis and distance. To highlight implicatures, Grice (in Sioson, 2011), has made a difference between what was said and what is implicated in his conversational implicatures. He treated the utterance itself as artificial to some degree while considering implicature as something that is recommended or implied in an utterance and further distinguished two kinds of implicature. The first one is conventional implicature which occurs from the meaning of some word or phrase used in the semantic level and the second is the non-conventional implicature which roots on "outside the specification of the conventional meaning of the words used" as affected by the context (Grice in Sioson 2011, 46).

In recent years, researchers have begun to extend the investigation of pragmatic competence to new domains such as email, online forums, blogs, and messaging apps. Cohen (2008) further noted that in email, pragmatic failure is often observed. Felice & Deana (2012) argued that good knowledge of email text is an essential skill for learners of English as a foreign language (EFL) to succeed in a global workplace because email use lies at the heart of modern business communication. In their study, the main focus is a corpus and computational study of speech act data—and of the ways in which speech act data can best be represented and analyzed—one of whose outcomes is a speech act-tagged corpus of learner emails that can be of use in research on second language acquisition (L2) speech act usage found. Furthermore, in the study of Nastri et al. (2006), it was investigated the extent to which the communicative goals are reflected in the language structure of away messages, by examining the speech acts performed through the production of 483 away messages crafted by 44 participants. It is in the sense that instant messaging (IM) is currently one of the most popular computer-mediated communication

technologies. For instance, instant messaging appears to be the communication technology of choice for teenagers nowadays, who use instant messaging to make plans with friends, talk about homework, share jokes, check in with parents, and post away messages or notices about what they are doing when they are away from their computers. It was also found that instant messaging allows users to create and display away messages or customized text messages signifying users' presence or absence in front of a computer (Baron, Squires, Tench & Thompson 2005).

Online text-based conversations require users to master a number of coordination strategies in order to achieve understanding, such as managing turn-taking (Hancock & Dunham, 2001). Baron et al. (2005) observed that teenagers reported signing on to IM not necessarily to talk, but rather to look at the away messages of their online buddies. He argued that users tend to post away messages with two communicative goals in mind, i.e.: to entertain and to inform. Nastri et al. (2006) further added that messages used for entertainment were often examples of self-expression and included the use of humor, quotations, and links to different websites. Hanna & Richards (2019) also highlighted the effective communication in task-oriented situations which requires high-level interactions. In their study, they focused on human-agent communication in a collaborative virtual environment (VE) where both the agent and human should collaborate together to complete a shared goal. They evaluated the agent's verbal communication while collaborating with humans and the speech act theory was used to anatomize the structure of agent's speech acts, the agent's intention behind the speech acts, and the effects on the human's mental state. Lastly, Wulandari (2012) studied the Facebook statuses posted by students in a university. Here, the researcher utilized speech acts for analyzing the data and found five common types of speech acts that shape Facebook statuses.

Hence, the importance of understanding pragmatic failure is not only in email communication, but also the other domains of communication, especially in today's context where face-to-face communication is very limited. It is then hoped that the findings of this study could facilitate the understandings of pragmatics and speech acts in instant messaging and would contribute to an effective communication process.

This study was made possible through discourse analysis and the speech act theory, specifically with the use of Searle's (1976) classification of illocutionary acts and Grice's (1968) notion of conversational implicatures. through discourse analysis. It specifically aimed to identify and describe the pragmatics of sent and unsent messages. It used five core principles in analyzing a text according to Antaki (2008), such as: (1) the talk or text is to be naturally found (in the sense of not invented, as it might be in psycholinguistics, pragmatics or linguistic philosophy); (2) some analysts admit interview data into this natural category (while others do not); (3) the words are to be understood in their co-text at least, and their more distant context if doing so can be defended; (4) the analyst is to be sensitive to the words' non-literal meaning or force; (5) the analyst is to reveal the social actions and consequences achieved by the words' use as enjoyed by those responsible for the words and suffered by their addressees or the world at large.

Although the unsending feature of messaging applications is relatively new, considering the studies conducted using the speech act theory as regard to computer-mediated communication, this study focused on the illocutionary

acts of sent and unsent messages in personal messages and in group chats. It ought to answer the following research questions:

1. What are the illocutionary acts of sent messages both in personal messages and in group chats?
2. What are the pragmatic meanings of unsending messages both in personal messages and in group chats?
3. Are there similarities and differences in illocutionary acts and pragmatic meanings of sent and unsent messages both in personal messages and group chats?

## RESEARCH METHOD

This study used descriptive research design, specifically discourse analysis in the light of the schools in pragmatics as a tool to interpret and to describe utterances. The utterances were particularly of conversations that emerged locally affecting language meaning and use as well as those exchanges which contain implicatures.

This study was conducted at a vocational and industrial high school of a senior high school department in Philippines through virtual environment where the communication was mediated by computers. This senior high school is an ideal research environment because it comprises students enrolled in humanities and social sciences strand as well as students who use messenger application in communicating online and transacting school related matters.

The study requested the participation of the senior high school students with the approval and support of the school administration. It utilized the entire population of students who specialized in humanities from grade 12. However, based on the research instruments, only a half of the population participated in the study (n=51).

In identifying the pragmatic meanings of unsending messages, the study employed survey interviews via Google Forms in soliciting the students' pragmatic meaning of unsending messages. The results of the survey interviews were collated and crafted into a checklist-type questionnaire via Google Forms, where students can choose and identify the meanings of unsent messages. Piloting was also done to ensure the reliability of the tool. Moreover, in identifying the illocutionary acts of sent messages, a randomly-selected corpus of 30 exchanges was utilized (15 in personal messages and 15 in group chats).

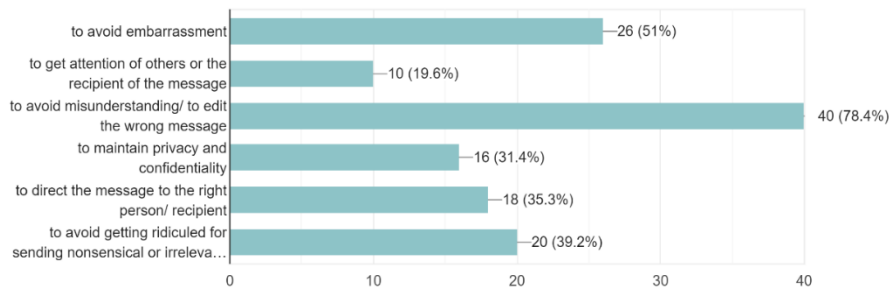
Initial interviews were conducted via Google Forms. Based on the results of the interviews, a checklist-type questionnaire was then constructed via Google Forms as well. In this case, piloting was also done to validate the tool. A letter was also sent to the administration for the permission for the conduct of this study. Approval of floating the questionnaire was secured. After obtaining the permission, the test was administered to the respondents.

In analyzing the data of sent messages, the corpus was transcribed and further examined using Searle's (1976) classification of illocutionary acts, namely: *representatives*, *directives*, *commissive*, *expressives*, and *declaratives*. Grice's (1968) notion of conversational implicatures was also used as the framework in identifying what was implicated in unsent messages via group chats and personal messages. The identification of speech acts was examined by the researcher and an intercoder to ensure the reliability of findings. Meanwhile, in identifying the pragmatic meanings of unsending messages both in private messages and group chats, counts and percentages were used to quantitatively qualify the data which were further analyzed qualitatively through descriptions.



**RESULTS AND DISCUSSION**  
**Conversational Implicatures of Unsent Messages via Personal Messages and Group Chats**

The analysis of unsent messages both in personal messages and in group chats revealed 7 meanings. The identified meanings of unsent messages are illustrated in this section.

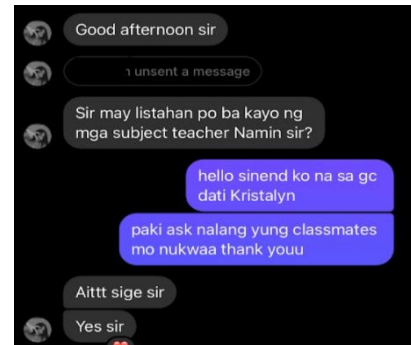


*Figure 1: Pragmatic meaning of unsent messages in personal messages*

Figure 1 reports the identified meanings of unsent messages in personal messages. These meanings correspond to the students' shared meanings of unsent messages which are: to avoid embarrassment, to get attention of others or the recipient of the message, to avoid misunderstanding/to edit the wrong message, to maintain privacy and confidentiality, to direct the message to the right person/recipient, and to avoid getting ridiculed for sending nonsensical or irrelevant messages and jokes.



*Translation.*  
 (unsent a message)  
 (unsent a message)  
 Hello sir, who can we get the l'd from  
 To your advisor Lemily  
 Ok sir.



*Translation.*  
 Good afternoon sir  
 (unsent a message)  
 Sir do you have a list of our subject teacher  
 Hello, I have already sent to gc before Kristalyn  
 please ask if your classmates are okay, thank you  
 Allright sir  
 Yes sir

*Figure 2: Unsent messages to get the attention (left) and unsent message to edit wrong message (right)*

Figure 2 revealed that most of the students unsent messages *to avoid misunderstanding/ to edit the wrong message* (78.4%) (as seen in the right side), half of the sample (n=51) also identified the meaning *to avoid embarrassment* (51%), and least of the respondents indicated the meaning *to*

*get attention of others or recipient of the message* (19.6%) (as seen in the left side).

The implications that are in line with communicative competence is evidently seen on the findings that students unsent messages to avoid misunderstanding/confusion as well as communication breakdown, communicative competence is vital to the quality of life of individuals with great communication needs and it provides the means to attain personal, educational, and social goals (Calculator 2009; Lund & Light 2007).

Furthermore, to develop communicative competence, the integration of cultural and cross-cultural instruction in language teaching (Celce-Murcia in Lenchuck& Ahmed, 2013) as well as focusing on the micro levels of pragmatics, like conversational implicatures (Bardovi-Harlig in Lenchuk & Ahmed 2013,) should also be considered in the teaching and learning process.

In contrast with maintaining the flow of communication, students' unsent messages to get the attention of others or the recipient of the message; this phenomenon might lead to communication breakdown. However, it is also a strategy of the sender to be noticed in a speech situation. Bayat (2012) posited that a variety of the strategies utilized is linked with specific conditions of the communication and qualities of the parties involved in a communication. it is an intervention to build, rebuild and sustain linguistic situations. However, individuals with great communication needs will inevitably encounter situations where they face significant limitations that will negatively impact their communicative competence which will require their strategic competence (Light & McNaughton 2014).

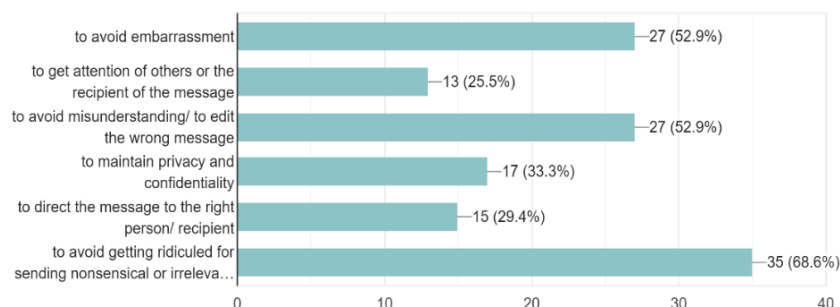
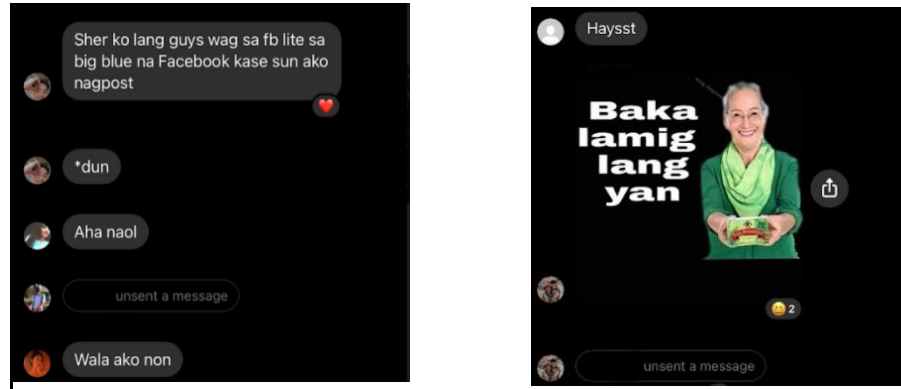


Figure 3: Pragmatic meanings of unsent messages in group chats

Figure 3 reports the identified meanings of unsent messages in group chats. The figures revealed that most of the students' unsent messages in group chats *to avoid getting ridiculed for sending nonsensical or irrelevant messages and jokes* (68.6%). An over a half of the sample (n=51) also identified the meaning *to avoid embarrassment* (52.9%) and *to avoid misunderstanding/to edit the wrong message* (52.9%), whereas an over a quarter of the sample identified the meaning *to maintain privacy and confidentiality* (33.3%) in unsending messages. Finally, least of the respondents indicated the meaning *to get attention of others or recipient of the message* (25.5%).



*Translation.*

I'm just sharing, guys, don't use  
wag use fb lite on big blue  
Facebook because I posted it  
\*there  
Aha that's it  
(unsent a message)  
I don't have any

*Translation.*

Haysst  
Maybe it's just cold (stiker)  
(emoji 2)  
(unsent a message)

*Figure 4: Unsent message to avoid misunderstanding (left) and unsent message to avoid getting ridiculed (right)*

A majority of the students indicated that they unsent messages in group chats to avoid getting ridiculed for sending nonsensical or irrelevant messages and jokes as well as to avoid being embarrassed and misunderstood (See right picture). Implications, such as when receiving criticisms and experiencing embarrassment, may lead students to low self-esteem in communicating; thus, fewer chance of connecting and building relationships among others. This finding is in-line with impression management which suggest that people may monitor the image that they provide of themselves to the audiences they address (Baumeister 1982; Leary & Kowalski 1990) and when personally anonymous, people feel free to challenge external self-views, and attempt to communicate to others how they wish to be regarded (Barreto et al. 2003; Spears & Leah 1995).

Language, most often than not, is used to present personalities online as well as to identify oneself in a particular group or society and it can also help in maintaining relationships (Hickey 2001; Tom Tong et al., 2019; Qiu et al., 2012). It suggests that the way we use language in a specific context gives a clue of what we are and of who we are. Thus, to be able to maintain desirable identity in a particular group, students unsent messages which results to the non-conventional implicature that stems beyond the specification of the conventional meaning of the words used, affected by the context.

It is also noteworthy to point out that the findings on unsent messages via group chat and personal messages overlaps and diverge in a variety of ways; the findings report that a majority of students unsent messages in personal messages to avoid misunderstanding and confusion (See Figure 1). Similarly, a half of the sample also unsent messages in group chats to avoid misunderstanding (See Figure 3).

In contrast with the findings of unsent messages in personal messages, almost all of the students indicated that they unsent messages to avoid getting

ridiculed as well as to avoid embarrassment in group chat. There is a difference in meaning or intention in terms of unsending messages in both context (personal and group chats). Grice (in Sioson, 2011) further posited that meanings and implicatures may stem beyond what is expected and what is meant that is based on context. Thus, unsending messages yields non-conventional meanings depending on the context.

Finally, it is also pointed out that unsending messages is one of the strategies used with specific conditions of the communication and qualities of the parties involved in a communication to repair, rebuild, and to maintain conversations both in personal messages and group chats.

**Illocutionary Acts of Sent Messages via Personal Messages and Group Chats**

Figure 5 presents the illocutionary acts found in sent messages via personal messages; the figures reveal that all classification of illocutionary acts (Searle, 1976) were present in the corpus except for declarations. A majority of the students used representatives frequently in their exchanges. These representatives found in the exchanges are informing ( $f=15$ ), agreeing ( $f=8$ ), greeting (4), stating (3), and insisting (3). Expressives such as thanking (10), apologizing (5), and complaining (2) were also identified as well as directives, such as asking (9), commanding (2), and requesting (1). A trace of commissives were also seen in the corpus, such as promising ( $f=1$ ). The findings revealed that students use illocutionary acts primarily to provide and to gather information as well as to state a fact or opinion, to express psychological state, and to get someone do something.

Similar to the findings of Baron et al (2005) and Nastri et al. (2006), teenagers used communication technologies to inform and to entertain (self-expression which includes the use of humor, memes, and links to various websites). On the other hand, this finding is in contrast with Bahing, Emzir & Rafli's (2018) study of illocutionary force in the classroom where directives dominated the class interactions and were secondly followed by representatives.

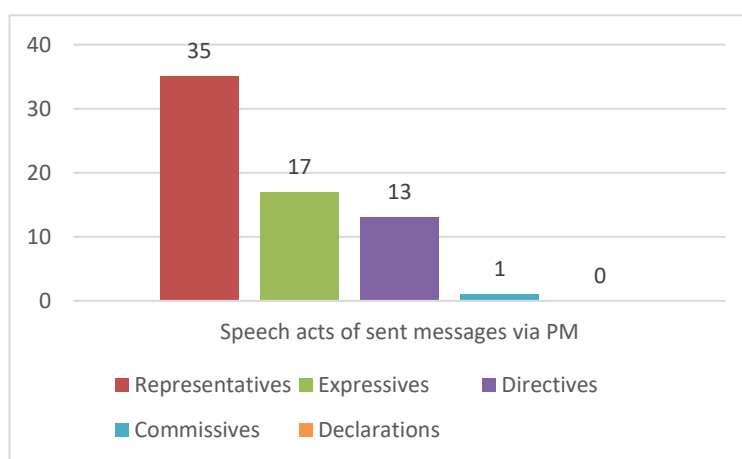


Figure 5: Speech acts of sent messages via personal message (PM)

Although representatives numbered the data, speech acts like greeting (4 occurrences out of 35 identified representatives) were seldom used by the students. The absence of greeting acts was also noted in group chats (See Figure 5).

Example:

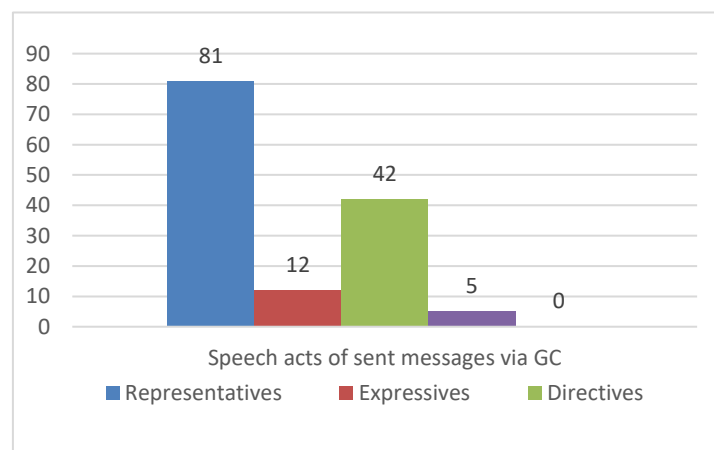
STUDENT 1 : *Sir bakit po ako naremove sa GC?* (Sir, why was I remove from GC?)

STUDENT 2 : *Sir one week po ba yung quiz?* (Sir, is the quiz for one week?)

Based on the given extracts, directives were used to open conversations. Students convey their intentions right-away through a question and opening a conversation through greetings is rare where it could have been automatic, especially as regard to the social distance (student-teacher). In the study of Kurdghelashivili (2015), teachers attempt to establish a friendly relationship with the students, they also maintain some kind of distance that in some respect is necessary from the perspective of maintaining discipline and classroom management. In the study, the survey show that the students know some pragmatic rules, such as how to request politely. However, from the observation findings, they practice none of these acts. This gives a ground to assume that students may also fail to use the proper linguistic units in real life situations.

Ryobova (2015) also further added that speech etiquette is a crucial component of culture, behavior, and human communication. Social relationships and norm behavior are constant in speech etiquette formulae. Nowadays, it has been a common observation that students have been wandering away with greetings as a part of politeness in speech, especially where communication is mediated by computers and other electronic platforms. Thus, politeness and speech etiquettes are still relevant in teaching approaches and methods.

Although politeness and speech etiquettes can be seen in different levels, such as lexical level marked with special expressions or phrases, special forms of address, that is grammar level marked with polite form of language (e.g.: plural form of pronouns, use of interrogative sentences instead of imperative ones) and stylistic level in the use of figures of speech and literary devices (e.g.: euphemism instead of obscene terminologies), its implications to the teaching and learning suggest crafting an integrated approach that address pragmatic competence which includes speech acts and politeness strategies.



*Figure 6: Speech acts of sent messages via group chat (GC)*

Figure 6 reports illocutionary acts found in sent messages via group chat. the figures reveal the absence of declarations not only in group chats but also in personal messages (See Figure 6.). A majority of the students used representatives ( $f=81$ ) frequently in their exchanges, including informing ( $f=33$ ), stating (13), agreeing (10), asserting, claiming, insisting, disagreeing, describing, and explaining. Directives like asking (19), requesting (12), suggesting (5),

commanding, and clarifying were also noted in the findings as well as the expressives, such as: thanking, apologizing, wishing, and complaining. Commissives like refusing, planning, and offering were found in the study as well.

Similar to the findings in personal messages (See Figure 6), representatives dominated the exchanges, both in personal and group messages. Some differences were also noted such as directives which take the second position of illocutionary acts classified under representatives in group chats while expressives ranks third. Implications, such as managing turn-taking, maintain the interaction of students by providing and gathering information as well as to state a fact or opinion.

It can be also implicated that the findings might have been influenced by other factors such as the topic of the exchanges where students are free to pitch ideas and information. Although Bahing et al. (2018) posited that an interactive class is dominated by the illocutionary speech acts of directives, which drive the students to use language to perform actions, the exchanges were also interactive since students were able to take turns.

This finding also expressed that teacher-students and student-students could carry out interactions through exchange of providing information as well as stating a fact or opinion with minimal questions or directives that is used for opening conversations and expressives to close conversations.

## CONCLUSIONS AND RECOMMENDATIONS

Based on the findings and results of the study, the following conclusions can be drawn. Students unsent messages both in personal messages and group chats. The pragmatic meanings of these unsent messages depend on the contexts where the occurrences of unsent messages can be observed. Unsending messages could also be a strategy to repair, build, and maintain discourse which gives emphasis on the strategic competence of the interlocutors in conversations. A majority of the students use representatives frequently in class interactions outside actual class discussions in virtual environment. However, it can also be attributed to the topics and the existing situation where students give and provide information to pitch and to develop the topic of an exchange, primarily with the purpose of informing and entertaining the audience. Meanwhile, greeting speech act was seldom used by students in personal messages and was non-existent in group chats.

For future directions of the study, since unsending messages is a new feature of various social media platforms, it is suggested to investigate other possible meanings of unsending messages; it is also proposed to examine the politeness of unsending messages both in personal messages and in group chat to identify whether unsending messages entails politeness or rudeness/being impolite. It can also be further added by studying the politeness strategies of students in computer-mediated communication. Finally, it is also recommended that the study's corpus be expanded to a great extent to be able to verify the findings on illocutionary acts of sent and unsent messages, especially for longer stretch of exchanges.

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## Religious Tolerance Limits: A Semiotic Linguistic Analysis of *al-Kāfirūn* Chapter

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SUPARDI

supardi@iainsalatiga.ac.id.



Center for Wasathiyah Islam/Arabic Language and Literature Department  
Faculty of Theology Arts and Humanity  
UIN Salatiga  
Salatiga, Indonesia

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### ABSTRACT

This article aims to find the demarcation limit lines of religious tolerance from *al-Kāfirūn* chapter of the Holy Qur'an and respond to some issues developing in Indonesian. This study is based on an exploratory analysis of semiotic linguistic meanings of the chapter with an intention to respond to Indonesian Issues regarding the practices of religious greeting of the opening public speech, congratulating other religious celebrations, and singing performance of muslim students' in a church as cases in point. This study found that the religious tolerance limits are 'the belief' and 'the rituals'. Three activities are considered to go beyond the religious tolerance limits drawn from the chapter being studied, namely: (1) compromising religious belief, (2) mixing religious ritual activities, and (3) imposing religion on others. These three are, among others, the measurement of the activities considered tolerance or intolerance.

**Keywords:** religious tolerance, Qur'anic teachings, semiotic linguistics

### INTRODUCTION

The emergence of 'The Santri's film sequel comprising a shared of food in the church in 2019 and a student choir group of the IAIN Salatiga (State Institute for Islamic Studies of Salatiga) performance in the Javanese Christian Church Sidomukti Salatiga in the Easter celebration on 2 April 2018 shocked many people in Indonesia. There were pros and cons in reactions and the national religious discourse in both the real and virtual worlds were shaken. Questions on the limits of religious tolerance re-emerge in the public discourse. Question on whether an activity is in the tolerance limit lines or beyond. This discourse on tolerance will always be an actual problem and causes sensitivity among the communities. This is because it cannot be separated from Indonesia's pluralistic conditions in terms of religions and cultures. It seems that the re-reading of the *al-Kāfirūn* chapter as an Islamic normative basis for religious tolerance in the perspective of semiotic linguistics needs to be done. This was to find the demarcation limit line of religious tolerance.

The discourse on religious tolerance in the Qur'anic perspective has been studied by many previous researchers, such as the work of Abdul-Muthaliff et. al. (2016, 47) entitled "Religious Harmony and Co-existence: a Qur'anic Perspective" This normative literature study concluded that the basics of tolerance in the Qur'an were: respecting the beliefs of others (QS 6,107-108), there are no compulsion in religion (QS 2, 256), universal humanists (QS 17, 70) and teachings to do good *bir wal ihsan*. This study found general ethical values in religious tolerance but has not mentioned the limits of religious tolerance.

Another study was done by Kamali (2020) entitled *Diversity and Pluralism: A Qur'anic Perspective*. This study discussed the concepts and meanings of pluralism and related words, diversity, and tolerance. Meanwhile, studies of the interpretations of *al-Kāfirūn* chapter conducted by previous researchers also have not reached any conclusions on the limits of religious tolerance, like

Jamaluddin, et al. (2021) who studied the mythologies in *al-Kāfirūn* chapter from the perspective of Roland Barthes Semiotics. Using Roland Barthes' Semiotics, the study found that at the second level of semiotics, connotative meaning is found in the verse of *qul ya ayyuha al-Kāfirūn*, that is a myth about Allah's call to Muslims to pay attention to contradictions to the claims of faith in the hearts of other Muslims. In addition, this call is also for *muqasy-qasyah* (dismantling), treason against Muslims and accusations of non-Muslims.

Meanwhile, Mu'ti & Burhani (2019) studied the limits of religious freedom on the Indonesian national first pillar *Ketuhanan yang Maha Esa*. This article found that Pancasila set a religious monotheistic state through its national first pillar. Accordingly, the no monotheistic, polytheistic, and non-theistic religions have to modify their belief to be accepted as a religion in Indonesia.

Another study on tolerance in Indonesia was done by Muharam (2020). His article discussed religious tolerance based on the Cairo Declaration. This study found that there were two concepts from the Cairo Declaration that can be applied to maintain religious tolerance in Indonesia, namely: understanding religious freedom and avoiding discrimination as mentioned in article 10 of the Cairo Declaration by the national constitution 1945 article 29 verse 1 and 2 and the Law No 39 of 1999.

Religious tolerance in Indonesia also became the topic of study conducted by Muharom. However, it was focused on religious tolerance among students only. This study reflected that the higher the understanding of religious tolerance from the history of the prophet among the students, the higher the increase of religious tolerance, and the higher the understanding of religious inclusiveness, the higher the religious tolerance among the students (Muharom 2016, 139).

None of the articles mentioned have explicitly discussed the limits of religious tolerance. The study of the Qur'an in linguistic and thematic semiotics is expected to bring an ethical foundation to religious tolerance by more explicitly finding the limit lines of religious tolerance. This article is very important to be presented to reduce and at the same time become a solid bridge to realize religious tolerance in this diverse Indonesian society in particular and the world communities in general.

This short article is a semiotic linguistic-based academic study of *al-Kāfirūn* chapter by using Arkoun's semiotic model and Fazlurrahman double movement hermeneutics to find the limits of religious tolerance and apply the tolerance limits to examine three cases in point, namely: (1) the greeting using all religious greetings in the opening speech, (2) the practices of congratulating other religious followers for their holiday celebration, and (3) IAIN Salatiga's students of SMC choir's performances in a church.

## RESEARCH METHOD

This article is a library study through a semiotic linguistics approach and a hermeneutic study on the other. The semiotic linguistic model here adopts some semiotic linguistic procedures of Arkoun's model, while the hermeneutics adopted is Fazlurrahman's model called the double movement hermeneutics. The researcher combined these reading models as a thematic 'semiotic linguistics *cum* hermeneutics' model. This semiotic linguistics *cum* hermeneutics is carried out through the following procedures: (1) selecting of specific verse or chapter studied, in this case, *al-Kāfirūn* chapter; (2) tracking lexical-semantic meanings of keywords based on dictionaries, to obtain the original meaning of the word being studied; (3) studying semiotic meanings by examining the forms of words and their meanings to obtain the generic

meanings of the words studied; (4) displaying supporting verses of the "theme" of the discussion, as the application of thematic inter-textual models. The use of this thematic model is intended to obtain the Quranic's view of tolerance as a whole and more comprehensively; (5) looking at the context of the verse or surah studied at the time of the verse's revelation; and (6) contextualizing the meaning of the verse in the present context. The last two steps are the adoption of the hermeneutic double movement proposed by Fazlurrahman. The hermeneutic approach is used to see the meaning of the text at the time of its emergence and to contextualize meaning at present.

## DISCUSSIONS

### The Limits of Religious Tolerance from *al-Kāfirūn* Chapter

The term 'tolerance' comes from the Latin *tolerare* which means to be patient with something. Tolerance is usually defined as an attitude or human behavior that respects the behavior of others. Tolerance is an attitude of allowing others to get do something according to their interests. While religious tolerance means that each religious community allows and maintains a conducive atmosphere for people or religious adherents to be able to carry out worship and religion without being hindered by anyone.

Tolerance theory has been discussed by some experts as noted by Dobbernack (2013, 1-30). In a general sense, the meaning of tolerance is forbearance and respect. The question is on to what extent the tolerance is. There will be many answers. An answer comes from Levinovit. It becomes clear that debates about the limits of tolerance depend on the context. In other words, as DJ Witmer (2020) said, there is no universal line for tolerance. Kanišauskas (2010, 77) mentioned that the tolerance boundary is 'the deviations from the norm as ideal system parameters under which the system can continue its normal (stable) functioning'. According to him, 'All behavior and intentions which encourage large deviations from the constant are considered not tolerated'.

The current situation of religious tolerance is the question of the limit lines of this tolerance where many events are questioned whether it exceeds the tolerance limit or not. For example, greetings from various religions by speakers, singing in church by muslim students, and sharing of food by muslim students in a church. The question that arises is what is the limit of religious tolerance?

From this point, the limit lines of religious tolerance explored here were from *al-Kāfirūn* chapter of the Holy Quran based on Arkoun's semiotic linguistics theory which has become the basis of religious tolerance as the framework of the tolerance limit lines. In addition, the double hermeneutics of Fazlurrahman applied later on.

The chapter *al-Kāfirūn* consists of six verses and is a *Makkīyah* or was sent down in Mecca. It is named *al-Kāfirūn* which means "the disbelievers" because this chapter commands the Messenger of Allah to tell the disbelievers that he will not worship the idols they worship. It is also called *Surah al-'Ibadah* because this chapter proclaims worship only to Allah and not to others that are worshiped by the disbelievers. Another name for this chapter is *Surah ad-Din* as the last verse mentioned. It can also be called *Surah al-Munabadzah* and *al-Muqasyqasyah*. It was named *Muqasyqasyah* or *Muqasyqisyah* (healer) because its content heals and eliminates polytheism.

To the semiotic meanings of this *surah*, the researcher applied Arkoun's Semiotic model. Arkoun provides signs in the semiotic reading of the Holy Qur'an by enriching and expanding it along with anthropological, social, cultural, and political developments. This is intended to free intellectual insight

and consider human social values. Thus, the semiotics of the Qur'an serves as an effort to present the verses of the Qur'an into a more representative form of meaning based on the work of semiotics theoretically and scientifically.

Arkoun's view emphasizes the urgency of linguistic and semiotic methods to understand scripture for dialogue. The holy text of al-Quran must be read, according to Arkoun, through various modern linguistic and semiotic theories to obtain a more comprehensive understanding of the underlying 'language' at the birth of a religious text. As a post-modernist thinker, Arkoun (2000) views everything as something that is not regardless of historical context

From a semiotic linguistic perspective, there are several linguistic symbols mentioned in *al-Kāfirūn* chapter such as *ism*, *fā'il* or the present participle of *al-Kāfirūn*, *fi'il* or the verb *'abada*, the symbols of negation *la*, the symbol of pronoun *ana*, and the restriction of particle *lam* that can all be analyzed. The following is an analysis of the semiotic linguistics of *al-Kāfirūn* chapter as the basis of the concept of religious tolerance from the perspective of the Qur'an. The structural linguistic symbols can be drawn as a basis for determining the limits of religious tolerance in this Quranic perspective of *al-Kāfirūn* chapter. The linguistic symbols in this study refer to morphological form, syntactic structures, and their semantic meanings. The followings are the linguistic symbols found in *al-Kāfirūn* chapter through its verses.

The first is the symbol of *ism al-fā'il* or Arabic present participle. This symbol is mentioned in the first verse of *al-Kāfirūn* chapter.

قُلْ يَا أَيُّهَا الْكَافِرُونَ

*Qul ya ayyuha al-Kāfirūn'*  
(Say 'O unbelievers)

The form of the *ism fā'il*, or present participle of *al-Kāfirūn*, has the object of appeal a believer. It means that the object of tolerance is that of the people or the believers, not the religion itself. It means that what is to be tolerated is the social relationship between the followers of religions rather than religion as the subject. In other words, tolerance exists only between religious followers and does not compromise religion or beliefs. That is because faith is final for someone as a believer. For a believer, his or her religion and beliefs are the rightest and the best for him/her.

The second is the symbol of the verb *عبد* (*abada*/perfect) and *ya'budu* (imperfect) which means 'worship', 'serve', and 'worship' (a God) (Hanswer 1971, 586). The word '*abada*' in *al-Kāfirūn* chapter appears with '*fi'il*' or verb in Arabic. The verb form is in the second verse of *la a'budu ma ta'budun* that means 'I do not worship what you worship (it).

لَا أَعْبُدُ مَا تَعْبُدُونَ

*La 'abudu ma ta'budun*  
(I serve not what you serve)

The form of the verb shows worship activities. However, this word shows that the worshippers do not engage in worship activities between one religious follower and the other. Thus, one of the lines of religious tolerance limits is on conducting cross-religious activities or other religious rituals.

The third is the symbol of *ism fā'il* or active participle. In addition to the verb form, the word '*abada*' in this chapter also appears in the form of *fā'il* or active participle which shows the function of an agent/actor/follower (*fā'il'iyyah*) of a religion. The form of *ism fā'il* is found in verse 3 as well as verses 4 and 5:

وَلَا أَنْتُمْ عِبُدُونَ مِمَّا آعْبَدُوا

*Wa la antum 'abiduuna ma a'bud*  
(And you are not serving what I serve)

وَلَا أَنَا عَابِدٌ مِمَّا عَبَدْتُمْ

*Wa la Ana 'abidun ma 'abadtum*  
(Nor am I serving what you have served)

وَلَا أَنْتُمْ عِبُدُونَ مِمَّا آعْبَدُوا

*Wa la antum 'abiduuna ma a'bud*  
(Neither are you serving what I serve)

The *isim fā'il* or active participles in the three sentences above are used to inspire that the demarcation line or demarcation limits of religious tolerance is when people become perpetrators of the worship of a religion and/or become 'adherents' of other religions. The adherents here are intended as people who adhere to a religion or have the same beliefs as those of other religions. To equate or to consider all religions as similar so that they exchange and compromise their religious beliefs. Indeed, the tolerance demarcation line limit that can be inferred from this symbol is that Islam does not compromise one religion for others.

Fourth is the symbol of the negation particle of *la*, in *la a'budu* (I serve not) which functions as *la-nafi*, or negation, which means negating something. This means that followers of religion must negate all forms of worship and other religious beliefs in themselves. This is also true whereas other religions also negate the form of worship other than those taught by their religions. This also means not to confuse one religion with other religions in worship rituals and beliefs. Thus, from the symbol of negation, a demarcation line of religious tolerance limits can also be drawn, i.e. not entering worship and other religious beliefs as well as confusing the worship of other religions.

The fifth is the pronoun *ana* or I in English. Viewed from the side of the use of this pronoun in the verse *wala ana 'abidun ma 'abadtum*, when it is referred to personal attitudes, the verse shows that religion is a very private or personal matter. Faith is indeed a private matter that cannot be forced by other parties. On the other hand, when discussing the other person, the word *antum* means 'they' and is used in plural form, this means that the beliefs or religions outside of a person are diverse and varied.

لَكُمْ دِينُكُمْ وَلِيَ دِينِ

*Lakum diinukum waliya diini*  
(For you, your religion and for me, my religion)

This last verse, *lakum dinikum waliyad'in* (for you your religion, for me my religion), also confirms that religion is a personal matter. The existence of words that means ownership also shows that religion is a personal matter of each person or a life choice of each person. So, the other line of religious tolerance is not to impose one religion and belief on followers of other religions. In addition, the coercion issue is explicitly mentioned in another verse in the Qur'an, such as the surah *al-Baqarah* verse 256 as the following: *la ikraha fiddin qad tayyana rusydu minal ghayy*. There is no coercion in religion because it has clear instructions and error.

Sixth is qasr symbol or the restrictions. The composition of the sentence in the last verse puts the particle *la-* which is a predicate placed before the subject in the verse *lakum dinukum waliya diini* which means 'for you your religion and for me my religion'. Putting the *musnad* predicate ahead of

subjects, in *balaghah* (Arabic rhetoric), has a *qasr* or limitation function (Romly 2018, 552). The verse contains restrictions: 'your religion is *limited* to you, and my religion is *limited* to me. In other words, a person is limited by the religion he adheres to in his beliefs and rituals. Thus, the implications of this restriction are not permitted to confuse the beliefs of one religion and the ritual of one religion with another. From here, it can also be drawn the limits of tolerance is not to mix one religion with another in belief and ritual.

Further, hermeneutically, as Fazlurahman proposed in the double movement approach, that means bringing the problem of the current situation towards the time the Qur'an was revealed and from the time of the Koran back to the problem now (Ulya 2011, 111). Accordingly, one has to search for its meaning when the *surah* was sent down to the Prophet and contextualized to the present. Based on Fazlurahman's theory, the current situation of religious tolerance must be seen, juxtaposed with the context of the revelation of the *al-Kāfirūn* chapter, and then contextualized to contemporary situations.

Based on this model, to get the meaning of *al-Kāfirūn* chapter, it is better to understand the background or reason for sending down (*asbabun nuzul*) of the chapter or verses. Ibn Kathir explains the *asbabun nuzul* of *al-Kāfirūn* chapter in his commentary. That the disbelievers of Quraish once invited the Prophet Muhammad *Sallallaahu 'alaihi wassalam* to worship their idols for one year, then they would worship Allah for one year. So, Allah *Subhanahu wa ta'ala* sent down this letter (Ibnu Katsir 1992, 564).

Ibn Ishaq, narrated from Ibn Abbas, regarding the *asbabun nuzul* of Surah Al Kafirun stated that Walid bin Mughirah, Ash bin Wail, Aswad bin Abdul Muttalib, and Umayyah bin Khalaf met the Prophet Muhammad. They said: "O Muhammad, let us worship the God you worship and you worship the God we worship. We are in this together. If it turns out that your religion is better than ours, we have joined in and taken advantage of us your religion. If it turns out that our religion is better than yours, you have participated and taken advantage of our religion." Such offers are foolish and ridiculous things. Therefore, Allah sent down the *al-Kāfirūn* chapter as a clear answer that the Messenger of Allah broke away from their religion.

Qutub (3990-3993) in *Tafsir Fi Dhilalil Quran* explains that Arabs do not deny the existence of Allah. However, they do not understand His essence to associate partners with Him. They worship idols that they make to represent righteous people or angels who mediate closer to Allah. They considered angels to be daughters of God.

They were surprised when the Prophet preached monotheism, to worship only Allah. They also opposed his *da'wah* (religious teaching spread) in various ways. After failing to stop the Prophet from harming him, they offered him wealth and position. When that too failed, they resorted to compromise by offering cooperation by worshiping their Lord together for one year and then the following year for worshiping Allah. Allah then sent down *al-Kāfirūn* chapter as the answer (Qutub n.d., 3990-3993).

From the description above, it can be concluded that from the semiotic linguistics perspective, five linguistic symbols can be used as inspiration to determine the limits of religious tolerance, namely symbols of verbs, *isim fā'il* or active participle, the negation of *lam*, pronoun *ana*, and predicate structures that take precedence.

These symbols indicate that the essential limits of religious tolerance are the belief and the rituals as demarcation line limits of religious tolerance. From

this line, any activity will be regarded as going beyond the limits of religious tolerance, according to the chapter of *al-Kāfirūn* are: (1) compromising the religious faith; (2) compromising the religious ritual activities; and (3) imposing religion on others. Those are, at least, the limits of tolerance in religion inspired by *al-Kāfirūn* chapter from a semiotic linguistic perspective.

**The Application of Religious Tolerance Limits to Contemporary Issues**

Several issues are always actual and become public issues including the polemics of religious greeting in opening speech, congratulating other religious holidays, and singing in a church by muslim students. The following is a review of these activities from the perspective of tolerance limits in *al-Kāfirūn* chapter verses.

***The Polemics of Religious Greeting in Opening Speech***

Some Indonesian public figures greet the audience by combining all religious greetings when they have a public speech such as *Assalamu'alaikum wa rahmatullaahi wa barakatuh*, as a greeting to Muslims; *Salam sejahtera untuk kita semua*, as a greeting to Christians; *Om swastyastu*, as a greeting to Hindus; *Namo Buddhaya*, as a greeting to Buddhists; and *Salam kebajikan*, as a greeting to Confucians. All of these greetings are always used by several officials at every opportunity, including President Joko Widodo. This is to respect all religious adherents.

This greeting becomes a polemic among people. This is regarded as mixing religious rituals among religions. Among others, East Java Ulama Council hoped that people do not mix religious greetings in public speaking but people have to greet others by using the greeting from that of the speaker's religious belief.

In the view of Islam, greetings are respect as well as prayers for safety and goodness. Islam is a religion of peace and encourages its people to spread peace (*ifsyaa'u al-salaam*) to anyone, either muslims or non-muslims. The relations with non-muslims are built on the principles of kindness and justice. There is no prohibition against being good and fair to those who do not fight and are hostile (*al-Mumtahanah*, 8). Even in the Quran surah *al-Zukhruf* (89), muslims are ordered to be tolerant and say greetings to others. Prophet Ibrahim, as an example for us (*al-Mumtahanah*, 4), also once said greetings to his father who disbelieved (*Maryam*, 47). Several statements from the Qur'an are strong instructions for the famous cleric, Sufyan bin Uyaynah, to say that it is permissible to greet unbelievers.

However, greetings to non-muslims has become an issue of the caliphate. Some circles forbid it with the argument of the Prophet's hadith which states, "Don't start greeting Jews and Christians. When they meet on the road, narrow the space for movement" (Muslim). Judging from the context (*sabab al-wurūd*), the hadith is stated in a war situation when the Prophet and the muslims wanted to besiege the Banu Quraizhah Jews for violating the peace treaty. Therefore, in a peaceful situation—the scholars of *al-salaf al-shālih*—from the generation of companions onwards, allow greetings to non-muslims. The Prophet himself once said greetings to a group of people consisting of muslims and non-muslims (Jews and polytheists) (Al-Bukhari).

When someone reminded him that it was forbidden to say the greeting *salam* to non-muslims, the Prophet's companion, Abdullah Ibn Mas'ud, said: "They have the right because they have accompanied me on my journey". Another friend, Abu Umamah al-Bahiliy, always said greetings whenever he met people, either muslim or non-muslim. He said that religion teaches us to always spread the greetings of peace (*Tafsir al-Qurtubi*, 11/111). According to

him, the greeting is respect for fellow muslims, and a guarantee of security for non-muslims who live side by side (Bahjat al-Majālis, Ibn Abd al-Barr n.d, 160).

Ibn al-Qayyim (d. 751 H), a scholar known to be conservative in relations with non-muslims, mentions several names that allow greetings for non-Muslims, including Ibn Mas'ud, Ibn Abbas, Abu Umamah, al-Nakha 'i and others. In his view, it is permissible to start greeting them if there is an urgent mutual benefit (*mashlahah rājihah*) due to kinship, neighbors, or other factors. "Your greeting means following the *salaf-salih* scholars. No greetings also follow the righteous *salaf*'traditional' scholars", he concluded, quoting Imam al-Awza'iy (Zaad al-Ma'aad 2, 388).

Although a religious greeting has a religious meaning, it is not a religious ritual and it is proposed for creating harmony among people with different religions. It does not become beyond the religious tolerance limit line inspired by *al-Kāfirūn* chapter. Even though, it is suggested to use a more general greeting that is not containing religious symbols.

***Saying  
Congratulations on  
the Holidays of  
Other Religions***

As a pluralistic nation, the Indonesian people embrace diverse religions. There are at least six religions officially acknowledged by the government of Indonesia namely Islam, Christianity, Catholicism, Hinduism, Buddhism, and Confucian. Every religion has its religious holidays. In a pluralistic society that cannot be denied, Indonesian people live in this religiously diverse community in a pluralistic society so that if a religious community commemorates their religious feast the other religious communities congratulate them as a sign of respect or mere harmony.

Congratulations on religious holidays are for example: 'Congratulations on Eid Al-Fitr' or 'Merry Christmas and Happy New Year'. Such remarks are still debatable whether these are beyond the lines of religious tolerance limits or not. Some people argue that saying congratulation on religious days is included in other religious beliefs. Is that the case?

Judging from the limits of religious tolerance as described by the author from the study of semiotic linguistics of the verses in *al-Kāfirūn* chapter, the greetings of religious holidays for followers of other religions in the context of social harmony is not beyond the limits of religious tolerance. This is because by saying congratulations on another religious holiday, someone does not necessarily have the same belief about the celebration or content of the religious celebration.

***Singing Events in  
a Church by  
Muslim Students***

The event of singing in a church performed by muslim students became viral. This can be seen from five factors: locus, media, actors/institutions, society, and content. In terms of locus, the event took place in a church. Humans are homo-symbolism. Humans are symbolic beings or creatures that cannot be separated from the world of symbols. Church is a symbol of the place of worship for Christianity. So, people will easily assume that all church activities are Christianity rituals. This assumption is the trigger why the crowd is agitated to know that a group of muslim students sing some songs in the church, regardless of the kinds of songs sung by those students and in what sessions they performed.

The second is the media. The media plays a very significant role that neutralizing this choir activity. The spread of this news cannot be separated from the role of the media. The chorus starts from the post of a person of the congregation who posted the choir to his Facebook and YouTube which then



spread rapidly, became viral, and caused a reaction in national and even global circles.

Third, from the institutional side of the SMC IAIN, the Muslim Student Choir Group. They are identified as students of Salatiga State Institutes of Islamic Studies (IAIN Salatiga), a symbol of Islamic religious institutions, so it is considered by most people that they represent IAIN Salatiga as an institution of Islamic Higher Education. It is the Integration of locus and institution

Fourth, in terms of the content of the songs to be sung, Fredric Nietzsche's *Day by Day* song is considered a ritual song offering with the lyrics as follow:

Day by day  
Day by day  
Oh, Dear Lord  
Three things I pray  
To see thee more clearly  
Love thee more dearly  
Follow thee more nearly  
Day by day

Because the song is in English, not everyone immediately understands and assumes that the song is a *Kidung* or specific hymn for certain religious rituals, so the chorus group appears to violate the limits of religious tolerance. Does the choir violate the demarcation of religious tolerance? Based on the demarcation limits as inspired by *al-Kāfirūn* chapter above, it can be seen from the side of activities and actors. In terms of activity based on the recognition of the Students Choir Group of SMC, they sang songs in entertainment sessions or moments that were not ritual songs or ritual activities from Christianity, if this is not a ritual then they did not violate the demarcation limits of religious tolerance. It can be seen from the fact that when the campus music group SMC sings, the church members take a photo of the choir. This shows that the choir was not performing a ritual procession.

Secondly, they did not automatically become Christians when carrying out the choir so that the singers did not violate the demarcation of religious tolerance limits. Furthermore, when singing the song, the religious symbols contained in the song content were universal, as Lord was referred to by the word 'God', and not Jesus. Thee or "You" is not Jesus or the Messiah, so it does not automatically a verbatim saying of any religious rituals. The song is a universal song that can be interpreted subjectively by the singer. The author believes that when singing the song students are not in a position to dictate Jesus or God based on Christian beliefs and not embrace being Christian but limited to mere human friendships.

## CONCLUSIONS

It can be concluded that through the semiotic linguistic perspective, five linguistic symbols can be used as an inspiration to determine the boundaries of religious tolerance limits, namely *isim fā'il* form (active participle), verbs, the negation of *la*, personal pronoun *ana* (I), and predicate structures that take precedence. These symbols indicate that the limits of religious tolerance are the belief and the ritual. From this limit, the activities suggested in order not to go beyond the religious tolerance limit are: (1) not attaching the religion or the belief system of the religion; (2) not in the area of other religious ritual and worship activities; (3) not included in the territory of the other faiths, (4) not

imposing religion on others nor negating the worship of other religions, (5) not confusing rituals and religious beliefs. Those are at least the limits of tolerance in religion inspired by *al-Kāfirūn* chapter from a semiotic linguistics perspective.

Second, from the perspective of religious tolerance limits from *al-Kāfirūn* chapter, polemics of greeting with all religious styles are not going beyond the religious tolerance boundaries, but it is supposed to be changed into the general model of greeting. Likewise, congratulations on religious holidays and entertainment songs in the church do not violate the normative limits of religious tolerance as well. This article is only a semiotic linguistic study through readable linguistic symbols, other studies from a sociological, anthropological, and political perspective are also needed to be carried out to clarify the discourse of religious tolerance in Salatiga as the city of tolerance, in particular, and Indonesia and the world in general.

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## Educational Values from the Characters of El Shirazy's Novel *Ayat-ayat Cinta: A Sociology of Literature Perspective*

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**ANA ROSMIATI**

ana.rosmiati@gmail.com

Visual Communication Design Study Program  
Department of Design, Faculty of Fine Arts and Design  
ISI Surakarta  
Surakarta, Indonesia



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### ABSTRACT

This article aimed at finding out the educational values reflected by characters in the novel *Ayat-ayat Cinta* written by Habiburrahman El Shirazy from sociological approach to literature. This was a descriptive-qualitative research with textual data in the form of words, phrases, clauses, sentences, and discourse uttered by the characters and narrated by the author in the novel. The result shows that the novel contains some moral messages as well as educational values. Each character in this novel carries educational messages through their characterizations and plot of the story.

**Keywords:** character, educational value, sociology of literature

### INTRODUCTION

The novel *Ayat-ayat Cinta* (Verses of Love) written by Habiburrahman El Shirazy is one of the novels that has received public attention. This novel was one of the best-selling novels in Indonesia. Not only that, this novel was later adapted to the big screen with a completer and more interesting story along with the actors who play the characters. The film was directed by Hanung Bramantyo, and starred Fedy Nuril as the main character. The author's narrations of the story is woven into an integrated storyline including themes, characters, and characterizations, plot, setting, storytelling center, and language style. Some external elements also affect the attractiveness of the novel story into film scenes.

Novel is a form of literary works. It is a series of events composed by an author from his/her life experiences, a reality he/she faced which is supported by a strong power of imagination to make the story seem real. The novel *Ayat-ayat Cinta* by Habiburrahman is a religious novel whose setting takes place in Cairo the capital city of Egypt. This novel is rich of educational, cultural, moral, religious, social, as well as compassionate aspects.

Educational values are things that can be used as role models of life in a society. The author of *Ayat-ayat Cinta* gives a lot of educational elements that have begun to fade in this era. The ability of the author in combining the aspects of education has become an added value to the novel. The main figure in the novel is Fahri. The character was described as a student from Indonesia who is pursuing a Master degree at Al-Azhar University on a scholarship.

The researcher was interested to analyze *Ayat-ayat Cinta* due to the following reasons. First, the novel was categorized into best-selling product. It means that the novel was in high demand by the public. Second, the novel contains stories that educate people from various sides of life problems. Third, the novel tells a religious story in that can be a good role model. Lastly, the novel presents many social issues in society.

### LITERATURE REVIEW

There have been found some studies that have similar objects with this current research. The first is from Puspita (2017) with the topic character education values in the novel *Ayah* written by Andrea Hirata.

This study uses a psychological approach to analyze the characters. It was done by understanding the dialogues and narratives of the story from psychology of literature perspective. The similarity between this study and the current research lies in the object of analysis that is characters in the novel. Meanwhile, the difference can be seen in the approach used. The former uses psychological approach whereas the latter applied sociology of literature.

Next, by using Giddens' Structural Perspective, Harpiyanti, et al. (2022) in her research on educational values in the same novel found that there are three dimensions of structural views on the values of education, namely religious values, moral and power values. The first one is completed by being obedient to pray in congregation and at the beginning of time. The second one is characterized by doing good and helping others who need as well as willing to sacrifice for the happiness of others. While the last one is realized by acting to achieve something desired by showing the values of multicultural education. This study is similar to present research in the novel and aspect to be analyzed but different in the perspective. The former applied structural point of view whereas the latter used sociology of literature approach.

Rosmiati (2018) by her research entitled *Educational Value Contained in The Verse of Macapat Mijil Chant (A Sociolinguistics Review)* tried to find the educational, religious, moral, ethic and social values in *macapat mijil*. It was found that although globalization has undermined human civilization, *macapat mijil* chant remained to be an example for the younger generations due to educational values it contains. Both this study and current research to examined the value of education from the perspective of the sociology of literature. However, the former study had the object of *tembang macapat mijil* whereas the latter put the story in a novel as the object of analysis.

## THEORETICAL BACKGROUND

There are some theories relevant to this research. From the approach, this research applies interdisciplinary between sociology and literature as the basis for making the analysis.

According to Durkheim in (Wahyudi 2013, 55), sociology in general can be understood as an objective study of humans and society which includes the social processes that exist within them. This discipline certainly places all social phenomena as study material that must be analyzed scientifically, including the patterns of culture, economy, language, literature, and others. From this process, it will be known how an individual can interact with his/her community and its social mechanisms so that he/she can be accepted in certain behavior.

Dealing with the sociology of literature, Damono (in Saddhono et al. 2017, 18) stated that one approach in literary studies is to understand and evaluate literary works by considering social aspects. According to Wiyatmi (2013, 45), sociology of literature is a study on social problems that exist in a society within a literary work.

One method for criticizing literary works is by using Genetic Structuralism proposed by Goldmann (in Teeuw 2003 and Nurhasanah 2015). The term structuralism was used because he was more interested in the structure of categories that exist in a world of vision and was less interested in its contents. Meanwhile, the term genetics was used because he was very interested in understanding how mental structure was produced historically. In other words, Goldmann focused on the relationship between a world vision and the historical conditions that gave rise to it. Then by the author, analysis of the vision of the world view can be compared with data and social analysis of society.

To support his theory, Goldmann built a set of interrelated categories, thus forming something called genetic structuralism. Goldmann believed that literature is a structure. This structure is not something static, but a product of a historical process that is constantly changing, a process of structuring and destructuring that exists in the society from which the literary work in question originates.

Abidin (2003) claimed that the study of structuralism in literary research is an approach that emphasizes a view that literary work is something that is independent and apart from other elements. In addition, Pradopo (2007) described structuralism as a structure whose elements are closely related one another and each of which only has meaning in relation to other elements and the whole. In Robert Stanton's structuralism study, there are three main elements in the development of literary works, namely themes, story facts, and literary means (Nasution & Sudarti, 2020).

In regard with the elements in a story, Nurgiyantoro (2002) argued that the cohesiveness between various intrinsic elements makes a novel tangible. The intrinsic elements in a novel include theme, plot, figures and characterizations, setting, viewpoint, and language style. Meanwhile, according to Wellek & Warren (1990), the extrinsic elements are things outside a literary work which do not directly affect its building or organic system. Extrinsic studies of literary works link literature with its social context or previous development and trace the reasons for the growth of literature in terms of its origins.

As one element of literary work, characters play significant in the story. Berkowitz (in William Damon (ed), 2002) sees character as a sort of moral anatomy. Berkowitz believed that a person's moral function is influenced by his/her psychological characteristics. Character as a moral anatomy is a psychological component that makes a person fully moral. The moral anatomy includes seven sections, i.e.: moral behavior, moral values, moral personality, moral emotions, moral considerations or thoughts, moral identity, and basic characteristics.

In relation with education, Guntur (2010) defined character education as a type of education manifested in a system of teaching character values for students. This includes components of knowledge, awareness or will, and actions to carry out these values, both for God the Almighty, oneself, fellow human beings, the environment, and nationality which are embodied in thoughts, attitudes, feelings, words, and actions based on religious norms, laws, manners, culture, and customs.

The theory used for solving the problems in this study was Goldman's genetic structuralism. Besides, it also involved a sociological approach to literature and character education theory. The urgency of this research was to educate the public about the importance of educational values that can be adopted in everyday life. There is a sense of concern related to the fading value of education today. Character education is something that has been done for a long time but it is still a novelty nowadays to show the importance of character education aspects in everyday life. Through the the novel *Ayat-Ayat Cinta*, the author entrusted the message of the importance of character education which is depicted through the attitudes and behaviors of the characters in the novel.

## RESEARCH METHOD

The type of this research was qualitative descriptive. Yusuf (2014) argued that qualitative research is an inquiry strategy that emphasizes the search for meaning, understanding, concepts, characteristics, symptoms, symbols, and descriptions of a phenomenon. It is focused and involves multiple methods, has natural and holistic characteristics, prioritizes quality, uses several ways as well as presented in a narrative form.

This research used structural approach for analyzing the content of the research object. The primary data source of this research was the novel entitled *Ayat-ayat Cinta* written by Habiburrahman El Shirazy. Meanwhile, the secondary data sources were reference books, previous research results, and internet connection. This literature was important to use as material to complete research. The data themselves were in the forms of words, phrases, clauses, sentences, and discourse spoken by the characters as well as narrations told by the writer of the novel. The observation method was carried out by identifying the texts in of the novel to find out the relevant data.

**DISCUSSION** The discussion of the results of this research on the novel *Ayat-ayat Cinta* can be divided into two. The first is the analysis of the story from a sociological approach to literature and the second is the educational values that build the story. The analysis of the story was carried out by finding out the characterization of characters from the narrations and the dialogues in the novel along with looking at the social conflicts related to the society. The conflicts that occur between the characters through the story were described in relation with the social conditions of the community.

**Characterization of the Characters**

A literary work is certainly present through the imagination of stories that become social problems in society. A novel story is not entirely just the imagination of an author but also based on the author's sensitivity to capture the social problems around him/her. The sensitivity and cleverness of the author in uncovering the social problems around him/her make the story in the novel seem real in life. This can be seen in the novel *Ayat-Ayat Cinta*, especially from the relation between the events and the description of each character. Several figures other than the main character were also involved in social problems in society. Social conflicts are presented with a strong imagination, so the stories are interesting to read.

The main characters of the story is Fahri, whereas the supporting figures are Nurul, Maria, Aisha, Noura, Saeful, Rudi, Hamdi, Nahed (Maria's mother), Tuan Boutros (Maria's father), Shaykh Usman (Fahri's Professor), Shaykh Ahmad (Fahri's lecturer at Al-Azhar), Ustadz Jalah (Nurul's uncle) and his wife, Egbal and his wife (uncle and aunt of Aisha), Amru (a lawyer), Magdi (a police officer), Noura's brother, Bahadur (Noura's stepfather), and Maria's younger siblings. Meanwhile, the setting takes place in Cairo Al Azhar, flats, mosques, restaurants, metro (public transportation), prisons, hospitals, the City of Alexandria, apartments, and campuses. The theme of the novel is a struggle to uphold justice. The justice is covered by the guilty character Fahri. Fahri's love life with Aisha is described as full of ethics and decency. The love theme is not between humans only, but also human's love for their God which is raised in a big way.

The storyline of the novel following a forward plot. It can be seen from the introduction of Fahri's character with Maria, Noura, Aisha, and others. Then, it moves on to the conflict between Fahri and Noura. In the end, it comes to the climax where Fahri was put in a detention cell on charges of rape. Then, the separation, when Fahri married Maria while she was sick. Maria was the key to freeing Fahri from the legal bondage of the alleged rape case against Noura. This plot ended when Fahri married the two girls and was released from prison. However, unfortunately, Maria could not be saved at the end of her life.

The social problems in the story can be seen from each character in the novel. The characters are depicted in storylines that experience interactions in the community environment, such as campuses, courts, and prisons, for instance Fahri as the main character. Fahri is described as involved in social issues in relationships



with the neighbours, friends, courts, and prison. Fahri's character experienced various life problems starting from the neighbor problems. Fahri was indirectly dragged into conflict with neighbors when he intended to help Noura, another character in the novel. Socially, Fahri's intention to help people undergoing difficult circumstances is a noble thing. However, Noura's selfishness rewarded his kindness by accusing Fahri of being mean to her. Noura loved Fahri so much that she was willing to give false testimony in order to get Fahri. If observed, the conflict experienced by this main character is a form of social problem involving norms and ethics.

The characters in the story can be analyzed from the sociological aspects of the literature, that is existing social phenomena based on the text in the novel. The followings are the characterizations of the characters.

**Fahri** The main figure in this novel is Fahri. Fahri is described as a young man with a strong will and determination to study abroad with a scholarship. In addition, he was active in translating Islamic books to help finance his studies in Cairo. Fahri was a young man who was innocent and did not know to date. He was only close to his mother and sister. In Cairo, he lived with his friends in a flat. There was one good neighbour, Maria's family. Fahri's friend in Cairo was Nurul, who came from East Java. Fahri and Nurul only communicated normally. Likewise, his relationship with Maria's family was only limited as neighbours by helping each other.

Sociologically, Fahri also had an attitude of togetherness with his friends living in flats. Fahri always paid attention to his friends' needs in the flat. Fahri was one of the earliest residents compared to his friends. They all came from Indonesia. This can be seen in the following quotation:

As the person entrusted with being the head of the family, even without a housewife, I have to pay close attention to the needs and welfare of the members. In this flat, there were five people: I, Saiful, Rudi, Hamdi, and Mishbah. I happen to be the oldest and the longest one staying in Egypt. Academically, I am also the highest. I am just waiting for the announcement to write a Master's thesis at Al Azhar. The others are still in the Bachelor's degree program. (page 19)

From the quote above, it is described that Fahri socially had a close relationship with his friends in the flat. Fahri had empathy for his friends. A good relationship with his friends in the flat was a form of upbringing in his family to always be sensitive to other people. A sense of mutual need and help was awakened from Fahri's character in his family, so it became a habit wherever he was.

Socially, Fahri also had good behavior with his neighbours in the flat he lived in. There was Maria's family. They respected each other with Fahri and his friends. It can be seen from the quote below:

The Egyptian girl named Maria. She also liked to be called Maryam. The two names he thinks were the same. She was the eldest daughter of Mr. Boutros Rafael Girgis, coming from the Girgis family. A very devout Koptok Christian family. That said, Maria's family was our closest neighbors. Yes, most familiar. Their flat or house was right above ours. The beauty was very polite and respectful to us Indonesian students studying at Al Azhar. (22-23)

From the sociology of literature, Fahri's character is described as having a harmonious social relationship with Maria's family. This was usually done by Fahri when he lived in his village. In the village, good relations were established with the surrounding neighbours. Fahri came from a low-income family which care for

education and etiquette. This has formed his character to have good manners with other people.

**Syaikh Ahmad Taqiyyudin Abdul Majid** Shaykh Ahmad Taqiyyuddin Abdul Majid was Fahri's teacher in learning the Qur'an. He was depicted as the character of a smart and humble teacher and blended in society. It is shown in the following quote:

Even though he is still a young man, his depth of religious knowledge and his fluency in reading and interpreting the Qur'an have made people call him *Shaykh*. His humility and high commitment to defending his truth have made him loved and respected by all walks of life in Hadayek Helwan and its surroundings. Interestingly, he is close to young people. The nickname *Shaykh* does not make him feel awkward playing football every Friday morning with young people. (31)

Socially, Shaykh Ahmad was known in the community as a humble teacher. Of course, he often interacted with his community. The quote above showed that he was well-known in his community.

**Maria** The character of Maria is described as a good Coptic girl in the neighborhood. She was a devout girl and had good social relations with her neighbours. Fahri and his friends were also her good neighbours. Even with Noura's family, she had a good relationship, despite the bad character of Noura's father. It is evident in the quote below:

From behind the window, I saw Maria walking towards Noura. She walked in a blue robe. Her black hair flowed in the evening breeze. Maria then sat beside Noura. She seemed to be talking to Noura while stroking her head. Noura was still holding the pole. Maria kept trying. Finally, Noura hugged Maria with sobs. Maria treated Noura as if she were her sister. While hugging Noura, Maria looked at me. I nodded my head. (76-77)

From the perspective of sociological approach to literature, as can be seen from the quote, Maria had good social relations with her neighbours. This can be exemplified by Maria's desire to help Noura from her stepfather's cruelty. Maria's position in helping Noura was risky because Noura's father forbade other people from interfering in his family's affairs. This Maria's kindness, that was supported by Fahri, indicated that she had good social relations with her neighbours.

**Nurul** One of the supporting characters in the novel is Nurul. Nurul is described as a polite girl, good at hiding her feelings. Nurul, in the sociological dimension, came from a respected family. It can be seen in the following quote:

You know Nurul was the only daughter of Mr. KH. Ja'far Abdur Razaq, a caretaker of a large Islamic boarding school in East Java. Apart from being beautiful, she is also smart and kind. Since she was still in the first grade of Aliyah, many big Kiai had proposed to Nurul for their son. Nurul did not want to. When Nurul finally studied at Al Azhar, the proposals increased. Kyai Jafar, Nurul's father, repeatedly called Nurul so that she would immediately choose her life partner. He felt very uncomfortable rejecting the proposal continuously. Especially if the proposal came from a more senior Kiai or his teacher. (227-228)

The quote above describes Nurul as coming from a respected family. Nurul was the daughter of a respected scholar. Nurul's character was described as someone who did not easily fall in love with a man. Her heart was only for Fahri. Meanwhile,

Fahri did not know that Nurul loved him. Fahri regretted it but could not do anything because he was about to propose to Aisha. Socially, Fahri came from a poor family, while Nurul came from a respected family. This made Fahri not dare to open up to Nurul about his feelings.

**Noura** Noura's character was described as a girl who was introvert, cruel, emotional, but smart. Socially, Noura came from a family that was not harmonious. Noura lived with her father, mother, and siblings. Noura's father had an unkind, rude, and sharp personality. The following quote shows that.

"Your Honor, Ladies and Gentlemen. Forever the truth will prevail. If not in the court of the world, then later in the court of the hereafter. Forever human tricks mean nothing compared to God's power. Ladies and gentlemen, if there is any poor girl in this world who is unfortunate. It is me. From childhood until a few months ago, I was adopted by someone who was not my biological parent. When I was a baby, I was switched to another baby in the hospital. I lived in a family of vicious morals, but I was always steadfast and kept on surviving. Until finally, that night. I want to say what happened. That night, before I was kicked out and dragged by the evil Bahadur to the street, he raped me first... sob... sob!" Noura sobbed for a moment. The courtroom was shrouded in silence wrapped in sorrow and pity. (386-387)

From the quote above, it can be implied that the social relations between Noura's family with their neighbors were not good. Even with Noura herself, who is the member of the family, his father did not treat her well. Noura, who experienced physical and mental suffering, made her an introvert person to other people. Noura also had feelings for Fahri. Fahri also received an influence from Noura's family life.

The characterization of each characters in the novel can be analyzed from the sociological approach to literature. Among others, this can be identified from the symptoms that appear from their social backgrounds. Social background is only to see the unity and not an element of diversity. The background is the worldview of the social group created by the author himself. Besides, in the sociology of literature, we study social aspects by analyzing texts to understand the social phenomena told in the literary works. A novel is a form of either literary works or a product of society.

**Educational Values from the Characters**

The educational values that can be emulated from *Ayat-Ayat Cinta* can be seen in each character. The main character, Fahri, is described as a disciplined person in carrying out his duties and responsibilities similar to Shaykh. This is shown in the following quote:

My schedule for reciting the Qur'an to Shaykh, known to be very disciplined, is twice a week. It is every Sunday and Wednesday. He always comes on time. He was never once absent. He did not care about the weather or season. As long as he is not sick and there is no urgent matter, he will surely come. It's not good if I'm absent just because of the heat. Because he does not just accept students for *talaqqi qiraah sab'ah*. He tests anyone who wants to learn *qiraah sab'ah* with him first. What is tested is the memorization of thirty Juz of the Qur'an with free qiraah. It can be Imam Warasy, Imam Hafsh, or others. (17)

Fahri had a high discipline attitude when he was committed to learning the Qur'an from his teacher. Extreme weather was not a hindrance. The figure of Shaykh Ahmad Taqiyyuddin Abdul Majid was Fahri's teacher in learning the Qur'an. He

was depicted as a character of a smart and humble teacher who blended into society.

Similar to Fahri, Aisha is described as a figure who had a good character as well. She had high social awareness to people around. It can be seen when she was on public transportation, she was giving her seat to an older person. It is shown in the following quote.

“Mom, wait! Please, sit down here!” The woman in the pure white veil got up from her seat. The grandmother was led by her two children to move to her seat. (41)

The educational value that can be drawn from the quote above is that when in a public place, one must have a sense of concern for those around him/her. Prioritizing older people and persons with disabilities to enjoy sitting facilities on public transportation is obligatory for young people. Sensitivity to the surrounding environment is an educational value that the community can imitate.

The novel also gives educational values in the form of helping to find solutions to every arising problem. Concern for helping neighbours who are in trouble is a good role model to emulate. This is evident in the quote below:

I explained the results of my conversation with Nurul to Mr. Boutrous and Maria. They smiled in relief. They took me upstairs to their flat to explain everything to Noura. In the living room of the Boustros house, Noura looked down with a sad face. (85)

Based on the quote above, a good relationship with fellow neighbours is a good educational value in society. This can be seen from the interaction among the families of Maria, Fahri, and Noura. Even though they would possibly face another problem, they maintained prioritizing to solve the problems that were happening.

This novel also contains ethical educational values in describing the relationship between husband and wife in a polite language which was not vulgar with bad sentences. It is proven in the following quote:

We then played the most beautiful melody of love in the history of human love, hoping for the reward of *jihad fi sabilillah*, and hoping for the birth of a chosen generation who glorify and exalt the name of Allah Azza wa Jalla wherever they are in the future. (266)

The quote above describes Fahri's relationship with Aisha, who is in full of harmony in his household life.

The Fahri family also educated their children to be grateful for God's gifts. This was done when they had meals together with the family. The following quote shows it.

Before eating, mother reminded us not to forget to read *basmalah* together. If Mbah Ehsan happened to be around, Mother would ask him to pray, and we children would agree. Then, we opened the meal rollicking. After the food was finished, we would open the banana leaf made as a placemat for eating. Then, we scrambled to take the change happily. Everyone got one. Because if not, one got more money and some did not get it, then it is an obligation for those who received more to share it among those who did not get it. (115)

The quote above illustrates the value of good education to be instilled in the family, so they are always grateful for God's grace. Eating together in the family is a good habit for a family. Eating and praying together with the family is a tradition that must be maintained in the family. According to Guntur (2010), character education is realized in a system of instilling character values into students which includes components of knowledge, awareness or will, and actions to carry out

these values, both to God Almighty, oneself, fellow human beings, the environment, and nationality which is embodied in thoughts, attitudes, feelings, words, and actions based on religious norms, laws, manners, culture, and customs. Based on the theory above, it is known that Fahri's family still adhered to customs in their everyday life i.e.: having meals together with a prayer to get blessings in the beginning.

Thus, the novel *Ayat-ayat Cinta* provides a lot of educational values regarding behavior, ethics, morals, discipline, and many other positive things. The ingenuity of the author of this novel is also discussed in every story, both about the existence of places in Cairo and the sentences of the novel, which are so romantic. This novel has become a favourite novel to the readers.

## CONCLUSION

The novel *Ayat-ayat Cinta* that was written by Habiburrahman El Shirazy is full of life values. Various educational, social, cultural, and religious aspects can be found in the narrations of the story as well as speeches from the characters. The characterization of each figure is described in different manners according to the social conflicts that was occurring.

In this research, the analysis of the character was based on social problems in the society. As the main character in the novel, Fahri is described as a person who had big and complex problems. Meanwhile, the additional characters—Aisya, Maria, Noura as Fahri's friends—played a role in connecting the storylines of this novel into an interesting story as whole. The storylines can become the point of readers' interest in the novel. It makes easy for readers to understand the story. On the other hand, the novel's language, that is full of wise and romantic sentences, makes the reader feel that the story is real and not only a fiction.

The characters can be analyzed through a sociological approach to literature from the social phenomena that happened and the conflicts experienced by the characters. The novel also contains educational values that can be picked up by society at large. Many aspects of education are entrusted in a lot of conversations in the novel. These are implied in the characterization of each figure. The values reflected from the characters can also be put as the examples of character education to be well adopted by society. However, this research still leaves a connecting line of problems, e.g.: the characters has not been analyzed from a literary psychology approach yet and the values explored in the research are limited to that of education which can potentially be expanded to other values, such as ethical, moral, cultural, and social values.

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## The Appraisal System of Hyperbolic Expressions in Setiyono's *Glonggong* Novel Trilogy

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RAHMADITYA KHADIFA ABDUL ROZZAQ WIJAYA

rahmaditya\_khadifa@udb.ac.id

ARIS HIDAYATULLOH

aris\_hidayatulloh@udb.ac.id

WANDRI SOLEH IRAWAN

RIVALDI PUTRA MAHAYANI

English Language Study Program, Law and Business Faculty  
Universitas Duta Bangsa  
Surakarta, Indonesia

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### ABSTRACT

This study aimed to find out the appraisal system in the hyperbolic figure of speech. This was a qualitative-descriptive study with data in the forms of words, phrases, and clauses indicating hyperbolic figurative language and having appraisal system. The sources of data were the novel trilogy entitled *Glonggong* that consists of *Glonggong*, *Arumdalu*, and *Dasamuka*. For collecting the data, focus group discussion and content analysis were applied, whereas for analyzing the data, it used Spradley's ethnography method comprising domain, taxonomy, componential, and cultural-theme analysis consecutively. The result of this study shows that hyperboles as a type of figurative language in the dialogues of the novel have appraisal system in the forms of attitude, graduation, and source.

**Keywords:** hyperbole, figurative language, appraisal system

### INTRODUCTION

The beauty of language in literary works is a value that cannot be abandoned by the author. It can also make the literary works more aesthetic. This aesthetic side is similar with the meaning of beauty of language in the literary works. Moreover, for writers who work on novel, every scene in the novel must concern in making aesthetic scene. The aesthetic effect can be represented by the author through the narrations and the dialogs of the characters. The aesthetic literary work can be made by using figurative language. Figurative language becomes a style that gives its own beauty in the novel. Figurative language can also be called as figure of speech. According to Ratna (2017, 164), figure of speech is the choice of certain words according to the intention of the writer or speaker in order to obtain the aspects of beauty. This figurative language does not refer directly to the intended target, but has another meaning.

Figurative language is one of the language styles used by authors to beautify their literary works. Each author has their own way of beautifying their work. Figurative language has long been one of the studies of language style in literary works. The study of language style in literary works itself is called stylistics (Ratna 2017). Aminuddin (1997) adds that stylistics is a manifestation of the author's way of using a sign system that is in line with the idea to be conveyed.

The use of figurative language can also be found in *Glonggong* novel trilogy (TNG) that was written by Junaedi Setiyono. This trilogy consists of three separated novels entitled *Glonggong*, *Arumdalu*, and *Dasamuka*. In these three novels, there are many things that can be studied from stylistic point of view, such as figurative languages, imagery, proverbs, and idioms. However, this study only limits to focus on one type of figurative language named hyperbole.

There are both linguistic and general reasons for choosing the novel trilogy as the research material objects. The former refers to the phenomenon of hyperbole found in the novels, whereas the latter related to the achievements obtained by the author from the trilogy. The novel trilogy *Glonggong* tells about a small incident that occurred during Diponegoro war. The trilogy illustrates that behind a big event that happened, there were small events that were not less interesting to be turned into stories. The stories of the three novels are continuous from the first to the third, although the main character of each novel is different. The three novels have also received awards. *Glonggong*, was the 1st winner of the 2006 Jakarta Arts Council novel writing competition. Then, the second novel which was the sequel, entitled *Arumdalu*, was the finalist of 2008 Khatulistiwa Literary Award.

The novels *Glonggong*, *Arumdalu*, and *Dasamuka* contain a lot of figurative languages. In general, according to Ratna (2017), figures of speech are divided into four types, namely affirmations, comparisons, contradictions, and allusions. Several types of figure of speech are further distinguished into other subtypes according to their respective characteristics. Traditionally these forms are called figurative language. In other words, figure of speech is equal to figurative language. Sudjiman (1993) classifies figurative language into three forms, i.e.: comparative figures of speech (such as metaphors and analogies), contradictive figures of speech (such as irony, hyperbole, and litotes) and of associative figures of speech (such as metonymy, synecdoche, and euphemism). Meanwhile, Keraf (2004) further divides figures of speech into two groups, namely rhetorical language styles—which are merely deviations from ordinary constructions to achieve certain effects—and figurative language styles, which undergo further deviations, especially in the field of meaning. The focus of this study is hyperbolic figures of speech. Larson (1984) states that hyperbole figure of speech is an expression that has the effect of exaggerating what actually happened.

In this study, the researchers looked at language evaluation in hyperbole figure of speech. Hyperbole is an expression that is manifested by exaggerating the speech. The use of hyperbole will be interesting when viewed from its appraisal system. Through the appraisal system, it can be seen how the relationship between attitude—that comprise affect, judgment, and appreciation—and hyperbole. The relationship can be given an example as follows.

The affect that appears from each of the hyperbole data explain how hyperbole is expressed through the feelings of each character. Judgment, which appears in the hyperbole, explains how hyperbole is expressed through the judgment of each character. Appreciation that appears in the hyperbole, explains how hyperbole is expressed through the evaluation of the surrounding objects. This language evaluation was based on the appraisal theory proposed by Martin & Rose (2007). This theory is concerned with the exploration of attitudes negotiated in the text. In terms of social relations, attitudes are negotiated with readers or listeners by explaining how to express feelings towards other people or objects (Martin & Rose, 2007). In the appraisal system, there are three options available simultaneously, namely attitude, source or engagement, and graduation of evaluation (graduation or amplification). Appraisal theory is a theory developed from interpersonal metafunction aspect



of Systemic Functional Linguistics. Figure 1 is a chart that shows the distribution of appraisal system, including attitude, engagement, and graduation:

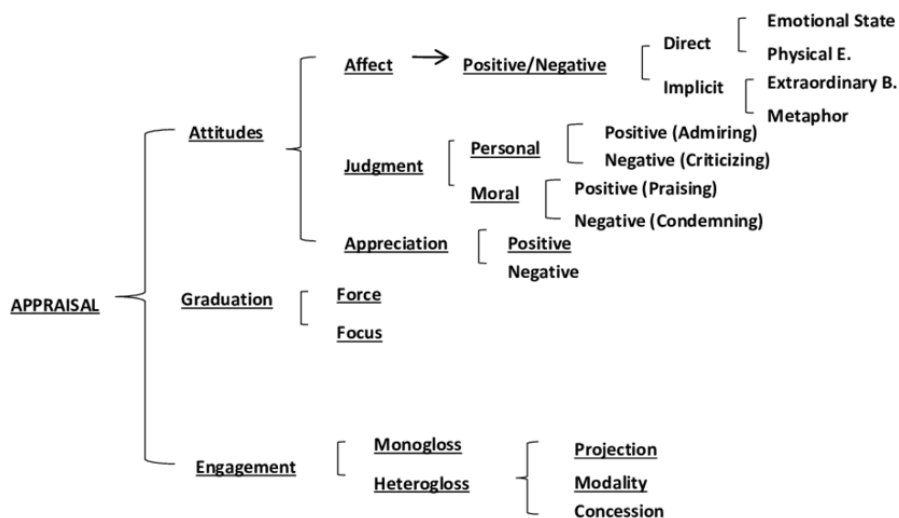


Figure 1: The distribution of appraisal system

As seen in the chart, the attitude aspect is divided into three elements, namely affect, judgment, and appreciation. Affect deals with evaluating emotional reactions to a thing or the way people express feelings in texts (Wiratno 2018). Affect can be expressed positively or negatively. There are two poles to pay attention to, namely happy or sad, confident or unsure, and interested or bored. On the other hand, feelings can be expressed directly or indirectly. Judgment is concerned with assessing the character or behavior of people normatively. Judgment can be stated positively or negatively. Besides that, it can also be expressed as personal judgment or moral judgment, and direct or indirect judgment. This evaluation can be in the form of admiring (personal-positive), or criticizing (personal-negative), and praising (moral-positive) or denouncing (moral-negative). On the other hand, appreciation is related to the value of objects around humans. Something that is assessed with appreciation can be expressed positively or negatively (Martin & White 2005).

This research is an idea obtained from the results of reflection and reviewing previous studies. The first research came from Supianti et al. (2020) entitled *Forms of Figures of Speech in the Novel Origami Hati by Boy Candra and Implementation in Learning Indonesian in Junior High Schools*. This study describes the forms of comparison in the novel *Origami Hati* written by Boy Candra. The result shows that the figures of speech in the novel cover allusion, simile, anthropomorphism, synesthesia, aptronym, hypochorism, hyperbole, personification, pars pro toto, totem pro parte, dysphemism, parables, periphrases, and symbolic. The dominant form is hyperbole which was implemented into the lesson plan of language learning at Junior High Schools in Indonesia.

The second research comes from Rahma et al. (2022) entitled *The Figurative Language in Fanfiction Stories by K-Pop Fans on the Wattpad Application*. This study aims to identify figure of speech in fanfiction stories in Wattpad application. According to the result, six types of figures of speech are found based on whether the meaning is direct or not, namely pleonasm, hyperbole, simile, metaphor, personification, and epithet. These figures of

speech are used by the author to show the atmosphere, time, setting, plot, and characters.

The third study belongs to Rosdiana et al. (2017) with the title *Majas dalam Novel Seperti Dendam, Rindu Harus Dibayar Tuntas Karya Eka Kurniawan: Tinjauan Stilistika (Figurative Languages in the Novel Like a Vengeance Missing Must Be Paid Written by Eka Kurniawan; Stylistic Study)*. This research has a purpose to describe the figures of speech in the novel. The types of figurative language found from this research include: comparative figure of speech with 9 personifications, 2 similes, and 2 antonyms; contradictive figure of speech with 2 hyperbole and 1 litotes; linking figure of speech with 6 metonymy; and repetition with only 1 case.

Another research was conducted by Sutopo (2014) with the title *Hiperbola dan Simile dalam Novel Mukenah & Sajadah untuk Soya Karya Maria Bo Niok: Kajian Stilistika (Hyperbole and Simile in the Novel Mukenah and Sajadah for Soya Written by Maria Bo Niok: Stylistic Study)*. This study describes the hyperbole and simile used in the novel *Mukenah dan Sajadah*. It focuses on finding out the use, functions, and purposes of using hyperbole and simile in the novel.

The fifth research comes from Nainggolan et al. (2021) with the title *An Analysis of Figurative Language on Joe Biden's Victory Speech*. This research analyzes figurative language spoken by Joe Biden in his victory speech. It focuses on the types and the functions of the figurative languages emerge from the speech. From seven types of figurative language proposed by Leech, there are found five of them in Biden's speech, namely metaphor, personification, hyperbole, simile, and litotes. Of all the five, metaphor is the most dominant one by appearing in 44 sentences. Meanwhile, personification appear in 34 sentences, hyperbole in 5 sentences, simile in 2 sentences, and litotes exists in 1 sentence only.

In addition to research involving figure of speech with a stylistic approach, there is also research related to figure of speech with a Systemic Functional Linguistics approach. It comes from Yuliana (2022) with her dissertation entitled *Majas Simile, Metafora, dan Personifikasi dalam Novel Laskar Pelangi: Analisis Klausula Kompleks dan Transitivitas (The Figurative Language of Simile, Metaphor, and Personification in the Novel Laskar Pelangi: Analysis of Complex Clauses and Transitivity)*. This research exploits SFL tools, namely transitivity and complex clauses contained in personification, simile, and metaphor found in *Laskar Pelangi* novel. It aims at describing the interdependence and logicosemantic of complex clauses used in expressing similes, metaphors, and personification; exploring the process and circumstantiality of transitivity used in expressing the figurative language; as well as describing the interdependence and logicosemantic influence of simile, metaphor, and personification in complex clauses toward the aesthetic values of the novel.

Based on the review of the previous studies above, the differences between the studies and current research were visible. Particularly in this research, the researchers tried to find out an SFL method other than transitivity and complex clauses that could be used for analyzing figurative language. Finally, it was found that appraisal system is the one that is suitable to use as a tool for analyzing figurative language. In this research, the discussion related to figurative language was also narrowed down and only focused on hyperbole. The appraisal system was used as a tool to analyze the domains of attitudes, engagement, and sources in the hyperbole figure of speech in the *Glonggong* Novel Trilogy that consist of *Glonggong*, *Arumdalu*, and *Dasamuka*.

**RESEARCH METHOD**

This research employed a qualitative-descriptive method. Qualitative research is characterized by the use of intuitive knowledge in addition to propositional or discursive knowledge expressed in language (Lincoln & Guba 1985). This research is descriptive because it aimed to describe in details the phenomenon studied in the field (Sutopo 2006). Research with a descriptive-qualitative method is based on postpositivism philosophy which is commonly used for the research on the object in a natural condition (as opposed to experiments) where the researcher is the main instrument, the data collection is carried out in a cumulative (combined) manner, the data analysis is inductive/qualitative, and the result emphasizes meaning rather than generalization (Sugiyono, 2016). This research showed the characteristics as it investigated the phenomenon of figurative language in a text.

The primary data in this study were texts from in the form of dialogues indicate hyperbolic expressions and have appraisal systems (attitude, engagement, and source). The sources of the data were the three novels entitled *Glonggong*, *Arumdalu*, and *Dasmuka* written by Junaedi Setiyono. Meanwhile, as the sampling technique, criterion-based or purposive sampling technique was applied. This technique is considered applicable for this study because the researchers had to determine what materials could be included in the data and what were not.

For analyzing the data, the researchers used content analysis and Spradley's (1980) ethnography method. The steps of analysis included domain analysis, taxonomic analysis, componential analysis, and cultural-theme analysis.

**THE APPRAISAL SYSTEM OF HYPERBOLIC EXPRESSIONS**

From the analysis of Setiyono's novel trilogy—*Glonggong*, *Arumdalu*, and *Dasamuka*—it can be found the reasons why the author uses hyperbole figurative language in the stories. At the attitude level, it can be seen the feelings in hyperbole figure of speech, depiction of the character of people who use hyperbole through judgmental aspects, and how hyperbole is expressed emotively through non-human objects. Table 1 shows the appraisal system related to attitude in hyperbole figure of speech in the novel trilogy.

*Table 1: Attitudes in Hyperbole Expressions*

Novel	Affect				Judgment				Appreciation	
	+		-		Personal		Moral		+	-
	dir	ind	dir	ind	adm	cri	pra	con		
GLO				5	2	1			2	6
ARM	1		1	2	2	1				3
DAS				1	1				2	2

*Note*

GLO : *Glonggong*      dir : direct      adm : admire  
 ARM : *Arumdalu*      ind : indirect      cri : criticize  
 DAS : *Dasamuka*           pra : praise  
    con : condemn

As seen in Table 1, there are 32 hyperbolic figures of speech used by the author to beautify the language and make the novel trilogy interesting. There are found as many as 16 hyperbolic expressions in *Glonggong*, 10 in *Arumdalu*,

and 6 in *Dasamuka*. These hyperbolic data were further analyzed by using the appraisal theory.

### Attitudes in the Novel Trilogy

The use of hyperbole figures of speech exploits some aspects of attitudes. One of these aspects is affect which can be distinguished into positive and negative as well as direct and indirect. The other aspect is judgment that can be divided into personal and moral judgement. The former can be expressed through positive-admiring or negative-criticizing, whereas the latter splits into positive-praise and negative condemn. The last aspect is appreciation which also has positive and negative values.

### Affect in Glonggong

Affect, as a type of attitudes, was also found to be expressed by either the character or the narrator in the three novels. The use of hyperbole can create effects that trigger the reader's feelings.

The followings are some hyperbolic expressions in the novel *Glonggong* that indicate the aspect of affect of attitude in appraisal system. It is because the hyperboles are used to boost the feelings of the characters. All these affects are conveyed indirectly and has negative values.

- (1) *Seperti hendak **mengangkat bukit cadas** rasanya kala kucoba membopong tubuhnya.* (Glonggong, 86)

(It felt like **trying to lift a rocky hill** when I tried to carry her body.)

Affect: negative, indirect

In Datum (1) above, the hyperbolic expression is constituted by the phrase *mengangkat bukit cadas* (trying to lift a rocky hill) which show the inability of the main character, Glonggong, to lift and carry the corpse of his mother. The negative value of the hyperbole lies in the word 'inability'.

- (2) *la roboh dan meninggalkan jeritan yang **mengguncangkan nyali** yang lain dengan apa yang baru saja terjadi.* (Glonggong, 165)

(He collapsed and left behind a scream that **shook the guts** of the others with what had just happened.)

Affect: negative, indirect

The hyperbolic expression in Datum (2) above is shown by the verbal phrase *mengguncangkan nyali* (shook the guts). It describes Danar's scream when he was hit on the head by Glonggong. In addition, the meaning of this expression is telling Danar's great pain that caused louder scream and made people shocked.

- (3) *"Aku tak punya apa-apa yang bisa kuberikan padamu. "Aku lalu merasa **tak lebih berharga ketimbang segenggam tanah merah.*** (Glonggong, 109)

("I have nothing to give you." I then felt **no more valuable than a handful of red dirt.**)

Affect: negative, indirect

In Datum (3), the hyperbole is expressed in the phrase *tak lebih berharga ketimbang segenggam tanah merah* (no more valuable than a handful of red dirt) The affect of this expression is negative because the speaker of the utterance feels inferior of what he had and positioned himself at a very low possible level as can be seen from the phrase *tak lebih berharga* (no more valuable).

- (4) *Tak ingin **matiku lebih hina daripada cacing.*** (Glonggong, 164)

(I don't want **my death to be more despicable than a worm**)

Affect: negative, indirect

In Datum (4), the hyperbolic expression lies in the clause *matiku lebih hina daripada cacing* (my death to be more despicable than a worm). Worms are disgusting animals that commonly live in dirty places inside the soil and eat dirty food. Therefore, the expression is considered having a negative value since Glonggong, the speaker of the utterance, is described feeling very humiliated if he died ridiculously in the battle he involved in.

- (5) *Aku jadi makin merasa tak lebih dari tumbuhan kara yang cuma sebatang.* (Glonggong, 36)  
(I just felt like **nothing more than a trunk of coral plant only**)  
Affect: negative, indirect

The hyperbole in Datum (5) takes place in the expression *tak lebih dari tumbuhan kara yang cuma sebatang* (nothing more than a trunk of coral plant only). This affect also radiates negative value because it implies the meaning that the speaker felt inferior about his position at that time. The speech is also expressed implicitly or indirectly. This is indicated by metaphorical or figurative language in the speech.

### **Judgement in Arumdalu**

The second appraisal system of attitude is judgement. The followings are some hyperbolic expressions that indicate judgement found in *Arumdalu*, one novel in the trilogy.

- (6) *...wajahku masuk kelompok paras para kesatria Pandawa.* (Arumdalu, 10)  
my face belongs to the group of **Pandava warriors' face**.  
Judgement: personal, positive-admiring, indirect

Datum (6) shows judgment in the form of a personal evaluation and has a positive value with an indirect admiring aspect. The hyperbolic expression is *wajahku masuk kelompok paras para kesatria Pandawa* (my face belongs to the group of Pandava warriors). The meaning is that the character named Brata considered himself to have a handsome face similar to that of the Pandava knights. As we know, Pandava knights are popular with their handsome faces. The expression has a positive value as it indicates praising and is conveyed indirectly.

- (7) Pada usia mendekati enam belas tahun, tak ragu-ragu lagi kukatakan bahwa dia adalah **perempuan tercantik yang pernah kulihat.** (Arumdalu)  
*At the age of close to sixteen, I have no hesitation in saying that she is the most beautiful woman I have ever seen.*  
Judgement: personal, positive-admiring, direct

In Datum (7), there is an evaluation of the hyperbolic expression *perempuan tercantik yang pernah kulihat* (the most beautiful woman I have ever seen). It is the evaluation of a personal character in the form of positive-admiring and expressed directly. The judgement comes from Brata and directed to Danti. According to Brata, Danti is the prettiest woman he has ever met. The expression can be said as stated directly, because there is no indication of figurative or metaphorical language in it. Then, the word *tercantik* (most beautiful) shows exaggeration, especially when it is juxtaposed with the expression *yang pernah kulihat* (I have ever seen).

- (8) *"Kau benar, aku ternyata tak lebih dari seorang Togog," begitu keluhku pada Karsa.* (Arumdalu, 23)

"You're right, I turned out to be **nothing more than a Togog**," I complained to Karsa.

Judgement: personal, negative-criticizing, indirect

Datum (8) also contains a judgement. It lies on the hyperbolic expression *tak lebih dari seorang Togog* (I turned out to be nothing more than a Togog). This utterance was spoken when Brata was conveying his complaint to Karsa. Aside from negative, the utterance is also critical and expressed indirectly. Togog is one of the characters in *wayang* (puppet) which becomes the servant of the Queen Sabrang. Queen Sabrang is identical to Kurawa and their allies, the antagonist characters in puppet stories. Therefore, this is the reason why the result of evaluation is negative. The message was expressed indirectly, because the judgement was by done comparing the object with a thing that is not real, that is a character of *wayang*.

### ***Appreciation in Dasamuka***

Appreciation is an evaluation of the character of the objects or works expressed in the three novels. The use of hyperbole figure of speech in it has effects that can judge both objects and works contained in the three novels. The evaluation of the objects or works can be taken through the aspect of appreciation. The cases of appreciation appear in The novel *Dasamuka* can be distinguished into positive and negative values.

The hyperboles that indicate appreciation in a positive form can be exemplified as follows.

(9) *Butiran-butiran timah panas pun **ganas merobek-robek** tubuhnya yang **tidak sudi berlutut menyerah***. (Dasamuka, 25)

(Bullets of hot lead ferociously **tore through his body**, which was **not willing to kneel down and surrender**.)

Appreciation: positive

The appreciation in Datum (9) can be found in the hyperbolic expression *ganas merobek-robek* (ferociously tore through his body). In this verbal phrase, hot lead granules are exaggeratedly depicted as tearing the body fiercely. Another hyperbolic expression indicating positive appreciation is the part *tidak sudi berlutut menyerah* (not willing to kneel down and surrender).

Another positive appreciation can be examined in the following utterance.

(10) ***Darah dan kulit yang berceceran berhamburan tak membuat mulutnya mengeluh apalagi mengaduh***. (Dasamuka, 25)  
(**The scattered blood and skin did not make his mouth complain or groan**.)

Appreciation: positive

In the hyperbole *darah dan kulit yang berceceran berhamburan* (The scattered blood and skin), blood is exaggeratedly described as splattered and scattered like fallen leaves. Meanwhile, the positive appreciation is shown in the expression *tak membuat mulutnya mengeluh apalagi mengaduh* (did not make his mouth complain or groan).

On the other hand, the appreciation with negative value can be exemplified by the following excerpt:

(11) *Aku sebetulnya ingin menanggapi **ucapannya yang begitu tajam mengirisku itu***. (Dasamuka, 4)

(I actually wanted to respond to his words, which were so sharply directed at me.)

Appreciation: negative

Datum (11) can be categorized into appreciation because it assesses *ucapan* (utterance) as its object. The negative value of lies in the speech fragment *begitu tajam mengirisiku* (which were so sharply directed at me). The utterance was purposed to express the hurt feelings and it was spoken by Danti to Brata. Briefly, this speech is able to illustrate that Danti's words were hurtful.

Another case of negative appreciation is evident in the following quote:

(12) *Dan ketika aku lengah, kepala tangannya yang **sekeras baja menyodok rusukku**.* (Dasamuka, 120)

(And when I let my guard down, his **steel-hard fist poked me in the ribs.**)

Appreciation: negative

In Datum (12), hyperbole is found in the phrase *sekeras baja* (steel-hard fist). The negative value of the appreciation indicates by the expression *menyodok rusukku* (poked me in the ribs). Therefore, this expression can be labeled appreciation in negative form.

### Graduation in the Novel Trilogy

Graduation in the appraisal system is like an amplifier that can be increased and decreased in volume. In the appraisal system study, graduation is a sharpening or reduction of the power of language evaluation (attitude, judgment, and appreciation). Graduation can be raised by using quantifiers, attitudinal lexis, metaphors, and swearing in words or sentences that appear. Graduation can be divided into two parts, namely force and focus.

**Force** The three types of force, attitudinal lexis, metaphor, and intensifier are evident in the novel *Dasamuka* as follows.

(13) *Percakapan kami mengingatkanku pada Jeremias Keppers, dan **perutku terasa mengeras**.*

(Our conversation reminded me of Jeremias Keppers, and my stomach hardened.)

Force: attitudinal lexis

Datum (13) shows graduation of force in the form of attitudinal lexis in the hyperbolic expression *perutku terasa mengeras* (my stomach hardened). The word of *mengeras* (hardened) is categorized into the attitudinal lexis because, it has the meaning 'becoming hard' or 'turning from the mushy to be hard'. There is a process in the meaning of word. Therefore, the word is included in attitudinal lexis in the aspect of force.

Unlike the previous example, Datum (14) show force in the form of a metaphor.

(14) *Keringat sudah **membanjiri** tubuhku.*

(Sweat was already **flooding** my body)

Force: metaphor

The word *membanjiri* (flooding) in the utterance above means that the sweat comes out in high quantity and resembles flood. The word *membanjiri* (flooding) in this case can be labeled as a figure of speech. Thus, the force in the hyperbolic figure of speech above can be concluded as entering into a metaphorical form of force.

Another utterance shows metaphorical force can be seen in the below.

(15) *Aku sebetulnya ingin menanggapi ucapannya yang begitu **tajam mengirisiku** itu.*

(I actually wanted to respond to his words which were so **sharp and slanted** at me.)

Force: metaphor

The metaphor in Datum (15) lies in the clause *tajam mengiris* (sharp and slanted). This expression is associated to a sharp knife that can slice. Therefore, the expression is classified into force in a metaphorical form.

From the same utterance, it can be found the aspect of force with an intensifier.

(16) *Aku sebetulnya ingin menanggapi ucapannya yang **begitu tajam** mengirisiku itu.*

(I actually wanted to respond to his words, which were **so sharp** and slanted at me.)

Force: intensifier

The intensifier in Datum (16) above is evident in the speech fragments *begitu tajam* (so sharp). As an intensifier, the word *begitu* has the same meaning with *so* and function to boost the adjective *tajam* (sharp).

### Focus

On the other hand, the examples of graduation in the form of focus can be observed in the following excerpts

(17) *Darahku **mendidih** melihat penjual daging sapi itu dengan gampangya memegang dan menyeret lengan empuk mulus Danti.*

(My blood was **boiling** when I looked at the butcher who easily grabbed and dragged Danti's smooth padded arm.)

Focus: sharpen

*Pada usia mendekati enam belas tahun, tak ragu-ragu lagi kukatakan bahwa dia adalah perempuan **tercantik** yang pernah kulihat.*

(At the age of close to sixteen, I had no hesitation for saying that she was the **most** beautiful woman I had ever seen'.)

Focus: sharpen

(18) *"Hebat, agaknya kau ini pembaca **tercepat** secepat," Kang Danar menyeringai.*

("Great, you seem to be the **fastest** reader in the world," Kang Danar grinned).

Focus: sharpen

The aspects of focus in Datum (17), (18), and (19) above is shown by sharpening the expressions *darahku mendidih* (my blood was boiling), *perempuan tercantik* (the most beautiful woman), and *pembaca tercepat secepat* (the fastest reader in the world). In the first case, the sharpen focus is marked by the word *mendidih* that is identical to 'extremely hot water'. Meanwhile, the sharpen focus in the second and third expressions are facilitated by the affix *ter-* that equals 'the most' or superlative in English. This morphological form causes the resulting speeches to be sharper.

On the other hand, the soften focus is marked by intensifiers and attitudinal lexis that reduce the gradation effect of the speech.

(19) *"Kau pasti heran mengapa aku ada di sini," senyumnya dapat **mencairkan** cadas gunung Merapi.*

("You must be wondering why I'm here," her smile could **melt** the rock of Mount Merapi.)

Focus: soften

(20) *Tak ingin matiku **lebih** hina daripada cacing.*



(I don't want my death to be more despicable than a worm.)

Focus: soften

The first soften focus can be found in Datum (19) in the attitudinal lexis *mencairkan* (melt). Apart from this word, there are linguistic contexts that precedes and follows, each is the word *senyumnya* (her smile) and the phrase  *cadas gunung Merapi* (the rock of Mount Merapi). This clearly shows a decrease in gradation. Another soften focus is indicated by the intensifier *lebih* (more) in Datum (20). The intensifier is followed by a comparison between the speaker and an animal, in this case a worm. This clearly gives effect to the decrease in gradation.

#### Source in the Novel Trilogy

The aspect of source or engagement in the appraisal system is divided into monogloss and heterogloss. Monogloss is a source that comes from the narrator who made the story. On the other hand, heterogloss is an evaluation that comes from the characters in the story. The source of the hyperbolic expression in *Glonggong* novel trilogy is heterogloss. This is because all attitudes such as affect, judgment, and appreciation which contain hyperbole are expressed by the characters in the three novels.

#### CONCLUSION

This study proves that, as a figurative language, hyperbole can be seen from the perspective of Systemic Functional Linguistics, particularly from its appraisal system. The appraisal system found in the hyperbole figure of speech in *Glonggong* novel trilogy include attitude—that consists of affect, judgment, and appreciation—gradation, and source. The effects of hyperbolic are either positive or negative as well as direct or indirect.

The personal judgment found, in the object of analysis is admiring and criticizing, whereas from the aspect of appreciation, positive and negative values are evident. The next analysis relates to gradation which raises aspects of focus and force in hyperbole figure of speech. From the gradation point of view that includes force and focus, attitudinal lexis, intensifiers, and metaphors are used for the former, whereas soften and sharpen characterize the latter.

The sources of the analysis in this study are all heterogloss and none from monogloss. The reason is because, the hyperbolic figure of speech that appears in the novel coming from the characters only and not from the narrator or the writer of the stories.

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## Continuity and Discontinuity of Gender-Nature Relations in DH Lawrence's *The Woman Who Rode Away*

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WINARTI

winarti@udb.ac.id

ANINDHIASTI AYU KUSUMA SARI

anindhiasti\_ayu@udb.ac.id

GINARSIWI MAYANGSETO

202020878@mhs.udb.ac.id

FITRIA NAIMATUL ISTIQOMAH

fna6332@gmail.com

Universitas Duta Bangsa

Surakarta, Indonesia

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### ABSTRACT

Oppressions of nature and gender are two things that are interrelated. Both require a struggle that leads to the liberation of nature and women called ecofeminism. The Gender-nature relations can be found in literary works as reflections of the reality that surrounds the author. Through literary works, issues related to gender and nature are raised by the author as a form of ecofeminist struggle, that all forms of damage done by humans to nature will have an impact on the preservation of nature in the future. The objective of this study was to find out the continuity and discontinuity between nature and gender as part of the ecofeminism discourse in the short story *The Woman Who Rode Away* written by DH Lawrence. The method used to collect data was observation through close reading to both the story, as the primary data source, and other texts from journals and reference books as the secondary data sources. The result shows that the narratives of ecofeminism are evident in the fiction. The story tells the position of men as the masters in nature who have the power over all things. The depiction of male characters as the figures who tend to oppress women becomes a part of discontinuity toward nature in the story. This is different from the depiction of the female character who is considered as a caretaker of nature and is able to build a continuity of harmonious relationship between human and nature. In conclusion, the story reflects unbalanced relationships between gender and nature.

**Keywords:** continuity, ecofeminism, gender, nature

### INTRODUCTION

Every human being was born with an identity that must be accepted as a result of social construction. The earliest identity attached to humans is gender identity. In society, boys are often associated with blue colors and toys that are masculine, such as robots, balls, and toy cars. Meanwhile, girls are often associated with pink colors and toys that are feminine such as Barbie dolls, toys of cooking utensils, and toys of salon equipment. Gender construction is a binary opposition between men and women involving a hierarchy (Bennet & Royle 2004). This construction of gender identity also extends to the division of the work sector. Men tend to be positioned to work in public spaces, while women are identical in domestic (household) spaces.

Gender is seen as a construct for both men and women that represents what is socially required and also accepted (Wolfreys et al. 2006). According to Udasmoro (2009), gender is a form of social system relationship. Gender is an identity formed by society, it is different from male and female sex which is a biological term to determine individual identity based on ownership of reproductive organs (Fakih 2008). Gender identity positions men as individuals who are able to work in the public space and are able to control productivity and

capital, including cultivating nature. It perpetuates the capitalist-patriarchal system which according to Shiva (2016) has a fundamental error, especially in understanding the meaning of productivity which is solely interpreted as an activity to generate profits and cultivate capital.

One of the impacts of the capitalist-patriarchal system is that women and nature occupy positions below men. The position of women is almost similar to nature as an object that can be controlled by men. Patriarchal culture prioritizes power and destroys; whereas matriarchal culture prioritizes tenderness and emotional relations so that life becomes more well cared for and maintained (Humm 1986). Femininity energy has enormous potential in preserving the environment and the entire Earth (Khotimah 2008). Patriarchal culture also considers women as part of a second-class society (Sumarsono 2014). For example, in the employment sector, the wage ratio for women is lower than for men, with a ratio of 61.07% and 77.74% (Rahayu 2015).

The relationship between gender and nature is the essence of the study of ecofeminism. According to Capra (1996), ecofeminism is not characterized as a special field of social ecology, but it addresses the basic dynamics of social domination in a patriarchal context. Tong (2010) expressed the view that there is a direct relationship between the oppression of women and the oppression of nature. Das (2020) states that women and nature are linked in morally significant ways. It is a common cultural myth that women are somehow closer to nature than men. However, being confined to the realm of nature and caretaking work teaches them about the various ways in which we are all connected to nature. Women recognize the material reliance on nature — and the power of nature. Sensitivities and empathy are created by the work that women are designed to do. As a result, women have moral knowledge, not because they are in a female body, but because of what female bodies are designed to do.

The problem of gender relations with nature can be found in literary works as a reflection of the reality that surrounds the author. Through literary works, issues related to gender and nature are raised by the author as a form of struggle in the ecofeminist movement. It is a movement that does not only promote liberation from the exploitation of women but also nature. People should believe that all the destruction done by humans to nature, including polluting the air, land, rivers, seas, and forests with dangerous and deadly materials will have an impact on the sustainability of nature in the future.

The relationship description between gender and nature is found in the short story written by DH Lawrence entitled *The Woman Who Rode Away* through the narratives that describe the continuity and discontinuity of gender-nature relationship. In this short story, the men are narrated as master figures who are able to control and oppress women and nature. The narratives of ecofeminism found in *The Woman Who Rode Away* describe the position of men as masters in nature who have power and control over any things. For example, men are positioned to work in public spaces. Meanwhile, women only occupy the domestic spaces, with limited space for movement, and barriers that are difficult for women to develop. The depiction of male characters who tend to commit acts of discontinuity or destruction of nature is also found in *The Woman Who Rode Away*. This is different from the depiction of the female character in this short story who is considered as caretaker of nature, by not doing any damage to nature and the living things in it.

The specific objective of this study is to analyze the continuity and discontinuity of the relationship between humans and nature in *The Woman*

*Who Rode Away* by DH Lawrence which contains ecofeminism narratives through depicting the relationship between gender and nature. Through this depiction, perpetuating the position of men as masters in nature who has power over women and nature is a reflection of the reality that exists now. In this case, it is the reality that has been outlined by the author in *The Woman Who Rode Away* by DH Lawrence.

Ontologically, ecofeminism actually sees the relationship between gender and nature in society. Meanwhile, epistemologically, ecofeminism looks at how gender relations with nature occur in society. The problems that can be found in literary works are reflections of people's lives. In the realm of literature, this problem is grown by the author as a form of struggle of the ecofeminist movement. One of the functions of literary works is as a space for forming negotiated discourses in the midst of dominant discourses. Literary works have become part of the movement process of social change, including liberation from the exploitation of women and nature. Therefore, is very important to describe phenomena in literary works as social reflections that can provide suggestions and solutions to problems experienced by society.

As we all know, issues related to nature and women are two important things that are currently in the spotlight. The narratives found in *The Woman Who Rode Away* criticize the capitalist-patriarchal system which has positioned nature and women as subordinates of men. Through the discourse of ecofeminism, it is hoped that the exploitation and oppression of nature and women can be stopped so that environmental sustainability and gender justice can be realized in social life.

**METHOD** Implementation of the methods in this study include: literature study, problem identification, data collection, data processing, data analysis, as well as conclusions and suggestions. At the stage of the literature study method, the researcher collected some references related to the study of ecofeminism in literature. At this stage, the researcher also determined what problems would be studied, namely those related to the continuity and discontinuity of the relationship between gender and nature as part of the ecofeminism discourse in the short story *The Woman Who Rode Away* by DH Lawrence. Meanwhile, at the problem identification stage, the researcher identified problems related to the issue of ecofeminism in literary works.

The method used to collect data was by means of observation through close reading, both literary texts which are used as research objects, it is the short story *The Woman Who Rode Away*, as a primary data source as well other texts from journals and supporting books that were in accordance with the formal object of research as a secondary data source. The data collected were in the form of descriptions related to the discourse of ecofeminism, which included the continuity and discontinuity of the relationships between gender and nature.

Data processing is done by grouping the collected data in the form of words, sentences, or paragraphs regarding the continuity and discontinuity of the relationship between gender and nature as part of the ecofeminism discourse in *The Woman Who Rode Away* by DH Lawrence. The data analysis in this research uses a qualitative descriptive method by analyzing data in the form of words, sentences, or paragraphs about the continuity and discontinuity of the relationship between gender and nature in *The Woman Who Rode Away* by DH Lawrence. Meanwhile, conclusions are written based on the results of the data analysis that has been conducted. The conclusion section also contains limitations and suggestions for the research.

**TWO TYPES OF  
RELATIONSHIP  
BETWEEN HUMANS  
AND NATURE**

According to Hawkins (1998) between humans and nature, there is a continuity that cannot be separated. Even though they have different forms, humans, and nature are actually formed from a continuity from ancient times to the present. To see the continuity relationship that is built by humans and nature, it can be done through positionality and interactivity. The term positionality was adopted by Hawkins (1998) from Hayles which shows the relevance of language, history, culture, discipline, tradition, gender, class, and race with other conceptual factors to the other. Meanwhile, interactivity is used to see the relationship between humans and nature that form a whole.

According to Vakoch & Mickey (2018), human-nature dualism is used historically and presently as justification for human subjects in exploiting nature as the object. On the other hand, man-woman dualism is used as a justification for doing exploitative things done by women. Even though the concept that humans and nature have been found in a form of continuity that Western science still resists this. This dualistic relationship occurs between the oppressing master (oppressor) and the oppressed. The masters subordinate 'the other'. This kind of relationship causes a discontinuity between humans and nature. Seeing the other as an object makes everything controlled according to the needs of the master. It shows that women and nature are in the same position as objects that can be dominated by men. Based on this kind of thinking, the discontinuity of the relationship between humans and nature has been formed by men. It is also affected by the human desire to form a civilization that causes the separation and destruction of nature.

Meanwhile, Simone de Beauvoir (2011) underlined that, in the logic of patriarchy, women and nature were connected as they present themselves as the 'other' by respecting the men. In the same way, Irigaray (1987) stated that women as strangers to the male universe. Therefore, it may cause the oppression conducted by men toward women. The worst thing is, the oppression that happens toward women and nature becomes something common to be found in our society.

**Discontinuity of  
Man-Nature  
Relations in *The  
Woman Who  
Rode Away***

The continuity-discontinuity issue concerns whether a particular developmental phenomenon represents a smooth progression throughout the life span (continuity) or a series of abrupt shifts (discontinuity) (Kail & Cavanaugh 2022, 6). According to ecofeminism, the perpetuation of oppression occurs because a person does not choose to be part of a society but he finds himself a part of that society so that even when they become oppressors, they will not realize it. Oppression does not solely occur because of strict regulations but because it has been formed in a structure in society (Hawkins 1998). The discontinuous relationship between man and nature, including animals, can be seen in the quote from *The Woman Who Rode Away* by DH Lawrence as follows.

So the years went by, in the adobe house strung round the sunny patio, with the silver-works overhead. Her husband was never still. When the silver went dead, he ran a ranch lower down, some twenty miles away, and raised pure-bred hogs, splendid creatures. At the same time, he hated pigs. He was a squeamish waif of an idealist, and really hated the physical side of life. He loved work, work, work, and making things. His marriage, his children, were something he was making, part of his business, but with a sentimental income this time. (Lawrence 2004)

The quote above illustrates the exploitation of nature by man. The male character (husband) is described as a miner who really loves his job. In fact, he



often moves from one place to another in search of a new mine site. All actions performed by the male character (husband) in *The Woman Who Rode Away* by DH Lawrence are described as the act of destroying nature. The male character is described as a destroyer of nature rather than a preserver of nature.

This is in contrast to the depiction of the female character (wife) in *The Woman Who Rode Away* by DH Lawrence who is described as a nature preserver, as seen in the following quote.

But when she had ridden about a mile, she left the wild road and took a small trail to the right, that led into another valley, over steep places and past great trees, and through another deserted mining-settlement. It was September, the water was running freely in the little stream that had fed the now-abandoned mine. She got down to drink, and let the horse drink too. (Lawrence 2004)

The quote above shows the continuity of the relationship that exists between the female character (wife) and nature by seeing that humans and nature can share a place in carrying out life and interacting with each other without oppression and domination. This is called community ecology. Through the quotation above, it is obtained that the female character treats her horse with great affection. The action of the female character in treating her horse well without oppression and domination is proof that women are nature preservers.

Meanwhile, the opposite thing was done by a young Indian leader who committed acts of violence against the horse he was riding. He treated his horse harshly, without compassion, as described in the quote below.

Without more ado, they set off at a good speed up the stony trail. The young Indian ran alongside her horse's head, the other two ran behind. One of them had taken a thick stick, and occasionally he struck his horse a resounding blow on the haunch, urging him forward. This made the horse jump, and threw her back in the saddle, which, tired as she was, made her angry. (Lawrence 2004)

The quote illustrates the discontinuity of the relationship between men and nature in the form of violence. Acts of violence against other beings can only be done by the master against 'the other'. This form of oppression occurs because it is already formed in a structure of society, where the master suppresses the other.

In *The Woman Who Rode Away* by DH Lawrence, the Indian man is described as a figure who builds a discontinuity of relationship with nature. The quotation below narrates that the male Indian character views the female character as a weak female white ant.

And the elder men, squatting on their haunches, looked up at her in the terrible most dawn, and there was not even derision in their eyes. Only that intense, yet remote, inhuman glitter which was terrible to her. They were inaccessible. They could not see her as a woman at all. As if she were not a woman. As if, perhaps, her whiteness took away all her womanhood, and left her as some giant, female white ant. That was all they could see in her. (Lawrence 2004)

The quote above implies that men position women on the same level as ants. This shows the inequality between men and women which reinforces the idea of dualism that women and nature including the living things in it are in the same position, namely as objects that can be oppressed and dominated by men (Plumwood 2003). This also reinforces that dualism cannot exist without 'the

other'. As a result, the perpetuation of the master's oppression toward the other will continue to occur as something that is taken for granted.

**Continuity of  
Woman-Nature  
Relations in *The  
Woman Who  
Rode Away***

The relationship between women and nature is described in the form of interactive relationships, that humans are inseparable from nature and become part of nature in order to form a unified whole (Hawkins 1998). This type of relationship builds a continuity of relationship that exists between women and nature.

She traveled on, and camped at night in a valley beside a stream, deep among the bushes. She had seen cattle and had crossed several trails. There must be a ranch not far off. She heard the strange wailing shriek of a mountain lion, and the answer of dogs. But she sat by her small camp fire in a secret hollow place and was not really afraid. She was always buoyed up by the curious, bubbling elation within her. (Lawrence 2004)

The quotation above shows that the female character is described as a figure who does not separate herself from nature and forms a harmonious unity with nature. This explains that whatever is done by humans against nature, will have an impact on human life. The female character in *The Woman Who Rode Away* is described as someone who is able to interact with nature, even in small and simple things. This can be seen from the way she treats nature well. She is able to enjoy the beauty of nature without any intention to do damage to nature.

According to ecofeminists, nature is a feminist issue. Trees, forests, and forestry are also feminist issues (Warren 1997). Women are the ones who suffer from environmental degradation. It is women who have to walk farther for fuelwood. They must carry it all back themselves. That is why all the things which relate to nature including trees and forests are part of the feminist issue.

The continuity of the relationship between women and nature is also illustrated through the form of a relationship built by the female character in accepting Indian traditions/culture.

They gave her the new clothing: a long white cotton shift, which came to her knees: then a tunic of thick blue woolen stuff, embroidered with scarlet and green flowers. It was fastened over one shoulder only, and belted with a braid sash of scarlet and black wool. (Lawrence 2004)

The quotation above narrates that the female character accepts the tradition/culture of the Indian tribe as a form of respect for nature. Nature, local culture, and women are in a straight line as parts that tend to receive oppression from the capitalist-patriarchal system. The female character takes an act of acceptance of Indian culture through her willingness to change the clothes she is wearing with traditional clothes often worn by Indian women as a symbol of respect, that Indian culture is an inseparable part of nature.

**CONCLUSION**

The narratives of relationship between gender and nature are explicitly found in the short story *The Woman Who Rode Away* by DH Lawrence. The narratives of this story show the continuity and discontinuity of the relationship between gender and nature. In this fiction, the male characters are narrated as masters who are able to dominate, exploit, and oppress women and nature. Meanwhile, the female character in short stories is described as a figure who is being able to build continuity with nature.

In *The Woman Who Rode Away*, the male characters are narrated as the destroyers of nature rather than the preservers of nature. Male characters are depicted as figures who oppress women and nature, including animals. As the

result, it creates a relationship pattern in the form of discontinuity. Meanwhile, the female character is described as a figure who is able to interact with nature, even in small and simple things. This can be seen from the way she treats nature well. The female character is also described as a figure who does not separate herself from nature and shows that she is an inseparable part of nature and as a part of the unified whole so that when humans do bad things to nature, it will have an impact on human life.

The narratives in *The Woman Who Rode Away* criticize the capitalist-patriarchal system which positions nature and women as subordinate to men. Patriarchal culture is considered to prioritize power and damage; whereas matriarchal cultures prioritize tenderness and emotional connection. Through the ecofeminism discourse found in *The Woman Who Rode Away*, it is hoped that the exploitation and oppression of nature and women can be stopped so that environmental sustainability and gender justice can be realized because the issues of ecology and women are crucial issues that need big attention from society.

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