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DAFTAR ISI

DECONSTRUCTING THE STEREOTYPES OF WOMEN THROUGH A FEMALE VOICE IN *BURIAL RITES* (2013) BY HANNAH KENT

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ABSTRACT

Patriarchal society regulates how women should behave and act. If a woman obeys the social rules, she will be labeled as a good woman. On the other hand, if a woman does not follow the social values, she will be immediately categorized as an evil woman and given negative stereotypes. This binary opposition between a good woman and a bad woman is often criticized by the feminists because they think this categorization burdens women. This issue is also highlighted by Hannah Kent in her novel Burial Rites (2013). This novel is set in a rural society in Iceland in the 19th century with its patriarchal values, focusing on a woman named Agnes that will soon be executed. This theme interested the researcher to study Burial Rites more deeply using feminist perspective. Characters, setting and point of view are the intrinsic elements discussed in this research. The result of the analysis shows that through these three elements, Burial Rites describes society's stereotypes about 'evil women' and there is an effort from the author to deconstruct the stereotype through a female voice.

Keywords: feminism, gender issues, gender stereotypes, patriarchy

ABSTRAK

Masyarakat patriarkal mengatur bagaimana kaum perempuan seharusnya bertingkah laku dan bertindak. Apabila perempuan menjalani peraturan sosial itu, ia akan diberi label sebagai perempuan baik. Di sisi lain, jika seorang perempuan tidak menuruti nilai-nilai sosial, ia akan langsung dicap sebagai perempuan tidak baik dan diberikan stereotip-stereotip negatif. Oposisi biner perempuan baik dan tidak baik inilah yang kerap kali dikritik oleh kaum feminis karena menurut mereka pembagian ini membebani kaum perempuan. Isu ini juga mendapat perhatian oleh Hannah Kent dalam novel Burial Rites (2013). Novel ini berlatar masyarakat pedesaan Islandia pada abad ke-19 dengan pemikirannya yang masih patriarkal, berfokus pada seorang perempuan bernama Agnes yang akan menjalani hukuman mati karena dituduh sebagai pembunuh. Hal ini menarik perhatian peneliti untuk menelaah Burial Rites secara lebih dalam dengan pendekatan feminis. Karakter, latar, dan sudut pandang adalah elemen sastra yang dibahas dalam penelitian ini. Hasil penelitian menunjukkan bahwa melalui ketiga elemen sastra tersebut, Burial Rites menggambarkan stereotip-stereotip masyarakat tentang perempuan tidak baik dan terdapat usaha dari pengarang untuk mendekonstruksi stereotip tersebut melalui suara perempuan.

Kata kunci: feminisme, isu gender, patriarki, stereotip gender

INTRODUCTION

Between 1820 and 1860, *The Cult of True Womanhood* arose, and it was especially applied during the Victorian era in British society. Welter in Brannon (2015) stated that *The Cult of True Womanhood* is a set of characters of true womanhood. It contains four virtues that define what a true woman is according to the society at that time. The virtues are purity, piety, submissiveness and domesticity. Society expected that women should hold this belief and behave following the rules, or else their life as women would be meaningless. Another consequence if they did not obey *The Cult of True Womanhood* is they would be labeled as 'bad women'. This particular condition shows how gender stereotypes hold a powerful and influential position in a society.

Gender stereotypes are beliefs about the psychological traits and characteristics of men or women (Brannon, 2015) . These traits define true manhood and womanhood and make a clear distinction between the two. Gender stereotyping is not only about the categorization of characteristics based on gender, but it could have a serious impact. It can influence the way a person judges him/herself and others. Gender stereotyping also has a significant role in society's perspective in determining moral and social values, and even law. This issue becomes the focus in Hannah Kent's highly acclaimed debut novel, *Burial Rites*.

Burial Rites was inspired by a true story, which was twisted and added with various speculations so it became more like a myth. When visiting Iceland for her study, Kent encountered a story about the last execution in Illugastadir in 1829. Two people were beheaded for a murder they committed. What interested Kent is the tales surrounding one of the two murderers, Agnes Magnúsdóttir. Compared to the other convict Fridrik Sigurdsson, Agnes was more notorious because of the fact that she was a woman committing a crime. Agnes was seen as the representation of women who did not obey the moral and social values. Consequently, she was labeled as a bad woman—in some stories, Agnes was even described as a witch. There were many stories circulating about the figure of Agnes, mostly were fictions instead of facts. After doing a research on Agnes and gathering documents about the murder and the execution, Kent then wrote a novel that focuses on Agnes' life entitled *Burial Rites*. Using multiple narrators, *Burial Rites* gives Agnes a voice so that she can narrate the events from her own perspective.

The novel *Burial Rites* was used as the primary data of this reseach. It was chosen because the novel tells a story of an oppressed woman through a unique narrative. It combines letters and documents from the events and, as explained previously, uses multiple narrators to give various perspectives about the murder and the execution. This research was conducted to see how gender stereotypes are influential in society and how this novel tries to deconstruct them. Characters, point of view, and settings were the elements of the story analyzed in this research.

Gender is a cultural construction, which means that it is constructed by people and can vary from one culture to another. Meanwhile, Brannon (2015:184) states that gender stereotypes are "the beliefs about the characteristics associated with, and the activities appropriate to, men or women." Gender stereotypes have four aspects, namely physical characteristics, traits, behaviours and occupations. Steele in Brannon (2015) reports how stereotyping can be threatening because it can manipulate people's self-concept and how they judge other people.

In Victorian era, gender stereotyping appeared in a form of belief called *The Cult of True Womanhood*, emphasized in books and mass media. This belief states that there are four aspects to build a true womanhood: purity, piety, submissiveness and domesticity. Purity means women should be seen uninterested in sex. They should be sexually passive and show no seduction to men. The second is piety, that positions women as pious and religious. On the other hand, men were seen not as naturally religious as women Brannon (2015). Next is submissiveness, which signifies that women should be obedient and dependent (on men). The last aspect is domesticity that places women at home, while public sphere belongs to men.

The Cult of True Womanhood tried to define the true meaning of womanhood. Women who have the aforementioned four aspects will be categorized as the 'authentic' women. On the other hand, those who fail to have these four aspects will not be seen as true women. The impact of this is that they will be socially and morally judged by the society. The concept of gender stereotyping (in particular, The Cult of True Womanhood) was applied in this research to show how the society in Illugastadir judges Agnes and labels her as a 'bad woman' based on the gender stereotypes that they firmly hold.

Many researchers have discussed the issues of gender stereotypes in literary works. The first related research is Paynter (2011) who updated the previous studies on gender stereotypes and female representation in children's literature. She concluded that there is an improvement of stereotypes and underrepresentation over the last decades. The next research is Haleem (2014) who published a paper that discusses gender stereotyping in Qaisra Shehraz's novel *The Holy Woman*. The paper reveals that there is gender stereotyping in *The Holy Woman*, but then it is challenged and resulted in the emancipation of the female characters.

Moreover, there are many reviews and articles on *Burial Rites* for example Etherington (2013) and a review by Moss (2013). Nevertheless, this research has not found any academical paper/research on the novel. Thus, this paper could contribute a new perspective in reading the novel, particularly through feminist' point of view. Different from the previous researches mentioned, this paper focuses on the issue of gender stereotypes and the deconstruction of them through a female voice.

METHOD

The primary data were collected from the novel *Burial Rites* written by Kent (2013). To analyze and interpret the data taken from a literary work, the researcher took qualitative method that lies on library research. The library research was conducted, either in libraries (Binus University libraries and Depdiknas library) or on the

Internet. In order to keep the analysis on academic path, books, and academic journals related to feminism issues were used as references.

Moving on to the next step, the intrinsic elements of characters, point of views and settings were analyzed based on the feminism theories, particularly the theory of gender stereotypes. Firstly, the setting of the novel was discussed to see how the society, the time and the place construct and influence the gender stereotypes. Next, the paper discusses how the society sees Agnes. The last part of the discussion is dedicated to Agnes and her own narration, particularly how through her own voice she tries to resist the gender stereotypes labeled on her. After the data were analyzed and interpreted, a conclusion was taken and the result of the analysis was written down.

RESULTS AND DISCUSSION

Setting in *Burial Rites*

The novel *Burial Rites* was inspired by a real event that happened in northern Iceland in 1829. To emphasize this fact, Kent uses public notice, letters and other archival materials from that year that she managed to gather after doing a constant research. For example, in chapter one she puts a public notice about the auction of Natan Ketilsson's belongings (Natan was one of the murder victims) and two official letters from Björn Blöndal, the District Commisionner. Kent even inserts the map that shows where Agnes stayed and the murder took place. The uses of these documents helps readers to go back to the past, and they are continually reminded that the tragic murder and the execution did happen.

Iceland is described by Kent as a somber, lonely and nightmare-ish place, building a haunting atmosphere for the novel. For example, when Agnes is taken from Stóra Borg to Kornsá, she describes what she sees, "We are passing through the strange hills at the mouth of the valley and I hear the caw of ravens," (Kent, 2013:37). She uses the word strange to illustrate the eerie scenery that she sees. Also, the fact that she hears ravens creates a solemn atmosphere.

There are two significant places in *Burial Rites*: Illugastadir and Kornsá. Natan's house is located in Illugastadir, a quiet area near the sea, and this is where the murder happened. Agnes says Illugastadir is almost on the edge of the world (Kent, 2013). She also describes it as a beautiful but also a remote place:

> "... It's a long line of rocky ground, with one or two smooth fields where winter fodder is grown, and the rest is wild grass, growing around the stones. The shore is of pebbles, and huge tangles of seaweed float in the bay and look like the hair of the drowned. Driftwood appears overnight like magic, and eider ducks nest upon nearby banks of rocks near seal colonies. On a clear day it's beautiful, and others it's as miserable as grave-digging in the rain. Sea fog plagues the place, and the nearest farm is Stapar, which is fair distance away." (Kent, 2013:227)

Agnes uses two similes (like the hair of the drowned and as miserable as grave-digging in the rain) that show beneath its beautiful scenery, Illugastadir has a disturbing ambiance. Meanwhile, Kornsá is a farm that belongs to Jón Jónsson. In this farm he lives with his wife Margrét and two daughters, Steina and Lauga. When Agnes stays in Kornsá, it is almost winter: "The weather is bad, there is ice in the rain, and the wind is like a wolf nipping at your heels, reminding you that winter is coming," (Kent, 2013:202). Winter is always associated with loneliness and death, and the bad weather here serves as a prophecy of what is waiting for Agnes, which is the execution.

Not only giving details about the time and the place, Kent also gives an illustration about how the way the society lived at that time. For example, the readers can see the social hierarchy as shown by Natan as a master of the house. Actually, instead of treating Agnes as a lover, Natan considers Agnes more as a maid. Everytime they argue, Natan always reminds Agnes that she is just a maid, "Remember your place, Agnes!" (Kent, 2013:263). Rósa (Natan's ex-lover) even calls Agnes and Sigga (another maid works for Natan) as Natan's whores because she knows how Natan treats them. This condition shows how the maids are treated by their master. Not only taking care of the house and the farm, they have to satisfy the master's sexual need as well.

In *Burial Rites*, the setting does not only function as the where and when the events happen, but it also has a significant role in creating the mood of the story. The bleak and cold weather seems to predict Agnes' fate at the end of the novel. Kent also inserts letters and archives about the murder, the trial and the beheading execution to accurately construct the Icelandic society and their law system in the early 19th century.

Agnes through Society's Perspective

In this section, the researcher will provide proofs from the novel that present how the society sees the figure of Agnes. In general, it can be concluded that they see Agnes as a rebelious woman because she does not obey the social and moral values. Society in this novel is represented by the District Commissioner Björn Blöndal, the Assistant Reverend Thorvadur (Tóti) Jónsson, the Jónsson family and their neighbours. There are two kinds of point of view in *Burial Rites*, first person and third person. Kent uses first person narration for Agnes, while the third person narration focuses on Tóti and Margrét, two characters that are in touch with Agnes closely before her execution. The society members' perspective on Agnes will be explained one by one, and later it can be seen how they apply negative gender stereotypes on Agnes.

The first character that is analyzed is Tóti, the Assistant Reverend that is assigned to accompany and give Agnes a religious guidance before her execution. Kent creates Tóti as a soft-hearted and innocent character. This is shown by other characters' opinion about him. When Tóti tells the District Commissioner's servant that he will serve as Agnes' spiritual advisor, the servant cannot hold his laughter and says the District Commissioner have picked a mouse to tame a cat (Kent, 2013:10). He uses this metaphor to illustrate that in front of Agnes the murderer, Tóti is only like a mouse, small and weak.

Tóti does not only have the role as Agnes' spiritual advisor, but he also serves as the first listener to Agnes' story. Impressed by his kindness since he once helped her to across the river, Agnes now relies on Tóti to believe in her version of the story. Because Tóti is such an attentive listener, Agnes confides in him even more. She tells him about her bitter childhood, when her mother died and she had to be separated from her siblings.

In the beginning, Tóti is afraid of Agnes. He confesses his feeling when he prays: "I confess to fear, I do not know what to say to her. I do not feel at ease, Lord. Please guard my heart against the ... the horror this woman inspires in me," (Kent, 2013:50). He even once wants to run away from his responsibility to provide Agnes with spiritual comfort: "He wanted to turn away, flee at the sight of her. Like a coward," (Kent, 2013:49). It can be interpreted that Tóti's fear is caused by this label of Agnes as a murderer or a female monster, which is understandable since he does not know who Agnes really is.

However, later after Tóti hears Agnes' side of the story, the distance between them is gradually lessened. Furthermore, Tóti starts to see her not as a criminal but as a human being; to be precise, a woman who is opressed and harshly misunderstood by the society because she is not like other women. Even though the District Commissioner almost fires him because he thinks it is useless to bring Agnes back to Christian values, Tóti insists he stay with Agnes. He accompanies Agnes to her execution site, giving her support to the very end, "I won't let go of you. God is all around us, Agnes. I won't ever let go," (Kent, 2013:328).

Another character that puts sympathy on Agnes is Margrét, the owner of the farm. She is one character that develops a dynamic relationship with Agnes. At first, she does not agree if Agnes lives in her house, "I do not like to share my home with the Devil's children," (Kent, 2013:30). As a strong believer, Margrét in the beginning bluntly labels Agnes as a sinner. She also keeps questioning how a woman could kill men, "What sort of woman kills men?" (Kent, 2013:51). If we look at the categories of *The True Cult of Womanhood*, Margrét seems to confirm that Agnes does not obey the value of piety by believing that she is a cold-blooded murder.

Margrét even does not see Agnes as a human being at first. It feels strange for her to call Agnes by her name: It seems wrong to call her by a Christian name, Margrét thought. What would they call her in Stóra Borg, she wondered. Prisoner? Accused? Condemned? (Kent, 2013:51). She is really shocked when she saw Agnes for the first time since the prisoner is very dirty, beaten and does not look like a human: The woman's body was a terrain of abuse (Kent, 2013:54).

However, after listening to Agnes' story first-handedly, Margrét slowly changes her opinion and starts to pity Agnes. As a woman, she can understand that Agnes is actually a victim of a patriarchal society that favours obedient and innocent women. As told by Agnes, Margrét finally sees her in a more positive way: "You are not a monster," she says. Her face is flushed and she bites her lip, she bites down. Her fingers, entwined with my own, are hot and greasy (Kent, 2013:323). This is the part when Agnes finished telling her story and she is going to be taken to execution site. Agnes, who got labeled by the society as a female monster, in the end receives sympathy from Margrét.

Assistant Reverend Tóti and Margrét are shown as characters who hold onto strong Christian values, although they have different ways in applying them. In the beginning, each of them sees Agnes with negative stereotypes. Tóti sees Agnes as a lost child that needs to be saved, while Margrét says that she is the Devil's child. However, after interacting with Agnes and listening to her stories, there is a change in their opinion on Agnes. Finally, they see as Agnes as a human being, a woman.

On the other hand, there are other characters who keep stereotyping Agnes as a wicked woman who does not deserve pity and compassion, such as the District Commissioner Björn Blöndal and Margrét's neighbour, Róslin. They also judge Agnes as a rebelling woman, or in other words a woman that does not meet the categories of *The Cult of True Womanhood*.

District Commissioner Björn Blöndal is the character who holds the highest power in *Burial Rites*. Determining Agnes' fate, he makes the decision that she and Fridrik will receive death sentence in a form of beheading. According to him, the death sentence is the best decision, "It is a victory of justice, as I am sure you will agree," (Kent, 2013:16). It can be said that Blöndal symbolizes the law of the father in this novel because he is the male figure that holds the highest authority in the society.

Even though Tóti asks him to reconsider his decision, Blöndal sticks to his belief that executing Agnes will be a good example for the society. He also clearly holds negative stereotypes on Agnes. First, he sees Agnes as an impious woman: "I'm not surprised. She struck me as especially godless during the trial," (Kent, 2013:165). It is a proof to him that Agnes disobeys one character of a true womanhood because she is seen as not religious.

Furthermore, he judges Agnes as a seductive and emotional woman who planned a vengeance, " ... As far as I can see, Agnes was under the impression that she had successfully seduced him. But Sigga testified that Natan preferrred her .... attentions," (Kent, 2013:170). He later describes Agnes as an immoral woman: "You will not find proof of innocence in Agnes' stories of her life, Reverend. She is a woman loose with her emotions, and looser with her morals," (Kent, 2013:170). In another expression, Blöndal tries to say that Agnes does not fulfill the category of true womanhood since she is not pure, aggressive, and ungodly. Consequently, she earns the death penalty. Blöndal is categorized as a static character because until the end of the story, he does not undergo any change.

Róslin is also a character who represents society's negative perspective about Agnes. She is Margrét's neighbour who loves to gossip and deals with other people's business. When she knows that Agnes will stay with the Jónsson, she expresses that she is sorry for it. When Margrét asks what she is sorry for, she anwers, "Why, for having a murderess under your family's roof! For being forced to look at her hideous face every day! For the fear it must inspire in you, for your own good self and your husband and poor daughters!" (Kent, 2013:66). She then later defends Natan and Pétur, the other victims,

by calling them as good people, while Margrét actually knows that Natan and Pétur are not that innocent.

Another scene shows how Róslin stereotypes Agnes as a wicked woman just because she has more knowledge. When Agnes tells Róslin that her baby will be a girl, Róslin is horrified: "Witch!" Róslin cries. "Tell her to stop looking at me." She storms out of the room (Kent, 2013:180). She thinks Agnes performs a black magic while actually Agnes is just applying the knowledge about pregnancy that she acquired from a mid-wive.

Through those characters' perspective, Kent seems to emphasize the fact that Agnes is seen differently from other women. This difference is not favoured by the society, and it even causes them to judge Agnes as a wicked woman. On the other hand, Sigga is the character that exemplifies the kind of woman preferred by the patriarchal society: young, beautiful, sweet and innocent. This next conversation between Tóti and the man who takes Agnes to Kornsá demonstrates how the society sees Agnes and Sigga in two different ways:

> "A lot of people Vatnsnes way hope Sigga will receive a pardon from the King. Too young and too sweet to die." The man pulled a face. "Not like this one. She has a right temper when she fancies."
>
> "Is she waiting an appeal?"
>
> The man laughed." I don't like her chances. Blöndal's behind the youngest. They say she reminds him of his wife. This one ... Well, Blöndal wants to set an example." (Kent, 2013:41)

The quotation clearly describes that since Sigga is young and sweet, the Distric Commissioner helps her to get forgiveness from the King. Meanwhile, Agnes receives death sentence as an example for the society. Moreover, the conversation also shows that the society thinks Agnes, who is not as sweet as Sigga, does not deserve an apology. Undoubtedly, there is a binary opposition between Sigga (the good woman) and Agnes (the wicked woman). Agnes who does not meet the categories of true femininity such as gentle, shy and childlike (as listed by Moi, 1999:193) is not seen as a true woman. Thus, she does not deserve an apology from the King.

This part has discussed how the members of society perceive Agnes. Assistant Reverend Tóti and Margrét are characters who change their opinion toward Agnes. They used to apply negative stereotypes on Agnes and see her as a wicked woman, but then after knowing her better, they show mercifulness. In contrast, District Commissioner Björn Blöndal and Róslin represent members of society who label Agnes as a female monster. Blöndal who holds the highest power in the district does not even want to know the story from Agnes' perspective. The next part studies the characterization of Agnes further, focusing on the first person narration.

Agnes through Her Own Voice

In Iceland, Agnes Magnúsdóttir has become a myth. Negative stereotypes have been cruelly labeled on her, constructing her as a femme-fatale or even a 'witch' figure. As explained by Kent in her notes, Agnes "was almost always presented as a gross caricature – a 'wicked woman' plotting vengeance" (Kent, 2013:343). Here in *Burial Rites*, the author makes an effort to show that Agnes is a misunderstood figure. Therefore, she re-interprets the character of Agnes and gives her a first-person narration by using the pronoun 'I'. This technique is proven to be effective since the readers can directly understand Agnes' own experience and emotions.

Burial Rites starts with a prologue from Agnes, summarizing her fate and giving readers hints about what has happened before: They said I must die. They said that I stole the breath from men, and now they must steal mine. (Kent, 2003 : 1). Agnes' prologue indicates that she is going to be executed. It also states what the reason is: it is because she has killed men. One thing that can be underlined here is the clause 'they said'. 'They' here refers to the authority, and the word 'said' signifies how they have control over Agnes' fate.

As a narrator, Agnes is very conscious about her fate. She also understands what the people think about him, particularly the negative stereotypes they have on her. This next quotation shows the labels the society puts on Agnes:

> "They will see the whore, the madwoman, the murderess, the female dripping blood into the grass and laughing with her mouth choked with dirt. They will say 'Agnes' and see the spider, the witch caught in the webbing of her own fateful weaving." (Kent, 2013:29)

The labels 'whore', 'madwoman', 'hags', and 'witch' have long been used to refer to woman who disobey social and moral values (Daly in Tong, 2006). The words suggest women who do not belong to the categories of *The Cult of True Womanhood* because they are not pure and rebellious. These names are the social punishment from the society for what Agnes has done, and they will be forever stuck in her image. Furthermore, Agnes also realizes that the society no longer sees her as a person:

> "At first I did not know why these people stood about, men and women alike, each still and staring at me in silence. Then I understood that it was not me they stared at. I understood that these people did not see *me*. I was two dead man. I was a burning farm. I was a knife. I was blood." (Kent, 2013:35)

The italic 'me' highlights how Agnes' self is no longer important for the society. The murder that they think Agnes has committed has turned her into a pathetic monster in their eyes.

Through Blöndal's character, Kent wants to show that society and even the law can be really biased toward women who are different from their expectation. The patriarchal society with *The Cult of True Womanhood* expects women to be pure, religious, obedient and domestic. However, Agnes is different. She is critical and also too smart for the society. She is aware that her cleverness as a woman is not approved by people around her: "I'll tell you something, Reverend Tóti. All my life people have thought I was too clever. Too clever by half

they'd say. And you know what, Reverend? That's exactly why they don't pity me," (Kent, 2013:131). She later compares between herself and Sigga: " ... But Sigga is dumb and pretty and young, and that is why they don't want to see her die," (Kent, 2013:132). As previously explained, there seems to be a binary opposition in the way people judge Agnes and Sigga. With her intelligence and courage, Agnes is not the type of woman that the society prefers. Meanwhile, Sigga is the kind of woman they like. The law even gives a second chance to Sigga, but not to Agnes.

Burial Rites is Kent's re-interpretation about the murder and the last execution in Iceland. If the stories spreading in Icelandic society almost always illustrate Agnes as a witch or a femme fatale figure, this novel tries to present the other side of this woman, particularly through a first person narration. Agnes' stories and experiences show the readers that she is actually also a victim of values that put such moral burdens on women's shoulder. *Burial Rites* is another effort to emphasize that female voice is important in deconstruct the negative gender stereotypes over women: "It's not fair. People claim to know you through the things you've done, and not by sitting down and listening to you speak for yourself .... how other people think of you determines who you are," (Kent, 2013:108). That quotation shows Agnes' awareness about the importance of female voice and perspective in patriarchal societies.

CONCLUSION

The analysis of *Burial Rites* has shown how patriarchal society negatively depicts Agnes Magnúsdóttir, a woman who does not obey the moral and social values. They see her as a wicked and (to quote Blöndal) morally loose woman; thus, she deserves a punishment from the society. This death sentence seems to implicate that as a woman, you need to be obedient and sweet or else you will accept negative consequences. However, through Agnes' first person narration, this novel also aims to show the other side of this wicked woman, giving her a voice to retell the story from her perspective. Negative stereotypes that have been labeled on her are questioned and in the end, deconstructed. Through *Burial Rites*, Kent nurturs the idea that to understand a woman, you need to listen to her version of the story. Female voice needs to find its place in patriarchal society.

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THE SUBALTERN VOICE IN *A THOUSAND SPLENDID SUNS* BY KHALED KHOSSEINI

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ABSTRACT

Life in Afghanistan puts female as the second sex as well as the victims in the culture of patriarchy. In the eye of Orientalism, women are the east. Thus, they can be colonized and suppressed (the subaltern). This study was designed to answer the question how the voice of the subaltern represented by the characters in the novel A Thousand Splendid Suns by Khaled Khosseini. Library research was applied in this study. Data were analyzed using postcolonial theory, specifically from Gayatri Spivak. The conclusion presents that both characters, Mariam and Laila, are the representations of the subaltern who created voice to fight against the oppression. Mariam, the symbol of traditional woman, compared to Laila, the symbol of modern woman, only Laila survives. However, it is impossible for Laila to achieve it without the courage and sacrifice of Mariam.

Keywords: postcolonial, subaltern, A Thousands Splendid Suns

ABSTRAK

Wacana kehidupan di Afghanistan menempatkan perempuan sebagai "jenis kelamin kedua"dan cenderung menjadikan mereka sebagai korban budaya patriarkat. Hal ini dapat diidentikkan dengan Orientalisme yang memandang Timur (perempuan) sebagai "the other (yang lain)" yang boleh dijajah dan ditindas. Kajian ini menjawab pertanyaan bagaimana suara dari kelompok subaltern direpresentasikan para tokoh utama di novel A Thousand Splendid Suns karya Khaled Khosseini. Data dikaji dengan teori poskolonial dari Gayatri Spivak. Simpulan menyatakan bahwa tokoh Mariam dan Laila merupakan representasi subaltern di Afghanistan yang berjuang melawan penindasan. Antara Mariam yang merupakan simbol perempuan tradisional dan Laila yang merupakan simbol perempuan modern. Hanya Laila yang akhirnya berhasil bebas dari penindasan. Kendati demikian, kebebasan Laila sebagai subaltern dicapai dengan keberanian sekaligus pengorbanan Mariam.

Kata kunci: poskolonial, subaltern, A Thousands Splendid Suns

INTRODUCTION

A Community system puts the relationshin between women and men are manifested in various forms and patterns of behavior that reflects the acceptance of the women and men in the position of each gender. Some people recognize equal rights for women and men but more people put the position of men higher than women. This can be seen by the socio-cultural realities in many places dominated by the ideology of patriarchy.

Hearty (2011) explains that this ideological idea believes that men are superior beings who master and define the social structure, economy, culture and politics in the male perspective. On the other hand, women are placed in domestic areas in a form of restriction, exclusion, and excision of women. In other words, the position of men is structurally higher than women. Furthermore, referring to Sugihastuti (2007) who said that the cultural construction in community also contributed in promoting it. Men's status that is considered to be higher makes them have a power to control women in various ways, such as reproduction, sexuality, division of labor system, etc.

In the community that still holds the traditional understanding (patriarchy), women are on the weaker side. They always accept injustice and oppression. Women do not acquire their rights, both in community and in the family. The opposite is earned by men. In other words, women in many cultural groups are placed as inferior. For example, only men can be leaders or only men can get high education.

Basically, interpretation highly depends on the will of the interpreter (male). If the interpreter (in government or religion) is a group that puts women in a noble position, behavioral culture of the community will reflect the nobelty. However, if the interpreter considers women as inferior, then the discourse can be used as a foundation for them to put women in opression. In such setting, women are often positioned as members of oppressed group and women do not have right to speak significantly. Women are placed in a weak position resulting in a sense that women should meet the needs of men.

In a country where a community is dominated by a religion, religious ritual discourse is also derived from the process of interpretation by a group that dominates. It happens in countries like Afghanistan who embrace hard-line Islam. In such places, the religious discourse is interpreted blindly that makes the position and the choice of woman limited. Thus, men have more power and more access than women.

Spivak (1988) said that women are often positioned as the lower – and in fact this lies in a religious discourse, especially in the countries/groups that apply strong religious ideology. With an open and contextual interpretation of what is contained in the teachings of religion, religion actually has a great passion and sensitivity in gender equity. The interpretation will be the basis of the establishment and understanding of an ideology.

Ideology is a human conception and it becomes a kind of principle to practical action. In fact, qualitatively, ideology provides a unique identity within a social group. Ideology is the logic of ideas that indicates a group, which holds the ideology, perceives and understands the world in a certain way that is consistent (Thwaites & Mules, 2002). In other words, the ideology becomes a kind of basic element to live a life consistent with the principle since ideology affects one's worldview or group to create their world.

This relationship leads to domination and subordination. Thus, it causes unpleasant picture about the oppressed. In postcollonial theory, it's called the"east" or the other. The oppressed group is called subaltern which do not have a voice. Subaltern literally is interpreted as lower ranking (oppressed). This group is described as weak, ignorant, barbaric, uncivilized, strange, mystical, different, and irrational.

Domination and subordination is a relationship that does not only occur between countries or ethnic but also within a country or within a particular ethnicity. The emphasis on ethnicity in the literature of postcolonial theory can cover a wide range of gender power relations, for example, the image of women as bearers of significant tasks to maintain the sanctity and reproduction. Furthermore, women bear a double burden due to being oppressed by authority powers and subordinated by men.

This portrait is seen on the novel of Khaled Khosseini, a UNHCR doctor who was born and raised in Afghanistan before becoming a US citizen. The setting is in Afghanistan, which is one of the third world countries which upholds patriarchal values in Islam extremists. For thirty years, successive colonial powers controlled Afghanistan. Starting from the invasion of the Soviet Union and then proceed with the seizure of power by civil war between ethnic groups, such as Najibullah, Mujahideen, Taliban, and the last is the control of the United States who wants to capture Osama bin Laden. In a situation as a colonized country, women in Afghanistan are also affected, either directly or indirectly. This situation becomes background in the novel *A Thousand Splendid Suns*. This novel tells the story of two women from different generations, Mariam and Laila.

Mariam lives with her mother, Nana, in a hut away from the city. Mariam is a girl who always receives different versions of history about herself and her origins. Nana (Mariam's mother) is a housekeeper in the house of Jalil Khan's family. She is impregnated by Jalil. Although customs in Afghanistan allow men to marry multiple wives under the same roof, Jalil chooses not to formalize his relationship with Nana. This makes Nana always talk about Jalil in a negative tone to Mariam. Nana also repeatedly gives the idea that women are only objects of power for men and the only thing that should always be owned by women is *tahamul* or survival.

However, Jalil always comes to visit Mariam. Even though Nana tells all that is bad about Jalil to Mariam, she still adores her father who always visits her every Thursday. Mariam always wants to visit Jalil's house and meets with other families in Herat. The desire grows bigger when she celebrates fifteenth birthday. She is even willing to ignore the ban that is put on her. She takes a long journey to Herat alone. However, the bitterness received from Jalil's family in Herat makes her understand the words of her mother. Mariam's visit to the residence of Jalil makes Nana devastated. Nana feels that everyone has ignored her. When Mariam returns to her house, she finds

her mother's lifeless body. Nana chooses to hang herself since her daughter would prefer to see Jalil.

Mariam's suffer continues. Without the presence of her mother, she is taken and raised by Jalil. However, Jalil's family dislike her presence. She is forced to marry an old widower who is always rough. After marriage, Mariam is taken to Kabul. Mariam's husband, Rasheed, treats her as a wife in a sense of a lust satisfaction, housekeeper, and an object of domestic violence. Rasheed only wants to have a son. Therefore, he is only kind when Mariam is pregnant. When Mariam miscarriages, his attitude then turns back into a temperamental one.

Laila is described as a young woman, smart, modern, and well educated. Laila's family is a forward-thinking family. Laila's father, Hakim, is a teacher with a broaden mind. Laila also has a limp male friend named Tariq. Laila and Tariq have an intimate romance.

The transition from the reign of the Soviet Union into a civil war between the Mujahideen and Najibullah in Afghanistan raises many families to flee. Laila's family is killed by a rocket that destroys her house. Fortunately, Laila is only wounded. Later, Laila hear that Tariq dies. At the age of fifteen, Laila loses those she loves. Laila's feeling is crushed.

Laila's and Rasheed's family lives as neighbors even though they do not have a good relationship. Seeing the suffering of the young Laila, Rasheed looks at other opportunity. Rasheed pretends to be sympathetic to bring Laila to be treated at home and trick her so she is willing to get marry with him. When Laila knows she is pregnant, she has to accept Rasheed's proposal.

After married to Rasheed, Laila and Mariam live in the same house. At the beginning, Mariam hates Laila since she thinks that Laila is ungrateful because she takes Rasheed from her. Mariam is not willing to share Rasheed with another woman. She feels that she has done everything for Rasheed.

At the beginning, Rasheed treats Laila like a queen because Laila is young and being pregnant. Rasheed is expecting a boy. But when the baby daughter is born (Aziza), Rasheed turns into rough, especially when he suspects that Aziza is not his daughter. Laila always has courage to argue with Rasheed. However, when Laila argues, Rasheed then vent his anger on Mariam, this makes Laila decide not to fight Rasheed anymore because of her sympathy to Mariam.

The civil war makes their economic life difficult. As the economy worsens, Rasheed's attitude becomes increasingly temperamental. On the other hand, it turns out that Tariq is still alive. Tariq returns to Kabul and seeks Laila. Rasheed is so furious to know about it and he tortures Laila to near death. Mariam who could not stand anymore to Rasheed's attitude finally determines to kill him. Mariam finally is sentenced to death for the sake of Laila's and her family's freedom.

This story of the Afghanistan women struggling for their voice is written by a man whose root is also Afghani who has the experience of witnessing the life there. Thus, it's interesting to analyze a struggle story of women's oppression from the point of view of a man and how he created a voice for the women as the subalthern. This analysis will show a method to identify the subaltern voice so that it can be applied for any research having postcollonial approach. Article will attempt to answer the question how the voice of the subaltern groups is represented by the main character in the novel *A Thousand Splendid Suns* by Khaled Khosseini.

METHOD

This research was done by focusing the literary text and it's relationship with the reality because what is expressed in the novel is a reflection of women's life in a colonized country. The method of the research is content analysis. Content analysis method has functions to identify the content (of the novel) and characteristics of the writer.

With the setting of the story which is full of oppression. The discourse of oppressor and oppressed group seemed very clear in the analysis using post-colonial approach. According to Endraswara (2008), the construction of the oppressor and the oppressed is always about subordination. Oppressor is always depicted in the subject position, arrogant, superior, winner, and dominated. The relationship between the oppresor-oppressed or "east"-"west"/ the self -the other is a hegemonic relationship. Oppressor/"west"/the self is always positioned as superior, while the oppressed/"east"/ the other is always positioned as inferior (Gandhi, 2001).

The analysis of research was conducted using the postcolinialism theory of Gayatri Spivak. Postcolonial theory and feminism reject the binary opposition against the patriarchal/colonialism authority constructs. The postcolonial feminism theorists have provided a strong reason that the central issue of racial politics has sunk double colonization of women under imperialist rule. The theory formulates that the third world women are victims of *par exellence* or forgotten victims of two ideologies: imperialism and patriarchy. Spivak as cited in Gandhi (2001) states:

> "Between patriarchy and imperialism, constitutional subject and formation object, the image of women disappears not into a pure nonexistance but into a coil that describes the third world women who are in between of tradition and modernization."

Referring to Spivak, literary studies of colonialism relate to the issue of subaltern studies or studies of encouraging oppressed people to talk and stage over their silence. The term of "subaltern" is derived from the Latin. The prefix sub- means "under" and alter or *alternus* means "the other". *Subalternus* refers to the lower class individuals (inferior) (Silima, 2013). Subaltern itself is a term originally used by Antonio Gramsci in the year 1929–1935. In Gramsci's view, subaltern group refers to a person or group of lower class in certain societies. The person or group is suffering under the domination of hegemony run by an elite group. This makes this group do not get the same rights as other citizens to participate in the historical and cultural participation (Louai, 2012).

Spivak (1988) says the concept of subaltern becomes more complex in her writings of postcolonial feminist critique of American Indians. What is meant by Spivak is subaltern women in various colonial context has

no conceptual language to talk because there is no ears of men to listen. This does not mean that women cannot communicate literally, but there is no subject position in the colonial discourse that allows women to articulate themselves as a person. According to Spivak, the subaltern women are more susceptible to pressure than subaltern men (Silima, 2013) because as the second sex (second group of men), women are destined to be silent.

One of common terms that refer to subaltern in this literature for colonialism is "the other" and the opposition of this term is "the self". Another common term is "west" and "east". "West" is for a group of superior and "east" is for a group of inferior. As a superior group, the "west" or the oppressors will dominate and suppress the "east" or subaltern groups. In facing the pressure from the "west", subaltern groups or the "east" can keep voiceless or express their voice (Choudury, 2013)..

RESULTS AND DISCUSSION

This novel depicts two female figures of different generations: Mariam and Laila. Mariam is described as a figure representing traditional generation. She is uneducated and always dominated. She is dominated by the male figures in her life, from her father to her husband. Mariam's mother taught her to always survive (*tahamul*) in receiving such dominance. Laila, on the other hand, is an image of a young woman who is smart and modern. As the daughter of a teacher who has a modern thought, Laila has a happy childhood, a life of freedom and modern education. Mariam and Laila are brought together by fate as the wives of a cruel man named Rasheed. Rasheed is a figure of a man who regards women as inferior.

Oppression to Mariam and Laila in domestic areas still has to be coupled with the condition of Afghanistan that experiences a variety of power transition. As women who experience multiple oppressions from the authority and their husband, these women decide to voice their opposition.

In this novel, the women are the ones who are oppressed. In the domestic life of Mariam, Laila and Rasheed, Rasheed is the superior or the "west". As inferior in life along with Rasheed for years, Mariam's and Laila's voice are silenced. This does not mean that they do not attempt to escape and voice their desire. Various things have been done by Mariam and Laila in an attempt to escape from the pressures. Mariam and Laila are sufferred by oppression inside and outside their house because of the interpretation of the socio-cultural ideology dominated by men in Afghanistan.

Based on the analysis of the content using postcolonial approach by Gayatri Spivak, Mariam and Laila are women who in the novel are positioned as the "east". "East" is inferior, weak, stupid, and irrational. As wives, they are a marginalized group. Their husbands, Rasheed, is positioned as "west" or oppressor of their lives. Mariam and Laila are subalterns who could not talk. They want to express their desires, hopes, as well as protests. However, they do not have courage because there is no ear of men who are willing to hear. It's the result of the ideology of patriarchy, feudalism, and authoritarianism.

"East" is a weak creature. She could not fight against the strong "west". Similarly, Mariam and Laila are representations of the "east". Rasheed is a representation of the "west" that can suppress and oppress "east". After knowing that Mariam is deliberately removed by the family of his father and Laila loses all beloved ones because of war, Rasheed acts arbitrarily in Mariam and Laila on behalf of the husband's role in the household. Laila's and Mariam's position as a subaltern deals with Rasheed's arrogance. Below is the depiction of two female figures in the novel.

Mariam

Mariam is a witness of the rigid of Afghani patriarchy system. She is the witness of a child born outside marriage (*harami*) simply because her father cannot marry her mother who is a housekeeper. In Islamic rule that is adopted by most Afghans, a man is allowed to have polygamy. However, in this case, her father chooses not to marry her mother on the reason that Nana is the one who (Mother Mary) approaches and teases him. Men have more right to choose who would become his wife, but women cannot demand their rights. As a child, Mariam just wants to get together with Jalil's family, but Jalil lets her down just because of fear of embarrassment.

This is also makes Mariam aware of her mother's warning about men, like the phrase, "Remember this now and keep remember, my daughter: Like a compass needle that points north, the index finger of man is also always stretched to accuse women. Always. Remember this, Mariam." [20], "Men's heart is very different from mother's womb, Mariam. Womb will not bleed or stretched because they have to take you in. "She also reminds Mariam that," women like us suffer ... How can we bear all our burdens in silence." [118]

After the death of her mother, Mariam feels the bitterness of her life as a woman who is alone living her life. As a girl, she is forced to marry Rasheed in order not to become a burden of her father. Mariam feels that she is a shame for the father. Then, as a wife, she is just a housekeeper and sexual object to her husband and his intention for having a baby son.

When she knows that she is pregnant, Mariam feels like having the most beautiful grace. However, when the baby miscarriages, she feels that it is a punishment to her for having left her mother and chosen to live with her father who does not want her. Deep in her heart, Mariam blames Rasheed, herself, even God as He makes fun of her. However, as a woman who grows up traditionally with Islamic teachings, Mariam also asks forgiveness to God. With painful feelings, Mariam buries the fetus of her own baby since Rasheed prefers to listen to the radio instead.

Mariam also accepts the harsh reality of not being able to give a child. She has always been the target of Rasheed's anger either verbally or physically, ranging from large to small things. In fact, Mariam has to lose her teeth simply because Rasheed do not like rice she cooked. Rasheed takes the gravel and forces Mariam to eat the gravel.

Mariam realizes that she lives in fear with Rasheed "It is not easy for Mariam to tolerate Rasheed's attitude, from his screaming voice, mockery.... Mariam sees clearly

how much tolerance of a woman who is frightened. And Mariam is indeed frightened." [126–127] However, as a subaltern, Mariam can only accept her husband's oppression alone without being able to speak or even protest. Mariam knows that she is a burden to Rasheed. Her mother's warnings about the suffering of women's over men seemed to have made Mariam ready to accept it as natural situation.

However, Mariam's silence changes since Rasheed expresses a desire to marry again. Rasheed argues that he wants to protect Laila, who is all alone. Rasheed says he could have let Laila away but it will only make Laila become the targets of a brothel or bandit. Seeing that, Mariam protests to Rasheed. Although polygamy is a common practice in Afghanistan, Mariam who is usually silent cannot accept it. "I ... do not want it" ... "You have many years makes me as a first wife (*Ambagh*)" ... "I do not allow it." [262–263]

This illustrates that Mariam would like to express desires, hopes, as well as a protest. However, she does not have the courage for it, because there is no ear of men, in this case Rasheed, who is willing to listen. This makes Mariam as subaltern that is only able to silence the dissent.

After so many years living in the household oppression, Mariam, as subaltern begins to speak when her family (which, though not a perfect one) is disturbed by others. Mariam is not willing to become the first wife because she feels that Laila comes to steal her husband as the only family she has. Mariam has lost a mother, been discarded by her father, and lost prospective baby. She does not want to lose her husband too. Mariam tells Laila that although Rasheed treats Laila like a queen (*malika*) and her as a village woman (*dehati*), she is not willing to let her husband stolen and she will not let Laila cast her out of her house and make her the housekeeper in her own house. Later, she chooses to accept the situation since she would not be able to let another woman (Laila) become the target of oppression.

The relationship between Mariam and Laila, which is at the beginning filled with suspicion, is growing well after seeing how Laila takes care the new-born baby shortly after Laila and Rasheed married. Mariam feels being loved unconditionally by Laila and her daughter. It moves her, "No one ever wants Mariam in such a way before. Love never approaches her unconditionally, unreservedly. "[308]. Mariam and Laila mutually protect and defend one to another, especially from Rasheed's oppression. There is a relationship of sisterhood that is created between them since they are both oppressed by Rasheed and equally sufferred from Taliban.

To deal with Rasheed, Mariam learns a lot from Laila. When Rasheed gets angry about Tariq and Laila's meeting, Rasheed tortures and strangles Laila to the point of death. Seeing this, Mariam's courage emerges. Mariam regrets and feels stupid to marry Rasheed. She feels all of her effort is not worth it to get Rasheed as a husband. At that moment, Mariam swings a shovel that is taken from the warehouse and Rasheed is silenced forever. "Rasheed will kill her (Laila) ... she thought. Mariam could not let that happen. Rasheed has taken so many things from Mariam's lives in twenty-seven years of their marriage. Mariam never wants to watch Rasheed claims the life of

Laila ... Mariam swings the shovel in her hand ... Mariam swings it high ... high until it touches the tip of his back ... while doing so, Mariam thinks that this is the first time she decides her own destiny" [428–430]

Subaltern, who has long been unable to speak, finally takes the extreme attitude that destroys oppression and sets the liberation of herself and of her families (Laila and her children) forever. Finally, the subaltern speaks loudly and firmly.

After the killing, Mariam arranges Laila and her family to leave Afghanistan. She is the one who would face sentence for taking the life of Rasheed's. In prison, Mariam is admired by other woman inmates since only Mariam is sentenced to jail for killing her husband. The other inmates are women who leave their husbands or fathers.

This illustrates that women in Afghanistan in general are subaltern with a very weak position because they are oppressed and unable to express their wishes. They prefer to live within the confines of the prison. At least, a prison with bars provides a better life than a prison without bars in their homes. Mariam, for her inmates, is the picture of courage that they deserve to be able to remove the oppression and suppression on their fate as a woman.

In the end, Mariam does have to pay for her freedom from Rasheed with the death penalty. Mariam does not regret it because she knows that she is not happy of being born into her subaltern world but she is happy to know that her life will end up as someone who is loved by many people. "She leaves this world as a friend, as a sister, a protector, a mother. Someone that is meaningful. No. It is not a bad thing. This is a legitimate end of a life that began with contempt." [456]

Mariam is a woman who has the patience and strength in dealing with something that happens to her. When an expression of love received, she even dares to take extraordinary action. All of her life, she just expects to be loved and to live in a family. For the sake of her family and her loved ones, she dares to fight for freedom. Indeed, the subaltern is a marginalized group but love gives them the strength to finally able to speak.

Laila

Originating from different generations with Mariam, Laila is a symbol of female figure with a background of modern education since her father is a former teacher. Laila is a beautiful and smart woman. She has a friend who later becomes her lover, Tariq. Laila uses to express what she feels to her father and Tariq. Laila is caught in a situation that her family is killed, Tariq reportedly dies and she is having Tariq's baby in her pregnancy. Therefore, Laila reluctantly accepts Rasheed's marriage proposal. In fact, Laila asks Rasheed to have their wedding held as soon as possible. Although Laila realizes that she would hurt Mariam by doing this. This is done to trick Rasheed so that he does not suspect that Laila is already pregnant before their marriage.

In their wedding night, Laila fools Rasheed by wounding her finger and shedding a little blood so that Rasheed would assume she is a virgin. "Rasheed looks awkward. Her fingers struggles endlessly to open his own

shirt .... Through chattering teeth, Laila asks Rasheed to turn off the lights. in silence, after feeling Rasheed is asleep, Laila reaches under the bed and pulls out a knife .. With the knife, she cuts the tip of her finger and let her blood drips on the sheets where they sleep together." [269]

It shows that Laila is an astute depiction of women in overcoming a problem. At this point, Laila has not become a subaltern yet. Laila is still ruled over Rasheed and his male lust that is swelled at the sight of a young and beautiful woman. Laila is the queen for Rasheed. Rasheed tries to make Laila impressed with his good attitude. Under the influence of his male lust, Rasheed does not realize that she has been oppressed by Laila's untruth.

On the other hand, Laila does not feel comfortable with the marriage because she feels guilty to Mariam. She rejects the wedding ring that is given by Rasheed since it is purchased by mortgaging Mariam's wedding ring. Laila repeatedly apologizes to Mariam. However, it is impossible for her to tell Mariam the truth.

When Laila gives birth to a daughter (Aziza), Rasheed's attitude changes drastically. Laila's position turns into "east", which is oppressed by Rasheed's roughness. However, Laila grows up in the family of free-minded and modern, so that Laila has the courage to fight Rasheed back. Laila is a subaltern who dares to speak. Resistance that is performed by Laila makes Rasheed always impose his frustration at Mariam because Mariam is a traditional figure who is always silent in receiving Rasheed's abusive attitude. "Usually their fight (Laila and Rasheed) will stop by itself after a few minutes, but half an hour passed ... the fight is even more heated." Mariam could hear the loud noise of Rasheed's. Her tone (Laila), no less loud than him, it sounds firm and not wants to be outdone. The next day ... Rasheed bursts into Mariam's room 'She defies me. Surely it is you who teach her '." [293–294].

Lalila knows that Rasheed makes Mariam as a target of his anger and this is what makes Laila reduces her resistance. "I give up ... I gave up. Do not do this anymore. Please, Rasheed. Do not beat her!" [294]. Laila does not bear to see Mariam become a victim for her sisterhood solidarity. Laila sees that they both face the same oppressor, namely Rasheed. For the sake of Mariam, Laila restraints and starts to become a subaltern group who is not able to speak.

Laila does not like violence since she is not familiar with it. Although her parents are obviously more fond of her brothers, Laila still gets outpouring of affection from her parents, "I cannot leave just like that .. I grow up in a house that no one has ever done something (violence) like that." [305]. The frontal resistance of Laila's on Rasheed is making Mariam at risk of being tortured. Therefore, Laila intends to escape from Rasheed for her freedom. Every day, little by little, Laila steals money from Rasheed for funding her refuge with Mariam and Aziza.

This plan fails because of the customs and ruling power of Aghanistan. In Afghanistan women are not allowed to go outside without the company of her husband and women also have to wear a burka. This makes Laila have to ask for help to a man to accompany them and recognize them as relatives. Unfortunately, the man does not keep his promise and prefers to report Laila, Mariam, and Aziza to the Taliban (Taliban police). Subsequently they are arrested, returned to the house, and they become the subject of Rasheed's anger.

Later, Rasheed also deliberately does not want to accompany Laila to visit Aziza who is put in the orphanage. Rasheed deliberately does this so that Laila would be arrested and sentenced by the Taliban for going outside the house unaccompanied by her husband. Although Laila is in the position of being oppressed, Laila always loves her children without fear of being arrested, sentenced, or tortured by Rasheed or the Taliban.

The torture is not as heavy as Laila's dilemma when she finds out that she is pregnant Rasheed's child, a child of the man who oppresses her life. Laila ever thinks to have an abortion. However, her maternal instincts and hatred of war makes her discouraged. "Clutched in the hands of Laila's is the blade spokes of a bicycle, which she cuts with pliers from a scrap tires... Laila has been so long lying on the floor, breathing air between her teeth, her legs spread... A very bad thing, thought Laila, now, a mother experiences fear of not to be able to bring love to their own children. It is strange... Laila wonders whether she would be able to love a Rasheed's child just as she loves Tariq's child. In the end, Laila could not do it... Laila discouraged because she could not accept the opinion of the Mujahideen: that sometimes, in times of war, it is allowed if the lives of innocent people have to die. Laila was fighting against Rasheed. Babies in the womb are innocent... Laila has watched enough of an innocent man killed in a crossfire." [348] Although her life is oppressed and her hatred at Rasheed grows bigger, she would not have a heart to kill Rasheed's child. A mother's love is more important than hatred and violence.

After Zalmai (Rasheed's son) is born, the situation is not getting better. Rasheed spoils the boy. It makes their economic situation worse. Besides, the economic condition makes the women in the house turn into a target of Rasheed's anger. Not only violence, Mariam's and Laila's treasure in the house are also sold by Rasheed. Laila and Mariam are facing double oppression, directly from their husbands Rasheed and indirectly from economic conditions caused by the conditions of war.

The condition of being oppressed is finally ended when Tariq comes for Laila. By killing Rasheed, Mariam has freed Laila and her family from the cruelty of Rasheed's. Together with Tariq, Laila and her family then flee to Pakistan and live happily until the war is over. However, happiness is not obtained easily and freely. There are love and sacrifice made by Laila and Mariam who are not able to accept the cruelty that always threatens to kill them.

In Pakistan Laila and Aziza often dream and recall memories in Afghanistan. Laila often feels uneasy. Laila often remembers the time when she is still together with Mariam and remembers her father's words that no matter how bad Afghanistan is, it is her country. "You can be anything you want Laila... When this war is finished, Afghanistan needs you" [475].

However, the fond memories left behind in Afghanistan and love for the homeland make Laila and Tariq take their family back to Afghanistan and make a campaign for the education there.

Mariam as a symbol of the traditional woman and Laila as a symbol of the modern woman are the subaltern or "east" of men in Afghanistan. Their oppressed experience is still complicated by economic pressures and customs applied in Afghanistan. Mariam and Laila are just silent and they accept oppression because of the love they have on their lives and families. However, for the sake of the beloved people, they are willing to fight and even destroy oppression. In general, subaltern groups could not speak their voices, but there will always be forces that would make them able to speak loudly and firmly, namely: the power of love.

CONCLUSION

The conclusions that can be drawn from this novel study are as follows. First, women are positioned as weak, ignorant, and irrational. Men and culture have put them into a subaltern with their voice silenced. No subject positions allow women to articulate themselves personally and no ears of men that would listen to them. However, if there is a strong force arises within them, they are able to articulate and even destroy the oppressor.

Second, the story in this novel also implies that modernity could not be achieved without compromising traditional values. Mariam is a symbol of women with traditional values, while Laila is a symbol of women with modern values. Mariam sacrifices herself for the sake of Laila's freedom.

Third, men do not always become the dominant group. If men have been overpowered by his lust, male would be controled by women. Actually, it is not the strength of women that control men but the lust of men imprisons their minds, so that they do not realize when they are being fooled.

Fourth, women should seek their own efforts to improve their lives, which was oppressed by the hegemony of the male and rulers. Regardless of who the rulers in Afghanistan are, women are part of the people who get the double impact of colonization, that is, from the men and the rulers who are always getting more special rights than women. Oppression that is felt by women under the regime or closed society is also a crime against humanity.

Fifth, the main characters in this novel are described as characters who struggle to achieve freedom and find love. Mariam who is long-suffering, loneliness, alone, and depressed becomes bolder after knowing Laila. Mariam becomes stronger as she gets the love of Laila which she considers as her own child.

This research may be just identify the representation of the women as subaltern voice from a novel written by a man. To have a thorough picture of a man depicting the subaltern voice of women, further research on other novels with the same background of writer can be applied.

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KONSEP CANTIK PADA IKLAN CETAK MAJALAH *KARTINI* TAHUN 2014 DAN KORAN *KOMPAS* TAHUN 1979: SUATU ANALISIS SEMIOTIK

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ABSTRACT

Advertisement does not function as the source of the product's information only, it can also create a new connotation about social reality. This research intended to reveal the form of the connotation about present beauty of Indonesian women trying to be conveyed by the advertisers through present advertisements in Kartini magazine published in 2014. This research also revealed elements used by the advertisers to attract readers' attention. To see the new connotations formed in the present advertisements, they were compared with advertisements in the older generation from Kompas newspaper in 1979. This research used qualitative descriptive method with data taken from wordings printed in those advertisements. The data were described and analyzed with Discourse of Advertising Theory by Guy Cook and Anchoring Connotation Theory by Roland Barthes, and then the result would be concluded. Through Guy's theory, research reveals all the elements used by the advertisers to build the beauty concept. Through Barthes' theory, this research shows how the advertisers create new connotation. Results of the analysis show that present beauty concept is an ideal body coming from the outer side of the women's body and good looking. Beautiful face is a face that looks as young as twenty years old girls. Moreover, the result also shows that advertisers use current social representative in which consumers these days like new, instant products that give maximum result. The result also shows consumers' doubt over unknown products and women's fear on fat body and aging.

Keywords: beauty concept, advertisement connotation, semiotics

ABSTRAK

Iklan tidak hanya berfungsi sebagai pemberi informasi mengenai produk, tetapi juga dapat membentuk suatu konotasi baru tentang realitas sosial. Penelitian ini bertujuan untuk mengungkapkan bentuk konotasi baru tentang kekinian kecantikan wanita Indonesia yang disampaikan melalui iklan pada Majalah Kartini tahun 2014 dan unsur yang digunakan pembuat iklan untuk menarik perhatian pembaca. Untuk mengidentifikasi konotasi baru iklan dibandingkan dengan iklan dari Koran Kompas tahun 1979. Penelitian menggunakan metode deskriptif kualitatif dengan data berupa kata verbal dalam iklan cetak tersebut. Data dianalisis dan dideskripsikan dengan teori wacana iklan Guy Cook dan teori konotasi anchoring Roland Barthes, kemudian hasil analisis data disimpulkan. Teori wacana iklan Cook mengungkapkan unsur yang digunakan pembuat iklan untuk membangun konsep kecantikan; dengan teori konotasi Barthes penelitian mengungkapkan bagaimana pembuat iklan membentuk konotasi baru. Hasil analisis menunjukkan bahwa konotasi baru konsep cantik kekinian adalah tubuh ideal jika enak dipandang mata dan wajah tergolong cantik jika terlihat muda bagaikan gadis berusia dua puluhan. Selain itu, hasil penelitian juga menunjukkan bahwa pembuat iklan menggunakan representasi sosial saat ini untuk menarik perhatian pembaca. Konsumen masa kini menyukai hal yang baru, instan, dan hasil maksimal, serta keraguan konsumen terhadap produk yang belum dikenal dan ketakutan wanita terhadap tubuh gemuk dan penuaan karena usia.

Kata kunci: konsep kecantikan, konotasi iklan, semiotik

PENDAHULUAN

Melalui indra penglihatan, cantik dapat didefinisikan sebagai kesempurnaan yang indah dipandang mata. Dengan demikian, perempuan cantik adalah perempuan yang membuat orang senang memandangnya. Kriteria perempuan cantik di setiap waktu tidak selalu sama bagi setiap orang karena tiap individu dan tiap masa memiliki kriteria yang berbeda dalam menentukan standar kecantikan seorang perempuan. Walaupun demikian, di dalam suatu masyarakat, terdapat suatu kriteria umum tentang perempuan yang dikategorikan sebagai perempuan cantik.

Pada era globalisasi, media massa memiliki peran penting untuk menyampaikan berita, gambaran umum, serta berbagai informasi kepada masyarakat luas. Fungsi media massa adalah "untuk memelihara identifikasi anggota-anggota masyarakat dengan nilai-nilai dan simbol-simbol utama masyarakat yang bersangkutan" (Muis, 2001:11). Pada dasarnya, isi media adalah hasil konstruksi realitas dengan bahasa sebagai perangkat dasarnya. Penggunaan bahasa mengekspresikan pilihan, sikap, kecenderungan komunikator yang dimaksudkan untuk disalurkan kepada penerima pesan. Di dalam iklan, bahasa dipakai sebagai sarana pertukaran pesan dan menjadi alat komunikasi antara pembuat iklan dengan konsumen. Melalui gambar dan teks, iklan menghasilkan tanda yang di dalamnya terkandung *signifier* (penanda) dan *signified* (petanda) yang kemudian membentuk makna denotatif, yakni makna eksplisit yang hanya merupakan penyampaian informasi dan makna konotatif yang melibatkan perasaan, emosi dan, nilai-nilai budaya. Kedua hal ini membentuk sebuah proses komunikasi yang memiliki kekuatan penting sebagai sarana pemasaranan dalam bentuk informasi yang bersifat persuasif.

Berdasarkan latar belakang penelitian, rumusan masalah penelitian ini adalah identifikasi konsep cantik yang disembunyikan dan direpresentasikan iklan pada masa kini dibandingkan dengan iklan tempo dulu. Dari rumusan masalah tersebut, tujuan penelitian ini, yaitu: (1) mengidentifikasi unsur-unsur apa saja yang membangun konsep cantik iklan tersebut dan (2) mengidentifikasi konsep cantik yang disembunyikan dan direpresentasikan pada konteks modern dibandingkan dengan konsep cantik pada konteks tempo dulu. Metode yang digunakan pada penelitian ini adalah deskriptif kualitatif dengan pendekatan semiotik Ronald Gerard Barthes. Teori yang digunakan adalah teori wacana iklan Guy Cook dan beberapa teori semiotika, seperti: teori konotasi dan *anchoring* Roland Barthes, teori *power relation,* dan teori representasi Hall Stuart.

Cook (2003) melihat iklan sebagai wacana. Walaupun fokus utama kajian wacana adalah pada bahasa, bukan berarti hanya bahasa yang menjadi perhatian. Kajian wacana juga mengkaji konteks komunikasi, seperti: siapa berkomunikasi dengan siapa dan mengapa, mereka berkomunikasi dalam situasi sosial yang bagaimana, menggunakan media apa, gaya komunikasi apa saja yang berkembang, dan bagaimana hubungan kedua orang yang berkomunikasi tersebut.

Lebih lanjut, konteks komunikasi pada sebuah iklan terdiri atas delapan hal: substansi, parabahasa, musik dan gambar, situasi, ko-teks, interteks, partisipan (pengirim dan penerima), dan fungsi (Cook, 2003:4). Substansi adalah material fisik (suara model iklan dan narator, layar, kemasan, stiker, banner) yang mengandung teks. Musik dapat berupa orkestra atau solo, akustik, atau amplifikasi. Gambar dapat berupa gambar bergerak, kartun, fotografis. Parabahasa adalah keberagaman bahasa yang berbeda dari kata-kata atau tata-kalimat dan memuat banyak arti, seperti: ekspresi wajah, kualitas suara, dan gerak-isyarat tubuh. Situasi adalah relasi dan properti dari objek dan masyarakat dalam ruang lingkup teks, yang dimengerti partisipan. Dengan adanya situasi, diketahui di mana dan kapan iklan itu ditayangkan. Ko-teks adalah teks yang bersifat sejajar, koordinatif, dan berhubungan dengan teks lainnya yang berada di depan (mendahului) atau di belakang (mengiring). Interteks adalah wacana yang bergantung dengan wacana lain, dapat berupa peristiwa di dalam iklan yang satu dengan peristiwa di dalam iklan yang lain atau di luar iklan. Partisipan terdiri dari 2 jenis: pengirim dan penerima. Pengirim adalah pembuat iklan yang menawarkan produknya dan penerima adalah komunitas sasaran produk tersebut. Fungsi adalah apa yang pengirim inginkan teks untuk berperilaku atau apa yang dimengerti oleh penerima.

Sementara itu, semiotika melihat semua aspek dalam sebuah kebudayaan sebagai tanda, seperti: bahasa, bahasa tubuh, isyarat, pakaian, tingkah laku, tata rambut, jenis rumah, mobil, dan lain-lain (Noth, 1995). Tanda, yang digunakan untuk menyampaikan pikiran, informasi, perintah, dan penilaian, memungkinkan seseorang untuk mengembangkan persepsi dan pemahaman terhadap apa yang didengar, dilihat, dirasa, dan dicium di sekitar. Semiotika membantu untuk memahami dan mengerti bagaimana cara berkomunikasi dan juga membantu menerangkan kebiasaan dan kaidah-kaidah di semua unsur yang membentuk lingkungan komunikasi. Menurut Saussure, tanda memiliki dua entitas, yaitu: *signifier* dan *signified* atau wahana tanda dan makna atau penanda dan petanda (Budianto, 2001:16). Suatu ujaran hanya berlaku sebagai tanda jika terdiri atas penanda dan petanda, sedangkan hubungan antara penanda dan petanda adalah arbriter. Tanda sebenarnya adalah representasi dari gejala yang memiliki sejumlah kriteria dan berada di seluruh kehidupan manusia.

Ada beberapa tingkatan tanda di dalam semiotika yang memungkinkan untuk menghasilkan makna yang juga bertingkat-tingkat. Barthes dalam Piliang (2004) menjelaskan dua tingkat dalam pertandaan, yaitu denotasi dan konotasi. Barthes mengemukakan konsep konotasi dengan memperluas makna denotatif suatu entitas dalam Bagan Kontinuitas yang menggambarkan Relasi (*Relation*-R) antara Ekspresi (*Expression*-E) dan Isi (*Content*-C).

Denotasi adalah definisi yang diberikan kepada suatu entitas atau makna harfiah entitas tersebut. Sementara konotasi adalah persepsi yang dimiliki seseorang tentang sebuat entitas yang memiliki makna denotatif. Dalam hal ini, konotasi merupakan perluasan makna denotatif, yakni relasi antara E_1 dan C_1.

Untuk membatasi penafsiran dari penjelasan verbal diperlukan penjangkaran atau *anchoring*. Menurut Barthes dalam Piliang (2004), fungsi jangkar untuk mengarahkan penerima informasi melalui sejumlah kemungkinan interpretan dari suatu gambar dan melalui apa yang disebut

sebagai rantai penanda mengambang yang menyebabkan penerima informasi mengabaikan beberapa penanda dan membaca bagian lain. Teks atau tanda verbal pada gambar dikonotasikan untuk membantu pembaca untuk menafsirkan penanda yang disajikan. Teks pada gambar yang dilambangkan untuk membantu pemahaman. Teks jangkar (*anchoring verbal*) dapat memiliki nilai represif jika diterapkan pada gambar.

Iklan merupakan refleksi ideologis dari pembuat iklan dan alat untuk mengadakan komunikasi dengan konsumennya, relasi yang dibentuk oleh pembuat iklan dan konsumen dikenal sebagai daya relasi (*power relation*). Menurut Lester (2014), *power* (kuasa) adalah kemampuan untuk memengaruhi orang lain untuk memercayai atau melakukan sesuatu seperti yang diinginkan. Dengan demikian, terjadi pertukaran komunikasi antara pengirim pesan dengan penerima pesan.

Dalam pertukaran komunikasi digunakan beberapa gaya, yakni: (1) gaya daya legitimasi adalah gaya yang memulai konsep mentalnya dengan memiliki kuasa untuk mengendalikan konsumennya, (2) gaya daya hadiah adalah gaya yang suka menjanjikan pembaca dengan hadiah atau layanan, (3) gaya daya pengacu adalah gaya yang senang memanfaatkan ketenaran seorang figur publik sebagai referen, (4) gaya daya kepakaran adalah gaya yang memposisikan pembuat iklan sebagai yang lebih mengerti sehingga konsumen harus mengikutinya, dan (5) gaya daya koersif adalah gaya yang memanfaatkan hukuman jika saran tidak diikuti (Loudon dalam Supriyono, 2006:34–35).

Berger dan Luckmann (1966) mencoba memahami representasi sebagai bagian dari konsep objektivitas. Representasi dalam teori konstruksi sosial merupakan representasi simbolis, yang melaluinya bahasa memegang peran penting dalam proses objektivasi terhadap tanda-tanda. Hal itu disebabkan bahasa mampu mendirikan bangunan-bangunan representasi simbolis dari kenyataan kehidupan sehari-hari. Bahasa digunakan untuk mensignifikasi makna-makna yang dipahami sebagai pengetahuan yang relevan dengan masyarakat.

Hall (1997) mencoba melengkapi pengertian representasi melalui *Theory of Representation*. Ada tiga pendekatan untuk menjelaskan bagaimana representasi dari bahasa menghasilkan sebuah makna. Ketiga pendekatan tersebut adalah pendekatan reflektif, intensional, dan konstruksionis. Pada pendekatan reflektif, makna ditujukan untuk mengelabui objek yang dimaksud, baik orang, ide, maupun suatu kejadian di dunia yang nyata, dan fungsi bahasa sebagai cermin, untuk merefleksikan maksud sebenarnya seperti keadaan yang sebenarnya di dunia. Pendekatan intensional merupakan pendekatan yang berkaitan erat dengan pembicara atau penulis yang menekankan pada diri sendiri mengenai pemaknaan yang unik di dunia ini melalui bahasa. Pendekatan konstruksionis adalah pendekatan pembicara dan penulis memilih dan menetapkan makna dalam pesan yang dibuatnya.

Kemudian, sejarah peradaban dan kebudayaan manusia membuktikan bahwa kecantikan merupakan suatu pencarian manusia yang tak henti akan keutamaan. Tuntutan dasar dari pencarian tersebut di setiap masa memiliki ciri yang berbeda namun hakikatnya adalah apa yang tampak dan apa yang muncul dari dalam mendorong sesuatu yang tampak itu. Pada tahun 50-an, kebanyakan perempuan Indonesia mengenal konsep cantik dari konsep yang dianut dari Barat. Selanjutnya, pada tahun 70-an mulai timbul suatu kesadaran akan konsep baru akan keinginan menggali kembali kearifan yang telah dikembangkan dalam kebudayaan nenek moyang dalam merawat kecantikannya (Tilaar, 1999).

Hasil penelitian Sulistyaningrum (2011) menyimpulkan kecantikan wanita Indonesia–yang diwakilkan wanita yang mengikuti ajang pemilihan–dalam beberapa konsep, yakni wanita yang berkulit putih, masih muda, bertubuh langsing dan tinggi, bebas jerawat, berambut lurus, dan sebagainya. Kriteria ini dapat dijadikan konsep kecantikan wanita Indonesia saat ini karena tiap provinsi di Indonesia mengirimkan wakilnya ke ajang pemilihan Putri Indonesia dengan stereotipe yang sejenis.

METODE

Metode yang digunakan dalam analisis data penelitian ini adalah metode kualitatif. Data yang digunakan bukan merupakan angka, melainkan berupa tanda verbal dan nonverbal yang ada pada data. Tanda verbal berupa kata-kata deskriptif yang ada pada data. Sementara tanda nonverbal berupa tanda lain selain tanda verbal yang ada pada data.

Sumber data adalah majalah *Kartini* tahun 2014 edisi ke-2388 halaman 49 ("Terobosan Terbaru Teknologi Pelangsingan dan Kecantikan," 2014). *Kartini* dipilih karena majalah tersebut adalah salah satu media wanita yang pertama kali muncul di Indonesia. Majalah ini memuat berbagai masalah seputar wanita, keluarga, anak, kesehatan, kecantikan, mode, dan aneka tips masakan. Majalah ini pernah sukses di pasaran yang mencakup wanita kelas menengah ke atas dan ibu rumah tangga (Kartajaya, 2005). Penulis memilih majalah *Kartini* dibandingkan majalah *Femina* karena segmen wanita modern lebih luas, mencakup wanita kelas menengah ke atas dan ibu rumah tangga. Iklan ini berbentuk deskriptif yang di isinya berbentuk pernyataan yang persuasif.

Data yang digunakan pada artikel ini adalah sebuah iklan kecantikan kekinian dan sebuah iklan kecantikan tempo dulu tahun 1979. Iklan kecantikan kekinian yang dipakai adalah iklan *Endermolift dan Lipomassage*. Iklan ini dianggap mampu mewakili iklan kecantikan kekinian karena menawarkan teknologi sebagai cara merawat tubuh. Iklan kecantikan tempo dulu yang digunakan pada artikel ini adalah iklan *Jamu Awet Ayu*. Iklan ini dianggap mampu mewakili iklan kecantikan tempo dulu karena menawarkan obat tradisional (jamu) sebagai cara untuk merawat kecantikan.

Pembahasan dalam artikel ini berfokus pada tanda verbal. Tanda nonverbal dibahas secara singkat sebagai penguat simpulan yang diambil. Pada tahapan analisis setiap kalimat akan dideskripsikan dan dihubungkan dengan teori yang digunakan untuk mendapatkan bentuk konotasi atau makna implisit yang ingin disampaikan oleh pembuat iklan. Setiap kalimat yang telah dianalisis, disimpulkan. Setelah itu, dari semua simpulan tersebut, dibuat sebuah simpulan yang mewakili isi keseluruhan iklan tersebut.

HASIL DAN PEMBAHASAN

Iklan yang diangkat dalam pembahasan, substansinya berupa iklan cetak pada majalah wanita. Data yang diteliti berbentuk desktiptif dan isinya merupakan pernyataan. Gambar berupa fotografis, pengirim adalah *Impression* dan penerima pesan adalah wanita ekonomi menengah ke atas dan ibu rumah tangga. Pembahasan mengidentifikasi konsep cantik yang ditawarkan dan disembunyikan melalui tanda verbal. Tanda nonverbal akan dibahas untuk mendukung dan menguatkan argumentasi. Sebelum membahas iklan modern, penulis terlebih dahulu menjabarkan iklan tempo dulu. Iklan tempo dulu yang digunakan adalah iklan jamu *Awet Ayu* tahun 1979, seperti terlihat pada gambar 1.

Gambar 1 Iklan Kecantikan Tempo Dulu
(Sumber: Albert et al., 2007)

Dari tempo dulu, pembuat iklan kecantikan sudah memikirkan bagaimana agar konsumen bisa mendapatkan kebutuhan akan kecantikannya dengan proses yang tidak rumit. Pada 1979 muncul ide dan gagasan untuk memunculkan kembali kearifan yang telah dikembangkan oleh nenek moyang Indonesia dalam merawat kecantikan, yakni dengan cara tradisional, salah satunya jamu yang memakai bahan alami (Tilaar, 1999:57).

Pada bagian judul tertulis *Memelihara kesegaran tubuh dan keayuan paras muka wanita*. Kemudian pada bagian teks tertulis (1) *Jamu Awet Ayu Nona Meneer Semarang khusus dibuat bagi kaum wanita untuk memelihara tubuh agar selalu segar dan sehat* dan (2) *Jamu Awet Ayu memelihara paras muka agar tetap ayu, segar dan wajah lebih berseri*. Dilihat dari verbalnya, ada dua konsep cantik pada dua bagian yang paling diutamakan oleh wanita yang terdapat dalam iklan ini, sebagai tabel 1 berikut.

Tabel 1 Konsep Cantik
Iklan Tempo Dulu

Tubuh	segar dan sehat
paras muka	ayu, segar, dan berseri

Wanita pada tahun 1979 memiliki konsep bahwa tubuh yang ideal adalah tubuh yang segar dan sehat; paras muka yang ideal adalah yang cantik anggun, segar, dan berseri. Pada saat itu jamu merupakan salah satu alternatif yang diincar wanita untuk memenuhi kebutuhan mereka dan jamu merupakan cara yang memudahkan wanita untuk dapat memelihara kecantikan karena mereka tidak perlu harus mencari bahan dan meraciknya sendiri. Jamu merupakan cara instan untuk memperoleh tubuh dan paras muka yang ideal pada masa itu.

Setelah mengetahui konsep tubuh dan wajah ideal tempo dulu, penelitian mengidentifikasikan iklan 2014 untuk mencari konsep tubuh dan wajah ideal masa kini. Pada judul iklan *Impression* terdapat tulisan *Terobosan Terbaru Teknologi Pelangsingan dan Kecantikan, Endermolift & Lippsomessage* (Gambar 2).

Gambar 2 Iklan Kecantikan Kekinian
(Sumber: "Terobosan Terbaru Teknologi
Pelangsingan dan Kecantikan," 2014)

Dilihat dari tanda verbalnya, secara denotatif pembuat iklan ingin menawarkan suatu cara baru, yang berbeda dari hal sebelum-sebelumnya, dengan menggunakan teknologi untuk memenuhi kebutuhan wanita dalam hal kecantikan dan pelangsingan. Kata *terobosan terbaru* mengacu untuk para konsumen yang sudah bosan atau tidak mempan dengan cara yang sudah ada selama ini. Kata *terbaru* juga dapat memancing orang yang menyukai hal-hal baru untuk sekadar ingin tahu walaupun tidak membutuhkan, yang biasa disebut *neomania*. Pada era globalisasi setiap manusia mulai menggantungkan segala kebutuhan pada teknologi.

Pembuat iklan ini juga ingin menawarkan teknologi untuk memudahkan memenuhi kebutuhan konsumen. Teknologi seperti apa yang ditawarkan, tertera pada subjudul iklan.

Pada bagian subjudul tertulis *Cellu M6 Endermolab & Cellu M6 Integral. Alat estetika tercanggih buatan LPG System Perancis, teknologi modern yang mengutamakan keberhasilan serta kenyamanan bagi setiap pelanggan.* Pada bagian subjudul pembuat iklan menjelaskan lebih detail teknologi seperti apa yang ditawarkan, sehingga konsumen tidak ragu untuk mencoba teknologi ini. Kecenderungan orang Indonesia adalah menyukai produk luar negeri karena produk luar dianggap lebih berfokus pada kualitas. Hal ini disebabkan oleh pembuat iklan dalam negeri yang berfokus pada kuantitas, sehingga menghasilkan produk asal jadi yang membuat konsumen Indonesia tidak yakin terhadap produk dalam negeri.

Keraguan terhadap produk sendiri juga dipertimbangkan oleh pembuat iklan, dilihat dari kalimat *Alat estetika tercanggih buatan LPG System Perancis.* Tidak hanya itu, pembuat iklan juga meyakinkan calon konsumen dengan menawarkan "keberhasilan" dan "kenyamanan". *Keberhasilan* ditawarkan untuk menyakinkan calon konsumen bahwa uang yang mereka keluarkan tidak akan menjadi sia-sia. Sementara *kenyamanan* ditawarkan untuk meyakinkan calon konsumen bahwa proses teknologi ini tidak akan menyakiti pelanggan dan memberikan efek samping yang buruk. Pada bagian subjudul ini pembuat iklan menawarkan konsep teknologi untuk menarik kepercayaan konsumen yang dapat dilihat di tabel 2.

Tabel 2 Konsep Teknologi yang Ditawarkan

Buatan luar negeri	Mengutamakan kualitas produk
Berhasil	Mendapatkan hasil yang diharapkan
Nyaman	Tidak sakit dan tanpa efek samping

Pada bagian teks, tertulis *Alat estetika ini telah teruji secara klinis sangat efektif untuk perawatan kecantikan (Anti-aging Redensification/ Endermolift) serta pelangsingan (Slimming Activation/ Lippomassage) untuk menghaluskan wajah serta kulit anda, menghilangkan kerut-kerut serta tanda-tanda penuaan, menghilangkan noda/flek di wajah, menghilangkan kantung mata, mencerahkan wajah, serta menjaga elastisitas kulit. Efektif juga untuk menghilangkan selulit dan stretchmark, membuang lemak-lemak di area tertentu yang diinginkan.* Pada kalimat *alat estetika ini telah teruji secara klinis sangat efektif untuk perawatan kecantikan*, pembuat iklan menekankan kembali keberhasilan yang bisa didapatkan konsumen. Pembuat iklan – untuk mendapatkan kepercayaan konsumen – menekankan bahwa teknologi ini sudah pernah diuji kembali secara klinis dan terbukti efektif untuk perawatan kecantikan. Pada isi teks ini, ada dua konsep cantik yang dijabarkan seperti tabel 3 berikut.

Tabel 3 Konsep Cantik Masa Kini

Tubuh	Langsing, tidak ada selulit, tidak ada lemak
Paras muka	Kulit wajah halus, tidak ada kerutan dan tanda penuaan, tidak ada noda/flek hitam, tidak ada kantung mata, wajah cerah, dan kulit wajah elastis

Jika dibandingkan dengan konsep tubuh cantik tempo dulu yang mengedepankan tubuh segar, sehat, dan cantik terpancar dari dalam tubuh, konsep cantik modern terpancar dari luar tubuh wanita yang berciri-ciri langsing, tanpa cacat, dan kencang. Konsep cantik telah berubah; dahulu mengedepankan bahwa tubuh yang cantik berasal dari dalam tubuh, sekarang mengedepankan tubuh yang cantik berasal dari luar tubuh. Langsing berarti tidak gemuk, tanpa cacat berarti tanpa selulit dan bulu, dan kencang yang berarti tidak ada lemak menumpuk pada tubuh. Semua hal ini sebenarnya bisa didapatkan dengan berolahraga. Dengan demikian, sasaran konsumen dari teknologi pelangsingan ini adalah wanita menengah ke atas dan ibu rumah tangga yang tidak memiliki waktu untuk berolahraga ataupun yang malas berolahraga. Teknologi ini ditawarkan untuk setiap wanita yang tidak mau membuang waktu lama untuk mendapatkan tubuh dan wajah yang mereka inginkan.

Jika dibandingkan dengan konsep paras wajah cantik tempo dulu yang mengedepankan wajah yang cantik anggun, segar, dan berseri, sesuai dengan standar usia masing-masing generasi, konsep wajah cantik masa kini menawarkan kecantikan sebagaimana ciri-ciri yang dimiliki oleh wanita generasi 20-an, tidak berkerut, kulit wajah elastis, tidak kusam, dan sebagainya. Konsep cantik yang ditawarkan ini merujuk pada wanita-wanita yang sudah termakan usia namun tidak mau menerima takdir bahwa kecantikan yang mereka miliki pada usia 20-an sampai 30-an akan memudar dan lama-lama akan menghilang. Ini adalah suatu ketakutan para wanita usia 35 ke atas masa kini yang sering dimanfaatkan oleh pembuat iklan untuk menciptakan inovasi terbaru untuk mengantisipasi ketakutan para wanita tersebut, termasuk pembuat iklan ini. Dengan demikian, melalui teori konotasi Barthes, konsep cantik tubuh dan wajah dapat disimpulkan sebagai tabel 4 berikut.

Tabel 4 Konsep Cantik Tubuh

Denotasi	Segar dan sehat
Konotasi	Langsing (tidak gemuk), tidak cacat (selulit), dan kencang (tidak ada lemak menumpuk di bagian tertentu)
Konsep/ ideologi	Tubuh yang cantik adalah tubuh yang ideal secara fisik dan enak dipandang mata telanjang

Hal ini senada dengan pembahasan penelitian yang dilakukan Aisyiyah (2013) bahwa perempuan yang termasuk dalam kategori cantik tubuh adalah perempuan yang memiliki bentuk badan yang ramping, perut yang

datar, dan lengan yang kencang. Kecantikan perempuan dideskripsikan dari penampilan luarnya, seperti yang dipaparkan di tabel 5.

Tabel 5 Konsep Cantik Wajah

Denotasi	Cantik anggun, segar dan berseri sesuai dengan standar tiap generasi
Konotasi	Kulit wajah halus, tidak ada kerutan dan tanda penuaan, tidak ada noda/flek hitam, tidak ada kantung mata, wajah cerah, dan kulit wajah elastis
Konsep/ ideologi	Wajah yang cantik adalah wajah seperti gadis usia 20-an yang belum menunjukan tanda penuaan. Wajah inilah yang paling cantik dan enak dipandang mata telanjang.

Pada bagian bawah teks, terdapat tulisan *Dapatkan promo spesial di hari ulang tahun kami* dan *buy 1 get 1 free*. Verbal ini merupakan bentuk gaya daya hadiah dengan menjanjikan satu kali perawatan gratis setiap satu kali kedatangan. Dilihat dari tanda nonverbal, penggunaan model Happi Salma menunjukkan gaya daya pengacu yang memakai model ini sebagai referensi kecantikan yang diimpikan setiap wanita dan *Impression* dapat mewujudkan hal itu. Jika dilihat dari verbal dalam iklan ini secara keseluruhan, iklan ini menggunakan gaya daya kepakaran karena pembuat iklan seakan-akan mengerti kerisauan dan ketakutan wanita dan tahu jalan keluar untuk mengatasi masalah tersebut. Jika dilihat dari lokasi perawatan ini dilakukan (Pondok Indah Mall, Kelapa Gading, Greenville), target sasaran konsumen adalah wanita menengah ke atas.

SIMPULAN

Berdasarkan pembahasan, dapat disimpulkan bahwa pembuat iklan untuk menarik perhatian konsumen menggunakan unsur representasi sosial saat ini, yaitu konsumen masa kini menyukai hal yang baru, instan, dan hasil maksimal, serta keraguan konsumen akan produk yang belum dikenalnya dan ketakutan wanita terhadap tubuh gemuk dan penuaan karena dimakan usia. Relasi kuasa yang digunakan adalah daya hadiah, daya pengacu, dan daya kepakaran untuk menarik perhatian dan kepercayaan konsumen. Pada akhirnya, perawatan atau *treatment* menjadi salah satu aspek budaya modern masa kini. Dari pembahasan dapat disimpulkan pula bahwa konsep cantik kekinian adalah tubuh indah yang terpancar dari luar tubuh wanita dan enak dipandang, serta wajah yang cantik adalah wajah yang terlihat muda bagaikan gadis berusia 20-an.

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MODEL PEMBELAJARAN *KAIWA* TINGKAT DASAR
SESUAI DENGAN *JF STANDARD*

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ABSTRACT

Speaking competence is a productive skill. However, when associated with the textbook Minna no Nihongo 1, it becomes a grammar teaching materials. Minna no nihongo I renshuu C is the material of sentence applications in conversation. If renshuu C want to be used as a matter of conversation, there is a gap that the expected competencies in conversation classes cannot be met and unnatural. This matter is not in accordance with the expected competencies in JF Standard. Thus, in this qualitative study, the contents of two textbooks, Minna no Nihongo 1 and Marugoto A1 Katsudou specifically related to the ability of speaking competence in accordance with JF Standard were being compared and reviewed. Additionally, the expected competencies based on the JF Standard for the basic level of oral competence are capable of performing simple conversation, slowly and repeated, replacing the phrase, providing help, capable to ask questions about significant things by using daily conversation. Also, the things which should be a concern is that the goal of making the conversational material is not the same with grammar learning. When using Minna no Nihongo 1 renshuu C as a conversation material, it needs to be developed by observing the targets of communication and the naturalness of each material on each meeting.

Keywords: Japanese language, JF Standard can do, speaking competence, renshuu C

ABSTRAK

Kompetensi berbicara merupakan kemahiran bersifat produktif. Namun, bila dikaitkan dengan buku ajar Minna no Nihongo 1, kompetensi berbicara merupakan materi ajar tata bahasa. Buku Minna no nihongo I bagian renshuu C adalah materi penerapan pola kalimat ke dalam sebuah percakapan. Apabila hendak menggunakan renshuu C sebagai materi percakapan, terdapat kesenjangan bahwa kompetensi yang diharapkan pada kelas percakapan tidak dapat terpenuhi dan tidak alami. Hal ini belum sesuai dengan kompetensi yang diharapkan sesuai dengan JF Standard. Maka dalam penelitian kualitatif ini dua buku bahan ajar Minna no Nihongo 1 dengan Marugoto A1 Katsudou khususnya yang berhubungan dengan kemampuan berbicara sesuai dengan JF Standard dibandingkan dan ditelaah isinya. Adapun kompetensi yang diharapkan sesuai dengan JF Standard adalah pada kompetensi lisan tingkat dasar mampu melakukan percakapan sederhana, perlahan dan diulang-ulang, mengganti ungkapan, memberi bantuan, mampu bertanya jawab mengenai hal penting dengan menggunakan topik sehari-hari. Dan yang patut dijadikan perhatian adalah tujuan dari pembuatan materi percakapan tidaklah sama dengan pembelajaran tata bahasa. Apabila menggunakan buku MNN 1 pada bagian renshuu C sebagai materi percakapan, materi tersebut perlu dikembangkan dengan memperhatikan target komunikasi dan kealamiahan masing-masing materi pada tiap pertemuan.

Kata kunci: bahasa Jepang, JF Standard can do , kemampuan berbicara, renshuu C

PENDAHULUAN

Pada mata kuliah Menyimak dan Percakapan atau dengan kata lain disebut dengan mendengar dan berbicara, khususnya adalah dua mata kuliah yang berhubungan dengan kemahiran atau kemampuan berbahasa. Keduanya terdiri dari dua keterampilan bahasa yang bersifat reseptif dan produktif. Adapun yang termasuk ke dalam kemahiran bersifat reseptif adalah mendengar dan berbicara, sedangkan kemahiran yang bersifat produktif adalah berbicara dan menulis. Pada jurusan Sastra Jepang di lembaga kami, kedua keterampilan berbahasa menyimak dan berbicara tersebut tergabung ke dalam satu mata kuliah, yang tidak dipisahkan secara mandiri, namun dilaksanakan secara integratif. Mata kuliah percakapan merupakan salah satu komponen keterampilan berbahasa yang bersifat produktif. Keterampilan tersebut dapat berjalan dengan baik, tanpa didukung dengan keterampilan yang bersifat reseptif seperti menyimak, hal ini berlaku sebaliknya. Keduanya saling mendukung satu sama lain. Untuk memenuhi kompetensi komunikatif berbicara yang alami tentunya tidak cukup dengan terpenuhinya kaidah kebahasaan secara linguistik saja, tetapi juga didukung oleh faktor non linguistik seperti situasi dan kondisinya bagaimana, di mana kita berbicara, kepada siapa kita berbicara, tujuan bicara dan sebagainya, atau biasa disebut dengan sosiolinguistik hingga kemahiran pragmatik.

Berdasarkan hasil pengamatan penulis yang pernah mengampu mata kuliah Menyimak dan Percakapan II yang menggunakan buku ajar *Minna no Nihongo I*, materi percakapan khususnya pada bagian *renshuu C* belum memenuhi kaidah standar kompetensi berbicara alamiah. Diperlukan penambahan materi tersendiri agar kompetensi alamiah tersebut muncul. Karena pada dasarnya materi pada buku ajar *Minna no Nihongo I* pada bagian *renshuu C* merupakan materi penerapan pola tata bahasa yang dapat digunakan dalam percakapan pada tiap bab nya, yang kadangkala kompetensi berbicara yang diharapkan tidak muncul, selain itu juga kealamiahannya juga kadangkala juga tidak ada. Sehingga bila digunakan sebagai model percakapan kurang memenuhi standar kompetensi yang diharapkan sesuai *JF Standard* atau disebut dengan *JF Nihongo Kyouiku Standaado*. Pada website *JF Nihongo Kyouiku Standaado* disebutkan tingkatan kompetensi komunikatif merujuk pada standar bahasa setingkat CEFR yang dipergunakan di Eropa. Yakni dengan memfokuskan pada kemahiran tidak hanya secara gramatikal saja juga kemahiran sosiolinguistik hingga pragmatik. Berkaitan dengan hal tersebut, maka penulis ingin mencoba menelaah isi kedua materi ajar *Minna no nihongo I* dan *Marugoto A1*. Pada buku *Marugoto A1* salah satu indikator kompetensi lisan tingkat dasar adalah mampu melakukan percakapan sederhana, perlahan dan diulang-ulang, mengganti ungkapan, memberi bantuan, mampu bertanya jawab mengenai hal penting dengan menggunakan topik sehari-hari. Dengan demikian harapan pada penelitian ini sebagai seorang pengajar lebih memperhatikan hal apa saja yang perlu diterapkan dalam mengembangkan materi *renshuu C*, agar menjadi sebuah model percakapan yang sesuai dengan *JF Nihongo Kyouiku Standaado* pada tiap pertemuannya untuk mendukung pencapaian target kompetensi komunikatif yang diharapkan dalam kemahiran berbicara pada tiap pertemuannya.

METODE

Metode penelitian ini adalah pendekatan kualitatif dengan mengumpulkan dan menelaah dua buku ajar bahasa Jepang tingkat dasar. Adapun buku ajar tersebut adalah *Minna no nihongo I* pada bagian *renshuu C* dan *Marugoto Katsudo 1*. Penulis membandingkan, memilah data dan mengklasifikasikan masing-masing dari kedua buah buku tersebut bagian mana saja yang memenuhi kompetensi komunikatif, khususnya pada buku *Minna no nihongo I* bagian *renshuu C* yang harus dikembangkan dengan merujuk buku *Marugoto Katsudo 1* sebagai bahan acuan. Hasil temuan yang belum memenuhi target komunikasi dan kealamiahan pada buku *Minna no Nihongo I* khususnya akan dipaparkan pada bagian pembahasan dengan tiga buah contoh sampel.

Aktivitas Komunikasi

Aktivitas komunikasi merupakan suatu kegiatan manusia sebagai individu dan antarindividu satu dengan lainnya. Maka Halliday dalam Brown (2007) menyebutkan bahwa fungsi bahasa yang salah satunya berfungsi sebagai sarana interaksi, bertujuan untuk menjamin serta memantapkan ketahanan dan kelangsungan komunikasi, interaksi sosial. keberhasilan komunikasi seperti ini menuntut pengetahuan secukupnya mengenai banyak segi seperti budaya, tatakrama pergaulan, cerita rakyat dsb.

Mempelajari bahasa kedua tentunya tak semudah saat mempelajari bahasa pertama. Terlebih bahasa kedua tersebut dipelajari bukan di negara tempat bahasa itu berasal. Selain faktor tempat, faktor pemahaman akan bahasa kedua itu sendiri, seringkali menjadi kesulitan bagi pelajar, yakni dengan pemahaman bahasa pertamanya yang tidak mampu menetap dengan baik. Hal itu menimbulkan suatu kesulitan tersendiri bagi pelajar. Ketika kita mempelajari bahasa asing, tentunya tak akan lepas dari pengetahuan menyimak, berbicara, membaca, dan menulis atau lebih dikenal dengan istilah empat keterampilan berbahasa atau dalam bahasa Jepang disebut dengan *yon ginou* (4技能). Menyimak adalah mendengarkan atau memperhatikan dengan baik-baik apa yang diucapkan dan dibaca oleh orang, berbicara adalah berkata atau bercakap, membaca adalah melihat serta memahami isi dari apa yang tertulis dengan melisankan atau di dalam hati, sedangkan menulis adalah membuat huruf, angka, dan sebagainya.

Umumnya, keempat keterampilan berbahasa tersebut mengacu proses *decoding* dan *enconding*. Proses *decoding* merujuk pada proses untuk memahami tuturan orang lain baik yang lisan atau pun tulis dan disebut dengan kemampuan reseptif. Ada pun yang termasuk ke dalam keterampilan *decoding*, yakni menyimak dan membaca. Sementara itu, yang dimaksud dengan proses *enconding* adalah proses untuk menghasilkan sesuatu berupa ujaran atau pun tertulis, kemampuan ini masuk ke dalam kategori keterampilan yang bersifat produktif dan yang termasuk ke dalam keterampilan *encoding*, yakni berbicara dan menulis.

Aktivitas Reseptif

Pada aktivitas reseptif berlaku suatu proses yang disebut dengan *decoding*. Adapun yang dimaksud dengan *decoding* adalah merujuk pada proses untuk memahami tuturan orang lain baik yang berbentuk lisan atau pun tulisan. Sehingga memahami tuturan lisan dapat dipadankan dengan aktivitas menyimak dan memahami tuturan dalam bentuk tulis dapat dipadankan dengan aktivitas membaca. Pada aktivitas menyimak sangat dibutuhkan kemampuan untuk memperhatikan dan mendengarkan dengan baik apa yang diucapkan oleh orang lain dalam bentuk monolog maupun dialog. Dapat berupa siaran berita, pengumuman informasi di bandara mengenai jadwal keberangkatan, orang yang sedang bercakap-cakap di telepon dan sebagainya. Sedangkan, pada aktivitas membaca dibutuhkan kemampuan untuk memahami isi tulisan orang lain. Dapat berupa membaca di dalam hati ataupun dilisankan, yakni berupa ulasan berita surat kabar, iklan mengenai loker, surat, dan sebagainya.

Aktivitas Produktif

Aktivitas produktif mengalami suatu proses yang disebut dengan *enconding*. Yang dimaksud dengan *enconding* adalah proses untuk menghasilkan sesuatu yang berupa ujaran atau pun dalam bentuk suatu tulisan. Suatu ujaran yang dihasilkan setelah melalui proses pemahaman tuturan orang lain dapat dipadankan dengan ativitas berbicara. Dan pada aktivitas menulis merujuk pada proses menghasilkan suatu tulisan baik berupa huruf, angka dan sebagainya. Adapun kemahiran berbicara dan menulis termasuk ke dalam kategori keterampilan yang bersifat produktif atau keterampilan *enconding*.

Untuk membangun kemahiran berbicara, target pembelajaran pada mata kuliah tiap semesternya yang berhubungan dengan kelas kemahiran berbicara yang diampu sangat penting diperhatikan. Pada kelas percakapan aktivitas berbicara selama proses belajar dapat berupa wawancara, diskusi, *speech* maupun *role play*, yang kesemuanya memungkinkan dilakukan berdasarkan tingkatan siswa. Untuk tingkat dasar, khususnya proses belajar di kelas, yang paling memungkinkan dalam bentuk *role play* dibandingkan diskusi. Karena dalam bentuk diskusi diperlukan kemampuan berbicara yang lebih tinggi dan baik dengan menggunakan bahasa Jepang dan agar juga dapat dimengerti oleh semua *audience*. Sedangkan pada kelas dasar sebagian besar siswa belum memiliki kemampuan berbicara yang lebih tinggi dengan menggunakan bahasa Jepang.

Bila melihat proses berbicara yang terjadi adalah ketika akan mengungkapkan sesuatu yang akan diutarakan tentunya berlaku proses: (1) memikirkan apa yang hendak disampaikan. (2) memikirkan bagaimana cara menyampaikan. (3) baru berbicara. Tentunya apa yang ingin diutarakan dengan apa yang dapat diutarakan keduanya terjadi *gap*. Hal tersebut berlaku pada komunikasi dua arah (dialog), yakni komunikasi yang terjadi antara penutur dan mitra tutur. (Kida etc, 2007)

Kompetensi Linguistik

Kompetensi percakapan menurut Scarcella dalam Noviyenty (2013) adalah, "Sebuah kompetensi yang lebih menitikberatkan pada penguasaan penggunaan bahasa daripada pengetahuan bahasa." Sehingga, kecakapan seseorang dalam menggunakan bahasa sangat diperlukan untuk menunjang kemampuan saat berkomunikasi dengan orang lain. Lalu, kecakapan seseorang dalam menggunakan bahasa terkait erat dengan pengetahuannya tentang kaidah yang ada dalam bahasa atau biasa disebut dengan kompetensi. Brown (2007) menjelaskan bahwa kompetensi gramatikal adalah kemampuan pengetahuan akan tata bahasa. Dengan kata lain, kompetensi linguistik seseorang berkaitan dengan pengetahuan akan sistem bahasa, struktur bahasa, kosakata hingga seluruh aspek kebahasaan tersebut yang saling berhubungan satu dengan yang lain.

Indikator kompetensi linguistik yang berkaitan dengan kemampuan berbicara meliputi: (1) kecakapan menggunakan kata yang memiliki makan khusus yang berkaitan dengan ungkapan yang digunakan dalam percakapan sehari-hari; (2) kecakapan memahami bentuk kata dan pola kalimat yang tepat dalam sebuah percakapan mulai dari percakapan pendek hingga panjang; (3) kecakapan menafsirkan dengan tepat apa yang didengar kemudian dilisankan dengan baik.

Kompetensi Sosiolinguistik

Fungsi sosiolinguistik berkaitan dengan fungsi interaksi yang sedang berlangsung, hubungan peran, informasi yang diselidiki dua partisipan, dan tujuan komunikasi dalam interaksi. Canale dalam Noviyenty (2013) menyebutkan bahwa, " kompetensi sosiolinguistik berhubungan dengan sosial-budaya dan aturan wacana." Kompetensi sosiolinguistik berkaitan dengan kesesuaian sebuah ujaran yang diutarakan dan dimengerti secara benar pada lingkungan sosial yang berbeda, yang sangat dipengaruhi oleh status pembicara dan pendengar, tujuan interaksi, aturan dan norma yang berlaku dalam interaksi tersebut. Selanjutnya Brown dalam Noviyenty menggambarkan kompetensi sosiolinguistik sebagai kemampuan memahami aturan-aturan sosial dalam penggunaan bahasa. Brown (2007) menyebutkan kompetensi sosiolinguistik sebagai pengetahuan tentang sosial budaya dalam memahami ujaran-ujaran pada konteks dan lingkungan sosial di mana bahasa digunakan. Kompetensi sosiolinguistik adalah kemampuan untuk memahami konteks sosial di mana bahasa tersebut digunakan, yang meliputi: peran pendengar dan pembicara, informasi yang mereka bagi, serta fungsi dan tujuan interaksi.

Kompetensi Pragmatik

Kompetensi pragmatik berhubungan erat dengan kemampuan bagaimana pengetahuan tentang fungsi dan struktur bahasa digunakan pada situasi tertentu sesuai dengan maksud dan tujuan si pembicara. Bachman dalam Dyah Werdiningsih (2013) menyebutkan penggunaan bahasa dapat dikategorikan secara verbal maupun non verbal. Adapun bentuk verbal dapat berupa, (1) pengalihan kode tuturan dari B1 ke B2, (2) pemaparan tuturan yakni penggunaan kata-kata sendiri, penggunaan contoh-contoh, penggunaan rekonstruksi kalimat dan penggunaan analogi, serta (3) penciptaan kata yakni berupa bagian kata atau frasa, penggunaan sinonim, dan penggunaan asosiasi kata. Sedangkan bentuk nonverbal berupa: (1) penggunaan isyarat atau *gesture*, (2) penggunaan gerakan, (3) intonasi, dan (4) sikap yang ditunjukkan kepada lawan bicara. Maka dapat disimpulkan bahwa aktivitas komunikasi dalam bahasa pada bagan dalam bentuk pohon berikut ini, yakni bagan bentuk pohon komunikatif yang menjadi acuan dalam pembelajaran bahasa Jepang khususnya menurut *JF Standard,* yakni mampu melakukan percakapan sederhana, perlahan dan diulang-ulang, mengganti ungkapan, memberi bantuan, mampu bertanya jawab mengenai hal penting, dan dengan menggunakan topik sehari-hari.

HASIL DAN PEMBAHASAN

Pembahasan menjelaskan, tiga buah contoh model percakapan yang terdapat dalam buku *Marugoto A1 katsudou* (Kijima et al., 2013) dan *Minna no Nihongo I* bagian *renshuu C* yang disusun oleh Tanaka etc (2013). Dengan membandingkan kedua materi ajar tersebut, ketika akan membuat materi ajar, khususnya pada buku *Minna no nihongo 1* khususnya *renshuu C*, hendaklah memperhatikan kompetensi apa yang diharapkan, tujuan komunikasi, kepada siapa ketika berbicara dan ungkapan atau kalimat yang tepat sesuai dengan kondisi tersebut.

Contoh Model Percakapan 1

1. *Buku Marugoto A1 Katsudou* Pelajaran 8
   Situasi : membicarakan mengenai keberadaan suatu benda.
   Kompetensi yang diharapkan mampu menggunakan ungkapan yang menyatakan keberadaan suatu benda.

   Sumber : *Marugoto A1 Katsudou* (Kijima *et al*., 2013 :119)
   第8課

   A ：にんぎょうはどこですか。
   B ：はこのなかにおねがいします。
   A ：はこのなかですね。

2. Buku *Minna no Nihongo 1 renshuu C 2* Pelajaran 10
   Situasi : menanyakan letak benda kepada penjaga supermarket.
   Kompetensi yang diharapkan mampu menggunakan ungkapan yang menyatakan keberadaan suatu benda.

   Sumber : *Minna no Nihongo 1 renshuu C 2* (Tanaka etc, 2013:87)
   第10課、練習C2

   A ：すみません。でんちはどこですか。
   B ：でんちですか。ざっしのまえにあります。
   A ：どうも。

   Adanya penambahan ungkapan sesuai dengan *JF Standard* menjadi berikut ini:

   A ：すみません。でんちはどこですか。
   B ：でんちですか。ざっしのまえにあります。
   A ：<u>ざっしのまえですね</u>。
     どうも。

   Model percakapan setelah dimodifikasi dengan penambahan bentuk ～ですね.

Kompetensi yang muncul pada kedua percakapan baik pada buku *Minna no Nihongo 1 renshuu C* maupun *Marugoto A1* bertujuan agardapat menjelaskan letak suatu benda. Sehingga pelajar diharapkan dapat menjelaskan letak suatu benda yang dimaksud oleh lawan bicara. Namun pada buku *Minna no Nihongo I renshuu C*, tanpa adanya ungkapan ～ですね yang merupakan bentuk konfirmasi yang biasa muncul dalam percakapan sehari-hari, maka percakapan pada *renshuu C* lebih baik diperkaya dengan ungkapan yang sesuai agar menjadi alami.

Adapun tujuan percakapan (*can do*) yang diharapkan menurut *JF Standard* adalah sebagai berikut:

(1) pelajar dapat menjelaskan keberadaan suatu benda.
(2) pelajar dapat merespon mengenai keadaan sekitarnya, terutama keberadaan suatu benda kepada lawan bicara (termasuk di dalam nya dapat menggunakan ungkapan mengkonfirmasi seperti ～ですね、～ですか dan sebagainya).
(3) lawan bicara tersebut dapat berupa orang yang dikenal atau baru ditemui (menggunakan bahasa informal atau formal).
(4) percakapan terdiri dari *hajimari* (すみません), *youken*（どこですか） dan *owari*（どうも）

Sedangkan, pada pada buku Marugoto ada satu ungkapan untuk mengkonfirmasi suatu hal yakni bentuk ～ですね. Ungkapan ini perlu dilatih kepada siswa bahwa dalam bahasa Jepang bentuk ～ですね seringkali muncul dalam percakapan sehari-hari yang digunakan untuk mengkonfirmasi sesuatu kepada lawan bicara. Oleh karena itu, pada percakapan MNN 1 berupa *renshuu* C2, apabila siswa diinginkan untuk dapat menggunakan ungkapan untuk mengkonfirmasi suatu hal, perlu adanya penambahan ungkapan ～ですね pada model percakapannya.

Contoh Model Percakapan 2

1. Buku *Marugoto A1 Katsudou* Pelajaran 6
   Situasi : akan memesan makanan di sebuah restoran *fast food*.
   Kompetensi yang diharapkan mampu menggunakan ungkapan untuk memesan suatu makanan di sebuah restoran *fast food*.

   Sumber: *Marugoto A1 Katsudou* (Kijima *et al*., 2013: 119)
   第6課

   A ：いらっしゃいませ。
   B ：すみません、ハンバーガーひとつくだ
     さい。
   A ：はい、ハンバーガーひとつですね。どう
     もありがとうございます。

2. Buku *Minna no Nihongo I renshuu C 1*, Pelajaran 11
   Situasi : akan memesan makanan di sebuah restoran *fast food*.
   Kompetensi yang diharapkan mampu menggunakan ungkapan untuk memesan suatu makanan di sebuah restoran *fast food*.

   Sumber：*Minna no Nihongo I renshuu C 1* (tanaka etc, 2013:95)
   第11課、練習C1

   A ：いらっしゃいませ。
   B ：サンドイッチをふたつください。
   A ：かしこまりました。

   Adanya penambahan ungkapan sesuai dengan *JF Standard* menjadi berikut ini:
   A ：いらっしゃいませ。
   B ：すみません、サンドイッチをふたつ
     ください。
   A ：はい、サンドイッチふたつですね。
     どうもありがとうございます。

   Model percakapan setelah dimodifikasi dengan penambahan kata すみません dan ～ですね.

Kompetensi yang muncul pada kedua percakapan baik pada buku *Minna no Nihongo I renshuu C* 1 maupun *Marugoto A1* bertujuan dapat berkomunikasi ketika akan memesan makanan di restoran *fast food* dengan menggunakan ungkapan yang sederhana. Namun pada buku *Minna no Nihongo I*, tanpa adanya ungkapanすみませんungkapan'sapaan' dan 〜ですね yang merupakan bentuk konfirmasi yang biasa muncul dalam percakapan sehari-hari, maka percakapan pada *renshuu C* lebih baik diperkaya dengan ungkapan yang sesuai agar menjadi alami.

Dengan tujuan percakapan (*can do*) yang diharapkan menurut *JF Standard* adalah sebagai berikut: (1) pelajar dapat menjelaskan menggunakan ungkapan untuk memesan makanan. (2) pelajar dapat merespon kepada lawan bicara ketika meminta tolong (termasuk di dalam nya dapat menggunakan ungkapan meminta tolong dengan kata すみません、 dan menggunakan ungkapan untuk mengkonfirmasi seperti 〜ですね、〜ですか dsb, dan menggunakan ungkapan salam penutup seperti どうも ありがとうございました dan sebagainya). (3) lawan bicara tersebut dapat berupa orang yang dikenal atau baru ditemui (menggunakan bahasa informal atau formal). (4) percakapan terdiri dari *hajimari* (いらっしゃいませ), *youken* （〜ください) dan *owari* (どうもありがとうございました)

Pada buku *Marugoto* ada satu ungkapan ketika akan meminta tolong kepada orang lain, menggunakan kata すみません. Ungkapan ini perlu dilatih kepada pelajar agar terbiasa menggunakan kata meminta tolong dengan kata すみません karena seringkali muncul dalam percakapan sehari-hari yang dgunakan untuk meminta tolong kepada lawan bicara. Selain itu terdapat ungkapan untuk mengkonfirmasi suatu hal yakni bentuk 〜ですね. Ungkapan ini perlu dilatih kepada siswa bahwa dalam bahasa Jepang bentuk 〜ですね seringkali muncul dalam percakapan sehari-hari yang dgunakan untuk mengkonfirmasi sesuatu kepada lawan bicara. Oleh karena itu, pada percakapan *Minna no Nihongo I* berupa *renshuu* C2 apabila menginginkan siswa dapat menggunakan ungkapan untuk mengkonfirmasi suatu hal, perlu adanya penambahan ungkapan 〜でね pada model percakapannya. Selain itu ucapakan terima kasih どうもありがとうございます atas pesanannya, perlu dilatih agar siswa terbiasa dalam menggunakan ungkapan terima kasih atas segala kebaikan yang dilalukan oleh orang lain dalam berbagai situasi dan kondisi.

Contoh Model Percakapan 3

1. Buku *Marugoto A1 Katsudou* Pelajaran 12
   Situasi : mengajak teman untuk pergi keluar melakukan kegiatan bersama namun Sang teman tidak bisa pergi pada hari tersebut. Kompetensi yang diharapkan mampu menggunakan ungkapan untuk mengajak teman pergi bersama. Selain itu juga dapat menggunakan ungkapan penolakan bila tidak menyetujui ajakan tersebut.

   Sumber : *Marugoto A1 Katsudou* (Kijima *et al.*, 2013: 122)

   第12課

   A ： Bさん、らいしゅうまつりがありますよ。
   B ： いいですね。いつですか。

A ： 7がつ25にちです。いっしょにみにいきませんか。
B ： 25にちはちょっと…すみません。
A ： そうですか。
B ： またこんどおねがいします。

2. Buku *Minna no Nihongo renshuu C 3* Pelajaran 9
   Situasi : mengajak teman untuk pergi keluar melakukan kegiatan bersama namun sang teman tidak bisa pergi pada hari tersebut. Kompetensi yang diharapkan mampu menggunakan ungkapan untuk mengajak teman pergi bersama. Selain itu juga dapat menggunakan ungkapan penolakan bila tidak menyetujui ajakan tersebut.

   Sumber : *Minna no Nihongo renshuu C3* (Tanaka etc, 2013:79)

   第 9 課、練習 C3

   A ： Bさん、コンサートのチケットをもらいました。いっしょにいきませんか。
   B ： いつですか。
   A ： 来週の土曜日です。
   B ： 土曜日ですか。
   　　 ざんねんですが、仕事がありますから。
   A ： そうですか。

Adanya penambahan ungkapan sesuai dengan *JF Standard* menjadi berikut ini:

   A ： Bさん、コンサートのチケットをもらいました。いっしょにいきませんか。
   B ： いいですね。いつですか。
   A ： 来週の土曜日です。
   B ： 土曜日ですか。
   　　 土曜日はちょっと…すみません。
   A ： そうですか。
   B ： またこんどおねがいします。

Model percakapan setelah dimodifikasi dengan penambahan kata いいですね、

〜ちょっと…すみません dan またこんどおねがいします。

Kompetensi yang muncul pada kedua percakapan baik pada buku *Minna no Nihongo I* maupun *Marugoto A1* bertujuan dapat menggunakan ungkapan ketika akan mengajak teman pergi untuk melakukan kegiatan bersama. Namun pada buku *Minna no Nihongo I renshuu C*, tanpa adanya ungkapan いいですね yang menunjukkan apresiasiatasajakan lawan bicara, ちょっと…すみません yang merupakan ungkapan penolakan secara halus dan またこんどおねがいしますungkapan untuk diajak kembali apabila keadaan memungkinkan, yang biasa muncul dalam percakapan sehari-hari ,maka percakapan pada *renshuu C* lebih baik diperkaya dengan ungkapan yang sesuai agar menjadi alami. Selain itu juga pelajar diharapkan dapat menggunakan ungkapan penolakan bila tidak menyetujui ajakan tersebut dikarenakan ada urusan.

Tujuan percakapan (*can do*) yang diharapkan menurut *JF Standard* adalah sebagai berikut: (1) siswa dapat menjelaskan menggunakan ungkapan ajakan. (2) Siswa dapat merespon kepada lawan bicara ketika setuju dengan ajakan lawan bicara (termasuk di dalam nya dapat menggunakan ungkapan persetujuan ajakan lawan bicara dengan kata いいですね、 dan menggunakan ungkapan penolakan secara tidak langsung dengan kata ちょっと…

dsb, dan menggunakan ungkapan salam penutup seperti またこんどおねがいします dan sebagainya). (3) Lawan bicara tersebut dapat berupa orang yang dikenal atau baru ditemui (menggunakan bahasa informal atau formal). (4) Percakapan terdiri dari *hajimari* (〜さん、〜ありましたよ／もらいましたよ。いっしょにいきませんか), *youken* （時間わり) dan *owari* （またこんどおねがいします).

Ketika diajak seseorang respon yang muncul dapat berupa ungkapan setuju akan ajakan tersebut yang diungkapkan dengan kata いいですね. Selanjutnya karena si penutur pada waktu tersebut tidak dapat memenuhi ajakan mitra tutur karena adanya suatu hal atau urusan, maka muncul ungkapan yang menyatakan penolakan dapat berupa kata〜ちょっと…すみません, yakni ungkapan penolakan halus kepada lawan bicara, agar lawan bicara tidak tersinggung dengan penolakan ajakan tersebut. Hal ini sangat penting diajarkan kepada pelajar , karena bentuk penolakan ini seringkali muncul dalam percakapan sehari-hari. Selain itu, terdapat bentuk ungkapan yang berkesan tidak menyinggung mitra tutur diikuti dengan ucapan またこんどおねがいします, lain kali tolong ajak saya lagi melakukan kegiatan bersama tersebut. Hal ini sangat penting diajarkan kepada siswa, karena seringkali muncul dalam percakapan sehari-hari masyarakat Jepang. Sehingga pelajar terbiasa untuk menggunakan ungkapan penolakan, namun disertai dengan ucapan alternatif lain menyetujui ajakan tersebut (berupa kegiatan lain, waktu berbeda dsb) kepada lawan bicara agar tidak tersinggung.

Dengan ketiga contoh model percakapan pada buku *Minna no Nihongo 1 renshuu C* tersebut, maka sebagai pengajar hendaklah seyogyanya berpikir dengan seksama ketika akan merancang model pembelajaran percakapan yang mengacu pada *JF Standard* sehingga target komunikasi yang diharapkan dapat tercapai pada tiap pertemuannya. Berikut alur pembuatan materi ajar merujuk pada *JF Standard* yang merupakan materi seminar sehari dengan judul "会話能力向上をめざした Can-do に基づく授業計画" dapat disimpulkan dalam gambar berikut ini.
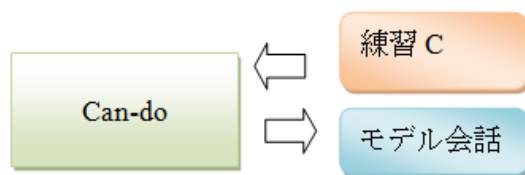
Gambar Alur Pembuatan Materi Ajar JF Standard

(Sumber: materi seminar sehari JF
"会話能力向上をめざした Can-do
に基づく授業計画" 10 Januari 2015)

SIMPULAN

Kompetensi komunikatif, khususnya pada mata kuliah percakapan lebih menitikberatkan pada penguasaan penggunaan bahasa daripada pengetahuan bahasa. Kompetensi komunikasi sebagai kompetensi percakapan bahwa penguasaan tidak hanya meliputi penguasaan tata bahasa namun juga aspek sosiolingustik hingga pragmatik. Bahkan semua aspek tersebut jenisnya bervariasi tergantung dari konteks sosial dan situasi yang dihadapi. Pada buku *Minna no Nihongo* I bagian *renshuu C* materi yang terdapat pada tiap pertemuannya memiliki kelebihan sebagai berikut, (1) materi percakapan yang muncul sering digunakan dalam percakapan sehari-hari dan dapat disesuaikan dengan situasi di Indonesia, (2) materi yang ada dapat dikembangkan menjadi bentuk percakapan yang terdiri dari *hajimari, youken, owari* (salam, isi percakapan dan penutup), (3) situasi yang muncul bisa dihadirkan sesuai dengan kondisi pembelajar sendiri. Akan tetapi, pada *renshuu C* tersebut juga memiliki kekurangan yakni, (1) materi percakapan hanya berisi youken (isi) saja, (2) materi tidak dirancang untuk model percakapan percakapan yang berisi *hajimari, youken, owari* (salam, isi percakapan dan penutup), sehingga perlu kejelian pengampu mata kuliah percakapan khususnya untuk membuat model percakapan yang sesuai tingkatan kemampuan yang diharapkan. Dan yang patut dijadikan perhatian bahwa tujuan pembuatan materi percakapan tidaklah sama dengan pembelajaran pola kalimat (tata bahasa). Materi percakapan pada tingkat dasar awal mengacu pada tujuan materi percakapan yakni mampu melakukan percakapan sederhana, perlahan dan diulang-ulang, mengganti ungkapan, memberi bantuan, mampu bertanya jawab mengenai hal penting, dan dengan menggunakan topik sehari-hari. Pada buku *Minna no Nihongo* 1 pada bagian *renshuu C* khususnya, materi hendaklah memperhatikan target komunikasi yang bagaimana yang hendak dicapai pada tiap pertemuanya..

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FENOMENA *IKUMEN* SEBAGAI SALAH SATU PERUBAHAN PERAN DAN IDENTITAS AYAH DALAM MASYARAKAT JEPANG MODERN

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ABSTRACT

Article focused on the changes of father's role within modern society due to social changes that was called ikumen. Ikumen is a social change that happens in the father's role and identity in Japan in which now is appears a type of father who enjoys caring for children while working. Ikumen itself was made by media, and then it was supported by the government. The purpose of this research was to analyse the changes of father's role and identity in Japan using Social Change theory by Anthony Giddens. This research applied qualitative method and by interviewing six ikumen who were members of NPO (Non Profit Organization) Fathering Japan. The research finds out that right now there have been many fathers who have desire to put family first. It is proven by the amount of fathers who have taken paternal leave in Japan.

Keywords: paternal leave, role change, father identity, modern Japan society, ikumen

ABSTRAK

Artikel bertujuan mengetahui perubahan peran ayah dalam masyarakat Jepang modern sebagai akibat perubahan sosial, yaitu ikumen. Ikumen adalah perubahan peran dan identitas ayah yang menikmati merawat anak sambil bekerja. Ikumen sendiri dibuat oleh media dan kemudian didukung oleh pemerintah. Tujuan penelitian adalah menganalisis perubahan peran dan identitas ayah di Jepang dengan menggunakan teori perubahan sosial yang digagas oleh Anthony Giddens. Penelitian menggunakan metode kualitatif , yaitu melakukan wawancara langsung dengan enam ikumen yang tergabung dalam NPO (Non Profit Organization) Fathering Japan. Hasil penelitian menunjukkan bahwa ayah yang memiliki keinginan untuk mementingkan keluarga. Hal ini terbukti dengan banyaknya mereka yang mengambil cuti merawat anak atau paternal leave di Jepang.

Kata kunci: perubahan peran, perubahan identitas, peran ayah, masyarakat Jepang modern, ikumen

PENDAHULUAN

Jepang sebagai salah satu negara maju di dunia tengah mengalami perubahan yang cukup besar dalam bidang ekonomi maupun kehidupan bermasyarakat beberapa tahun terakhir. Modernisasi dan globalisasi pada masyarakat Jepang menyebabkan terjadinya perubahan sosial yang signifikan. Salah satunya adalah adanya perubahan dalam hal mengatur rumah tangga, terutama mengenai peran dan identitas ayah dalam masyarakat Jepang modern. Contoh yang paling populer saat ini adalah munculnya fenomena *ikumen* sebagai gaya hidup masyarakat Jepang modern, artinya ayah secara aktif terlibat dalam mengasuh anak.

Menurut Masaki Ishii-Kuntz (2008)*, "*Perubahan dalam hal mengatur rumah tangga ini disebabkan oleh banyak hal antara lain, adanya *Shock Birth Decline* pada tahun 1990, dimana menurunnya angka kelahiran di Jepang yang sangat mengkhawatirkan dan akhirnya menjadi perhatian khusus bagi pemerintah."

Peningkatan jumlah wanita bekerja terlihat dari jumlah ibu muda (kisaran umur 25 tahun – 39 tahun) dari 60.2% pada tahun 1995 meningkat menjadi 66.9% pada tahun 2005 (statistic Bureau, 2006). Sebagai konsekuensi, jumlah *double-earner families* meningkat dari 46% pada tahun 1995 menjadi 53% pada tahun 2005 (statistic Bureau, 2006). Hal ini menunjukkan bahwa terjadinya perubahan nilai pada keluarga di Jepang. Jika biasanya ayah sebagai orang yang mencari nafkah dalam keluarga, saat ini ayah juga ikut serta dalam membantu pengasuhan anak karena ibu juga ikut mencari nafkah. Selain itu, adanya resesi ekonomi yang menjadikan laki-laki di Jepang tidak lagi merasa terhubung dengan tempat mereka bekerja (Iiishi-Kuntz, 1996). Menurut survey yang dilakukan di seluruh wilayah Jepang, pada tahun 1978 sejumlah 24% laki-laki Jepang menganggap menjadi *salaryman* adalah hal terpenting dalam hidup mereka, namun pada tahun 2005 menurun menjadi 8%.

Karakteristik utama pengasuhan di Jepang yaitu peran ibu lebih besar dibandingkan dengan peran ayah yang tidak terlalu terlibat di dalam pengasuhan anak (Reiko, 2007: 36). Adanya sistem keluarga inti (*kaku kazoku)* di Jepang dimana anggota keluarga terdiri dari ayah, ibu, dan anak mengharuskan orang tua untuk merawat anak mereka sendiri. Hal ini disebabkan oleh penggunaan pramusiwi (*baby sitter), daycare*, dan pembantu sangat jarang di Jepang sehingga ibu menjadi satu-satunya orang yang dianggap paling bertanggung jawab dalam pengasuhan anak. Rendahnya keterlibatan ayah dalam hal pengasuhan anak sangat erat kaitannya dengan pekerjaan sang ayah, yaitu kondisi pekerjaan dengan jam kerja yang sangat panjang membuat ayah sulit berpartisipasi dalam hal mengurus anak.

Sebelum berakhirnya Perang Dunia II, standar wanita yang baik di Jepang digambarkan oleh sebuah istilah yaitu "*ryousai-kenbo*" yang memiliki arti "ibu yang baik serta ibu yang bijak". Setiap anggota keluarga di Jepang sudah memiliki peran masing-masing. Adanya *ryousai-kenbo*, peran pengasuhan anak diberikan sepenuhnya kepada ibu sementara ayah melaksanakan tugasnya sebagai pencari nafkah. Di dalam keluarga tradisional Jepang sebelum Perang Dunia II, karakter ayah yang tegas adalah sebuah keharusan, sedangkan pada jaman Edo, sosok ayah merupakan sosok yang mengasuh anak. Namun, hal ini tidak berlangsung lama sejak munculnya konsep yang dinamakan *katei* pada zaman Meiji. Katei yaitu terdapat pembagian tugas ayah dan ibu. Ibu bertanggung jawab dalam mendidik sehingga muncul sebutan *kyoiku mama* (Reiko, 2008: 27).

Takeshi Tamura mengatakan bahwa pada zaman Edo (1600 – 1868), ayah berperan penuh dalam pengasuhan anak, namun setelah Perang Dunia II, waktu industrialisasi berkembang pesat, keterlibatan ayah dalam pengasuhan anak menghilang ketika muncul konsep *katei* (rumah tangga). Ayah diharapkan berperan di ruang publik untuk pembentukan bangsa modern. Pada saat itu *salaryman* (sebutan untuk laki-laki yang bekerja dan mendapat gaji bulanan) menjadi lambang maskulinitas dan kesuksesan di Jepang (Tamura, 2011).

Pada tahun 1990-an, kondisi perekonomian Jepang menjadi salah satu hal yang mempengaruhi perubahan keterlibatan ayah dalam pengasuhan anak. Merosotnya kondisi ekonomi Jepang membuat perspektif pengasuhan anak oleh ayah mulai berubah. Kondisi sosial tempat pekerja wanita semakin banyak karena masalah ekonomi membuat pemerintah merasa perlu melibatkan ayah dalam hal pengasuhan anak. Salah satu kebijakan yang dikeluarkan oleh pemerintah adalah *work-life balance charter,* yaitu sebuah kebijakan yang bertujuan membantu masyarakat dalam membangun masa depan yang ramah keluarga tetapi tetap bisa berkarya di perusahaan tempat mereka bekerja. Hal ini diperlihatkan oleh pemerintah dengan membuat Undang-undang cuti mengasuh anak. Undang-undang ini dibuat pertama kali pada tahun 1992 pada saat ayah untuk pertama kalinya diperbolehkan mengambil cuti selama 1 tahun untuk mengurus anak. Undang-undang ini mengalami dua kali revisi pada tahun 2005 dan 2009. Sebelum mengalami revisi pada tahun 2005, pekerja hanya boleh memilih pembebasan lembur atau pemendekan jam kerja. Setelah direvisi pada tahun 2005, 育休プラス (*ikukyuu purasu*) mulai diterapkan. Ayah dan ibu diperbolehkan mengambil cuti setahun penuh secara bersamaan. Pada tahun 2009, undang-undang tersebut direvisi dengan mengubah gaya kerja orang tua sehingga memungkinkan ayah ikut berperan dalam mengurus anak dan tujuh sistem penyingkatan jam kerja. Setelah mengalami revisi tentang pengambilan cuti, pembebasan jam lembur, dan pemendekan jam kerja yang awalnya hanya boleh diambil salah satu dari ayah atau ibu saja, kemudian bisa diambil secara bersamaan. Himbauan lain dari pemerintah adalah pemerintah lokal diharapkan dapat berperan serta memberikan *"action plan"* dengan membentuk perkumpulan ayah di masing-masing *prefecture* di Jepang. Kebijakan ini diharapkan dapat menghasilkan sebuah siklus yang baik untuk mempengaruhi satu sama lain dan memberikan efek sinergi yang harmonis antara pekerjaan dan pribadi.

Usaha lain yang diupayakan oleh pemerintah adalah membuat kampanye untuk mendukung pengasuhan anak oleh ayah yang disebut dengan *Ikumen project.* Kampanye ini dibuat oleh MHLW (Ministry of Health, Labour, and Welfare) yang diluncurkan pada bulan Juni 2010 setelah adanya revisi terbaru mengenai kebijakan cuti untuk mengurus anak. *Ikumen* merupakan singkatan dari *iku* (mengasuh) dan *men* (pria), sebuah istilah yang menggambarkan seorang pria yang menikmati masa pengasuhan anak (MHLW, 2010). Kampanye ini dikenal dengan *The Sam Campaign.* Pemerintah menggunakan seorang ayah yang bernama Sam sedang menggendong anak kecil dengan wajah gembira. Sam sendiri merupakan suami dari selebriti terkenal di Jepang yaitu Namie Amuro. Kampanye ini digagas dalam bentuk sebuah iklan koran yang diterbitkan oleh *Asahi Shinbun* pada tanggal 17 maret 1999 dengan sebuah kalimat yang menarik yaitu "Men who don't do childcare are not called father".

Untuk menyukseskan kampanye *Ikumen*

ini, pemerintah membentuk *Ikumen Project* yaitu perkumpulan ayah yang peduli terhadap pengasuhan anak dengan nama *Ikumen Club*. Organisasi ini disusul oleh organisasi lainnya, *Fathering Japan*, yaitu sebuah NPO (Non Profit Organization) yang didirikan oleh Tetsuya Ando. Tetsuya Ando sebagai pendiri dari *Fathering Japan* mengupayakan "*action plan*" di setiap *prefecture* dengan mendirikan *Fathering JapanTokai*, *Kansai*, dan juga *Fathering Japan Kyushu*. *Fathering Japan* juga mengadakan program sekolah dengan nama *Papa School*, tempat ayah atau calon ayah yang ingin berperan menjadi *ikumen* dapat belajar bagaimana cara menjadi ayah.

Selain itu, munculnya Fenomena *ikumen* di Jepang disebabkan perubahan sosial dalam pekerjaan. Kehidupan perekonomian menyebabkan munculnya *job insecurity* dalam kalangan pekerja Jepang. Banyak pekerja di Jepang memilih untuk tidak lagi bekerja dalam sistem *shushin koyo* (終身雇用), yaitu sistem kerja permanen. Fenomena *hodohodozoku (so so workforce)* memunculkan cara kerja baru di Jepang.

Fenomena *ikumen* berkembang sangat cepat di Jepang. Hal ini dimanfaatkan berbagai pihak untuk membuat produk yang berhubungan dengan *ikumen*. Contohnya, pada tahun 2010 sebuah dorama bertemakan *ikumen* yang berjudul *Usagi Drops* dan *Zenkai Girl* dirilis dan mendapat respon yang sangat baik dari masyarakat.

Selain *Dorama*, komik, buku, majalah, bahkan produk mandi untuk ayah, seperti *Nikkei Kids* atau *FQ Japan* menjadi laku terjual. *FQ Japan*, sebuah majalah yang ditujukan untuk para ayah membuat *ikumen contest* untuk mencari sosok ayah yang dianggap memenuhi kriteria sebagai sosok yang merepresentasikan *ikumen*. Pemerintah juga kemudian membuat sebuah lagu yang dijadikan *mars* para *ikumen*, yang berjudul "*kazoku wa*". Pesan yang ingin disampaikan dari lagu ini adalah jangan sampai kehilangan waktu yang berharga dalam mengamati pertumbuhan anak.

Meskipun kampanye *ikumen* ini digembar-gemborkan pemerintah melalui berbagai media seperti dibuatnya *dorama*, diluncurkannya berbagai jenis buku, komik, dan lainnya, hal ini masih belum dapat diterima masyarakat Jepang secara keseluruhan. Ada beberapa kelompok pria yang masih menganut perspektif tradisional dalam keluarga, yaitu adanya pembagian pekerjaan yang jelas antara ayah dan ibu. Hal ini terlihat dengan sedikitnya minat para pria, khususnya kaum ayah, untuk berpartisipasi dalam perkumpulan pengasuhan anak. Hal inilah yang kemudian menyebabkan munculnya "*paternity harassment*" *(patahara)*, yaitu pelecehan terhadap ayah yang turut membantu istrinya. Mereka tidak mendapatkan promosi dan juga dianggap sebagai pria yang "*unmasculine*" atau bukan laki-laki maskulin. (Kuntz, 2003).

Meskipun saat ini ekonomi Jepang dalam keadaan yang tidak menentu, tetapi kekuatan perusahaan masih sangat relevan untuk mempertahankan dan membentuk maskulinitas *salaryman*. Keinginan untuk turut serta membantu pengasuhan anak masih terganjal dengan keinginan untuk mengabdi pada perusahaan. Selain itu, pandangan sebagian masyarakat yang memandang rendah pria yang mengurus anak juga menjadi masalah bagi mereka yang ingin menjadi *ikumen*.

Tema ini menarik untuk diteliti karena pengasuhan anak sangat erat kaitannya dengan situasi dan kondisi wanita Jepang yang cenderung memiliki peran lebih besar dibandingkan kaum pria. Selain itu, penelitian ini juga dibuat untuk melihat bagaimana perubahan sosial yang terjadi di Jepang saat ini, khususnya fenomena *ikumen*.

Fenomena ini sebagai salah satu bentuk perubahan nilai peran dan identitas ayah. Sebagian besar pria Jepang masih memandang rendah para ayah yang mengurus anak, dan di sisi lain juga mulai muncul para ayah yang menginginkan untuk ikut serta mengurus anak. Rumusan masalah penelitian adalah: (1) Bagaimana perubahan peran ayah dan identitas ayah terkait dengan fenomena *ikumen* dalam masyarakat Jepang modern, dilihat dari perubahan sosial pada masyarakat Jepang; (2) Permasalahan apa saja yang dihadapi oleh para *ikumen* di Jepang.

Penelitian ini dibatasi dari tahun 2010, saat *ikumen* muncul dan pemerintah melalui *Ministry of Health, Labor and Welfare* menghimbau para ayah untuk menjadi *ikumen* dengan dibuatnya *website ikumen project*.

METODE

Metode penelitian adalah studi pustaka dengan pendekatan kualitatif yang dilakukan dengan mengumpulkan data dan sumber tertulis seperti buku, data internet, dan artikel majalah baik dalam bahasa Indonesia, Inggris, maupun Jepang. Data pustaka diambil dari perpustakaan Japan Foundation, perpustakaan Universitas Indonesia, serta situs internet yang relevan dengan permasalahan yang akan dibahas. Selain itu, data juga diambil dari penelitian sebelumnya, baik itu berupa tesis atau disertasi.

Untuk mendapatkan data mengenai *ikumen* dan masalah yang dihadapi para *Ikumen*, penulis melakukan metode wawancara dengan mengirimkan *email* kepada para *Ikumen* yang tergabung dalam perkumpulan *Fathering Japan* di Fukuoka, Kyushuu. Penulis melakukan wawancara dengan alat perekam. Setelah sampai di Indonesia, penulis mengonfirmasi ulang wawancara yang sudah dilakukan melalui *email* dan menganalisis data dari *email* yang dikirimkan. Selain itu, penulis juga mengirimkan angket kepada Para *ikumen* di *Fathering Japan Tokai* melalui *email*.

Untuk menganalisis bagaimana perubahan sosial di Jepang dan hubungannya dengan peran serta identitas ayah, dan juga permasalahan yang dihadapi oleh *ikumen* di Jepang, penulis menggunakan data yang diperoleh dari wawancara dan dihubungkan dengan teori Perubahan Sosial dari Anthony Giddens.

HASIL DAN PEMBAHASAN

Perubahan sosial yang terjadi dalam masyarakat saat ini membuat perbedaan budaya di masyarakat menjadi lebih saling tergantung dibanding sebelumnya. Giddens (2001) menuliskan beberapa faktor yang mempengaruhi perubahan dalam masyarakat modern, yaitu; (1) *Economic Influences,* dalam masyarakat tradisional sistem dan level produksi memiliki sifat stastis yang disesuaikan dengan kebiasaan yang ada. Kapitalisme secara terus-menerus mengalami perbaikan dalam produksi dan teknologi yang berdampak pada bagaimana hidup kita disetir oleh teknologi. Sehingga masyarakat mau tidak mau harus mengikuti arus tersebut; (2) *Political influences,* perkembangan politik dalam 2 atau 3 abad terakhir telah banyak dipengaruhi oleh perubahan ekonomi, sebagaimana perubahan ekonomi mempengaruhi politik. Pemerintah saat ini memainkan peran utama dalam menstimulasi perkembangan ekonomi; (3) *Cultural influences,* kritis dan inovatif merupakan karakter masyarakat modern. Mereka tidak lagi beranggapan bahwa kebiasaan tradisional dapat diterima semata-mata

karena hal tersebut merupakan warisan dari generasi sebelumnya. Cara mereka berpikir sudah rasional dan ide-ide mereka juga berubah. Idealisme untuk menjadi pribadi yang lebih baik, kebebasan, persamaan hak, dan partisipasi dalam demokrasi menunjukkan bahwa mereka tidak lagi terikat pada tradisi.

Salah satu konsekuensi modernitas dalam keluarga adalah munculya *absent father*. *Absent father* adalah suatu keluarga yang sosok ayah seolah-olah "menghilang" karena tugasnya sebagai satu-satunya pencari nafkah dan harus bekerja keras untuk memenuhi kebutuhan keluarga. Ayah berada di tempat kerja dalam jangka waktu yang panjang sehingga hubungan antara anak, ayah atau istri dan suami menjadi kurang baik.

Akhir tahun 1930-an sampai dengan 1970-an disebut dengan masa *"absent father"* di Jepang. Pada masa itu ayah secara tidak bebas melihat anaknya karena harus ikut berperang. Setelah masa perang berakhir, ayah kemudian muncul sebagai sosok pencari nafkah.

Anak yang dibesarkan dengan kondisi ayah yang tidak ada (*absent father)* cenderung akan memiliki masalah ketika bergabung dalam masyarakat. Beberapa sosiolog berargumentasi bahwa anak yang tumbuh tanpa kehadiran ayah akan mengalami masalah dalam hal negosiasi, bekerja sama dengan pihak lain, dan berkompromi dengan individu lain saat dewasa. (Giddens 2001: 185)

Globalisasi telah menyebabkan perubahan besar dalam dunia pekerjaan. Bentuk baru dari perdagangan internasional secara signifikan berdampak terhadap bentuk lama dari pekerjaan. Jika dahulu pekerjaan didominasi oleh orang-orang yang mempunyai pandangan mengenai "bekerja untuk hidup", maka saat ini banyak individu yang menciptakan karirnya sendiri, membangun keahlian baru, dan mengejar mimpi yang diingikan. Bentuk *full-time worker* telah berganti menjadi lebih fleksibel. (Giddens, 2001: 115)

Menurut Tandon Satish dalam *The Globalist* (2013), "Selama lebih dari dua dekade, perusahaan Jepang membentuk ulang susunan pekerja dari "*regular*" menjadi "*non-regular*" yang diadaptasi dari Amerika Serikat". Pekerja yang masuk dalam kategori ini (pekerja kontrak, *part-time seasonal*, dan buruh harian) tidak mendapatkan keuntungan seperti asuransi kesehatan, uang cuti, ataupun kesejahteraan sosial, karena penghematan demi kelangsungan perusahaan. Hal ini menimbulkan perasaan *job insecurity* terhadap perusahaan tempat mereka bekerja.

Perubahan peran dan identitas ayah di Jepang yang berkaitan dengan fenomena *ikumen* dewasa ini menggunakan fenomena sosial yang digagas oleh Anthony Gidden. Responden adalah anggota *Fathering Japan* yang berada Fukuoka, Kyuushu.

Calon narasumber dipilih berdasarkan kesediaan informan dalam melakukan wawancara. Yang pertama dilakukan adalah penulis memperkenalkan diri dan mengajukan permohonan agar informan bersedia melakukan wawancara, setelah itu menunggu jawaban dari informan. Data yang didapat berasal dari dua angket yang dibagikan. Data pertama dikirim melalui email dan data kedua didapat dari hasil wawancara langsung yang dikonfirmasi ulang melalui email. Hasil analisis data tersebut adalah:

1. Mengapa ayah di Jepang mengambil cuti merawat anak?

   Q ： 育児休業を取った理由は？
   A ： 子供関係を深めたかから。生きる意味を見つけたから。働き方を変えたかったから。

ワーキングカップルを目指していたから。

Q ： Apa alasan Anda mengambil cuti merawat anak?
A ： Untuk memperdalam hubungan dengan anak. Telah menemukan arti hidup. Sudah berubahnya cara bekerja, dan karena pasangan yang bekerja sudah meningkat.

Sementara informan lain mengatakan,

A ： 自分で主体的に子育てをしたかった。妻の資格試験の勉強時間 を確保するため。

A ： Karena ingin bertanggung jawab merawat anak dan untuk menyesuaikan waktu belajar istri yang sedang menghadapi ujian kompetensi.

A ： 結婚前に妻と旅行したデンマークコペンハーゲン公園でベビーカーを押したり子供と遊ぶパパを大勢見たときです．この日は休日ではなく、平日です。平日に公園にたくさんパパが子供と遊んでい る。こんなパパになりたいと思ったが、育児休業をいつかは取得しようと思ったきっかけです。

A ： Sebelum menikah, saya dan (calon) istri melakukan perjalanan ke Kopenhagen, Denmark. Di sana banyak sekali ayah yang mendorong *baby stroller* di taman padahal hari itu hari biasa, bukan hari libur. Banyak sekali ayah yang bermain di taman kota bersama anaknya. Itu jadi alasan saya akan mengambil cuti merawat anak.

2. Apakah yang dimaksud dengan *ikumen?*

   "子育てに積極的に関わりながら自分自身を成長させ、夫婦関係を 良 好にすることができます"。
   "Pria yang secara aktif mengasuh anak sambil mengembangkan potensi diri, dan dapat membina hubungan baik dengan istri."
   Ikumen menjadi popular ketika pada tahun 2010 pemerintah melalui MHLW mengeluarkan kampanye *ikumen project*. Data di bawah ini menggambarkan mengenai pro kontra terhadap keberadaan *ikumen*.

   Q ： "あなたがイクメンであることを決定したとき人々はどのように 思 いますか？"
   A ："賛否両論でした。
   "賛成：家族の時間を大切にするのは素晴らしい。否定：男は稼ぐべきだろう"

   Q ："Ketika Anda memutuskan menjadi *ikumen,* apa yang orang lain pikirkan tentang anda?"
   A ："ada pro dan kontra. Pro: mengutamakan waktu untuk keluarga merupakan suatu hal yang luar biasa. Kontra: "Laki-laki harusnya mencari nafkah kan?"

3. Apa latar belakang munculnya *ikumen*?
   Q ："日本ではイクメンの背景になにがありましたか？
   A ： 男性が社会にでて働き、女性が家で家事や育児をする時間が当たり前でした"。
   "当時は日本の経済状況もよく、長時間労働をせずとも、お金を稼ぐことが出来ていました。
   しかし、今では共働き世代も増え、女性の社会進出も目立ってきています。

逆に、男性への企業での労働負担も過労死
や自殺といった社会現象も増えています”

Q : Apa latar belakang *ikumen* muncul di Jepang?
A : "Dalam masyarakat terdapat pembagian tugas antara laki-laki dan perempuan. Laki-laki bekerja, sedangkan perempuan melakukan pekerjaan rumah tangga dan mengurus anak. Pada saat itu, ekonomi Jepang sedang bagus, jadi kedua pasangan tidak harus bekerja dalam waktu yang panjang. Tetapi, saat ini generasi dengan kedua pasangan yang sama-sama bekerja megalami peningkatan dan kemajuan sosial di kalangan perempuan juga sudah mulai terlihat. Sebaliknya beban kerja laki-laki di perusahaan juga mengakibatkan fenomena sosial, seperti bunuh diri dan *karoushi* meningkat".

Hal senada dikatakan juga oleh informan lain yaitu TK yang mengatakan,

A : "今の日本は夫婦共働きで生計を立てている比率が大きい状況です。また、子供の数も減少し面倒が見れる状況があります”。

A : "Di Jepang saat ini banyak muncul fenomena pasangan suami istri yang sama-sama bekerja dan jumlah anak yang mulai menurun. Hal ini membuat keadaan terlihat sulit".

Sementara pendapat lain datang dari YM, yaitu:

A: "夫が子育てに参加せず、仕事ばかりしなければならない社会になっている傾向にあるからだとおもいます”。

A: "Pria tidak ikut berpartisipasi dalam mengurus anak dan kecenderungan masyarkat yang harus bekerja secara terus-menerus".

4. Permasalahan yang dihadapi oleh *ikumen* juga beragam seperti ketika para ayah mengambil cuti *paternal leave*. Data yang didapat adalah mengenai *patahara* yang menghambat promosi di kantor. Hal ini terdapat dalam hasil wawancara di bawah ini:

Q : "会社で昇進に影響はありますか？”
A : "ある。少なくとも育休を取ったたぶんは、遅れた扱いになる”。
Q : "Apakah di kantor ketika ada pengaruhnya dalam promosi?"
A : "Walaupun sedikit, ada. Mungkin ketika mengambil cuti akan diperlambat."

Sementara informan lain mengatakan,

A : "たぶん、あると思いますが、その覚悟をもつべきだと思う”
A : "Mungkin saya pikir ada, jadi harus ada persiapan untuk itu."
Q : "育児休業に対し下記の方々は理解をしめしてくれるか？”
Q : "Apakah orang-orang berikut ini mengerti? "

Senada dengan informan MT, informan KN dan HS juga mengatakan hal yang sama;

A : "家族からすごい反対を受けた”。

A : "Keluarga sangat tidak mendukung."

A : "「会社上司は、表向き理解を示したくれた。だが、陰では悪口を言っていた”。

A : "Di depan saya, Atasan menunjukkan pengertiannya, tetapi di belakang saya, dia membicarakan hal yang tidak baik. "

A : "上司に「出世に響く」とか「子供は奥さんに任せればいい」など言われましたが、夫婦の考えを丁寧に伝え最終的には理解いただき、応援してもらえました。”

A : "Atasan saya mengatakan, "Fokus saja dalam kehidupan karir" atau "lebih baik serahkan saja perawatan anakmu kepada istri". Tetapi ketika disampaikan secara sopan bahwa itu sudah menjadi keputusan bersama antara suami dan istri, maka pada akhirnya atasan mendukungnya."

Q : "あなたはイクメンであることを決定したとき差別はありましたか？”
A : "差別がなかったですが、前職の上司や周囲からは、子供の急病になる早退などについて理解と対応はあまり無かったと感じます”。

Q : "Ketika Anda memutuskan menjadi *ikumen*, apakah Anda mendapatkan diskriminasi?"
A : "Diskriminasi secara spesifik tidak ada, tetapi oleh atasan dan kolega di lingkungan kerja sebelumnya, ketika anak tiba-tiba sakit, saya tidak mendapat pengertian ataupun dukungan dari mereka".

Senada dengan yang dikatakan oleh KK, TK juga mengatakan bahwa:

A : "あります。まだまだ差別はあると思います。特に昇格の時に感じます。”

A : "Menurut saya ada diskriminasi. Saya merasakannya terutama saat kenaikan pangkat".

Selain TK dan KK, MT juga mendapatkan diskriminasi ketika memutuskan untuk menjadi *ikumen*. MT mengatakan:

A : "長時間労働が当たり前の会社にいたころは、早く退社する冷ややかな目で見られたり働きが足りないと上司から言われたことがあります”。

A : "Tentu saja. Ketika saya masih bekerja di perusahaan dengan jam kerja yang panjang, apabila saya ingin pulang lebih cepat, saya mendapat tatapan yang dingin dari bos. Dia mengatakan bahwa pekerjaan saya belum cukup. "

Sementara SH mengatakan bahwa tidak ada diskriminasi, tetapi dia berkali-kali ditanya mengapa mengambil *paternal leave*. Di Jepang, *Paternal leave* masih dianggap aneh oleh sebagian orang. Hal tersebut dikatakan oleh SH seperti di bawah ini,

A : "ありません。ただ、二年半という長期間、子育てのために仕事を休む男性は珍しいので、会うひとからたくさん問題されました。”

A : "Tidak ada, karena selama dua setengah tahun merupakan waktu yang lama dan laki-laki yang cuti kerja demi mengurus anak masih merupakan hal yang aneh. Oleh sebab itu banyak yang mendapat pertanyaan ketika bertemu dengan orang lain"

Q : "育児休業中に困ったことがあるか？ "
A : "育児休業を取り始めたばかりのころ、子供が泣いてい理由が分からず困りました。また、私は仕事が大好きだったので、仕事を休んでいることやおとなと接する時間が少ないことにストレス を感じる時がありました。また、男性が育児休業を取ることは日本でもまだ珍しいため、地域の子育て支援センターなどでお母さんたちと知り合いになるたびに、なぜ父親が育児をしているか」と必ず聞かれ同じ説明を何十もしなければならないことは少し困りました"。

A : "Ketika baru saja mengambil cuti merawat anak, saya tidak mengerti alasan mengapa anak menangis, hal tersebut sangat membingungkan. Saya sangat menyukai pekerjaan saya. Karena mengurus anak kontak saya dengan orang dewasa menjadi sedikit dan akhirnya saya mengalami stress. Laki-laki yang mengambil cuti untuk mengasuh anak masih dianggap aneh, maka pada saat menjadi kenal dengan ibu-ibu yang ada di tempat merawat anak, saya sangat bingung ketika harus berkali-kali menjawab pertanyaan, "Kenapa ayahnya yang merawat anak?"

A : 「小児科や子育て広場に行くと、女性の目が気になったが、すぐに慣れた。」
A : "Menjadi terbiasa dengan tatapan para wanita ketika pergi ke tempat perbelanjaan anak dan dokter anak."

A : "大抵が、「あら、大変ですね」か「職業は．．．公務員？」といわれる。弾性＝仕事イメージから連想されてしまう"。
A : "Pada umumnya akan mengatakan, "Wah, berat yaaa" atau "Pekerjaan anda… PNS?". Karena ada gambaran bahwa laki-laki itu bekerja."

A : "近所のたちに育休中であることを伝えなかったので、外出には気を使った"。
A : "Karena saya tidak mengatakan sedang mengambil cuti untuk merawat anak, maka ketika pergi keluar harus berhati-hati".

A : "社会とつながりがなくなる。働き盛りの男が日中近所をぶらぶらしていると変な目で見られる．（平日昼間問題)"
A : "Hubungan sosial dengan masyarakat menjadi hilang. Selain itu, saya mendapat pandangan yang aneh dari tetangga sekitar karena melihat ada laki-laki yang tidak bekerja pada siang hari. (Di Jepang ada istilah *heijitsuhirumamondai* yaitu laki-laki akan dianggap aneh ketika siang hari tidak berada di kantor dan berkeliaran tidak jelas)."

Menurut *nationwide survey,* 24% laki-laki Jepang pada tahun 1978, menjadi "salaryman" dan bekerja hanya dalam satu perusahaan sepanjang hidup mereka. Hal tersebut merupakan aspek terpenting dalam hidup laki-laki di Jepang. Idealisme tersebut menurun menjadi 8% pada tahun 1989 (Kuntz, 2003).

Senada dengan apa yang disampaikan oleh Matthew Gordon bahwa *ikigai* (tujuan hidup) generasi muda di Jepang mengalami perubahan. Untuk laki-laki generasi tua yang mengalami stabilitas dalam pekerjaan, mereka bekerja hanya di satu perusahaan (*shuhin koyo*), dan hidup untuk bekerja masih menjadi *ikigai* mereka. Tetapi bagi generasi muda Jepang, mereka memiliki pandangan lain bahwa negosiasi dalam hal membagi pekerjaan di kantor dan mengurus anak sangatlah diperlukan karena adanya krisis ekonomi. (Goodman, 2002)

Dari survei yang dilakukan oleh *Japanese Trade Union Confederation* (Rengo), satu dari sepuluh laki-laki pernah mengalami *patahara*. Rengo merupakan sebuah lembaga yang memayungi persatuan buruh di Jepang. Survey ini menemukan bahwa 11.6% laki-laki mengalami penolakan ketika mengajukan cuti merawat anak. Dan 3.8% dari atasan mereka mengatakan bahwa pengambilan cuti untuk merawat anak akan menghancurkan karir mereka.

Cuti merawat anak di Jepang dibuat sejak tahun 1992 dan mengalami revisi dua kali pada tahun 2005 dan 2009. Pembagian *gender* secara jelas mulai terlihat dalam urusan keluarga di Jepang sejak tahun 1990-an, peran laki-laki dianggap sebagai *daikokubashira*.

Rendahnya angka ayah yang mengambil cuti di Jepang disebabkan oleh sistem kerja perusahaan yang tidak mendukung ayah untuk mengambil cuti. Sistem kerja perusahaan di sini seperti *tsukiai,* yaitu para pekerja harus mengadakan hubungan yang baik dengan melaksanakan acara minum-minum setelah jam kantor. Selain itu, alasan para informan ini mengambil cuti merawat anak juga disebabkan karena Jepang melihat dari negara Nordic seperti Finlandia, Denmark, dan Swedia yang lebih dahulu menerapkan kebijakan merawat anak.

Sejak 2010 kata *ikumen* menjadi 10 kata popular di Jepang. Menurut hasil wawancara terdapat pro dan kontra. Orang yang pro menganggap bahwa *ikumen* adalah hal yang bagus, sementara orang yang kontra menganggap bahwa laki-laki seharusnya mencari nafkah.

Latar belakang munculnya *ikumen* yang berimbas kepada perubahan peran dan identitas ayah dikarenakan adanya resesi ekonomi Jepang yang berkepanjangan. Selain adanya resesi ekonomi yang melanda Jepang, faktor kedua yang mengakibatkan munculnya *ikumen* di Jepang adalah semakin meningkatnya jumlah pasangan yang bekerja. Hal ini disebabkan adanya kebijakan pemerintah untuk mengaktifkan kembali wanita yang menikah dan punya anak untuk kembali ke dunia kerja. Kebijakan yang digagas oleh Shinzo Abe ini disebut dengan *Womenomic*.

Komentar seperti "serahkan saja pengasuhan anak-anak kepada istrimu", atau "sebagai laki-laki sudah seharusnya kamu mengejar karir", merupakan komentar yang sering dilontarkan oleh orang di sekitar para *ikumen*. Pertanyaan tersebut kerap ditanyakan oleh atasan, rekan sekerja, bahkan keluarga saat mereka memutuskan untuk menjadi *ikumen* atau mengambil *paternal leave* (cuti merawat anak).

Ketika para *ikumen* memutuskan untuk mengambil cuti merawat anak, banyak hal yang menjadi pertimbangan. Salah satunya mereka khawatir apakah keputusan yang diambil dapat menghambat promosi mereka di tempat bekerja. Hal ini mengakibatkan adanya *job insecurity*. Selain itu, pandangan dan stereotip masyarakat yang kuat mengenai sistem yang dianut yaitu sistem patriarki. Dalam

sistem patriarki laki-laki tidak mengurus anak karena itu adalah pekerjaan.

Patahara berasal dari kata *paternity harassment*. Hal ini disebabkan oleh konformitas masyarakat Jepang yang tinggi. Tekanan dalam konformitas sering menimbulkan sebuah bentuk penahanan diri atau *enryo*. *Enryo* adalah suatu sikap menahan diri dalam menyampaikan rasa tidak setuju terhadap opini mayoritas.

Selain masalah promosi, masalah pandangan orang di sekitar mengenai pengambilan cuti merawat anak ini juga muncul terutama dari atasan, kolega, bahkan keluarga. Pandangan tentang hal tersebut karena masih adanya stigma dalam masyarakat bahwa merawat anak adalah tugas seorang ibu. Hal ini dapat disimpulkan dari jawaban para informan ketika ditanya apa pendapat orang sekitar mengenai ayah yang mengambil cuti merawat anak tersebut.

Pada perusahaan Jepang, karyawan laki-laki yang meninggalkan acara *nomikai* atau minum bersama setelah jam pulang kantor demi keluarga merupakan sebuah hal yang memalukan. Begitu juga jika jam pulang kerja karyawan laki-laki sama dengan karyawan perempuan. Mereka berpikir apa yang akan dikatakan oleh orang lain ketika ada *salaryman* yang sore hari sudah pulang dari pekerjaannya. Dan hal tersebut merupakan sesuatu yang memalukan. (Kuntz, 2003)

Laki-laki yang siang hari tidak berada di kantor juga masih dipandang aneh di Jepang. *Salaryman* yang memutuskan untuk pulang terlebih dahulu akan menjadi perbincangan teman sejawat di kantor dan dianggap tidak memiliki harga diri dan memalukan. Sebagian besar orang tidak berpikir dampak positif dari laki-laki yang merawat anak. Seperti yang ditanyakan oleh penulis tentang apa saja yang dipelajari oleh para ayah ini ketika mereka merawat anak. Salah satu informan menjawab bahwa dia jadi pintar memasak. Ada pula yang mengatakan bahwa mereka jadi tahu kalau merawat anak itu merupakan sesuatu yang berat, karena harus memusatkan perhatian kepada anak selama 24 jam penuh. Selain itu, ada juga yang berpendapat bahwa mereka menjadi lebih mengenal diri sendiri dan lebih mengerti apa kekurangan dan kelebihan diri sendiri. Hal positif lain jika ayah merawat anak adalah bisa meningkatkan angka kelahiran walau tidak secara signifikan seperti yang dikatakan oleh informan MT.

Sesuai dengan yang dikatakan oleh para informan, kendala seperti sistem kerja perusahaan dan kurangnya tindakan pemerintah menjadikan ikumen masih jauh dari memuaskan. Tetapi dengan adanya ikumen, para informan merasa telah menemukan arti hidup yang lain. Keikutsertaan merawat anak mengubah cara pandang mereka terhadap hidup lebih baik. Para informan berharap semakin banyak lagi ayah yang bisa menjadi ikumen. Dengan demikian semakin banyak pula anak yang dapat melihat ayah yang membesarkan mereka dengan senyum. Oleh karena itu, *Fathering Japan* dan *Ikumen Project* tidak akan menghentikan usaha hanya sampai pada para ayah. Hal ini akan dilanjutkan ke ranah perusahaan dengan semakin digencarkannya program *Ikuboss*, yaitu dukungan dari para manager dan petinggi perusahaan dalam mendukung cuti merawat anak.

SIMPULAN

Hegemoni mengenai maskulinitas telah digambarkan secara sempurna melalui sosok *salaryman* atau *corporate warrior* di Jepang. Alasan mengapa *ikumen* muncul di Jepang karena pertama adanya resesi yang dimulai sejak tahun 1990-an. Hal ini menyebabkan angka pengangguran meningkat sehingga muncul restrukturisasi perusahaan. Perubahan sistem kerja yang dulu stabil menjadi tidak stabil sehingaa laki-laki di Jepang tidak lagi memiliki koneksi dengan perusahaan.

Kedua, keterlibatan wanita dalam dunia kerja meningkat. Dengan munculnya wanita pekerja, jumlah kelurga dengan pasangan yang sama-sama bekerja juga meningkat. Pola keluarga dengan tradisi ayah sebagai satu-satunya pencari nafkah mulai mengalami perubahan.

Ketiga, menurunnya angka kelahiran di Jepang yang semakin tahun semakin drastis membuat pemerintah mengeluarkan kebijakan baru dengan mengubah pola bekerja dalam perusahaan. Pola baru dalam perusahaan adalah dengan dibuatnya kebijakan yang menyeimbangkan antara pekerjaan dan keluarga yang disebut dengan *family-friendly* dan *work-life balance*.

Pemerintah melalui MHLW (Ministry of Health, Labour, and Welfare) membentuk sebuah kampanye yang melibatkan ayah dalam mengurus anak *(ikumen project)*. Sejak diluncurkannya kampanye tersebut pada tahun 2010 hingga saat ini sudah ada 1.684 ayah yang mendeklarasikan diri menjadi *ikumen* melalui *website ikumen project*.

Pelaksaan *ikumen* di Jepang mendapatkan halangan dari masyarakat yang masih menganut sistem patriarki. Masalah tersebut muncul kebanyakan dari atasan, kolega, bahkan keluarga yang menganggap bahwa ayah yang merawat anak adalah hal memalukan.

Adanya streotip di Jepang, bahwa tugas ayah sebagai satu-satunya pencari nafkah yang tergambar jelas dari *salaryman,* dan ibu adalah orang yang dianggap bertanggung jawab dalam mengurus anak. Hal ini membuat pelaksanaan *ikumen project* di Jepang tidak semulus yang dibayangkan.

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IMPROVING ENGLISH PRONUNCIATION OF ADULT ESL LEARNERS THROUGH READING ALOUD ASSESSMENTS

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ABSTRACT

Communication skill nowadays becomes a must that everyone should master. The agreement of such conceptual meaning in communication should meet the same perception among speakers. One of the tools to improve one's communication skill is by learning pronunciation through Reading Aloud for misperception emerged from mispronunciation can be avoided. This research aimed at improving English pronunciation through reading aloud in the form of short texts. The research was carried out in Statistics Data Center (BPS) by employing an action research with two cycles of assessments. There were 20 IT engineers of Networking Operation Center with various background of knowledge as an object of the research. The data were collected by observation, note taking, and test which were designed and administered to identify the participants' core and frequency of English tasks and also to investigate participants' previous experiences with English. Findings show that there is an improvement on participants' pronunciation skill through Reading Aloud as it can be seen from the increase of a mean score on the second cycle with 77.75 that is considered as good predicate.

Keywords: English pronunciation, reading aloud technique, pronunciation skill

ABSTRAK

Kemampuan berkomunikasi saat ini menjadi suatu keharusan yang harus dikuasai oleh setiap orang. Persamaan persepsi di antara sesama penutur terhadap makna konseptual sangat diperlukan dalam berkomunikasi. Salah satu cara untuk meningkatkan kemampuan berkomunikasi adalah melalui pembelajaran pelafalan (pronunciation) dengan teknik membaca nyaring (reading aloud) agar kesalahpahaman makna yang ditimbulkan dari kesalahan pelafalan dapat terhindarkan. Tujuan penelitian ini adalah untuk meningkatkan kemampuan pelafalan bahasa Inggris dalam bentuk teks pendek. Penelitian ini adalah penelitian tindakan kelas dengan dua siklus yang dilakukan di Badan Pusat Statistik. Sebanyak 20 karyawan SubDit JKD yang berprofesi sebagai insinyur IT dengan berbagai latar belakang pengetahuan sebagai objek penelitian. Data dikumpulkan melalui observasi, catatan lapangan, dan tes yang dirancang dan diberikan untuk mengetahui kemampuan dasar dan frekuensi penggunaan bahasa Inggris partisipan serta untuk mengetahui pengalaman partisipan terhadap penggunaan bahasa Inggris sebelumnya. Hasil penelitian menunjukkan adanya peningkatan kemampuan partisipan dalam pembelajaran pelafalan melalui teknik membaca nyaring yang terlihat dari peningkatan nilai rata-rata pada siklus kedua yaitu sebesar 77.75 dengan predikat kategori bagus.

Kata kunci: pelafalan bahasa Inggris, teknik membaca nyaring, kemampuan pelafalan

INTRODUCTION

As an integrated information center corporation in Indonesia, Statistics Data Center (BPS) is expected to be able to offer clients a full range of services, particularly of Networking Operation Center to each unit of Data Center. In doing such services, the employees (i.e., IT engineers of Networking Operation Center) are required to use English as the medium of communication for communicating with their clients both from local and across cultures. Along with the fast development of technology and science, cultural and social life, the communication competence becomes one of the primary factors in achieving the perfection of language comprehension. Therefore, the target of communication among people could be reached without any obstacles. With the continuing demand of using English in surroundings, people's communication skill must be developed to ease them to communicate with each other.

One of the learning aspects that is significant to learn for increasing communication skill is pronunciation. Clear pronunciation gives speakers the power to be confident when expressing and indicating themselves in communicating with others (Zaigham, 2011), whereas mispronunciation will lead misperception among them. Hence, pronunciation is what speakers concern with as it comprises rules to utter words accurately (Harmer, 2001). The success of communication really depends on the speakers' fluency in pronouncing the words. In this case, the speakers must adhere to some standard of pronunciation in order to be understood by others.

Learning pronunciation of a second language possesses a problem that is different to a problem that speakers face when they learn their first language. There appears to be multiple factors contributing to the pronunciation attained by the second language learner, such as the age (Krashen, Long, & Scarcella, 1979); and also the length of residence in a place where the target language is spoken (Purcell & Suter, 1980). There will be some learners who may want to approach a native-like pronunciation as they want to deal on equal terms with native speakers in an English-speaking country. However, some studies claim that older people are not disadvantaged for the attainment of native-like pronunciation of the second language (Neufeld, 1978; Olson & Samuels, 1973; (e.g. Neufeld, 1978; Olson & Samuels, 1973; Snow & Hoefnagel-Hole, 1977).

Similarly, (Scovel, 1988) pointed out that learners who start to learn second language later than, say, age 12, will never be able to "pass themselves off as native speakers" and will "end up easily identified as nonnative speakers of that language". Learners who start to learn a second language before the close of the critical period were assumed to be able to achieve native-like mastery, provided that they were continuously exposed to sufficient input from native speakers of that language (Lenneberg, 1967). However, (Klein, 1995) assumed that although the age factor may generally hold true but adults can ultimately attain good pronunciation by the interplay of three factors, that is, language processor, access, and propensity. Klein argued that there is no evidence of any drastic changes in adults' biological barrier which influenced the language processor in native-like attainment. The access to second language can only be achieved if a learner has a high level propensity of acquiring a second language.

Since the participants in this research are adult ESL learners, who might be called as ultimate learners of pronunciation (age factor) hypothesized in a critical period, must meet problems in their pronunciation learning process. Compared to adults, younger learners would generally receive more and more varied input from native speakers and would be more highly motivated to acquire the second language at native-like level (Schuman, 1975). In other words, adults are assumed to receive only less adequate input and are considered as less motivated language learners as contrast to Klein's hypothesis. Due to some above factors that might interfere the process of learning, pronunciation lesson should be set as good as possible to ease ultimate learners receiving the materials. Various activities and assessments in the learning process have to fulfill the needs of participants' learning situation which involves subjective and process-oriented needs, consisting of the participants' language learning preference to do such activities that will be given in the learning process. Therefore, reading aloud technique might be the best alternative to overcome participants' needs in learning pronunciation. The benefits of reading aloud are numerous and one of them is increasing the motivation of students to read and to build their topical knowledge about a specific subject. By Reading Aloud employed in the pronunciation learning, participants are expected to be more active and interactive in engaging their real life communication.

No two individuals pronounce exactly alike. The differences arise from a variety of causes, such as the time in which they grew up, the area in which they now live, their early influences, social class, social surroundings, their level of education, and there are also individual peculiarities for which it is difficult or impossible to account. Even within the same groups of the same area and class, each individual has his or her own unique way of speaking. Pronunciation refers to the way in which a word or a language is usually spoken in which someone utters a word or a language. The fluency in pronouncing English utterances is the most important aspect in producing accurate meaning of the utterance so that it could be easily comprehended by a community. Pronouncing the utterances is really influenced and determined by the use of intonation and stressed word in a sentence correctly.

Various mastery levels of pronunciation portray the difference of one's competence and performance in communication. Having a good or a bad pronunciation really depends on one's effort to learn pronunciation. In the learning process, learners may face difficulty to cope the materials as they are imposed to the language they are not familiar with . As the late start learners of pronunciation, adult ESL learners must find pronunciation learning as such frustrating lesson.

One of the difficulties in learning pronunciation is when learners pronounce English words. As a result, making errors in pronouncing English as foreign language is considered as a common and natural phenomenon in the early stage of foreign language learning process. Goodwin (2001) affirmed that in teaching pronunciation, there is a set of goals of instructions examined, namely: 1) to enable

our learners to understand and be understood, 2) to build their confidence in entering communicative situations, and 3) to enable them to monitor their speech based on input from the environment. To accomplish these goals, he describes the tools we need to teach pronunciation in a systematic and principled way. Therefore teachers should determine the best technique to cope with the problems that learners face. By pointing those problems, some scholars have demonstrated that reading aloud is said to be an effective way to ease learners in comprehending both of written and spoken contexts in teaching pronunciation (i.e. Alshumaimeri, 2011; Huang, 2010; Tost, 2013).

By applying Reading Aloud in classroom context, learners will experience more joyful learning circumstance as it offers numerous benefits as supported by (Jacobs & Hannah, 2004) who classified them into two groups, that is "benefits of reading aloud to students who are learning to read and benefits of 'reading aloud to students at any level of reading proficiency". The former states that reading aloud helps students see the link between print and language, i.e., those black marks on the page represent sounds and words, and students see the direction in which words and letters flow in the language of the book being read to them. Teachers demonstrate how to hold a book, to open a book, and to turn the pages. Students build their memories as they seek to recall earlier parts of a book and previously read books. Hearing books read to them inspires students to want to learn to read. The latter affirms that students can learn new language items, such as vocabulary and grammar, and their understanding of previously learned language is deepened and broadened by new and repeated encounters. Students' listening skills increase. A bond of shared experience is built between the reader and the listener. Reading aloud can be used to launch a discussion about life, topics currently being studied, and language. Students build their knowledge of the world and its inhabitants. Teachers share their enthusiasm for reading, encouraging students to read the same book, books by the same author or of the same type, or any sort of reading matter on their own.

Since reading loud technique releases numerous benefits, many teachers conduct the teaching strategy by modeling some assessments in the teaching and learning process, specifically in the process of teaching pronunciation by using the reading aloud technique. There are some steps in investigating several assessments in the reading aloud technique, namely: 1) text selection, 2) previewed and practiced, 3) clear purpose established, 4) fluent reading modeled, 5) animation and expression, 6) discussing the text, and 7) independent reading and writing (Fisher et al, 2004). In the text selection, teachers choose the most appropriate reading texts that will be read in front of learners based on their needs. In this case, teachers should consistently choose the text that meets its requirement in improving learners' English competence. Previewed and practiced is a step for teachers reading the text fluently by doing the pause in each section of theme. In this step, learners are welcomed to ask for questions of every problem in reading they face. Further assessment, which is known as clear purpose established, is held before learners starting to read texts by using reading aloud technique. Here, teachers determine general objectives

by framing the target of reading skill achievement that is integrated with other skills (i.e., speaking, reading, writing, listening, vocabulary and grammar). Also, in the step of fluent reading modeled, teachers must be as a fluent model in reading the text. This is conducted to overcome learners' mispronunciation. The most important phase where all learners are involved into their own text is called as animation and expression phase (Fisher et. al., 2004). In this phase, teachers are expected to read the texts in a full of expression by using gesture, intonation, and body movement. Therefore, learners are totally engaged in the situation of learning. Another stage, discussing the text, is a step when both teacher and learners discussing the text to get the appropriate concept of meaning and to link the function of text to learners' daily life. This can be done either before reading, during the process of reading or even after the process of reading. The last step is independent reading and writing. Here, teachers evaluate learners' reading competence on how far they comprehend their reading texts. Various exercises and brief comment on journal will be beneficial for learners to enhance their level of reading competence.

METHOD

This research basically aimed in improving English pronunciation through reading aloud assessments. The research was carried out in Statistics Data Center (BPS), engaging 20 IT engineers of Networking Operation Center with various background of knowledge as an object of the research. This research was a Practical Action Research with two cycles of assessments, focused on learners' pronunciation improvement (Creswell, 2012). The data were collected through interviews, observation, and documents to identify the participants' core and frequency of English tasks and also to investigate participants' previous experiences with English (Creswell, 2012).

As stated by (Fisher et al., 2004), each of cycle in the process of reading aloud is conducted by various assessments, namely: text selection, previewed and practiced, clear purpose established, fluent reading modeled, animation and expression, discussing the text, and independent reading and writing. The research design in this Practical Action Research is cycling the process of reading aloud as (Mills, 2011) described that action research as 'dialectic action research spiral'. This model provides four-step guide which is drawn as figure 1 below.
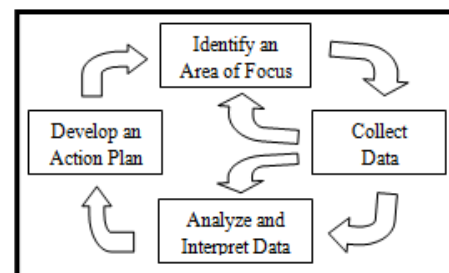

Figure 1 Dialectic Action Research Spiral
Source: (Mills, 2011:19)

The identifying step is a step related to defining the area, doing the self-reflection and description, reviewing the literature, and writing an action research plan to guide

the research. Collecting is an action of gathering multiple sources of data by using the interviews, observation, and documents. The analyzing and Interpreting step are conducted by identifying themes, coding the data, asking the key questions, doing an organizational reviews, connecting findings to personal experiences, and contextualizing the findings in literature and theory. The final step, developing an action plan, includes a summary of findings, recommended actions, and the identification of individuals responsible to carry out the action. This model includes four stages where the cycles back and forth between the data collection and identifying stage; and data collection and analyzing and interpretation stage (Creswell, 2012).

In this present research, the writers who also acted as the researchers , conduct two cycles of reading aloud assessments of which in each cycle carried out various assessments. Those are text selection, previewed and practiced, clear purpose established, fluent reading modeled, animation and expression, discussing the text, and independent reading as well as writing. By doing such assessments, it is expected that problems in learning pronunciation faced by adult ESL learners will be solved. In this case, learners are facilitated with various interesting learning media to succeed the teaching-learning process. It is hoped that learners experience better learning circumstance in learning pronunciation.

At the first cycle, numerous interactive materials were prepared in the identifying stage. In the text selection, the writers observed that learners find their job description of the text is the best text given. Here, the appropriate text is determined to meet their need suited to their scopes of work. The writers then previewed and practiced the text by giving the concept of the classification of segmental phonemes, i.e., classification of vowels and consonants by giving list of those categories. In the phase of clear purpose established, the writers then gave participants exercises of some lists of short vowel and consonant words in the form of short text. After each participant practiced the text given, the writers were acting as the fluent reading models to show the participants how to read the text well. The aspects of animation and expression should also be involved in the process of reading the text. This is a task for writers to take supra-segmental phonemes into the learning process, such as the use of gestures, intonation, stressed patterns in the sentences of the text.

Both in the identifying and collecting phase, note taking is held in the two last activities of reading aloud assessments, that is, the stage of discussing the text as well as independent reading and writing. In these activities, learners were assessed by giving them some examples of words contained segmental phonemes in a short text to be pronounced. Each learner should come to the front of the class to read aloud the text. The activity is conducted by recording learners' voice during the process of reading aloud. This is done to identify mispronunciation made by learners in detail as the writers evaluate it in order to score their pronunciation level. In this stage, learners are welcomed to ask for and to comment on their pronunciation problems. In the analyze and interpret phase, the writers analyzed on the assessments that had been done and decided to conduct another cycle as they found that the level of learners' pronunciation mastery was not yet considered as satisfactory.

Having a better preparation in selecting the text is relied on the identifying phase of the second cycle. Here, the text is chosen and put the phonetic transcriptions of each segmental phoneme into the text to make it easier to read. More practical overview of the text's features is given in the previewed and practiced stage. This is employed to deprive learners' boredom to the materials. The phase of clear purpose established, released on giving learners more interactive exercise with a simpler short text by also examining various role plays in learners' performance. Accordingly, the writers as the reading models for learners provide directly practicing the aspects of animation and expression, either before, during, or after the process of reading. It is a step where the writers had to elaborate more on the supra-segmental aspects of the materials.

The collecting data stage in the second cycle should also portray a better performance of learners' pronunciation. For this time, every single of mispronunciation was noted. Here, learners were tested twice as they have another chance to identify their mispronunciation. In accordance, learners were given a more open opportunity to improve their ability on pronouncing the words. The recording session is set to be more comfortable as they have space to prepare themselves to read aloud the text better than before. In the observing stage, report is made into journals regarding learners' improvement in learning pronunciation by categorizing the aspects of learning in detail. Then, scores were also identified together with the analysis of the progress. As for the feedback, in the developing an action plan stage, the writers mapped the learners' need by interviewing learners about what aspect of learning that should be included and what should be leaved out.

RESULTS AND DISCUSSION

With a very perusal investigation at each cycle, the writers found that there was an increase of learners' pronunciation performance in the second cycle. Learners' mean score was then also increasing. The results show that in the second cycle, each learner had a progress in pronouncing the words and sentences in a short text clearly both of pronouncing vowels and consonants. The assessments of pronouncing segmental phonemes are scored to learners' mean score of clear pronunciation of vowels (i.e., front, central, and back vowels) and consonants (i.e., viewed from the place of articulation and manner of articulation). The mean score will be averaged in each cycle that can be seen from the table below:

Table 1 Learners' Mean Score
of Pronouncing Segmental Phonemes
in Each Cycle

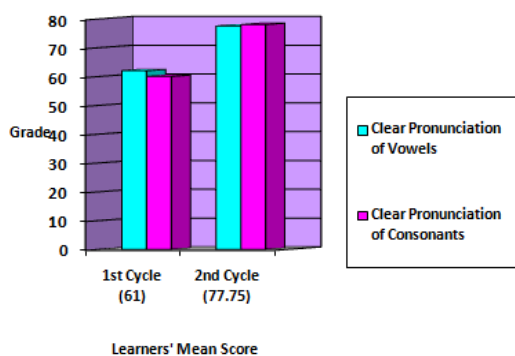| Learner	Vowels		Consonants	
	1st cycle	2nd cycle	1st cycle	2nd cycle
1	62	78	60	78
2	58	72	56	78
3	57	73	56	77
4	61	78	61	78
5	62	77	61	78
6	62	76	60	78
7	65	81	60	80
8	62	78	60	77
9	62	78	61	76
10	62	77	60	78
11	65	83	62	80
12	61	78	61	80
13	61	77	61	77
14	63	78	60	80
15	65	77	62	76
16	62	78	60	76
17	65	82	60	80
18	62	79	60	78
19	62	78	61	78
20	61	77	58	77
Mean	62	77.75	60	78

Figure 2 Learners' Mean Score
of Clear Pronunciation in Each Cycle

As figure 2 displayed, there is an improvement of learners' pronunciation test from one cycle to the second one. In the first cycle, learner's mean score releases on 61 point as the result, of which it was categorized as poor score. This point showed that the students' competence in pronunciation was low. At the first time, it was expected that every learner could apply reading aloud in their pronunciation learning smoothly. In fact, learners still got problems in pronouncing some vowel sounds especially in pronouncing back vowel /ʊ/ such as in 'good', 'could', would', 'input', 'book', 'pull', etc. ; front vowels /a/ as in the words ''five', 'light', etc.; and /æ/, e.g., 'back', 'bag', 'cash', 'can', 'cabinet', 'carry', etc; and some consonant sounds particularly of fricative sounds of /θ/, for instance 'month', 'through', etc.; and /ð/ as in the words 'other', 'there', 'that', and also affricate sounds of /ʧ/ like in the expressions 'cheap', 'question' 'chair', 'chain', etc.; and /ʤ/ such as in 'wage', 'June', etc. (table 1). Those parts of sounds seem to be difficult for learners to pronounce. This might happen as there is an influence of mother tongue toward the target language. In accordance, learners' confidence was also still at a low level as they perform their first experience.

In the second cycle, the mean score was increased by 77.75 point, of which it indicated a progress from previous cycle. The result showed that learners made more progress both of their score as well as of their confidence on performance. Problems on pronouncing each segment of speech, particularly for the difficult parts of vowel and consonant sounds that are mentioned above were also decreased. In this second cycle, learners had more effort to lead their pronunciation into a better level of mastery. This was influenced by doing more practice among learners themselves. Also, with more interactive media of learning, learners might feel comfortable to receive the lesson materials well. The mean score was categorized as good score.

The Practical Action Research had been conducted in two cycles that comprised of six meetings. In each cycle, there were four stages investigated, namely: identifying an area of focus, collecting the data, analyzing and interpreting the data, and developing the action plan. Each cycle was then accomplished by using reading aloud assessments to look over learners' need in their learning circumstance. The writers who also acted as the researchers did the analysis by examining the procedures of observing, note taking, and testing. Observation and

note taking were carried out to record the process of learning in the classroom, whereas the test was conducted to measure and score the learners' pronunciation mastery.

At the first cycle, the writers found that many learners still got difficulty coping their learning in each level of assessment. Most of learners still had lack of confidence to experience the activities as they did not have such the thing before. As the result, every learning assessment of each cycle did not run smoothly. Learners in this cycle were as passive for giving only little contribution to the learning process. Here, mispronunciation made by almost 90 percents of learners was massively found as it presented in their mean score of segmental phonemes (table 1). The mean score of each learner was also still at the poor level. Hence, better teaching and learning process circumstance were brought by examining more numerous interactive things into the classroom.

A more excited situation of learning was created in the second cycle. To take the cycle played better than former cycle, writers then built more practical assessments to ease learners achieve their goal of learning. Learners began to be very enthusiastic in learning. This can be seen from their progress to have their confidence both on written and spoken assessments. The mean score had also been increased by the time they were given various interactive media of learning. In this second cycle, learners became active and mispronunciation made by them was also gradually derived . All learners were totally getting involved in their learning process as they led their pronunciation to be as fluent as native like pronunciation.

The technique of reading aloud made learners have a joyful experience of learning pronunciation as it offers many advantages for creating a better circumstance of teaching and learning process. As reading aloud integrates all skills of language competence and performance, then learners will have a complete thought for understanding the concept of learning pronunciation by delivering the message of its meaning thoroughly. Clear pronunciation made by learners will lead them to meaningful communication. By pronouncing the words correctly, communicative requirements must be reached.

CONCLUSION

Based on the analysis, it can be concluded that the use of reading aloud assessments in pronunciation lesson is said to be successful in improving English pronunciation of adult ESL learners. This can be seen from the increase of learners' mean score of their clear pronunciation performance in the second cycle, of which 61 point at the first cycle and 77.75 point at the second cycle. Moreover, reading aloud is also considered to be beneficial to increase learners' motivation in learning pronunciation. This can be seen from their enthusiasm of learning pronunciation as they view the circumstance of learning as their experience new environment. In addition, the interaction among learners is developed significantly as they feel free to be involved on the communication among them. In every step of the lesson, the writers give an enormous opportunity to the learners to give their aspiration for creating a better circumstance of teaching and learning process.

The results of the study are expected to be as a contribution to the development of language education

particularly of the pronunciation skill improvement. The results are also expected to give an important insight and valuable information for educational practitioners in investigating the theoretical underpinnings of second language acquisition, especially of the attainment native-like pronunciation. This present research deals with the identification of pronunciation skill improvement by examining reading aloud assessments as its main focus. To see more comprehensible input to the research, such approaches might be also linked to several other perspectives of disciplines, such as ESP and corpus-based approach to foster educational practitioners in increasing the innovation in teaching and learning process mainly of pronunciation lesson in the classroom context.

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MOTHERHOOD IN THE AMERICAN WOMAN POET'S PERSPECTIVE: A SHORT GLANCE AT ALLEN'S *ROCK ME TO SLEEP*

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ABSTRACT

Article scrutinized one of the works of an American woman poet named Elizabeth Akers Allen. The poem under study entitled "Rock Me to Sleep". It was a portrayal of motherhood. The speaker of this poem is a woman who is longing for the love of her mother. She is seeking for a way to ease her pain since she feels that she has lost her own battle of womanhood. Although the mother remains absent, the readers of the poem can sense the powerful love of the speaker of the poem toward her mother. Method of this study was library research that carried out by applying descriptive analytical methods. Data were collected from the primary and secondary sources. Results of this paper are the writer of poetry wants to warn people that womanhood in the patriarchal society can create many problems, and the only remedy for those problems is motherhood. Article also proves that a writer does not have to be a feminist to produce a literary text which discusses the issue of women, which has became the focus of feminism.

Keywords: *motherhood, women poet, feminism*

ABSTRAK

Artikel bertujuan untuk mempelajari salah satu karya penyair perempuan Amerika bernama Elizabeth Akers Allen. Puisi yang dikaji berjudul "Rock Me to Sleep". Puisi menggambarkan hal yang berkaitan dengan ibu dan keibuan. Penutur puisi adalah seorang perempuan yang merindukan cinta kasih ibunya. Ia mencari cara untuk menghapuskan rasa sakit yang ia rasakan karena ia merasa telah kalah dalam pergulatannya sebagai seorang perempuan. Walaupun figur tersebut tak tampak di hadapan pembaca puisi, akan tetapi kekuatan cinta sang penutur terhadap ibunya dapat dirasakan oleh mereka. Metode penelitian adalah kajian pustaka dengan menerapkan metode deskriptif analitis. Data dikumpulkan dari sumber primer dan sekunder. Hasil penelitian menunjukkan penulis puisi ingin memperingatkan bahwa kewanitaan dalam masyarakat patriarkal dapat menimbulkan banyak masalah, dan satu-satunya obat untuk masalah tersebut adalah ibu. Artikel ini juga membuktikan bahwa penulis tidak harus menjadi feminis untuk menghasilkan teks sastra yang membahas isu perempuan, yang telah menjadi fokus feminisme.

Kata kunci: *keibuan, penyair wanita, feminisme*

INTRODUCTION

People can easily find the discussion of mother (including the idea of motherhood) in literature. This discussion is not only found in the work of women writers (Rye, 2006).

The issue of motherhood is an interesting subject to be discussed. In many societies, mother is the central figure in a family and she has so many roles. As a woman, mother is not only seen as a mother for her children, but also as a teacher, a nurturer and many other roles. In some societies, it is the mother who gives both spiritual and moral formation to the family.

Article tries to analyze one of the poems written by an American woman poet named Elizabeth Akers Allen. The title of the poem is "Rock me to Sleep". As stated in an article entitled "Elizabeth Akers Allen (1832 – 1911)", this poem is a sentimental hymn to motherhood (2007). Therefore, this poem is really suitable with the aim of this article which tries to discuss the theme of motherhood that seen from the perspective of an American woman poet.

In conducting the research, the writer will use feminist approach. There are several reasons why the writer chooses the work of woman poet and employs the feminist approach. First, as mentioned by Montefiore, poetry produced by woman poet is a great source for people to experience and learn more about women (1994). Furthermore, it is important for people to study the literary work of woman poet since by studying it, people can listen to the silent voice of a real woman in a big country like America.

Second, it is interesting to study deeper about the work of one of the 19th century women poets. Since it is the time when literary works provide a new opportunity of occupation for many women. One of the examples is Emily Dickinson. Many feminist critics were interested in her works since, "She seized freedoms through the separate world of imagination." Thus, poetry in the 19th century has a significant place in the heart of American people, especially for the American women. (Gray, 1997)

As stated by Bomarito and Jeffrey, many American women who live in the 19th century have to face gender inequality. They can have and use their legal, social and political rights only in a small portion (2005: 1). Therefore, it is not surprising to see many American women are taught that their existence and also happiness is, "Defined only in sexual relation to men" (Friedan, 1997).

According to Sailus (2003), "During the 19th century and into the 20th, many women are bound to the domestic jobs and if they have free time, then they should spend it by doing several things to fullfil their family needs." However, there is also a positive effect of that so-called private sphere. It gives positive images toward women since they are seen as the guardian of morality and social cohesion. (Bomarito & Jeffrey, 2005: 2). Many women movements use those positive images to fight for the betterment of women. One of them is feminist movement. Andersen (1997:8) explains that those feminists want to open the society's eyes that women are as precious as men. Thus, the society has to treat those two sexes equally.

There are two opinions related to the issue of motherhood. First, motherhood is seen as a uniting element among women. Second, it is also regarded as one of the points to deny women rights (Neyer & Bernardi, 2011). It is also caused women to be seen as "others" (De Beauvoir in Neyer & Bernardi, 2011). During the 18th and 19th centuries, motherhood has become the ideal form of femininity and it is also seen as human instinct since children need to be nurtured and protected by their mothers (Dally, 1983).

The discussion of motherhood itself is closely related to the discussion of mother-daughter relationship since in many societies mother is seen as the one who has to educate her own daughter. Chodorow (as cited in Natov, 1990) states that, "The cyclical pattern in which mothers pass on to their daughters what they have received from their mothers perpetuates the experience of the world as fluid and without boundaries". Thus, in many cases, the bond of mother and daughter is really tight and cannot be separated. However, this kind of relationship can develop only if this young girl aware that deep down inside she can see her mother in herself (Chodorow, 1991). According to Whiting, in the 19th century there was a portrayal of an ideal mother. These mother was "tender, constant, and true, sympathetic alike in prosperity and adversity to her children." (as cited in Banks, 2010). Her role was "to nurture, support and maintain the physical and spiritual well-being of her husband and her children" (Banks, 2010).

According to Nadeu (1995), "The strong relationship between mother and her daughter is one of the factors that inhibit the daughter from constructing her personal identity." Chodorow (as cited in Boyd, 1989) gives her opinion that the mother is the early care giver and primary source of identification for all children.

In literary texts, sometime the figure of mother is absent. This kind of mother is known as "spectral mother" and the absence of mother gives an effect to her children (Gevirts, 2012). Banks (2010) said that this absence provides a chance to engross the subject of motherhood with considerable speculative imaginings. He adds that the absence of the figure of mothers can be seen as a "*tabula rasa*" that underlines the essential task of those mothers in their children's development. However, Flax (1978) argues that when a young girl recognizes her own gender she becomes aware that the patriarchal system does exist and at this point she also learns that as a woman she has to struggle to gain equality.

METHOD

This paper uses feminism approach to analize the poem under study. It analyzes one of woman poet's works which discusses about woman's issue, especially the one which is related to the discussion of motherhood, as a result of women-marginalizing social construction. Feminism itself is concerned with women's efforts to gain equality with men. It believes that women should be liberated from oppression and get more chance for self-development.

In this study, library research is carried out by applying descriptive analytical methods. Data are collected from the primary and secondary sources. The primary source is the poem itself, while the secondary sources are

books, essays, journals and electronic data taken from the internet. They are organized, classified and analyzed. The result is presented in the discussion and the conclusion of the study.

RESULTS AND DISCUSSION

Many works of women writers talk about mother-daughter relationship, especially the one which is related to the discussion of motherhood. Most of them are feminist writers, for example Toni Morrison in her *Beloved* (1987). In contrast, the literary text under study is not written by a feminist writer. However, she is able to produce such a vivid piece of art which describes the issue of motherhood.

The poem which is used in this study is a poem of 6 stanzas and 48 lines. From stanza one up to the last stanza, the speaker of the poem keeps yearning for her mother's love and affection by asking her mother to rock her to sleep just like the old time – *Rock me to sleep, Mother – Rock me to sleep! –*.

Stanza One

Backward, turn backward, O Time in your flight,
Make me a child again just for to-night!
Mother, come back from the echoless shore,
Take me again to your heart as of yore;
Kiss from my forehead the furrows of care,
Smooth the few silver threads out of my hair;
Over my slumbers your loving watch keep,–
Rock me to sleep, Mother – rock me to sleep!

Stanza one introduces the reader to the poem's speaker. When the speaker says –*Make me a child again just for to-night!–* (line 2), it is clear that he/she is no longer a child. However, although the speaker is an adult, she/he echoes her/his need to turn back the time to the past when her/his mother is still accompanying her/him (line 1-3).

Line 5 reveals more information related to the speaker's identity. This person wants to see her/his mother and she/he also wants her/his mother to kiss her/his forehead which is full of –*furrows of care–*. According to *Longman: Dictionary of Contemporary English* (2001), the word 'furrow' can be defined as a deep line or fold in the skin of someone's face, especially on the forehead. While the word 'care' is closely related to problem or worry. Thus, it is clear that the speaker of the poem's forehead is full of furrows because she/he has to face problems that make her/him sad. This line also can lead the reader to a conclusion that the speaker is really an adult since only an adult can have furrows. Furthermore, in line 6, the speaker mentions about her/his grey hair when she/he asks her/his mother to –*smooth the few silver threads–* out of her/his hair.

The first stanza does not only discuss the speaker's identity, but also gives information related to the existence of the speaker's mother. In line 3, the speaker shouts to her/his mother, –*Mother, come back from the echoless shore,–*. This line gives a clue to the reader that the speaker's mother is no longer with her/him. The word 'echoless shore' symbolizes the existence of the speaker's mother that is unreachable. Therefore, this fact leads to the conclusion that the speaker's mother is only exists in the speaker's memory. In other words, the mother is removed physically from the speaker's adulthood.

The fact that the poem's speaker no longer can see her mother is in a way similar to the study of Banks. Banks

(2010) argues that the absence of mothers from the literary text gives a chance to the readers to engross the subject of motherhood with considerable speculative imaginings.

Stanza Two

Backward, flow backward, O tide of the years!
I am so weary of toil and of tears–
Toil without recompense, tears all in vain–
Take them, and give me my childhood again!
I have grown weary of dust and decay–
Weary of flinging my soul-wealth away;
Weary of sowing for others to reap;–
Rock me to sleep, Mother–rock me to sleep!

The second stanza tells the reader of the poem about the requests of the speaker to her/his mother. The speaker starts to ask her/his mother to eliminate her/his sadness and ease her/his pain since she/he feels so tired and helpless after all the thing that she/he has to face in her/his life (line 9-12). Moreover, she/he also wants her/his mother to rock her/him to sleep and turn back the time to her/his childhood. In fact, this is not her/his first request since in the first stanza the reader can see the same. In this case, the speaker sees her/his mother as her/his care giver because she/he wants her/his mother to come and take care of her/him (Chodorow as cited in Boyd, 1989). Dally (1983) gives more explanation about the mother's role. She stated that during the 18th and 19th centuries, motherhood has become the ideal form of femininity and also seen as human instinct. Therefore, the speaker's request to her/his mother is seen as a natural thing because mother's responsibility is to nurture and protect her children.

In relation to the 19th century's portrayal of an ideal mother, the mother of this poem obviously was a 19th century's favourite due to the fact that her own daughter sees her as what Chodorow calls a care giver (as cited in Boyd, 1989). This is in line with the statement of Banks (2010) who stated that an ideal mother is the one who is willing to nurture, support and maintain the physical and spiritual well-being of her daughter. So, it is not surprising to see the speaker is craving for her mother's care.

This stanza also gives more evidence about the speaker's identity. It is clearly seen in line 13 that the speaker is an old person since she/he describes her/himself as a person who has –*grown weary of dust and decay–*. In this stanza the speaker uses the word 'weary' repeatedly. In *Longman: Dictionary of Contemporary English* (2001) explains that the word 'weary' is a word which is used to show that someone is tired of doing something for a long time. By keep repeating this word, the speaker tries to emphasize that she/he feels very tired since she/he has to do and to face the same things over and over again.

In line 15, the speaker explains that for a long time she/he has to do so many things for others' sake –*Weary of sowing for others reap–*. This line also suggests that there are other parties who gain some benefits from the things that the speaker had been done. In this stanza, the speaker gives a clear picture of her/his difficult life. It is really dehumanizing since she/he has to please other people while deep down inside she/he feels tired of doing it.

In fact, the thing that has been through by spekaer is also happened to most of American women during the 19th century. Sailus (2003) explains many women are expected to stay at home and do some domestic jobs. If they have free time, then they should spend it by doing some other things that are still related to their family

needs. Therefore, it is not surprising to see that many American women are taught that their existence and also happiness is limited to their roles as wives, mothers, and housewives (Friedan, 1997). Seeing the fact above, the researcher concludes that the speaker of the poem is an adult woman since she voices the same problems which are commonly faced by many women.

Stanza Three

> Tired of the hollow, the base, the untrue,
> Mother, O mother, my heart calls for you!
> Many a summer the grass has grown green,
> Blossomed and faded, our faces between:
> Yet, with strong yearning and passionate pain,
> Long I to-night for your presence again.
> Come from the silence so long and so deep;–
> Rock me to sleep, Mother–rock me to sleep!

Line 17 still has a correlation to line 15. In this line the speaker gives more explanation about those people who have gain benefits from her. She calls them as *–the hollow, the base, the untrue–*, and she feels tired of dealing with them. Based on *Longman: Dictionary of Contemporary English* (2001) when someone uses the word 'hollow' to describe someone else's feelings or words, it means she/ he tries to describe an insincere man/woman. While the word 'base' is used to describe someone who does not have good morals. On the other hand, the word 'untrue' can be meant as unfaithful. Thus, it is reasonable to see the speaker reactions toward those people because she feels that those people take a lot of advantages from her.

In the third stanza, the speaker is yearning for her mother's presence. She wants her mother to hear her heart calls and come to see her since they have not met for ages (line 18-23). In the speaker's eyes, her mother is the one who can give her an abundant of love, which cannot be given by others. In line 24, she repeats her request one more time to her mother to rock her to sleep. The speaker's way of thinking in seeing and crafing for her mother's love, once again highlighted the fact that her mother belongs to the 19th century's ideal type of mother. It because of in the eyes of her own daughter, she is a type of mother who is willing to "nurture, support and maintain the physical and spiritual well-being of her daughter" (Banks, 2010).

Stanza Four

> Over my heart, in the days that are flown,
> No love like mother-love ever has shone;
> No other worship abides and endures–
> Faithful, unselfish and patient like yours:
> None like a mother can charm away pain
> From the sick soul and the world-weary brain.
> Slumber's soft calm o'er my heavy lids creep;–
> Rock me to sleep, mother–rock me to sleep!

In this stanza, the speaker illustrates the relationship between her mother and herself. The speaker admits that there is no love like her mother's (line 26) and no other type of worshiping which can last forever like the one her mother shows to her family (line 27). Furthermore, the speaker also realizes that her mother is a *faithful, unselfish, and patient* (line 28). Besides that, she also knows that her mother is the only one who can ease her pain (line 29- 31). Therefore, she asks her mother to rock her to sleep (line 32). In this case, the mother of the speaker is not only standing as the cure for her 'sickness, but also standing as the source of love and care.

The way the speaker shows her admiration toward her mother is in line with Chodorow's theory which is related to the cyclical system between daughters and their mother. It seems that the speaker is a daughter who wants to continue the cyclical pattern in which her mother tries to pass on to her. Their relationship seems so fluid and without boundaries (as cited in Natov, 1990).

Stanza Five

> Come, let your brown hair, just lighted with gold,
> Fall on your shoulders again, as of old;
> Let it drop over my forehead to-night,
> Shading my faint eyes away from the light;
> For with its sunny-edged shadows once more
> Haply will throng the sweet visions of yore;
> Lovingly, softly, its bright billows sweep: –
> Rock me to sleep, mother, rock me to sleep!

In stanza five, the speaker tries to speak to her long lost mother. Although it has been quite a long time that they have not seen each other, the speaker still remember about her mother's *brown* hair (line 34). She really wants to feel her mother's hair falls over her forehead just like the old times (line 34-35). In line 36, she explains the reason for asking her mother to drop her mother's hair over her forehead. The speaker sees this action as an act of protecting her from the thing that she does not want to see *–Shading my faint eyes away from the light;–* (line 36). She wants to enjoy the happy moment of seeing her mother and also the soft touch of her mother's hair while her mother rocking her to sleep *–Haply will throng the sweet visions of yore;// Lovingly, softly, its bright billows sweep:// Rock me to sleep, Mother–rock me to sleep!–* (line 38 – 40). Thus, based on this stanza, it is clear that the speaker sees her mother as the source of protection.

From this stanza, it also can see that the speaker is able to recall all of her memories related to her mother. It seems that the distance between the speaker and her mother is not really a problem for her. This case is explained clearly by Chodorow (1991). She argues that a close relationship only can be developed when a daughter aware that deep down inside she can see her mother in herself. Chodorow calls this as a primary identification – a sense of oneness; primary love.

Stanza 6

> Mother, dear Mother, the years have been long
> Since I last listened to your lullaby song:
> Sing, then, and unto my soul it shall seem
> Womanhood's years have been only a dream.
> Clasped to your breast in a loving embrace,
> With your light lashes just sweeping my face,
> Never hereafter to wake or to weep;–
> Rock me to sleep, Mother–rock me to sleep!

Stanza 6 is the last stanza of "Rock me to sleep". In this stanza there are several issues being discussed. Firstly, the speaker discusses openly about the reason for her misfortune to her mother. Secondly, the true identity of the speaker is finally revealed. Thirdly, the speaker discusses about her final request to her mother.

Stanza 6 is opened by the speaker's request to her mother. She asks her mother to sing her a lullaby song which is used to be sung by her mother a long time ago. Her mother's song can touch her soul *–Mother, dear Mother, the years have been long// Since I last listened to your lullaby song;// Sing, then, and unto my soul it shall–*

(line 41- 43). Thus, it is clear that the speaker regards her mother's song as a remedy for her sickness since it can touch her/his soul.

In line 44, there are two things that can be revealed. Firstly, it is related to the reason for the speaker's misfortune. Secondly, it is related to the speaker's gender. When the speaker says –*Womanhood's years have been only a dream.*– It is more convincing that the speaker of the poem is a woman since she has to face womanhood problems. In fact, those problems create a lot of difficulties for her which make her feels sad and tired (stanza 2). She used to think that as a woman she can show her true color without any burden to the society. However, her dreams break into pieces when she has to face the true. In this case, the speaker finally recognizes her own gender as the source of her misfortune. As stated by Flax (1978), "When a young girl learns about her own gender she becomes aware that the patriarchal system does exist and it forces her to struggle to gain equality". Conversely, in the case of the poem's speaker, she feels helpless and cannot do anything about it. Therefore, she says –*Womanhood's years have been only a dream.*– (line 44). It is in line with Flax's theory. As stated by Flax (1978), "When a woman start to identify the existence of social inequality in her society, then due to her own gender, she will feel less socially esteemed". Moreover, the poor condition of the speaker, who feels helpless when she has to face the womanhood, can also be connected to the fact that she is motherless. Francus calls this phenomenon as spectral mother, where the mother's absence is seen as an absent force whose absence creates as many problems as it solves (as cited in Gevirtz, 2012). The absence of the mother's figure can be seen as a *tabula rasa* that underlines the essential task of her in her children's development (Banks, 2010). So, in a way the absence of the speaker's mother has highlighted the tremendous need of her mother's existence for her personal development.

Finally, the speaker concludes that her sexual identity is the source of her pain since as a woman she is bound to the patriarchal rules. Basically, the problem that she has to deal with is a common problem among the American women since many American women who live in the nineteenth century have to face gender inequality. They can have and use their legal, social and political rights only in a small portion." (Bomarito & Jeffrey, 2005).

Seeing those facts, at last she asks her mother to grant her with final request. As seen in line 45 – 48, the speaker wants her mother to hold her closely since she wants to feel her mother's *loving embrace* (line 45). She also wants to feel her mother eye lashes *sweeping* her face (line 46) while her mother hugs her with love. And finally she wants her mother to rock her to sleep for eternity – *Never hereafter to wake or to weep; –// Rock me to sleep, Mother–rock me to sleep!*– (line 47 – 48).

Based on the discussion of the last stanza, it is clear that the inability of the speaker to actualize herself is the source of her pain. Her inability can be seen as a common problem during the 18th century up to 19th century since as previously explained by Bomarito and Jeffrey (2005) that many American women have to face gender inequality. Thus, it is not surprising to see how miserable the speaker's life is. As seen in this stanza, the speaker finally realizes that she cannot reach her dreams because of her gender (line 44, stanza 6) and she is only able to do things that are allowed for her (stanza 2). This fact is in line with Friedan's (1997) statement that many American women are taught to see their existence and also happiness is defined only in sexual relation to men.

Another striking point can be seen from the speaker's perspective in seeing her mother. The constant grieving of the speaker and her strong will of finding her mother's long-lost love and affection lead to another conclusion. In sum, she feels an intense and overwhelming love toward her mother, although her mother no longer exists. As stated by Nadeu (1995) the absence of the mother will give the opportunity for the daughter to gain her freedom and solve her own problems. On the other hands, the continuous grieve of the speaker indicates that she cannot solve her womanhood's problems. She is in her serious need of protection and affection of her long-lost mother. Unfortunately, the absence of her mother and her inability to cope with her problems, then makes her decides to ask her mother to give her a way out to end her life –*Never hereafter to wake or to weep; –// Rock me to sleep, Mother–rock me to sleep!*– (line 47 – 48).

Therefore, one can see that the speaker really needs to ease her pain. Unfortunatelly, she cannot get her remedy since her mother remain absent. As stated by Gevirtz (2012), "The absence of mothers give effect to their children". Thus, in the case of the speaker's mother, in a way her mother has haunt her, although as a spectral mother, the mother cannot do anything to fix the problem of the speaker.

CONCLUSION

Rock me to Sleep is a poem written by an American woman poet named Elizabeth Akers Allen. In this poem, the figure of the mother has a crucial position. Although the mother remains absent in the speaker's adulthood, the readers of the poem can sense the powerful and overwhelming love of the speaker toward her mother. It is obvious that she is seeking for a way to ease her pain since she feels like she has lost her own battle of womanhood. Her long-lost mother is her last hope who can safe her from destruction.

After examining this poem, it proves that poetry can also be used as a medium to learn about women's experiences and perspectives on motherhood, especially during the 19th century. It also shows that Allen, as an American woman poet has given the examples of social problems that might happen to women, and those problems resulting in women's inferior feeling. In a way, she wants to warn people that womanhood in the patriarchal society can create many problems, and the only remedy for those problems is motherhood.

This paper also proves that a writer does not have to be a feminist to produce a literary text which discusses the issue of women, which has became the focus of feminism. A text which is not intentionally produced to empower the feminist movement, in fact gives contribution to it. Therefore, every literary text is potential to be an object of feminist study and it is a resourceful object to analyze further.

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DAMPAK PSIKOLOGIS TOKOH PRIA DAN WANITA DALAM FILM *TANGSHAN DA DIZHEN*

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ABSTRACT

"Tangshan Da Dizhen" directed by Feng Xiaogang began filming in 2010, is a film based on a true story. The article focuses on the story of a mother who must choose to save one of her twins (daughter and son) when Tangshan earthquake happened in 1976. This causes psychological trauma to the three main actors, Yuanni, Fang Deng and Fang Da. The purpose of this study was to indicate the gender inequality in society that might cause a deep psychological trauma. The research applied qualitative methods with the help of literature, such as books, journals, and research results related to the research topic author. The research finds out that gender inequality in Tiongkok traditional society is mainly a social problem which can cause a psychological trauma, especially in women.

Keywords: psychological impact, gender inequality, disaster, trauma

ABSTRAK

"Tangshan Da Dizhen " yang disutradarai oleh Feng Xiaogang mulai melakukan syuting di 2010, adalah film yang berdasarkan pada kisah nyata. Artikel berfokus pada kisah seorang ibu yang harus memilih untuk menyelamatkan salah satu dari anak perempuan atau anak laki-lakinya (kembar) saat gempa Tangshan terjadi pada tahun 1976. Hal ini menyebabkan trauma psikologis pada ketiga aktor utama, yaitu Yuanni, Fang Deng, dan Fang Da. Tujuan penelitian adalah untuk menunjukkan bahwa ketidaksetaraan gender dalam satu masyarakat dapat menyebabkan trauma psikologis yang mendalam. Penelitian menerapkan metode kualitatif dengan bantuan kajian literatur, seperti buku, jurnal, dan hasil penelitian yang berkaitan dengan topik penelitian penulis. Penelitian ini menemukan bahwa ketidaksetaraan gender dalam masyarakat tradisional Tiongkok merupakan masalah sosial yang dapat menyebabkan trauma psikologis, terutama pada wanita.

Kata kunci: efek psikologi, ketidaksetaraan gender, bencana, trauma

PENDAHULUAN

Film Tangshan Da Dizhen yang disutradarai oleh Feng Xiaogang pada tahun 2010 merupakan film yang didasarkan pada kisah nyata mengenai gempa berskala besar yang terjadi di kota Tangshan pada tanggal 28 Juli 1976. Gempa tersebut menimbulkan kehancurkan seluruh kota dalam kurun waktu 32 detik. Kisah tersebut menceritakan seorang Ibu muda bernama Li Yuanni yang menghadapi dilema karena harus memilih satu di antara kedua anaknya untuk diselamatkan. Keputusan Li Yuanni untuk mengorbankan anak perempuan demi menyelamatkan anak laki-laki ini mengubah nasib seluruh keluarga. Walaupun Fang Deng, anak perempuannya berhasil bertahan hidup dan selamat dari kematian, tetapi jiwanya sudah mati. Fang Deng terpukul karena ia merasa telah dibuang oleh ibunya. Hal ini menyebabkan Fang Deng membenci ibu dan tidak pernah mencari kesempatan untuk bertemu dengannya.

Meskipun pada masyarakat Tiongkok era modern telah menganjurkan kesetaraaan bagi semua orang, namun pada kenyataannya masih banyak orang yang lebih memilih anak laki-laki dibandingkan anak perempuan. Penulis berpendapat bahwa ketidaksetaraan gender di dalam film mewakili munculnya masalah sosial di dalam masyarakat. Banyak orang tua yang lebih mementingkan anak lelaki daripada perempuan, sehingga membawa penderitaan yang menyakitkan bagi mereka. Hal ini disebabkan oleh adanya kebudayaan tradisional Tiongkok.

Yang Hui (2005) menunjukkan ketidaksetaraan gender yang disebabkan oleh laki-laki lebih kuat daripada wanita di masyarakat dan wanita selalu membutuhkan perlindungan dari laki-laki. Selain itu, hal tersebut juga dipengaruhi oleh pandangan masyarakat selama ribuan tahun mengenai dasar genetik serta status wanita yang lebih rendah.

Menurut penelitian Yang Zhihui dan Wang Jianping (2007), bencana alam akan menimbulkan masalah psikologis pada seseorang. Gangguan stress pasca-trauma psikologis yang luar biasa berasal dari gangguan traumatis yang berulang. Menurut DSMI—kriteria diagnostik diklasifikasikan sebagai penyakit yang mengancam jiwa merupakan salah satu sumber stress yang disebabkan oleh gangguan stres pasca-trauma.

Penulis menemukan bahwa tokoh utama dalam film ini mengalami masalah psikologis yang cukup berat karena dihadapkan pada pilihan saat gempa terjadi. Selain itu, dia juga mengalami masalah psikologi pada kehidupan pasca gempa akibat dampak dari pilihan tersebut. Penelitian ini difokuskan kepada dampak psikologis yang dialami oleh tokoh utama ketika gempa dan pasca gempa terjadi. Selain itu, bagaimana tokoh utama menyelesaikan konflik yang terjadi akibat gempa yang mengubah kehidupannya. Ruang lingkup penelitian ini lebih difokuskan kepada perasaan Fang Deng, Fang Da, dan ibunya dalam film Tangshan Da Dizhen pada saat gempa dan pasca gempa. Tujuan utama dari penelitian ini adalah untuk memberikan pemahaman kepada pembaca bahwa perilaku ketidaksetaraan gender yang sengaja maupun tidak sengaja dilakukan anggota masyarakat dapat membawa luka batin yang mendalam bagi orang lain.

METODE

Metode yang digunakan adalah metode penelitian kualitatif dengan bantuan studi pustaka yaitu buku, jurnal, dan hasil penelitian yang berhubungan dengan topik penelitian penulis. Dikarenakan penelitian ini berdasarkan pada film *Tangshan Da Dizhen,* maka penulis memakai film ini sebagai objek penelitian dari dampak psikologis yang terjadi pada tokoh utama pria dan wanita. Penulis menganalisis dampak dari ketidaksetaraan gender pada tokoh utama dengan menggunakan teori psikologis bencana. Penelitian dibagi menjadi tiga tahap penelitian yaitu (1) Keadaan psikologis tokoh utama pada saat gempa, (2) Dampak gempa terhadap kehidupan tokoh utama, (3) Pemulihan trauma akibat ketidaksetaraan gender.

HASIL DAN PEMBAHASAN

Perilaku ketidaksetaraan gender adalah hal yang sering dijumpai dalam masyarakat. Walaupun pemikiran modern mengenai emansipasi wanita sudah banyak beredar di masyarakat, tetapi pada saat tertentu masyarakat partriarki cenderung menunjukkan perilaku atau pandangan yang mendukung ketidaksetaraan gender tersebut. Hal ini terlihat di dalam film "*Tangshan Da Dizhen*". Yuanni yang berperan sebagai ibu tokoh utama adalah wanita yang bertumbuh di masyarakat pemikiran modern. Pada saat Yuanni dihadapkan pada pilihan mempertahankan anak laki-laki atau perempuan, ia memilih untuk mempertahankan anak laki-laki dengan berbagai pertimbangan budaya. Hal ini menyebabkan tokoh utama wanita (Fang Deng) mengalami trauma. Ia merasa dibuang oleh ibunya sejak kecil hingga dewasa. Trauma ini diperkuat oleh keadaan alam yang memang mendukung yaitu terjadinya gempa berskala besar yang mematikan banyak orang. Cheng Li dan Liu Di (2008) dalam penelitiannya mengemukakan bahwa ciri umum orang yang mengalami trauma pasca gempa adalah hilangnya kesadaran, timbulnya rasa bersalah, dan suka mengalami kilas balik.

Li Ming (2012) dalam penelitiannya membahas masalah ketidaksetaraan gender yang masih terjadi di budaya Tiongkok. Hal ini disebabkan oleh pengaruh pandangan tradisional Tiongkok dan kurangnya kesadaran diri dari wanita. Ketidaksetaraan gender di masyarakat tradisional Tiongkok tercermin dalam pembagian kerja dalam keluarga dan sistem stratifikasi dalam masyarakat. Masyarakat berpendapat seorang pria hendaknya bekerja di luar rumah, sedangkan wanita mengurus anak dan keluarga di rumah. Pandangan tradisional yang menekankan budaya patriarki menyebabkan wanita Tiongkok memiliki kedudukan yang rendah selama ribuan tahun. Hal ini membuat wanita menjadi kurang percaya diri di hadapan pria. Wanita Tiongkok dituntut untuk patuh dan tunduk kepada pria, sehingga mereka kurang memiliki kesadaran akan nilai diri sendiri. Mereka memiliki ketergantungan psikologis yang kuat kepada pria, kurangnya kemandirian, kurang kesadaran politik dan hukum, serta kurang kesadaran pendidikan tinggi. Semua hal tersebut tercermin dalam film "*Tangshan Da Dizhen*."

Keadaan Psikologis Tokoh Utama pada Saat Gempa

Gempa besar *Tangshan* yang terjadi hanya dalam beberapa detik pada tanggal 28 Juli 1976 mengubah seluruh kehidupan masyarakat di Tangshan. Ayah dan Ibu Fang Deng dan Fang Da yang pada saat itu berada di luar segera berlari ke gedung tempat tinggal mereka untuk menyelamatkan kedua anak kembarnya. Namun, ketika Ayah Fang deng dan Fang Da melihat reruntuhan rumah yang akan menimpa Li Yuanni (ibu Fang Deng dan Fang Da), tanpa berpikir panjang ia mendorong istrinya dan mengorbankan dirinya demi keselamatan istrinya. Li Yuanni sangat sedih dan kehilangan motivasi untuk hidup. Ketika Li Yuanni berpikir bahwa suaminya kehilangan nyawa demi menolong anak-anaknya, Ia pun memiliki kekuatan untuk bangkit dan segera mencari anak-anaknya di tengah reruntuhan tempat tinggalnya.

Pada saat Yuanni hampir menyerah, ia mendengar teriakan seseorang yang mengatakan bahwa anak-anaknya ada di tengah reruntuhan (00:19:35). Dia segera berlari dan menemukan anak-anaknya tertindih lempengan reruntuhan bangunan. Para pria segera bekerja untuk mengeluarkan anak-anaknya, tetapi jumlah tenaga dan peralatan yang terbatas menyebabkan kerja mereka tidak maksimal. Sebagai seorang ibu, ia tahu anak-anaknya yang masih kecil tidak sanggup untuk bertahan hidup karena lamanya bantuan yang diberikan. Ia memohon pada para relawan untuk menolong anak-anaknya, dia berkata: "Saya mohon pada kalian, selamatkan anak-anak ini, ayah mereka sudah meninggal…" (00:20:37)

Pada saat itu Yuanni mendapat desakan dari para relawan untuk memilih menyelamatkan salah satu dari anaknya. Sebagai seorang ibu, ia berkata: "Semuanya diselamatkan, dua-duanya harus diselamatkan." (00:21:31). Hal ini disebabkan karena para relawan tidak dapat dalam waktu yang sama menyelamatkan kedua anaknya, dan kembali memaksa Yuanni untuk memilih salah satu dari anaknya untuk diselamatkan. Jika Yuanni tidak segera mengambil keputusan, maka hal ini akan berakibat fatal yaitu kedua anaknya akan meninggal. Dalam keadaan terpaksa, ia akhirnya memilih menyelamatkan anak laki-lakinya, Fang Da. Yuanni berkata: "Saudara, selamatkan si adik" (00:22:41). Jika pada awalnya Yuanni mengatakan dengan suara gemetar, kemudian dia bertekad dan mengatakan dengan tegas: "Selamatkan adik." (00:22:51)

Yuanni yang lebih memilih anak laki-lakinya dibanding anak perempuan ini dipengaruhi oleh budaya partriarki yang sudah mendarah daging di dalam budaya Tingkok tradisional. Budaya patriarki pada masyarakat Tiongkok tradisional ini memiliki peranan penting di dalam pemilihan gender tersebut (Sun, 2009). Hal ini kemudian akan dibuktikan dengan harapan sang ibu kepada anak laki lakinya tersebut untuk menuntut ilmu setinggi-tinggi agar mendapatkan pekerjaan yang memuliakan negara. Selain itu, sang ibu juga berharap anak laki-lakinya tersebut bisa memberikan keturunan yang dapat mengharumkan nama keluarga.

Sebagai perempuan Tiongkok yang lahir di generasi baru, Fang Deng sejak kecil sudah merasakan bahwa adik laki-lakinya yang selalu diutamakan oleh ibunya. Hal ini menyebabkan pemberontakan pada diri Fang Deng. Hal ini dapat dilihat saat Fang Deng memberontak ketika ibunya memberikan jeruknya kepada adiknya dan membiarkan adiknya menikmati kipas angin terlebih dulu, karena pada saat itu kipas angin masih merupakan barang yang mewah. Pada saat gempa terjadi, ia dan adiknya sedang tidur. Mereka tertindih reruntuhan bangunan dan tidak ada harapan untuk bertahan hidup. Fang Deng adalah anak perempuan yang kuat dan memiliki tekad hidup yang kuat. Dalam keadaan tidak berdaya, ia terus menyemangati adiknya yang sudah kehilangan semangat hidup untuk terus bertahan hingga bantuan dating. Fang Deng mencari batu dan terus mengetuknya untuk memberikan tanda keberadaan mereka hingga tim penyelamat datang dan menolong mereka.

Pada awalnya, Fang Deng masih terus mengetuk batu untuk memberikan tanda kepada tim penyelamat. Tetapi ketika ia mendengar ibunya memilih menyelamatkan adiknya dan mengorbankan dirinya, ia kecewa dan menangis. Fang Deng berseru dengan suara lirih: "Ibu." (00:22:57). Semangat hidupnya hancur dalam sekejap.

Dampak Pasca Bencana pada Kehidupan Tokoh Utama

Kehilangan suami yang dicintai dan mengorbankan anak perempuan membuat hidup Yuanni tenggelam dalam kesedihan dan penyesalan. Ia menyatakan bahwa gempa 1976 tersebut memecah belah keluarganya, yang awalnya berjumlah 4 orang menjadi 2 orang (01:09:10) . Penyesalan dan trauma psikogis tersebut menyebabkann tekanan berlebihan kepada Fang Da. Fang Da dituntut untuk mengikuti ujian masuk universitas yang pada masa itu dianggap hal yang belum terlalu umum di masyarakat Tiongkok. Hal ini menyebabkan pemberontakan pada diri Fang Da. Yuanni mengingatkan bahwa hanya dengan berkuliah, Fang Da dapat memperoleh kehidupan karir dan istri yang layak. Dengan demikian Yuanni memiliki muka ketika nantinya bertemu dengan suaminya di akhirat. Budaya tradisional Tiongkok menekankan pada kesuksesan keluarga berada di tangan anak lelaki, sehingga sejak jaman dahulu setiap keluarga menutut putranya untuk berprestasi tinggi dan bekerja sebagai pejabat negara. Dengan demikian keluarga tersebut akan memiliki muka bila bertemu dengan leluhurnya di akhirat nanti. Fang Da terus menerus membuat ibunya kecewa. Selain tidak memiliki keinginan untuk berkuliah, bahkan pelajaran di sekolah pun Fang Da seringkali absen dan kabur dari sekolah. Hal ini terlihat dari perkataan guru Fang Da, guru Jiang. Beliau berkata: *"Sekolah punya kebijakan bagi murid yang melebihi setelah 15 kali tidak masuk. Fang Da sudah 3 kali tidak masuk sekolah , apakah dia masih berencana mengikuti ujian masuk universitas ?"* (00:49:29)

Yuanni menghukum dirinya dengan tidak mencari kebahagiaan lagi. Hidupnya dihabiskan untuk membesarkan anak laki-lakinya, Fang Da. Dia ingin membuat Fang Da berhasil. Keberhasilan itu ditandai dengan kelulusan Fang Da masuk universitas. Tetapi kekecewaan demi kekecewaan yang didapatnya setiap hari. Ketika tetangganya ingin menikahinya, Yuanni menolak dengan halus karena ia beranggapan ia tidak pantas memperoleh kebahagiaan lagi. Ia selalu hidup dalam penyesalan dan beranggapan bahwa dirinya lah yang membunuh anak perempuannya. Ia menyatakan

pemahaman barunya mengenai kehilangan orang yang dicintainya: *"Kehilangan, baru mengetahui apa yang dimaksud dengan kehilangan."* (01:24:12)

Yuanni mempercayai kehidupan setelah kematian. Roh manusia akan memasuki dunia akhirat, tetapi masih sering mendatangi, menjaga, dan memperhatikan keluarganya. Hal ini menyebabkan Yuanni tidak ingin pindah dari rumah bobroknya. Ia khawatir apabila roh suami dan putrinya tidak dapat pulang ke rumah. Ia berkata kepada Fang Da: *" Ayah dan kakakmu berada di sini, ke manapun aku tidak mau pergi. Ini adalah rumah kita, arah tujuan roh ayah dan kakakmu untuk kembali ke rumah…"* (01:23:39). Dengan mengorbankan anak perempuannya, hati Yuanni tidak pernah mengalami ketenangan, kebahagiaan, dan sukacita lagi.

Fang Deng adalah gadis yang beruntung. Ia berhasil diselamatkan oleh tim penyelamat gempa. Walaupun fisiknya selamat, tetapi psikisnya mengalami trauma yang berat. Pada saat Fang Deng dikeluarkan dari reruntuhan gedung, ia menjadi gadis yang benar-benar berbeda dengan gadis yang sebelumnya. Trauma pasca gempa yang dialaminya disebabkan oleh pengalaman hidup dan mati yang belum sanggup dihadapi oleh gadis kecil sepertinya dan juga trauma akibat penolakan gender dari ibu yang dicintai, dipercayai, dan diandalkannya. Ia mulai menghindar dari masyarakat, kehilangan keinginan untuk berbicara, tidak memiliki nafsu makan, kehilangan semangat hidup, dan menolak identitas dirinya sendiri. Setiap kali orang bertanya tentang keluarganya, ia akan berkata: "Aku ini yatim piatu" atau "Aku sudah tidak ingat lagi". Orang berpikir bahwa hal itu adalah akibat dari trauma pasca gempa yang dialami Fang Deng yang masih kecil dan belum cukup kuat menghadapi kenyataan hidup. Hal ini membuat banyak orang merasa kasihan kepadanya, dan mendorong sepasang tentara pembebasan rakyat yang tidak memiliki keturunan mengadopsinya. Ayah dan ibu angkatnya sangat mengasihinya, memberikannya cinta secara penuh, memperlakukannya seperti anak kandung sendiri. Ayah angkatnya mengira ia mengalami lupa ingatan karena trauma pasca gempa. Ayah angkatnya mengatakan bahwa apabila pada suatu hari nanti ingatannya pulih kembali, datanglah kepada ayah dan dia akan membantu Fang Deng kembali kepada keluarganya (00:43:29).

Trauma yang dihadapi oleh Fang Deng sangatlah berat untuk gadis kecil seusianya dan ia hanya ingin melupakan semua yang diingatnya. Dia seringkali berpikir apabila ia seorang anak laki-laki, maka hidupnya tidak akan seperti ini. Fang Deng tidak dekat dengan ibu angkatnya, walaupun ibu angkatnya tersebut sudah sepenuhnya memberikan cinta kepadanya. Bagi Fang Deng, memiliki seseorang yang dipanggil "ibu" membuatnya kembali teringat pada ibu kandung yang telah membuangnya. Ayah dan ibu angkatnya mengetahui ia masih belum pulih dari trauma pasca gempanya. Maka pada saat Fang Deng kuliah, ayah angkatnya yang mendapat tugas di Tangshan, mengajak Fang Deng untuk ikut. Fang Deng menolak dan berkata: "Saya tidak ingin pergi" (00:57:16). Ayah angkatnya walaupun tidak menyetujui keputusannya tetap menghormati dan menerima keputusan Fang Deng.

Lepas dari maut membuat Fang Deng sangat menghargai setiap aspek dalam kehidupannya. Ketika ia hamil di luar nikah, ia tahu aib dan penghinaan yang akan dipikulnya bila ia terus mempertahankan janinnya. Ia akan dikeluarkan dari kampus dan memikul tanggung jawab yang tidak ringan. Kekasihnya tidak ingin menanggung aib tersebut dan membujuk Fang Deng untuk melakukan aborsi. Kekasih Fang Deng menganggap remeh sebuah kehidupan. Kekasih Fang Deng berkata: *"Kita sedang jatuh cinta bukan menikah. Bagaiman mungkin kamu bisa begitu mudah untuk hamil, Deng? Hamil bukanlah sebuah masalah besar, ini hanya sebuah kecelakaan, sangat mudah untuk diperbaiki"*. (01:16:26)

Mendengar pacar yang dicintainya menghina sebuah kehidupan kecil di rahimnya, ia sangat marah, dan berkata: *"Orang lain mungkin bisa, tapi aku tidak bisa. Aku adalah orang Tangshan. Aku terbangun dari atas mobil mayat dan melihat ayahku berbaring di sampingku. Kamu tidak mengerti apa itu kehidupan"*. (01:17:55). Hal ini adalah proses pulihnya keberanian Fang Deng. Walaupun mendapatkan rasa cinta yang cukup dan merasa diperlakukan setara secara gender dari orang tua angkatnya, tapi ia masih tidak dapat memaafkan ibunya. Ia berkata kepada ayah angkatnya: *"Ibu saya berkata, selamatkan adik. Tiga kata ini tergiang terus di telingaku. Ayah, aku tidak ingat. Aku buka tidak melupakan."* (01:37:32)

Selain itu, Fang Da juga mengalami trauma pasca gempa. Ia terus menyesali keputusan ibunya yang mengorbankan kakaknya dan memilih dirinya. Sejak kecil ia tahu bahwa ia mempunyai tanggung jawab yang sangat besar karena ia adalah satu-satunya harapan hidup ibunya dan penerus keluarga Fang. Ibunya berharap ia dapat kuliah di universitas, tetapi nilai Fang Da tidak terlalu bagus. Fang Da yang tidak sanggup menghadapi tuntutan ibunya tersebut membuat Fang Da memilih untuk pergi mengadu nasib ke kota besar. Mengetahui anak laki-laki yang menjadi tumpuan harapannya akan pergi jauh, Yuanni sangat khawatir. Keinginan tinggal berdekatan dengan anak laki-lakinya melebihi keinginannya untuk memaksa anaknya masuk universitas.

Yuann : *"Ibu tidak akan memaksa kamu untuk kuliah lagi, kamu jangan pergi"*.
Fang Da : *"Bukankah sudah dibicarakan, terlebih aku tidak sendirian"*.
Yuanni : *"Tidak ada orang yang dapat menjagamu seperti ibu. Di luar sana berbeda dengan rumah"*
Fang Da : *"Karena itu aku ingin mencoba kemampuanku. Bila tidak, seumur hidup aku tidak akan mengetahui kemampuanku."*.
Yuanni : *"Tangshan sebesar ini tidakkah cukup?*
Fang Da : *"Tangshan besar? Tidakkah ibu melihat di televisi bahwa semua orang-orang yang di desa sudah pergi ke Shenzhen. Hanya tinggal Shijiazhuang saja tidak pernah pergi"*. (00:57:30)

Sebagai seorang anak, Fang Da sangat sedih melihat ibunya tidak dapat melupakan masa lalu. Selian itu, ia juga sedih karena tidak dapat memenuhi harapan ibunya. Ia sering berpikir seandainya pada saat gempa itu ibunya memilih kakaknya, mungkin keadaan akan lebih baik. Fang Da berpikir bahwa kakaknya setelah dewasa pasti akan masuk ke perguruan tinggi, dan tidak akan

membuat ibu khawatir. Ia yakin pasti kakaknya dapat membuat ibu bahagia.

Yuanni : " Sulit mengharapkanmu untuk kuliah di universitas. Kamu benar-benar sudah membuat saya kecewa."
Fang Da : "Kecewa? Jika tahu seperti itu, ibu harusnya dari dulu menyelamatkan kakakku."
(00:51:02)

Selain itu, Fang Deng sangat membenci dan tidak dapat menerima perlakuan ibunya. Hal ini menyebabkan trauma yang tidak mudah dipulihkan. Fang Deng juga sering mengalami mimpi buruk dan menyebabkan dirinya takut untuk kembali ke Tangshan. Kembali ke Tangshan mengingatkannya akan pilihan gender yang tidak adil tersebut. Pemulihan psikologis Fang Deng memerlukan waktu yang cukup lama, berikut adalah faktor yang membantu pemulihan trauma dari Fang Deng:

Kasih Sayang dari Orang Tua Angkat

Awalnya Fang Deng tidak dapat menerima kasih sayang orang tua angkatnya. Trauma yang diakibatkan pilihan ibunya membekas di dalam hati dan pikirannya. Seiring berjalannya waktu, Fang Deng dapat membuka hati dan menerima kasih sayang dari orang tua angkatnya. Ia merasakan diperlakukan seperti anak kandung sendiri. Orang tua angkatnya tidak pernah menganggap remeh identitasnya sebagai perempuan. Ia dihormati dan mendapatkan perlakuan setara. Di mata kedua orangtua angkatnya, Fang Deng sudah seperti anak kandung mereka sendiri. Walaupun demikian, Fang Deng sulit untuk dekat dengan ibu angkatnya. Ia membatasi diri dan menutup hatinya terhadap cinta ibu angkatnya. Ini merupakan dampak dari kehilangan rasa sayang dari seorang ibu.

Ibu angkat : "Seumur hidup orang yang paling aku sayangi adalah kalian berdua, tetapi kalian tidak bersedia melakukan hal bersama saya."
Fang Deng : "Ibu"
Ibu angkat : "Jangan membenci saya..... " (01:12:15)

Ibu angkat Fang Deng terus memikirkan cara agar Fang Deng dapat terlepas dari traumanya. Ibunya berpikir bahwa Fang Deng seharusnya pulang ke Tangshan sekali lagi untuk mencari keluarganya dan berkumpul kembali bersama mereka. "Kamu sudah dewasa, kamu dapat pulang ke Tangshan mencari keluargamu. Hal yang ayahmu katakan benar, kamu tidak mungkin tidak memiliki keluarga di sana. Bagaimanapun keluarga itu, selamanya tetap adalah keluarga." (01:11:41)
Fang Deng selalu menutup diri dan tidak bersedia menerima kasih sayang dari ibu angkatnya. Pada saat ibu angkatnya jatuh sakit dan meninggal, Fang Deng baru menyadari bahwa dirinya benar-benar menyayangi kedua orangtua angkatnya. Perasaan kehilangan inilah yang juga membuat Fang Deng menyadari akan luka psikologis yang dia dapatkan ketika terjadi gempa di Tangshan. Hal ini membuat ia mampu menghadapi kondisi psikologis karena ibu kandungnya lebih memilih adiknya pada saat itu.

Perasaan Empati

Meskipun hati Fang Deng tersentuh karena kasih sayang dari orangtua angkatnya karena dapat membuatnya merasakan kebahagiaan. Tetapi trauma yang disebabkan oleh ibu kandungnya itu tidak dapat dipulihkan hingga 32 tahun kemudian. Gempa berskala besar di Wenchuan menimbulkan perasaan empati dan senasib pada diri Fang Deng. Ia tidak ragu-ragu untuk memutuskan ke Wenchuan sebagai tim sukarela. Ia teringat pengalaman masa kecilnya. Melalui tim penyelamat ini, ia ingin menyelamatkan hidup banyak gadis kecil. Ia tidak ingin melihat lebih banyak perempuan dikorbankan nyawanya karena perlakuan keluarganya yang tidak memperlakukan kesetaraan gender.

Fang Deng : "Saya harus kembali untuk membantu."
(01:45:25)
Suaminya : "Ya, tidak masalah"
Fang Deng : "Saya akan pergi membantu mereka"
Suaminya : "Saya mengerti."

Penelitian Lukita dan Oktaviani (2013) membuktikan perasaan empati mendorong seseorang untuk membantu sesamanya tanpa mengharapkan imbalan apapun. Batson (2010) menyebutkan bahwa alasan kita dapat membantu orang lain karena adanya perasaan empati yang tidak terpengaruh oleh sifat egois dan melakukannya tanpa pamrih. Hubungan antara pribadi dengan sesama ketika berasosiasi akan menghasilkan empati. Hoffman (2010) menyebutkan bahwa ketika kita memiliki rasa empati, kita akan lebih peduli kepada perasaan hati kita sendiri dan mefokuskan perhatian kepada korban. Simpati yang tulus dan kasih sayang mendorong kita memberikan bantuan tanpa pamrih kepada mereka. Perasaan empati ini terjadi secara alami.

Trauma yang dialami oleh Fang Deng, perasaan empati kepada korban gempa, dan keinginan untuk menolong lebih banyak nasib gadis kecil mendorongnya kembali ke China. Tempat yang tidak pernah diinjaknya lagi selama 32 tahun.

Pengalaman Kembali ke Wenchuan China

Sejak menginjakan kakinya di Wenchuan, Fang Deng telah mempersiapkan diri untuk pemulihan trauma psikologisnya. Demi menolong para korban, ia berani menghadapi rasa takut di dalam hatinya. Ia bertekad menyelamatkan lebih banyak korban untuk menebus penyesalan pada masa kecilnya itu.

Di Wenchuan ia melihat seorang anak perempuan kakinya tertindih batu yang besar. Dokter tidak memiliki cara lain untuk menyelamatkan anak tersebut selain melakukan amputasi pada kakinya. Demi anaknya dapat diselamatkan tepat pada waktunya, sang ibu memutuskan agar kaki anaknya dapat diamputasi. Ia tahu keputusannya tersebut tidak akan disukai putrinya, tapi ia lebih memilih dirinya dibenci putrinya daripada putrinya kehilangan nyawa. "Putriku pada suatu hari nanti pasti akan membenciku, tapi biarkanlah ia membenci saya" (01:50:30). Melihat kondisi psikologis sang ibu yang membiarkan putrinya diamputasi kakinya begitu menyakitkan dan menyedihkan, Fang Deng akhirnya menyadari bagaimana hati seorang ibu. Ia mulai menyadari

bagaimana hati ibunya ketika memilih mengorbankannya dan memilih adiknya. Trauma yang sering menghantui korban gempa bumi adalah kenangan saat bencana terjadi. Sedangkan pengalaman yang dialami oleh Fang Deng adalah luka psikologis ketika diabaikan pada saat bencana. Ibu lebih mimilih adik laki-laki dibanding dirinya. Tetapi ketika melihat betapa seorang ibu memilih untuk dibenci anak daripada harus kehilangan nyawa menyadarkan Fang Deng bahwa ibu itu harus mengambil satu keputusan yang tepat walaupun terkadang sulit.

Membuka Pintu Pengampunan Bagi Ibu

Gempa Wenchuan yang terjadi di tahun 2008 memberikan Fang Deng sebuah pengalaman yang baru. Ia sekali lagi menyadari tipisnya batas antara hidup dan mati. Pada kondisi inilah, Fang Deng bertemu dengan adiknya kembali. Fang Da yang kala itu sudah sukses berbisnis usaha pariwisata memberikan banyak bantuan kepada para korban gempa. Dia tidak ingin orang lain mengalami penyesalan dan rasa sakit yang dialami oleh keluarganya. Fang Da berkata kepada temannya bahwa gempa bumi pada tahun 1976 menghancurkan seluruh hidup ibunya. Bangunan yang porak poranda akibat gempa dapat dengan mudah dibangun kembali, tetapi hati ibu selamanya tidak akan dapat dipulihkan. Selama 32 tahun ini, hati ibunya ibarat selalu ditimbun oleh reruntuhan gempa. (01:53:57)

Fang Deng mendengar pembicaraan Fang Da, akhirnya menyadari Fang Da adalah adik kembarnya. Akhirnya Fang Deng mengerti bahwa bukan ibu tidak menyanyanginya dan bukan sengaja ingin meninggalkan, tetapi karena kondisi yang terdesak dan harus mengambil keputusan saat itu juga. Hal ini membuat Fang Deng akhirnya mengerti tindakan ibu pada saat itu. Selain itu, Fang Deng juga mengerti ibu tidak dapat menghindari ketidaksetaraan gender yang terjadi pada masyarakat Tiongkok pada saat itu. Fang Deng akhirnya dibawa Fang Da untuk menemui ibu yang 32 tahun tidak pernah ingin ditemuinya. Kehadiran Fang Deng membuat ibu mereka terkejut karena selama ini ibu menganggap Fang Deng sudah meninggal. Sang ibu segera membungkuk dan berlutut memohon ampun di depan anak perempuan tersebut. Hal ini membuat Fang Deng sadar luka psikologis yang dialami oleh ibu. Fang Da yang tiap hari melihat ibu berada dalam bayangan masa lalu membuatnya juga mengalami luka psikologis.

Fang Deng telah mengalami trauma selama 32 tahun baru dapat membuka hati untuk memaafkan ibu. Fang Deng menyadari bahwa luka psikologis dampak gempa yang selama ini dia rasakan ternyata juga mengakar pada adiknya Fang Da dan juga ibu. Ketika kehadiran Fang Deng dan permohonan maaf terucap dari ibu, maka luka yang selama ini ada di dalam hati ketiganya perlahan memudar. Mereka menyadari arti kata "Hidup" dan berusaha untuk lebih menghargai apa yang ada saat ini.

Fang Deng pada akhirnya mampu melepaskan kebencian yang menghantuinya selama 32 tahun dan karena kasih sayang dari orang tua angkat dan kembali merasakan ikatan emosi. Orang tua angkatnya berkali-kali mengatakan kepada Fang Deng: "Keluarga, selamanya akan tetap keluarga, ikatan keluarga selamanya tidak akan pernah berubah". Keutuhan keluargalah yang membuat luka ketiganya mencair dan belajar saling menghargai kehidupan yang masih bisa mereka rasakan.

SIMPULAN

Tragedi yang dialami oleh Fang Deng dan Fang Da pada masa kanak-kanak tidak dapat dikatakan murni kesalahan ibu. Dalam hal ini masyarakat juga mempunyai tanggung jawab. Teman yang dikenal Fang Da juga menyakini bahwa pemilihan anak laki-laki dan mengorbankan anak perempuan adalah sesuai dengan pandangan masyarakat pada saat itu karena garis keturunan dipegang oleh anak laki-laki. Hal ini mengakibatkan trauma berat pada Yuanni, Fang Deng dan Fang Da. Pandangan masyarakat yang beranggapan bahwa anak laki-laki lebih penting daripada anak perempuan disebabkan oleh kurangnya kesadaran akan nilai diri wanita. Selain itu anggapan bahwa laki-laki adalah prioritas utama di dalam kehidupan berkeluarga juga mempengaruhi pandangan masyarakat Tiongkok saat itu.

Keputusan yang diambil oleh Yuanni ketika dihadapkan pada pilihan antara kedua anaknya bukan saja berdasarkan dari pandangan masyarakat terhadap kedudukan pria dan wanita, tetapi lebih kepada keputusan cepat yang harus dia ambil demi menyelamatkan anaknya. Pada masa itu perempuan juga kurang mendapatkan pendidikan, sehingga menimbulkan sebuah pandangan bahwa pria adalah penghidup ekonomi keluarga.

Penulis berharap agar semua pembaca dapat menyayangi setiap anak mereka dengan seimbang, agar tidak menimbulkan rasa ketidaksetaraan gender dalam hidup mereka. Karena hal ini dapat mempengaruhi perkembangan psikologi anak seperti yang dialami oleh Fang Deng.

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TRANSLATION OF PASSIVE VOICE FOUND IN THE NOVEL *THE SEA OF MONSTER* BY RICK RIORDAN AND ITS TRANSLATION BY NURAINI MASTURA

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ABSTRACT

This research aimed at analyzing the translation of passive voice from English into Indonesian and found out the problem that occurred in translating them. The qualitative descriptive method was applied in this research. The data were gathered from the novel The Sea of Monster by Rick Riordan and its translation by Nuraini Mastura. The analyzed data were limited, they were simple present tense, past perfect tense, and modal auxiliary. They were analyzed by applying the semantics and grammatical approaches. The findings have shown that the problems can be either semantic and cultural aspect or grammatical system. Despite those obstacles, it is found that the translator is able to produce a good and natural translation. The translator can transfer message contained in SL into TL. Cultural context and translation shift are getting involved in the process of creating natural translation.

Keywords: translation, passive voice, semantic approach, grammatical approach

ABSTRAK

Penelitian menganalisis penerjemahan kalimat pasif dari bahasa Inggris ke bahasa Indonesia dan mencari tahu masalah yang mungkin muncul saat menerjemahkan kalimat pasif tersebut. Penelitian ini menggunakan metode deskriptif kualitatif. Data dikumpulkan dari novel The Sea of Monster karangan Rick Riordan dan terjemahannya oleh Nuraini Mastura. Data yang dinalasis dibatasi, yaitu terdiri dari tiga bentuk; simple present tense, past perfect tense, dan modal auxiliary. Data dianalisis dengan pendekatan semantis dan gramatikal. Hasil penelitian menunjukkan bahwa ada beberapa masalah yang ditemukan saat menerjemah kalimat pasif, yaitu masalah perbedaan semantik, aspek budaya, dan sistem gramatikal. Dari hal tersebut ditemukan bahwa penerjemah mampu mengatasi permasalahan tersebut, sehingga dapat dihasilkan terjemahan yang natural. Penerjemah mampu mentransfer makna yang terkandung dalam teks sumber ke dalam teks sasaran. Konteks budaya dan translation shift memegang peranan penting untuk menghasilkan terjemahan yang natural.

Kata kunci: penerjemahan, kalimat pasif, pendekatan semantis, pendekatan gramatikal

INTRODUCTION

There are many ways that people usually use to communicate to one another, such as by conversing them into literary works, besides verbal language used in daily conversation. A novel, for instance, is one of the literary works which is very popular. It is used to express feeling or stories written in a book. Sometimes, the difference of language becomes a big problem for the readers to understand the content of a novel. Here is the role of translator needed.

Several experts have proposed the definitions of translation which are related to each other. Catford (1965) defines translation as, "The replacement of textual material in one language, Source Language (SL), by equivalent textual material in another language, Target Language (TL)". In accordance to this definition, Newmark (1988) defines translation as, "Rendering the meaning of a text into another language in the way that the author intended the text." It means that the translation should be able to convey message intended by the writer/speaker into target language. Furthermore, Newmark (1981) sees translation as a skill and a craft. He says that, "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language." The most important thing in translation is transferring form and meaning naturally as what they say that translating consists in reproducing in the receptor language the closet natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida & Taber,2003).

Translation, sometimes, is not an easy task to do because there are many aspects that should be determined in order to maintain the message conveyed. The different grammatical features and culture are two of them. Perez, quoted by Rangkuti (2010) states that, "The translator should possess a perfect knowledge of the target text. It implies competence in the basic structures which do not occur in the source language."

A good translation is the one that sounds natural. A natural translation involves two principal areas of adaptation, namely, grammar and lexicon. Every language has its own grammatical features. Translating ST into TL may be difficult because of the different grammatical features. To overcome the problem caused by different grammatical features, a translator commonly applies translation shift in translation activity.

Shift represents some changes occurring in a translation process. Translation shifts occur both at lower level of language (i.e. lexicogrammar) and at the higher thematic level of text. Catford (1965) states that, "By shifts we mean departures from formal correspondence in the process of going from SL to the TL." Furthermore, he states that basically, in shift of translation, it is only the form that is changed. In addition, he argues the translation shift is done to get the natural equivalent of the SL message into the TL. Translation shift also occur when there is no formal correspondence to the syntactic item to be translated.

There are two major types of shift: (1) Level shifts which refers to a source language item at one linguistic level that has a target language translation equivalent at a different level. It is simply a shift from grammar to lexis, (2) Category shifts which refers to departures from formal correspondence in translation. Formal correspondence is any grammatical category in the target language which can be said to occupy the same position in the system of the target language as the given source languge category in the source language system.

Category shift is devided into some groups, they are: (1) Structure shift is the changing of words sequence in a sentence, (2) Class shift occurs when the translation equivalent of a SL item is the member of a different class from the original item, (3) Unit shift is the changes of rank; that is, departure from formal correspondence in which the translation equivalent of a unit of one rank in the SL is a unit at different rank in the TL, (4) Intra-system shift refers to the shift that occur internally, within the system; that is for those cases where the SL and TL possess system which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system.

Beside the difference of grammatical features, different culture sometimes influences the translation. The translation of words that is closely related to cultural language context is sometimes not easy to transfer into a different language.

Parrot (2000) explains that clauses are either active or passive. In active voice, the subject of an object verb is usually the agent, the 'doer'. The subject of a clause usually establishes 'what the clause is about'; it often refers to something that is already known to the listener or reader. In passive voice, the subject still establishes 'what the clause is about', but it is the recipient of the action, not the agent. Passive voice is chosen when the new or important information is:

- what happened to the subject: *I've been* **sacked**
- who or what did it: 'Turandot' was composed by Puccini
- how it was done: The conference was *badly* **organized**

The Passive voice is also used when the agent is unknown or unspecified. For example: *No one was injured.*

As what has been discussed in English, passive voice is frequently used in Indonesian as well. Alwi et al. (2003) explain that there are two ways of transferring active into passive voice in Indonesian, that is: (1) By using prefix *di-* into the verb, and (2) by using verb without adding prefix *di-*. The first one is commonly used if the subject of the active voice is noun or noun phrase. On the other hands, the second one is used if the subject of the active voice is personal pronoun.

The meaning of passive voice can also be combined with another factor such as unintended factor (*faktor ketaksengajaan*). When an active is changed into passive that meaning contained by the verb, and the action is unintended, so the prefix used is *ter-* instead of *di-*. Furthermore, there is also passive voice which containts adversative meaning. This kind of passive voice commonly describes negative meaning which called as "*makna yang tidak menyenangkan*" by Alwi, et. al.(2003). It is signed by confix *ke-an*, for examples:

a. - *Soal itu diketahui oleh gurunya*
   - *Soal itu **ke**tahu**an** oleh gurunya*
b. - *Partai kita dimasuki oleh unsur kiri*
   - *Partai kita **ke**masu**kan** unsur kiri*

Problems in translation may also be found in translating passive voice from English into Indonesia. Besides the difference of culture, the difference of grammatical features between English and Indonesia can evoke problems in translating passive voice (Sadiyani, 2011). Different grammatical features between languages can cause the application of translation shift in translating passive voice is very helpful. Translation shift enables translators to create a natural translation of ST (Source Text) into TT (Target Text) (Munif, 2008). Besides, the studies that has been conducted in this field by Suprato (2013) shows that not all of the passive sentences of the source language can be translated in the form of passive sentences in target language. Instead, the passive sentences can be translated in the form of active sentences because of the meaning contained. It means that in creating natural translation, the translator does not have to maintain the form as long as the meaning contained can be delivered.

Looking into the above statement from different theorists, the study is aimed at analysing the translation of passive voice from English into Indonesian, seeing from semantic and grammatical approaches. It means that the analysis is focused on the meaning transferred, whether it is transferred appropriately or less appropiately. Furthermore, seeing from grammatical approach, the passive voices are analyzed from grammatical point of view, whether or not any shift occur while translating passive from English into Indonesia.

METHOD

A qualitative descriptive approach to data collection and analysis is used in this research. The data are taken from novel The Sea of Monsters by Rick Riordan and its translation by Nuraini Mastura. The novel is read thoroughly both the English and Indonesian version to get the understanding of the content as a whole. The next step are indentifying the data, collecting the data, replace them on the paper, selecting the data that are going to be analyzed, marking the sentences containing passive voice, and analyzing the problems that occurred in the process of translating passive voice from English into Indonesia. In this present research, the writers limit the analysis by only analyzing passive voice in the form of present tense, modal auxiliaries, and past perfect tenses.

Semantics and grammatical approaches are applied in analyzing data. K.M Jaszczolt (2002) stated that semantics pertains to the meaning of words and sentences. It concerns the meaning of linguistics expression and it must use of contextual clues and enriches the information provided by words and grammatical construction. Grammatical analysis is meant to make the reader certain that the changes in the sentence form in the translation of the SL into the TL are done properly and without distorting the semantic meaning of the SL. So, the semantic approach attempts to analyze a sentence by its meaning related to the context, while grammar approach deals with the structure of a sentence.

RESULTS AND DISCUSSION

The data are limited by only taking passive voices in the form of simple present tense, past perfect tense, and modal auxiliary. The obtained data, firstly, are analyzed in terms of the strategy of how English passive voice (SL) are most appropriately translated into Indonesian (TL), so that the conveyed meaning or message can be fully retained or preserved. This step of data analysis is expected to reveal whether the SL passive voices are equivalently translated into passive in the TL. To serve this purpose, the data are analysed grammatically and semantically. Semantically, the data are analysed based on the meaning of the words forming the passive voice in English. The meaning is confirmed to English – Indonesian dictionary. The role of context is also considered in order to catch the most equivalence in the TL. Grammatically, the writers applied the role of translation shift and supporting grammatical features that enable the translator to translate English passive voice into Indonesian. Finally, to enrich the analysis, the data are also analyzed in terms of the extent to which the naturalness could be established or preserved when translating English passive voice into Indonesian.

The results show that all of passive voices in SL follow the standard formula of English passive voice, that is S + to be + V3. Those sentences are translated into TL by using verbs added by prefix *di-* or *ter-*. The examples of passive voice with prefix *di-* in TL and its analysis is as follow:

Example 1
SL : Like she had just been chased thousand miles by ghosts.
TL : Seolah dia baru saja dikejar segerombolan hantu sejauh ribuan mil.

The underlined phrase *had just been chased* is translated into '*baru dikejar*'. The most equivalent word to translate *had been chased* is '*dikejar*' not '*terkejar*'. Prefix *di-* is more appropriate because semantically, the doer in this sentence intends to perform the action. According to English-Indonesia Dictionary (2014:136), chased is derived from the verb *chase* which means *'mengejar', 'mengusir', 'menguber', 'menolak'*. The translator chooses *"baru saja dikejar"* as the closest equivalence of *had just been chased*. The word *just* is used with the past perfect to refer to an event that was only a short time earlier than before now. In the TL the phrase '*baru saja*' is preferred as the translation of *just* and it indicates that the event happened at only a short time earlier before now.

Grammatically, there is no shift in this translation since the phrase *had just been chased* in SL is translated into the phrase *baru saja dikejar* in TL, whether it is level or category shift. It means that shift is not needed here because the translator has already found the equivalence without shifting level or category of translated words.

When comparing Indonesian passive voice with prefix *di-* and prefix *ter-*, it can be seen that there is such an unintended factors implied in the usage of prefix *ter-*. Simply saying that the action is done unintentionally. An example can be seen below:

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Example 2

SL : The nearest door had been blown open by the storm.

TL : Pintu terdekat terbanting membuka oleh terpaan badai.

The meaning of passive voice can also be combined with another factor such as unintended factor (*faktor ketaksengajaan*) as in example (2). When an active is changed into passive that meaning contained by the verb states that the action is unintended, the prefix used is *ter-* instead of *di-*.

Semantically, the phrase *had been blown* is translated into *terbanting* in TL. Based on English-Indonesian Dictionary (2014:88), blown is derived from the verb "blow" which means *meniup, membunyikan, mengeluarkan, bertiup, berbunyi, putus, meleleh, bernapas, mengembuskan, merobohkan, menyumbangkan, bertiup, menerbangkan, merubah haluan, memadamkan, meletus*. The translator chooses the word *terbanting* as the equivalence of *had been blown*, although *terbanting* is not one of the meaning of the word *blown* according to EID. By looking at the context of the sentence, it can be said that *pintu terbanting* is because of the storm. According to EID storm means (n) *topan, angin ribut, ribut*. The storm is such kind of strong wind that can hurtle or blow something loudly. That is why the translator chooses the word *terbanting* to translate *had been blown* in this sentence.

Furthermore, the translation has applied naturalness theory of translation, which means that the language used in TL sounds natural in the ears of the readers. *Pintu terbanting* is commonly used in Indonesian language. *Terbanting* is caused by a strong winds or slammed by a powerful force. In addition, by using prefix *–ter*, the translator indicates that the action is not intended by the doer. It happened by chance. In this case the doer is the strong wind.

Grammatically, the writers can see that there is a unit-shift applied in this translation. Unit-shift enables to change of rank, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is, a unit at different rank in the TL. In this case, the phrase *had been blown* in SL shifts to the word *terbanting* in TL.

Another phenomenon can be found in this example that is the SL is in the form of past perfect tense, but in the TL it cannot be said that it is also in the past perfect tense since there is no tenses in Indonesian. We may notice the different of time by looking at the time signal or the context where the sentence appears.

Besides implying such an unintended factor, passive voice can also imply adversative meaning. This kind of passive voice commonly describes negative meaning which called as *makna yang tidak menyenangkan*. It is signed by confix *ke-an*.

The following translation is one of the examples of negative meaning contained by passive voice:

Example 3

SL : Like any girl at Meriwether wouldn't ever be caught dead calling my name.

TL : Sepertinya tidak ada satu anak perempuan pun di Meriwether yang ingin ketahuan memanggil-manggil namaku.

Modal auxiliary *would* is used in this sentence. It forms passive voice by adding *be* plus past participle *caught*. The verb *caught* is derived from the verb *catch*. According to EID (2014:127), the verb catch means *menangkap, mencekau, mengerti, menangkapi, mencedok, menyergap*. The translator translated *wouldn't ever be caught* into *tidak ... ingin ketahuan* in Indonesian. According to Kamus Idiom Inggris-Indonesia by Astuti (2013: 262), 'would not be caught dead' is an idiomatic expression which means 'something that you would not like to do, or would rather die than do it'. In translating idiomatic expression, a translator must concern with culture of both text, SL and TL, in order to create a natural translation. *Tidak ... ingin ketahuan* is preferred as the closest idiomatic expression in TL which is equivalent to *would not ever be caught dead*. The word *ever* is added to emphasize the meaning.

In addition, the word *ketahuan* is formed by adding prefix *ke-* and suffix *–an* into the root *tahu*. The meaning of a sentence whose predicate uses *ke-an* is a passive construction with additional adversative meaning. It is commonly called as additional meaning which is *makna yang tidak menyenangkan*.

Grammatically both sentences, in SL and TL, are negative sentences although they are different in form. In SL, *not* that indicates negative meaning is placed after modal *would,* while in TL *tidak* which also indicates negative meaning is placed before the subject.

Besides those facts which have been explained above, the findings also show that English stative passive are usually translated into active voice in Indonesian, the predicate can be placed by either verb or predicative adjective.

Below is an example of English stative passive translated into Indonesian active voice with verb as the predicate:

Example 4

SL : You think this place is enchanted?

TL : Menurutmu tempat ini memiliki sihir?

Enchanted is derived from the verb *enchant*. In this sentence past participle *enchanted* functions as an adjective not a verb. It describes an existing situation or state rather than an action. This construction is known as stative passive.

The phrase *is enchanted* is translated into '*memiliki sihir'*. According to EID (2014:266), *enchant* means *memesona, memikat, menawan hati*. The translator does not choose one of the above meanings. She prefers *memiliki sihir*. Semantically *memiliki sihir* does not have bad sense in this context. In Indonesian culture, it is common to say that a very interesting/impressive/adorable thing/one enchants (menyihir/menawan) others. So, in this context *menyihir* means *memesona, memikat*, or *menawan*. The translator tries to create a natural translation of the SL.

Furthermore, there is structure shift that has been applied in translating this sentence. As we can see in SL a

passive voice is used while in TL the active one is chosen. *Is enchanted* (be + past participle) becomes *memiliki sihir*. Prefix *me-* indicates an active construction in Indonesian. Passive voice in SL is translated into Active voice in TL.

The following example is English stative passive translated into Indonesian active voice with predicative adjective:

Example 5
SL : You should be excited!
TL : Seharusnya kau gembira!

The verb *excited* is derived from the verb *excite*. The past participle *excited* functions as an adjective in the sentence. It is a stative passive. The phrase *should be excited* is translated into '*seharusnya gembira'*. According to EID, (2014:279), *excite* means *membangkitkkan gairah, menggairahkan, gembira, bergairah, yang naik darah, heboh, gempar, gelisah, yang mengasikkan, yang menggairahkan*. The translator translated the verb *excited* into *gembira*. *Gembira* is the predicative adjective of this sentence. It describes an existing situation or state rather than an action.

It can also be identified that there are passive voice in the SL which are not translated into passive voice in the TL. It was quite possible for translator to change the form af passive in SL into active in the TL as this translation process was conceived to be the most appropriate way of preserving or retaining the meanings of the original texts. It can be seen it the following example:

Example 6
SL : Join us and you'll be rewarded.
TL : Bergabunglah dengan kami dan kau akan mendapat penghargaan.

Rewarded is derived from the verb *reward* which means *ganjaran, hadiah, upah, pahala, hukuman, mengganjar, memberikan penghargaan, menghadiahkan*. Instead of translating *you will be rewarded* into *kamu akan dihargai,* the translator chooses '*kau akan mendapat penghargaan'*. One of the factors influenced the choice is the role of context. The role of context can not be ignored in translation because context can help both the translator and the reader to comprehend the message contained by a text.

The following example give us a further describtion of the role of context including in translating passive voice:

Example 7
SL : Perhaps my name will be cleared and I shall return.
TL : Barangkali namaku kelak akan dipulihkan dan aku akan kembali.

Cleared is derived from the verb *clear*. Semantically, the underlined phrase *will be cleared* is translated into *akan dipulihka*. According to EID (2014:146), *clear* means: *tak bersalah, bebas, di tempat yang bebas, terang, cerah, gamblang, jelas,encer, bersih, kosong, bebas, membebaskan, menjauhi, membersihkan, melunasi, mengosongkan, menyiapkan, membuka, meninggalkan, menghabiskan, menghilangkan,*

menjernihkan,memecahkan, menguraikan, membersihkan, menghilangkan. In Kamus Besar Bahasa Indonesia (KBBI), *pulih* means *kembali (baik, sehat) sbg semula, sembuh atau baik kembali (tt luka, sakit, kesehatan), menjadi baik (baru) lagi*. The most related meaning of *pulih* to the word *clear* in this context is '*menjadi baik (baru) lagi'*. *Memulihkan nama baik* sounds natural in Indonesian language. It means *membuat nama (seseorang) baik kembali*. In the passive form it becomes *dipulihkan* with prefix *di-* to indicate that the action in done by intention.

CONCLUSION

There some aspects that should be considered in translating passive voice from English into Indonesian. Those aspects may become problem in translating passive from English into Indonesian, if the translator does not have sufficient skill in translating. The problems may deal with semantic and grammatical features of the TL. Both prablems have to be overcome, in order to create a nutural translation.

Semantically, the translation should be considered based on lexical and contextual meaning. It concerns the meaning of linguistics expression and it has to make the use of contextual clues and enriches the information provided by words and grammatical construction. While grammatically, the translation might possess shift but the translator has to ensure that the changes in the sentence form in the translation of the SL into the TL are done properly and without distorting the semantic meaning of the ST.

In this present research, the writers find that the translator is able to overcome some problems in translation dealing with semantic and grammatical features. Semantically, the translations sound natural and convet the messages sent by the writer in the SL. It is achived by applying cultural context of TL. Grammatically, the naturalness is achived by whether doing translation shift or not. It depends grammatical features of SL and TL. In conclusion, cultural context and translation shift are getting involved in the process of creating natural translation.

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ERROR ANALYSIS IN WRITING
AN ENGLISH NARRATIVE COMPOSITION

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ABSTRACT

The purpose of the research were to know the errors which have been made by the learners in their English narrative composition and it is also to know why they made the errors, to identify the errors made by the learners, to correct the errors, to improve the teaching quality which is appropriate with the curriculum and the syllabus and to get the data and the explanation about the difficulties in studying English especially in writing the English narrative composition. The method used in this research is descriptive method. Descriptive method means the method which tries to give the data and the explanation about the recent symptoms. The data was taken from 20 students and it was taken by asking the learners to make the English narrative composition, classifying then analyzing the errors found in their composition.The errors that have been found in the compositions are 30 items or 15% for errors of selection, 25 items or 12, 5% for errors of ordering, 115 items or 57, 5% for errors of omission and 30 items or 15% for errors of addition. Some identifying, classifying, analyzing and correcting the errors have been done to correct the errors that have been found. It was done in order to minimize and avoid the same errors happen again in the learners' English narrative composition.

Keywords: errors analysis, writing, English narrative composition

ABSTRAK

Tujuan penelitian adalah mengetahui kesilapan yang dibuat oleh pembelajar dalam narasi bahasa Inggris mereka, alasan membuat kesilapan, mengidentifikasi kesilapan, mengoreksi kesilapan, meningkatkan kualitas pembelajaran yang sesuai dengan kurikulum dan silabus, serta mendapatkan data dan uraian tentang kesulitan dalam mempelajari bahasa Inggris khususnya dalam menulis narasi. Metode penelitian adalah metode deskriptif yang memberikan data dan uraian tentang gejala yang terjadi saat ini. Data diambil dari 20 pembelajar yang diminta membuat narasi bahasa Inggris, lalu mengklasifikasi dan menganalisis kesalahan yang ditemukan. Kesalahan yang ditemukan yaitu pemakaian kata yang tidak seharusnya (errors of selection) sebanyak 30 atau 15%, pemakaian elemen kata yang salah (errors of ordering) sebanyak 25 atau 12,5%, penghilangan elemen kata yang seharusnya ada (errors of omission) sebanyak 115 atau 57,5% dan penambahan elemen kata yang seharusnya tidak ada (errors of addition) sebanyak 30 atau 15%. Kesalahan tersebut dianalisis untuk meminimalisasi dan menghindari kesalahan yang sama dalam narasi bahasa Inggris para pemelajar.

Kata kunci: analisis kesilapan, menulis, narasi bahasa Inggris

INTRODUCTION

There are some kinds in learning English such as; listening, speaking, writing and reading. Writing is the most difficult part in learning English as what we say is different with writing. Heaton (1988) stated, "The writing skills are complex and certainly difficult to teach, requiring not only grammatical and theoretical devices but also conceptual and judgmental elements".

Most learners are still confused when they are about to write as writing is the most difficult part in learning English. This can be happened because the learners are still lack of knowledge about writing. They often directly write what in their mind is. Mother tongue is still influenced when they are writing. Based on the problems, the research was conducted to solve them. Knowledge related to writing was given to the learners in order to enrich their knowledge about writing. Hope that after giving some knowledge about writing, the learners can write well, not only writing about English narrative composition but also writing for other aspects, such as report, writing assignment, etc.

Some factors made writing in English looks difficult, such as spelling, vocabulary and grammar. There are many aspects in grammar that should be mastered by the learners which can make some errors in learning English.

Writing is also concerned about the linguistics because, "Linguistics is the scientific study of language" according to Todd (1987). In linguistics there are branches of the linguistics which one of them has the specific purpose that also help the learners in learning writing. "With writing, on the other hand, language competence involves the association of a meaning with a sign, a visual symbol".

Errors found in the learner's English narrative composition would also be discussed in this paper. Sometimes learner makes errors in composition such as; error of omission (*penghilangan kata*), error of selection (*pemakaian kata yang tidak seharusnya*), error of addition (*penambahan kata*) and error of ordering (*elemen yang sudah benar tetapi urutannya salah*).

The Nature of Errors

Everyone who studies English has exactly made some errors, especially the learners in Junior High School (SMP) or in Senior High School (SMA). It becomes common because English is not a mother tongue so the learners seldom use it in daily conversation. The government in curriculum 1994 for English subject stated,

"Pada akhir sekolah menengah umum siswa memiliki keterampilan membaca, menyimak, berbicara dan menulis dalam bahasa Inggris melalui tema yang dipilih berdasarkan tingkat perkembangan dan minat mereka, tingkat penguasaan kosakata (lebih kurang 2500 kosakata untuk program IPA dan IPS dan lebih kurang 3000 kosakata untuk program bahasa) dan tata bahasa yang sesuai." (Kurikulum Depdikbud SMU, 1994)

Kinds of Errors

Based on the errors which happened commonly, Richards (1974) explained that the errors are: (1) Interlingua Errors. Interlingua errors are the errors happen in the learners' grammar which reflects the learners' mother tongue. These errors occur because there is interference from the learners' mother tongue, e.g.: It is a book green, not what you, what number? and (2) Intralingua Errors. Intralingua errors is the errors happen in the learners'

mother tongue but they don't reflect the learners' mother tongue, but it looks like a language which is made by the learners studying the target language as their mother tongue or looks like the errors in the target language occur because the grammar, itself, effects one another in the target language, e.g.: She can dances. I opening my book.

Based on Dulay (1982), he divided the errors into four types. First, *Linguistic Category Taxonomy* is an error based on the language components or the linguistic main elements which affect the errors. The language components consist of phonology (pronunciation), syntax and morphology (grammar), semantic and lexicon (meaning and vocabulary) and discourse (style). The linguistic main elements consist of the elements which compare each language component. Second, Surface Strategy Taxonomy is explained about the way to change the strategy taxonomy which occurs. Third, Comparative Taxonomy is based on the comparative between the structures of the errors in the second language with the certain another type construction. Comparative taxonomy consists of: (1) Developmental Errors (Intralingua Errors). This error happened because the learners' study the target language as their first language, ex.: Brother drink milk. Mother eat apple. (2) Interlingua Errors. This error happened commonly in the structure of the language becoming the semantic which is same as phrase or in the learners' native language, ex.: The woman beautiful. The sky cloudy.

Fourth, Communicative Effect Taxonomy. Surface Strategy Taxonomy and Comparative Taxonomy only focus on the errors happened in both of those taxonomies. Communicative taxonomy influences the classification with the errors from the listeners' or the readers' view.

Based on Hendrickson (1980), he grouped the errors into two types, they are: (1) Global Errors. Global error is same as communicative errors. Global errors are the errors happened in the structure language which cause the learners misinterpret the oral or written message or consider that the message couldn't be understood in the whole contexts it. (2) Local Error. Local error is also called as linguistics error. Local error is the error happened in the structure language which seems strange or weird, but it didn't make the learners felt difficult in understanding the meaning of the sentences.

Based on the theories, the linguistics experts classified the errors into four types, they are: (1) Social Error. The social errors, the errors commonly occurred in the structure element. The errors could be happened because of the failure in application the English patterns which was based on the language which referred to the social context. (2) Register Error. This error happened because the language used didn't suitable for a certain occasion. Register error has a strong relationship in the usage of a language based on the situation. Usually the learners did the error because they haven't mastered if one language doesn't suitable to use in a certain situation. This happened because there is only limited material which discusses about the appropriateness in using a language for a certain occasion but this still considers as the learning process for the learners. (3) Referential Error. This error happened between the linguistics form with the objects or the situations happening outside the class. This error also happened because the learners haven't known what they thought and felt exactly. (4) Textual Error. This error happened related with the learners' knowledge based on the target language patterns.

Corder (1971) explained, "The learner's errors are classified as a textual error when he does not select

the structurally correct form in his sentence of intended relation between two sentences". Textual errors are: (1) Errors of Omission. Error of omission is the missing of some elements which should exist. e.g.: Woman is very beautiful. (It should be: The woman is very beautiful). She eat apple. (It should be: She eats an apple). (2) Errors of Addition. Error of addition is the adding of some elements which shouldn't exist. e.g.: I ate with bread and egg this morning. (It should be I ate bread and egg this morning). It is a meat. (It should be It is meat). (3) Errors of Selection. Error of selection is the use of words which shouldn't be used. e.g.: Do he go to school? (It should be Does he go to school?). She is thinking about you. (It should be She is thinking of you). (4) Errors of Ordering. Error of ordering is the elements which are not put in the proper place. e.g.: She doesn't know what is my name. (It should be She doesn't know what my name is). They know where do I live. (It should be They know where I live).

The Causes of Errors

The errors can be happened because of some factors, based on Norrish (1983), there are some factors that can cause the errors, and they are: (1) The carelessness from the foreign learners. (2) The interferences from the learners' mother tongue which was believed as one of the aspects that caused the errors. (3) The translation from their mother tongue to another language so it caused the difficulty where there aren't any synonyms between those two languages. (4) The learners couldn't translate the materials which were given to them based on what was expected by the native speaker. (5) The mistake analogy which was might be made to ignore the exact patterns. (6) The language couldn't be predicted and the learners might be made the errors using the language that they have studied but they haven't heard the certain words.

Corder (1971) divided the learners' errors caused into: First, Transfer: Every learner has her/his own mother tongue and before they get used to use their mother tongue as their daily conversation. Corder (1971) also explained, "The main cause why the learner made errors is called transfer. Transfer shows that the learner of second language the habit of his mother tongue". So based on Corder, the learners tried to apply in the foreign language that they have learned, in other words, the learners used the mother tongue system into English as their target language.

Second, Analogical or Overgeneralization: Analogical errors are the characteristics from each foreign learner. The analogical errors are commonly caused by the difference between the structure system from the mother tongue and the target language, the application of similarity of 'tenses' in English, the similarity in plural forms which don't exist in the learners' mother tongue.

Another cause is the learning process hasn't finished so they applied their ability based on their experience or based on another structure language from the target language as Corder (1975) said, "analogical errors occur when the learner has discovered a correct rule, he may still continue to make errors because he has not yet discovered the precise of categories to which the rule applies".

Third, Teaching-Induced: As we know, all of the lesson in English must consist of selection, repetition, graduation and presentation. In teaching English as a foreign language, the teacher should be careful in making the lesson plan because if the program doesn't suitable with the selection, repetition, graduation and presentation so the material itself can make the learners make the errors.

Fourth, The Purpose of the Error Analysis: By analyzing the errors, the English teachers will know the errors causes which have been made by the learners when they are doing an English narrative composition and by knowing the errors causes, it hopes that the learners will not make any same errors. S.K. Sharma (1981) stated, "An error analysis is a process based on analysis of learner's error". So, by analyzing the errors, the English teachers can figure out various errors which have been made by the learners so the English teacher can teach appropriately.

Dulay (1982), the errors analysis have two purposes, they are: (1) It provides data from which difference about nature of the language learning process can be made; (2) It indicates to teacher and curriculum developers which part of the target language students have most difficulty producing correctly and which error types distract most from a learner's ability to communicate effectively.

Fifth, The Nature of Narrative Composition: Writing is the most difficult part in English subject as what it is said to be different from what it is written. White and Ardnt (1991) stated that, "Writing is far from being a simple matter of transcribing language into written symbols; it is a thinking process in its right." so, before the learners start to write an English composition, they should master the English pattern correctly.

Dougal (1988) said, "A composition is a group of closely related paragraph that develop a single idea." Crystal (1991) also said, "Writing a composition with vocabulary and structure which the student has either learnt to use orally or written exercises for each lesson. These exercises may be of various types. The range from filling blanks to the composition and may be modification, sentences composition and paragraph writing."

So the theory of the composition based on Mc. Dougal is the activity of writing which is started by mastering words and the grammar itself. There are 4 kinds of compositions; they are argumentation, description, exposition and narration. Wishon and Burks (1980) stated:

"Argumentation is used in persuading and convincing; it is closely related to exposition and is often found combined with it. Description is used to create a visual image of people, places and even of units of time-days, time of day or seasons, exposition is used in giving information, making explanation, and interpreting meanings and narration is the form of writing used to relate the story of acts or evens."

Based on Hornby (1974), "Narration is telling of a story", meanwhile based on John M. Echols and Hassan Shadily (1986), "Narration adalah (1) Penceritaan, pengisahan; (2) Cerita, kisah".

Narratives are stories. Narratives are plots. They are essays that tell a story, hopefully in an interesting way, that also convey themes. Often, if you are asked to write a narrative essay, you will not be asked to research a theory or topic. Rather, you will be asked to use your imagination instead of a bibliography. You may need to research for this narrative essay; nonetheless, the writing may come more easily to you for you do not need to quote specific words from primary sources.

The Nature of Writing

Good writing provides information or messages clearly and creates effective verbal dialogue to readers. It aims to give point of view of the ideas in text where it organizes in different way of writing such as narration, description, exposition, and argumentation. When students write a paragraph, they try to explore what they are thinking in mind, and they also concern with the language, meaning, and the structural of context related to English

language acquisition as a second or foreign language. As Gould, Diyanni, and Smith state that "Writing is an effort to create a dialogue with readers, and it involves exploring our relationships to our readers in much the same way that exploring our relationships to people we talk to."

Thus, writing must be related to the content, the language and grammatical rules. In order to avoid misunderstood, the students have to use correct sentences by creating a well written text and giving attention to the arrangement of words into their composition to express their idea and to give the value of the writing to readers.

Developing writing is related to the writer's knowledge of language and writing exposure. Writing process is the way the writers give their ideas and messages to readers in the form of text. The writers present their ideas in various ways of writing such as narration, description, classification, comparison and contrast, argumentation etc. First, narration is a basic writing strategy for presenting past event or activities. It can be used for a variety of purposes such as to illustrate and support ideas with anecdotes, to entertain readers with revealing stories, to analyze causes and possible effects with scenarios, and to explain procedures with process narrative. Second, description is a strategy used to create a dominant impression. For example, students describe a place in order to set a scene and make readers aware of its atmosphere and to describe people to show a kind of person's performance. Third, classification is aimed to classify number of items or ideas into a small number of classes. In a classification of paragraph, it is important to set up adequate categories and define what goes into categories. Fourth, comparison and contrast are to compare similar aspects or to contrast different aspects of two subjects, people or things. At last, argumentation is to argue ideas or opinion by giving some argues to proof the concept or research. A good paragraph must give readers complete information and unified by a controlling idea. It is organized form and can be understood what the paragraph is going to be about. As Boardman states: "A paragraph is a group of sentences that works together to develop a main idea. Paragraphs are organized differently depending on their purposes. There are three main types of paragraphs in English: narrative, descriptive, and expository."

METHOD

Descriptive method is used to do the research. There are 3 types of descriptive method, they are observational method, case study method and survey method. Observational method, as a part of descriptive method, was used to take the data. The learners' English narrative compositions were used as the research instrument.

The data were taken from 20 learners and it was taken by asking the learners to make English narrative composition. After that, identifying, classifying, analyzing and correcting were done in order to minimize and avoid the same errors if they are asked to make another English narrative composition.

RESULTS AND DISCUSSION

After having been analyzed and corrected, some errors were found and most of the errors related to kinds of error of selection, next is errors of ordering, then errors of omission and the last is errors of addition.

From the errors found, there are 30 items or 15% errors of selection, 25 items or 12,5% errors of ordering,

115 items or 57,5% errors of omission and 30 items or 15% errors of addition.

Based on the results above, most of the errors were made in errors of omission part. It happened because they are still lack of knowledge about writing and their mother tongue mostly influenced to the learners when they were asked to make English narrative composition.

In kinds of errors, the learner made mistakes in several types of errors, such as error of selection, example: There *was* three men walking behind her. "*Was*" shouldn't be used in the sentence as "*was*" is for singular subject, meanwhile, the sentence "talked about" *three men* so "*were*" should be used in the sentence. It is called subject of agreement where to be should follow to the next word which refers as a subject. So, the sentence should be There*were* three men walking behind her. Some of the errors which have been found are see in the following table.

Based on the above descriptions, there are some several types of errors. First, error sentences in error of selection. Error of selection is about the use of words which shouldn't be used. One example can be seen from this following sentence: *finally, there was a battle among Tunggul Ametung and Prince Sanjaya*. The sentence is wrong because "*among*" is used to explain about *nouns in more than 2 things* meanwhile in the sentence there are only two nouns, "Tunggul Ametung" and "Prince Sanjaya". "*between*" is more appropriate to use in the sentence than "among". The correct sentence is *Finally, there was a battle between Tunggul Ametung and Prince Sanjaya*. Another example can be seen from: *after getting the fish he would bring to his mother or selling the caught fish in town*. The sentence is wrong because "*the meaning*" of the sentence will be *illogical* if "*in*" is used in the sentence. "*to*" is more appropriate to use in the sentence so the correct sentence is *After getting the fish he would bring to his mother or selling the caught fish to the town*.

The second type of error is error sentences in error of ordering. Error of ordering is about the elements which are not put in the proper place. *This type of error can be seen from this following sentence: he and Rio's mother just cried and prayed to God*. The sentence is wrong because of the arrangement of the sentence. The arrangement of the sentence should be *Rio's mother and he just cried and prayed to God*. Another example: *finally, I had the support of my parents*. The sentence is wrong and the explanation is the same with the first, second and the third sentence. The sentence should be *Finally, I had my parents' support*. *The child youngest was very kind to the rabbit*. The sentence is wrong and the explanation is the same as the first, second, third and the fourth sentence. The sentence should be *the youngest child was very kind to the rabbit*.

The third type of errors is error sentences in error of omission. Error of omission is about the missing elements which should exist. Some examples of this error can be seen through this following sentences. *They started to walk across the street and their dog behind them*. The sentence is wrong because *the sentence is ambiguous* so the word "*walked*" is added to the sentence. The correct sentence is *they started to walk across the street and their dog walked behind them*. Another example, *one by one they grew up, married and moved away from their parents*. The sentence is wrong and the explanation is the same as the previous sentences above. The sentence should be *one by one they grew up, got married and moved away from their parents*.

The fourth type of error is error sentences in error of addition. Error of addition is the adding some

elements which shouldn't exist. Example: It is a meat. The article "a" shouldn't be used before "meat" as "meat" is uncountable and article is used to show the amount of the things. Except, there are additional word to show the exact amount of "meat", example: There are two pieces of meat. (1) Prof. Moriarty wanted to steal the diamond and wanted to kill someone. The sentence is wrong because "wanted" is used two times in the sentence so it is called redundancy. The sentence should be Prof. Moriarty wanted to steal the diamond and to kill someone. (2) Once upon a time, there was lived a little girl named snow White. The sentence is wrong because "the meaning" of the sentence will be in passive sentence. The sentence should be Once Upon a time, there lived a little girl named Snow White. (3) Her parents were had died. The sentence is wrong and the explanation is the same as the first sentence above, the sentence should be her parents had died.

CONCLUSION

Some analyses about the errors made by the learners are concluded by the writer, they are: (1) recognizing the characteristics of the learners' errors. Most of them haven't mastered the target language well so they tend to make mistakes in their mother tongue; (2) Most of the learners' errors happened in the textual errors; (3) Most of them were influenced by their mother tongue, in other hand; they transferred directly to their mother tongue even with grammatical wrong; (4) The errors done by the learners perhaps happened because of the teacher's style in teaching; and (5) The learners weren't used to write or make an English narrative composition by the English teachers so they got some difficulties when they were asked to make an English narrative composition.

Table 1 Kind of Errors

No.	Sentence	Correction	Level
1.	Finally, there was a battle among Tunggul Ametung and Prince Sanjaya.	Finally, there was a battle between Tunggul Ametung and Prince Sanjaya.	Errors of selection
2.	After getting the fish he would bring to his mother or selling the caught fish in town.	After getting the fish he would bring to his mother or selling the caught fish to the town.	Errors of selection
3.	He and Rio's mother just cried and prayed to God.	Rio's mother and he just cried and prayed to God.	Errors of ordering
4.	Finally, I had the support of my parents.	Finally, I had my parents' support.	Errors of ordering
5.	The child youngest was very kind to the rabbit.	The youngest child was very kind to the rabbit.	Errors of ordering
6.	They started to walk across the street and their dog behind them.	They started to walk across the street and their dog walked behind them.	Errors of omission
7.	One by one they grew up, married and moved away from their parents.	One by one they grew up, got married and moved away from their parents.	Errors of omission
8.	Prof. Moriarty wanted to steal the diamond and wanted to kill someone.	Prof. Moriarty wanted to steal the diamond and to kill someone.	Errors of addition
9.	Once upon a time, there was lived a little girl named snow White.	Once Upon a time, there lived a little girl named Snow White.	Errors of addition
10.	Her parents were had died.	Her parents had died.	Errors of addition

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	in-text citation	in References
A journal article	According to Jochum (2013:100) … . …. (Jochum, 2013:100). Jochum (2013:100) stated: "…… ."	Jochum, K. P. (2013). Music of a Lost Kingdom: W.B. Yeats and the Japanese Nō Drama. *Studi Irlandesi : a Journal of Irish Studies, 2*(2), 93–108.
A journal article with DOI	Harrison et al. (2013) stated that… . …. (Harrison et al., 2013).	Harrison, G. L., Ogle, K. C., & Keilty, M. (2013). Linguistic, reading, and transcription influences on kindergarten writing in children with English as a second language. *Journal of Writing Research, 5*(1), 61–87. doi: 10.17239/jowr-2013.05.01.3
A journal article, >2 ≤7 authors	Rafieyan et al. (2014) suggested… . .... (Rafieyan et al., 2014).	Rafieyan, V., Sharafi-Nejad, M., Khavari, Z., Damavand, A., & Eng, L. S. (2014). Relationship between cultural distance and pragmatic comprehension. *English Language Teaching, 7*(2), 103–109.
A book	Labov (2011) said that … . … (Labov, 2011).	Labov, W. (2011). *Principles of Linguistic Change: Cognitive and cultural factors*. New Jersey, USA: Wiley-Blackwell.
A book chapter with editor(s)	Kim (2009) found that… . "…..," said Kim (2009).	Kim, H. (2009). Improving Techniques for Naïve Bayes Text Classifiers. In M. Song & Y. B. Wu (Eds.), *Handbook of Research on Text and Web Mining Technologies* (pp. 111–127). USA: Information Science Reference.
An article in a magazine	…stated in Mind+ (2011). … in Dahlan (2013).	Mind+. (2011, May–July). 10 Most popular blog providers. *Mind+: The True Edu-lifestyle Magazine*, *2*(5), 39–41. Dahlan, A. (2013, March). Perlindungan dan pelestarian pengetahuan tradisional dan ekspresi budaya tradisional Indonesia. *Media HKI*, *10*(2), 10–15.
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A work, dissertation, master's thesis, or thesis	McNiel (2006) found… . …..(McNiel, 2006).	McNiel, D. S. (2006). *Meaning through narrative: A personal narrative discussing growing up with an alcoholic mother* (Masters's thesis). Available from ProQuest Dissertations and Theses database. (UMI No. 1434728)

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