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# ANALISIS IMPLIKATUR WACANA PERCAKAPAN DALAM NOVEL “MASIH ADA HARI ESOK KARYA DANIEL STEEL”

Dairi Sapta Rindu Simanjuntak. Universitas Putera Batam  
dairisaptajuntak@yahoo.com

## Abstrack

*Language is a communication tool used by every human being in every aspect. without language there would not be a good relationship between people. Language knowledge is considered as one of the thought and understanding. The language can be found everywhere characterized by the use of symbols both oral and written. In the event of communication, speaker and hearer often communicate using implicit intent, meaning different from what is disclosed is called implicatures. The purpose of this study was to describe the conversation discourse containing implicatures. as for the formulation of the problem in this study is how the implicature use when communicating between speaker and hearer in the novel “Masih Ada Hari Esok” by Daniel Steel?. This paper is the study of literature by using descriptive method. After the author discusses the problems in this study , the results obtained is that in the novel "Masih Ada Hari Esok" by Daniel Steel containing conversational implicature there.*

*Key words: implicature, discourse conversational, novel.*

## 1. PENDAHULUAN

Bahasa digunakan dalam kehidupan sehari-hari oleh siapa saja dalam transaksi apa saja, oleh karena itu bahasa didefinisikan sebagai komunikasi antara manusia, yang dicirikan dengan menggunakan simbol lisan dan tulisan sesuai makna yang telah diterima masyarakat penutur. (Paul Ohoiwutun, 2002:2)

Fungsi umum bahasa adalah sebagai alat komunikasi dan alat interaksi yang dimiliki manusia, dan dapat dikaji secara internal dan eksternal. Kajian bahasa secara internal adalah mengkaji terhadap struktur intern bahasa tanpa ada kaitannya dengan masalah lain di luar bahasa, kajian internal ini dilakukan dengan menggunakan teori-teori yang ada dalam unsur linguistik saja seperti fonologisnya, struktur morfologis, dan struktur sintaksis. Secara

eksternal pengkajian bahasa dilakukan terhadap faktor-faktor yang berada di luar bahasa yang berkaitan dengan pemakaian bahasa oleh para penuturnya dalam masyarakat. Pengkajian secara eksternal tidak hanya menggunakan teori dan prosedur linguistik saja, tetapi juga menggunakan teori dan prosedur disiplin lain yang berkaitan dengan penggunaan bahasa, misalnya dengan disiplin psikolinguistik, seperti senyuman, gelengan kepala, gerak gerak tangan, dan ekspresi wajah, kedipan mata dengan kata lain bahwa bahasa tersebut berhubungan erat dengan kehidupan manusia. Chaer dan Leonie (2004:12) mengemukakan bahwa:

“Bahasa adalah sebuah sistem yang bersifat sistematis dan sistemis. Bahasa bersifat sistemis maksudnya bahasa itu tersusun menurut pola

tertentu, tidak tersusun secara acak dan sembarangan. Sedangkan bersifat sistemis, sistem bahasa bukan merupakan sebuah sistem tunggal, melainkan terdiri dari sejumlah sub sistem yakni sub sistem fonologi, sub sistem morfologi, sub sistem sintaksis, dan sub sistem leksikon.”

Setiap bahasa memiliki sistem yang berbeda dari bahasa lainnya, sehingga dikatakan bahwa bahasa itu bersifat unik artinya bahasa itu memiliki ciri atau sifat khas yang tidak dimiliki bahasa lain dan keunikan itu dapat diamati dari bentuk bahasa dan perilaku penuturnya. (Oktavianus, 2006:2). Tataran fonologis artinya tataran dari segi bunyi-bunyi bahasa, ada bunyi naik turun, keras atau lembut yang ditandai dengan jeda yang terdapat dalam bunyi bahasa tersebut. Tataran morfologis artinya sebagai satuan gramatikal bahasa yang terbentuk dari morfem-morfem sebagai satuan terkecil yang membentuk sebuah morfem baru. Tataran sintaksis artinya tataran bahasa yang dikaji dari masalah struktur bahasa secara umum, yaitu subjek, predikat, objek dan keterangan. Sedangkan tataran leksikon artinya tataran bahasa yang mengkaji makna leksikal yaitu makna yang sesuai dengan hasil observasi alat indra atau sesuai dengan referennya. Oleh karena itu dapat diambil kesimpulan bahwa bahasa tersebut tidak digunakan hanya satu pembicara tetapi beraneka ragam dan bahasa tersebut juga dikaji dari fonologis, morfologis, sintaksis, dan leksikon.

Bahasa itu bersifat personal, atau pribadi artinya si penutur menyatakan sikap terhadap apa yang dituturkannya. Si penutur bukan hanya mengungkapkan emosi lewat

bahasa, tetapi juga memperlihatkan emosi itu sewaktu menyampaikan tuturannya. (Chaer dan Leonie, 2004:15) Chaer dan Leonie (2004:15) juga mengemukakan bahwa:

“Dilihat dari pendengar atau lawan tutur maka bahasa berfungsi direktif, yaitu tingkah laku pendengar. Dan jika dilihat dari segi kontak antar penutur dan pendengar maka bahasa itu berfungsi *fatik*, yaitu berfungsi menjalin hubungan, memelihara, memperlihatkan perasaan atau solidaritas social sedangkan jika dilihat dari segi topic ujaran maka bahasa itu berfungsi referensial, artinya bahasa itu berfungsi sebagai alat untuk membicarakan objek atau peristiwa yang ada di sekeliling penutur, dan dilihat dari segi amanat (*message*) yang akan disampaikan maka bahasa bersifat imajinatif, artinya bahasa itu dapat digunakan untuk menyampaikan pikiran gagasan dan perasaan. Fungsi imajinatif ini biasanya berupa karya seni yang digunakan untuk kesenangan penutur maupun para pendengarnya.”

Dapat disimpulkan bahwa bahasa juga digunakan untuk mengajak manusia agar lebih kreatif dalam melakukan hubungan baik dengan lingkungan sekitarnya. Sementara Spradley (1997:23) dalam Oktavianus (2006:31) mengemukakan bahwa “Bahasa membentuk realitas dalam suatu masyarakat bahasa yang dibangun berdasarkan kebiasaan berbahasa mereka.”

Penggunaan bahasa dengan berbagai macam pilihan bentuk yang terkonstruksi dalam pikiran manusia berada dalam ranah kajian wacana. Nababan (1987:64) mengemukakan bahwa “Wacana adalah bahasa dalam

bentuk yang lebih besar daripada kalimat dan bahasa sebagaimana ia dipakai untuk berkomunikasi di dalam bentuknya bisa berupa lisan atau tulisan.”

Ketika bahasa digunakan dalam berkomunikasi, penutur dan mitra tutur dapat berkomunikasi secara lancar karena mereka memiliki semacam kesamaan latar belakang pengetahuan tentang sesuatu yang dipertuturkan tersebut. Hasan Lubis (1993:70). Dan diantara penutur dan mitra tutur terdapat semacam kontrak percakapan tidak tertulis yang disebut dengan *cooperative principle* atau prinsip kerjasama.

Dalam kegiatan berkomunikasi pemakai bahasa sering dihadapkan pada penggunaan bahasa yang tidak berkaitan secara lahiriah tetapi berkaitan semantik (makna), artinya pada saat komunikasi berlangsung antara penutur dan mitra tutur sering memberikan makna yang tersimpan secara tersirat bukan secara tersurat, artinya apa yang mereka ucapkan dan maksudkan tidak diungkapkan secara langsung. Akan tetapi komunikasi tersebut dapat berjalan lancar. Oleh karena itu, penulis merasa tertarik untuk mengkaji mengapa hal itu bisa terjadi dalam tindak komunikasi dan khususnya dalam tindak komunikasi dalam novel “Masih Ada Hari Esok” karya Daniel Steel.

Sesuai dengan latar belakang yang telah diuraikan di atas, maka yang menjadi rumusan masalah adalah bagaimana penggunaan implikatur saat berkomunikasi antara penutur dan mitra tutur dalam novel “Masih Ada Hari Esok” karya Daniel Steel? Berdasarkan rumusan masalah ini, maka tulisan ini bertujuan untuk mendeskripsikan, mengelompokkan,

dan menganalisis wacana percakapan yang mengandung implikatur dalam novel “Masih Ada Hari Esok” karya Daniel Steel.

## 2. KAJIAN PUSTAKA

### 2.1 Implikatur

Implikatur meruokan cara untuk menerangkan apa yang mungkin diartikan, disarankan, atau dimaksud oleh penutur berbeda dengan apa yang dikatakan oleh penutur. Dalam pertuturan, komunikasi antara penutur dan mitra tutur berjalan lancar karena di natar mereka memiliki kesamaan latar belakang pengetahuan tentang suatu yang dipertuturkan tersebut. di antara penutur dan mitra tutur terdapat semacam kontrak percakapan tidak tertulis bahwa apa yang sedang dipertuturkan itu saling dimengerti. Kaswanti (1990:43) mengemukakan bahwa “Jika ada dua orang bercakap-cakap dan percakapan itu dapat berlangsung dengan lancar berkat adanya semacam kesepakatan bersama.” Kesepakatan itu semacam kontrak tak tertulis bahwa apa yang dibicarakan itu harus saling berhubungan atau berkaitan. Hubungan antara keterkaitan itu sendiri tidak terdapat pada masing-masing kalimat, artinya makna keterkaitan itu tidak terungkap secara literal pada kalimat itu sendiri. Ini disebut dengan implikatur percakapan. Implikatur yagn muncul dari suatu ujaran sangat ditentukan oleh konteks pertuturan. Teori implikatur ini dapat dipakai untuk melihat bagaimana orang menggunakan bahasa dan seperangkat asumsi yang melengkapi dan mengatur kegiatan percakapan sebagai suatu tindakan berbahasa. (Hasan Lubis, 1993:73).

Nababan (1987:4) mengemukakan bahwa, “Implikatur adalah menganalisis suatu percakapan atau komunikasi didasarkan pada dasar kerjasama atau *cooperative principle*.”

Yule (2000:36) dalam Oktavianus (2006:92) membagi prinsip kerjasama tersebut menjadi empat bagian:

“a. Kualitas

1. Jangan mengatakan sesuatu yang tidak benar
2. Jangan mengatakan sesuatu tanpa bukti

b. Kuantitas

1. Berilah keterangan secukupnya
2. Jangan mengatakan sesuatu yang tidak diperlukan

c. Relevansi

1. Katakanlah apa yang berguna
2. Katakanlah sesuatu yang relevan

d. Cara

1. Jangan mengatakan sesuatu yang tidak jelas
2. Jangan mengatakan sesuatu yang taksa
3. Berbicaralah dengan singkat
4. Berbicaralah secara khusus.”

Implikatur dipakai untuk menerangkan perbedaan yang sering terdapat antara apa yang diucapkan dengan apa yang diimplementasikan. Artinya menerangkan perbedaan apa yang dikatakan dengan apa yang disimpulkan

Levinson dalam Lubis (1993:70-71) mengemukakan bahwa:

“Ada empat macam faedah konsep implikatur yaitu:

- a) Dapat memberikan penjelasan makna atau fakta-fakta

kebahasaan yang tak terjangkau oleh teori linguistik

- b) Dapat memberikan penjelasan yang tegas tentang perbedaan lahiriah dari yang dimaksud si pemakai bahasa
- c) Dapat memberikan pemerian semantik yang sederhana tentang hubungan klausa yang dihubungkan dengan kata penghubung yang sama
- d) Dapat memerikan berbagai fakta yang secara lahiriah kelihatan tidak berkaitan malah berlawanan (seperti metafora).”

## 2.2 Novel

Tarigan (1985:64) dalam Zulfahnur (1996:66-67) mengemukakan bahwa, “Novel berasal dari bahasa latin *Novelu* yang diturunkan dari kata *Noveis* yang berarti baru.” Cerita yang bberu muncul setelah drama, puisi dan lain-lain. Novel merupakan karangan prose yang panjang yang mengandung rangkaian cerita kehidupan seseorang dengan orang-orang di sekelilingnya dengan menonjolkan watak dan sifat. Novel menceritakan suatu kejadian yang luar biasa dari tokoh cerita, dimana kejadian-kejadian ini menimbulkan pergolakan batin yang mengubah perjalanan nasib tokoh. (Jassin dalam Zulfahnur, 1996:67).

Tarigan (1984:164) mengemukakan bahwa “Novel merupakan suatu cerita prosa yang fiktif dalam panjang tertentu yang melukiskan para tokoh, gerak serta adegan kehidupan nyata yang representative dalam suatu alur atau suatu keadaan yang agak kacau atau kusut.” Dari jumlah kata, maka biasanya suatu novel mengandung kata-kata yang berkisar antara tiga



puluh ribu buah kata sampai tak terbatas tugasnya. Dengan kata lain jumlah minimum kata-katanya dalam tiga puluh ribu kata.

Bedasarkan uraian di atas, dapat disimpulkan bahwa novel adalah hasil karya sastra yang termasuk ke dalam prosa fiksi yang berkisar antara tiga puluh lima ribu kata sampai tak terbatas jumlahnya dimana peristiwa di dalamnya menimbulkan pergolakan batin yang mengubah perjalanan nasib tokohnya.

### 2.3 Wacana

Wacana menurut Oktavianus (2006:20) mengatakan bahwa "Wacana mencakup unsur gramatikal tertinggi dan direalisasikan dalam bentuk karangan yang utuh dengan amanat yang lengkap dan dengan koherensi serta kohesi yang tinggi." Jika dilihat dari perspektif semiotik, wacana merupakan sosial tempat melekatnya teks. Oleh sebab itu wacana harus dibicarakan dalam konteks teks tersebut. Wacana juga dianggap sebagai rekaman kebahasaan yang utuh tentang suatu peristiwa. (Djajasudarma, 1994:4) dalam (Oktavianus, 2006:30).

Wacana direalisasikan dalam bentuk karangan yang utuh seperti novel, buku, teks, ensiklopedia, dan paragraf, kata dan kalimat yang membawa amanat yang lengkap.

Interpretasi yang dilakukan terhadap suatu wacana tidak dapat dilakukan secara tepat, hanya melihat kalimat perkalimat. Dalam wacana terdapat kesatuan arti yang bersifat integral, contoh bahwa informasi di dalamnya hanya bisa ditafsirkan secara tepat jika dilihat secara menyeluruh.

(Data dikutip dari Oktavianus 2006:91)

- a. Ayah : Bu, mana kopinya?
- b. Ibu : Kompornya lagi diperbaiki.

Dalam wacana di atas, A menanyakan kopi kepada B, namun B mengatakan kompor yang rusak. Jadi, pertanyaan A tidak sinkron dengan jawaban B. Itu menandakan ada implikasi lain dari percakapannya. Implikasi yang dimaksud adalah fakta bahwa B sebagai isteri biasanya memasak kopi dengan menggunakan kompor dan pada saat kopi diminta oleh A ternyata kompor sedang rusak dan kopi belum dibuatkan.

Dalam prinsip kewacanaan aspek kohesi dan koherensi sangat penting diperhatikan. Karena keutuhan wacana ditentukan oleh kohesinya. Kohesi dan koherensi memang berbeda akan tetapi fungsi dan tujuannya adalah sama yaitu membentuk suatu teks yang utuh.

Umar (1993:34) mengemukakan bahwa, "Koherensi tidak dapat dibangun dengan sendirinya oleh situasi wacana itu. Dan koherensi wacana tidak ditentukan atas hubungan antara ujaran-ujaran melainkan hubungan antara tindakan-tindakan yang dilakukan dengan ujaran-ujaran tersebut." Seperti dalam contoh berikut:

- A: Ada telepon**  
**B: Aku masih sibuk**  
**A: Ya sudah, aku saja.**

Dalam wacana di atas, tidak terdapat tanda-tanda struktural yang menjalin percakapan A dan B. Hubungan makna ujaran A dan B di

atas ditentukan oleh tindakan-tindakan yang mereka lakukan masing-masing.

Sebuah teks sering kelihatan tidak koheren tetapi sebenarnya koheren. Kekohensiannya akan teramati setelah terlebih dahulu dicermati konteks pertuturan. Peristiwa tersebut dapat diamati pada contoh berikut:

(Data dikutip dari Oktavianus, 2006:67)

**A: Bapak sudah pulang?**

**B: Mobil beliau masih ada.**

Pertanyaan dan jawaban pada wacana di atas tidak memperlihatkan kekoherensian satu sama lain. Jawaban yang diharapkan adalah *sudah* atau *belum*. Namun demikian, dari jawaban B dapat ditarik kesimpulan bahwa bapak masih belum pulang karena jika mobilnya masih ada di tempat parkir berarti dia belum pulang.

Dalam kewacanaan kordinat pembicara dapat mempengaruhi makna ujaran atau tulisan. Begitu pula dengan kordinat pendengar, sebuah ujaran yang sama, mungkin ditanggapi oleh pendengar dengan berbagai makna sesuai dengan status sosia, fungsi maupun pengalaman mereka, misalnya: Seorang ayah yang baru pulang dari kantornya melihat meja di ruang tamu kurang rapi, sambil mengatakan:

**Siapa main-main di ruang tamu ini?**

Bagi Inem, pembantu rumah tangga, ujaran ini diinterpretasikan sebagai: *Bereskan ruang tamu ini*. Akan tetapi, bagi sang isteri ujaran ini merupakan peringatan baginya untuk senantiasa mengawasi putrid

mereka yang masih kecil supaya rajin belajar dan tidak hanya bermain-main saja. Karena itu, ujaran tersebut diinterpretasikan: *Rita tidak belajar ya, Bu?* Sedangkan bagi rita sendiri yang merasa belum membereskan ruang tamu menginterpretasikannya sebagai: *Siapa saja yang menggunakan ruang tamu harus mengatur kembali supaya rapi*. Dengan kata lain, bahwa wacana tersebut tergantung pada konteks dimana wacana tersebut digunakan.

### 3. METODOLOGI

Metode yang digunakan dalam penelitian ini adalah metode pustaka. Korpus penelitian ini adalah data tulis yang besumber dari novel “Masih Ada Hari Esok” karya Daniel Steel. Novel tersebut dijadikan sebagai bahan kajian karena merupakan data tertulis dan untuk menghindarkan perekayasa terhadap penyesuaian data yang diinginkan. Data diperoleh dengan cara membaca isi novel setiap bab dan mengumpulkan setiap percakapan yang mengandung implikatur. Setelah data terkumpul, maka data tersebut kemudian dianalisis dengan merujuk kembali pada teori Grice dan mengkombinasikan dengan pendapat Brown dan Yule yang mengemukakan implikatur adalah suatu percakapan atau komunikasi didasarkan pada prinsip kerjasama atau *cooperative principle*.

### 4. TEMUAN

Data yang telah ditemukan dalam novel berupa percakapan-percakapan yang mengandung implikatur. Namun tidak semua bab mengandung percakapan implikatur. Percakapan yang mengandung percakapan dalam novel berada pada bab II yaitu di halaman 31 dan 34, kemudian bab III

halaman 49 dan 57, bab V halaman 95, bab VIII halaman 137 dan 143, bab XVII halaman 343, 353, dan 372 serta bab XX pada halaman 439.

## 5. PEMBAHASAN

Sesuai dengan apa yang telah dinyatakan dalam rumusan masalah, kajian ini dimaksudkan untuk menjawab pertanyaan: *“Bagaimana penggunaan implikatur saat berkomunikasi antara penutur dan mitra tutur dalam novel “Masih Ada Hari Esok” karya Daniel Steel?* Temuan penelitian ini menunjukkan bahwa di dalam novel *“Masih Ada Hari Esok”* karya Daniel Steel memang mengandung percakapan implikatur.

Data 1: Bab II halaman 31

**A: Tanya : Kau nggak kerja?**

**B: Tony : Memangnya kau kemana saja selama tiga tahun ini.**

Keutuhan wacana di atas tidak kelihatan dari tuturan Tanya maupun Tony. Kejelasannya tidak dapat dimaknai secara tersurat. Pada saat Tanya bertanya *“Kau nggak kerja?”* namun Tony menjawab dengan mengatakan **“Memangnya kau kemana saja selama tiga tahun ini?”** Tidak ada hubungan antara pertanyaan dan jawaban, tetapi dapat dimengerti oleh kedua penutur. Makna yang diimplikasikan wacana implikatur di atas adalah: **mengapa kau menanyakan aku kerja atau tidak, sementara kita sudah bersama selama tiga tahun dan biasanya setiap hari Jumat saya tidak masuk kerja, jadi karena sekarang hari jumat, saya tidak bekerja.”**

Data 2: Bab II halaman 34

**A: Tony : Apakah kau akan membayar orang ini?**

**B: Tanya : Aku belum sempat bicara dengan pengacaraku.**

Tanya sedang mengalami masalah dengan mantan pengawalnya dan meminta agar Tanya membayar mereka untuk dapat menyelesaikan masalah tersebut. Makna yang diimplikasikan dari percakapan di atas adalah **“Aku belum tahu akan membayar mereka, karena aku belum mimbicarakannya dengan pengacaraku, sebab dia yang akan menangani semua masalah ini.”**

Data 3: Bab III halaman 49

**A: Tanya : Tahukah kau betapa aku harus membanting tulang untuk memperolehnya? Uang itu tidak jatuh dari langit. Tahu?**

**B: Bennet : Tahun depan kan kau akan mengadakan konser keliling. Ambil saja satu juta dolar dari honormu, hitung-hitung buang sial.**

Tanggapan Bennet di atas akan sulit dipahami oleh pendengar yang tidak turut dalam tindak komunikasi saat itu. Ketika Tanya menghadapi masalah dan akan membayar mantan pengawalnya sebanyak satu juta dolar dan dia merasa sangat berat hati sehingga dia mengatakan: **“Tahukah kau betapa aku harus membanting tulang untuk memperolehnya? Uang itu tidak jatuh dari langit. Tahu?** Namun Bennet justru menanggapi dengan jawaban: **“Tahun depan kan**

kau akan mengadakan konser keliling. Ambil saja satu juta dolar dari honormu, hitung-hitung buang sial.” Makna yang diimplikasikan adalah : “Uangmu masih banyak, apalagi tahun depan kau akan mengadakan konser keliling, pasti banyak honor yang kau dapat nanti. Sejuta dolar masih sedikit dari bagian hartamu, jadi lebih baik kau membayar mereka.”

Data 4: Bab III halaman 57

- A. Bill : Dari mana saja kau?
- B. Marry : Tanya Thomas ada di New York.

Saat Bill melihat Marry baru pulang dan Bill menanyakan “**Dari mana saja kau?**”, namun Marry menjawab: “**Tanya Thomas ada di New York**” Tanya Thomas adalah teman lama Marry. Pada saat itu mereka berdua bertemu di New York sehingga mereka bersama-sama pada malam itu dan membuat Marry lama pulang ke rumah. Dengan kata lain bahwa sebenarnya Marry ingin menjawab pertanyaan Bill dengan mengatakan: “**Tadi siang aku sedang bersama Tanya artis terkenal itu, kami asyik bercerita sehingga aku lama pulang.**” Namun dengan jawaban “**Tanya Thomas ada di New York**” pada pertanyaan “**dari mana saja kau**” dapat dipahami oleh kedua penutur.

Data 5: Bab V halaman 95

- A. Tony : penampilanmu kok rapi, kau punya janji makan siang di luar?
- B. Marry : Aku tak mau mengantarmu ke

bandara dengan mengenakan jeans.

Tuturan “**penampilanmu kok rapi, kau punya janji makan siang di luar?**” sebenarnya membutuhkan jawaban ya atau tidak, tetapi hanya dengan menjawab: “**aku tak mau mengantarmu ke bandara dengan mengenakan jeans**” mengandung makna “**aku tidak ada janji, aku hanya ingin mengantarmu ke bandara sehingga aku berpakaian rapi.**”

Data 6: Bab VIII halaman 137

- A. Richard : Aku rindu padamu
- B. Zoe : Aku sibuk.

Tuturan Richard tidak memiliki hubungan secara literal dengan tuturan Zoe yang mengatakan “**Aku sibuk**”. Artinya bahwa wacana di atas mengandung implikatur. Implikasi yang muncul dari implikatur tersebut adalah: “**Aku banyak pekerjaan karena harus menangani pasien-pasien dan aku juga butuh waktu untuk bersama putiku, sehingga aku tidak sempat bertemu denganmu selama dua minggu.**” Namun dengan jawaban yang diberikan Zoe maka Richard memahami makna sebenarnya yang diimplikasikan tersebut.

Data 7: Bab VIII halaman 143

- A. Sam : Kau baik-baik saja, tampangmu berantakan
- B. Zoe : Aku kurang enak badan
- C. Sam : Kalau begitu kau harus pulang
- D. Zoe : Aku akan memakai masker.

Keutuhan wacana di atas, tidak jelas kelihatan jika diperhatikan secara literal. Zoe adalah seorang dokter dan Sam adalah teman sejawatnya. Saat itu, Sam melihat Zoe yang berpenampilan tidak seperti biasanya, sehingga Sam mengatakan **“Kalau begitu kau harus pulang”**, tetapi Zoe menjawab: **“Aku akan memakai masker”**. Artinya bahwa, percakapan di atas mengandung implikatur, dan makna yang diimplikasinya adalah: **“Aku tidak perlu pulang karena dengan memakai masker aku masih bisa bekerja hari ini.”** Tetapi dengan jawaban **“Aku akan memakai masker”** maka Sam memahami maksud yang ingin disampaikan oleh Zoe.

Data 8: Bab XVII halaman 343

- A. Bill : **Maaf aku mengganggu.**
- B. Marry : **Alysa baik-baik saja.**

Bill dan Marry adalah suami isteri, tetapi karena saat itu mereka sedang mempunyai masalah sehingga Bill pergi ke luar negeri dan meninggalkan Marry sendiri. Biasanya Bill akan menghubungi Marry hanya membahas tentang Alysa anak mereka, sementara belum lama itu Bill baru saja menelepon Marry memberitahu kabar tentang Alysa. Sehingga pada saat itu Bill menelepon Marry, dan Marry mengatakan **“Alysa baik-baik saja”**. Artinya bahwa jawaban Marry mengimplikasikan **“Mengapa kau menelepon aku sementara kau baru saja menghubungi aku, apakah ada yang kurang pada Alysa?”**

Data 9: Bab XVII halaman 353

- A. Hartley : **Maukah kau pergi ke Fisher Island bersamaku setelah kau kembali ke New York?**
- B. Marry : **Aku akan senang sekali.**

Jika diperhatikan makna tuturan tersebut tidak terdapat makna secara langsung diucapkan oleh mitra tutur. Tuturan Hartley mungkin membutuhkan jawaban: **“mau atau tidak”**. Akan tetapi Marry menjawab: **“Aku akan senang sekali”** artinya dengan jawaban Marry tersebut Hartley sudah mengerti jawaban yang sebenarnya. Dengan kata lain, implikasi yang muncul dari tanggapan Marry tersebut adalah: **“aku pasti mau ikut bersamamu.”**

Data 10: Bab XVIII halaman 372

- A. Tanya : **Kau pasti jarang memasak?**
- B. Gordon : **Aku makan di ruang makan karyawan**

Tuturan antara Tanya dan Gordon tidak ada mempunyai hubungan secara literal, tetapi mempunyai hubungan secara semantik. Pada saat Tanya mengatakan **“Kau pasti jarang memasak”** dan Gordon menjawab dengan menggunakan implikatur. Implikasi yang muncul dari tanggapan Gordon adalah: **“aku memang jarang memasak, karena aku makan di ruang makan karyawan dan merakalah yang memasak.”**

Data 11: Bab XX halaman 439

- A. Gordon : **Aku mencintaimu**

## **B. Tanya : Aku tak mau meninggalkan karirku.**

Tanya seorang artis terkenal yang sudah ditinggalkan oleh suaminya, ketika Tanya menikah keduanya suaminya mengatakan harus meninggalkan karirnya agar tetap memperisterinya, akan tetapi Tanya tidak setuju dengan permintaan suaminya tersebut. Sehingga pada saat itu Gordon mengatakan: **“aku mencintaimu”** namun Tanya menjawab: **“aku tidak mau meninggalkan karirku”**. Implikasi yang muncul dari tutuan tersebut adalah **“aku tak mau dicintai pria manapun kalau harus meninggalkan karirku.”**

## **6. KESIMPULAN**

Dari analisis keseluruhan analisis data di atas dapat disimpulkan bahwa: “Dalam peristiwa komunikasi, penutur dan mitra tutur sering menggunakan implikatur seperti yang terdapat dalam novel “Masih Ada Hari Esok” karya Daniel Steel. Implikatur tersebut mempunyai makna jika disesuaikan dengan konteks pertuturan, dan implikatur berjalan lancar karena adanya kesepakatan bersama atau ada kerjasama tak tertulis diantara penutur.

Berdasarkan deskripsi dan hasil pembahasan hasil penelitian yang telah dipaparkan, maka dapat disimpulkan bahwa:

1. Bahasa merupakan alat interaksi yang menjembatani hubungan manusia yang digunakan dalam setiap aspek kegiatan manusia.
2. Dalam peristiwa komunikasi, penutur dan mitra tutur sering menggunakan implikatur.

3. Percakapan dalam novel “Masih Ada Hari Esok” karya Daniel Steel menggunakan implikatur.
4. Percakapan yang mengandung Implikatur dalam Ada Hari Esok” karya Daniel Steel” terdapat sebanyak sebelas (11) kasus.

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# EFL STUDENTS' WRITING OF DESCRIPTIVE TEXT: A PARAGRAPH STRUCTURE ANALYSIS

Zia Hisni Mubarak. Universitas Putera Batam  
[mubarakzia@gmail.com](mailto:mubarakzia@gmail.com)

## *Abstract*

*Menulis dalam bahasa Inggris bagi mahasiswa EFL adalah sebuah tantangan karena harus menguasai struktur kalimat dengan baik. Sehingga menulis dipandang sebagai kemampuan yang paling susah untuk dipahami. Penelitian ini dilaksanakan untuk melihat kemampuan menulis mahasiswa EFL di kota Batam. Penelitian ini menitikberatkan kepada kemampuan mahasiswa dalam menulis teks deskripsi dalam bahasa Inggris yang ditinjau dari struktur paragraf yang mereka tuliskan. Dengan metode kualitatif, penelitian ini memiliki instrumen berupa tugas-tugas menulis teks deskripsi. Setelah data dikumpulkan maka akan dianalisis berdasarkan rubrik penilaian. Untuk menulis sebuah paragraf yang baik, maka mahasiswa diharapkan mampu menguasai struktur paragraf. Dari penelitian ini didapatkan bahwa kemampuan rata-rata menulis mahasiswa dalam konteks EFL masih berada dalam kategori yang lemah yaitu Low Average. Sedangkan untuk penguasaan kemampuan dalam menulis berdasarkan struktur kalimat sudah cukup baik walaupun masih banyak kesalahan dalam tata bahasa. Didapati bahwa dalam penelitian ini sebanyak 20% mahasiswa mendapat kriteria High Average. Kemudian hanya 10% yang mendapat kriteria Good. Selanjutnya 40% mahasiswa mendapat kriteria Low Average dan terakhir sebanyak 30% mahasiswa masih berada dalam kriteria Weak.*

*Kata Kunci: EFL Students, Descriptive Text Writing, Paragraph Structure.*

## **Introduction**

Students in EFL (English as Foreign Language) and ESL (English as Second Language) context are different in some ways. EFL context plays role in which the students used English less-frequently in a daily conversation. While in ESL context, the use of English is more-frequent in daily conversation. Meanwhile, the use of English for both EFL and ESL contexts is not limited to the speaking skill only, but also the writing skill as well. For both EFL and ESL contexts, writing is applied differently depends on their background. As an example that students have different choices of words in a sentence, so that, both EFL and ESL contexts have put different point of view to their writing styles.

Writing is a subject that is considered as the most difficult skill for the students in both EFL and ESL contexts (Richards and Renandya, 2002). Writing as the most difficult skill if it is compared to the others such as Listening, Speaking and Reading. Not to mention that the other

three skills are easier but this is the fact faced by many students who considered writing as the most difficult one. By writing, the writers are trying to deliver the message to the reader by using their own words and their own understanding. In writing, the writers have to pay a lot attention to the grammar since grammar is the heart of writing.

Writing for students in EFL context is challenging. Challenging because it has many things to be considered. They have to adjust the language from their mother tongue language to the foreign language where they are involved in learning. It is not an easy try for students who have their mother tongue language in their background. In English context writing, students are asked to master and comprehend the elements in writing such as grammar and tenses. Often in using their mother tongue language, they made some mistakes in grammar. While in English, this is like to be more mistakes than their own language. So, this grammar thing becomes a great challenge to be mastered.

In writing, there is a transforming the idea from thought to the written language in a piece of paper. To transform the idea, students have to have background knowledge first. There is no other way that background knowledge is gained from reading. It could be reading a literature book, magazine, newspaper, and online information from the internet. Reading activity will give a very big support to the students' background knowledge, so that, by reading they will unveil the information easily.

EFL students in Batam are mostly the students and the workers at once. From this situation, to get an ideal writing from the students who are trying to divide their studying and working time, it is a difficult situation to reach that ideal condition. Students have to work in a day or night. This condition will lead them to the lack of opportunity to learn as normal students. They have to force themselves studying after working all long day. Then, when they are in the class, they have to write some paragraphs by handwriting. This situation will be going bored for the students. So that is why the lecturer has to use a variety of English teaching.

Based on the background of the research, the researchers determined the paragraph structures as the limitation of the problem in this research. The paragraph structures that are going to be analyzed and become the main tool for analyzing the paragraph consist of topic sentence, supporting point and supporting detail, and concluding sentence. Finally, the researcher is going to find out the structure of descriptive writing paragraph of EFL students in Batam.

### **Theoretical Review**

Writing for EFL students in the university are prepared for advanced writing such as writing their thesis to earn the university degree. Oshima & Hogue (1991) emphasize a kind of writing for college or university, it is called an academic writing. They argue that academic writing is different from other

kinds of writing in several ways. For instance, personal writing, literary writing, journalistic writing, business writing, etc. They are different since in academic writing there are many things should be considered such as the rules of paragraph writing and its structure as well.

Writing is a process of transformation of an idea where the writer put it in the paper. To transform the idea from one's mind, the background knowledge should be there in their mind first. By reading a lot, students will gain some ideas regard to their writing. No wonder that the idea of the writer is drawn based on each writer's background knowledge. Then, the background knowledge is determined by how much they read literature books.

Form four skills of English, writing is considered as the most complex skill to be learned. Teaching writing in the classroom is different from the teaching of other skills. Brown (1994) compares writing to the swimming. He argues both are the same because students need media and someone who teach them those skills. According to him, practice is the best way to achieve the best skills to be advanced in writing or swimming.

To know the paragraph structure completely, students need to know the meaning of paragraph as well. Many definitions about paragraph are explained by the experts. Some of them are Oshima & Hogue (1991) and Zemach and Rumisek (2003, 2005). Oshima & Hogue (1991) argue that paragraph is a basic unit of organization in writing in which a group of related sentences develops one main idea. In the same way, Zemach and Rumisek (2003, 2005) explain that a paragraph is a group of sentences about a single topic consist at least five sentences or as long as ten sentences. In other words, the number of sentences is unimportant; however, the paragraph should be long enough to develop the main idea clearly. A paragraph may stand by itself. It may also be one part of a longer piece of writing such as a chapter a book or an essay.



A paragraph has three major structural parts (Zemach and Rumisek, 2003, 2005): a topic sentence, supporting sentences, and a concluding sentence. The topic sentence states the main idea of the paragraph. It not only names the topic of the paragraph, but it also limits the topic to one or two areas that can be discussed completely in the space of a single paragraph. The specific area is called the controlling idea. Supporting sentences develop the topic sentence. That is, they explain the topic sentence by giving reasons, examples, facts, statistics, and quotations. The topic sentences are also divided into two categories such as supporting point and supporting details. The concluding sentence signals the end of the paragraph and leaves the reader with important points to remember.

### Method

The design of this research is a descriptive research which involved the collecting of the data in order to answer the research questions concerning the current status or phenomena (Arikunto, 2010). Principally, this research explains about fact that happens now. The analysis of paragraph structure is analyzed by using qualitative analysis since descriptive research was aimed at describing things as the way they are (Gay and Airasian, 2009).

The population of this research is the students in EFL context in Batam Island. As the sample, the researcher took the third semester students of English Literature in Putera Batam University. Furthermore, this research used purposive sampling technique to define the sample of the research because the researcher selects the sample using his experience or knowledge of the group to be sampled (Gay and Airasian, 2009). Then, based on his experience and knowledge of the group to be sampled, the researcher collect the students writing task from the writing subject to be analyzed based on the criteria of paragraph structure.

To collect the data of this research, the researchers use writing tasks as the instrument. The writing tasks are used to investigate the students' writing based on the paragraph structure. In addition, the scoring rubrics adapted from Hamp-Lyon (1992) with some categories or scores in each indicator.

After that, the scores are obtained into a table which aim at figuring out the mean of the obtained score which had been grouped before. The mean is used to see the average score gained by the students of each tests. To get the percentage of students' ability in writing based on the paragraph structure, the formula used as follow:

$$P = \frac{f}{N} \times 100\%$$

*P* : the index of pecentage

*f* : frequency of total population

*N* : amount of respondent

### Discussion

The researcher had conducted the research by gathering all the research data through collecting the EFL students' writing tasks in descriptive. The researcher then analyzed the data one by one in order to get the good analysis of the essays written by the EFL students. The analysis of the essays related to the paragraph structure of the essays.

After presenting and analyzing the data, the researcher then classified the data into part of the paragraph structure and gave some explanation to the paragraphs. The researcher analyzed the data of the research based on the theory of good paragraph structure.

In the first following data, they were two paragraphs from Student 1:

*Have you watched the famous American movie called "The Walking Dead"? It is a thrilling-zombie movie. It tells about some humans that is trying to survive in a world full of the dead-corpse. The dead-corpse hungrily bites alive human which make it scarier. They are often be called "zombie". They spread*

pathogen that can make us to be one of them. The movie received good feedbacks from many people. In another part of the world, there is similar thrilling movie about zombie directed in South Korea, which I am going to describe now. The title is "Train to Busan".

*Train to Busan, as known "Busanhaeng" is a 2016 South-Korean thrilling movie. The movie is directed by Yeong Sung-Ho. It is also starred by a famous Hallyu star, named Gong-Yo. Seventeen actors/actress were participated in this movie and hundreds of extras were also in. The movie was released in July, 20<sup>th</sup> 2016 in South Korea for the first time.*

Student 1 tried to explain about movie with the title of the essay "Train to Busan". Student 1 wrote about nine sentences in the first paragraph and five sentences in the second paragraph. Student 1 tried to show her best in writing the essay. She intended to explain about something that is describing a new thriller movie.

In the first paragraph, she tried to attract the reader's attention by writing an interesting hook such this sentence *Have you watched the famous American movie called "The Walking Dead"?*. She wrote the hook by asking a question that arouse the curiosity of the reader. Then in the second sentence to the next, she wrote the connecting information where this connecting information gave a clear connection of the hook to the thesis statement and also confirmed the reader about the main idea would be delivered. The connecting information started from sentence *It is a thrilling-zombie movie... to ...The movie received good feedbacks from many people.* At last, in the opening paragraph there is thesis statement and the researcher found a thesis statement in Student 1 paragraph. The thesis statement could be one or two sentences long. As it was found in the Student's 1 paragraph, there were two sentences of thesis statement, they were *In another part of the world, there is similar thrilling movie about zombie directed in*

*South Korea, which I am going to describe now. The title is "Train to Busan".*

After that in the second paragraph, the writer started the paragraph by writing a topic sentence *Train to Busan, as known "Busanhaeng" is a 2016 South-Korean thrilling movie.* This was the main idea of the second paragraph, so that the whole paragraph would describe about the movie *Train to Busan.* Then, the supporting point was there from the sentence *The movie is directed by Yeong Sung-Ho* where it supported the main idea of the topic sentence above. Next, the writer explained the supporting detail by giving some explanation about the main idea that was the movie. It could be seen from the sentences *It is also starred by a famous Hallyu star, named Gong-Yo. Seventeen actors/actress were participated in this movie and hundreds of extras were also in.* Finally, to conclude the main idea of this paragraph, the writer ended the paragraph by summing up the idea as could be seen from the sentence *The movie was released in July, 20<sup>th</sup> 2016 in South Korea for the first time.* Overall, Student 1 had attempted a very good writing of her paragraphs based on the paragraph structure.

Then, the second student who participated in this research was the Student 2. This student tried his best in writing by writing also some paragraphs in his essay. The essay of the Student 2 would be listed as follow:

*Indonesia, has a more than nine thousand million island. More than two hundred thousand million society. With many beautiful places. It's more than country, city, or places. It's little paradise in the part of the world. But no one know what is Indonesia? Where is Indonesia?*

*From Sabang to Merauke, lined island concatenated into one, that is Indonesia. Unwittingly Indonesia is a row of ten countries with a million sites worldwide. Such as temples, beaches resorts, mountains, lakes, and many*

*other. But you realize that the country where you was born this place hidden paradise?*

As it was found from the paragraphs of Student's 2 essay, it was clear that Student 2 tried better in writing even he made some grammatically mistake in his essay. In this sample, Student 2 wrote seven sentences in paragraph one. For a paragraph, it was quite short and probably needed some information to be explained. In the second paragraph, he wrote only four sentences as he probably figured out that the least requirement of writing a paragraph was four sentences.

From the paragraphs above Student 2 worked hard to explain about Indonesia with the title of the essay "*Wonderful Indonesia*". In the first paragraph of an opening one, he tried to attract the reader's attention by writing an interesting hook but the hook was not interesting enough to get the reader's attention. Why? As it could be seen from the sentence *Indonesia, has a more than nine thousand million island*, he wrote the hook by stating his statement and showing the numbers but the hook was too general and everybody had already known about it. So that the hook became not too interesting anymore. He failed to raise the curiosity of the reader. Then in the second sentence to the next, he wrote the connecting information where this connecting information gave a clear connection of the hook to the thesis statement and also confirmed the reader about the main idea would be delivered. The connecting information started from sentence *More than two hundred thousand million society... to ...It's little paradise in the part of the world*. At last, in the opening paragraph there is thesis statement and the researcher found a thesis statement in Student 2 paragraph. The thesis statement could be one or two sentences long. As it was found in the Student's 2 paragraph, there were two sentences of thesis statement and the statement were asking questions. These were not usual at all where in thesis statement the writer should state his idea

of the essay that would be discussed in the next paragraphs. The thesis statement were *But no one know what is Indonesia? Where is Indonesia?*

After that in the second paragraph, the writer started the paragraph by writing a topic sentence *From Sabang to Merauke, lined island concatenated into one, that is Indonesia*. This was the main idea of the second paragraph, so that the whole paragraph would describe about *Indonesia*. Then, the supporting point was there from the sentence *Unwittingly Indonesia is a row of ten countries with a million sites worldwide* where it supported the main idea of the topic sentence above. Next, the writer explained the supporting detail by giving an explanation about the main idea that was *Indonesia*. It could be seen from the sentence *Such as temples, beaches resorts, mountains, lakes, and many other*. Finally, to conclude the main idea of this paragraph, the writer ended the paragraph by summing up the idea as could be seen from the sentence *But you realize that the country where you was born this place hidden paradise?*. Again, he conclude the main idea by asking question where the conclusion could not be asking question to the reader. Overall, Student 2 had attempted a good writing of the paragraphs based on the paragraph structure eventhough he made some grammatical errors and mistakes in his paragraphs.

Next data was the writing from student 3 who wrote about blood. She tried to describe about blood and its wonderful information from it. The data of her writing would be shown below:

*Can anybody give blood? That is an easy question, but difficult to do. Do you know why? Because some people on the earth is afraid to give. Every body has blood in their own body. Without blood, we cant life. The main problem is they don't know about blood.*

*Haema is a latin name of blood. Its has two kind of blood. Its dark red and light red. Its dark red if they flow in our arthery. Arthery is a latin name of heart,*

*so if the blood flow in arthery. Its flow from heart and then, the light red color. Its colour is red light because they flow to our whole body. The dark red colour is bringing oxygen so, their colour darker than vena blood.*

From those paragraph above, the researcher saw that the writer or Student 3 tried her best in describing the blood as her subject for her essay. For the first paragraph, there were seven sentences with some questions that she wrote. Then, in the second paragraph there were eight sentences. It could be better that in the second paragraph she explained more about the main idea.

In the first paragraph of an opening paragraph, she tried to attract the reader's attention by writing an interesting hook by asking the question *Can anybody give blood?*. It was simple question but it was quite an interesting hook because the reader would notice what would be happened to the rest who could not donate their blood. So that the reader wanted to know the next possible effect to someone who could not donate their blood. Then in the second sentence to the next, she wrote the connecting information where this connecting information gave a clear connection of the hook to the thesis statement and also confirmed the reader about the main idea would be delivered. The connecting information started from sentence *That is an easy question, but difficult to do... to ... Without blood, we cant life.* At last, in the opening paragraph there is thesis statement and the researcher found a thesis statement in Student 3 paragraph. The thesis statement could be one or two sentences long. As it was found in the Student's 3 paragraph, there was one sentence of thesis statement. The thesis statement was *The main problem is they don't know about blood.*

After that in the second paragraph, the writer started the paragraph by writing a topic sentence *Haema is a latin name of blood.* This was the main idea of the second paragraph, so that the whole paragraph would describe about *blood.*

Then, the supporting point was there from the sentence *Its has two kind of blood* where it supported the main idea of the topic sentence above. Next, the writer explained the supporting detail by giving some explanation about the main idea that was *blood.* It could be seen from the sentences *Its dark red and light red. Its dark red if they flow in our arthery. Arthery is a latin name of heart, so if the blood flow in arthery. Its flow from heart and then, the light red color. Its colour is red light because they flow to our whole body. The dark red colour is bringing oxygen so, their colour darker than vena blood.* Finally, to conclude the main idea of this paragraph, the writer should ended the paragraph by summing up the idea as stated in the topic sentence but unfortunately she did not conclude her paragraph by giving restatement to strengthen her paragraph. Overall, Student 3 had tried to write better based on the paragraph structure eventhough she made some grammatical errors and mistakes in her paragraphs.

After that, the data of students essay was taken as well from the other student, namely Student 4. This data was also two paragraphs long and each paragraph was derived from some sentences. The data from Student 4 was listed below:

*Do you know amazing band from Indonesia called Noah? It's impossible the people don't know about them. This essay will describe about them. Noah established in Bandung since 2013 or around 2014. Noah consist of Ariel, Uki, Lukman, Reza, and David put out his first album "seperti seharusnya". They immediately give a new color in the world of country music Indonesia.*

*In 2014 they released their second album entitled "second chance" with their hit song "Separuh aku". In the middle of the year they make the tour two continents five countries. Towards the end of Noah entered into nomination in Malaysia and they were successfully nominated new comer bands and the best band.*

As the data above, the researcher could see that the writer or Student 4 wrote about his favorite music band in Indonesia, that is *Noah*. He tried to convince what he believed is the most valuable thing as he insisted that the most famous music band is *Noah*. In his first paragraph, he wrote only six paragraphs as an opening sentences. After that, he wrote only three sentences as a body paragraph.

In the first paragraph, he tried to attract the reader's attention by writing an interesting hook by asking the question *Do you know amazing band from Indonesia called Noah?*. It was simple question but it was quite an interesting hook because the reader would notice that everyone should know them, but probably there were who did not. Then in the second sentence to the next, he wrote the connecting information where this connecting information gave a clear connection of the hook to the thesis statement and also confirmed the reader about the main idea would be delivered. The connecting information started from sentence *It's impossible the people don't know about them... to ... Noah consist of Ariel, Uki, Lukman, Reza, and David put out his first album "seperti seharusnya"*. At last, in the opening paragraph there is thesis statement and the researcher found a thesis statement in Student 4 paragraph. The thesis statement could be one or two sentences long. As it was found in the Student's 4 paragraph, there was one sentence of thesis statement. The thesis statement was *They immediately give a new color in the world of country music Indonesia*.

After that in the second paragraph, the writer started the paragraph by writing a topic sentence *In 2014 they released their second album entitled "second chance" with their hit song "Separuh aku"*. This was the main idea of the second paragraph, so that the whole paragraph would describe about *Noah*. Then, the supporting point was there from the sentence *In the middle of the year they make the tour two*

*continents five countries* where it supported the main idea of the topic sentence above. Next, the writer explained the supporting detail by giving an explanation about the main idea that was *Noah*. It could be seen from the sentence *Towards the end of Noah entered into nomination in Malaysia and they were successfully nominated new comer bands and the best band*. Finally, to conclude the main idea of this paragraph, the writer should ended the paragraph by summing up the idea as stated in the topic sentence but unfortunately he did not conclude his paragraph by giving restatement to strengthen his paragraph. Overall, Student 4 had tried to write better based on the paragraph structure eventhough he made some grammatical errors and mistakes in his paragraphs.

For the fifth data, the researcher took the data from the Student 5 who wrote an essay about *Lake Toba*. The writer or Student 5 of this essay tried to describe a big and famous lake in her home town *Lake Toba*. The data was served in this following example:

*Danau Toba or Lake Toba will be one of the most popular destination in this world. As Jokowi promises in august 18<sup>th</sup> 2016 when he celebrated the independence day of Indonesia in lake toba with people in samosir. He said that lake Toba will be develop in a short time, by from many changing that he has planed with the government in Samosir this place will be a place that amazed of eyes who saw it.*

*Lake Toba is the largest volcanic lake in Indonesia, even in the southeast Asia. Which make it more special is taken from samosir island, an island that settle in the middle of the lake. Even in the small area but this island is rich from their culture especially Batak: and tourism place and as fisherman in surround. This place has been getting better after the protection from Indonesia's second government: that is Megawati Soekarno Putri, that ever spreaded many kinds of fish in lake Toba.*

From those paragraphs above, the researcher analyzed that the writer of this essay wrote only three paragraphs for her opening paragraph. Then, in the second paragraph there were only four paragraphs. If Student 5 added some explanation to each paragraph with some long sentences in it, the paragraph probably became better.

In the first paragraph of an opening paragraph, she tried to attract the reader's attention by writing an interesting hook such *Danau Toba or Lake Toba will be one of the most popular destination in this world*. This was an interesting hook because she claimed that Lake Toba would be a popular destination in the future. The reader would ask why? How? And other questions so that the reader would read the essay completely. Then in the second sentence to the next, he wrote the connecting information where this connecting information gave a clear connection of the hook to the thesis statement and also confirmed the reader about the main idea would be delivered. The connecting information started from sentence *As Jokowi promises in august 18<sup>th</sup> 2016 when he celebrated the independence day of Indonesia in lake toba with people in samosir... to ... He said that lake Toba will be develop in a short time, by from many changing that he has planed with the government in Samosir this place will be a place that amazed of eyes who saw it*. At last, in the opening paragraph there is thesis statement and the researcher did not find a thesis statement in Student 5 paragraph. The thesis statement could be one or two sentences long. Unfortunately, it was not found in the Student's 5 paragraph, so that the opening paragraph felt like jumping idea to the content paragraph or the body of the essay.

After that in the second paragraph, the writer started the paragraph by writing a topic sentence *Lake Toba is the largest volcanic lake in Indonesia, even in the southeast Asia*. This was the main idea of the second paragraph, so that the whole paragraph would describe about

Lake Toba. Then, the supporting point was there from the sentence *Which make it more special is taken from samosir island, an island that settle in the middle of the lake* where it supported the main idea of the topic sentence above. Next, the writer explained the supporting detail by giving an explanation about the main idea that was Lake Toba. They could be seen from the sentences *Even in the small area but this island is rich from their culture especially Batak: and tourism place and as fisherman in surround. This place has been getting better after the protection from Indonesia's second government: that is Megawati Soekarno Putri, that ever spreaded many kinds of fish in lake Toba*. Finally, to conclude the main idea of this paragraph, the writer should ended the paragraph by summing up the idea as stated in the topic sentence but unfortunately he did not conclude his paragraph by giving restatement to strengthen his paragraph. Overall, Student 5 had tried to write better based on the paragraph structure eventhough he made some grammatical errors and mistakes in his paragraphs.

For the student's percentration of writing a good paragraphs through the paragraph structure, the table below indicated the students overall ability based on their task performance, as follows:

**Table 4.1** The Students' average score

Name	Score	Criteria	Percentage
Student 1	5	Good	20
Student 2	2	Weak	30
Student 3	2	Weak	30
Student 4	3	Low Average	40
Student 5	3	Low Average	40
Student 6	3	Low Average	40
Student 7	3	Low Average	40
Student 8	2	Weak	30
Student 9	5	Good	20

<b>Student 10</b>	<b>4</b>	High Average	10
<b>Average</b>	<b>3.2</b>	<b>Low Average</b>	

Based on the table above, it could be describe that two students who got the highest score (5) those were Student 9 and Student 1 with the percentage from total sample was 20%. After that only one student who got score 4 that was Student 10 with the percentage 10%. Then, four students were in the score 3 such as Student 4, Student 5, Student 6, and Student 7 with the percentage of 40%. At last, three students got the lowest score such Student 2, Student 3, and Student 8 with the percentage of 30% from the total sample.

### Conclusion

After conducting the research then the researcher found the answer of the research question that had been stated in the previous introduction of this research. This research has conclusion in general. Students in EFL context especially in Batam had known how to write a descriptive essay. It could be seen from the analysis of the paragraph structure from the sample. From this research it was found that 20% sample had Good criteria with the score 5. After that, one student got score 4 with High Average criteria. Then, four students got score 3 with Low Average criteria. Finally, the rest three of them got the lowest score that was 2 with Weak criteria. Overall, the average of descriptive writing of EFL students' in Batam was Low Average.

Then, the researcher did some deep analysis of the students' paragraph. From sample students, seven students had a good pattern in writing a paragraph based on the theory of paragraph structure. Where the students could be able to present the interesting hook, added some connecting information, and stated the thesis statement. The students were also able to write the topic of the paragraph, then followed by the supporting point

and supporting detail, and finally the concluding sentence.

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# FIGURATIVE LANGUAGE ANALYSIS IN THE POEM OF CHAIRIL ANWAR

Nurma Dhona Handayani, Putera Batam University  
[nurmadhona@gmail.com](mailto:nurmadhona@gmail.com)

## Abstract

*Language involves more than isolated signals, each with its own fixed meaning. It involves a complex, interacting combination of signals which can be used in a wide variety of situations. This makes possible the expression of fine distinctions of meaning, and also discussion and explanation. Besides that, language is used in social relationship because through language someone can express their feeling, idea or imagination, to give information or to obtain information. When expressing or describing something, people convey in different way. The phenomenon that happened is when capturing implicit meaning from the word or sentence. Related to the language phenomenon, figurative language is a variation in the use of word or language. Figurative language is the language style that uses words which has different meaning from literal interpretation. The using of figurative language makes the reader difficult to understand the meaning, it is because of figurative language cannot be found in the dictionary. One of media that used figurative language is poem. Poets use the kinds of figurative language above in literary works to make their literary works more interesting. One of the greatest poets who use figurative language in his literary work is Chairil Anwar. He is an Indonesian poet. In his poem, the readers can see the application of figurative language that contains several meanings. Besides that, his poems give inspiration to the readers.*

Key Words: Figurative language, Poem, Implicit Meaning

## INTRODUCTION

Language is a communication tool of human life, it cannot be separated from human's daily activities in every aspects. According to Barnwell (1980:3) language involves more than isolated signals, each with its own fixed meaning. It involves a complex, interacting combination of signals which can be used in a wide variety of situations. This makes possible the expression of fine distinctions of meaning, and also discussion and explanation. Besides that, language is used in social relationship because through language someone can express their feeling, idea or imagination, to give information or to obtain information. Katz (1998:5) says that language has traditionally been assigned a social communicative role. It can be said language becomes the main role in interaction that has been long used and through language people can socialize each other. Besides that, language is worth a thousand pounds a word, Carroll in Arvius (2003: 2). It can be defined as a means of communication of human life. People need language to communicated, to interact and to get information from the other people. As human being, people cannot be separated from involvement and social communication and interaction, which certainly make

impossible for people to live without language.

Furthermore, through the language, communication can be built if there is an understanding between speaker and hearer or writer and reader. The aim of this communication is to convey some idea called as meaning. This statement is similar with Agus (2007: 10), he states that communication is the process forwarding meaning in the form of idea or information that someone does to others by using particular media. In this case, meaning is very important and significant. If the hearer or reader cannot comprehend the meaning of the speaker, the meaning cannot deliver smoothly. Based on this statement, as hearer and reader, it is important to get the message or idea from the speaker.

In addition, in the language, meaning is the fundamental of human communication. Moreover, semantics is one of linguistic branches which studies about meaning. According to Yule (2010:112), semantics is the study of the words meaning, phrases and sentences. In semantics analysis, there is always an attempt to focus on what the words conventionally mean, rather than on what an individual speaker might want them to mean. It also attempts to establish the relationship

between verbal description and states of affair in the world as accurate or not, regardless of who produces that description. Semantically, there are two varieties of meaning. There are linguistic meaning and speaker meaning. Leech in Ambarwati (2015: 18) states that the linguistic meaning is meaning of expression in some form of language. Meanwhile, speaker meaning is what a speaker means in producing an utterance. Speaker meaning can be divided in two parts; there are literal and non-literal meanings.

One of the characteristics of non-literal language is the use of figurative language. Gibbs and Colston (2012:1) state that Figurative language generally refers to speech where speakers mean something other than what they literally say. In other words, figurative language conveys non-literal meaning because of it shows another style in expressing and beyond the words in daily conversation. It is another way in adding an extra dimension to language which can attract reader's attention. Its primary purpose is to force readers to imagine or sense what an author means with an expression or statement.

The kinds of figurative language can be divided as simile, personification, hyperbole, litotes, oxymoron, metonymy, metaphor and irony. Barnwell (1980:36) explains that there are four purposes of using figurative language; to emphasis (e.g., hyperbole and litotes), to indicate a certain attitude in the speaker (e.g., sarcasm), to arouse a certain response in the hearer (e.g., apostrophe), and for stylistic variation (e.g., chiasmus, metonymy, synecdoche). It can be said that figurative language is used to show implied meaning in short statement and to emphasis the utterance.

Related to the explanation above, generally, most people assume that the use of figurative language just relate to the literary works. In fact, figurative language is also used in our daily communication, product of advertisement, song lyric, article in newspaper, and television programs. Particularly, in literary works that include novel, short story, drama, and poetry, there are many kinds of figurative language that can be found. One of the literary works which discusses is poetry. According Carol in Ambarwati (2015: 38) says that poetry is the expression of ideas and feeling through a rhythmical composition of imaginative and

beautiful words selected for their sonorous effect.

Poets use the kinds of figurative language above in literary works to make their literary works more interesting. One of the greatest poets who uses figurative language in his literary work is Chairil Anwar. He is an Indonesian poet. In his poem, the readers can see the application of figurative language that contains several meanings. Besides that, his poems give inspiration to the readers.

Therefore, the meaning of the figurative language in his poem cannot translate literally. It makes misunderstand between poet and reader. Based on these phenomena, the researcher wants to analyze the kinds of figurative language found in Chairil Anwar's poems.

## REVIEW OF LITERATURE

### 1. Semantics

Semantics is the study of meaning. The word semantic comes from Greek word, *semantikos* means significant; *semainen* means to show, signify, or indicated by a sign; from *sema* means sign. However the word "meaning" has a wide range of perceptions and there is no general agreement among experts about the way in which it should be described. Leech in Hakim (2009: 10), states that Semantic is central to study of communication and as communication becomes more and more a crucial factor in social organization, the need to understand becomes more and more pressing. Semantic is also at the center of the study of the human mind, thought, process, cognition, and conceptualization. In other words, Bright in Hakim (2009: 10) says that semantic is the study and representation of the meaning of language expression and the relationship of meaning among them. The statements above highlight meaning which is to be investigates in linguistic scope. From this definition, it can be concluded that as hearer and reader, there is important to know what is meant by meaning.

The focus of the general study of semantics is on studying the meaning, changes in the meaning and the principles that govern the relationship between sentences or words and their meanings (Jackson, 1988:491). According to Kreidler (1998: 9), if it is hard to say what meaning is, it is fairly easy to show what knowledge speakers have about meanings in their language and therefore what things must be

included in an account of semantics. Therefore, in semantics, the meaning of words must be understood well and have the knowledge about semantics is needed. For instance, if we don't know the words in sentence, the words will be meaningless and they will affect the sentences. It can be said that people choose the words that express what they want to express and how to find the meanings in what other people say.

From explanations above, it can be concluded that semantics could cover more extensive areas, from structure and function of language as well as the interrelationship with other disciplines. However, when semantics studies through linguistic approach, the scope ranges along the relation of meaning itself in linguistics.

## 2. Semantics Meaning

### 1) Lexical, Grammatical and Contextual Meaning

According to Chaer (1994: 298), lexical meaning is meaning possessed by a lexeme without any context. It is the actual thing, observed through human senses. For example, the lexeme *tiger* has a lexical meaning "a kind off carnivorous which has a tawny coat and black stripes" and lexeme *car* has a lexical meaning "a kind of vehicle with four wheels, powered by engine, designed to carry a small number of passengers."

Unlike lexical meaning, grammatical meaning (*functional meaning, structural meaning, and internal meaning*) presents on condition that there is a grammatical process, such as affixation or tenses (Chaer, 1994: 290). For example, in the affixation process of suffix *-er* added to a stem *big*, it produces *bigger*, the grammatical meaning appears that degree of the word *bigger* is more than the word *big* in terms of their lexical meaning (great shape, size, or power).

Contextual meaning is meaning of a word within a certain context (Chaer, 1994:290). Contextual meaning is associated with the place, time, and condition when the language is put into use. Furthermore, the word *foot* has different meaning in each sentence below:

- a) I hurt my *foot* with an axe.
- b) Please insert the additional explanatory note at the *foot* of the page.
- c) He stood on the *foot* of the tower.
- d) The commander sent thousands of fully-armed *foot* for the attack.

The word *foot* in the first example has a meaning "end of leg, which supports body

and maintains balance when standing or walking". The word *foot* in second example means bottom of a page. In the third example, the word *foot* means the lowest part of a tower. In the last example, it means soldiers.

### 2) Referential and Non-Referential Meaning

A word or lexeme has a referential meaning if it has a referent. Such words as *black, dog, paper* are referential meaning words because each has its referent in the actual world. On the contrary, such words as *since, because, and then* are non-referential meaning words because they do not have a referent (Chaer, 1994:291). In the case of referential meaning, there is a number of words, known as deictic word, whose referent depends on the context in which it is used. The referent of these words can move from one entity to another. Deictic words include pronoun (I, he, she, you, we, they, it) which is called person deixis, words which designate space (here, there) which is called spatial deixis, words, words which designated time (now, yesterday, later, tomorrow) which is called temporal deixis, and demonstrative determiner (this, that, these, those). The interpretation of such expressions depends on the speaker and hearer sharing the same context.

### 3) Denotative and Connotative Meaning

Chaer (1994: 292) states, denotative meaning is direct specific meaning of a word. Denotative meaning identifies the central aspect of word meaning, which everybody generally agrees with it. It is objective since it prevails in general and does not bring out any specific implicit value. These words are finally recorded in dictionaries. For example, the word *thin* denotatively means "having little extent from one surface to its opposite" the other meaning is "having very little body or not well fleshed".

Connotative meaning is an additional sense implied or associated with a word (Chaer, 1994: 292). Connotative meaning is subjective and not shared in the same way by all speaker of a language. The degree of the connotative value will be different for everyone since the way one perceives something in the universe and his or her individual experience of language is different, it depends upon the culture, geographical area, and historical period (Leech, 1974: 15). It emerges as a result of

affective or emotional feeling. It can be seen in the words *thin*, *lean*, *skinny*, *bony*, *slender*, and *slim* has a similar meaning but different connotative.

- a) The words *thin* and *lean* are most general and have a neutral connotative value.
- b) The word *skinny* describes human body that very thin, especially in an unappealing and unhealthy way. This word has negative connotation.
- c) The word *bony* describes human body that extremely thin and with prominent bones. This word implicitly expresses undernourishment or lack of nutrition. This word also has negative connotation.
- d) The words *slim* and *slender* carry positive connotation. Hence one will feel more comfortable if the speaker said by used these words.

#### 4) Linguistic and Speaker Meaning

Linguistic meaning is purely the meaning of an expression in some form of language (Siregar, 2005: 8). Someone can understand linguistic meaning provided that he or she possesses adequate knowledge about grammatical rules and vocabularies of a language. The meaning of linguistic meaning is determined by the meaning of its constituents and their grammatical relations. For example, the meaning of the sentence "We are big family of English Literature." Is acquired from the meanings of "We + are + big + family + of + English + Literature".

Speaker meaning is what a speaker means when producing his or her utterance. Although words cannot be used to mean something what they do not mean, there is a tendency of a speaker to use a word to mean something different from what it means literally. In other words, a speaker sometimes speaks non-literally. Thus, if one is speaking non-literally, then he or she will mean something different from what his or her words mean literally (Siregar, 2005:10). By the definition about the kinds of semantic meaning above, it can be concluded that semantic meaning depends on the grammatical structure of the sentence. The meanings of the words depend on speaker's ideas, meanings, and feelings.

### 3. Figurative Language

Figurative language refers is language that uses words or expressions with different meaning from the literal interpretation. According to Rozakis (1995:28), figurative language is an expression used by person or

the author indirectly by using comparison. It cannot be interpreted literally because the comparison in figurative language has hidden meaning. In the process of interpreting figurative language, it needs reader or speaker imagination to know the real meaning behind of each figurative language. By Rozakis explanation, it can be said that figurative language is the word expression that different from the language that people used in daily activity.

From statement above, it can be concluded that figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. It is the use of words that go beyond their ordinary meaning. It requires the hearer or reader to use their imagination to figure out the writer's or speaker's meaning. When the writer or speaker uses literal language, they are simply stating the facts as they are. Figurative language, in comparison, uses exaggerations or alterations to make a particular linguistic point. The used of figurative language is not only in literary work field, such as: poem, prose, and nonfiction writing as well but, this language style also appear in newspaper, advertisement, and in the daily conversation.

Therefore, between related theories about semantics and figurative language, there is a great relationship. It is caused, without knowing the meaning of the word, there is difficult to understand the actual meaning of figurative language. Sometimes people read newspaper, magazine, or novel that contains non-literal expressions and they read them literally. Of course, the meaning of the expression becomes odd or not understandable. It can conclude that figurative language becomes essential in the learning about the meaning. While, learning about the meaning is supported by semantic.

### 4. Types of Figurative Language

There are many kinds of figurative language. Leech (1969: 147) has classified figurative language into nine types. There are: personification, simile, metaphor, hyperbole, irony, litotes, metonymy, synecdoche, and oxymoron.

#### 1) Personification

Personification consists of giving human characteristic to an object. Actually, personification is the transfer of human characteristic to an object, animal, or abstract idea. Arvius (2003: 129) states that Personification when it describes something

that is not human as though it could feel, think, act, live, or die in the same way as people. Briefly, personification is the style of language that gives characteristics of human to inanimate objects. It expresses language to create non-human life as if human. So, this kind of figurative language makes non-human can act, speak, and has emotional feeling like human.

## 2) Simile

Simile is the comparison to express the thing is like another thing explicitly. Leech (1969: 176) says that Simile is an overt and metaphor a covert comparison. It means that for each metaphor, it can devise a roughly corresponding simile. In other word, Rozakis (1995: 36) explains that simile is comparison between unlike objects introduced by a connective word such as like, as, or than or a verb as seems. Briefly, simile is the comparison of two distinctly different things but it is considered the same as helped by the connective words. In simile expression other connective words that be found are compare, similar to and resemble. The concept of simile is "A is like B".

The example of simile, *the baby's skin is as smooth as silk*. This expression is simile because it considers the baby's skin is same with the silk. It is know that baby skin and silk are different things in form and utility. For another example, *my mom is as busy as a bee*. It paints mental picture of *mom* swarming around like a bee when she is busy. It can be concluded that simile is figurative language in which two quite different things are compared because they appear to be similar, at least in one characteristic.

## 3) Metaphor

The word metaphor comes from Greek, it mean to carry over. Rozakis (1995: 33) states, metaphor is comparison without the words *like* or *as*. This statement support with Leech (1969: 50) who states metaphor is as like, as making believe that tenor and vehicle are identical. From those statements, it can be concluded that metaphor is the process of comparing two unlike things as if they are one. It happens because metaphor does not have connective word such, *than*, *similar to*, and *seems* determining them as figurative. Metaphor and simile have close relation because comparing the different things. Metaphor also often called an implied simile. In simile, the comparison is seen clearly. This is contrary to metaphor that

compares the thing implicitly. If the concept of simile is "A is like B", then the concept of metaphor is "A is B". In short, metaphor is a kind of figurative language which compares one thing into another without conjunction words. By metaphor, language user can see similarity between two types of things, or between two experiential domains.

## 4) Irony

Irony is derived from the word *eironia*, it means deception. Leech (1969: 176) states that Irony as a mode of expression which postulates a double audience, one of which is "in the know" and aware of the speaker's intention whilst the other is naïve enough to take the utterance at its face value. Similar to Leech, Rozakis (1995: 33) also states that irony states one thing in one of voice, in fact the opposite meaning is intended.

The use of irony creates the effect because the reader feels free to interpret the meaning as long as it appropriates to the context of utterance. The reader can interpret the meaning as humor, negative impression or critic. Perez in Lonanda (2013: 17) found the effect and the aim in irony. According Perez, the aim of irony is to communicate the opposite of what literally said, whereas the effect may be a sarcastic, satiric, or even funny interpretation that undoubtedly profiles negative connotations. It proves that irony is used for certain purpose and it causes the effect as well. Irony can be used to convey sensitive thing but in humor tone.

In short, irony is the style of language to express something captured by the reader that should be opposite from the literal meaning. The things that should be noted when interpreting irony expression is the context of its expression. Clearly, it can be proposed that irony is not seen from what it is said but rather to interpret the meaning from the context or situation.

## 5) Hyperbole

Leech (1969: 167) states that hyperbole, like the other two figures, is frequently concerned with personal values and sentiment; that is, with making subjective claims which, however exaggerate, we could not verify unless somehow able to get inside the cranium of the person about whom the claims are made. Hyperbole or overstatement is used to cause the effect and reaction from the reader such as serious, ironic, and humorous.

Hyperbole has the keywords that indicate an expression of hyperbole. Based on Carter in Lonanda (2013: 13) there are four types of hyperbole, as follows:

1. Vague of Quantity
  - a) Numerical quantifier (e.q. dozens of, scores of, thousands of, millions of)
  - b) Measurement expression (e.q. yard of, miles of, tons of).
  - c) General size quantifiers (e. g. heaps of, load of, stacks of ).
  - d) Container quantifiers (e. g. bucket of, truck of, lorry loads of, ocean of).
  - e) Time quantifiers (e. g. seconds, minutes, hours, centuries).
2. Modifiers, such as gigantic, enormous, to be dying, massive, vast, endless, wall-to-wall.
3. Verb phrases, such as to be covered in, to be dying of, to be up to one's eyes in.
4. Counterfactual expressions that often used in conjunction with literally, nearly/almost and related metalingual triggers. For e.g. *I ran when I was waiting to go on, I nearly died of thirst waiting for them.*

In summary, to interpret the real meaning of hyperbole, the reader should be sensitive to this hyperbole because it contains excessive statement and it brings untrue meaning. If the reader believes with speaker's said the rule of hyperbole as exaggerative expression is fail.

#### 6) Litotes

Litotes is a form of understatement, always deliberate and with the intention of subtle emphasis. However, the interpretation of litotes can depend on context, including cultural context. In speech, it may also depend on intonation and emphasis. Leech (1969: 168) says that term of "litotes" is sometimes reserved for a particular kind of understatement in which the speaker uses the negative expression where a positive one would have been more forceful and direct. In short, it can be concluded that litotes as kind of figurative language expresses an overt lack of commitment, and so implies a desire to suppress or conceal one's true attitude. It also can be said that litotes is opposite of hyperbole.

#### 7) Metonymy

Metonymy is a figurative language in which the name of one object or idea is substituted for that of another closely

associates with it. Webster's Third New Dictionary in Leech (1969: 152), says that metonymy is a figure of speech that consists in using the name of the one thing for that of something else with which it is associated. Similarity with Leech, Haliday in Saputri (2014: 27) states that Metonymy is a word which is used for something related to that which it usually refers to.

#### 8) Oxymoron

An oxymoron is a figure of speech that combines two opposing or contradictory ideas. Oxymoron appears in a variety of contexts, including inadvertent error such as ground pilot and literary oxymoron crafted to reveal a paradox. The most common form of oxymoron involves an adjective-noun combination of two words. Leech (1969) states that Oxymoron is the yoking together of two expressions which are semantically incompatible, so that in combination they can have no conceivable literal reference to reality. In other word, it can be said that oxymoron is a combination of words or expressions with opposite. It contains contradictory elements. The purpose of this figurative language is to exaggerate conflict in the situation or phenomena that represent.

#### 9) Synecdoche

According to Arvius (2003:163), synecdoche is a meaning shift in the use of a lexeme or a longer expression within a part whole relationship. Particular, names have become attached to certain rules of transference. The traditional figure of synecdoche is identified with a rule which applies the term for the part to the whole. As conclusion, it can be said that synecdoche is a kind of figurative language which has characteristic mentions a part of something to suggest the whole.

#### 5. Poetry

Poetry is collection of poem. Whereas poem is poet feel as piece of writing arranged in lines, usually with a regular rhythm and often with a pattern of rhymes. According to Carol (2001: 38), poetry is the expression of ideas and feelings through a rhythmical composition of imaginative and beautiful words selected for their sonorous effects. Poem characteristics can be seen from language that is used and forms of that poem. Poem contains rhyme, rhythm, and figurative language.

According to Carol (2001: 46), poetry can be classified in many ways. The one of way is to consider two main types that generally differ in purpose: lyrics and narrative poetry. Lyric poetry captures a moment, a feeling, or a scene, and is descriptive in nature. Whereas in narrative poetry, it contains some story or includes a sequence of event.

In short, it can be concluded that poetry is the expression of thoughts which is used the feeling, stirs the senses impression into rhythmical arrangement. All of them are very important moment to record that poet expresses into interesting form of language and give a deep impression for the readers. And the focus in this study is about analyzing figurative language in poem, especially in the poem of William Shakespeare.

## **METHODOLOGY**

### **1. Research Design**

This research is a kind of descriptive research. Related to the formulation of the problems, this research use qualitative technique in analyzing. According to Creswell (2009:173), qualitative procedures rely on text and image data. In addition, Ary (2010:424-425) assumes that qualitative inquirer deals with data that are in the form of words or pictures rather than numbers and statistics. The qualitative researcher attempts to arrive at a rich description of the people, objects, events, places, conversations, and so on. This research use descriptive research, applying the way to describe the types of figurative language and the semantics meaning in the Poem of Chairil Anwar.

### **2. Method of Collecting Data**

According to Creswell (2009:178), data collection steps include setting the boundaries for the study, collecting information through unstructured or semi structured observations and interviews, documents, and visual materials, as well as establishing the protocol for recording information. During the process of research, the data may be public documents (e.g., newspapers, minutes of meetings. official reports) or private documents (e.g., personal journals and diaries, letters, e-mails). In addition, Ary (2010:431), the most common data collection methods used in qualitative research are observation, interviewing, and document analysis. Document analysis is text-based artifacts such as textbooks, novels, journals, meeting minutes, logs,

announcements, policy statements, newspapers, transcripts, birth certificates, marriage records, budgets, letters, e-mail messages, etc. Therefore, this research will use document technique in analyzing the data. The necessary steps of collecting the data are; find the poems written by Chairil Anwar, read the poems, underline pointed sentence, write and classify the figurative language then describe the semantics meaning of figurative language in the poems.

### **3. Method of Analyzing Data**

Qualitative data can be described in six steps: organize and prepare the data for analysis, read through all the data, begin detailed analysis with a coding process, use the coding process to generate a description, advance how the description and themes will be represented, and final step in data analysis involves making an interpretation. (Creswell, 2009:185-190). Organize and prepare the data involves transcribe interview, typing up field notes, or sorting and arranging the data into different types depending on the sources of information. The first step in this research is to obtain a general sense of the information and to reflect on its overall meaning by reading through the data. Coding process involves taking text data or pictures gathered during data collection into categories, after that use the coding process to generate a description of information. In advance how the description is represented, it can use visuals, figures, or tables. The last step in data analysis involves making an interpretation or meaning of the data, it could be the researcher's personal interpretation.

To support Creswell's statement regarding to analyzing data, Ary (2010:481) classifies three stages of analyzing data: (1) organizing and familiarizing, (2) coding and reducing, and (3) interpreting and representing (Ary *et al.*, 2010:481). Organizing and familiarizing is the researcher should become familiar with the data through reading and rereading notes and transcripts, viewing and reviewing videotapes, and listening repeatedly to audiotapes. Coding and reducing is the core of qualitative analysis and includes the identification of categories and themes and refinement. Interpretation is about bringing out the meaning, telling the story, providing an explanation, and developing plausible explanations, while representation involves how the data are presented.

From the explanation above, this research will apply six steps in analyzing data by Creswell because of the explanation form Creswell is more detail. The researcher will sort and arrange the data into different types in order to prepare the data analyses and to get the data the researcher read the book as the object. The data is in text form and the researcher gives the description. The researcher use tables as adjunct to the discussions about the kinds of figurative languages and gives the explanation about the semantics meaning of figurative language.

## FINDING

The data for analysis took from selected Chairil Anwar's poems. In data analysis, the researcher analyzed the data by using semantic approach to understand what the poet wants to deliver to reader. The social live, situation, occupation of writer and reader are the important aspects to the researcher doing analysis. In this process, the researcher found some figurative language that appears in the poems. Therefore, the whole figurative language analyzed by Leech theory. And to get the deep understanding of the meaning in the poem, the researcher used connotative meaning of semantic approach to understand what tends that want to deliver. Here are the poems to be analyzed.

### Kinds of Figurative Language Found in Chairil Anwar's Poems

#### 1) Poem 1 "PENGHIDUPAN"

The first poem entitles *Penghidupan*. This poem was written in December 1942 and it described about life. To be clearly the poem can be seen below:

#### *PENGHIDUPAN*

*Lautan maha dalam  
mukul dentur selama  
nguji tenaga pemantang kita  
mukul dentur selama  
hingga hancur remuk redam  
Kurnia bahagia  
kecil setumpuk  
sia-sia dilindung, sia-sia dipupuk.  
Desember 1942*

Based on the poem, it is found that this poem use hyperbole as one of figurative language. It can be seen in line "*Lautan maha dalam*". The meaning of this line is "The Deepest Ocean". This line classified as hyperbole because, the word "maha" described the word "*Lautan*" as the deepest ocean that cannot be measured.

#### 2) Poem 2 "Sendiri"

This poem was written by Anwar on February 1943. It describes about someone who feels lonely. To be clearly the poem can be seen below:

#### *SENDIRI*

*Hidupnya tambah sepi, tambah hampa  
Malam apalagi  
Ia memekik ngeri  
Dicekik kesunyian kamarnya  
Ia membenci. Dirinya dari segala  
Yang minta perempuan untuk kawannya  
Bahaya dari tiap sudut. Mendekat juga  
Dalam ketakutan-menanti ia menyebut satu  
nama  
Terkejut ia terduduk. Siapa memanggil itu?  
Ah! Lemah lesu ia tersedu: Ibu! Ibu!  
Februari 1943*

Based on the analysis, it is found that Anwar uses personification as the style of figurative language in the poem above. It can be seen in line 4 "*Dicekik kesunyian kamarnya*". The English translation of this line is "To be choked by the silent of his room". This line classified as personification figurative language because it gives a human attribute to nonhuman. The phrase "*kesunyian kamarnya*" in this line described as a human that can do a human behavior to be choked the owner of the room.

#### 3) Poem 3 "TAMAN"

This poem was writer by Anwar on Maret 1943. It describes about an unforgettable place. It can be seen as below:

#### *TAMAN*

*Taman punya kita berdua  
tak lebar luas, kecil saja  
satu tak kehilangan lain dalamnya.  
Bagi kau dan aku cukuplah  
Taman kembangnya tak berpuluh warna  
Padang rumputnya tak berbanding  
permadani  
halus lembut dipijak kaki.  
Bagi kita bukan halangan.  
Karena  
Dalam taman punya berdua  
Kau kembang, aku kumbang  
Aku kumbang, kau kembang.  
Kecil, penuh surya taman kita  
Tempat merenggut dari dunia dan 'nusia  
Maret 1943*



## RUMAHKU

Based on the analysis, it is found that Anwar uses personification. It is classified as personification because of Anwar gives human attribute to non-human as like they can act, feel, think, live, or die in the same way as people. It can be seen in the line 11 and 12 “*Kau kembang, aku kumbang*” and “*Aku kumbang, kau kembang*”. The English translation of this line is “You are flower, I am bumblebee” and “I am bumblebee, you are flower”. This line described that the poet consider himself as a bumblebee and his lover as a flower.

### 4) Poem 4 “PENERIMAAN”

This poem was written by Anwar on Maret 1943. It describes about human feeling. It can be seen as below:

#### PENERIMAAN

*Kalau kau mau kuterima kau kembali  
Dengan sepenuh hati  
Aku masih tetap sendiri  
Kutahu kau bukan yang dulu lagi  
Bak kembang sari sudah terbagi  
Jangan tunduk! Tantang aku dengan berani  
Kalau kau mau kuterima kau kembali  
Untukku sender tapi  
Sedang dengan cermin aku enggan berbagi.  
Maret 1943*

Based on the analysis, it is found that Anwar use personification as figurative language in his poem. First, personification can be seen in the line 5 “*Bak kembang sari sudah terbagi*”. The English translation of this line is “Like a bud of flower has been divided”. This line classified as personification because of Anwar gives human attribute to non-human as like they can act, feel, think, live, or die in the same way as people. The word “Bak” is supposed to attribute the object as something other. Second, personification can be seen in the line 9 “*Sedang dengan cermin aku enggan berbagi*”. The English translation of this line is “Even with the mirror I would not share”. In this line, Anwar considered the word “*cermin*”/”*mirror*” as a human that can ask something from the poet.

### 5) Poem 5 “RUMAHKU”

This poem was written by Anwar on April 1943. In this poem, Anwar tried to describe about a place. It can be seen below:

*Rumahku dari unggun-timbun sajak  
Kaca jernih dari luar segala Nampak  
Kulari dari gedong lebar halaman  
Aku tersesat tak dapat jalan  
Kemah kudirikan ketika senjakala  
Di pagi terbang entah kemana  
Rumahku dari unggun-timbun sajak  
Disini aku berbini dan beranak  
Rasanya lama lagi, tapi datangnya datang  
Aku tidak lagi meraih petang  
Bila berleleran kata manis madu  
Jika menagih yang satu  
7 April 1943*

In the poem above, Anwar use litotes and irony as his language style of the poem above. Litotes is a form of understatement, always deliberate and with the intention of subtle emphasis. In short, it can be said that litotes as kind of figurative language expresses an overt lack of commitment, and so implies a desire to suppress or conceal one’s true attitude. Besides that, irony use to interpret the meaning as long as it appropriates to the context of utterance. The reader can interpret the meaning as humor, negative impression or critic. It can be seen below:

No.	Figurative Language	The Finding Data
1.	Litotes	<i>Ku lari dari gedong lebar halaman</i>
2.	Litotes	<i>Di pagi terbang entah kemana</i>
3.	Litotes	<i>Aku tidak lagi meraih petang</i>
4.	Irony	<i>Bila berleleran kata manis madu</i>

### 6) Poem 6 “AKU”

This poem was written by Anwar on June 1943. It describe about life of a man. The poem can be seen as below:

#### AKU

*Melangkahkan aku bukan tuak menggelegak  
Cumbu-buatan satu biduan  
Kujauhi ahli agama serta lembing-katanya.  
Aku hidup  
Dalam hidup di mata tampak bergerak  
Dengan cadar melebar, barah bernanah  
Dan kadang satu senyum kucucup-minum  
dalam dahaga.*

*Juni 1943*

Based on the analysis, the poem “AKU” describes about a man life. This poem uses litotes as kind of figurative language to express something. In line 1 “*Melangkahakan aku bukan tuak menggelegak*” and line 3 “*Kujauhi ahli agama serta lembing-katanya*”, they deliberate and with the intention of subtle emphasis reserved for a particular kind of understatement. The word “Aku/ku” in these sentences identify which the speaker uses the negative expression where a positive one would have been more forceful and direct. Besides that, Anwar also use hyperbole in this poem. It can be seen in sentences “*Dalam hidup di mata tampak bergerak*”, “*Dengan cadar melebar, barah bernanah*”, “*Dan kadang satu senyum kucucup-minum dalam dahaga*”. These sentences are considered as hyperbole because of an opinion is exaggerated. In addition, hyperbole is used to emphasis on a particular feeling or idea to reach readers attention.

#### 7) Poem 7 “MERDEKA”

This poem was written by Anwar on July 1943. To be clearly, it can be seen as below:

#### MERDEKA

*Aku mau bebas dari segala  
Merdeka  
Juga dari Ida  
Pernah  
Aku percaya pada sumpah dan cinta  
Menjadi sumsum dan darah  
Seharian ku kunyah-kumamah  
Sedang meradang  
Sedang kurenggut  
Ikut bayang  
Tapi kini  
Hidupku terlalu tenang  
Selama tidak antara badai  
Kalah menang  
Ah! Jiwa yang menggapai-gapai  
Mengapa kalau beranjak dari sini  
Kucoba dalam mati.*

14 Juli 1943

In poetry Merdeka sentence that uses the personification and hyperbole style. In the line “*Ah! Jiwa yang menggapai-gapai*”, it uses personification of style, because it confirms the sentence “*Ah! Jiwa yang menggapai-gapai*” as if living like a man who has the hands to reach for something. Besides that, Anwar use hyperbole in the line

5, 6, and 7. The stylistic hyperbole is to exaggerate the problem. Anwar explained that “*Seharian ku kunyah-kumamah*”, word “*Aku*” believe in the vow which became the marrow that chewed. And the “*Aku*” believe in love and became the blood which each day is eaten.

#### 8) Poem 8 “CINTAKU JAUH DI PULAU”

#### CINTAKU JAUH DI PULAU

*Cintaku jauh di pulau,  
Gadis manis, sekarang iseng sendiri.  
Perahu melancar, bulan memancar,  
Di leher kukalungkan ole-ole buat si pacar.  
Angin membantu, laut terang, tapi terasa  
Aku tidak ‘kan sampai padanya.  
Di air yang tenang, di angina mendayu,  
Di perasan penghabisan segala melju  
Ajal bertakhta, sambil berkata:  
“Tujukan perahu ke pangkuanku saja.”  
Amboi! Jalan sudah bertahun kutempuh!  
Perahu yang bersama ‘kan merapuh!  
Mengapa Ajal memanggil dulu  
Sebelum sempat berpeluk dengan cintaku?!  
Manisku jauh di pulau,  
Kalau ‘ku mati, dia mati iseng sendiri.*

946

1

Based on the data analysis, it is found that this poem use personification of figurative language. It can be seen in line “*Ajal bertakhta, sambil berkata: “Tujukan perahu ke pangkuanku saja.”*” In this line, the word “*Ajal*” described as a human who understand human language and communicate with the poem.

#### 9) Poem 9 “DARI DIA”

#### DARI DIA

*Jangan salahkan aku, kau kudekap  
Bukan karena setia, lalu pergi gemerincing  
ketawa!  
Sebab perempuan susah mengatasi  
Keterharuan penghidupan yang ‘kan  
dibawakan  
Padanya...  
Sebut namaku! ‘ku datang kembali ke kamar  
Yang kautandai lampu merah, kaktus di  
jendela,  
Tidak tahu buat berapa lama, tapi pasti di  
senja samar  
Rambutku ikal menyinar, kau senapsu dulu  
kuhela*

*Sementara biarkan 'ku hidup yang sudah  
Dijalinkan dalam rahsia...*

The poem describes about a relationship between two persons. In this poem, Anwar uses metaphor as the figurative language that uses to express his feeling. It can be seen in first stanza Anwar compare two unlike things as if they are one. Language user can see similarity between two types of things, or between two experiential domains.

#### **10) Poem 10 "MALAM DI PEGUNUNGAN"**

##### *MALAM DI PEGUNUNGAN*

*Aku berpikir: Bulan inikah yang membikin  
dingin,  
Jadi pucat rumah dan kaku pepohonan?  
Sekali ini aku terlalu sangat dapat jawab  
kepingin:  
Eh, ada bocah cilik main kejaran dengan  
bayangan!*

1947

Based on the analysis, it is found that this poem use rhetorical question as kind figurative language. It can be seen in the line "Aku berpikir: Bulan inikah yang membikin dingin, jadi pucat rumah dan kaku pepohonan?". In this line, Anwar asked to himself. It can be said that this line above is rhetorical question figurative language because this question does not need an answer.

#### **DISCUSSION**

Poems are a special type of written messages that of ten displays their own specific characteristics, according to the literary conventions of the language used. As indicated above, the traditional genres of Indonesian poetry seem to have employed more reduced and simplified linguistic structures than ordinary prose. Such simplifications and reductions may by themselves already have made for ambiguity. But we further have to take into consideration the fact that even in the earlier genres of Indonesian poetry, such as, for example poem that was written by Chairil Anwar; there are many cases where ambiguity seems to have been consciously aimed.

With regard to modern Indonesian poetry little can as yet be said in general terms in this respect. Chairil Anwar stressed the idea that a poet 'can choose special words and

word-associations, weighing carefully whether these words express clearly what he has in mind. The structure of his sentences can be made to deviate from standard usage in order to put forward in a more subtle and more intricate way that which is living in his soul. The poet creates his poem through the use of rhythm and melody, through special syntactic constructions and specific choice of words, and through a variety of metaphors, and only if the reader is able to appreciate the uniqueness which the poet has achieved can he fully understand and get the feeling of the poem.

Based on the explanation above, it can be concluded that when the author uses figurative language to describe the poem, he/she usually tricks the language because he/she wants to create the implied meaning that will make the readers think deeply about the meaning. In interpreting the expression of figurative language, the reader will use the power of imagination to imagine this expression and think what the meaning behind it.

#### **CONCLUSION**

Based on the analysis that has been done, it can be concluded that the result in this research found there were several kinds of figurative language that used by Chairil Anwar in his poem. They are personifications, similes, metaphors, hyperboles, irony. Not all of 9 kinds of figurative language found in Chairil Anwar's poems. To get the real meaning that Chairil Anwar wants to convey to the reader, this researcher used connotative meaning of semantic theory. Connotative meaning is subjective and not shared in the same way by all speaker of a language. The degree of the connotative value will be different for everyone since the way one perceives something in this universe and his or her individual experience of language different; it depends upon the culture, geographical area and historical period. By used this theory, it is always possible for the reader to knowing the real meaning of the poem.

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# KONSTRUKSI IDENTITAS BERDIMENSI KULTURAL PADA ORANG TERKAYA DI INDONESIA VERSI *FORBES*

Condra Antoni, Politeknik Negeri Batam  
[condra@polibatam.ac.id](mailto:condra@polibatam.ac.id)

## Abstract

*People use language to construct their identity or identities and narrative is one of the forms of the language use. The narrative functions as a site for enacting what they are, who they are, and how they view the others (Gee, 2011). This paper discusses the identity construction in the narrative of the 2015 richest Indonesian people ranked by Forbes magazine. A discourse analytic approach is employed in this study. The analysis shows that the identity constructions are relevant to the cultural dimensions proposed by Hofstede (1987, 2016) in which the collectivistic culture emerged predominantly in the narrative. Since the data were taken from English narratives in business, the implication for the use of English as a business' lingua franca is also discussed.*

*Key words: konstruksi identitas, narasi bisnis, dimensi kultural, analisis wacana*

## I. Pendahuluan

Makalah ini menjelaskan sejauh mana dimensi kultural yang dirumuskan oleh Hofstede (Hofstede, 1987, 2016) terefleksi dari konstruksi identitas pada narasi para pebisnis Indonesia. Data diambil dari ujaran para pebisnis besar Indonesia yang merupakan orang-orang terkaya di Indonesia versi *Forbes*. Bahasa yang digunakan dalam narasi adalah bahasa Inggris sebab dunia bisnis dan penggunaan bahasa Inggris pada saat ini tidak bisa dipisahkan karena bahasa Inggris merupakan bahasa bersama (*lingua franca*) bagi para pebisnis abad ini (Gerritsen & Nickerson, 2009). Apalagi, jika konteks data penelitian difokuskan kepada narasi para pebisnis yang merupakan orang terkaya di Indonesia. Diantara data terbaru orang terkaya di Indonesia adalah yang dirilis oleh majalah *Forbes* yang dikenal luas sebagai sumber pemeringkatan orang-orang terkaya di dunia.

Pada tahun 2015 *Forbes* memeringkatkan orang terkaya di Indonesia sebagaimana terlihat pada gambar di bawah ini:



#1	Hartono family	\$1.4 B	66	Spencer
#2	Suiko Wonowidjojo	\$1.3 B	60	Silaban
#3	Anthony Salim	\$1.2 B	61	diversified
#4	Eka Tjipta Widjaja	\$1.2 B	54	palm oil
#5	Chairul Tanjung	\$1.1 B	34	diversified
#6	Sri Prakash Lohia	\$1.1 B	64	pharmaceutical
#7	Bachjar Karim	\$1.1 B	54	manufacturing
#8	Boenjamin Setiawan	\$1 B	62	pharmaceutical
#9	Mochtar Riady	\$1 B	61	diversified
#10	Tahir	\$1 B	64	diversified

Figure 1: Indonesia's 10 richest in 2015 (*Forbes*, 2015)

Daftar nama di atas bukanlah orang-orang baru dalam pemeringkatan orang terkaya di Indonesia. Rata-rata mereka telah menduduki peringkat tersebut dalam beberapa tahun.

Meneliti penggunaan bahasa para orang terkaya dan pebisnis besar Indonesia paling tidak bisa berkontribusi pada; pertama, memahami sejauh mana konstruksi identitas mereka relevan dengan kategorisasi dimensi budaya Hofstede untuk konteks orang Indonesia; kedua, menjawab pertanyaan tentang apakah sebagai pebisnis besar mereka tercerabut dari akar budaya Indonesia, paling tidak sesuai model Hofstede tersebut; ketiga, melihat pentingnya penggunaan bahasa Inggris sebagai *lingua franca* dalam bisnis, terutama kaitannya dengan tampilan ke-Indonesia-an dalam konteks bisnis global.

Dengan demikian, rumusan masalah yang diangkat adalah apakah konstruksi identitas dalam ujaran para pebisnis besar Indonesia merefleksikan identitas berdimensi kultural (budaya) yang diklaim oleh Hofstede? Untuk mengetahui jawaban dari rumusan masalah ini maka metode yang digunakan guna mengelaborasi dimensi kultural Indonesia dalam ujaran para pebisnis besar Indonesia adalah dengan menganalisis dimensi kultural yang dikembangkan Hofstede melalui kerangka analisis wacana yang dikembangkan oleh James Paul Gee (Gee, 2011).

## II. Kerangka Teori Dan Metode

### a. Konstruksi Identitas Melalui Narasi Bisnis

Bahasa adalah sarana untuk mengungkapkan pandangan pembicaranya

terhadap dunia. Di dalamnya termasuk bagaimana pembicara tersebut menggunakan pilihan kata, klausa, dan kalimat untuk mempersepsikan dirinya dan mempersepsikan orang lain berdasarkan budaya, sistem kepercayaan, dan pengalaman, baik di lingkungan sehari-hari maupun di lingkungan profesional. Melalui bahasa juga seseorang mengkonstruksi identitas apakah dia orang biasa atau berafiliasi pada profesi tertentu seperti dokter, guru, pengusaha, dan sebagainya (Gee, 2011). Dengan demikian, pengguna bahasa dapat juga merefleksikan identitasnya sebagai bagian dari kelompok sosial dan kebudayaan tertentu.

Narasi adalah pengisahan suatu cerita atau kejadian (KBBI Online, 2016). Dalam narasi, peristiwa dipaparkan melalui medium bahasa (lisan) ketika berinteraksi dengan orang lain. Narasi juga merupakan medium dimana seseorang bisa merefleksikan dirinya, orang lain, peristiwa, lalu pada gilirannya narasi merupakan mediaum dimana seseorang mengkonstruksi identitas dirinya sebagai bagian dari individu, kelompok sosial, atau komunitas tertentu (Brown, 2013; Labov & Waletzky, 1997; Ladegaard, 2012). Dengan merujuk pada pengertian narasi tersebut, dapat dijelaskan bahwa narasi bisnis merupakan pengisahan kejadian yang terkait dengan dunia bisnis dan bagaimana identitas dikonstruksi melalui pengisahan-pengisahan tersebut.

Perhatian peneliti terhadap narasi bisnis banyak ditujukan kepada penggunaan bahasa Inggris dalam dunia bisnis, seperti yang dijelaskan oleh Gerritsen & Nickerson (2009). Sedikit perhatian dalam penelitian telah difokuskan pada pengaruh budaya pengguna bahasa (*interactants*) ketika menggunakan bahasa Inggris sebagai bahasa asing dalam komunikasi bisnis internasional. Dalam komunikasi antarbudaya, identitas budaya lebih penting daripada kewarganegaraan dari penutur bahasa dan identitas tersebut dinegosiasikan melalui komunikasi (Gerritsen & Nickerson, 2009). Selanjutnya, karena masalah globalisasi, interaksi antara orang-orang dari berbagai negara lebih intens dari sebelumnya. Identitas budaya terkait dengan bahasa Inggris sebagai bahasa asing (Louhiala-Salminen, 2009) difokuskan pada pemahaman bahwa budaya memiliki pengaruh terhadap penggunaan bahasa. Oleh karena itu, penelitian lebih lanjut dalam domain konstruksi (budaya) identitas dalam bahasa Inggris sebagai bahasa

asing dan *lingua franca* dalam konteks bisnis adalah sumbangan akademis yang patut menjadi perhatian serius para peneliti bahasa.

#### b. Dimensi Kultural dalam Bisnis

Faktor komunikasi antar manusia merupakan hal yang vital dalam tatakelola sebuah organisasi bisnis, dan hal tersebut mesti dipahami secara berbeda dibandingkan dengan aspek-aspek teknis bisnis (Hofstede, 1987). Dengan demikian, sisi komunikasi kemanusiaan tersebut tidak terlepas dari sisi kebudayaan karena setiap tindakan, ucapan, dan keputusan manusia dipengaruhi oleh latar belakang budaya. Selain pengalaman dan sistem kepercayaan (*belief system*), latar belakang tersebut dibawa serta baik dalam kehidupan sehari-hari maupun dalam dunia bisnis. Oleh karena itu, sisi kultural individu dalam dunia bisnis sudah menjadi perhatian para ahli (Du-Babcock & Tanaka, 2016; Dubina & Ramos, 2016; Hofstede, 1987).

Adapun model dimensi kultural dalam konteks bisnis banyak mengacu pada pada pemetaan perilaku dan sikap para individu dalam dunia bisnis yang dikembangkan oleh Hofstede (Dubina & Ramos, 2016), apalagi sejak dikembangkannya model tersebut secara virtual yang bisa diakses *online* (Hofstede, 2016). Menurut Hofstede, ada enam dimensi budayayang merupakan karakteristik pola nilai dominan yang dianut oleh orang-orang di lebih dari 50 negara di dunia.

##### *Power Distance*

*Power distance* berkenaan dengan bagaimana masyarakat memandang ketidaksetaraan. *Large power distance* merupakan keberterimaan ketidaksetaraan dalam masyarakat dalam intensitas yang tinggi. Ketidaksetaraan diakui eksistensinya lalu masyarakat mengembangkan sistem penyesuaian diri berdasarkan ketidaksetaraan tersebut. Maka ditatalah sedemikian rupa cara bersikap sesuai berdasarkan tingkatan-tingkatan sosial yang ada. Sebaliknya, masyarakat yang menganut *small power distance* tetap mengakui ketidaksetaraan tersebut. Namun, alih-alih membuat sistem sikap dan perilaku, justru ada upaya sistematis untuk menurunkan derajat ketidaksetaraan tersebut.

##### *Individualism*

Dimensi ini terkait dengan kedekatan hubungan antara satu individu dengan yang lainnya. Dalam masyarakat individualistik, kedekatan hubungan antar individu begitu rendah. Sebaliknya, ketika intensitas kedekatan hubungan individu

begitu tinggi maka masyarakat tersebut disebut masyarakat kolektivistik.

Dalam masyarakat kolektivistik, pengambilan keputusan baik terkait kehidupan sehari-hari maupun secara profesional tergantung pada keputusan orang-orang terdekatnya, misalnya melalui hasil musyawarah dengan keluarga inti. Meskipun kalau dilihat secara seksama keputusan yang diambil itu tidak begitu berdampak pada keluarga inti tersebut.

#### *Masculinity*

Masyarakat maskulin diindikasikan oleh kecenderungan untuk berkompetisi dalam kehidupan supaya mencapai (atau disebut) sukses, dimana hasrat untuk menjadi pemenang begitu tinggi. Kebalikan dari nilai ini adalah femininitas dimana masyarakat menganggap bahwa yang paling penting dalam kehidupan adalah keharmonisan antar sesama, bukan yang satu mengalahkan yang lain.

#### *Uncertainty avoidance*

Dimensi ini terkait dengan bagaimana ketidakpastian masa depan dipandang sebagai sesuatu yang lumrah dan tidak perlu dicemaskan atau justru sesuatu yang harus dipersiapkan sebaik mungkin. Di masyarakat di dunia, dua cara berseberangan dalam memandang masa depan ini selalu ada. Sebagian memandang masa depan sebagai sesuatu yang harus dihadapi dengan ikhlas, sementara sebagian yang lain begitu ambisius mempersiapkan masa depan yang akan dihadapi.

#### *Long term orientation*

Dimensi ini terkait dengan bagaimana suatu masyarakat mempertahankan nilai-nilai masa lalu dalam menghadapi masa kini dan masa depan. Sebagian masyarakat cenderung mempertahankan nilai-nilai tradisi, sementara sebagian yang lain cenderung adaptif terhadap perubahan zaman.

#### *Indulgence*

Dimensi ini terkait dengan bagaimana cara hidup masyarakat dalam mengontrol keinginan untuk menikmati hidup, apakah dengan bersenang-senang atau justru dengan mengekang diri atas hasrat dan keinginan.

### **c. Metode**

Pendekatan kualitatif digunakan dalam penelitian ini. Pendekatan ini memungkinkan peneliti untuk fokus pada elaborasi makna berdasarkan konteks penggunaan bahasa dalam interaksi yang real di lapangan (Du-Babcock & Tanaka, 2016).

Dengan demikian, maka yang dijelaskan adalah makna ujaran para pebisnis yang diwawancarai kemudian direkam dan disebarluaskan melalui jejaring internet baik oleh *website* ternama BBC, The University of Pennsylvania, Wharton School maupun oleh *channel* Inside-RGE dan Credit Suisse di *youtube*.

Adapun metode yang digunakan adalah sebagai berikut. Pertama, melakukan transkripsi terhadap video wawancara dengan model *micro-lines* terhadap ujaran-ujaran dalam data transkrip bisa dibagi menjadi dekomposisi klausa atau kalimat (Gee, 2011). Kemudian klausa atau kalimat tersebut diberi nomor untuk memudahkan analisis linguistik setiap ujaran.

Kedua, melakukan analisis konstruksi identitas pembicara dalam transkrip dengan menelaah faktor linguistik dan faktor non-linguistik dalam ujaran. Faktor linguistik mengacu pada kata-kata yang digunakan dan konteks yang mendukungnya, konteks makna (*situated meaning*), bahasa sosial (*social language*), sementara faktor nonlinguistik terkait dengan pandangan dunia yang dibangun oleh pembicara (*figured world*), isu-isu sosial yang relevan pada pada saat ujaran tersebut digunakan (*Big "D" Discourse*), dan perdebatan-perdebatan yang mencuat dan berhubungan dengan tema-tema diskusi pembicara dalam data penelitian (*Big "C" Conversation*) (Gee, 2011).

Ketiga, setelah konstruksi identitas diperoleh maka dilakukan kategorisasi apakah konstruksi identitas tersebut ada hubungannya dengan model dimensi kultural yang dirumuskan oleh Hofstede (Hofstede, 1987, 2016) untuk konteks Indonesia.

### **d. Konteks Data**

Untuk konteks penelitian ini yang akan dianalisis adalah cuplikan narasi dari Mochtar Riady dan Chairul Tanjung. Ada beberapa alasan untuk pemilihan data ini. Pertama, cuplikan data tersebut berasal dari wawancara dengan durasi yang cukup panjang. Wawancara Mochtar Riady dilakukan oleh *Digital Narrative of Asia (DNA)* sebagai bagian dari program pembelajaran dari para pemimpin Asia melalui pendapat mereka secara langsung dalam bentuk wawancara terstruktur (*Digital Narrative of Asia*, 2015). Narasi Chairul Tanjung diperoleh dari sesi diskusi panel ketika beliau menjadi pembicara kunci pada forum *Credit-Suisse Annual Asian Investment Conference* pada tahun 2013.

Forum tersebut merupakan sebuah wadah para pemimpin negara, politik, bisnis, dan para penentu kebijakan berkumpul setiap tahun untuk berbagi tentang investasi bisnis dari berbagai aspek dan berbagai wilayah di dunia (Credit-Suisse, 2016).

Kedua, durasi pembicaraan cukup panjang dibandingkan dengan beberapa orang terkaya lainnya. Video wawancara Mochtar Riady berdurasi 28 menit sedangkan video wawancara Chairul Tanjung berdurasi sekitar 30 menit (dari total presentasi dan diskusi sekitar 54 menit). Durasi tersebut memungkinkan peneliti melakukan analisis dan pemilahan ujaran-ujaran yang relevan dengan maksud dan tujuan penelitian ini. Durasi ujaran yang pendek bisa membatasi keleluasaan peneliti bahasa untuk memilah ujaran mana yang relevan dengan konteks penelitian. Oleh sebab itu, dipilih durasi narasi yang bisa menyediakan keleluasaan tersebut.

### III. Hasil Dan Pembahasan

#### a. Konstruksi Identitas

Cuplikan berikut adalah ketika Mochtar Riady (MR) ditanya oleh Sabrina Chua (SH), Senior Manager Digital Narrative of Asia (DNA) tentang alasan MR ikut dalam pertempuran melawan Belanda. Untuk diketahui, MR berumur sekitar 87 tahun (Forbes, 2015) dan dia mengalami masa muda saat masa perjuangan melawan penjajah Belanda.

#### Cuplikan 1

*SH: Why was it so important to you to fight the Dutch?*

435. MR: When I was young and then fortunately I have one teacher, Mr Low,  
436. my teacher is very wise man.  
437. So when I was a child I always eee raising question to him.  
438. Why so many my classmate they are very rich but not me.  
439. What is the reason that in the society  
440. they have the rich and they have the poor.  
441. And my teacher introduce ee..many..ee..ideas, many books  
442. talking about capitalism and then imperiali...imperialism.  
443. So this is the reason why when I was child,  
444. I was young, only in my mm..my mind that imperialism is not good for the nation.

Jawaban yang disampaikan oleh MR dimulai dari penjelasan tentang gurunya yang bernama Mr. Low yang mengarahkan dia untuk membaca banyak buku supaya mengetahui jawaban pertanyaan kenapa di dalam masyarakat ada orang kaya dan miskin (baris 435-441). Ketika menceritakan tentang gurunya dia mempersepsikan dirinya sebagai orang muda yang beruntung karena memiliki seorang guru yang bijaksana (baris 435-436). Penggunaan kata-kata “beruntung karena memiliki seorang guru yang bijaksana” (*fortunately I have one teacher, Mr Low, my teacher is very wise man*) merefleksikan pengakuan seseorang sebagai pribadi yang mendapat keberkahan karena kehadiran orang lain yang dianggap layak diikuti arahan, nasihat, dan sarannya yakni seorang guru. Pandangan dunia (*figured world*) terhadap guru dalam tradisi keilmuan adalah seseorang yang dihormati dan dipandang mampu mengarahkan kehidupan muridnya. Jadi, ketika digunakan ujaran “saya memiliki seorang guru” (*I have one teacher*) maka yang mengatakan tersebut posisinya adalah sebagai murid. Dalam konteks ujaran MR di atas, terlihat bahwa keberkahan atau keberuntungan diperoleh bukan karena usaha-usaha dirinya sendiri melainkan karena posisinya sebagai murid didampingi oleh seorang guru yang bijaksana. Lalu MR mematuhi apa yang disampaikan oleh gurunya, yakni mengikuti sarannya untuk membaca buku tentang kapitalisme dan imperialisme (baris 441-442). Pada akhirnya dia menemukan dan memahami bahwa imperialisme merupakan sesuatu yang tidak baik untuk sebuah bangsa (baris 444). Hal inilah yang memotivasinya untuk ikut berjuang melawan Belanda pada masa muda.

Dalam konteks yang lebih luas (*Big “D” Discourse*), keikutsertaan anak muda sipil seperti MR dalam perjuangan melawan penjajah lazimnya tumbuh dari kesadaran sebagai bagian dari anak bangsa yang terjajah yang ingin merdeka. Namun MR menyatakan bahwa motivasinya adalah berawal dari saran gurunya untuk membaca buku, lalu ia menemukan dari hasil bacaan bahwa ia ikut berjuang karena penjajah membawa nilai-nilai imperialisme, dan MR memahami bahwa nilai-nilai tersebut bertentangan dengan hakikat kebangsaan. Dengan kata lain, ia mengkonstruksi dirinya sebagai seorang murid yang mematuhi nasihat guru dalam rangka motivasi untuk melawan penjajah. Dalam masyarakat kolektivisme,



menjadikan guru sebagai sumber inspirasi kehidupan selain sumber inspirasi keilmuan menunjukkan sebuah ketergantungan guru-murid layaknya ketergantungan orangtua-anak. Jadi, konstruksi identitas yang dibangun MR menunjukkan dimensi kultural masyarakat kolektivistik.

Namun demikian, perdebatan (*Big "C" Conversation*) bisa muncul ketika MR menyebutkan bahwa dia membaca buku-buku kapitalisme dan imperialism (baris 442) namun justru yang ditonjolkan adalah elaborasi tentang imperialisme saja. Adapun elaborasi tentang kapitalisme tidak ditemukan di cuplikan di atas. Sebagian orang bisa saja beranggapan bahwa MR lebih terinspirasi untuk menolak imperialisme saja, sementara yang bersangkutan terkesan setuju dengan kapitalisme. Sebab, MR membangun jaringan bisnis yang begitu besar mulai dari perbankan, rumah sakit, pusat perbelanjaan, dan lain sebagainya (Forbes, 2015). Sehingga, pemahamannya tentang imperialisme menginspirasinya untuk melawan penjajah sedangkan ide-ide tentang kapitalisme dijadikan rujukan untuk membangun konglomerasi di Indonesia.

Terlepas dari perdebatan tersebut, konstruksi identitas MR berdimensi kultural sangat kentara sebagaimana terlihat dari bagaimana ujaran-ujarannya merefleksikan kepatuhan terhadap orang yang dihormatinya, dalam hal ini guru, tanpa sikap kritis atau bantahan. Ujaran yang merefleksikan konstruksi identitas MR sebagai murid juga terlihat dari cuplikan data di bawah ini.

### Cuplikan 2

SH: *Do you have any other mentor when you were growing up the influenced you?*

445.MR: Yes, my father.

446.He is also my good mentor  
he..he..he..he..

SH menanyakan tentang kemungkinan adanya mentor lain selain MR. Low yang mempengaruhi masa-masa perkembangan MR dalam kehidupan. Dia menjawab bahwa bapaknya sendiri merupakan mentor yang bagus (baris 445-446). Di sini terlihat bahwa orangtua, dalam hal ini ayah kandung, bukan saja dikonstruksi sebagai ayah biologis melainkan juga sebagai guru. Jadi, dalam melihat hubungan antara dia dengan ayahnya, MR mengkonstruksi dirinya (*world view*) sebagai murid dan ayahnya sebagai guru. Hubungan guru-murid selain dari ayah-anak ini juga dikonstruksi lebih jauh dalam hal

pembelajaran tentang uang sebagaimana terlihat dari cuplikan data di bawah ini.

### Cuplikan 3

SH: *What did he teach you?*

447.MR: Yaa..he teach me how  
to...e..work hard, work smart, learn  
hard,

448.and also how to say...ee..saving  
money.

449.That's it.

450.I learnt from my father.

MR mengkonstruksi dirinya sebagai pribadi yang mengerti tentang uang. Pemahaman tersebut diperoleh dari ayahnya yang mengajarkan tentang bagaimana menyimpan uang, disamping bekerja keras, bekerja cerdas, dan belajar giat (baris 447-550).

Cuplikan data 2 dan 3 menunjukkan bahwa pilihan kata (*situated meaning*) merefleksikan kombinasi konstruksi identitas MR sebagai pebisnis sekaligus sebagai bagian dari relasi guru-murid walaupun bahasa sosial (*social language*) nya dengan jelas menggunakan kata "ayah" (*father*), bukan lagi kata "guru" (*teacher*) sebagaimana di cuplikan satu. Namun cara MR melihat (*world view*) guru yang sebenarnya dan ayahnya sendiri adalah sama, yakni relasi guru-murid. Dengan demikian, wacana yang ditonjolkan (*Big "D" Discourse*) dalam tiga cuplikan di atas adalah konstruksi identitas seorang murid, walaupun pada saat MR melontarkan ujaran-ujaran tersebut ia diposisikan oleh Digital Narrative of Asia (DNA) sebagai salah satu pemimpin bisnis yang sangat berpengaruh di Asia (Digital Narrative of Asia, 2015). Posisi tersebut tidak mempengaruhi MR untuk mengakomodir orang-orang terdekat sebagai bagian dari inspirasi suksesnya menjadi pribadi yang berdampak luas bagi kegiatan bisnis di Indonesia maupun di Asia. Dengan kata lain, konstruksi identitas dan cara orang lain memosisikan dirinya tidak saling berpengaruh mutlak. Ada irisan-irisan yang tidak masuk dalam lingkaran pengaruh tersebut. Irisan itu adalah konstruksi diri masyarakat kolektif dalam konteks narasi yang diharapkan untuk menonjolkan faktor-faktor individualistik karena diwawancarai sebagai individu pebisnis sukses, bukan sebagai bagian dari sebuah keluarga.

Selain mengkonstruksi dirinya sebagai bagian dari masyarakat kolektif, MR juga mengkonstruksi orang lain dengan identitas serupa, misalnya, dalam cuplikan berikut disampaikan bahwa pertemanan merupakan

hal yang penting dalam bisnis perbankan. Jadi, relasi perusahaan-konsumen tidak dilihat sebagai relasi transaksional atau hubungan profesional dimana ikatan dibangun berawal dari siklus permintaan-penawaran dalam ilmu ekonomi bisnis. Alih-alih, hubungan dengan konsumen harus dimulai dari pertemanan sebagaimana terlihat dari cuplikan berikut.

#### Cuplikan 4

SH: *And you started your banking career with Bank Kemakmuran, correct? (yes, yes, MR interrupted). And you actually convinced the owner Andi Gappa to make you a director even though you did not have any banking knowledge. How did you manage to persuade him?*

451. MR: ee..actually I just told him that banking business actually is the selling trust,

452. selling connection.

453. So you don't have the connection,

454. I have the connection,

455. so I will invite some of my friends

456. who is e..say..very famous

businessman in Jakarta

457. and they can attract many of their friends to be our customer then the Bank will run well

MR mengkonstruksi jaringan konsumen (*connection*, baris 452-454) sebagai kumpulan orang yang terikat hubungan pertemanan, bukan hanya sebatas database calon konsumen potensial. Dengan demikian, hubungan pertemanan dengan orang-orang terkenal (baris 455-457) akan meningkat menjadi hubungan konsumen dengan perusahaan, yang pada gilirannya bisa membuat sebuah bisnis perbankan berjalan lancar.

Mengandalkan strategi bisnis pada hubungan pertemanan paling tidak agak berbeda dengan konteks bisnis pada lazimnya. Dalam "Wacana" (*Big "D" Discourse*) dunia bisnis, hubungan perusahaan dengan konsumen lazimnya diawali dengan promosi, gala *dinner*, atau even-even profesional sejenis. Namun MR mengkonstruksi identitas konsumen bukan sebagai orang-orang yang dihimpun melalui even-even tersebut, melainkan diinisiasi melalui hubungan kedekatan personal dan emosional, lalu dari kedekatan pribadi tersebut bisa berpotensi menjadi kedekatan antara perusahaan dengan konsumen. Dalam masyarakat kolektif, kedekatan personal merupakan faktor sentral baik dalam

kehidupan sehari-hari maupun dalam kehidupan profesional.

Pemahaman tentang konstruksi identitas orang lain ini juga menjadi strategi bisnis yang digunakan oleh Chairul Tanjung (CT) sebagaimana terdapat dalam cuplikan tersebut. Cuplikan di bawah ini diambil dari transkrip video *Asian Investment Conference(AIC)* 2013. CT menjadi salah satu pembicara kunci pada *event* tersebut.

#### Cuplikan 5

Audience : *Basically I completely agree that In the long term I think Indonesia will be successful and developed a lot but what type of thing, if any, you would be worried about which could go wrong in short term.*

48. CT: I am not so worry, ya.

49. I give you the example.

50. More than 99 % of my portfolio in Indonesia.

51. Do you think I am stupid (audience laugh)

52. if..if..a a a a you know I am not sure about the political a a a a can control,

53. I put 99 % of my wealth in my country.

54. So, this the the the..this is the the example to do it.

55. And, do not worry we have also the culture to protect us, why.

56. We have a soft culture.

57. More than 50% of Indonesian is come from Java, ya.

58. Java have a soft culture.

59. So because of that, ya, if you want to succeed Indonesia

60. You have to learn about the Javanese culture, ya.

CT menjawab pertanyaan dari *audience* terkait hal apa yang kira-kira menjadi kekhawatiran tentang menjalankan bisnis di Indonesia. Lalu CT menjawab bahwa dia tidak khawatir sama sekali, terbukti dengan keputusannya untuk mengalokasikan sahamnya dalam jumlah dominan di Indonesia (baris 48-53). Keputusan alokasi saham tersebut dilatarbelakangi oleh faktor kelembutan budaya Jawa (baris 55-57).

CT mengkonstruksi orang Indonesia yang dipengaruhi budaya Jawa sebagai pelindung bagi bisnisnya (*world view*). Hal ini terlihat dari ujarannya (*social language*) yang menyatakan bahwa dengan mempelajari budaya Jawa maka akan berpengaruh pada kesuksesan bisnis di Indonesia (baris 59-60).

Sebagaimana lazim diketahui bahwa "Wacana" (*Big "D" Discourse*) tentang

budaya Jawa adalah pembahasan tentang budaya patuh, menerima keadaan, dan penuh dengan kesantunan. Menurut CT dalam cuplikan di atas, budaya Jawa sangat menguntungkan bagi pengambilan keputusan dan perlindungan usaha. Artinya, dengan bekerja bersama orang Jawa atau orang yang menginternalisasi budaya Jawa dalam tindakannya, maka pemilik usaha akan beruntung. Melalui konstruksi identitas orang lain ini pula CT terlihat memaknai dimensi budaya sebagai bagian yang tidak terpisahkan dalam pengambilan keputusan seorang pemilik besar.

Pada cuplikan data yang lain, CT mengkonstruksi identitas dirinya sebagai bagian dari masyarakat kolektif. Pertanyaan ini sebenarnya muncul setelah diskusi tentang bagaimana CT menjelaskan ide tentang pembangunan jembatan antara Jawa dan Sumatera, yang mana tidak ditampilkan dalam makalah ini. Penjelasan tersebut kemudian dijadikan landasan oleh penanya untuk menanyakan prosedur pembebasan lahan di Indonesia. Konstruksi identitas kolektif CT terlihat dari cuplikan 6 berikut.

Cuplikan 6

*Audience: Thank you very much. You mentioned had the bridge between Java and Sumatera. Can I just I mean in terms of infrastructure, the land for form acts (laws) to be able for building infrastructure came in nearly I think December 2011 planed by the parliament and still nothing happen. And so, I mean, you tell a wonderful story but in a practical sense why is not infrastructure developing more than that is given you think they have a will to do so.*

235.CT: I am a businessman.

236.I am not the government official.

237.So, I can tell you the truth what happen.

238.So, a lot of businessman is thinking about Indonesia like before.

239.Like Soeharto era.

240.You can clean the land by the power of the government.

241.Now the era is changed.

242.Is this democracy era (*this is democracy era*).

243.You cannot the government to cleaning the land, ya.

244.So, we Indonesia is not china.

245.So because of that the businessman have to understand about this situation.

246.So you have to do cleaning the land,

247.buying directly the land from the people with the business mechanism, ya.

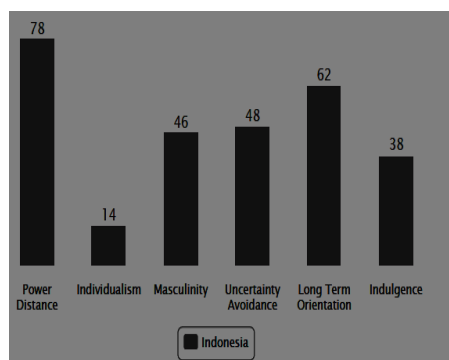
Penggunaan kata (*social language*) "I" di baris 235-237 yang kemudian diganti dengan "we" pada baris 244 menunjukkan perubahan identitas yang pada awalnya individualis menjadi kolektif. Penggunaan orang pertama tunggal dalam ujaran tersebut menunjukkan CT berbicara atas nama dirinya sendiri. Namun, ketika kata ganti berubah menjadi orang pertama jamak "kita" (*we*) maka ia bukan hanya bicara atas dirinya sendiri, melainkan bahasa sosialnya (*social language*) merepresentasikan anggota dari sebuah kelompok sosial, yang dalam hal ini kelompok masyarakat dalam sebuah negara.

Dalam bahasa, seseorang bisa mengkonstruksi identitasnya secara dinamis dimana pada rangkaian ujarannya bisa terefleksi identitas yang berbeda (Gee, 2011, 2015). CT menjadi individualis ketika menjelaskan tentang posisinya sebagai pebisnis, sebagai pembeda dari bagian dari pemerintahan, namun pada beberapa saat kemudian posisinya menjadi bagian dari anggota masyarakat kolektif ketika mengatakan dirinya sebagai bagian dari sebuah negara, yakni Indonesia, untuk membedakan posisi negaranya dari negara China. Artinya, CT mengalami dinamika konstruksi identitas dari yang awalnya individualis menjadi kolektif.

Dari enam cuplikan data di atas terlihat bahwa baik CT maupun MR mengkonstruksi dirinya dan orang lain melalui bahasa. Yang paling dominan adalah konstruksi diri sebagai bagian dari masyarakat kolektif.

#### **b. Dimensi Kultural Hostede dalam Konstruksi Identitas**

Dimensi kultural yang dominan muncul dari data di atas adalah dimensi individualistik yang rendah atau dimensi kolektivistik yang tinggi. Ujaran yang disampaikan oleh MR dan CT dalam bahasa Inggris menunjukkan bahwa identitas budaya mereka sebagai orang Indonesia masih dominan. Untuk konteks Indonesia, Hofstede (2016) mengkategorisasikan dimensi budaya tersebut seperti gambar di bawah ini:



**Figure 2: Kategorisasi dimensi kultural di Indonesia (Hofstede, 2016)**

Peringkat dimensi budaya tersebut mengalami peningkatan jika dibandingkan dengan beberapa decade yang lalu. Sekitar tahun 80-an, ditemukan bahwa untuk konteks Indonesia tingkat *power distance* memiliki skor 44, *individualism* 6, *masculinity* 22, *uncertainty avoidance* 12, sementara *long term orientation* dan *indulgence* tidak disebutkan (Hofstede, 1987). Peningkatan tersebut bukanlah fokus penelitian ini, namun yang perlu digarisbawahi adalah bahwa eksistensi kategorisasi budaya di Indonesia sudah dirumuskan oleh Hofstede paling tidak sejak lebih kurang 30 tahun yang lalu. Dan dimensi kultural tersebut tergambar dari ujaran-ujaran dari narasi orang terkaya di Indonesia seperti yang sudah dijelaskan pada beberapa analisis cuplikan di atas.

### c. Identitas kultural dalam bahasa Inggris sebagai *lingua franca* dalam konteks bisnis

Narasi bisnis erat kaitannya dengan penggunaan bahasa Inggris sebagai bahasa bersama untuk komunikasi antarbudaya atau komunikasi antarnegara yang berbeda (Gerritsen & Nickerson, 2009). Narasi tersebut merupakan wadah bagi konstruksi identitas naratornya, sekaligus juga menunjukkan bahasa sosial yang digunakan dalam pembicaraan. Artinya, ketika dia seorang pebisnis, maka dalam konteks narasi bisnis adalah sesuatu yang wajar mereka menggunakan bahasa Inggris sebagai bahasa penyampai pesan karena yang dibicarakan adalah persoalan bisnis. Dengan demikian, sejalan dengan konsep wacana bahasa seseorang merefleksikan afiliasi pembicaraannya pada kelompok-kelompok sosial tertentu (Gee, 2011, 2015). Seseorang yang menggunakan bahasa Inggris dalam diskusi tentang transaksi, promosi usaha, strategi mengembangkan usaha atau bisnis atau hal-hal serupa, bisa dikatakan sebagai anggota kelompok pebisnis

antarbudaya. Demikian juga halnya bahasa sosial (*social language*) yang digunakan adalah bahasa bisnis. Jika dihubungkan lebih jauh dengan penelitian ini maka narasi bisnis merupakan bahasa yang digunakan oleh para pebisnis terkait dengan pembahasan yang bersifat transaksional atau diskusi terkait pengelolaan usaha, yang dalam pembahasannya menggunakan bahasa Inggris sebagai *lingua franca* dalam komunikasi bisnis.

Pendefinisian ini kiranya diperlukan untuk membantu peneliti lain memahami apa yang dimaksud dengan narasi bisnis. Definisi di atas kiranya bisa dipertimbangkan karena mencakup model bahasa yang digunakan, jenis bahasa yang digunakan, dan disesuaikan dengan pemetaan konstruksi identitas dalam analisis wacana, komunikasi bisnis, dan mempertimbangkan bahasa Inggris sebagai bahasa bisnis saat ini.

Kemudian orang bisa saja menggunakan bahasa Inggris sebagai bagian yang tidak terpisahkan dari dunia bisnis global, namun dimensi kultural yang tergambar melalui konstruksi identitas mereka dalam narasi bisnis memperlihatkan bahwa identitas budaya mereka tetap terinternalisasi walaupun bisnis mereka sudah besar dan mengglobal serta walaupun mereka menggunakan bahasa Inggris yang merupakan bahasa asing dan bukan bahasa kedua bagi orang Indonesia seperti mereka. Dari data ditemukan bahwa secara gramatikal bahasa Inggris mereka memiliki beberapa ketidaksesuaian dengan grammar bahasa Inggris pada umumnya.

## IV. Simpulan Dan Saran

Dimensi kultural termanifestasi dalam bahasa karena antara bahasa dan budaya terdapat keterkaitan yang tidak bisa dipisahkan (Dubina & Ramos, 2016; Gee, 2011; Ladegaard, 2012). Narasi merupakan medium yang bisa menunjukkan dimensi kultural (Hofstede, 2016) bagian mana yang terefleksi dari ujaran-ujaran orang terkaya Indonesia. Ditemukan bahwa dimensi kultural kolektivistik dikonstruksi melalui narasi-narasi mereka. Adalah jelas bahwa kategorisasi dimensi kultural Hofstede (Hofstede, 1987, 2016) masih relevan jika dilihat dari sudut pandang analisis linguistik. Hanya saja dimensi kultural yang lain belum ditemukan dalam beberapa cuplikan data di atas. Perlu penelitian lebih jauh tentang dimensi kultural dalam narasi bisnis tersebut. Selain itu, ke depan eksplorasi lebih jauh

perlu dilakukan paling tidak pada beberapa hal. Pertama, perlu diinvestigasi apakah dimensi kultural juga tergambar pada narasi bisnis orang terkaya Indonesia lainnya, paling tidak mencakup narasi sepuluh orang terkaya Indonesia. Kedua, analisis berikutnya perlu menggabungkan antara kualitatif dan kuantitatif dengan tujuan supaya analisis narasi bisnis juga bisa berkontribusi pada ranah keilmuan yang bersinggungan dengan bisnis seperti kepemimpinan bisnis dan tatakelola organisasi bisnis (Du-Babcock & Tanaka, 2016). Dengan demikian, bidang ilmu linguistik bukan hanya berkontribusi pada ranah kebahasaan namun juga bisa memberikan pencerahan ilmiah lintas bidang.

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# KEMATIAN SEBAGAI INSTRUMEN KEKUASAAN DALAM NOVEL *MY SISTER'S KEEPER* KARYA JODI PICOULT

Tomi Arianto. Universitas Putera Batam  
tomy2088.ta@gmail.com

## ABSTRACT

*My Sister's Keeper* by Jodi Picoult is a novel which explores the phenomenon of American modern society in facing the death. The problem issue was the advancing attitude of American modern society toward the position of death as a threat which is also being denied, consequently labeled as *Forbidden Death*. Picoult explored the issue of Acute Promiellokosit Leucemia (APL) patient followed by the designed baby. There is a production of discourse and the utilization of the power behind the forbidden death discourse. This research uses the genealogical approach and discursive formations to find mechanisms of power in the novel. The result of the study depicted that the *Forbidden Death* on the novel was considered as the formation of discursive practice. Then there is also the utilization of power behind the discourse of death. Lastly, power requires a complex strategy and mechanism to legitimize the power of them through; bio-power, normalization, resistance and negotiations.

**Key words:** *Forbidden death, Power, and Normalization*

### A. Latar Belakang

Kematian merupakan fenomena sosial empiris yang terjadi di dalam kehidupan. Seiring dengan waktu, pandangan masyarakat terhadap kematian semakin mengalami pergeseran. Philippe Aries dalam bukunya *Western Attitudes Toward Death from the Middle Ages to the Present (1974)* telah melakukan riset tersendiri terkait pergeseran pandangan masyarakat dari abad ke 12 hingga saat ini, termasuk karakteristik dan tindakan yang dilakukannya. Aries mengkategorikan pergeseran pandangan masyarakat modern saat ini sebagai *Forbidden death* dimana kematian dipandang sebagai sesuatu yang menakutkan, berusaha disangkal, bahkan taboo untuk diperbincangkan.

Ada beberapa faktor yang menyebabkan kematian dianggap menakutkan dewasa ini. Penyakit mematikan merupakan salah satu hal yang paling menakutkan sebagai penyebab kematian. Maraknya isu-isu, artikel, dan tulisan mengenai HIV/AIDS, TBC, Leukemia malah menjadikan masyarakat modern terus dihantui bayangan kematian. Kemudian kemajuan teknologi medis, ilmu pengetahuan, dan riset mengambil peran sebagai obat penawar bagi ancaman kematian. Peranan rumah sakit, dokter, psikiater, ilmu pengetahuan dan teknologi medis menjadi dominatif di abad ini. Di sisi lain, kepercayaan tinggi masyarakat terhadap lembaga medis disertai dengan bingkai *scientific*-nya membuat masyarakat mendewakan dan menjadikan masyarakat semakin jauh dengan pembicaraan kematian.

Dengan kata lain, kematian di satu sisi menjadi hal yang semakin ditakuti.

Fenomena sosial empiris mengenai kematian yang diuraikan di atas, mempunyai keterkaitan cukup erat dengan tema-tema kematian dalam karya sastra. Sebagai bahasa, karya sastra sebenarnya dapat dibawa dalam keterkaitan yang kuat dengan dunia sosial tertentu yang nyata, yaitu pada lingkungan sosial di mana tempat dan waktu bahasa yang digunakan karya sastra itu hidup dan berlaku. Menurut Faruk (2013:46) apabila bahasa dipahami sebagai sebuah tata simbolik yang bersifat sosial dan kolektif, maka karya sastra yang menggunakan bahasa itu berbagi tata simbolik yang sama dengan masyarakat pemilik dan pengguna bahasa itu sendiri. Untuk mempertalikan sastra dengan dunia sosial yang nyata bukan tidak terdapat sama sekali. Mengutip Swingswood dalam Faruk (2013:47) menyebutkan bahwa upaya untuk melacak keterkaitan tersebut sudah dilakukan hingga demikian jauh ke belakang, terutama ke teori mimesis dari Plato. Menurut Plato, dunia dalam karya sastra merupakan tiruan terhadap dunia kenyataan yang sebenarnya juga merupakan tiruan dari dunia ide. Dengan demikian, apabila dunia dalam sastra membentuk diri sebagai sebuah dunia sosial, maka sesungguhnya dunia tersebut merupakan tiruan terhadap dunia sosial yang ada dalam kenyataan sebagaimana yang dipelajari dalam sosiologi (Faruk, 2013:47).

Salah satu novel yang mengangkat tema kematian dengan setting abad ke-21 di Amerika adalah *My Sister's Keeper (MSK)* karya Jodi Picoult. *MSK* merupakan novel karya Picoult

yang dipublikasikan pada tahun 2005. Picoult menampilkan isu penyakit mematikan *Accute Promieleokosit Leucemia* (APL) yang diidap oleh tokoh Kate. Picoult juga menggandengkan dengan isu *genetic engineering*<sup>1</sup> sebagai metafor dari kemajuan teknologi untuk menjawab keresahan masyarakat karena kematian. Dalam novel tersebut penulis mengidentifikasi terdapat dominasi peran rumah sakit dan ketergantungan pasien terhadap tindakan medis, pendisiplinan tubuh pasien, serta eksploitasi tubuh terhadap manusia hasil rekayasa embryo untuk menyelamatkan tokoh lain dari ancaman kematian.

Dari permasalahan yang terdapat dalam novel tersebut, penulis mengidentifikasi ketakutan masyarakat terhadap kematian bukan hadir secara natural begitu saja melainkan terdapat produksi wacana yang menjadikan ketakutan tersebut sebagai wacana dominan di abad ini. Penelusuran tersebut bisa dikaji lebih dalam dengan pendekatan genealogi Foucault. Kemudian menariknya dalam hubungan kekuasaan dan mekanisme yang bekerja. Oleh karena itu muncul dua pertanyaan penelitian dalam tulisan ini:

1. Bagaimana pandangan kematian dalam novel *My sister's keeper* dilihat dengan pendekatan Foucault?
2. Bagaimana kematian digunakan sebagai instrumen kekuasaan dalam novel tersebut?

Konsep pemikiran Foucault beranjak dari hasil pembacaannya terhadap karya Nietzsche, *on Genealogy of Mortality*. Menurut Foucault, genealogi justru menjaga jarak yang berseberangan dengan perspektif sejarah konvensional dalam hal pencarian asal-usul suatu kejadian atau peristiwa. Sebagaimana dalam pernyataannya:

*Genealogy does not oppose itself to history as the lofty and profound gaze of the philosopher might compare to the mole like perspective of the scholar; on the contrary, it rejects the metahistorical deployment of ideal significations and indefinite teleologies. It opposes itself to the search for "origin" (Foucault, 1977:140)*

Genealogi tidak bermaksud untuk kembali ke masa lampau dalam pelacakan suatu sejarah, lebih-lebih tidak ditujukan untuk memulihkan sebuah kontinuitas yang tidak terputus. Prinsip kerja genealogi justru berusaha mengolah dan mengidentifikasi setiap detail serta kecelakaan yang muncul di setiap permulaan suatu kejadian

atau peristiwa. Pusat perhatian genealogi adalah hubungan timbal balik antara sistem kebenaran yang diproduksi oleh wacana dan mekanisme kuasa yang di dalamnya terdapat rezim politik yang memproduksi kebenaran.

Kekuasaan dalam pandangan Foucault berbeda dengan konsep pemikiran kekuasaan lainnya. Kekuasaan bukan sesuatu yang dimiliki atau dipegang seseorang melainkan sebuah kemampuan seseorang lewat strategi kompleks dalam suatu masyarakat dengan perlengkapan, manuver, teknik dan mekanisme tertentu. Kekuasaan bukan hak dominan melainkan keseluruhan posisi strategisnya, akibatnya menunjukkan posisi yang mendominasi (Foucault, 2008:122). Kekuasaan merupakan dampak langsung dari pembagian, ketaksederajatan, dan ketimpangan. Kekuasaan mempunyai strategi dan teknik untuk mempertahankan diri salah satunya dengan menjaga hubungan tidak merata, diskriminasi dan ketidaksamaan tersebut (Foucault, 2008:121). Kekuasaan tidak dapat dilokalisir namun terdapat dimana-mana. Kekuasaan tidak bersifat represif dan penindasan tetapi melalui normalisasi dan regulasi (Foucault, 2008: 122).

Kekuasaan membutuhkan mekanisme dan teknik untuk mempertahankan dirinya diantaranya dengan *bio-power* dan normalisasi. *Bio-power* merupakan konsep yang digunakan oleh Foucault untuk mengkritik cara masyarakat modern mengontrol dan mendisiplinkan individu maupun masyarakat dengan mendukung klaim dan praktik pengetahuan ilmu manusia; kedokteran, psikiatri, kriminologi. Dalam bukunya *Ingin tahu seksualitas* (2008:174-175) *bio-power* bekerja dalam dua bentuk pokok. Pertama, prosedur kekuasaan yang merupakan ciri khas berbagai disiplin: politik anatomis tentang tubuh manusia. Kedua, proses pengawasan dengan sederet campur tangan dan pengendalian: suatu bio-politik tentang populasi.

Dalam buku *Dicipline and Punishment*, Foucault mengatakan bahwa "kekuasaan yang menormalisir" tidak hanya ada di dalam penjara, tetapi juga beroperasi melalui mekanisme-mekanisme sosial yang dibangun untuk menjamin kesehatan, pengetahuan, dan kesejahteraan (Foucault, 1975:358).

*"Foucault saw that normalization is a process that not only served to mark out the majority of "us" from the minority of "them" but which existed to the power relation of society. Through his work of normalization, Foucault came to the view*



*that power and knowledge were mutually constitutive. He challenged the accepted view that knowledge is power, a view which show knowledge has a scarce of resource that conferred power on who possessed it. Incontrast, Foucault argued that "the exercise of power perpetually creates knowledge, and conversely, knowledge constantly induced effects of power. Knowledge was, then, both a creator of power, and a cration of power" (James. 2007: 9).*

Normalisasi merupakan terminologi yang cukup penting dalam konsep kekuasaan Foucault di mana mekanisme kekuasaan itu bekerja. Untuk menciptakan kekuasaan maka kekuasaan menciptakan *others* dengan pengkategorian antara normal dan abnormal untuk merepitisi suatu kekuasaan.

Kekuasaan bukan merupakan hubungan subjek yang searah, kekuasaan juga tidak dapat berdiri sendiri. Setiap afirmasi kekuasaan akan melahirkan resistensi yang berbentuk resistensi. Foucault dalam *The History of Sexuality* menyebutkan "*Where there is power, there is resistance and yet, or rather consequently, this is never in position of exteriority in relation to power*" (Foucault, 1978:95). Resistensi tersebut merupakan sisi lain dari hubungan-hubungan kekuasaan; terpatri di dalamnya dan tak tergoyahkan sebagai pelengkap dialektikanya.

Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif. Menurut Boglan dan Taylor metode kualitatif adalah prosedur penelitian yang menghasilkan data deskriptif berupa kata-kata tertulis atau lisan dari orang-orang dan perilaku yang diamati (Moleong, 1982: 3). Penelitian ini menggunakan kajian pustaka dengan cara menganalisis novel *My Sister's Keeper* karya Jodi Picoult. Sebagai objek penelitian, karya tersebut kemudian dikaji dengan menggunakan analisis kekuasaan menurut pemikiran Michael Foucault.

Data yang dikumpulkan untuk penelitian ini berupa data primer dan sekunder. Data primer dalam penelitian ini adalah novel *My Sister's Keeper* karya Jodi Picoult. Novel ini dipilih karena diduga menghadirkan bentuk-bentuk ketakutan dalam menghadapi kematian serta pengopreasian kematian sebagai instrumen kekuasaan. Adapun sumber data sekunder diperoleh dari referensi tertulis yaitu buku-buku, makalah, artikel, jurnal, laporan penelitian seperti tesis, skripsi, dan disertasi yang berkaitan dengan objek penelitian.

Dalam menganalisis data, deskripsi teks dalam novel MSK sebagai sumber data primer

dikumpulkan dengan melakukan pembacaan, kategorisasi, kemudian dianalisis dengan menggunakan pendekatan geneologis untuk menelusuri produksi wacana, hubungan kekuasaan, serta mekanisme kuasa dibalik pandangan kematian yang terdapat di dalamnya. Dalam kaitannya dengan analisis wacana menurut Foucault dalam Faruk (2012:250) ada beberapa prinsip yang perlu diperhatikan; Pertama, prinsip pembalikan, yakni untuk melihat adanya pemotongan dan penyaringan wacana. Kedua, prinsip diskontinuitas, yakni prinsip yang menyangkut kesediaan menempatkan aneka wacana. Ketiga, Prinsip spesifisitas yakni anggapan bahwa wacana merupakan sebuah tindakan kekerasan yang dilakukan manusia terhadap benda-benda dan disitulah peristiwa-peristiwa wacana menemukan prinsip regularitasnya. Keempat, prinsip ekterioritas, menyangkut perlu memperhatikan kondisi-kondisi eksternal yang memungkinkan wacana, pemunculannya, regularitasnya, apa yang membangkitkan peristiwa-peristiwa itu dan apa yang akan mengukuhkannya.

Oleh karena itu untuk menganalisis genealogi tentang pandangan kematian serta mekanisme kekuasaan yang bekerja dibalik pandangan kematian di dalam novel MSK melalui beberapa langkah berikut:

1. Melihat wacana umum atau dominan mengenai pandangan kematian yang diproduksi yang selama ini dianggap benar dan keberadaannya seolah-olah tampak seperti given dan natural melalui tindakan dan sikap tokoh dalam novel.
2. Melihat adanya wacana-wacana lain yang termarginalkan atau submerged sebagai sesuatu yang diisolasi dan dianggap hilang.
3. Mencari hubungan timbal balik antara sistem kebenaran dan praktik kekuasaan berbentuk jaringan yang di dalamnya terdapat sistem politik yang memproduksi wacana kebenaran.
4. Mencari mekanisme-mekanisme kekuasaan berupa strategi-strategi yang digunakan untuk melegitimasi kekuasaan.

#### **A. Pembahasan**

Pada subab ini akan disajikan bagaimana bentuk pandangan kematian yang terdapat dalam novel *My Sister's Keeper* dan bagaimana hubungannya dengan formasi wacana dengan meng-geneologi pandangan kematian tersebut. Selanjutnya akan dibahas mengenai bagaimana mekanisme kekuasaan yang bekerja serta teknik dan strateginya.

## 1. Bentuk pandangan kematian dan produksi wacana dalam novel *My Sister's Keeper*

Bentuk pandangan kematian yang terdapat dalam novel lebih ditunjukkan dari sikap karakter dalam novel yang menjadikan kematian sebagai sesuatu yang ditakuti atau mengancam. Representasi ketakutan dalam novel terlihat dari sikap takut kehilangan orang yang dicintai, rumah sakit sebagai pelarian dari kematian, dan teknologi kloning yang menjadikan manusia sebagai subjek atas kematian. Representasi ketakutan terhadap kematian tersebut merupakan bentuk wacana dominan yang terdapat di dalam novel.

Isu mengenai penyakit APL menjadi *brand-topic* yang diangkat oleh Picoult dalam novel *My Sister's Keeper*. Hal ini sesuai dengan isu tentang wacana ancaman penyakit mematikan terhadap anak yang paling ditakuti di Amerika pada era 2000an. Berbicara tentang leukemia berarti berbicara tentang ancaman kematian. Hal ini terlihat saat pertama kali mendapat diagnosis bahwa hasil laboratorium menunjukkan Kate mengidap leukimia:

*In a person with leukemia, the childcare center doors are opened too early. Immature blood cells wind up circulating, unable to do their job. It's not always odd to see Promyelocytes in a CBC, but when we checked Kate's under microscope, we could see abnormalities," she looks in turn at each of us. I'll need to do a bone marrow aspiration to confirm this, but it seems that Kate has acute promyelocytic leukemia." My tongue is pinned by the weight of the question that, a moment later, Bryan forces out of his own throat: "is she... is she going to die?"* (Picoult, 2005:31)

Kutipan di atas menunjukkan sebuah indikasi awal dokter mengenai penyakit APL Kate berdasarkan hasil tes darah. Hal yang menjadi perhatian dari kutipan di atas adalah terkait respon kedua orang tua Kate saat menerima diagnosis awal tersebut. Belum ada keputusan apapun yang diberikan oleh dokter mengenai ancaman yang akan dihadapi oleh Kate. Namun, visualisasi mengenai kematian telah lebih dulu menggerayangi pikiran kedua orang tuanya. Signifikansi kematian yang terdapat dalam kutipan ini menunjukkan salah satu bentuk ketakutan atas kematian ditandai dengan ketakutan kehilangan orang yang dicintai.

Ketakutan terhadap kematian juga terlihat dari rumah sakit sebagai bentuk pelarian dari kematian. Hal ini terlihat dari respon nirsadar yang dilakukan pihak keluarga ketika penyakit

APL Kate kambuh. Tindakan pertama yang dilakukan oleh tokoh dalam novel dengan menghubungi pihak rumah sakit atau dokter spesialis APL. Hal ini terlihat dari kutipan *I stand frozen in the doorway of my own room, waiting for instructions: "Call 911. Call Dr. Chance." My mother goes so far as to shake a better explanation out of Kate* (Picoult, 2005:11).

Bentuk lain yang merepresentasikan bentuk ketakutan terhadap kematian ditunjukkan melalui tindakan menciptakan bayi klon untuk menghindari kematian. Setelah mendapat diagnosis dokter bahwa Kate, positif menderita penyakit kanker darah yang paling langka di dunia dan mengancam kehidupannya, orang tua Kate juga melakukan tindakan untuk melakukan penyangkalan terhadap kematian yaitu dengan teknologi *genetic engineering*.

Semua bentuk pandangan kematian diatas bukan hadir begitu saja melainkan hasil dari produksi wacana yang melahirkan rezim kebenaran yang diakui dan diterima mentah-mentah oleh masyarakat. Dalam masyarakat biasanya terdapat wacana yang berbeda satu sama lain, namun kekuasaan lebih memilih dan mendukung wacana tertentu menjadi dominan. Sedangkan wacana-wacana lain menjadi terpinggirkan "*marginalized*" atau terpendam "*submerged*".

Ada dua konsekuensi dari wacana dominan. Pertama, wacana dominan memberikan arahan bagaimana suatu objek harus dibaca dan difahami. Pandangan yang lebih luas menjadi terhalang, karena ia memberikan pilihan yang tersedia dan siap dipakai. Kedua, struktur diskursif yang tercipta atas suatu objek tidaklah berarti kebenaran. Batas-batas tercipta tersebut bukan hanya membatasi pandangan, tetapi juga menyebabkan wacana lain yang tidak dominan menjadi terpinggirkan. Wacana terpinggirkan dalam konteks sikap berhadapan dengan kematian yaitu sikap pasrah dan menerima datangnya kematian tersebut. Sikap menerima kematian telah dipandang sebagai sesuatu yang unlogis, tidak masuk akal, dan abnormal. Disatu sisi, perkembangan sains dan teknologi menciptakan rezim kebenarannya sehingga terciptalah kekuasaan dimana masyarakat akan tunduk dan patuh dengan semua teknologi kesehatan yang dapat menjawab keresahan masyarakat terhadap ancaman kematian. Bagaimana mekanisme kekuasaan itu bekerja akan dibahas dalam sub bab berikutnya.

## 2. Mekanisme kekuasaan di balik pandangan kematian

Dalam subbab ini akan disajikan hubungan kekuasaan yang memainkan perannya dibalik wacana kematian yang dianggap sebagai ancaman dan ketakutan di dalam novel MSK. Hubungan kekuasaan yang terjadi di antaranya antara institusi kesehatan dan pasien, orang tua dan anak, serta antara lembaga jaminan kesehatan dan individu. Selanjutnya ditelusuri mekanisme kontruksi kekuasaan di balik wacana kematian yang meliputi *bio-power* atas tubuh dan normalisasi. Kemudian ditemukan pula resistensi sebagai bentuk perlawanan atas kekuasaan dan negosiasi.

#### 2.1.1. Hubungan kekuasaan antara profesional medis dan pasien

Di balik wacana kematian tersebut ternyata melahirkan pemanfaatan kekuasaan. Praktik kekuasaan dilakukan oleh dokter terhadap pasien dengan menggunakan diagnosis diiringi dengan klaim, sebagaimana yang dilakukan terhadap Kate yang menderita penyakit *Accute Promyelocytic Leukemia* (APL). Dokter dalam hal ini berperan layaknya “tukang sihir” yang dapat mengatasi semua penyakit pasien bahkan bisa mengindarkan manusia dari kematian. Diagnosis dengan bingkai *scientific* dan prosedur ilmiahnya menjadikan semua keputusan yang diberikan oleh dokter sebagai sebuah “kebenaran absolut”.

Dalam novel MSK kekuasaan dipraktikan oleh profesional medis seperti dokter spesialis onkologi, dokter ahli genetis, dan dokter spesialis lain yang menangani pasien, Kate. Pada kasus ini, kekuasaan bukan dimiliki secara instan dan begitu saja pada dokter-dokter tersebut melainkan diproduksi dengan mekanisme dan strateginya tersendiri. Hal ini dapat diinterpretasikan bahwa kekuasaan memang tidak dimiliki, tetapi sumber-sumber kekuasaan dapat dimiliki. Dengan demikian, pengetahuan, yang merupakan sumber kekuasaan digunakan untuk praktik kekuasaan. Pengetahuan itu sendiri dalam konsep Foucault merupakan cara bagaimana kekuasaan memaksakan diri kepada subyek tertentu tanpa memberi kesan bahwa ia datang dari subyek tertentu. Hal itu dikarenakan kriteria keilmiahannya seakan-akan mandiri terhadap subjek. Padahal klaim ini merupakan bagian dari kekuasaan (Haryatmoko, 2002:16).

Dokter dengan riset ilmiahnya secara yakin memberikan opsi terhadap Kate yang menderita APL dan memprediksi seberapa lama Kate akan bertahan hidup. Hal ini tercantum dalam narasi MSK berikut:

*Dr. Farquard: “APL is a very rare subgroup of myeloid leukemia. Only about twelve hundred people a year are diagnosed with it.*

*The rate of survival for APL patients is twenty to thirty percent, if treatment starts immediately” (Picoult, 2005:32).*

Setelah melewati proses laboratorium serta pemeriksaan tubuh secara terperinci, dokter kemudian mendiagnosis bahwa Kate positif menderita penyakit *Accute Promyelocytic Leukemia* (APL). Selain itu, dokter juga mengklaim bahwa kemungkinan penderita APL hanya dapat bertahan hidup sekitar 20-30%. Namun, risiko kematian akibat APL dapat dihindari dan diundur kedatangannya dengan syarat harus mengikuti penanganan khusus sesuai prosedur rumah sakit. Klaim dokter di atas pengetahuan yang dimilikinya ini disebut oleh Foucault sebagai *Medical Gaze*. Diagnosis penyakit diiringi dengan klaim pada masa kini telah dianggap sebagai sesuatu yang natural dan memiliki landasan ilmiah. Di sisi lain, diagnosis beserta klaim tersebut tanpa sadar telah mengikat sebuah kuasa antara dokter dan pasien di mana pengetahuan melahirkan kekuasaan.

#### 2.1.2. Hubungan kekuasaan antara orang tua dan anak

Hubungan kekuasaan terbentuk karena adanya relasi sosial yang mengindikasikan hubungan asimetris antara individu yang satu dan individu lainnya. Foucault menyatakan bahwa *Power relation exists because there are in equalities, divisions, and disequilibriums* (Foucault, 1978:94).

Hubungan kekuasaan lainnya yang terbentuk sebagai efek dari wacana ketakutan terhadap kematian terjadi antara orang tua dan anak di dalam novel. Orang tua yang sudah lebih dulu termakan dengan wacana ketakutan terhadap kematian akan melakukan apa saja dalam upaya untuk menghindari kematian. Salah satunya dengan mengikuti riset terbaru dokter untuk menciptakan bayi sebagai pendonor organ melalui teknologi *genetic engineering*. Tokoh Anna dalam novel ini hadir sebagai manusia pertama keberhasilan teknologi medis menciptakan rekayasa embrio sebagai donor cadangan untuk menyelamatkan Kate. Disisi lain, kebijakan yang diambil oleh Sara (orang tua Kate) untuk menghindari diri dari kematian malah memunculkan tindakan eksploitasi terhadap tubuh Anna.

Eksploitasi tubuh Anna terjadi berulang kali sejak ia lahir hingga berumur 13 tahun. Hal ini terlihat dari kutipan berikut:

*“The first time I gave something to my sister, it was cord blood, and I was newborn. She has Leukemia – APL – and my cells put her into remission. The next time she relapsed, I was five, and I had lymphocytes drawn from me, three times over, because the doctors never*

*seemed to get enough of them the first time around. When Kate get infections, I had to donate granulocytes. When she relapsed again, I had to donate peripheral blood stem cells”* (Picoult, 2005:20).

Kutipan di atas menunjukkan berbagai macam bentuk tindakan eksploitatif yang dilakukan terhadap Anna sebagai individu yang tidak memiliki kekuatan hukum karena usianya masih di bawah 13 tahun. Semua keputusan tindakan medis tidak pernah ditanyakan pada Anna melainkan berada ditangan kedua orang tuanya. Dengan dalih untuk menyelamatkan saudara kandungnya, Anna harus menjalani operasi berulang-ulang. Penderitaan yang dialami oleh Kate yang mengidap penyakit APL berbagi dengan derita yang harus dialami oleh Anna. Hampir setiap kali Kate menjalani tindakan preventif terhadap APL, Anna selalu berada di sisinya untuk menyumbangkan bagian dari tubuhnya sesuai dengan kebutuhan-kebutuhan Kate.

### 2.1.3. Hubungan kekuasaan antara Lembaga Jaminan kesehatan dan masyarakat

Selain rumah sakit, institusi lain yang memanfaatkan wacana ketakutan terhadap kematian di Amerika adalah asuransi jaminan kesehatan. Jaminan kesehatan di Amerika telah menjadi sektor bisnis yang kebanyakan dijalankan oleh sektor privat. *Health care facilities are largely owned and operated by private sector businesses. 58% of US community hospitals are non-profit, 21% are government owned, and 21% are for-profit* (Scott, 2011). Visualisasi ancaman kematian dan riset mengenai data pengidap penyakit mematikan semakin menjadikan institusi jaminan kesehatan sebagai opsi utama untuk dapat menenangkan masyarakat dari wacana ancaman terhadap kematian. Peluang ini pula kemudian memunculkan hubungan-hubungan kekuatan yang dipraktikkan oleh agen-agen komersil dengan memberikan janji-janji penanganan sepenuhnya terhadap penyakit yang diderita pasien. Namun pada realitanya, tidak semua biaya pengobatan untuk pasien dapat dicover dengan alasan-alasan prosedur, mekanisme, dan aturan lainnya.

Realitas ini juga terjadi pada keluarga Fitzgerald dalam novel *MSK*. Keluarga Fitzgerald telah melaksanakan kewajibannya sebagai klien asuransi dengan membayar angsuran tepat pada waktunya sejumlah nilai yang telah ditetapkan. Pada saat Kate sedang sekarat dan segera membutuhkan transplantasi sumsum tulang belakang dengan biaya sebesar \$100.000, asuransi kesehatan tidak dapat menerima klaim rujukan rumah sakit tersebut

dan memberikan alternatif pengobatan dengan biaya yang lebih kecil. Hal ini tercantum dalam narasi:

*“AmeriLife will pay ninety percent of what’s considered reasonable and customary for a donor lymphocyte infusion. However, should you still choose to do a bone marrow transplant, we are willing to cover ten percent of the costs”* (Picoult, 2005:224).

Kutipan di atas semakin memperlihatkan bagaimana asuransi mengedepankan sektor bisnisnya sebagai institusi penjamin kesehatan masyarakat. Ada prosedur-prosedur yang dibatasi oleh institusi kesehatan terhadap klaim yang diajukan. Hal ini menunjukkan bahwa institusi kesehatan memperlakukan manusia sama halnya dengan barang-barang mati yang diasuransikan. Misalnya, asuransi pada kendaraan mobil atau motor. Asuransi akan menanggung biaya kerusakan dengan mencari *sparepart* terendah dengan kualitas yang sama. Tujuannya adalah untuk meminimalkan dana yang diajukan oleh klien yang mengajukan klaim. Begitu juga yang terjadi pada kutipan di atas, dengan menggunakan kuasa institusi jaminan kesehatan, agen asuransi mencari opsi alternatif terendah untuk penanganan yang bisa dicover oleh institusi, sementara taruhan yang dihadapi pasien adalah antara hidup dan mati.

### 2.2.1. Mekanisme Kekuasaan dengan *bio-power* dan normalisasi

Bagi Foucault, kekuasaan bukan perang subyektif searah: kemampuan seseorang atau kelompok untuk memaksakan kehendak kepada orang lain. Kekuasaan merupakan strategi kompleks dalam suatu masyarakat dengan perlengkapan, manuver, teknik dan mekanisme tertentu. Dalam artian, kekuasaan lebih beroperasi dari pada dimiliki, kekuasaan bukan hak istimewa yang didapat atau dipertahankan kelas dominan, tetapi akibat keseluruhan posisi strategisnya. Kekuasaan lebih digambarkan dalam tatanan disiplin yang dihubungkan pada sejumlah jaringan. “Disiplin tidak dapat diidentikkan dengan aparat negara; ia adalah suatu tipe kekuasaan, suatu modalitas untuk menjalankan kekuasaan, yang terdiri dari seluruh sarana, teknik, prosedur, tingkat-tingkat penerapan, sasaran-sasaran; ia merupakan fisik atau anatomi kekuasaan, suatu teknologi. Dan ia dapat dijamin oleh institusi-institusi yang terspesialisasi (penjara, rumah sakit, sekolah) dengan tujuan tertentu (Foucault dalam Haryatmoko, 2002:18).

Dalam novel *MSK* sebagaimana telah dibahas pada bab II, bentuk wacana yang berupa ancaman ketakutan terhadap kematian telah

melahirkan kuasa-kuasa baru. Relasi kekuasaan tersebut dipraktikkan dalam ruang lingkup rumah sakit (dokter terhadap pasien), ruang lingkup keluarga (orang tua terhadap anak) dan institusi jaminan kesehatan. Kekuasaan tersebut kemudian membutuhkan strategi, mekanisme, dan disiplin untuk mempertahankan kekuasaan agar tetap langgeng dan terlegitimasi. Teknologi untuk melanggengkan kekuasaan ini disebut Foucault sebagai *Bio-power* atau situasi di mana biologi dipikirkan dalam politik, norma cenderung menggantikan hukum. Kedokteran modern menjadi kedokteran sosial karena kapitalisme telah mensosialisasikan tubuh. Melalui *biopolitik of power*, Foucault menganalisis siapa yang memiliki hak terhadap kehidupan dan kematian. Lindsay dalam disertasinya *Death power and the Body: A biopolitical Analysis of Death and Dying* mengatakan:

*Western culture has become "thanotopolitical," which means that it is dominated by a politics of death that leaves us more and more exposed to both death and operations of power. The dispersion of power to such figure (doctors, lawyers, advocate, and even families) has given this individual the power to decide between life and death, a power that was once reserved for sovereign authorities* (Lindsay, 2007:1).

Budaya barat telah menjadi politik kematian, artinya itu didominasi oleh politik kematian yang membiarkan kita lebih dan lebih terekspos pada kematian dan operasi kekuasaan. Penyebaran kekuasaan seperti agen (dokter, pakar hukum, advokat, dan bahkan keluarga) telah diberikan mempraktekkan kekuasaan individual untuk memutuskan antara hidup dan kematian, kekuasaan yang dioperasikan oleh kekuasaan tradisional.

Peran dokter rumah sakit yang semakin dominatif dalam menangani tubuh pasien di satu sisi telah menggeser hubungan kuasa di mana kontrol sosial dan disiplin akan tubuh pasien, kesemuanya berada di bawah naungan dokter yang menangani pasien. Bahkan seakan hak yang menentukan mati dan menguasai hidup pasien di era modern saat ini telah berpindah tangan ke dokter rumah sakit. *Bio-power* dalam hal ini bekerja di mana tubuh dijadikan sebagai objek disiplin untuk kepentingan politis dan ekonomis dengan memanfaatkan wacana terkait dengan kematian.

Bio-politik sendiri memiliki dua pola mekanisme, yaitu 1) tubuh dijadikan sebagai mesin disiplin atas tubuh, dan 2) kontrol populasi. Hal ini sejalan dengan pernyataan Dreyfus dan Robinow berikut:

*"Foucault argues that-Bio-power has two poles which one pole concerns with human species including its population and the other pole concerns with the body as manipulated object that later it is labelled as disciplinary power"* (Dreyfus & Robinow, 1983:134-135).

Foucault mengatakan bahwa Bio-power terdiri dari dua pola, pola pertama perhatian pada spesies manusia termasuk populasinya dan pola lainnya memperhatikan pada tubuh sebagai objek yang dimanipulasi yang kemudian disebut sebagai disiplin kekuasaan.

Pola tersebut bekerja sama sebagai strategi kuasa sebagaimana yang terdapat pada novel *MSK*. Praktik kuasa di mana tubuh dijadikan sebagai mesin produksi berawal dari wacana ancaman kematian yang dihadapi *Kate* akibat penyakit APL. Ancaman tersebut secara tidak langsung telah membuat ikatan kuasa di mana pasien bergantung dengan keputusan rumah sakit atas keberlangsungan hidupnya. Pasien diminta untuk disiplin, patuh dan mengikuti semua prosedur rumah sakit untuk lepas dari ancaman kematian. Pola *Bio-power* kedua terrepresentasi dari tubuh dijadikan kontrol akan populasi ditujukan kepada *Anna* sebagai bayi *allogenic* hasil *genetic engineering*. Tubuh *Anna* dimanfaatkan untuk menyelamatkan tubuh lainnya dari ancaman kematian. Kendali semua kuasa atas tubuh sebagai politik tersebut berada di tangan dokter sebagai agen kuasa yang berlingung di bawah institusi kesehatan sebagai penjamin untuk pencapaian kekuasaan.

Sasaran yang ingin dicapai dari politik anatomis atas tubuh meliputi kekuasaan atas tubuh manusia dengan cara mendisiplinkannya (Foucault dalam Ritzer, 2003:1055). Dalam novel *MSK*, *Bio-power* dipraktikkan oleh dokter terhadap masyarakat (pasien dan keluarga) dengan dalih menjamin kesehatan pasien disisi lain memberikan ancaman sekaligus keterikatan secara tidak langsung melalui sikap ketergantungan. Setelah melakukan rekam medis dan diagnosis, dokter dalam novel beberapa kali memberikan pilihan kepada keluarga *Kate*. Terdapat dua pilihan, yaitu kematian atau disiplin terhadap prosedur pengobatan. Pernyataan tersebut terungkap pada kutipan *"only about twelve hundred people a year are diagnosed with it. The rate of survival for APL patient is twenty to thirty percent, if treatment starts immediately"* (Picoult, 2005:32). (Hanya dua ratus orang pertahun yang didiagnosis penyakit ini. Tingkat pertahanan pasien APL 20-30%, jika ditangani dengan sesegera mungkin). Kutipan tersebut dinyatakan

oleh Dr. Farquad ahli onkologi, pada saat pertama kali menemukan Kate positif terindikasi mengidap APL akut.

Pernyataan lain yang menunjukkan sikap doktrin seorang dokter sekaligus pendisiplinan adalah pada saat APL mulai menyerang tubuh Kate. APL menyebabkan reaksi negatif pada tubuh seperti diare, pendarahan dan infeksi, serta membutuhkan donor *leukosit* dengan segera. Pernyataan yang mengandung pendisiplinan atas tubuh terlihat pada ungkapan Dr. Chance;

*"Mrs. Fitzgerald," he says. As if he has heard my unspoken question, "Of the twenty children here today, ten will be dead in a few years. I don't know which group Kate will be in"* (Picoult, 2005:63).

Mrs. Fitzgerald," dia mengatakan. Sebagaimana jika dia telah mendengarkan kata takter ucapku, "dua puluh anak di sini hari ini, sepuluh telah meninggal dalam beberapa tahun. Saya tidak tahu Kate berada di posisi mana.

Hampir pada setiap tindakannya, dokter selalu memberikan pernyataan pilihan antara kematian dan disiplin atas prosedur kesehatan atau patuh dengan tindakan yang diberikan oleh dokter. Saat Kate membutuhkan transplantasi sumsum tulang belakang, dokter kembali memberikan alternatif untuk menciptakan bayi *allogenic* melalui *genetic engineering* dari gen kedua orang tuanya atau Kate mati. Tindakan tersebut juga diiringi dengan pernyataan pilihan mengikuti prosedur atau Kate akan mati dalam pernyataan Dr. Chance *"getting transplant from stranger who's a match is much more dangerous than getting one from relative-the risk of mortality greatly increase"*(Picoult,2005:61). (Transplantasi dari orang asing yang cocok lebih berbahaya dari pada dari keluarga- resiko kematian lebih besar). Selanjutnya doktrin tersebut diikuti dengan tindakan patuh oleh keluarga pasien. Mereka bersedia mengikuti riset terbaru yang belum pernah dicobakan untuk objek manusia dengan menciptakan bayi *allogenic* melalui proses *genetic engineering*.

Pada saat serangan kanker ganas berhasil dilumpuhkan, Kate mendapat permasalahan baru, yaitu ia mengalami gagal ginjal sebagai efek samping dari pengobatan yang dijalani. Kate harus rutin menjalani cuci darah guna mengeluarkan racun yang berenang bebas dalam aliran darahnya. Pengobatan yang bisa mengatasi permasalahan ini hanya dengan transplantasi ginjal. Kate juga mengalami ketidak normalan *genetika* yang dalam istilah medis disebut *granulocyte macrophage colony stimulating factor*. Ketidaknormalan ini memberikan prasyarat bahwa hanya kesamaan

genetis yang dapat menjadi pendonor bagi Kate. Dengan kuasa atas pengetahuan medisnya, dokter kembali memberikan pernyataan pilihan kepada keluarga Fitzgerald untuk mengikuti prosedur medis atau Kate mati. Anna yang memiliki kesamaan *allogenic* dipaksa untuk menyumbangkan ginjalnya demi menyelamatkan Kate. Pernyataan tersebut tercantum dalam kutipan:

*"Which Kate is not in normal case. Dr Chance thinks you'd reject an organ from the general donor pool, just because your body has already been through so much. My mother looked down at ther carpet. "he won't recommend the procedure unless the kidney comes from Anna"* (Picoult, 2005:363).

Kate tidak dalam kasus normal. Dr. Chance berfikir Kate menolak organ dari pusat donor umum, hanya karena tubuhnya telah banyak dilalui. Ibuku melihat ke karpet. Dia tidak akan merekomendasikan prosedur tranplant ginjal kecuali dari Anna.

Pernyataan-pernyataan dari dokter sebagai agen yang bernaung di bawah institusi kesehatan dan bertugas menangani Kate dari serangan APL bukan hanya sekedar alasan-alasan medis yang bersifat *scientific*. Akan tetapi, hal tersebut juga membangun relasi kekuasaan sekaligus mekanisme kontrol atas tubuh pasien agar disiplin, patuh, dan mengikuti prosedur yang diberikan oleh dokter tanpa dapat menyangkal ke pilihan lain.

Mekanisme politik atas tubuh yang meliputi kekuasaan terhadap tubuh manusia dengan mendisiplinkannya ternyata dipraktikkan dokter terhadap pasien dicover dengan alasan-alasan ilmiah. Tuntutan masyarakat yang lebih mengedepankan rasionalitas tersebutlah disisi lain kemudian menjadikan mereka patuh, tunduk, dan mengikuti prosedur yang disarankan dokter. Di sisi lain, sikap-sikap disiplin ini pula kemudian yang digunakan oleh dokter sebagai pencapaian politisnya untuk membangun hubungan kekuasaan terhadap pasien demi kepentingan tertentu.

Jika melihat dalam kasus *MSK*, kepentingan yang dimiliki oleh dokter pada kasus pengobatan Kate dari APL yaitu sebagai objek untuk pengujian riset terbaru terhadap tubuh manusia. Pengujian riset tersebut di antaranya dengan terapi menggunakan arsenik melalui pernyataan dokter, *"It's new therapy. Dr. Chance explain. "you get arsenic intravenously for 2560 days."* (Picoult, 2005:258). (Ini terapi baru. Dr. Chance menjelaskan. "Kamu akan mendapatkan arsenik selama 2560 hari). Arsenik merupakan zat racun yang digunakan sebagai bahan pembuat

pestisida. Dr. Chance menyebutkan belum pernah ada catatan keberhasilan penggunaan obat tersebut, tetapi dibandingkan berhadapan dengan ancaman kematian teknik pengobatan tersebut bisa dicoba untuk diaplikasikan. Uji coba riset lainnya terhadap pasien sebagai objeknya adalah dengan menerapkan teknologi rekayasa embrio untuk menciptakan bayi *allogenic* melalui *genetic engineering*. Tujuan rekayasa embrio ini juga untuk berjaga-jaga jika APL kembali menyerang tubuh Kate. Fenomena tersebut dilansir dalam stasiun televisi yang meliput keberhasilan dokter dalam menciptakan manusia pertama dengan metode *genetic engineering* dalam kutipan di novel “*When one guys ask if I’m aware that I am Rhode Island’s fisrt designer baby*” (Picoult, 2005:178). (“Ketika seseorang bertanya apakah aku sadar bahwa aku bayi hasil pemrograman pertama di Rhode Island”). Dari uraian tersebut jelas bahwa tujuan kuasa atas tubuh pasien yang terdapat dalam novel ini salah satunya untuk kepentingan uji coba medis.

Kepentingan lain yang dicapai melalui mekanisme pendisiplinan atas tubuh pasien adalah kepentingan ekonomi. Tindakan preventif yang dilakukan oleh Kate setelah melakukan operasi berulang kali membuat tagihan rumah sakit di rekening keluarga Fitzgerald semakin menggelembung. Hal ini tercantum dalam komentar Sara yang mengatakan “*The mail is full of hospital bills. We have learned that the insurance company will not talk to the hospital billing departement and vice versa*” (Picoult, 2005:233). (“Kotak surat penuh dengan tagihan rumah sakit dan *vice versa*”). Kita telah belajar bahwa perusahaan asuransi tidak akan membayarkan tagihan rumah sakit Tidak ada pilihan yang bisa dilakukan oleh keluarga Fitzgerald. Ancaman kematian mengiring keluarga pasien untuk melakukan apa saja demi terlepas dari datangnya kematian.

Setelah melihat bentuk mekanisme Bio-politik pertama di mana tubuh dijadikan sebagai mesin disiplin, bentuk Bio-politik yang kedua adalah terkait dengan regulasi disiplin atas populasi. Pola ini merujuk pada siapa yang berhak dilahirkan dan siapa yang memiliki pembenaran untuk mati sebagaimana didedukasikan dalam buku Foucault *History of Sexuality* mengenai “*the right of death and the power over life*” (Foucault, 1978:139). Dalam novel *MSK* pola ini lebih terlihat pada kuasa atas tubuh Anna Fitzgerald. Dalam novel dinarasikan, Anna sengaja dilahirkan dengan tujuan untuk menyelamatkan Kate dari kematian. Anna adalah manusia pertama di kota

Rhode Island yang berhasil dilahirkan sebagai bayi *allogenic* hasil rekayasa embrio dengan teknik *genetic engineering*. Begitulah, tubuh Anna dieksplotasi untuk menyelamatkan hidup Kate dengan menyumbangkan darah tali pusar, *leukosit* dan *granulosit*, sumsum tulang belakang, termasuk diminta untuk menyumbangkan ginjalnya.

Selain Bio-politik, mekanisme lain untuk mempertahankan kuasa adalah dengan melakukan normalisasi. Untuk mempertahankan kekuasaan dalam buku *Dicipline and Punishment*, pada akhir buku tersebut Foucault mengatakan “kekuasaan yang menormalisir” tidak hanya di dalam penjara, tetapi juga beroperasi melalui mekanisme-mekanisme sosial yang dibangun untuk menjamin kesehatan, pengetahuan, dan kesejahteraan (Foucault. 1975:358-359). Normalisasi merupakan terminologi yang cukup penting dalam konsep kekuasaan Foucault di mana mekanisme kekuasaan itu bekerja.

Dalam novel *MSK* ditemukan praktik normalisasi di berbagai lapisan kekuasaan. Untuk melanggengkan kuasa, agen kuasa menciptakan sesuatu yang dianggap normal dan abnormal. Berkaitan dengan kematian, kategorisasi tindakan normal dan abnormal terlihat dari; kematian sebagai ancaman yang menakutkan sehingga kematian harus diakali, dihindari, dan dijauhi. Tindakan pasrah terhadap kematian dianggap tindakan abnormal di era modern ini karena teknologi dapat menjawab permasalahan yang ada. Setelah itu, munculah teknologi kesehatan yang mengambil peran sebagai kuasa yang mendominasi. Teknologi kesehatan yang memiliki korelasi dengan pengetahuan mengambil *lakon* sebagai kuasa dominatif kemudian menciptakan subjek lain untuk melegitimasi kekuasaan yaitu pengetahuan itu sendiri berupa penciptaan bayi *Allogenic* hasil *genetic engineering*. Maka untuk menormalisasi kekuasaan dibentuklah diskursus bahwa selayaknya manusia hasil kloning harus patuh untuk dimanfaatkan sebagian organ tubuhnya guna menyelamatkan manusia lain yang dilahirkan secara normal.

Anna adalah manusia yang dilahirkan untuk menyelamatkan Kate dari kematian akibat APL. Peran dan tugas Anna sebagai penyelamat merupakan konstruk yang dianggap normal dalam relasi kuasa antara manusia dan manusia hasil rekayasa embrio (manusia mesin). Tindakan penyangkalan atas peran dan tugas tersebut dianggap oleh agen kuasa, orang tua Kate, sebagai tindakan abnormal. Hal ini terlihat dari narasi terkait tindakan Anna yang ingin berhenti menjadi pendonor bagi Kate karena dia

merasa bahwa dirinya memiliki hak atas tubuhnya sendiri. Namun, tindakan tersebut menurut orang tuanya merupakan tindakan yang tidak sesuai dengan peranannya yang memang ditakdirkan sebagai penyelamat. Hal tersebut terungkap dari diskusi dalam narasi *MSK* berikut:

*They come like hurricane. Kate barely manages to look at me before my father sends her upstairs to our room. My mother whacks her purse down, the her car keys, and then advances on me. "All right," she says, her voice so tight it might snap. "What's going on?"*

*I clear my throat. "I got lawyer."*

*My mother stands over me. "You went to a lawyer and made him think this is all about you – and it's not. It's about us. All of us"* (Picoult, 2005:51).

Mereka masuk bagai badai menerjang. Kate baru saja berusaha memandangu sebelum ayahku menyuruhnya naik ke kamar kami. Ibuku membanting dompetnya. Lalu kunci mobilnya, kemudian menghampiriku. "Baiklah. Dia menatapku dengan tajam. "apa yang terjadi?" Aku menelan ludah "Aku punya pengacara" Ibuku berdiri dihadapanku "kau pergi mendatangi pengacara dan membuatnya berfikir bahwa semua ini tentang dirimu-padahal bukan. Ini tentang kita. Kita semua.

Kutipan tersebut menarasikan saat Sara mengintrogasi Anna setelah ia melakukan gugatan hukum terhadap ibunya untuk mendapatkan petisi atas *medical emancipation* atau kebebasan medis atas tubuhnya sendiri. Dalam artian, Anna ingin berhenti menjadi pendonor bagi Kate, karena dia menganggap bahwa dirinya juga punya hak atas tubuhnya sendiri. Tindakan seperti ini dianggap Sara sebagai tindakan abnormal, mementingkan diri sendiri dan keluar dari perannya sebagai penyelamat kakaknya. Anna dalam padangan Sara sudah dianggap sebagai mesin produksi dan keluar dari sistem berarti melanggar sistem regulasi. Doktrin yang berkaitan dengan perasaan dan kategorisasi tindakan normal dan abnormal inilah yang kemudian membuat Anna bimbang terhadap keputusan yang dia ambil. Terkadang dia maju untuk melanjutkan resistensi kadang dia mundur karena merasa tindakan yang ia lakukan sebagai tindakan abnormal atau keluar dari norma. Tindakan tuntutan berupa *medical emancipation* oleh manusia hasil *kloning* dianggap abnormal. Fenomena tersebut menunjukkan bahwa yang menjadi abnormal dari subjek kloning adalah perasaan humanisnya karena sudah dianggap seperti mesin produksi. Jadi, jelaslah bahwa

kekuasaan dalam novel *MSK* melakukan normalisasi dalam rangka mempertahankan kekuasaan itu sendiri tanpa tindakan represif.

### 2.2.2. Mekanisme Kuasa dengan Resistensi dan negosiasi

Kekuasaan tidak dapat berdiri sendiri karena kekuasaan selalu bergandengan dengan resistensi. Di mana ada afirmasi kekuasaan, di situ pasti ada resistensi. Perlawanan dalam kekuasaan bukan merupakan kekuatan yang datang dari luar, tetapi kekuatan berlawanan yang muncul karena kekuasaan itu sendiri. Foucault menyebutkan bahwa kekuasaan itu co-extensice dengan resistensi, sebagaimana pernyataannya: "*Where there is power, there is resistance and yet, or rather consequently, this resistance is never in position of exteriority in relation to power*" (Foucault, 1978:95). (Dimana ada kekuasaan, di sana ada resistensi dan sebaliknya, secara konsekuensi, resistensi ini tidak pernah berada diluar relasi kekuasaan tersebut). Jadi, dalam sebuah hubungan kekuasaan pasti terdapat perlawanan atau resistensi terhadap kekuasaan itu sendiri.

Anna Fitzgerald, bayi *allogenic* yang selama ini menjadi target kekuasaan atas tubuhnya, melakukan tuntutan untuk mendapatkan *medical emancipation* atau kuasa atas tubuhnya sendiri dengan kebebasan medis. Tuntutan kebebasan medis ini muncul setelah Anna beberapa kali medonorkan organ tubuhnya untuk menyelamatkan Kate dari serangan APL. Donor yang dilakukan dimulai sejak ia baru lahir dengan menyumbangkan darah tali pusar. Kemudian, pada usia 5 tahun ia menyumbangkan leukosit dan granulosit. Selanjutnya, ia diminta mendonorkan sumsum tulang belakang di tengah-tengah acara pesta ulang tahun teman sekelasnya. Terakhir, ia diminta untuk mendonorkan salah satu ginjalnya yang tentu saja akan mempengaruhi masa depan dan potensi yang ia miliki.

Perlawanan yang dilakukan Anna untuk mendapatkan kembali kuasa atas tubuhnya adalah dengan mendatangi pengacara Campbell Alexander. Pengacara Campbell selama ini terkenal *track record*-nya karena membantu anak yang tinggal di salah satu rumah yatim piatu. Anak ini dibantu untuk menuntut keuskupan *providence* yang dianggap melanggar konsiliasi vatican II karena membutuhkan pengobatan jaringan yang berhubungan dengan janin. Anna menyebutnya dengan menuntut Tuhan. Kali ini, Anna meminta bantuan pengacara Campbell untuk menuntut kedua orangtuanya guna mendapatkan hak kebebasan medis atas tubuhnya sendiri.



Perlawanan yang dilakukan Anna merupakan bentuk tuntutan atas kekuasaan yang selama ini dianggap normal dalam proses yang telah berlangsung lama. Ibunya menjadikan segalanya seakan normal di mana setiap orang harus menjalankan perannya masing-masing. Sebagaimana yang diungkapkan Anna, "Normal, dalam rumah kami, ibarat selimut yang kependekan diranjang, kadang-kadang selimut itu bisa menutupimu dengan baik, dan kadang-kadang selimut itu membuatmu kedinginan dan menggigil; dan yang terburuk dari segalanya, kau takkan pernah tau apa yang bakal terjadi" (Picoult, 2005:21). Kutipan tersebut juga mempertegas bahwa tindakan normalisasi yang dilakukan ibunya dalam ruang lingkup keluarga seakan-akan menjadikan semuanya melaksanakan peranan masing-masing. Tuntutan yang dilakukan Anna untuk mendapatkan petisi kebebasan medis juga untuk mengungkap semua tabir relasi kekuasaan yang terdapat dalam novel, baik relasi kekuasaan yang terbentuk melalui interaksi antara dokter dan pasien, maupun relasi kekuasaan melalui interaksi antara orang tua dan anaknya.

Dalam upaya menormalkan resistensi-resistensi Anna di atas, maka strategi yang dilakukan oleh agen kuasa adalah dengan negosiasi. Negosiasi ini dilakukan oleh Sara terhadap Anna untuk mencabut gugatan hukum dan memintanya menyelesaikan konflik dengan cara diplomasi juga kekeluargaan. Hal ini terungkap dalam kutipan berikut:

*"I understand what you're trying to do here," my mother continues. "and I agree that maybe your father and I need to listen to you a little bit more. But Anna, we don't need a judge to help us do this."*

*My heart is soft sponge at the base of my throat. "You mean it's okay to stop?"*

*"No more blood draws. No granulocytes or lymphocytes or stem cells or kidney."*

*My mother goes very still. "When I said stop, I meant the lawsuit, My God, Anna," my mother says, stunned"* (Picoult, 2005:176).

Kutipan di atas merupakan tindakan negosiasi yang dilakukan oleh Sara dengan menerima dan menolak tuntutan Anna. Sara meminta Anna untuk menghentikan gugatan hukumnya dengan cara akan memberikan perhatian lebih dan kelenturan untuk mendengarkannya. Anna mengajukan kesepakatan untuk tidak lagi mengambil granulosit, leukosit, dan sel darah dari tubuhnya. Namun, Sara hanya meminta kesediaan Anna untuk menghentikan gugatan hukum dan membicarakannya secara kekeluargaan.

Negosiasi lain yang dilakukan oleh Sara serta psikiater rumah sakit adalah memberikan pujian dan *reward* terhadap Anna karena telah berjasa menyelamatkan Kate dari kematian. Hal ini diungkapkan oleh Dr. Neaux, psikiater rumah sakit, dalam percakapannya dengan Campbell: *"She consider herself superhero, because she can do the one thing no one else can"* (Picoult, 2005:352). (Anna mempertimbangkan dirinya sebagai superhero, karena dia dapat melakukan sesuatu yang tidak seorang pun dapat lakukan). Sara sendiri memberikan *reward* berupa hadiah permata bermata tunggal setelah Anna melakukan donor sumsum tulang belakang.

Selain itu, negosiasi yang dilakukan oleh Sara adalah dengan menyinggung hubungan emosional antar keluarga, antara orang tua dan anak, juga antar saudara. Semua negosiasi yang dilakukan oleh Sara sempat mempengaruhi Anna dan membuat gugatan hukumnya menjadi terhambat. Anna sering kali menjadi ragu untuk meneruskan gugatan hukumnya atau tidak. Hal ini terungkap dari pernyataan Campbell kepada Anna;

*The reason no one ever asks you for your opinion about anything important is because you change your mind so often they don't know what to believe. Take me for example. I don't even know if we're still petitioning a judge for medical emancipations* (Picoult, 2005:125).

Kutipan di atas menunjukkan kebimbangan Anna yang telah dipengaruhi oleh pernyataan-pernyataan hegemonik dari ibunya yang menyinggung hubungan kekeluargaan dan persaudaraan untuk bernegosiasi melepaskan tuntutannya. Sebaliknya, Campbell kembali meneguhkan niat Anna untuk tetap konsisten mempertahankan gugatan kebebasannya medisnya.

Resistensi yang diiringi dengan negosiasi pada uraian di atas menunjukkan bahwa terdapat praktik-praktik kekuasaan yang bekerja di semua bidang. Praktik kuasa tersebut kemudian semakin mempertegas relasi kekuasaan yang terbentuk satu sama lain. Kasus pada novel *MSK* menunjukkan konsep kekuasaan yang dimaksudkan oleh Foucault. Foucault mendefinisikan kekuasaan dengan ciri-ciri: kekuasaan tidak dapat dilokalisir, merupakan tatanan disiplin dan dihubungkan dengan jaringan, memberi struktur kegiatan-kegiatan, tidak represif namun produktif, dan kekuasaan juga menormalisir (Haryatmoko, 2016:14). Semua ciri-ciri kekuasaan menurut konsep Foucault tersebut dipraktikkan dalam novel *MSK*, baik dalam institusi kesehatan, keluarga, maupun hukum. Semua kekuasaan bekerja dan

membentuk ekses-ekses kekuasaan dengan strategi dan mekanismenya masing-masing.

## B. Kesimpulan

Berdasarkan analisis yang telah dilakukan, terdapat beberapa kesimpulan yang dipaparkan dalam sub-bab ini. Ada tiga kesimpulan utama yang didapat dalam novel ini. Pertama, pergeseran pandangan masyarakat modern di Amerika berupa *Forbidden death* merupakan produksi dari wacana yang menjadi sebuah rezim kebenaran. Produksi kuasa tersebut disebabkan oleh visualisasi-visualisasi kematian yang menyakitkan, abstrak, dan kehilangan. Rumah sakit, teknologi medis, dan ilmu pengetahuan memberikan obat penawaran atas ancaman kematian namun semakin memproduksi wacana kematian yang ditakuti. Wacana yang terpinggirkan seperti pasrah terhadap kematian menjadi termarginalkan dan dianggap tidak normal.

Kedua, Terdapat pemanfaatan kekuasaan dengan dalih wacana ketakutan terhadap kematian. Agen-agen yang memanfaatkan kuasa di antaranya; dokter yang dijamin oleh institusi kesehatan, orang tua, dan institusi jaminan kesehatan. Kekuasaan bekerja dengan strategi dan mekanismenya masing-masing.

Ketiga, Strategi dan mekanisme yang digunakan oleh agen kuasa untuk melegitimasi kekuasaan di antaranya dengan menggunakan bio-power meliputi pendisiplinan dan kontrol regulasi populasi, serta normalisasi dengan mengkategorikan tindakan normal dan abnormal. Selain itu, setiap afirmasi kekuasaan melahirkan resistensi. resistensi ditunjukkan oleh Anna untuk mendapatkan hak atas kebebasan medis agar terlepas dari eksploitasi atas tubuhnya sendiri.

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# THE EFFECT OF DIGITAL STORYTELLING TO IMPROVE SUNDAY SCHOOL CHILDREN VOCABULARY MASTERY

Sri Ninta Tarigan, SS., M.Hum. Universitas Prima Indonesia Medan  
[srinintatarigan@gmail.com](mailto:srinintatarigan@gmail.com)

## Abstrak

*Tujuan penelitian ini adalah untuk menemukan apakah teknik digital storytelling sangat berpengaruh kepada kemampuan kosa kata. Penelitian ini menggunakan kualitatif dengan metode penelitian eksperimen. Populasi penelitian ini adalah Anak Sekolah Minggu Gereja Batak Karo Protestan. sampel penelitian ini adalah anak remaja yang terdiri dari 50 anak. Mereka dibagi menjadi dua kelas, kelas eksperimental dan kontrol. Berdasarkan analisis data, ditemukan bahwa  $t$ -observe (3.3) lebih besar dari  $t$  table 2.010 pada tingkat signifikan 0.005 dari tes  $t$ -table dan ( $df$ ) adalah 48. Itu menunjukkan bahwa ada pengaruh digital story telling terhadap kemampuan kosa kata pada Anak Sekolah Minggu Gereja Batak Karo Protestan di Medan.*

**Kata Kunci:** Pengaruh Digital Storytelling, Penguasaan Kosa Kata

## 1. The Background of Study

English is very important to study nowadays. Many people in the world still use English as communication beyond the country. This situation should be prepared earlier if somebody want to go abroad. English can be learned by taking a course, listening English song or reading a interesting story. Reading a interesting story makes people enjoy the plot. It can give many informations and moral lesson too. To share the information people retell the story to friends. This activity can called story telling.

Story telling is the way how a person retell the story to his friends. It is very interesting activity especially for children. They will get new information in English. It is the way for the students to learn English. But before English was taught for students, the teacher would know the English first. Here the researcher want to apply English to students to improve their English by Story Telling.

To encourage the students learn English teachers should give the

variation of teaching. In fasting technology developing using the digital media can help teachers to be an creative teacher. They can learn many ways how to teach English as a foreign language in class. Of course, it will make students more enjoy than reading only. They will learn four languages skills when they study digital storytelling.

Smeda (2014) was findings from her study suggest that digital storytelling was a powerful tool to integrate instructional messages with learning activities to create more engaging and exciting learning environments. It is a meaningful approach for creating a constructivist learning environment based on novel principles of teaching and learning. Thus, this approach has the potential to enhance student engagement and provide better educational outcomes for learners.

Porter (2016) said that Designing and communicating information requires students to deepen their understanding of content while increasing visual, sound, oral language, creativity, and thinking skills. Making meaning out of an

experience deepens the communication for both the author and the viewers. The author's narrative voice is the center of all the multimedia decisions. The story's narrative is first made into a voiceover and then all images, sound, music, transitions, and special effects are organized around unfolding this story.

The researcher will apply this technique to Sunday School teachers. But before the researcher talks much in this article. The researcher will explain what is Sunday School. Based on Larsen (2008), it was began in Britain in the 1780s. In this time the Industrial revolution had resulted in many children spending all week working in factories. It made them life of illiteracy. This event made Christian philanthropists wanted to free these children from a life of illiteracy. Well into the 19th century, working hours were long. The first modest legislative restrictions came in 1802. This resulted in limiting the number of hours a child could work per day to 12. This limit was not lowered again until 1844. Moreover, Saturday was part of the regular work week. Sunday, therefore, was the only available time for these children to gain some education.

The English Anglican evangelical Robert Raikes (1725-1811) was the key promoter of the movement. It soon spread to America as well. Denominations and non-denominational organizations caught the vision and energetically began to create Sunday schools. Within decades, the movement had become extremely popular. By the mid-19th century, Sunday school attendance was a near universal aspect of childhood. Even parents who did not regularly attend church themselves generally insisted that their children go to Sunday school. Working-class families were grateful for this opportunity to receive an education. They also looked forward to annual highlights such as prize days, parades, and picnics, which came to mark the calendars of their lives as much as more traditional seasonal holidays, Larsen (2008).

Using stories in the English Language Teaching is effective and powerful way to improve the vocabulary in English especially four basic skills of language; speaking, writing, listening, and reading. Moreover participate students in activities can motivate them more active ( Cameron,2005; Isabel, et al,2004; Haven,2000). Isabel et al (2004: 158) state that stories are a very promising and influential educational means for foreign language teaching and learning. They do not only draw learners' attention to new words but also help them to recreate new vocabulary through "spontaneous, energetic performance assisted by participation and interaction" (ibid). and this is why teachers of young learners, have been replicating this model of learning in young learners' classrooms around the world (ibid). In his study, Haven (2000:75) showed that stories can have a powerful and motivating effect, stating that "factual and conceptual information is learnt faster, remembered longer, recalled more readily, and applied more accurately, when that information is delivered as a well told story." He states that teachers must always consider such a strategy especially in vocabulary teaching. He argues that, such a strategy can be incorporated into various types of materials such as musical instruments, pictures, real objects, computers , internet and of course the school textbook, in a way that will be of high motivational effect and fun for young learners (ibid).

As foreign language teachers we must try to engage students in digital storytelling activities taking care of more than just language forms and presenting language skills in a most natural way ( Cameron,2001:23). In his study on enhancing CLT through stories in the foreign language classroom Karlsson (2012:25) proved that listening to stories can very naturally lead to story telling, while reading stories can equally naturally lead to story writing. He concluded that, because Young learners acquire language unconsciously, the

activities teachers do in class should help this kind of acquisition. He argue that, stories are the most valuable resource teachers have which can offer children a world of supported meaning that young learners can relate to. Later on teachers can use stories to "help children practice listening, speaking, reading, and writing." ( ibid).

Ameer (2014) stated that the outcome of this study proves the researchers' initial believe regarding the fact that the use of digital stories with young learners may facilitate their vocabulary learning and help them progressively learn the foreign language. He also concluded that web sites for children, if appropriately selected and organized, can offer a great range of opportunities to develop their foreign language proficiency in a playful and enjoyable context.

From the elaboration above the researcher want to know Did Digital Storytelling technique significantly affect the Sunday school children vocabulary mastery? The objective of this research was to find out whether digital storytelling technique significantly affect the students' vocabulary mastery.

## **2. Review of Literature**

### **2.1 Digital Storytelling as one strategy for vocabulary development**

Digital is one of technology that can used by people to get new information. It can be got from internet or television. As the developing country, Indonesia has got many progress in technology. The advantages this technology can be used for people especially teacher. A teacher can get many technique in teaching.

In learning English as a foreign language, teacher should not present a native speakers to speak in front of the class. She/he can browse the native speaker from internet. So the students can hear and watch orally the native speaker from the internet. Digital media was the media which can give the performance

orally without students meet the native speaker. It focus on audio and visual activity.

Storytelling was the bound to convey a society's culture, values, and history according to Andrews at all (2010:3). Instructional tools have been used by great teachers and leaders in the form of parables, legends, myths, fables, and real-life example to convey important instruction in teaching (Benedict, in Andrews (2010). Here the Fictional and non fictional examples have always been powerful teaching tools. Storytelling as instruction is still heavily used today. The military, aviation, medical, law, and business communities are just a few groups which rely heavily on storytelling as methods for teaching key principles of their discipline and to help build analytical prowess in students and trainees.

The storytelling is a tale to one or more listener through voice and gesture in oral telling, we usually repeat things more redundancy, especially if the students are having difficult following, Taylor at all in Akhyak (2013).

While many definitions of "story" can be found in the literature, this author is partial to two of them. Labov in Andrews (2010) defines a story or narrative "as one method of recapitulating past experiences by matching a verbal sequences of clauses to the sequence of events "p. 359-60) and at a minimum a "sequence of two clauses which are temporally ordered" (p.360). Denning in Andrews (2010) states that, "A narrative or story in its broadest sense is anything told or recounted; more narrowly, and more usually, something told or recounted in the form of a casually-linked set of events; account; tale , the telling of a happening or connected series of happenings, whether true or fictitious." Storytelling is a very effective instructional method.

From the explanation above it can be concluded that digital storytelling is the combination of story that have package in a media. It can be a short drama or short story that can be heard by students.

Teacher will become a bridge to students to explain the story in the media. Here, the students will see and hear orally the native speaker speaks and talks. It also give the knowledge of their listening and reading.

### **2.2 Step of Digital Storytelling Techniques**

Paired storytelling used reading and writing together and cooperative learning to help English second language, students become more effective reader and communicator. The following steps or instruction in storytelling;

- a. The teacher divided the students in two groups.
- b. Teachers showed the story. Here the teacher used laptop, speaker and slide as media.
- c. Before handing out the text, the teacher provides the general introduction to the topic.
- d. The story will divide into two sections; first half of the story will be given to one group of students in each pair and the second half to another.
- e. After students reading his/her part, she/he will jot down the key concept.
- f. Then both of the students in paired exchange their lists.
- g. By recalling the part he/she will read and using the clues that other student then develop and writes his/her own version of the story missing part.
- h. When they had finished, they should read their own version to each other.
- i. Next, the teacher distribute the missing part of the story to everybody in class ask them to read and compare it with their own stories.
- j. Ten sessions will conclude with a discussion of the whole story.

### **2.2 The Emergence of Digital Storytelling**

Digital storytelling is a technology application that is well-positioned to take advantage of user-contributed content and to help teachers

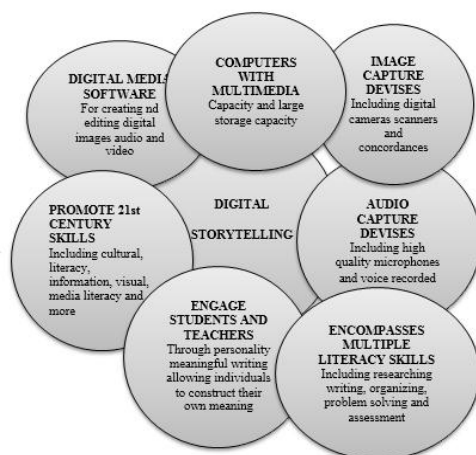
overcome some of the obstacles to productively using technology in their classrooms. At its core, digital storytelling allows computer users to become creative storytellers through the traditional processes of selecting a topic, conducting some research, writing a script, and developing an interesting story. This material is then combined with various types of multimedia, including computer-based graphics, recorded audio, computer-generated text, video clips, and music so that it can be played on a computer, uploaded on a web site, or burned on a DVD. Despite the current emphasis on multimedia technology, digital storytelling is not a new idea. Joe Lambert and the late Dana Atchley helped create the digital storytelling movement in the late 1980s as cofounders of the Center for Digital Storytelling (CDS), a nonprofit, community arts organization in Berkeley, California. Since the early 1990s, the CDS has provided training and assistance to people interested in creating and sharing their personal narratives (Center for Digital Storytelling, 2005). The CDS is also known for developing and disseminating the Seven Elements of Digital Storytelling. They are; (1) Point of view; What is the main point of the story and what is the perspective of the author? (2) A dramatic question; A key question that keeps the viewer's attention and will be answered by the end of the story. (3) Emotional content; Serious issues that come alive in a personal and powerful way and connects the story to the audience. (4) The gift of your voice; A way to personalize the story to help the audience understand the context. (5) The power of the soundtrack; Music or other sounds that support and embellish the storyline. (6) Economy; Using just enough content to tell the story without overloading the viewer. (7) Pacing; The rhythm of the story and how slowly or quickly it progresses, which are often cited as a useful starting point to begin working with digital stories. In the early days of digital storytelling, Lambert was impressed by how easily average people

were able to “capture their story in a really powerful way in a relatively short amount of time for a relatively small amount of money” (Tucker, 2006, p. 54). Fast forward to today and one can see that what is new is that the tools needed for digital storytelling—computers, scanners, digital cameras, and high-quality digital audio capture devices—have become increasingly more affordable and accessible. Add to this mix a series of powerful, yet inexpensive software programs that allow even novice computer users to become digital media producers and editors on a scale that was hardly imagined when Atchley and Lambert were first beginning their work. We are currently witnessing dramatic growth in the educational use of digital storytelling, as a convergence of affordable technologies interacts with a contemporary agenda for today’s classroom, as illustrated in Figure 1. The combination of powerful, yet affordable, technology hardware and software meshes perfectly with the needs of many of today’s classrooms, where the focus is on providing students with the skills they will need to “thrive in increasingly media-varied environments” (Riesland, 2005). As an instructional tool, teachers have the option of showing previously-created digital stories to their students to introduce content and capture students’ attention when presenting new ideas. Researchers such as Burmark (2004) have found that integrating visual images with written text both enhances and accelerates student comprehension, and digital storytelling is an especially good technology tool for collecting, creating, analyzing, and combining visual images with written text. Teachers who are able to create their own digital stories may find that they can be particularly helpful not only in engaging students in the content but also in facilitating discussion about the topics presented in a story and helping make abstract or conceptual content more understandable. A multimedia-rich digital story can serve as an anticipatory set or hook to capture the attention of students and increase their

interest in exploring new ideas. Teacher-created digital stories may also be used to enhance current lessons within a larger unit, as a way to facilitate discussion about the topics presented in a story and as a way to make abstract or conceptual content more understandable (Robin, 2008). Perhaps the greatest benefit in the classroom may be found when students are given the task of creating their own digital stories, either individually or as members of a small group. This creative work provides students with a strong foundation in what many educators (Brown, Bryan, & Brown, 2005; Jakes, 2006; Partnership for 21st Century Skills, 2004) have begun calling 21st Century Literacy, Digital Age Literacies, or 21st Century Skills. Regardless of the specific term being used, these skills are being described as the combination of: Digital literacy—the ability to communicate with an ever-expanding community to discuss issues, gather information, and seek help; Global literacy—the capacity to read, interpret, respond, and contextualize messages from a global perspective. Technology literacy—the ability to use computers and other technology to improve learning, productivity, and performance; Visual literacy—the ability to understand, produce, and communicate through visual images; Information literacy—the ability to find, evaluate, and synthesize information. Digital storytelling can be a potent learning experience that encompasses much of what society hopes that students will know and be able to perform in the 21st century (Jakes & Brennan, 2005). The push for students to gain 21st century literacy skills by using the latest technology to communicate effectively is facilitated by students actively participating in the creation process of digital storytelling (Jakes & Brennan, 2005). As they do so, students develop enhanced communication skills as they learn to conduct research on a topic, ask questions, organize their ideas, express opinions, and construct meaningful narratives. Students who participate in the full digital storytelling

experience may also benefit from learning to critique their own work, as well as the work of others, facilitating social learning and emotional intelligence (Robin, 2008). To practitioners of digital storytelling outside of education, this technology is most often used to create personal narratives that document important events in one's life. However, digital storytelling can also be a powerful tool in the classroom when used to produce historical documentaries, as well as instructional presentations that inform viewers about a particular concept or practice (Robin, 2008). At the University of Houston, The Educational Uses of Digital Storytelling Web site has been established to provide information and examples of how this technology is being used by students and teachers in K–12 and higher education classrooms. The Web site, located at <http://www.coe.uh.edu/digitalstorytelling/>, also sorts example digital stories into the following three major categories: personal or narrative stories, stories that inform or instruct, and stories that re-tell historical events.

Figure 1. The Convergence of Digital Storytelling in Education



### 2.3 Vocabulary Mastery

In doing this research the researchers would observe the verb vocabulary. The students will circle the verb vocabulary and show them to teachers. The teacher would retold the

story first and gave to the students to retold. The teacher would give ten minutes maximum to retold the story. Here the teacher would use the story from the bible. The title of the story was David and Jonathan. This story told the strength of friendship. They were loyal friends throughout their lives. The students who have the android phone can browse the story in <http://gardenofpraise.com/bibl15s.htm> website. The story was also available in teacher's media. The story of the friendship of David and Jonathan can be found in the Bible in First Samuel chapter 20.

### 2.4 Technological Pedagogical Content Knowledge (TPCK): A Theory for Integrating Technology in the 21st Century Classroom

Pierson (2001), Mishra and Koehler (2006, 2007), and others have advocated that the use of a conceptually-based theoretical framework can improve how teachers are trained, how they teach when they arrive in the classroom, and even what research questions researchers explore in this area. The term technological pedagogical content knowledge (TPCK) is gaining a great deal of attention in the field of technology and teacher education as it focuses on the relationship between knowledge about content, pedagogy, and technology. TPCK can be traced back to the earlier work of Shulman (1986) who introduced the idea of pedagogical content knowledge, or PCK, and Pierson's investigation of the relationship between teaching abilities and what she labeled technology-use abilities. Pierson's framework utilized composite categories of teaching ability and technology-use, which helped lead to much deeper investigation of how technology is used by teachers, both during their preservice training and once they are practicing classroom teachers. But it was Shulman's (1986) suggestion that content knowledge and knowledge of pedagogy



no longer needed to be considered as separate, independent entities that changed much of the thinking about teacher education. Both Pierson's (2001) and Shulman's work has now evolved to an overlapping framework that highlights the interactions and connections between content (the subject being taught), pedagogy (the teaching process being used), and technology, whether it is pencils and blackboards or computers and other sophisticated digital devices.

Mishra and Koehler (2006) have written extensively about how TPCK can be used in the classroom and described its various components as follows: TPCK is the basis of good teaching with technology and requires an understanding of the representation of concepts using technologies; pedagogical techniques that use technologies in constructive ways to teach content; knowledge of what makes concepts difficult or easy to learn and how technology can help redress some of the problems that students face; knowledge of students' prior knowledge and theories of epistemology; and knowledge of how technologies can be used to build on existing knowledge and to develop new epistemologies or strengthen old ones. A graphical representation of how TPCK's components fit together is shown in Figure 2. Mishra and Koehler (2006) underscored that this framework is just a beginning and, like all frameworks, it is not perfect and needs additional testing, use, and modification. But as they noted, "no single framework can provide all the answers. The TPCK framework is no exception. However, we do believe that any framework, however impoverished, is better than no framework at all".

### **2.5 How TPCK Can Be Used With Digital Storytelling**

We have seen that multimedia projects in general, and digital storytelling specifically, can be used to engage and motivate both teachers and students. This technology, although powerful, is currently being used in K-12

and higher education classrooms with an emphasis on technical skills and without the greater level of thought and consideration to the subject matter, the teaching strategies, and the real world needs of today's classrooms. As Hicks (2006) suggested, this framework might be helpful in guiding teachers to apply their knowledge in the classroom by providing "the ability to think about and use technology in critical, creative, and responsible ways—will then develop and enhance TPCK". It is also important to consider how educators might conduct future research studies that can demonstrate the benefits of multimedia in general and digital storytelling in particular, and reduce the controversy generated by findings such as those from the 2007 U.S. Department of Education study discussed earlier. Most serious educators and policy makers would agree that motivation is a critical ingredient for learning, and research studies that demonstrate increases in motivation by students that participate in digital storytelling and similar technologies should be designed and conducted. It is also important that teachers learn effective ways to motivate their students to become more engaged in learning new content with the help of multimedia technologies. Muller, Eklund, and Sharma (2006) acknowledged that motivation can be "difficult to define, measure and control"; however, they believe that "studies must seek to identify the methods employed in various media that can demonstrably and repeatedly enhance motivation". Perhaps by combining the convergence of digital storytelling in education as earlier described with the theoretical framework of TPCK, researchers will arrive at a deeper understanding of the different and more powerful roles that digital media can play in both teaching and learning.

### **3 Methodology**

The research design of this study was quantitative research by using experiment research design. While the experimental research was one type of

educational research that describe what would be when certain variables are carefully control. There were two variable in this study, they were dependent and independent variable. The dependent variable of this study was vocabulary skill while the independent study was digital storytelling technique. Experiment involves the comparison of the effect of a particular treatment with a different treatment or no treatment. The study was deal with two groups, namely experimental group which would be applied the digital storytelling technique and control group which would be apply without digital storytelling technique.

Populations of this research were Sunday School Children of *Gereja Batak Karo Protestan*. It consist of four classes. Children, Young, Younger and Adolescent Class. Children class was the children who belong from 1 to 5 years old. Young Class was the children who belong from 6 to 8 years old. Younger Class was children who belong from 9 to 12. Adolescent Class was belong from 13 to 17 years old. Children, young and younger class had 15 of students. Adolescent Class has 50 students. The researcher focused on Adolescent Class. Based on the preceding observation, the researcher choose this class, because in this class, digital storytelling technique research has never conducted before.

The sample was a small proportion of a population. The sample of this research was Adolencent Class. It would be divided in two classes. There were as the experimental class and received digital storytelling technique and as control class did not received the treatment but using conventional learning model. The researcher choose this class because the researcher belive the students had learned English in their school.

The research would be arranged at Church *Gereja Batak Karo Protestan*. this location was located in Jalan Mekatani Kecamatan Patumbak Kabupaten Deli Serdang Medan. The researcher choose t his church because this research had never done before. The research has done at Church *Gereja*

*Batak Karo Protestan* from March to August 2016. The writer choose that time because it was time for the researcher to do the research.

The researcher used instrument to get the accurate data. The instrument for collecting data in this research would be used to get students result from the test. The researcher was asked students to tell about the story in front of the class one by one. The purpose of the researcher made it, because the researcher wanted to know about their ability in word choice, and also sentence structure. As long as the students speak in front of the class, researcher was record all the events, whether the communication well or not. The researcher was analyzed the vocabulary of the students.

#### 4 Findings

The data were obtained from pre-test and post-test conducted on experimental and control groups. The mean score of the control group in pre-test was 57.44 while the mean score of the experimental group was 63.08. The mean score of experimental group in post-test was 81.76 and the control group was 70.56. The data could be seen from these following tables:

**Table 4.1 Total Score of Pre-test and Post-test of Control Group**

No	Students' initial	Pre-test	Post-test
1	AS	45	65
2	AS	56	68
3	CS	68	80
4	DLS	60	65
5	DVS	60	78
6	EJS	66	86
7	EMC	50	55
8	FH	65	75
9	FYRG	57	70
10	GIS	68	80
11	HS	65	78
12	HOP	65	75
13	JN	45	50
14	JYM	60	78
15	KSS	75	82
16	LS	50	69
17	MPS	45	63
18	MM	50	78
19	PWH	45	68
20	RMS	50	69
21	SP	60	70
22	SS	50	55
23	SS	60	80

24	TNS	76	80
25	TR	45	47
<b>TOTAL</b>		<b>1436</b>	<b>1764</b>
<b>MEAN</b>		<b>57.44</b>	<b>70.56</b>

Table 4.1 presents the students' scores in the pre-test and post-test of the control group.

For the control group, the increasing of students' score from pre-test to post-test was low which was the mean score in the pre-test was 57.44 and in the post-test was 70.56. The higher range between pre-test and post-test was 28 points. The score of the students (MM) in the pre-test was 50 and post-test was 82. From the data above, there was student (TR) who get the lowest score in pre-test that was 45 and the highest score was got by TNS was 82. For post-test, there was student (TR) get the lowest score that was 47 and the student (KSS) got the highest score that was 82.

**Table 4.1.2 Total Score of Pre-test and Post-test of Experimental Group**

No	Students' initial	Pre-test	Post-test
1	AR	60	92
2	DH	48	60
3	DP	68	80
4	ES	67	82
5	GS	60	65
6	IS	50	82
7	JS	70	92
8	KS	60	75
9	LJS	60	80
10	MA	70	96
11	MH	65	80
12	NSN	60	80
13	PS	70	85
14	RM	66	92
15	RS	75	87
16	SAS	60	80
17	SB	50	88
18	SHS	62	70
19	SN	50	55
20	TP	60	90
21	TR	70	85
22	WDM	75	82
23	WPSR	58	82
24	WS	75	94
25	YNS	68	90
<b>TOTAL</b>		<b>1577</b>	<b>2044</b>
<b>MEAN</b>		<b>63.08</b>	<b>81.76</b>

Table 4.1.2 shows significant improvement of students' score in the

pre-test and post-test of experimental group. The mean score of the experimental group in the pre-test was 63.08 while in post-test was 81.76. from data above, there was children who extremely with range between her score in pre-test and in post-test was approximately thirty eight (38) points. It was because when during the treatment, the students showed great curiosity. She listened to the teachers' explanation seriously and followed the teachers' instruction so that able increasing her score. From the data above, there was student (DH) the lowest score in pre-test that were 48 and the highest were got by (RS, WDM, WS) that were 75. For post-test, there was student (SN) got the lowest score that is 55 and student (MA) got the highest score that was 96.

After analyzing the data, it was found that the lowest score of pre-test in control group was 45 and the highest score was 76. Then after the post-test was administered, the lowest score was not significantly improve, the 45 improve to 47 ( $47-45=2$ ), it meant that the difference of the score was 2. The highest score was not significantly improve too, 76 improved to 80 ( $80-76=4$ ). It meant the difference of the score was 4. The mean score of the pre-test was 57.44 and the post-test was 70.56 ( $70.56-57.44=13.12$ ). It could be concluded that the students in control group, which was taught by applying storytelling technique was not significantly different.

The lowest score of pre-test in experimental group was 48 and the highest was 75. The lowest score of post-test in experimental group was 55 and the highest was 96. The lowest score improves significantly, 48 improves to 60 ( $60-48=12$ ), it means that the difference of the score was 12. It also happened to the highest score, 75 improves to 87 ( $87-75=12$ ). It means that the difference of the score was 12. The mean of the pre-test was 63.08 and the post-test 81.76 ( $81.76-63.08=18.68$ ). it can be concluded that the children vocabulary was good by applying digital storytelling.

Based on the experimental above, it can be concluded that children were good on vocabulary ability by using digital storytelling technique.

## **5 Conclusion**

Based on the analysis of the data in this research, it is found that score of t-observed (3.3) was higher than t-table 2.010 at the level of the significance 0.05 of t-table test and the degree of freedom (df) was 48. It means that there is significant effect of digital storytelling technique on students' vocabulary mastery of Church *Gereja Batak Karo Protestan* in Medan.

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# THE COMPREHENSION OF LEXICAL IN TRANSLATION SKILL ABILITY

Suswanto Ismadi Megah. FKIP. Unrika  
[Megah76@yahoo.co.id](mailto:Megah76@yahoo.co.id)  
Frangky Silitonga. Universitas Putera Batam  
[frangkyka@gmail.com](mailto:frangkyka@gmail.com)

## Abstrak

*Ada 3 yang menjadi tujuan penelitian ini, setiap tujuan ini menjadi titik tolak melatarbelakangi penelitian ini. Tujuan tersebut adalah: (1) menjelaskan hubungan leksikal berpengaruh terhadap hasil terjemahan, (2) mengetahui sejauh mana pengaruh dari pemahaman hubungan leksikal terhadap kemampuan menerjemahkan para mahasiswa semester tujuh di jurusan bahasa Inggris FKIP Unrika Batam. Populasi diambil dari para mahasiswa Jurusan Bahasa Inggris FKIP Unrika Batam yang berjumlah 260 mahasiswa. Mahasiswa semester tujuh adalah sampel dalam penelitian ini dengan pendekatan penelitian kuantitatif maka diambil partisipan dengan tingkat error kesalahan 5% dari 260 siswa, sehingga responden dipilih menjadi berjumlah 155 mahasiswa. Dalam menganalisa data peneliti menggunakan model regresi sederhana. Berdasarkan hasil penelitian memperlihatkan bahwa pemahaman hubungan leksikal mempengaruhi kemampuan menerjemahkan dan pengaruh yang ditimbulkan dari pemahaman hubungan kata terhadap kemampuan menerjemahkan sejauh 0.486 (R).*

*Kata kunci: leksikal, terjemahan, tulisan*

## I. INTRODUCTION

### Background of the Research

Batam is an industrial city and there are many foreign people found. Here, the Indonesian people use English as a foreign language to communicate with the foreign people. However, it is not easy to understand and comprehend the English language properly and correctly. Therefore, the government includes English learning into formal education curriculum, from elementary school, junior high school, senior high school and college, which in turn is followed by a non-formal education as courses.

According to Delahunty & Garvey (2010: 7), language is a mean of education that is the primary medium of communication between students and teachers and between students and textbooks. That is, language is a communication tool between students and teachers and between students and books. It is aimed to prepare the students

to face real life in the era of globalization in the present and future. As an example in the communication between native and the foreigners and native people with letters either in working or daily life.

As known, English learning is not easy, especially in education at the university level (where students will face linguistics learning). Linguistics is the science of language (www.bangor.ac.uk, School of Linguistics & English Language, accessed on Monday, 01 October 2012 at 04:46 am). It means linguistics is the study of a language, where the language is the object of linguistics. A branch of linguistics that is devoted to learn the meaning is semantics, while the application will indirectly relate to the other scope of applied linguistics, that is translation.

**Problem of the Research**

In this part, the writer identifies the research problem, this is to find out the matters happen on the object of the research. This is activity done by the writer to observe and interview. From the identification, there are some problems found, they are: (1) the lack of synonyms comprehension; (2) the lack of antonyms comprehension; (3) the lack of hyponyms comprehension; the lack of polysemy comprehension; (4) the translation mistakes in word for word translation and literal translation.

**Limitation of the Research**

Thus, by seeing the problems that occur, it is necessary to limit the problems to be investigated. It is done due to the limited time, money, materials, and of course it is still associated with the title of the research.. What interesting in linguistics field is the type of this research is specific. The writer limits the research only in terms of lexical relations comprehension and translation ability, they are: (1) synonyms comprehension of the seventh semester students FKIP English Department in UNRIKA Batam; (2) antonyms comprehension of the seventh semester students FKIP English Department in UNRIKA Batam; (3) word for word translation ability of the seventh semester students FKIP English Department in UNRIKA Batam; (4) literal translation ability of the seventh semester students FKIP English Department in UNRIKA Batam.

**Formulation of the Problem**

Therefore, in this research, the researcher makes two formulation of the problems, there are: (1) does the lexical relations comprehension affect the translation ability of the seventh semester students FKIP English Department UNRIKA Batam?, (2) to what extent does lexical relations comprehension affect the translation ability of the seventh semester students FKIP English Department UNRIKA Batam?.

**Objective of the Research**

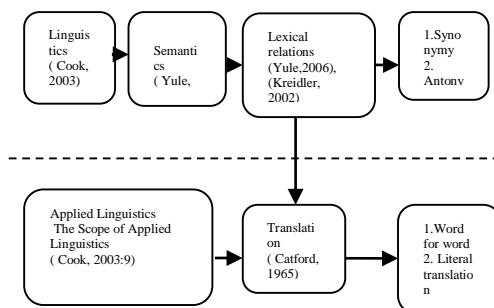
The objective of the research are: (1) to find out that lexical relations comprehension affects the translation ability of the seventh semester at FKIP English Department UNRIKA Batam, (2) to find out to what extent the lexical relations comprehension affects the translation ability of the seventh semester at FKIP English Department UNRIKA Batam.

**Significance of the Research**

This research is useful for identifying weaknesses and improving the weaknesses themselves especially in the field of linguistics, particularly the effect of the lexical relations comprehension towards translation ability at university level, especially for students FKIP UNRIKA Batam, students Putera Batam university and the public, which will be used in daily life later.

**The Theoretical Framework**

Figure 1 Conceptual Framework



**Hypothesis**

In this part, the writer makes the hypothesis, they are: H0 = Lexical relations comprehension does not affect translation ability of seventh semester students at FKIP English Department UNRIKA Batam; Ha = Lexical relation comprehension affects translation ability of seventh semester students at FKIP English Department UNRIKA Batam.



## **II. REVIEW OF THE RELATED LITERATURE**

### **Linguistics**

Linguistics is the academic discipline concerned with the study of language in general (Cook, 2003: 9). This means, linguistics is the study about language. In fact, it is realized or not, when people want to speak to the foreign people, he or she must use the second language or the foreign language to avoid misunderstanding in their communication. Of course, linguistics helps people to understand foreign language or second language. The part of linguistics are phonetics and phonology, morphology, syntax, semantics, and pragmatics. This division is based on its structural hierarchy.

### **Semantics**

Semantics is the study of the meaning of words, phrases, and sentence (Yule, 2006: 100). This means, semantics learns about how word, phrase, clause, and sentence to have meanings and can be understood by those who hear or see them. In Yule's book (2006) he gives two characteristic in learning meaning in semantics. There are conceptual meaning and associative meaning of the words, and there are some parts of semantics such as semantics feature, semantics role and lexical relations.

### **Lexical Relations**

There are many parts of semantics. One of them is lexical relation. According to Yule (2006: 244), lexical relation is the relationship of meaning, such as synonymy that is between word. In semantics, the words have relation to each other as big and large, buy and purchase, freedom and liberty et cetera. As Yule talks above is just one example of the lexical relation in semantics, and to make it clear about lexical relations, approach is quoted from Kreidler (2002: 86): it considered two approaches to description of lexical relations, semantics field theory and truth conditional semantics. Field theory is an attempt to classify lexemes according to share and

differentiating feature. Truth conditional semantics studies lexical relations by comparing predications that can be made about the same referring expression. In truth conditional semantics there are three kinds of relations: entailment, paraphrase, and contradiction.

Semantics field theory explains how lexemes are classified based on the division and characteristics. For example bus, train, ship, and airplane. All those items indicate a transportation, bus and train used in land, ship used in sea, and airplane in the air. The truth, conditional semantics compares and predicates which refers to the same expression. For instance, acer is a laptop, acer is computer. Its acer is computer. It is just an example refers to Kreidler theory of entailment, which is if first sentence is true so the second sentence must be true also, but if first sentence is not true, the second sentence cannot be said as true or not. In Kreidler books there are some division of lexical relation.

### **Synonymy**

The synonymy is deviation of lexical relation, when the synonymy is one word and where there are two synonymy that called synonyms. According to Yule (2006: 104) two words or more words with very closely related meanings are called synonyms. It can be defined by two or more different words that have same meaning, in the other side called by synonyms. The example of synonyms word is seaman / sailor, cab / taxi, car / automobile et cetera.

However, in Yule's book there is no spesific theory about it. So that the writer takes another theory from another book to make clearly about synonymy or synonyms, as quoted from Kreidler's book "Introducing English semantics", they are as follows: (1) Synonyms are when used in predications with the same referring expression, the predications have same truth value; (2) Synonyms can be nouns, adjectives, adverbs, or verbs; (3) Synonyms are typically single

lexemes of the same weight; (4) Theory of synonyms, they are, if (a) is true the (b) is also true, and when (a) is wrong the (b) is wrong too.

### **Antonymy**

Antonymy is single form while it has different meaning in another form. As quoted from Yule's book "Study of Language", they are as follows: (1) two forms with opposite meanings called antonyms; (2) antonyms are usually divided into two main types, gradable antonyms and non gradable antonyms; (3) gradable antonyms are used in comparative construction; (4) non-gradable antonyms are used in comparative constructions which is not normally used; (5) another member of an antonymous pair is the negative of the other (reverse).

Based on theories above, the writer makes summary that antonyms are words which have different or contrary meanings in general, as example alive / dead, take / give, hot / cold et cetera. When go to their types as gradable antonyms, it means there is contrary meaning but it is not absolute because of distance or space, example are; big/small, old/new, and many other things. Non gradable antonyms have contradiction in meanings and its absolute, example are a daughter/boy, male/female, and many other things. Reverse is indicates one term movement in one direction and the other are the same movement in the opposite direction, example are the words enter/exit, raise/lower, and many other things.

### **Hyponymy**

When the meaning of one form is included in the meaning of another, the relationship is described as hyponymy (Yule, 2006: 105). The example, they are; flower/rose, dog/poodle et cetera. Based on the example rose is hyponymy of flower and flower is super ordinate of rose.

### **Polysemy**

Polysemy can be defined as one form (written or spoken) having multiple meanings that are all related by extension (Yule, 2006: 107). Example are the word head, it used to refer to the object on top of your body, person at the top of department and many other things.

### **Applied Linguistics**

Applied linguistics is the academic discipline concerned with the relation of knowledge about language to decision making in the real world (Cook, 2003: 5). Based on the quotation above, when someone or somebody had learned and comprehended part of pure linguistics and then they can implement its comprehension to all activity in daily lives. Cook (2003: 7-8) in his book "Applied Linguistics" describes some scopes of applied linguistics, they are: (1) Language and education, this area includes: first-language education, additional-language education, clinical linguistics, language testing; (2) language, work, and law, this area includes: workplace communication, language planing, and forensic linguistics; (3) language, information, and effect, this area includes: literal stylistics, critical discourse analysis (CDA), translation and interpretation, and lexicography.

### **Translation**

Translation definition is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (Catford, 1965: 20). The statement means how to imply the text in one language to another language by similarity. SL here is source language and TL is Target Language.

Quoted from Catford book's "A linguistics Theory of translation", it defines some broad types or categories of translation, they are: (1) in term of the extent, they are full and partial translation; (2) in term of the level, they are total and restricted translation; (3) in term of the rank, they are in rank-bound

translation and the popular terms free, literal, and word for word translation.

### Word for word Translation

As known above, word for word translation includes in term of rank translation refers to Catford theory, it talks about translating word by word without change the structure to target language (TL).

### Literal Translation

Literal translation is included from the popular translation. According to Catford (1965: 25), literal translation, it may start, as it were, from a word-for-word translation, but makes changes in conformity with TL grammar (e.g. inserting additional words, changing structure in any rank, et cetera.); it can make it a group-group or clause-clause translation. It means, when interlingual translation translate word by word from one language to another language, there is no change in the structure in any rank and it is difficult to understand the meaning, so that it is continued by literal translation which inserts additional word and changing structure in any rank by equivalent.

## III. METHODOLOGY OF THE RESEARCH

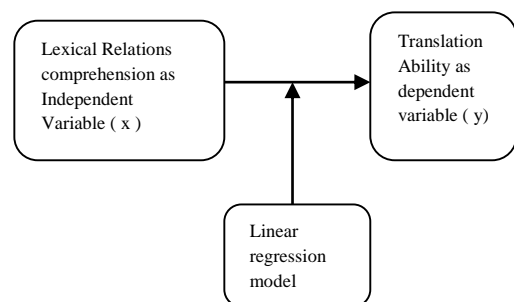
### Design of the Research

In this part the writer uses quantitative research by using statistics method. According to Aliaga and Gunderson (2002) in Muijs (2004 : 1) quantitative research is explaining phenomena by collecting numerical data that are analysed using mathematically based method (in particular statistics). From what is quoted above, in quantitative method, the data collected must be numerical and can be count by mathematically in statistics, because the statistics is one of ways to analyse the data. Definition of statistics from Riduwan and Sunarto (2011: 14), Statistics is the science dealing with statistics and facts are true or a scientific study of the techniques of collecting data, techniques of processing data techniques

of analyzing data, drawing conclusions, and decision-making or policy that is strong enough reasoning based on data and facts are accurate. So statistics is a tool to calculate or analyze data.

And in this design of the research, the writer uses the simple linear regression model for analyzing data to solve the problems in this research. The regression analysis is used to determine how the dependent variable can be predicted by the independent variables partially or simultaneously (Riduwan and Sunarto, 2011: 293). It means how to know the value of dependent variable if the value of the independent variable increases or to decreases. And the framework to solve the problems in this research is shown below :

Figure 2 Solved Framework.



### Object of the Research

Object in this research are lexical relations comprehension and translation ability of seventh semester student on UNRIKA Batam academic year 2016-2017. Universitas Riau kepulauan ( UNRIKA) is one of University in Batam located at Batu Aji Baru Batam 29443. The University has several faculties and some of departments. One of them is FKIP.

### Population and Sample

The population is a region consisting of generalization objects / subjects that have certain qualities and characteristics are determined by the researchers to learn and then be deduced (Sugiyono, 2011 : 61). It means the population can be subjects in one place that is investigated by the researcher. The

writer just takes the population from seventh semester students FKIP English department of UNRIKA batam academic year 2016-2017, And the population is 260 students.

The sample is part of the amount or characteristics possessed by the population. What is learned from the sample, the conclusion will be applied to the population (Sugiyono, 2011 : 62). The sample here taken with the incorrectness rate of 5% from population. When the population is 260 students, so the sample is 155 students.

### Technique of Collecting Data

In collecting data the researcher does interview, observation, the test by multiple-choice type based on independent variable and dependent variable. The research conducts the following steps :

Table 1. Technique of Collecting Data

No	Technique	Remark
1	Observation	Seeing the condition and situation
2	Interview	Asking the students about their subject matter and check the students book used
3	Test	Giving the students test

The first step that the writer done is collecting data by doing observation at UNRIKA in particularly the students at FKIP English Department. Then, the writer interviews the seventh semester students about lexical relation and translation, checks student's book, and the last the writer gives them test.

### Instrumentation

The instrumentation are tools used by the researcher in conducting the research in order to collect the data. In this case, the instruments is the test, the function is to measure the the lexical relations comprehension and translation ability. It consists of 20 items. The matrix can be shown as below:

Table 2  
The Matrix of Test

No	Variabel	Sub-variabel	Item	Scoring
1	Lexical relations comprehension (X)	1.Sinonim 2.Antonim	1, 5, 6, 7, 8 2, 3, 4, 9, 10	10 for higher score and 0 for lower score
	TOTAL		10	
2	Translation ability(Y)	1.Word-for-word 2.Literal Translation	12, 13, 14, 16, 19 11, 15, 17, 18, 20	10 for higher score and 0 for lower score
	TOTAL		10	

Another instrument is SPSS is one of the software to process the statistical data on the quantitative research. According to Muijs (2004: 85) Other packages may better in some area, but SPSS is by far the most commonly used statistical data analysis software.

### Technique of Analyzing Data

After the data has been collected by the researcher, the next step is analyzing the data. Here some technique of analyzing data, there are; (1) analyze of the validity of the instruments; (2) analyze the reliability of the instruments; (3) analyze the regression, that included normality testing, linearity testing, Model summary, regression coefficient, and testing the hypothesis.

## IV. DATA ANALYSIS AND INTERPRETATION

### Data Analysis

Data analysis goes beyond summary and organization of data to interpreting pattern within data (Singh 2007: 400). This means, the data was collected is processed in a systematic manner and the result can be drawing the conclusion..

### Validity of Instruments

#### Validity of Instrument Lexical Relation Comprehension

Based on the table 3 below shows that all of values of the corrected item total correlation are more than r table value, then the items of the instrument of variable X is stated as

valid. This decision is taken from theory Ridwan and Sunarto (2011:353) that states if the value of corrected item total deleted (r) is more than r table value, then the item of instrument is valid.

Table 3 Validity Instrument Variable X

Item-Total Statistics			
No	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Cronbach's Alpha if Item Deleted
x_item1	3,43	3,830	,580
x_item2	3,62	3,991	,581
x_item3	3,62	3,861	,563
x_item4	3,45	3,794	,574
x_item5	3,57	3,676	,543
x_item6	3,21	3,866	,583
x_item7	3,46	3,873	,584
x_item8	3,08	3,753	,553
x_item9	3,52	3,823	,572
x_item10	3,55	3,977	,589

### Validity of Instrument Translation Ability

Table 4 Validity of Instrument Variable Y

	Scale Mean if Item Deleted	Item-Total Statistics	
		Decision	Cronbach's Alpha if Item Deleted
y_item11	4,93	Valid	,613
y_item12	4,50	Valid	,577
y_item13	4,74	Valid	,585
y_item14	4,60	Valid	,573
y_item15	5,00	Valid	,618
y_item16	4,55	Valid	,578
y_item17	4,99	Valid	,621
y_item18	4,95	Valid	,613
y_item19	4,59	Valid	,578
y_item20	4,94	Valid	,583

Based on the table 4 above shows that all of values of the corrected item total correlation are more than r table value, then the items of the instrument of variable y is stated as valid. This decision is taken from theory Ridwan and Sunarto (2011:353) that states if the value of corrected item total deleted (r) is more than r table value, then the item of instrument is valid.

### Reliability

### Reliability of Instrument Lexical Relations Comprehension

Table 5 Reliability of Instrument Variable X

Reliability Statistics			
Cronbach's Alpha	Part 1	Value	,495
		N of Items	5 <sup>a</sup>
	Part 2	Value	,426
		N of Items	5 <sup>b</sup>
Total N of Items			10
Correlation Between Forms			,367
Spearman-Brown Coefficient	Equal Length		,537
	Unequal Length		,537
Guttman Split-Half Coefficient			,537
a. The items are: x_item1, x_item2, x_item3, x_item4, x_item5.			
b. The items are: x_item6, x_item7, x_item8, x_item9, x_item10.			

According to Riduwan and Sunarto (2011: 353), if the correlation Gutman Split Half Coefficient value is more than r table value, then the instrument is reliable. The table 5 shows the correlation Guttman Split Half Coefficient value is 0.537. Then it is compared to r table value (0.159). From this comparison shows that the correlation Guttman Split Half Coefficient value is more than r table value, then the instrument is reliable.

### Reliability of Instrument Translation Ability

According to Riduwan and Sunarto (2011:353), if the correlation Gutman Split Half Coefficient value is more than r table value, then the instrument is reliable. The table 6 below shows the correlation Guttman Split Half Coefficient value is 0.537. Then it is compared to r table value (0.159). From this comparison shows that the correlation Guttman Split Half Coefficient value is more than r table value, then the instrument is reliable.

Table 6 Reliability of Instrument Variable Y

Reliability Statistics			
Cronbach's Alpha	Part 1	Value	,428
		N of Items	5 <sup>a</sup>
	Part 2	Value	,414
		N of Items	5 <sup>b</sup>
Total N of Items			10
Correlation Between Forms			,498
Spearman-Brown Coefficient	Equal Length		,665
	Unequal Length		,665
Guttman Split-Half Coefficient			,665

a. The items are: y_item11, y_item12, y_item13, y_item14, y_item15.
b. The items are: y_item16, y_item17, y_item18, y_item19, y_item20.

**Regression Normality Testing**

Table 7 Normality Testing

One-Sample Kolmogorov-Smirnov Test		
	Unstandardized Residual	
N		155
Normal Parameters <sup>a,b</sup>	Mean	0E-7
	Std. Deviation	2,14494804
Most Extreme Differences	Absolute	,055
	Positive	,055
	Negative	-,055
Kolmogorov-Smirnov Z		,688
Asymp. Sig. (2-tailed)		,732
a. Test distribution is Normal.		
b. Calculated from data.		

Table 7 shows the value of asymp.Sig (2-tailed) is 0.732. For giving the decision of normality data, the value of asymp. Sig 0.732 is compared with alpha value (a) 0.05 and based on Wibowo's theory (2012: 72), if the value of asymp.Sig is more than value alpha (a) 0.05, the data distributed is normal. From the table, the value of asymp. Sig is 0.732 > 0.05. It means the data distribution is normal. The normality is also shown by the figure 4.12 that describes the histogram of normality data.

**Linearity Testing**

Table 8 Anova

ANOVA Table					
		Df	Mean Square	F	Sig.
Translation_Ability *	(Combined)	10	10,653	2,417	,011
	Linearity	1	32,612	7,400	,007
Lexical_Relations Comprehension	Deviation from Linearity	9	8,213	1,864	,062
	Within Groups	144	4,407		
Total		154			

Table 8 shows the linearity data. The table describes about the distribution of data. Based on the table, the value Sig of linearity is 0.007. Then for making the decision about the distribution of data is linear or not, the linearity value is compared with the Sig value of probability 0.05.

Based on the Wibowo's theory (2012 : 73), if the linearity Sig.value is less than alpha 0.05, the data is linear. Based on the table above the value of sig 0.007 < 0.05, it means the distribution of the data is linear. It is also shown by the figure 4.15 below that describes about the distribution of the data.

**Model Summary**

Table 9 Model summary

Model Summary <sup>b</sup>								
Model	R	R Square	Adjusted R Square	Change Statistics				
				R Square Change	F Change	df 1	df 2	Sig. F Change
1	,210 <sup>a</sup>	,044	,038	,044	7,042	1	153	,009
a. Predictors: (Constant), Lexical_Relations Comprehension								
b. Dependent Variable: Translation_Ability								

Table 9 shows the R value (regression value) that is 0.210 and its coefficients determine or R square, 0.44 (which is got from 0.210x0.210). This result defines that the translation ability affects lexical relations comprehension. The percentage of its effect is 4.4%. While the rest ( 100% - 4.4% = 95.6%) is affected by other causes (Riduwan and Sunarto 2011 : 304).

**Regression Coefficients**

Table 10 shows the value of constant (a) as per states, 4.482 and the value of b 0.216. To predict the value of variable Y, those a and b value are entered to the regression formula as follow  $\hat{y} = 4.482 + 0.216.x$

Table 10 Coefficients

Coefficients <sup>a</sup>						
Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error			
1	(Constant)	4,482	,356		12,573	,000
	Lexical_Relations Comprehension	,216	,081	,210	2,654	,009
a. Dependent Variable: Translation_Ability						

### **Hypothesis Testing**

In this case, hypothesis refers to the probability Sig value of lexical relation comprehension. The formula of hypothesis in statistical model is as below:

$$H_0 : P_{yx} = 0$$

$$H_a : P_{yx} \neq 0$$

In the sentence form, the hypothesis are as follows:

H<sub>0</sub> : Lexical relations comprehension does not affect translations ability.

H<sub>a</sub> : Lexical relations comprehension affects translation ability.

Based on the table 10, the Sig value is 0.009. Due to probability Sig 0.05 is more than Sig value 0.009 ( $0.05 \geq 0.009$ ) so H<sub>0</sub> is rejected and H<sub>a</sub> is accepted. Therefore, it can be interpreted that lexical relations comprehension affects translation ability of seventh semester students in FKIP English Department UNRIKA Batam academic year 2016 - 2017.

### **V. Conclusion**

Based on the all result, the writer makes some conclusions, they are as follows: All of the instruments are valid and reliable, The data distributed are normal and linear. Lexical relations comprehension affects translation ability of seventh semester students FKIP english department UNRIKA Batam academic year 2016-2017, and the effect is 4.4%. The experimental hypothesis or H<sub>a</sub> is accepted.

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## FORMAT PENULISAN NASKAH

Judul ditulis dengan huruf besar dengan ukuran 16 dan jumlah maksimal 12 kata. Naskah diketik dengan menggunakan *MS Word* dikirimkan ke Redaksi melalui e-mail [basisupb@gmail.com](mailto:basisupb@gmail.com). Panjang naskah, termasuk daftar pustaka, adalah minimal 10 halaman dan maksimal 30 halaman, dengan spasi 1 dan jenis huruf *Times New Roman 10 point*. Naskah disertai dengan abstrak maksimal 350 kata dan kata kunci (*keywords*) maksimal tiga kata bukan frasa. Abstrak dan kata kunci ditulis dalam dua bahasa: bahasa Indonesia jika naskah ditulis dalam bahasa Inggris dan bahasa Inggris jika naskah ditulis dalam bahasa Indonesia, diletakkan setelah judul naskah dan afiliasi penulis. Abstrak dituliskan kedalam 1 kolom kecuali isi sampai referensi adalah 2 kolom.

Gaya penulisan kutipan hendaknya mengikuti format APA (American Psychological Association) versi 6 (petunjuk dasar mengenai cara menulis kutipan menurut format APA dapat dipelajari pada tautan berikut ini: <https://owl.english.purdue.edu/owl/resource/560/02>). Untuk kutipan pendek, yaitu kurang dari 40 kata, hendaknya dipadukan dalam kalimat penulis. Kutipan pendek langsung diawali dan diakhiri dengan tanda petik; kutipan pendek tidak langsung tidak perlu menggunakan tanda petik. Untuk kutipan panjang, yaitu lebih dari 40 kata, kutipan diawali di baris baru dengan indent ½ inch dari margin kiri, yaitu dalam tempat yang sama pada paragraf baru. Margin kiri seluruh kutipan mengikuti margin kiri pada awal kutipan. Margin kanan kutipan sama dengan margin kanan paragraf yang lain. Spasi dan ukuran tulisan kutipan tidak berubah. Setiap kutipan harus disertai dengan sumber kutipan berupa nama belakang penulis dan tahun penerbitan, misalnya (Richards, 2002). Untuk kutipan langsung—baik panjang maupun pendek—sumber kutipan juga harus dilengkapi dengan keterangan nomor halaman, misalnya (Richards, 2002: 65). Catatan ditulis pada akhir naskah (*endnote*), tidak pada bagian bawah halaman (*footnote*).

Setiap sumber kutipan, baik artikel maupun buku tanpa dipilah-pilah jenisnya, diurutkan menurut abjad berdasarkan nama akhir, tanpa diberi nomor urut. Sesuai dengan format APA, daftar sumber kutipan ditulis sebagai berikut:

- Untuk buku: (1) nama akhir, (2) koma, (3) inisial nama pertama, (4) titik, (5) kurung buka, (6) tahun penerbitan, (7) kurung tutup, (8) titik, (9) judul buku cetak miring, (10) titik, (11) kota penerbitan, (12) titik dua (*colon*), (13) nama penerbit, dan (14) titik, seperti pada contoh berikut:

O'Malley, J. Michael. and Lorraine Valdez Pierce. (1996). *Authentic Assessment for English Language Learners: Practical Approaches for Teachers*. Virginia: Addison-Wesley Publishing Company.

- Untuk artikel dalam jurnal: (1) nama akhir, (2) koma, (3) inisial nama pertama, (4) titik, (5) kurung buka, (6) tahun penerbitan, (7) kurung tutup, (8) titik, (9) judul artikel, (10) titik, (11) nama jurnal cetak miring, (12) koma, (13) volume cetak miring, (14) nomor issue dalam kurung cetak tegak (kalau ada), (15) koma, (16) halaman, dan (17) titik, seperti pada contoh berikut:

Durukan, E. (2011). Effects of Cooperative Integrated Reading and Composition (CIRC) Technique on Reading-Writing Skills. *Academic Journals: Educational Research and Reviews*, 6(1), 102-109.

Jones, Roymond C. (2008). "The "Way" of Class Participation: A Question Worth asking." *College Teaching Journal*, 56(4), 214-265.

- Untuk artikel dalam buku: (1) nama akhir, (2) koma, (3) inisial nama pertama, (4) titik, (5) kurung buka, (6) tahun penerbitan, (7) kurung tutup, (8) titik, (9) berilah kata "Dalam" untuk artikel dalam Bahasa Indonesia atau "In" untuk artikel dalam Bahasa Inggris, (10) inisial nama pertama editor, (11) titik, (12) nama akhir editor disusul (ed.), atau (eds.) jika lebih dari satu, (13) koma, (14) judul buku cetak miring, (15) kurung buka, (16) halaman, (17) kurung tutup, (18) titik, (19) kota penerbitan, (20) titik dua (*colon*), (21) nama penerbit, dan (22) titik seperti pada contoh berikut:

Gordon, Louise. (2008). Writing and good language learners. In Griffiths, Carol (ed.), *Lessons From Good Language Learner* (pp. 244-254). Cambridge: Cambridge University Press.

Gordon, L., & Dryer, M.S. (2008). Writing and good language learners. Dalam Griffiths, Carol, & R.G. Morrison (eds.), *Lessons From Good Language Learner* (pp. 244-254). Cambridge: Cambridge University Press.

- Jika ada lebih dari satu artikel oleh pengarang yang sama, nama pengarangnya ditulis ulang, dimulai dengan tahun terbitan yang lebih dahulu, mengikuti contoh ini:

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