

# MEDAN BAHASA

JURNAL ILMIAH KEBAHASAAN

Strategi Penerjemahan Idiom Bahasa Madura ke dalam Bahasa Indonesia dalam Buku Cerita Rakyat Madura "Tandha Serap Tandha Anggre"  
*Dwi Laily Sukmawati*

Kosakata Budaya Bahasa Mandailing yang Terancam Punah  
*Sahril dan Agus Mulia*

Cultural Negotiation: Evidence from Language Switching and Mixing Practices in Classroom Discourse  
*Ewynurul Laily Zen dan Maria Hidayati*

Relasi Makna Kesinoniman Verba dalam Bahasa Madura  
*Siti Komariyah*

Pemakaian Sinonimi Dan Kolokasi Dalam Syair Lagu Minang Pada Dua Album Boy Shandy  
*Nurmi Aisyah*

Analisis Kesalahan Bahasa Indonesia pada Harian Bengkulu Ekspres, Edisi 2015  
*Syamsurizal*

Linguistic Strategies as Means to Achieve Political Power Represented in George Orwell's *Animal Farm*  
*Rahmad Hidayat dan Fajar Susanto*

Some Phonological Phenomena of Modern Telugu in Post-SPE Theories  
*Hero Patrianto*

BALAI BAHASA JAWA TIMUR  
BADAN PENGEMBANGAN DAN PEMBINAAN BAHASA  
KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN

Medan Bahasa Jurnal Ilmiah Kebahasaan	Vol. 10	No. 2	Sidoarjo, Desember 2016	Hlm. 104—209	ISSN 1907-1787
------------------------------------------	---------	-------	-------------------------------	-----------------	-------------------

**MEDAN BAHASA**  
**JURNAL ILMIAH KEBAHASAAN**  
**Volume 10, No. 2, Edisi Desember 2016**

**Penanggung Jawab:** Amir Mahmud • **Pemimpin Redaksi:** Awaludin Rusiandi • **Sekretaris Redaksi:** Naila Nilofar dan Ai Siti Rohmah • **Penyunting Ahli:** A. Effendi Kadarisman (Etnolinguistik/Universitas Negeri Malang), Kisyani-Laksono (Dialektologi/Universitas Negeri Surabaya) • **Penyunting Pelaksana:** Anang Santosa, Khoiru Ummatin, Hero Patrianto • **Mitra Bestari:** Tri Mastoyo Jati K. (Tata Bahasa/Universitas Gadjah Mada), Ni Ketut Mirahayuni (Analisis Wacana/Universitas 17 Agustus 1945 Surabaya) • **Juru Atak:** Punjul Sungkari • **Distribusi:** Ahmad Farid Tuasikal

**Penerbit**

**Balai Bahasa Provinsi Jawa Timur**  
Badan Pengembangan dan Pembinaan Bahasa  
Kementerian Pendidikan dan Kebudayaan

**Alamat Redaksi**

Balai Bahasa Provinsi Jawa Timur  
Jalan Siwalanpanji II/1, Buduran, Sidoarjo 61252  
Telepon/Faksimile (031) 8051752  
Pos-el: medanbahasa@gmail.com

Jurnal *Medan Bahasa* terbit dua kali setahun pada bulan Juni dan Desember. Jurnal ini berisi tulisan ilmiah berupa hasil penelitian, kajian dan aplikasi teori, gagasan konseptual, serta resensi buku dengan wilayah kajian kebahasaan.

Redaksi jurnal *Medan Bahasa* mengundang para pakar, dosen, guru, dan peneliti bahasa untuk menulis artikel ilmiah yang berkaitan dengan masalah kebahasaan. Naskah yang masuk disunting secara anonim oleh penyunting ahli. Untuk keseragaman format, penyunting pelaksana berhak melakukan perubahan tanpa mengubah isi tulisan.

## DAFTAR ISI

<b>Prakata</b>	i—ii
<b>Daftar Isi</b>	iii
<b>Abstrak</b>	v—xii
<b>Strategi Penerjemahan Idiom Bahasa Madura ke dalam Bahasa Indonesia dalam Buku Cerita Rakyat Madura “Tandha Serap Tandha Anggre”</b> <i>Dwi Laily Sukmawati</i>	
<b>Cultural Negotiation: Evidence from Language Switching and Mixing Practices in Classroom Discourse</b> <i>Evynurul Laily Zen dan Maria Hidayati</i>	
<b>Pemakaian Sinonimi Dan Kolokasi Dalam Syair Lagu Minang Pada Dua Album Boy Shandy</b> <i>Nurmi Aisyah</i>	
<b>Linguistic Strategies as Means to Achieve Political Power Represented in George Orwell’s <i>Animal Farm</i></b> <i>Rahmad Hidayat dan Fajar Susanto</i>	
<b>Kosakata Budaya Bahasa Mandailing yang Terancam Punah</b> <i>Sahril dan Agus Mulia</i>	
<b>Relasi Makna Kesinoniman Verba dalam Bahasa Madura</b> <i>Siti Komariyah</i>	
<b>Analisis Kesalahan Bahasa Indonesia pada Harian Bengkulu Ekspres, Edisi 2015</b> <i>Syamsurizal</i>	
<b>Some Phonological Phenomena of Modern Telugu in Post-SPE Theories</b> <i>Hero Patrianto</i>	

Dwi Laily Sukmawati

**Strategi Penerjemahan Idiom Bahasa Madura ke dalam Bahasa Indonesia dalam Buku Cerita Rakyat Madura “Tandha Serap Tandha Anggre”**

*Medan Bahasa*, Vol. 10, No. 2, Edisi Desember, 2016, hlm.

Artikel ini berupaya mengungkapkan strategi penerjemahan idiom dari bahasa Madura ke dalam bahasa Indonesia yang terdapat dalam buku *Careta Ra'yat Madhura*. Strategi penerjemahan idiom yang digunakan adalah teori Mona Baker. Berdasarkan hasil analisis, strategi penerjemahan idiom yang digunakan dalam cerita rakyat *Tandha Serap Tandha Anggre*, meliputi penerjemahan idiom dan padanan budaya. Penerjemahan idiom digunakan ketika dalam bahasa sasaran ditemukan bentuk idiom yang memiliki makna sama dengan bahasa sumber. Sementara padanan budaya digunakan ketika bentuk idiom dalam bahasa sasaran tidak ditemukan bentuk yang sama. Oleh karena itu, penerjemah berusaha mencari padanan yang sedekat mungkin dengan bahasa sumber tanpa menyimpang dari makna aslinya.

Evynurul Laily Zen dan Maria Hidayati

**Negosiasi Budaya: Penggunaan Alih dan Campur Kode dalam Wacana di Kelas**

*Medan Bahasa*, Vol. 10, No. 2, Edisi Desember, 2016, hlm.

Artikel ini berusaha untuk mendeskripsikan praktik penggunaan campur kode di kelas yang diampu oleh para dosen pengajar sebagai sarana bernegosiasi dengan mahasiswanya. Analisis berfokus pada bentuk dan konfigurasi campur kode yang berdampak terhadap nilai budaya dan pedagogis yang ada. Data penelitian diperoleh melalui metode DTC yang dilaksanakan dengan cara meminta mahasiswa menuliskan apa saja perintah dosen mereka. Hasil analisis menunjukkan bahwa sebanyak 23 dari 36 kelas memuat campur kode dilakukan para dosen saat mengkonstruksi kalimat perintah, sedangkan sisanya murni menggunakan bahasa Inggris. Lebih lanjut, penggunaan alih dan campur kode tersebut menunjukkan bahwa negosiasi budaya dalam kelas dapat berimplikasi secara pedagogis.

<b>MEDAN BAHASA</b>	
ISSN 1907—1787	Vol. 10, No. 2, Edisi Desember, 2016
Kata-kata kunci bersumber dari artikel.	Abstrak ini boleh diperbanyak tanpa izin
<p>Nurmi Aisyah  <b>Pemakaian Sinonimi Dan Kolokasi Dalam Syair Lagu Minang Pada Dua Album Boy Shandy</b>  <i>Medan Bahasa</i>, Vol. 10, No. 2, Edisi Desember, 2016, hlm.</p> <p>Penelitian ini bertujuan untuk mendeskripsikan pemakaian sinonimi dan kolokasi dalam syair lagu Minang pada dua album Boy Shandy. Pendekatan penelitian ini adalah deskriptif kualitatif, sedangkan jenis penelitian ini adalah kualitatif. Data dalam penelitian ini berupa kata-kata, frase, klausa atau kalimat yang menunjukkan adanya penggunaan aspek sinonimi dan kolokasi dalam wacana syair lagu Minang yang terdapat dalam album Boy Shandy. Sumber data penelitian ini berupa wacana syair lagu Minang yang terdapat dalam dua album lagu Boy Shandy yang diproduksi oleh PT. Carolina Record Padang. Hasil penelitian ini meliputi aspek aspek sinonimi yang dimanfaatkan berupa sinonim: (1) morfem bebas dan morfem terikat; (2) sinonim kata dengan frase; dan (3) sinonim kata dengan kata. Adapun aspek leksikal kolokasi kata yang cenderung digunakan adalah sanding kata yang berada dalam ranah percintaan. Hal ini sangat mencirikan lagu-lagu yang didendangkan oleh Boy Shandy, di samping pemakaiannya juga sangat bernuansakan kisah-kisah percintaan.</p>	
<p>Rahmad Hidayat dan Fajar Susanto  <b>Strategi Kebahasaan sebagai Sarana Memperoleh Kekuasaan dalam <i>Animal Farm</i> karya George Orwell</b>  <i>Medan Bahasa</i>, Vol. 10, No. 2, Edisi Desember, 2016, hlm.</p> <p>Artikel ini berusaha untuk mengkaji penggunaan strategi kebahasaan sebagai sarana untuk memperoleh kekuasaan politis dalam karakter novel <i>Animal Farm</i> karya George Orwell. Pendekatan Kritik Modern oleh Michael Bakhtin diaplikasikan dalam penelitian ini mengingat pendekatan itu merupakan aliran formalisme dalam menganalisis karya sastra. Hasil penelitian menunjukkan terdapat 3 bentuk kebahasaan para karakter dalam novel untuk memperoleh kekuasaan. Pertama, bentuk kebahasaan untuk memperoleh simpati dan dukungan sebagai penguasa. Kedua, bentuk kebahasaan untuk membangun kekuasaan politis, Terakhir, bentuk kebahasaan untuk mempertahankan kekuasaan politis. Hal tersebut menunjukkan bahwa produksi dan konstruksi kebahasaan penting sebagai sarana memperoleh kekuasaan.</p>	

<b>MEDAN BAHASA</b>	
ISSN 1907—1787	Vol. 10, No. 2, Edisi Desember, 2016
Kata-kata kunci bersumber dari artikel.	Abstrak ini boleh diperbanyak tanpa izin
<p>Sahril dan Agus Mulia  <b>Kosakata Budaya Bahasa Mandailing yang Terancam Punah</b>  <i>Medan Bahasa</i>, Vol. 10, No. 2, Edisi Desember, 2016, hlm.</p> <p>Penelitian ini bertujuan untuk mengetahui eksistensi kosakata budaya Bahasa Mandailing (Hata Mandailing) yang memiliki enam ragam bahasa, yaitu: (1) hata somal; (2) hata andung; (3) hata teas dohot jampolak; (4) hata sibaso; (5) hata parkapur, dan (6) hata bulung-bulung. Penelitian ini dikategorikan sebagai penelitian kualitatif dengan menggunakan teori sociolinguistik. Metode yang digunakan adalah deskriptif kualitatif. Temuan yang dapat diperoleh bahwa kosakata budaya ragam bahasa Mandailing sudah tidak dikuasai lagi oleh generasi muda. Penelitian ini dilakukan di wilayah Kabupaten Tapanuli Selatan dengan data sebanyak 80 kosakata budaya. Jumlah responden 80 orang, yang dibagi dalam empat kategori, yaitu siswa SD, siswa SMP, siswa SMA, dan masyarakat umum.</p>	
<p>Siti Komariyah  <b>Relasi Makna Kesinoniman Verba dalam Bahasa Madura</b>  <i>Medan Bahasa</i>, Vol. 10, No. 2, Edisi Desember, 2016, hlm.</p> <p>Penelitian ini bertujuan untuk mendeskripsikan bentuk-bentuk kata yang menjadi pasangan sinonim verba dalam bahasa Madura dan hubungan makna kata-kata yang menjadi anggota pasangan sinonim bahasa Madura dalam sebuah kesinoniman. Teori yang digunakan adalah teori sinonimi. Metode yang digunakan adalah deskriptif kualitatif. Pengumpulan data dalam penelitian ini dilakukan dengan menggunakan teknik wawancara, teknik dokumentasi, dan teknik catat, sedangkan analisis data menggunakan metode distribusi. Berdasarkan hasil penelitian diketahui bahwa sinonim verba dalam bahasa Madura dapat dibedakan dalam verba perbuatan dan verba keadaan. Kosakata bahasa Madura yang bersinonim adalah kosakata dengan tingkat tutur kasar, madya, dan halus.</p>	

<b>MEDAN BAHASA</b>	
ISSN 1907—1787	Vol. 10, No. 2, Edisi Desember, 2016
Kata-kata kunci bersumber dari artikel.	Abstrak ini boleh diperbanyak tanpa izin
<p>Syamsurizal  <b>Analisis Kesalahan Bahasa Indonesia pada Harian Bengkulu Ekspres, Edisi 2015</b>  <i>Medan Bahasa</i>, Vol. 10, No. 2, Edisi Desember, 2016, hlm.</p> <p>Penelitian ini bertujuan mendeskripsikan bentuk-bentuk kesalahan berbahasa serta faktor-faktor yang menyebabkan timbulnya kesalahan berbahasa pada harian Bengkulu Ekspres. Penelitian ini merupakan penelitian kualitatif yang bersifat deskriptif. Berdasarkan hasil pengamatan peneliti terhadap koran BE ditemukan (1) kesalahan ejaan, terdiri atas: (a) kesalahan dalam pemakaian huruf; (b) kesalahan dalam penulisan huruf; (c) kesalahan dalam penulisan kata; dan (d) kesalahan pemakaian tanda baca, (2) kesalahan diksi, dan (3) kesalahan pada tataran morfologis, meliputi (a) penghilangan afiks, (b) bunyi yang seharusnya luluh tetapi tidak diluluhkan, (c) peluluhan bunyi yang seharusnya tidak luluh, (d) penggantian morf, (e) penyingkatan morfem <i>mem, men, meng, meny</i>, dan <i>menge</i>, (f) pemakaian afiks yang tidak tepat, (g) penentuan bentuk dasar yang tidak tepat, (h) penempatan afiks yang tidak tepat pada gabungan kata, dan (i) pengulangan kata majemuk yang tidak tepat.</p>	
<p>Hero Patrianto  <b>Beberapa Fenomena Fonologis Bahasa Telugu Modern Berdasarkan Perspektif Teori Pasca-SPE</b>  <i>Medan Bahasa</i>, Vol. 10, No. 2, Edisi Desember, 2016, hlm.</p> <p>Makalah ini membahas beberapa fenomena fonologis yang ditemukan pada bahasa Telugu Modern, sebuah bahasa Dravidia yang digunakan oleh masyarakat Andhra Pradesh, India. Fenomena fonologis dalam bahasa Telugu Modern yang dibahas dalam makalah ini adalah asimilasi, struktur suku kata, dan pemanjangan pampasan. Semua fenomena tersebut akan dibahas menggunakan beberapa teori pasca-SPE, yakni geometri ciri, teori optimalitas, dan struktur moraik. Data diambil dari pustaka dan seorang penutur asli Telugu Modern. Teori geometri ciri memberikan penjelasan yang sederhana tentang asimilasi sengau dan asimilasi vokal (harmoni) jarak-jauh. Dari teori optimalitas, diyakini bahwa onset dalam Telugu Modern bersifat wajib; kendala ONSET harus menduduki posisi yang lebih tinggi dari kendala MAX dan DEP; NO CODA harus lebih tinggi dari DEP; *CO dan SSP menduduki posisi yang lebih rendah dalam peringkat kendala. Terakhir, Telugu Modern menunjukkan adanya pemanjangan pampasan akibat pelepasan koda sengau. Struktur trimoraik tidak terbukti dalam Telugu Modern.</p>	

Dwi Laily Sukmawati

**Translation Strategy of Madurese Idioms into Indonesian in *Careta Ra'yat Madhura* "Tandha Serap Tandha Anggre"**

*Medan Bahasa*, Vol. 10, No. 2, December, 2016, pp.

This article tries to reveal the translation strategy of Madurese idioms into Indonesian in *Careta Ra'yat Madhura*. Idiom translation strategy theory used in this research is the theory of Mona Baker. Based on the analysis, idiom translation strategies used in folklore *Tandha Serap Tandha Anggre* are idioms translation and cultural equivalent. The idioms translation is used when in the target language was found an idiom that has the same meaning as the source language. While the cultural equivalent was used when the form of idioms in the target language not found the same form. Therefore, the translator tries to find the closest equivalent term with the source language without deviating from its original meaning.

Evynurul Laily Zen and Maria Hidayati

**Cultural Negotiation: Evidence from Language Switching and Mixing Practices in Classroom Discourse**

*Medan Bahasa*, Vol. 10, No. 2, December, 2016, pp.

This paper attempts to have a closer look at language mixing practices in classroom and how teachers use it as a tool to negotiate cultures. The analysis mainly concerns on patterns and configuration of mixing and their cultural and pedagogical implication. The data are collected using DTC method constructed in a single prompt that is by asking students to write their teachers' utterances in giving order. The findings suggest that teachers in 23 out 36 classes are found to mix languages when producing statement of orders, while the rest of 13 are strictly using English. More importantly, these configurations tell more about cultural negotiation happening in classroom that to some extent brings pedagogical implication.



Nurmi Aisyah

**Synonymy and Collocation Use in Minang Song Lyrics of Two Boy Shandy's Albums**

*Medan Bahasa*, Vol. 10, No. 2, December, 2016, pp.

This study aimed to describe the use of synonymy and collocation in Minang song lyrics on two albums Boy Shandy. Pelitian approach is qualitative descriptive, whereas this kind of research is qualitative. The data in this study of words, phrases, clauses or sentences that indicate the use of aspects of synonymy and collocation in discourse Minang song lyrics contained in the album Boy Shandy. Source of research data in the form of discourse Minang song lyrics contained in the song Boy Shandy two albums produced by PT. Carolina Record Padang. The results of this study include aspects such aspects of synonymy that dimanfaatkan synonyms: (1) a free morpheme and morpheme; (2) a synonym with the phrase; and (3) a synonym to the word. As for the aspects of lexical collocation word tends to be used is a collocation that are in the realm of romance. It is very characteristic songs sung by Boy Shandy, in addition to its use is also very nuanced stories of romance.

Rahmad Hidayat and Fajar Susanto

**Linguistic Strategies as Means to Achieve Political Power Represented in George Orwell's *Animal Farm***

*Medan Bahasa*, Vol. 10, No. 2, December, 2016, pp.

The paper attempts to scrutinize the construction of linguistic strategies as a means to get political power which are produced by the characters in George Orwell's *Animal Farm*. The research applies New Criticism approach which is proposed by Michael Bakhtin who is well known as the formalism school in doing literary analysis. There are three steps of producing language which are done by the characters in the novel to get their ambition as the ruler. First is constructing language to influence others to get sympathy and then support. The second is creating language as a means to built political power. The last is the language which is used as an instrument to defend political power. It is argued that the production and construction language by the characters represent the importance of language as a power to get their main agenda.

Sahril and Agus Mulia

**The Endangered of Mandailing Culture Vocabularies**

*Medan Bahasa*, Vol. 10, No. 2, December, 2016, pp.

This study aims to determine the existence of the vocabularies in Mandailing Language (Hata Mandailings) which has a range of six languages, namely: (1) hata somal; (2) hata andung; (3) hata teas dohot jampolak; (4) hata sibaso; (5) hata parkapur, and (6) hata bulung-bulung. This research is classified as qualitative study using sociolinguistics theory. The method used is descriptive qualitative. The findings are vocabularies in Mandailing language are no longer dominated by the young generation. This research was conducted in the district of South Tapanuli through 80 cultural vocabularies as the data. There were 80 respondents who are divided into four categories, elementary student, junior high school students, high school students, and the old generation.

Siti Komariyah

**Verb Synonymies Relation Meaning in Madurese**

*Medan Bahasa*, Vol. 10, No. 2, December, 2016, pp.

This research is trying to describe pairs of verb synonyms in Madurese and its synonymies related to its meaning within the synonym members. The theory used in this article is the synonym theory. The research methodology used in this research is descriptive-qualitative. Data collection is done by applying the interview, documentation, and field note techniques, while data analysis is done by applying distributional method. Based on the analysis, verb synonyms in Madurese can be divided into act and condition verbs. There are three speech levels of Madurese in the synonyms, namely low, medium, and high levels.

Syamsurizal

**Error Analysis of Bahasa Indonesia on *Bengkulu Ekspres* 2015 Editions**

*Medan Bahasa*, Vol. 10, No. 2, December, 2016, pp.

This research aims at describing the errors in using *bahasa Indonesia* and factors causing it in *Bengkulu Ekspres* newspaper. The method in this research is using qualitative one with descriptive explanation. Based on the analysis, the research findings are as follow: (1) spelling errors, consists of: (a) misuse in alphabets; (b) miswrite the alphabets; (c) miswrite the words; and (d) misuse the punctuations, (2) using incorrect choice of words, and (3) errors in morphological aspects, namely (a) affixes deletion; (b) not eliminating some of the sounds; (c) eliminating the necessary sounds; (d) morph changing; (e) shorten some of the nasal morphs; (f) affixes misuse; (g) using incorrect words; (h) affixes misuse in compound words; and (i) misuse the complex words.

Hero Patrianto

**Some Phonological Phenomena of Modern Telugu in Post-SPE Theories**

*Medan Bahasa*, Vol. 10, No. 2, December, 2016, pp.

This paper discusses some phonological phenomena found in Modern Telugu, a Dravidian language mainly spoken in Andhra Pradesh, India. The phonological phenomena in Modern Telugu discussed in this paper are assimilations, syllable structure, and compensatory lengthening. Those phenomena are discussed in some post-SPE theories namely, feature geometry, optimality theory, and moraic structure. The data were taken both from related references and a native speaker of Modern Telugu. The feature geometry gives simple explanation on the nasal assimilation and the long-distance vowel assimilation (harmony). In Modern Telugu's syllable structure, it is argued that onset might be obligatory; the constraint ONSET should be put higher than the constraints MAX and DEP; NO CODA must be ranked higher than DEP; \*CO and SSP occupy lower positions in the constraint ranking of MT. Finally, Modern Telugu demonstrates compensatory lengthening for the deletion of nasal coda. Trimoraic structure is not attested in MT.

# LINGUISTIC STRATEGIES AS MEANS TO ACHIEVE POLITICAL POWER REPRESENTED GEORGE ORWELL'S *ANIMAL FARM*

Strategi Kebahasaan sebagai Sarana Memperoleh Kekuasaan  
dalam *Animal Farm* Karya George Orwell

Rahmad Hidayat dan Fajar Susanto

Universitas PGRI Adi Buana Surabaya

## ABSTRAK

Artikel ini berusaha untuk mengkaji penggunaan strategi kebahasaan sebagai sarana untuk memperoleh kekuasaan politis dalam karakter novel *Animal Farm* karya George Orwell. Pendekatan Kritik Modern oleh Michael Bakhtin diaplikasikan dalam penelitian ini mengingat pendekatan itu merupakan aliran formalisme dalam menganalisis karya sastra. Hasil penelitian menunjukkan terdapat 3 bentuk kebahasaan para karakter dalam novel untuk memperoleh kekuasaan. Pertama, bentuk kebahasaan untuk memperoleh simpati dan dukungan sebagai penguasa. Kedua, bentuk kebahasaan untuk membangun kekuasaan politis, Terakhir, bentuk kebahasaan untuk mempertahankan kekuasaan politis. Hal tersebut menunjukkan bahwa produksi dan konstruksi kebahasaan penting sebagai sarana memperoleh kekuasaan.

**Kata-Kata Kunci:** strategi kebahasaan, kekuasaan politis, *New Criticism*

## ABSTRACT

The paper attempts to scrutinize the construction of linguistic strategies as a means to get political power which are produced by the characters in George Orwell's *Animal Farm*. The research applies New Criticism approach which is proposed by Michael Bakhtin who is well known as the formalism school in doing literary analysis. There are three steps of producing language which are done by the characters in the novel to get their ambition as the ruler. First is constructing language to influence others to get sympathy and then support. The second is creating language as a means to built political power. The last is the language which is used as an instrument to defend political power. It is argued that the production and construction language by the characters represent the importance of language as a power to get their main agenda.

**Keywords:** *linguistic strategies, political power, New Criticism*

## INTRODUCTION

George Orwell (1903-50) is one of English outstanding authors. Born in England at the time of revolution and civil war in Europe, he observed the changes of power and political system among European countries. Hammond (2000: xiv) notes that the age of Orwell's life is the period of the fundamental changing in social and politic in Europe. He also adds that the life of European countries at that time was colored by significant violences as the results of war.

The changes, in the eyes of Orwell, did not replace into good condition for a better life that is hoped by the society or the citizen in the countries, especially in Uni Soviet at that time. On the other hand, the changes only produced new oppression for the society under new government as the new ruler who have new power after the revolution that they did. It means that revultion and civil war resulted new dictatorship which repeates new suppression.

The changes of social and political context in some countries in Europe inspired Orwell to write his works as the respond and critique of the real condition in the form of fiction. To mention the works are *1984* and *Animal Farm*. In both novels, Orwell explores the practices of getting and defending power which is done by the ruling people. Moreover, he also demonstrates the impact of the practices among society as the oppressed people.

Orwell's *Animal Farm* reveals the use of language spoken by the main characters to reach their ambition that is to get a power as the main goal. Interestingly, Orwell uses animal as the characters in his novel to highlight his critic to the bad practices of power. By giving human attributes, Orwell wants to illustrate the human's behaviors and attitudes through animals. Hence, he

uses animal's characters as the symbol of human's desire to get a power such as pig that simbolizes wrath.

Through *Animal Farm*, Orwell illustrates the role of language as a device to get a power. There are three steps or parts of how the main characters reach their purpose. First, the language that is used to affect others. In this step, the main characters play their role by producing jargons to attract their society and community to follow and feel as one and unity. Second, the main characters use language in the form of speech to influence their followers to act together to reach their ambition to get a power. Third, Orwell demonstrates the use of language spoken by the main characters to defend their power.

For the reason, this research aims to investigate the way of using linguistic strategies used by the characters. Since the examination focuses on the language represented in the novel, the research uses New Criticism approach to explore the meaning inside the text. Selden (1986: 6) notes that New Criticism approach is a close reading activity in doing literary research. It means that the research is only to study the structure of text which is used by an author in his/her works. Bennet and Royle (2004: 289) explain that close reading is a way to analyze literary work based on the text itself without paying attention to the context of ideological and historical backgorund.

Hence, New Criticism approach omits the aspects of the historical background, philosophical background, pscycological background and others in literary works. Habib (2005: 602) writes that literary work is an autonomous object. He states as follows:

Literature is no longer viewed as aiming to represent reality or character or to impart moral or intellectual lessons, but is considered to be an

object in its own right, autonomous (possessing its own laws) and autotelic (having its aims internal to itself). Moreover, in this formalist view, literature does not convey any clear nor paraphrasable message; rather it communicates what is otherwise ineffable. Literature is regarded as a unique mode of expression, not an extension of rhetoric or philosophy or history or social or psychological documentary. (2005: 602).

There are several experts who are propose the New Criticism approach in doing literary research and one of them is Mikhail Bakhtin. Bakhtin (in Habib 2005: 614) views that language as a battle. It means that language is produced to achieve certain purposes. In other word, language is not produced from emptiness because there many hidden messages and agenda within the language when it is conveyed and published as can be seen in Orwell's *Animal Farm*. In addition, Tyson (2006: 135) states that New Criticism approach is used to examine literary works by investigating the text itself. Using the approach, according to Tyson, is an effort to interpret the meaning of words and sentences within the literary texts.

In the case of Orwell's *Animal Farm*, there are many previous researches related to the novel. Omotese (2012) even writes two articles about *Animal Farm* with different perspective to analyze it. First, he investigates the style of words used by Orwell in his work. He explores how the characters choose words to influence others as portrayed in the novel. Next, Omotese (2012) examines the forms of the characters' speech in *Animal Farm*. According to him, the speech are interesting to know the way of the characters occupy others. In the meantime, Shah Abadi (2012) also reveals the speech in the novel in which

he sees that it is used as to manipulate other to achieve power.

Fadaee (2011) evaluates the intrinsic elements of *Animal Farm*. He explores the elements of symbols, metaphors and simile that are used by Orwell. Interpreting the intrinsic elements is important to know the messages that are revealed by the author. In her dissertation, Khalida (2013) writes the use of personification in *Animal Farm* by Orwell. Since Orwell reveals animal as the characters, Khalida analyzes the practice of describing personification. From the previous researches above, this research focuses on the analysis on the using of the three levels of languages which are used by the characters in the story. The first is the languages which are used to provoke others to do rebellion. The second is the use of languages to glorify others to work hard for the power holder and then the last is how the characters use the languages to control people and defend their power.

Since the research aims to analyze linguistic strategies used by the character in Orwell's *Animal Farm*, the objective study is chosen to interpret the novel in the term of the use of language by the characters. Traugott and Pratt (1980) explain that "linguistics can contribute a great deal to our understanding of a text. It can help us become aware of *why* it is that we experience what we do when we read a literary work..." (1980: 20). Therefore, it is interesting to explore more about literary work under the linguistics investigation in order to understand text as a medium of literature. Leech and Short (2007: 1) propose the use of linguistics perspective to scrutinize literary work. According to them, one of the significance contributions of applying linguistics perspective in judging literary work is to understand

and appreciate the writer's achievement through his or her works.

Peer (2008: 1) explain that text is a linguistic element in which it creates the work of literature is pleasant or unpleasant to be read. Moreover, he argues that evaluation of text in literary work demonstrates a powerful meaning to affect the whole meaning of the work. For the reason, the evaluation of text as a linguistics analysis helps us to understand the meaning of the literary work. Pike in Omotese (2012) calls the use of language for the parts above as sentence level.

## **DISCUSSION**

### **Linguistic Strategies in Orwell's *Animal Farm*: a New Criticism Reading**

Literature, as a social product, reflects human's life socially, politically, culturally and many more. Literature also has many functions to respond the reality of life. It can be used as a means of critique to social condition where the author lives. There are many literary works which are written as critique and one of them is Orwell's *Animal Farm*. Orwell even wrote (in Robert W. Menchhofer, 1990) in his article entitled "Why I Write" that his purpose to write *Animal Farm* is to criticize the political system in Russia at that time in the form of art writing or literature.

Though the novel was written years ago when the Russian revolution was happening, *Animal Farm* represents the mode of getting power which can be seen in many countries even until nowadays. The practice of campaign in some countries such as The United States of America and Indonesia highlights the use of language and words to attract people to follow. It is common for some people who want to get a power they will use some methods to get the power as their main goal. The use of

language as means to get power is one of the methods in which it is effective to create manipulation among people. Language plays very important role in political arena and it is used as a way to persuade public because language can influence the consciousness of public. Therefore, it is fascinating to investigate how the language and words are produced through some ways such as campaign, jargon, and propaganda.

In *Animal Farm*, Orwell reveals that the production of language and words which are full of manipulation. There are many hidden agenda behind the language and words which are delivered by the main character. The language and words are chosen to give more effect for public and people to follow and then to be follower. The power of language is very effective to attract public since language has many level purposes.

There are three categories of using languages as the ideology to get power which is done by the main character in the novel; revolution, domination and exploitation, and defense mechanism. From the three categories, language plays the very important role to succeed the main character's main goal, to get power as his big ambition. Observing the text in Orwell's text, it can be referred that the phenomena of the language which are used by the characters is seen as the traditional stylistics. It means that the approach is used to analyze the meaning of text in literary work as Dominique (2010) explores that traditional stylistic is a tool to encode the meaning of literary work. This is also, according to her, called as the effort to examine literary work by investigating the meaning of inside text.

Orwell explores the use of language to get power chronologically. It means that he shows the background of rebellion and revolution clearly as the main reason for the revolution and

rebellion. This gives the reader can follow the process of getting power and how they defend it by using the power of language as means to build hegemony and domination.

Orwell illustrates the use of language to achieve political power used by the characters in his famous novel. Fascinatingly, Orwell takes the names of animals to demonstrate his critic to the human's desire, to get power. He gives human's attributes to the animals. There are three parts of using language which are portrayed in the novel. First is producing language to attract others to follow. This can be called as propaganda. Snowball as the main character delivers speech to make his and others have the same fate that they live under oppression. Therefore, they want to do a revolution as a solution to get out from the oppression and a will to be free people.

It is interesting to investigate the way of Orwell to illustrate the actions of oppressed people to reach their will to get a power and create a new government. He uses animals as the main character in *Animal Farm* to give a sense of metaphoric portrait. According to Leech (2007: 123), the Orwell's story can be seen as the effort to mock reality since he uses the animal characters to symbolize the characters of human being in real life. There are pig, dog, sheep and so on. Each animal represent the character of human. The pig whose name is Napoleon represents the leader of movement to do a rebellion to change government system. Through the representation of pig, Orwell depicts the wrath in which it associated to nature of human to have a power.

### **The provocation languages**

Through the characters in his story, Orwell shows the use of provocation languages to create sympathy from people who feel sufferings and

dissatisfaction to government. This language is used as the beginning for the Napoleon and their group to attract and influence people to be their follower to do a rebellion. Orwell reveals Snowball and Napoleon as the central character who is portrayed as a leader who is very smart and clever to produce words and sentences. Snowball agitates the people by exposing the real life of the people which full of misery and unfortunate because their government treats them only as slave. He states that "No animal in England is free. The life of an animal is misery and slavery: that is the plain truth." (1945: 28).

The languages which are used by Snowball prove the important role of influencing others by giving the facts they face. Creating the awareness of the same fate plays important role to attract people to have the sense of togetherness. In the case suffering, we can see that people usually are dreaming of better condition and they find the hope through the statements of Snowball. Bakhtin (1986) sees the phenomenon of the words which are produced by Snowball in the novel as the phenomenon of the ideology of language. It means that language is not stand alone. There is a hidden meaning inside the words with full of messages conveyed by the speaker to others. Therefore, the words of 'no animal free' and their life is full of suffering are the statements with some purposes such as to provoke the people to fight against the government.

It is interesting to see the process of getting power in Orwell's *Animal Farm* since he illustrates the social condition among the 'society' which full of oppression. Through the character of Snowball and Napoleon as the leader of the under oppressed group, they have initiative to unify his people to get out from the miserable condition. By delivering speech, Snowball creates



some aspects to get the power. First, he demonstrates the situation which full of sadness, miserable, and oppression. They make a list of the bad situation. The following statement demonstrates the effort of Snowball to explore the oppression they have experienced under the government.

You cows that I see before me, how many thousands of gallons of milk have you given during this last year? And what has happened to that milk which should have been breeding up sturdy calves? Every drop of it has gone down the throats of our enemies. And you hens, how many eggs have you laid in this last year, and how many of those eggs ever hatched into chickens? (1945: 29)

Through the above statement, Napoleon provokes their people to rebel. These make them try to take an action to change their fate.

It is understandable that the people who live in under controlled and under oppressed for a long time, they will have a dream to have a better live. That is way they are always dreaming of the man who can take them get out from the bad situation. They will, therefore, wait for a savior who can lead them to free them for a better condition. In this situation, the appearance of man who conveys and offers hopes is really waited.

The following process is the appearance of 'hero.' The hero who can read situation and take a benefit for the bad situation will get many advantages. "Animal Hero, First Class," and "Animal Hero, Second Class", (1945: 86). In order to make togetherness, the word of 'comrades' to call one and another gives sense of the same fate among them. The word also depicts the process of egalitarian in which they try to create equality among all people because treat each other as the same position.

Next, they find out the actor of the oppression and then make the actor as the common enemy for the group of animals. By finding and creating the common enemy, it is easy for them to fight against. In revolution or rebellion, identifying common enemy is used to make clearer separation between them so that it is easy for them to categorize the people who are on their side and who are the opposite ones.

There are two kinds of words as mean to influence others which is done by Napoleon who is depicted as the leader of the group in the novel. He creates common enemy for their people so that they have real purpose to rebel and to get power. 'Man is the only real enemy we have' (1945: 28). This highlights the will of Napoleon and their group to achieve his desire, political power. Man who called as oppressor is identified as enemy. Orwell illustrates the man as the representation of the ruler. The man is depicted as the ruler who only exploits his people. Therefore, it is important for the people to rebel and replace the system practiced by the ruler. The relationship between the ruler and the ruled is very obvious in the novel.

Next, Napoleon places his and followers as the same side that they are created as equal and brothers. 'we are all brothers' (1945: 29). In order to make togetherness, the word of 'comrades' to call one and another gives sense of the same fate among them. The word also the process of egalitarian because treat each other as the same position.

The two statements by Napoleon is the first step for him to create common enemy so that they have clear purpose that to whom will be fought against. It is not enough to have common enemy, the next is exploring the social condition they face which are full of oppression and sufferings.

In order to make sure the people who want to follow the rebellion which is led by Napoleon and Snowball, he proposes the rule to tie up their willingness and they call it at the seven commandments as follows:

#### THE SEVEN COMMANDMENTS

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal. (1945:42)

The commandments are full of hope for better life for the people. We can see that the words are very interesting and hopeful for the people who live under oppression. They will have hope for the better condition in the future under a new government. The words also give them a spirit and power to remove the legal government.

The second is the words used by the main character to run their government as the power holder. Napoleon states 'electricity, he said, could operate machines, ploughs,.....' (1945; 63-4). By the words, he wants to show his followers he the leader of the new nation that they have. He has the power to run and rule the nation by arguing that their nation needs electricity and they have to work for the nation. The last is producing words as means to defend their political power. Uniquely, it is represented by poem which is written to support Napoleon and friends as ruler.

Thou are the giver of  
All that thy creatures love,  
Full belly twice a day, clean straw to roll  
upon;  
Every beast great or small  
Sleeps at peace in his stall,

Thou watchest over all,  
Comrade Napoleon  
(1945: 94)

It is interesting to see the process of getting power in Orwell's *Animal Farm* since he illustrates the social condition among the 'society' which full of oppression. Through the character of Major as the leader of the under oppressed group, Major has initiative to unify his people to get out from the miserable condition. By delivering speech, he creates some aspects to get the power. First, he demonstrates the situation which full of sadness, miserable, and oppression. They make a list of the bad situation such as live in misery and under oppression and these make them try to take an action to change their fate.

It is understandable that the people who live in under controlled and under oppressed for a long time, they will have a dream to have a better life. That is way they are always dreaming of the man who can take them get out from the bad situation. They will, therefore, wait for a savior who can lead them to free them for the unrest condition. In this situation, the appearance of man who conveys and offers hopes is really waited.

The following process is the appearance of 'hero.' The hero who can read situation and take a benefit for the bad situation will get many advantages. "Animal Hero, First Class," and "Animal Hero, Second Class" (1945:86). In the novel, Orwell uses Napoleon and his groups as the savior who takes the initiative to lead the people to fight against the people who oppress them. By giving hope for the better life, Napoleon hypnotizes his people through his speech. He knows well what the people want and then lead them to rebel to get political power.

### **Language as Controlling Mechanism**

Soon after having power, the following action is producing glorifying languages to lead people to work together to build and develop the new government. Napoleon and their limited group as the power holder take the chance to campaign the new government by employing the people. They build new consciousness among people to have an obligation to develop new government by working hard. Again, to get the purpose Napoleon and their group use words to lead their people. Zaidi (2012) sees the attempt of Napoleon's regime to produce the words to control their people as the mechanism of controlling between the ruling group and the ruled group. He states that the mechanism is needed to maintain the domination so that they can fully control the ruled people.

The words of hard work, loyalty, discipline and obedience are used to exploit the people to work for Napoleon and the group. In this situation, Orwell wants to show that the rebellion only create new regime that repeat and imitate the former regime which govern their people by oppression and exploitation. Below is the statement by Napoleon regime to depict how the new regime is trying to exploit the people.

"Bravery is not enough," said Squealer. "Loyalty and obedience are more important. And as to the Battle of the Cowshed, I believe the time will come when we shall find that Snowball's part in it was much exaggerated. Discipline, comrades, iron discipline! That is the watchword for today. (1945: 66).

Even, Napoleon and their group force their people are ready to do whatever the regime wants. Sacrifice is the key word to work for the new regime. "The hens, said Napoleon, should welcome this sacrifice as their own

special contribution towards the building of the windmill." (1945:71-2).

On the one hand, Orwell demonstrates the practices of oppression by the new regime towards their people as the evidence of the real character of the power holder. This places the people as the victim of the rebellion and the new regime as well. On the other hand, Orwell explores the ways of the new regime to legitimate their actions by producing the words of glorifying of the leader. The leader as the power holder in a government has the rights to have privileges. The word 'dignity' is used to avoid working hard to develop the new nation under their rule. They also declare that the leader is the 'brain' of the country so they have rights to give orders to all people. Napoleon announces that, "the pigs, who were the brains of the farm, should have a quiet place to work in. It was also more suited to the dignity of the Leader (for of late he had taken to speaking of Napoleon under the title of "Leader") to live in a house than in a mere sty." (1945:74).

The declaration of the leader as the master mind of the rebellion which is done successfully is the starting point to have absolute power. It is usual that the power holder feels as the big inventor to the new government and it becomes the way for the regime to manipulate their cruel actions to all people. The real face of the new regime as dictator finds its momentum when they have the power in their hand as Lord Acton said "power tends to corrupt and absolute power corrupts absolutely." In that case, Orwell points out the statement of Napoleon regime when they declare that "If Comrade Napoleon says it, it must be right." And from then on he adopted the maxim, "Napoleon is always right," (1945:66).

The actions of Napoleon's regime reflect the practice of dictatorship. The

regime uses many ways to control all people by forcing and repressing the people. They even terror the people by sentencing people who want to try to oppose the power holder. "Comrades, here and now I pronounce the death sentence upon Snowball." (1945:77). By sentencing Snowball in which he was the old friend of Napoleon and even helped him to get the power, Orwell demonstrates the real face of dictatorship which full of repression. In short, Snowball is the victim of the new regime to defend their power.

Therefore, through the practices Orwell seems to convey that revolution and rebellion are not the only one for the better condition for people. The new regime does the same practices of violence to all people. They do the same the practices of the former regime. The statements of 'Napoleon is always right', and the practice of death sentence illustrate the defense mechanism for the regime. They want to show the people that are governed under Napoleon's regime as the power holder must understand the result of opposition towards the regime. Again and again, this places languages which are produced by the Napoleon regime become new terror for the people and place them as victim.

## **CONCLUSION**

Reading Orwell's *Animal Farm* is reading the practice of using language as means to get a political power. It is obvious that literature plays important role to reveal not only the reality of life socially, politically, culturally, economically, and so forth but also criticizes the 'unjust' practices of life such as the practice of oppression which is done by human to human in political stage. As a product of imagination, literary works even have wider opportunity to critique social condition for example by creating animal

characters to represent the image of human's attitudes and behaviors as can be seen in Orwell's *Animal Farm*.

Through his story, Orwell critiques a political phenomenon in Europe at the time of the battle to get power just after World War II. Socialism and communism became famous movement to fight against government in some European countries. Revolution is the spirit of some people in the continent such as Russia, France, and others in which the main goal is to change governmental system.

In *Animal Farm*, Orwell illustrates the practices of getting power by replacing the old government into new government. Interestingly, Orwell uses animal characters such as pig, dog, lamb, and other animals in the story to portray the willingness of some people to get a power. The metaphorical technique which is used by Orwell is successful to show the practices of getting power in political stage.

One of the most fascinating illustrations to the battle of the power in *Animal Farm* is how Orwell depicts the step by step efforts to get the power and the key point is the use of language to get the power through propaganda and campaign to influence people. Through the power of language, it can be seen that Orwell explores three strategies used by characters to get and have power in their hand. First is the use of provocation languages which are used to do a rebellion and get power. The second is the use of glorifying languages which are used to persuade people to be their follower. The third is the use of threatening languages to oppress the people who disagreed and oppose.

To sum up, the use of provocation, glorifying, and threatening languages in Orwell's *Animal Farm* are means to get and defend political power. Through the characters in the story, Orwell wants to

show that language plays very important role to be used to influence people to reach political ambition that is political power. Finally, we can see that the languages are only used as means to have power to cover the real purposes for the people who want to get power because they become the new oppressor soon after governing their people.

## REFERENCES

- Abrams, MH. 1999. *A Glossary of Literary Terms*. (seventh edition). Thompson Learning, Inc. USA.
- Bennet, Andrew and Nicholas Royle. 2004. *An Introduction to Literature, Criticism and Theory*. Third edition. Pearson Longman. United Kingdom.
- Dominique, Maingeneau. 2010. "Literature and discourse analysis", Act a Linguistica Hafniensia, International Journal of Linguistics, Volume 42, Supplement 1, 2010, pp.147-157.
- Fadaee, Elaheh. 2011. *Symbols, Metaphors, and Similes in Literature: A Case Study of 'Animal Farm'*. Journal of English Literature Vol. 2 (2) pp. 19-27.
- Guerin, L Wilfried, Earle Labour, Lee Morgan, Jeanne C Reesman, John R Willingham. 2005. *A Handbook of Critical Approaches to Literature*. (fifth edition). Oxford University Press.
- Habib, M.A.R. 2005. *A History of Literary Criticism*. TJ International Ltd, United Kingdom.
- Hammond, J.R. 2000. *A George Orwell Chronology*. Antony Rowe Ltd. Great Britan.
- Khalida, Meghaouri. 2013. *The Use of Personification in George Orwell's Novel Animal Farm*. Dissertation. Faculty of Letters and Languages. Department of Foreign Languages. Kasdi Merbah University.
- Leech, Geoffrey and Mick Short. 2007. *Style in Fiction. A Linguistic Introduction to English Fictional Prose*. Second edition. Pearson Education Limited.
- Omotese, Egbai Florence. 2012. *Stylistic Strategies in George Orwell's Animal Farm*. Elixir International Journal 46 (2012) 8203-8206.
- . 2012. *Rethorical Structure analysis of George Orwell' Animal Farm*. Elixir International Journal 49 (2012) 9769-9774.
- Orwell, George. 1945. *Animal Farm*. Gutenberg. London.
- Selden, Raman. 1986. *A Reader's Guide to Contemporary Literary Theory*. The Harvester Press Publishing Group. United Kingdom.
- Shaw, Thamsin. 2008. *Max Weber on Democracy: Can the People Have Political Power in Modern States?*. Constellations. Vol 15 No 1. Pp. 33-45. Blackwell Publishing Ltd. USA.
- Ritchie, Jane & Jane Lewis (ed). 2003. *A Guide for Social Science Students and Researchers*. Sage Publication Ltd. London.
- Tyson, Louis. 2006. *Critical Theory Today (second edition)*. Taylor & Francis group. New York.
- Zaidi, Abbas. 2012. *Language of Ideology/ideology of language: Notes on theory and practice*. Journal of Postcolonial Cultures and Society. Vol.3 No.1 ISSN. No.1948-1845

