

Indonesian-English Fable Characters' Representation and Authors'

Worldview

Terra Patriana

English Language and Literature

terrapatriana@yahoo.com +6289678833860

ABSTRACT

The present research investigates how animals as characters are represented in Indonesian and English fables and the authors' worldview through the fable they rewrite. It is descriptive with the element of quantitative in the form of percentages. The main theoretical framework of the research is transitivity and theme-rheme as proposed by Halliday and his followers. "Si Kancil dan Siput" and "The Tortoise and The Hare" which were downloaded October 2012 from childhoodreading.com and www.ceritaanak.org have been used as the source of the data. The research finds that Indonesian author sees animals as the sayer (verbal process), and usually do things without too much considerations, while English author sees animals as the being (behavioural process), in which besides doing actions, animals also sense it. Furthermore, English fable considers participants of the events as the important aspect in the story, and as the departure of events more than Indonesian fable does.

Keywords: *SFL, Transitivity, Theme-Rheme, Thematic Progression, Fables, Worldview*

Representation, as Hall (1997) argues, is the link between concepts and language which enable us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events.

Language itself, like that used in literature written for children, is often used as a vehicle to show an author's intended message. Shavit says "Children's literature evolved from the convergence of and interaction among several cultural fields or systems" (cited in Knowles and Malmkjær, 1996). Knowles and Malmkjær (1996) further state that children's books are written for a special readership that is children, but normally they are written by adults. Children's books are written and then controlled by adults in which they determine what the children read.

Related to text, and specifically to children's books, according to Hermawan (2012), the message sent in the story is actually a belief of how 'reality' should or should not be, a worldview or ideology. Similarly, Nikolajeva (2008) mentions that writers have usually read books by other writers, or are at least aware of them. It can be said that writers, consciously or not, are affected by what they read and even by what they have not read, but only heard about. Thus, children's literature can be said to be 'shaped' by the culture that the writers live in, and it contains ideology of the writers.

Using transitivity and theme-rheme analyses, the present research attempts to reveal how characters in children fables are represented, and the worldview of Indonesian and English

authors as evidenced in their use of language.

Transitivity analysis has been used to analyze texts in many studies, for example Hopper and Thompson (1980) stress that, although the implicational interrelationships among the elements of the transitivity continuum have a certain validity at the sentence level, there are the explanation for the salience of the particular features in discourse. Martin (1996) proposed a reinterpretation of Tagalog case relations within the framework of systemic functional linguistics which starts with the notion of process type and establishes distinct case frames for each of the different types of experiential meaning. In Indonesian context, Hermawan (2012) conducted the study of theme-rheme and transitivity analyses in Carita

Berbahasa Sunda (Sundanese Children Story) which finds that stories may be a site to store an ideology, and also a media to spread it, and Sundanese tends to consider time as something flexible.

The present research focuses on how characters in children fables are represented, and the worldview of Indonesian and English authors as evidenced in their use of language, from the point of view of transitivity and theme-rheme, as proposed by Halliday (1994), which is further developed by Halliday and Matthiessen (2004), Gerot and Wignell (1994), Eggins (2004), and Martin and Rose (2003).

LITERARY REVIEW

There are several definitions of narrative coming from several experts. Anderson and Anderson (1997, cited

in Annisha 2012) define narrative as a piece of text that contains a story which aims to inform and entertain the reader and listener. Further, Gerot and Wignell (1994) state that narrative associated with events that have a crisis, then ends at a resolution.

Generally, narrative consists of fiction (short story) and non-fiction (personal narrative or memoir writing). However, cited from Annisha (2012), Anderson (1997), Derewianka (2004), and Emilia (2011) mention that there are many different types of narrative. However, the type of narrative text analyzed in the present research is fable which can be defined as a short tale to teach moral lesson, often with animal or inanimate objects as characters.

The tool for this analysis is functional grammar which was first

developed by Halliday. It consists of three strands of meanings, ideational, interpersonal, and textual. Ideational meaning is about what is going on, and the circumstances surrounding these happenings and doings, and is realized in wordings through transitivity system. Interpersonal meaning expresses a speaker's attitudes and judgments and is realized in wordings through mood and modality. The last is textual meaning, which expresses the relation of language to its environment, including both the verbal environment.

The present research is focused only on conducting transitivity and theme-rheme analysis of Indonesian and English fables entitled "Si Kancil dan Siput" and "The Tortoise and The Hare".

RESEARCH METHOD

This present research is descriptive with the element of quantitative in the form of percentage. The present research identifies transitivity and theme-rheme system of Indonesian and English fables, entitled “Si Kancil dan Siput” rewritten by Arthur and “Si Kancil dan Siput” rewritten by Ghulam Pramudiana.

The data for this research are Indonesian and English fables. The data were downloaded on October 2012 from childhoodreading.com and www.ceritaanak.org.

First of all, the data which are in the form of stories are broken down into clauses. The clauses are then analyzed using transitivity and theme-rheme analysis as follows.

‘and the next day at dawn they stood at the starting line.’

and	the next day at dawn	They	stood	at the starting line.
	Circ. Time	Actor	material	Circ. place

Transitivity analysis

and	the next day at dawn	they stood at the starting line.
Conj. structural	Topical	rheme
Theme		

Theme-rheme analysis

The analyses are then continued by interpreting it. For example, from the transitivity analysis, it can be seen that the clause *‘and the next day at dawn they stood at the starting line’* uses material process, which means the author considers

‘they’ (animals) as the actor of the event. Further, the theme-rheme analysis shows that the clause uses circumstantial of time as theme of the clause which means that the author considers the time as the most important thing in the clause.

RESULT

Identification

There are 75 clauses in Indonesian fable entitled “Si Kancil dan Siput”. In the order of total number of clause, material processes appear for 34.02%, verbal processes appear 25.77%, attributive processes appear for 21.65%, behavioural processes appear for 7.22%, mental processes appear for 6.19%, identifying processes appear for 4.12%, and existential processes appear for only 1.03% of the story.

(1) Paragraph 1, line 3

Ia mulai berjalan-jalan menelusuri hutan untuk mengusir rasa kantuknya.

Ia	mulai berjalan-jalan menelusuri	hutan	untuk mengusir	rasa kantuknya
actor	Material	Circ. Place	Material	Goal

Meanwhile, ‘Siput’ is also attached to the material process. Here is one of the

From the analysis of transitivity, it is found that material process is the process type that is most frequently used in the story. Since the characters of the fable are animals, it can be said that the author considers animal as the actor of the most of events in the story. However, there are two main characters in the story which are ‘Si Kancil’ and ‘Siput’. Here is one of the clauses that consist of material process for ‘Si Kancil’.

clauses that consist of material process for ‘Siput’

(2) Paragraph 4, line 1

si siput segera mengumpulkan teman-temannya.

si siput	segera mengumpulkan	teman-temannya
actor	Material	goal

However, those characters are attached to material process differently, in which ‘Si Kancil’ is attached for 73.08% and ‘Siput’ is attached for only 26.92% of the story. It can be concluded that in Indonesian fable entitled ‘Si Kancil dan Siput’,

most of the actor in the story is ‘Si Kancil’.

Meanwhile, in terms of theme-rheme analysis, most of themes in the story are participants of the clauses. Here is one of the clauses that consist of participants as theme for Indonesian fable:

(3) Paragraph 1, line 4

Ia mulai berjalan-jalan menelusuri hutan untuk mengusir rasa kantuknya.

Ia	mulai berjalan-jalan	menelusuri hutan	untuk mengusir	rasa kantuknya
Topical	rheme			
theme				

It can be said that Indonesian fable entitled ‘Si Kancil dan Siput’ sees participants in as the most important thing in the story and the point of departure of the most events in the story.

From the thematic progression analysis towards Indonesian fable entitled ‘Si Kancil dan Siput’, the thematic progression types that are used in the story are the zig-zag pattern and theme reiteration. However, only 34.67% of them can be

identified according to Eggins's patterns of thematic development. It can be said that Indonesian fable entitled 'Si Kancil dan Siput' is not really cohesive. Further, if we focus on the patterns of thematic development appearance, the theme reiteration (18.67%) is used more than the zigzag pattern (16%) in the story.

For English fable entitled "The Tortoise and The Hare", there are 49 clauses in the story. In the order of total number of clause, material process appear for 30%, behavioural processes appear for 28.33%, attributive processes appear for 16.67%, mental processes appear for

13.33%, verbal processes appear for 5%, existential processes appear for 5%, and the last, identifying processes appear for only 1.67% of the story.

From the analysis of transitivity, it is found that material process is the process type that is most frequently used in the story. Since the characters of the fable are animals, it can be said that the author considers animal as the actor of the most of events in the story. However, there are two main characters in the story which are 'The Tortoise' and 'The Hare'. Here is one of the clauses that consist of material process for 'The Tortoise'

(4) Paragraph 3, line 2

The meek tortoise trudged slowly off

the meek tortoise	trudged	slowly off.
Actor	Material	Circ. manner

Meanwhile, 'The Hare' is also attached to the material process. Here

is one of the clauses that consist of material process for 'The Hare'.

(5) Paragraph 4, line 3

He went to munch some cabbages

he	went	to munch	some cabbages
actor	Material	Material	goal

‘The Tortoise’ is attached to material processes for 45.45% and ‘The Hare’ is attached for only 54.54% of the story. It can be concluded that in Indonesian fable entitled “The Tortoise and The Hare”, most of the actor in the story is ‘The Hare’.

Meanwhile, in terms of theme-rheme analysis, most of themes in the story are participants of the clauses. Here is one of the clauses that consist of participants as theme for English fable:

(6) Paragraph 1, line 4

The hare squealed with laughter.

The hare	squealed	with laughter.
topical	rheme	
Theme		

It can be said that English fable entitled ‘The Tortoise and The Hare’ sees participants in as the most important thing in the story and the point of departure of the most events in the story.

only two kinds of thematic progression that are used in the story, the zig-zag pattern and theme reiteration. There are 49 clauses in the story entitled ‘The Tortoise and The Hare’, however, only 16 of them can be identified according to Eggins’s patterns of thematic development. It can be said that English fable entitled ‘The

From the thematic progression analysis towards English fable entitled ‘The Tortoise and The Hare’, there are

'Tortoise and The Hare' is not really cohesive, because only 32.65% of the clauses in the story that can be identified. Additionally, the percentage of thematic development of English fable is smaller than the percentage of thematic development in Indonesian fable. It can be said that English fable entitled 'The Tortoise and The Hare' is less cohesive than Indonesian fable entitled 'Si Kancil dan Siput'. Further, if we focus on the patterns of thematic development appearance, the theme reiteration is used more than the zig-zag pattern in the story, as in Indonesian fable. Therefore, it can be said that the ideas in English fable entitled 'The Tortoise and The Hare', and in Indonesian fable entitled 'Si Kancil dan Siput' are leaving from the same spot.

DISCUSSION

From the previous chapter, it can be seen that there are two main characters for each story: 'Si Kancil' and 'Siput' for Indonesian fable, and 'The Tortoise' and 'The Hare' for English fable. From the analysis of transitivity, for Indonesian fable, the

process type that most frequently used is material process (34.02%), followed by verbal process (25.77%) and attributive process (21.65%). It can be said that Indonesian author considers the characters as the actor of most of events in the story, and as sayer and carrier in the other events. However, 'Si Kancil' gets much more attached to processes than 'Siput'. Therefore, it can be concluded that Indonesian fable is dominated by the events where the agent is 'Si Kancil'.

Meanwhile, for English fable entitled 'The Tortoise and The Hare', the process type that most frequently used in the story is also material process (30%), followed by behavioural process (6.67%) and attributive process (16.67%). It can be said that English author considers the characters as the actor of most of events in the story, and as behavior and carrier in the other events. However, 'The Hare' is attached to the processes more than 'The Tortoise', in which 'The Hare' gets 54.54% for material process, 93.33% for behavioural process and 87.5% for attributive

process, while 'The Tortoise' gets 45.45% for material process, 6.67% for behavioural process and 12.5% for attributive process. It can be concluded that English fable is dominated by the events where 'The Hare' as the agent.

Apparently, Indonesian fable attaches material process to its characters more than English fable does. It can be concluded that Indonesian author considers animals as the actor of most of events in the story more than English author does.

For the second rank processes that most frequently used in both fables, it is clear that Indonesian fable characterizes animals as something that can express their ideas through language. Comparatively, English fable characterizes animals as behavior which do things physiologically and psychologically. With behavioural process, English fable considers animals as the being in the story.

There is also the difference in the using of mental process. Indonesian fable uses mental process for only 6.18% in the story, while English fable uses mental process for

13.33% in the story. It can be said that Indonesian author creates the events in the story in which animals usually act without too much considerations. Meanwhile, English author creates the events in the story, in which besides doing actions, animals also sense it (feeling, thinking, perceiving).

From the analysis of theme-rheme towards Indonesian fable and English fable, it is found that both fables use participant as the most frequently used theme type in the story, in which 46.59% for Indonesian fable and 55.17% for English fable. Therefore, it can be said that English fable considers participants of the events as the important aspect in the story, more than Indonesian fable does. It can also concluded that English fable considers participants as the point of departure of the clauses more than Indonesian fable does.

For thematic progression of the story, both Indonesian and English fables use theme reiteration and the zig-zag pattern. The using of theme reiteration for most of thematic progression identifiable clauses shows

that the stories try to keep the texts consistent and cohesive. Reiterate the element of the story also makes the story boring to read in which the stories usually leave from the same spot. Further, the clauses in Indonesian fable that consist of the patterns of thematic development are only 34.67%, while clauses in English fable are only 32.65%. It can be concluded that both fables are not really cohesive, but comparatively, English fable is less cohesive than Indonesian fable.

CONCLUSIONS

This paper has discussed its findings which answer the questions of how animals as characters are represented in Indonesian and English fables and the authors' worldview through the fables they rewrite. The research finds that Indonesian author sees animals as something talkative, and usually do things without too much considerations. Meanwhile, while English author sees animals as the being, in which besides doing actions, animals also sense it (feeling, thinking, perceiving). Furthermore, English fable considers participants of

the events as the important aspect in the story, and as the departure of events more than Indonesian fable does.

The research will be more challenging if it includes other aspects of the story, such as analyzing the pictures or illustrations that are usually attached in the fable. So that, the representation and the worldview as evidenced in the story and pictures can be revealed.

REFERENCES

- Annisha, R. R. (2012). *E-Learning and Students' Reading Comprehension of Narrative Text*. Unpublished Undergraduate research paper, Department of English Education, UPI.
- Eggs, S. (2004). *An Introduction to Systemic Functional Grammar*. London: Continuum International Publishing Group.
- Gerot and Wignell. (1994). *Making Sense of Functional Grammar*. Sydney: Gerd Stabler.
- Hall, S. (1997). *Cultural Representation and Signifying Practices*. London: SAGE Publications Ltd.

- Halliday, M. A. K., & Matthiessen, M. I. M. (2004). *An Introduction to Functional Grammar*. London: Arnold.
- Hermawan, B. (2012). *Theme Progression and Transitivity Analysis of Dongeng-Dongeng Sasakala Berbahasa Sunda*. Indonesian Journal of SFL 1(2): 188-199.
- Hopper, P. J., & Thompson, S. A. (1980). *Transitivity in Grammar and Discourse*. Available online <http://links.jstor.org/>. Current as of September 2012.
- Knowles, M., & Malmkjær, K. (1996). *Language and Control in Children's Literature*. New York: Routledge.
- Martin, J. R. (1996). *Transitivity in Tagalog: a functional interpretation of case*. Sydney: Department of Linguistics, University of Sydney.
- Martin, J. R., & Rose, D. (2003). *Working with discourse: meaning beyond the clause*. London: Continuum.
- Nikolajeva, M. (2008). *Comparative Children's Literature: What is There to Compare?* Papers; Explorations into children's literature no 1

