



INTRODUCTION TO LINGUISTICS AND LITERATURES



Vidya Mandarani, SS. M.Hum
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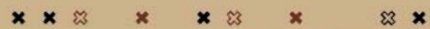
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LINGUISTICS & LITERATURE: A COURSEBOOK

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Authors

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Dilarang memperbanyak karya tulis ini dengan suatu apapun, tanpa
ijin tertulis dari penerbit.

FOREWORD

All praise and gratitude be offered by us upon Allah swt. The Most Glorified and Most High, due to His graces and bounties that this coursebook of **Introduction to Linguistics & Literature** was able to get properly completed without any significant impediments. May *shalawat* and *salaam* will always be conveyed by us, upon our revered prophet Muhammad (pbuh).

The authors would love to deliver the thankfulness upon:

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3. Fellow supporting lecturers of introduction to Linguistics and Literature course, in English Education Study Program, who have shared their experiences in delivering the course.

Suggestion and critics are genuinely expected in attempt to create a better coursebook of Introduction to Linguistics and Literature, which is in accord with the stipulated mandate.

Authors

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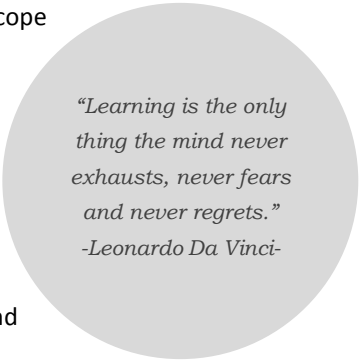
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INTRODUCTION

This coursebook is meant for the course Introduction to Linguistics and Literature. It covers language science, including the application of language in literature. It signifies that every students ought to read each part of this book thoroughly. After studying this book, you are expected to be able to:

1. figure out the definition of language;
2. know and understand the definition and scope of linguistics;
3. know and understand the definition and scope of phonetics;
4. know and understand the definition and scope of phonology;
5. know and understand the definition and scope of morphology;
6. know and understand the definition and scope of syntax;
7. know and understand the definition and scope of semantics;
8. know and understand the definition and scope of pragmatics;
9. figure out the definition of literature;
10. know and understand the genres in literature;
11. mention and write the different aspects of values in literary products;
12. know and understand the definition of prose;
13. mention and write the distinction between fiction and non-fiction;
14. know and understand the elements of fiction and non-fiction;
15. figure out the plot, structure, style, biography and literary essays;
16. know and understand the types of poems;
17. mention and write the difference between classic and modern poetry;
18. know and understand the elements of poetry, and
19. know and understand the steps of analyzing literary works.



“Learning is the only thing the mind never exhausts, never fears and never regrets.”
-Leonardo Da Vinci-

To achieve those objectives, you are going to learn these following materials presented respectively, as follow:

- Chapter I : Language & Linguistics, which include the brief history of language, language as a scientific study (linguistics), and linguistics categorization.
- Chapter II : Phonetics & Phonology, which include the definition and scope phonetic and phonology.
- Chapter III : Morphology & Syntax, which include the definition and scope of morphology and syntax.
- Chapter IV : Semantics & Pragmatics, which include the definition and scope of semantics & pragmatics.
- Chapter V : Literature, which includes the definition of literature, the genres in literature, and the different aspects of values in literary products.
- Chapter VI : Prose, which includes the definition of prose, types and elements of fiction and non-fiction.
- Chapter VII : Poems, which include the types of poems, difference between classic and modern poetry as well as elements of poetry.
- Chapter VIII : How to Analyze Literary works, which includes the steps to analyze fiction and poems using structuralist approach.

Be sure that you have mastered chapter 1 before you continue to the next chapter. Thus, by learning and mastering these eight chapters, it helps you to come to linguistics and literature teaching as well.



Linguistics & Literature:
A Coursebook



CHAPTER 1
LANGUAGE & LINGUISTICS



Prior to 19th century, most of those who were interested in studying language are philosophers. It is in 1786, when W. Jones discovered that a group of languages (Sanskrit, Latin, Greek, Germanic and Celtic) has a lot of similarities in their structures. He initiated an idea that these languages must come from a common and closely similar source. This idea was entitled as 'historical linguistic', since it focused on the exploration of languages root and its grouping. The result of this attempt was a hypothetical conclusion of from which these language were rooted. For examples: Indo-Iranian, Albanian, Armenian, Greek, Balto-Slavic, Italic, Latin, Celtic and Germanic are descended from Indo-European ancestors.

The next development of language study is in mid-20th century, when people were emphasizing on the description of a particular side of language that is why it was also known as 'descriptive linguistic'. Majority of linguists were concentrating their works on writing descriptive grammar, finding native speakers of the language, compiling set of utterances, and then analysing these collected materials to discover syntactic and phonological patterns.

In the rest of 20th century, the study of language was again shifted into another direction. It was N. Chomsky who published a small book containing less than 120 pages, called *Syntactic Structures*. In this book he sparked an idea called 'universal grammar', as he

pointed out that everyone who knows language must have an internalized pattern of rules regulating their language sequences.

His influence on the study of language seems to be remaining up to the 21st century. Linguists are collaborating with neurologist, psychologist, anthropologist, sociologist and -for sure- philosophers to go deeper in their researches. This collaboration has given birth some new-majors like psycholinguistics and sociolinguistics. The study has also stretched into statistical and typological research to estimate the natural construction of language within individuals. This exploration is now very much helped by 'corpus linguistic', which is a study of computerized database to support various research in linguistics.

1. What is language?

Language is a unique phenomenon, living and will keep developing along with human history. It is **the need of communication**; interchanging expression, persuading and influencing others, which became the most hypothetical because of language emergence for the first time by then. Started with ability to create signals and symbols human developed set of rules regulating their way of communication. We all become 'human' because of language; because we all come to know at least one language.

During the process of constructing these regulations of communication people agreed to pick up certain symbol and signal to represent actions, naming things and expressing feeling. This agreement is known as *arbitrariness*. This concept of arbitrariness does not have any pattern or correlation between the symbols picked up and things which been represented by these symbols. It

is purely a random agreement, except for few things coined from the process called *onomatopoeic*. It is when you named something based on its sounds that you hear.

Set of regulation which been constructed and used to communicate between members of society differs one into another, but people from different origin can learn this set of regulation in order to acquire it. And even the member of society speaking in certain language must learn it during their process of acquiring language, just like when Indonesians must take Bahasa Indonesia's subject during their school time in order to master the correct version of this set of language rules.

Humans' language is recognised as the most advanced compared to another creatures. Animal does also have set of regulation to communicate each other but it cannot be qualified as language. Animals only communicate referring to things surrounding him, unlike human that can communicate about things existing around or things which does not exist around or even does not even exist. This concept is called *displacement*. It means ability to speak and communicate about certain object without any correlation with time and space.

Moreover, with humans' creativity, language is developing and will remain develop along with human's history. This ability to always develop language (based on the humans' need in different situation, time and space) is called as *productivity*. More complex phenomenon in humans' language is that certain word or sentence can have different meaning based on the context when it was uttered. This is called as principle of *duality*. In line with these

characteristics, we can define that language is a system of arbitrary vocal symbols used for human communication.

2. Linguistic: The Definition & Classification

Language to the uniqueness of human language, a study to dig deeper knowledge about it was initiated back then. This study is called as linguistics. It can be defined as **a scientific study on every single aspects of human language**; starting from the exploration on how human can produce and interpret their language to the description of smallest unit containing meaningful influence, and to the exploration of meaning behind meaning. This broad discipline generally containing three essential focuses of study; language form, language meaning and language use. Thus, linguists categorised linguistics into; *micro-linguistics* and *macro-linguistics*.

Micro-linguistics is an in-depth view of language and its structure. It does not focus on how a language affects society, but focuses on its structure by analyzing its elements. Whereas macro-linguistics, it focuses on giving broader view of how people use and acquire language. Before we are going to the next chapter, you have to know the sub-fields of micro- and macro-linguistics (see **Figure 1**).



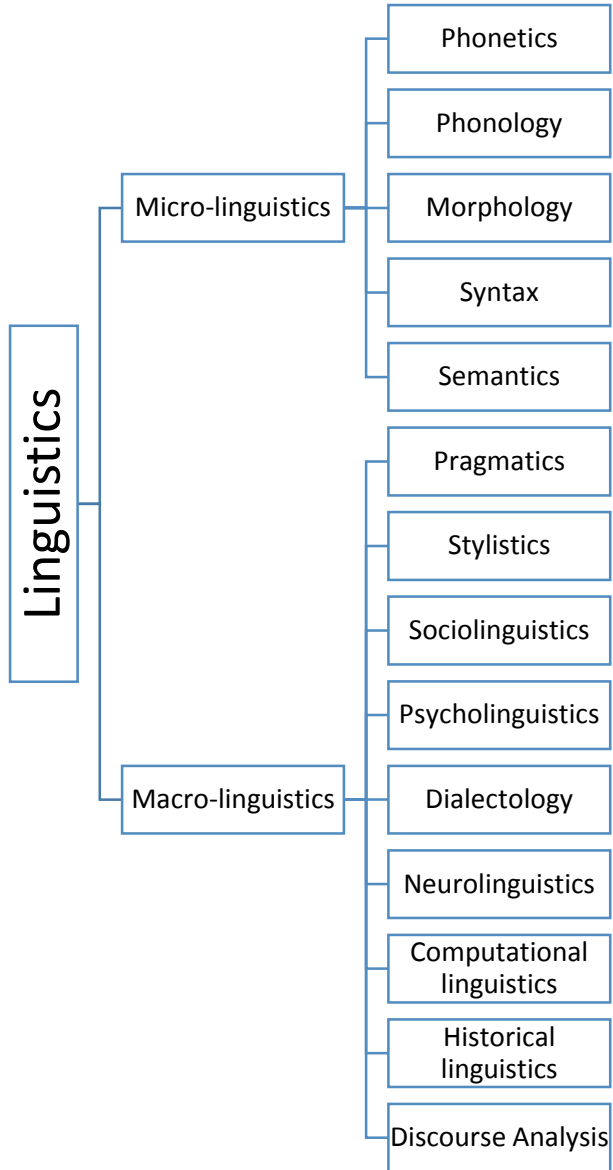


FIGURE 1. THE CLASSIFICATION OF LINGUISTICS

SUMMARY

N. Chomsky comes with his 'Universal Grammar'. His influences left quite a remark for the extended language study & cross-discipline of 21st century, which tremendously assisted corpus linguistic to keep expanding & get renewed.

Language as the only means for human to communicate, since immemorial exist solely upon the principle of arbitrariness, which signifies the importance of unified agreement in a certain group of humans to pick up a particular signal or symbol to represent a certain action, stuff and expressing feelings.

Several parts of a language also rely on a process called *onomatopoeic*, which is humans' capacity to directly imitate a sound that has already been exist before in the nature. Another living beings that mainly depend on a much simpler form of communication, which further cannot be classified as a language since the way they communicate lacks a language design feature called as *displacement*.

Other unique language design features involve *productivity* and *duality* principle, that makes a particular language unit (sentences or words) to owns more than one meaning based on the utterance context.

Micro-linguistic concerns upon an in-depth analysis of language elements, while macro-linguistic primarily studies the broader way on how humans acquire and utilize language.

UNDERSTANDING TEST

Part 1. Use your (linguistics) dictionary to find the definition or meaning of each terms briefly. These terms can also be found in the explanation above.

- 1) Language :
- 2) Arbitrary :
- 3) Human :
- 4) Sounds :
- 5) Symbol :
- 6) Onomatopoeic :
- 7) Linguistics :
- 8) Micro-linguistics :
- 9) Macro-linguistics :
- 10) Speech community :

Part 2. Please answer the questions below or give response to the following cases. It is expected that you give your own example to support your answer.

- 1) Why linguistics is defined as scientific study of language?
- 2) How is the development of linguistics in twentieth century?
- 3) What do you mean by communication?
- 4) What are the contribution of linguistics to language teaching?
- 5) What is the difference between micro- and macro-linguistics?

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CHAPTER 2
PHONETICS & PHONOLOGY



1. Phonetics

Phonetics may be the oldest sub-field of linguistics. It studies about **how specific sounds are produced by human**. It explores on how an articulation is made, how the transmission is happened and how reception is successfully done. Thus it also focuses at physical aspects of humans' organ in which sounds are produced. Linguists also stated that phonetics focuses on characteristics of speech, as their interest in this sub-field are including; *articulatory phonetics*, *acoustics phonetics* and *auditory phonetics*. Human language uses letters to represent sounds, linguists has created an International Phonetic Alphabet (IPA) as its standard.

Speech Sound Production

Generally, human speech organs are consisted of 3 (three) major parts, which are:

- A. **Lungs** - The muscles inside the lungs act as airflow controller during the speech productions.
- B. **Larynx & Vocal Folds** - Many different modifications of airflow from chest to mouth can be produced through the larynx and vocal folds.
- C. **Articulators above larynx** - It includes any organ inside the mouth, starting from teeth, hard-palate, pharynx, alveolar ridge, velum, lips, tongue, jaws then nose, along with its

cavity. In order to deepen our understanding, we will break down every unit and describe it in a summarized manner as follow:

- a. **Pharynx** - This intersection of fissure from both nose and mouth, lies just above the larynx.
- b. **Roof of the mouth** - Along with tongue, this part of our mouth is considered as a major speech organ. There are three sections of this organs. These sections are *alveolar ridge* that produces alveolar-sounds (like [t], [d], [n]); *palatal* is a consonant made with the tongue close to the hard palate such as [j] in 'yes', as well as *velum* or soft palate that responsible in producing *velar*-sounds (like [k], [g]).
- c. **Lips** - This organ is able to produce both *bilabial* and *labiodental* sounds. Lips-position is major requirement for producing vowel sounds. Our lips are able to form three different shapes; *rounded*, *spread* and *neutral*.
- d. **Teeth** - It is quite common for many speakers to possess teeth to the inner sides of their mouth, back almost to the velum. Most speech sound productions involve both tongue and upper side teeth for having a contact one to another. As for *dental*, is a sound made by the contact of both front teeth and tongue (like θ, ð).
- e. **Tongue** - Generally, our tongue is divided into five parts; *tip*, *blade*, *front*, *back* and *root*. These parts are responsible in producing many sounds, specifically the vowels, assuming our tongue's flexibility to form many shapes.
- f. **Jaws** - Despite the controversy, several phoneticians regard jaws as one of these articulators. This

consideration was made seeing how our mouth movement is also influenced by our jaws muscle.

- g. **Nose & Nasal Cavity** - Nasal-consonants are made by the help of nose and nasal cavity (or called *vocal apparatus*). These consonants are [m], [n], and [ŋ].

Vowel, Diphthong & Triphthong

Vowels refer to sounds that possess no obstruction against the airflow as it passes from the larynx to the lips. To further illustrate this, imagine doctors who asks their patient to open their mouth by saying “aah”. Such vowel sound is the best way of presenting an unhindered view.

As English contains a lot of vowel sounds, the phoneticians have established a set of vowels that are arranged in a standardized reference system called cardinal vowels; as the attempt to list the array of vowels, classify, put a better description, and comparing one vowel to another. Its classification falls into three types. There are **cardinal**, **short** and **long** vowels. Here are the common cardinal vowel sounds:

I	▶ A close and front vowel. It is made without obstructing the airflow to produce friction noise.
ɑ	▶ The most open and back vowel.
U	▶ A fully close and back vowel.
A	▶ A fully open and front vowel.
ø, œ, ʌ, ɜ	▶ Extremes of vowels quality and sound exaggerated.

The lips-position is a variable of vowel quality. Consider these three possibilities of different shapes and positions of lips: a) **Rounded**, lips' edges are brought towards each other while the lips are pushed forward as in [u]; b) **Spread**, lips' edges are deviated from one to another, in a similar sense of 'smiling' as in [i], and c) **Neutral**, lips are neither being rounded nor spread. It was shown, for instance, when native English speakers use a sound to affirm their hesitation, as in 'err'.

After understanding the cardinal vowels and lip-position, it is time to look at **short vowels** which possess its peculiar length and different contexts. Here are they:

- ɪ - classified as a close front vowel, as in word 'fish'.
- e - a front vowel placed between both cardinal vowels of [e] and [ɛ]. The lips are widened a bit (as in 'men').
- æ - the same front vowel, yet not as open as [a]. Both lips' edges are widened a bit, as in word 'bat'.
- ʌ - a more open central vowel in contrast to the open mid-tongue height. The lips are in neutral position as in 'come'.
- ɒ - a vowel that sits between open and open mid in terms of tongue height. The lips are a bit rounded, as in 'cross'.
- ʊ - a more open vowel that is closer to central vowel. The lips, however, come rounded as in 'put'.
- ə - **Schwa**; simply put, a central vowel. Its sounds, for instance, might be heard in a first syllable of word 'about' and 'perhaps'.

Further, **long vowels** are the symbols consist of one vowel symbol and a length mark made of two dots [:]. It can be described as follow:

- i:** - a vowel closer to [i]. Despite having no difference in term of tongue shape from [i], the lips are a bit widened as in word 'beat'.
- ɜ:** - a mid-central vowel used to emphasize an expression of hesitation mentioned earlier as in 'err'. The lips are in neutral position, as in word 'bird'.
- ɑ:** - an open vowel located on cardinal vowel [ɑ] region, yet not as inward as this. The lips are in neutral position as in word 'card'.
- u:** - a vowel that is much less inward and less close as well, while the lips are discreetly rounded as in word 'food'.
- ɔ:** - such vowel is closer to the latter. Almost entirely back and possess a mild lips-rounding, as in word 'torn'.

Diphthong is a **pure vowel** sounds that comprises of a glide or movement from one vowel to another. It is similar to a long vowel in terms of its length as mentioned prior. A peculiar characteristic of diphthong is that it is much longer in the first part than its second part. With the total number of 8, it is segmented into 2 groups that are centring and closing. Both groups include three parts, as follow:

- Centring** diphthongs -
- ɪə** : Its beginning is somewhat closer than ɪ in 'bit', as in word 'beard'.
 - eə** : It starts with a more open vowel sound, as in word 'cairn'.
 - ʊə** : Its beginning is similar to ʊ in 'put', yet a lot of speakers pronounced ɔ: instead, as in word 'lure'.
- indicated by ending in ə. The 2nd part of diphthong is weak and often does not reach a close position.

Closing diphthong - eɪ : Its beginning is the same as [e] of 'get', as in word 'face'.
has three symbols which glide towards ɪ.

aɪ : It starts with an open vowel, similar to ʌ of 'cut', as in word 'time'.

ɔɪ : Its first part is a bit more open compared to ɔ in 'ought' as in word 'voice'.

Two diphthongs glide towards ʊ, so the tongue moves closer to the roof of the mouth. At the same time, the lips are rounded.

- əʊ : Its starting point is similar as ə (schwa). The lips are a bit rounded as in word 'home'.

aʊ : It is an open vowel, since the tongue often does not reach the ʊ position. There is only a bit lip-rounding.

Triphthong is a glide from one vowel to another through three sequences, as opposed to diphthong, which only involves two shifts of vowel. The changes are produced in a rapid manner with no disruptions. The triphthongs are composed of the five closing diphthongs with ending ə. Thus we get:

eɪ + ə =	aɪ + ə =	ɔɪ + ə =	əʊ + ə =	aʊ + ə =
eɪə	aɪə	ɔɪə	əʊə	aʊə

Remember! A middle vowel from a triphthong is often quite difficult to be heard and causing the voice to be hardly distinguished from some diphthongs and long vowels alike. Triphthong is also mostly felt to comprise 1 or 2 syllables. As such in word 'fire' **faɪə** or

'hour' **auə**, which are regarded by most English speakers as having only one syllable, while word 'player' **plɛə** or 'slower' **sləʊə** are heard as 2 syllables. Thus, we won't go into any detail description of each triphthong, considering its many variations in the amount of vowel shifts according to how careful and slow its pronunciation.

Mechanism of Airstream

Technically, there are two major kinds of sound, based on the way they are generated through the use of airflows. The first one is called as **egressive pulmonic** (air moving out from the lungs), whereas the second is ingressive sound but it is not usually relevant in the English pronunciation study.

In addition, generated by the vibration of vocal fold is simply called as *voiced*; whereas the opposite, those that produced without the need of vibration is called as *voiceless*. This process is known as **voicing** or phonation. When you try to produce a sustained [z], you feel the voicing. If you change to [s], the vibration stops. For several sounds, as in the start of [p] in word 'pop', vocal folds are held apart long and further enough to release the air through the mouth, is called as **aspiration**. Depends on the velum, if the velum is open so that air flows into the nose, the sound is nasal (like [m]), and if the velum is closed is oral sound.

We are able to create shifts, such to lengthen, shorten, or turn it a bit tense, relaxed, and even mildly pressed together, in the vocal folds. The air pressure of below the vocal folds (subglottal pressure) may varied as well. There are three main differences are found:

- a. **Intensity** – Voice intensity depends upon the purpose of an expression. For instance, a high intense of voicing may occurred when someone is shouting.
- b. **Frequency** – High frequency is produced by the rapid vibration of vocal folds. The faster its momentum, the higher the frequency.
- c. **Quality** – Sounds quality, as obviously known, may differ one to another, such as harsh, breathy or creaky.

Therefore, the speakers ought to choose which active articulation will be utilized in attempt to create a constriction (**place of articulation**), as well as where the place and what kind of a constriction will be made (**manner of articulation**).

Manners of Articulation

In total, there are 5 manners of articulation, namely stop, fricative, affricate, approximate as well as vowel. A **stop** is made by the complete closure created when both active and passive articulators are brought together. If the articulators are brought close together so that the airstream is forced between them makes a hissing sound – is called a **fricative** (i.e. the sounds [s], [z], [f] and [v]).

Affricate combines a sequence of stop plus fricative in a single sound (the sound [tʃ]). While **approximant**, as in sound [l], [r]), is occurred when the active articulators moves to the slight vocal tract, not as much as when a fricative manner is made. Being the most open manner of articulation, **vowels** are different sounds made by the upward, downward, forward, or backward movement of tongue body and widening or rounding the lips.

A class of sounds called **obstruent** is formed by a combination of oral stops, fricative, and affricative, since they create a noise by blocking the airflow in vocal tract, resulting in a burst of a sound, similar to a hiss, as the air passes through a narrow constriction. While a class of sounds called **sonorant** is made by nasal stop, approximant, and vowel. These manners of articulation produce the almost voiced, audible sounds, by allowing the air to reverberate. Though it is possible to create voiceless sonorants as well by moving a large amount of air through the vocal tracts.

Phonetic Transcription

Before going to further discussion about some places of articulation used in English and other language, we have to know how to write down different sounds. Phonetic transcription, as the name implies, is a set of script used to write a sound by utilizing phonetic alphabet. In 1888, the International Phonetic Association headquartered in Paris issued the symbols for the new alphabet, hence the name **International Phonetic Alphabet (IPA)**. The principle of IPA is “the alphabet is **universal** and **unambiguous** – the symbols can represent every sounds in human language”.

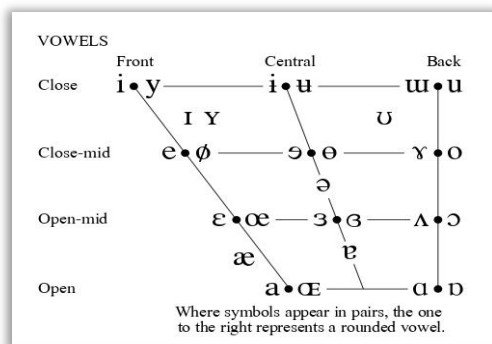
So far, IPA has developed around 107 letters that symbolize vowel and consonants as illustrated in **Figure 2**, 31 diacritics as in **Figure 3**,

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2018)

CONSONANTS (PULMONIC) © 2018 IPA

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			ʀ					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Symbols to the right in a cell are voiced, to the left are voiceless. Shaded areas denote articulations judged impossible.



CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
◌◌ Bilabial	◌◌ Bilabial	' Examples:
Dental	◌◌ Dental/alveolar	p' Bilabial
! (Post)alveolar	◌◌ Palatal	t' Dental/alveolar
≠ Palatoalveolar	◌◌ Velar	k' Velar
Alveolar lateral	◌◌ Uvular	s' Alveolar fricative

FIGURE 2. IPA OF VOWELS & CONSONANTS

DIACRITICS Some diacritics may be placed above a symbol with a descender, e.g. $\underset{\circ}{\underset{\circ}{\eta}}$

◦ Voiceless	$\underset{\circ}{\underset{\circ}{n}} \underset{\circ}{\underset{\circ}{d}}$.. Breathy voiced	$\underset{\cdot}{\underset{\cdot}{b}} \underset{\cdot}{\underset{\cdot}{a}}$	◡ Dental	$\underset{\square}{\underset{\square}{t}} \underset{\square}{\underset{\square}{d}}$
∨ Voiced	$\underset{\vee}{\underset{\vee}{s}} \underset{\vee}{\underset{\vee}{t}}$	~ Creaky voiced	$\underset{\sim}{\underset{\sim}{b}} \underset{\sim}{\underset{\sim}{a}}$	◡ Apical	$\underset{\square}{\underset{\square}{t}} \underset{\square}{\underset{\square}{d}}$
h Aspirated	$\underset{h}{\underset{h}{t}} \underset{h}{\underset{h}{d}}$	~ Linguolabial	$\underset{\sim}{\underset{\sim}{t}} \underset{\sim}{\underset{\sim}{d}}$	◡ Laminar	$\underset{\square}{\underset{\square}{t}} \underset{\square}{\underset{\square}{d}}$
◡ More rounded	$\underset{\circ}{\underset{\circ}{\upsilon}}$	W Labialized	$\underset{w}{\underset{w}{t}} \underset{w}{\underset{w}{d}}$	~ Nasalized	$\underset{\sim}{\underset{\sim}{e}}$
◡ Less rounded	$\underset{\circ}{\underset{\circ}{\upsilon}}$	j Palatalized	$\underset{j}{\underset{j}{t}} \underset{j}{\underset{j}{d}}$	◡ Nasal release	$\underset{n}{\underset{n}{d}}$
+ Advanced	$\underset{+}{\underset{+}{u}}$	Y Velarized	$\underset{y}{\underset{y}{t}} \underset{y}{\underset{y}{d}}$	l Lateral release	$\underset{l}{\underset{l}{d}}$
- Retracted	$\underset{-}{\underset{-}{e}}$	◡ Pharyngealized	$\underset{\text{◡}}{\underset{\text{◡}}{t}} \underset{\text{◡}}{\underset{\text{◡}}{d}}$	◡ No audible release	$\underset{\text{◡}}{\underset{\text{◡}}{d}}$
¨ Centralized	$\underset{\text{¨}}{\underset{\text{¨}}{e}}$	~ Velarized or pharyngealized	$\underset{\text{◡}}{\underset{\text{◡}}{t}}$		
× Mid-centralized	$\underset{\times}{\underset{\times}{e}}$	⊥ Raised	$\underset{\perp}{\underset{\perp}{e}}$ (⊥ = voiced alveolar fricative)		
◡ Syllabic	$\underset{\circ}{\underset{\circ}{n}}$	⊥ Lowered	$\underset{\text{◡}}{\underset{\text{◡}}{e}}$ (⊥ = voiced bilabial approximant)		
◡ Non-syllabic	$\underset{\circ}{\underset{\circ}{e}}$	⊥ Advanced Tongue Root	$\underset{\text{◡}}{\underset{\text{◡}}{e}}$		
˘ Rhoticity	$\underset{\text{˘}}{\underset{\text{˘}}{\partial}} \underset{\text{˘}}{\underset{\text{˘}}{a}}$	⊥ Retracted Tongue Root	$\underset{\text{◡}}{\underset{\text{◡}}{e}}$		

FIGURE 3. DIACRITICS SIGNS

SUPRASEGMENTALS	TONES AND WORD ACCENTS
◡ Primary stress	LEVEL
◡ Secondary stress	CONTOUR
◡ Long	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ Extra high
◡ Half-long	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ High
◡ Extra-short	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ Mid
Minor (foot) group	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ Low
Major (intonation) group	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ Extra low
◡ Syllable break	↓ Downstep
◡ Linking (absence of a break)	↑ Upstep
	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ Rising
	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ Falling
	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ High rising
	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ Low rising
	$\underset{\text{˘}}{\underset{\text{˘}}{e}}$ or $\underset{\text{˘}}{\underset{\text{˘}}{\text{A}}}$ Rising-falling
	↗ Global rise
	↘ Global fall

FIGURE 4. PARTS OF SUPRASEGMENTAL

Places of Articulation

We will distinguish the discussion of consonants into active articulator and place of articulation. Every articulator, generally, is able to move into more than one place of articulation. This is presented well in **Table 1**:

TABLE 1. SOUNDS AND ITS PLACES OF ARTICULATION

Active articulator	Passive articulator	Place of articulation	Producing sound
Lower lip	Upper lip	Bilabial	p, b, m
	Upper teeth	Labiodental	f, v
Tongue tip or blade	Upper teeth	Dental	θ, ð
	Alveolar ridge	Alveolar	t, d, n, l, s, z
	Post-alveolar	Retroflex (tip)	ɻ
	Post-alveolar	Palatoalveolar (blade)	ʃ, ʒ, tʃ, dʒ
	Hard palate	Palatal (blade)	j (as in <i>you</i>)
Tongue body	Hard palate	Palatal	
Tongue body	Soft palate/velum	Velar	k, g
	Uvula	Uvular	
Tongue root	Pharyngeal wall	Pharyngeal	
Larynx		Laryngeal	

Lower lips are able to produce constrictions in two different places. **Bilabial** sounds are produced only when both upper and lower lips come together. Notice that [p] is voiceless, whereas [b] and [m] are voiced. Otherwise, **labiodental** sounds may occur if lower lips come in contact with upper teeth instead. Further, a tongue tip that is placed right behind the upper teeth, which create **dental** sounds. An **alveolar** fricatives [s] and [z], the air outflows through a narrow channel along with the tongue center, and the sounds produced is relatively intense. The fricatives [ʃ] [ʒ] and the affricates [tʃ] [dʒ], where the tongue is in contact with an area slightly further back are called **post-alveolar**. Most speakers in BBC possessed rounded lips for [ʃ] [ʒ], and it is a significant difference between these consonants and [s] [z].

However, it can produce a **retroflex** sound ([ɻ] is retroflex approximant) if the tongue tip curls back. As for **palatal** glide, is produced when the whole middle part of the tongue, including its body and blade, is pressed straight upward into a narrow space between itself and a hard palate. Whereas **velar** occurred from the movement of tongue's body, which generates constrictions against a high part in the rear of a mouth, called as velum. The English sounds [k] and [g] are velar nasal stops, but in The IPA symbol is [ŋ]. English only used [ŋ] at the end of words like song /sɔ:ŋ/ or in the middle as in singer /'sɪŋə/.

In attempt to stop uvular sounds, start with a [k] or [g], move the tongue a bit centimeter back. Constriction may also be created deep into the throat, by moving the tongue's root back towards the pharyngeal wall. Many voiced and voiceless pharyngeal fricatives are found in Hebrew and Arabic.

The consonant sound [h] may be produced only with larynx, since it involves the noise from a rushing air throughout the open vocal folds, and can be considered as a laryngeal fricative. It is possible as well to close up the vocal folds tight, limiting the airflow upon a larynx, hence a **glottal** stop emerged.

The remaining English consonant is the glide [w] as in *wear*. Such sound assimilates a narrowing process of a vocal tract at the velar along with lips rounding, causing in a double articulation named **labiovelar** glide.

2. Phonology

Combination of sounds produced by human during their communication had its patterns. The study of this is called as **phonology**. It explores and develops theories of what every speaker of language knows about to organize patterns of sound in the language they used. The study of phonology more concerning on the abstract side of the sounds in language rather than its physical articulation of speech sounds.

An aspect of speech that influences sound in which it is larger than single segment is called as **suprasegmental**. It includes length, tone, intonation, syllable structure and stress (refer to **Figure 4**). This suprasegmental study stands along with the domain of phonology (the study of how language arranges sounds into different patterns) and phonetic (the study of speech sounds as physical object). In order to know about suprasegmental, read the explanation below:

A. Length

The term “long vowel” leads to peculiarities, where anything regarding long or short a vowel pair is the same, apart for the

length. English language may produce long consonants, which generally known as **geminate**s, when 2 words come together, as in comparison between word *bookcase* [bukkes] and *book ace* [bokes]. Double consonants are written to emphasize their vowel quality, instead the length of a consonant.

B. Tone and Intonation

Tone denotes the use of pitch to convey a meaning in a word level, whereas intonation is at the discourse or sentence level. *Intonation* is also called as speech melody that suits with its speakers. Aside from being an aspect for cause of emergences of different dialects and accents, intonation also became a distinct trademark for a particular language.

C. Word Stress

A stress is used to decide whether a syllable is strong or weak. Every single word has its own syllable, and each syllable has a key of stressing. These methods are from the perspective, or point of view, of production and of perception. Stress production is commonly depending upon each speaker's use of muscular force compared to the unstressed syllable. While for the stress perception, all stressed syllables possess one common trait called *prominence*. It is generated by 4 factors: loudness, length, pitch and quality. That is why English has pairs of words under different class of words due to the difference of stress: we **reJECT** the **REject**, **conVERT** the **CONvert**, **inSULT** with an **INSult**, and so on.

D. Syllables

A syllable may be distinguished as a way of organizing sounds around sonority's peak, since consonants possess lower sonority and are commonly found both at the start and end

of a syllable. Sonority is openness of the vocal tract, which corresponds to loudness of a sound.

The peak mentioned before, as the most sonorous part of a syllable, is called as **nucleus**. While the lower sonority sound that precede the nucleus is called as **onset**. Those following the nucleus are **coda**, which together they form a **rhyme**. Look at the following illustration below:

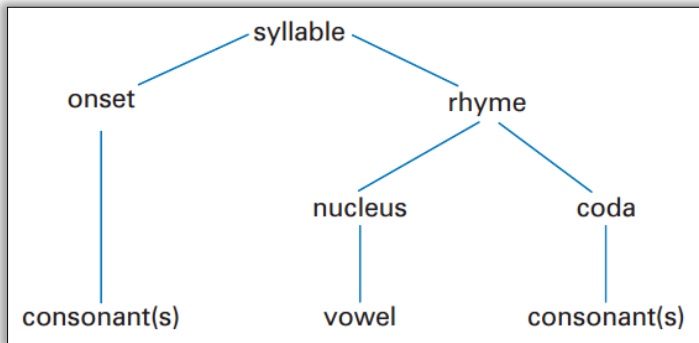


FIGURE 5. THE SYLLABLE

Phonemes & Allophones

Phoneme is a label for a set of sounds group, which are perceived by speakers to be ‘similar’ sound, and depending upon a context in which such sound is produced, **allophones** are the different way of pronouncing that sound. Phonemes commonly marked by slashes (/), whereas allophones are symbolized by square brackets ([]). There are some word pairs that differ in the one that possess d] where the other has [ð], as in word ‘den’ [dɛn] and ‘then’ [ðɛn]. Such difference only appears in a single sound within a same position in a word. Try to analyze these two examples:

- a) The weather is so hot, you need to turn on the **fan**.

b) I go to the beach by my new **van**.

The bold word in (a) contains /f/ that cannot be interchangeably placed in the sentences (b) even if both have similar sound of [f] and [v]. This is the proof that they belong to different phonemes, and that is called *minimal pairs*.

The existence of minimal pairs means that the difference between the two sounds – that is *contrastive*; change one sound and create a contrast in meaning. When the existence of two different words is expected based upon its context, these 2 sounds are in complementary distribution.

Phonotactics

The principles restricting the permissible sound sequences in a language is called **phonotactics** (or phonotactic constraints). Phonotactic in English is definitely a part of every speakers' phonological aptitude, since these restrains work on a larger unit comparably to a singular segment of a phoneme. Try to understand this short conversation:

a: I think Bubah is **very ignorant** guy.

b: Yeah, he's very **vig**!

The bold word in (b) actually represents unintended gap in the English vocabulary. It has manifested without following some restrains on the sequence.

Co-articulation

The phase of creating one sound in (almost) simultaneous time is called as **co-articulation**. There are two co-articulation effects:

A. Assimilation

The process of two different sounds in sequence that become more alike, is known as assimilation. The word have /hæv/ by itself tends to be altered into a voiceless when it is pronounced along the preceding sound as in the phrase “I [have to] go”. It sounds more like /f/ than /v/. Thus, most of us generally say [hæftə] in such case and we may even see it written informally as “hafta,” indicating the perceived assimilation from a voiced to a voiceless sound.

B. Elision

The process of not pronouncing the segment of a sound, which might exist in a cautious word pronunciation in isolation.



SUMMARY

Phonetic is not only studies the way sounds are being made by humans but also focuses on human anatomy, specifically in articulatory organs.

3 major parts of humans' organs responsible for speech sound production are lungs, larynx & vocal folds, and articulators above larynx (including roof of the mouth, pharynx, lips, teeth, tongue, jaws, nose & nasal cavity).

IPA was made in attempt to describe the way a sound should be written.

3 classifications of vowel are cardinal vowel, short vowel and long vowel. The use of vowels involves lips-positioning, such as rounded, spread & neutral. As for diphthongs, which basically a slide from one vowel to another, are divided into centring & closing diphthongs. Whereas triphthong is similar to diphthongs yet it glides through three sequences of vowel at once, which often occurred in a swift manner.

Airstream mechanism, a process of phonation or voicing that divided the way a sound produced, either by generating vibration (voiced) or not (voiceless). In term of airflow, 3 variables like intensity, frequency, & quality, directly affecting the way a sound is made.

Manner of articulation focuses on what type of constriction was made during a sound production, while place of articulation discusses which active articulation used during the sound creation.

5 manners of articulation, namely stop, fricative, affricate, approximate & vowel. Whereas places of articulation, there are around 12 types namely Bilabial, Labiodental, Dental, Alveolar, Retroflex (tip), Palato-alveolar (blade), Palatal (blade), Velar, Uvular, Pharyngeal, & Laryngeal, as well as Labiovelar (glide).

Phonology primarily concerns the abstract side of the sounds in a language that covers suprasegmental elements, such as length, tone, intonation, syllable structure & stress over vowels & consonants.

Phoneme covers for a set of sound group; Allophone refers to the different way for in pronouncing a sound; Phonotactic refers to a rule that restrict the allowed sound sequence in a language, and Co-articulation revolves mainly on an (almost) simultaneous sound creation, which consist of two effects, namely assimilation & elision.

UNDERSTANDING TEST

Part 1. For number 1-5, you have to write the definition of each term based on the preceding explanation; and for number 6-8, you just need to find out the phonetic transcription of the words.

1. Suprasegmental :
2. Voicing :
3. Syllable :
4. Phoneme :
5. Phonotactic :
6. I have a page about me :
7. He cancel the boarding :
8. The weather was good :

Part 2. Read the following questing carefully, then try to find out the answer of each questions. You may surf it on the Internet but make the answer yours.

1. Phonetics and phonology are both focused on sounds production. What are the distinction between them?
2. Explain the sounds production on animals (including human)!

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CHAPTER 3
MORPHOLOGY & SYNTAX



1. Morphology

In morphology the main object to be explored is the **forms of word**. Since human language is constructed from group of words to be sentences, and group of sentences to be paragraph and so on. Morphology focuses on identifying classification of words, how words are formed and every single part which brings meaningful influences to the word.

Word Class

Words in English may serve in various ways. These words are sortable into classes in accord to the way each works. Word class is also known as **part of speech**. There are 9 part of speeches:

1. **Noun** : A word described as the name of animal, person, place, thing, or even a concept.
e.g. Michael (person's name)
2. **Determiner** : An adjective-like word preceding both noun and adjective itself.
e.g. An apple or **A grape**

Kinds of determiner: article, demonstrative, possessive, numbers when they precede nouns, indefinite determiners.

3. Pronoun : A word that may replace a noun or a noun phrase.
e.g. She lost her wallet (She = Luna)

Types of pronoun: Reflexive, demonstrative, interrogative, relatives, distributive pronouns, and a set of indefinite pronouns.

4. Adjective : A descriptive word which describe and qualifies a certain noun.
e.g. A hot day. (hot = high temperature)

5. Verb : A word which expresses a process, a state, or an action.
e.g. The man drives a bus.

6. Adverb : A word modifier applicable to a verb, an adjective, or even a sentence.
e.g. The man walks quickly.

7. Preposition : A function word that definitely followed by a pronoun, a noun, or a noun-phrase.
e.g. Ms. Eun talked to her boss.

8. Conjunction : A linking word in a sentence that connects ideas or information.
e.g. Ola and her sister run upstairs.

Types of conjunctions: co-ordinating and sub-ordinating.

9. Exclamation : A spontaneous, and often involuntary, utterance as an emphasize to various emotions.
e.g. Oh damn!

Morpheme

The smallest unit in language is a word, but the smallest elements which bring meaningful difference are called as **morpheme**. Morphemes cannot be broken down further and remain meaningful.

Morphemes are classified into two; *free morpheme* (it can stand alone), and *bound morpheme* (it is attached to the root). A **root** is not always a free morpheme, that carries its own meaning. A word may be constructed by inserting morphemes into the roots. The bound morphemes (later called BM) that may be inserted *before* a root are called *prefixes*, while those inserted *after* a root are *suffixes*. Look at the examples below:

	BM (Prefix)		FM/Root		BM (Suffix)
Unenjoyable	:	Un-	+	enjoy	+ -able
Mentioned	:			Mention	+ -ed

Beside that, there is also a **compound**, which is a word developed from two or more roots. A compound is classified **as a part of speech on its head**, which is similar to its topic, that is the core meaning of the compound. It also governs the compound's grammatical function. This head is, in English, usually a morpheme that is to the right of the remaining morphemes within the words. Three types of compounds are:

- A. Closed-form compound** - The different roots are written without space or hyphen. e.g. schoolhouse ('house' is called the 'head')

- B. Hyphenated-compound** - It is written with hyphen(s).
e.g. father-in-law
- C. Open-form compound** - It has spaces between its roots.
e.g. real estate

The next is bound morpheme. The BM may be classified according to the purpose. It means that the morpheme may alter the word's meaning or word's class from one part of speech into another. There are two common types of bound morpheme:

- A. Derivational morphemes** - bound morpheme which alter a word's meaning or change the class in part of speech. The first category, including prefix, suffix or affix.

- a) **Prefix** (be-, de-, en-, ex-, hyper-, pre-, pro-, re-, sub-, super-, and trans-) change the meaning, yet normally do not involve an alteration of word class. Example:

	<i>BM (Prefix)</i>		<i>FM/Root</i>		<i>BM (Suffix)</i>
Unenjoyable	:	Un-	+	enjoy	+ -able
Mentioned	:			Mention	+ -ed

- b) **Suffix** (-acy, -ation, -er/-or, -ess, -ity, -ment, -ness, -ship, -ise/-ize, -able, -ed, -ful, -ical, -ive, -less, -like, -ous, -ly and -y) always change the word class. Example:

Act (<i>v.</i>) + or	▶	Actor (<i>n.</i>)
Help (<i>v.</i>) + ful	▶	Helpful (<i>adj.</i>)

- B. Inflectional morphemes** - bound morpheme that neither alter a word's essential meaning nor change its class; yet it may alter the grammatical function instead. In English, there are only 9 inflectional bound morpheme as listed below:

The plural marker (-s)	The cat <u>s</u> in the box.
The possessive (-’s and -s’)	It is Kanaya’ <u>s</u> book.
	Those are the girl <u>s</u> ’ dolls.
The third person, present singular (-s)	She come <u>s</u> home late.
The comparative (-er)	Kanaya is tall <u>er</u> than Ken.
The superlative (-est)	He is the rich <u>est</u> man.
The progressive (-ing)	Mr. Richard is teach <u>ing</u> English.
The past tense (-ed)	My brother arriv <u>ed</u> late.
The past participle (-en)	The phone has brok <u>en</u> .

TABLE 2. INFLECTIONAL BOUND MORPHEME

Allomorphs

The variations of a morpheme are called a set of allomorphs. Morphophonemic rules simply is a rule that govern which allomorph is going to be used in a specific phonetic environment. This term signifies the interconnection between phonology and morpheme. You will see the examples on the next page.

Several English adjectives arrange their opposites through prefix addition of bound morpheme 'in-'

Cautious	<u>I</u> ncautious
Tangible	<u>I</u> ntangible

Though, negative morphemes alter 'n' to the consonant of the word it prefixes:

Legible	<u>I</u> llegible
Maculate	<u>I</u> mmaculate
Respective	<u>I</u> rrespective

'il-', 'ir-', 'in-' and 'im-' can thus be called allomorphs.

Morphological Operations

Certain words categories emphasize bigger openness compared to others. Specifically, the amount of words in **open words classes** (or called *content words*) grow, unlike the rather limited growth happened in **closed words classes** (also named as *function words*). There are 9 (nine) processes to form new words are described in the following paragraphs:

- A. **Acronym** – It is words formed from the first letter or letters of more than one word. Acronyms are pronounced, as any word would be. Both acronyms and initialisms are abbreviations. E.g. NASA /næsa/ (National Aeronautics and Space Aministration).
- B. **Back-formation** – It uses to form a new word through the process of *analogy* by removing an affix or what appears to be an affix from that word. *Analogy* is a process by which one form of a word is used as the model for constructing another word or structure. E.g. *donate* from 'donation'.

- C. **Blending** – the process of taking two or more words, clipping off one or more words, then combining them. E.g. *brunch* (a combination of ‘breakfast and lunch’).
- D. **Borrowing** – words are formed from one language enter other language. E.g. *camouflage* (FR) > *kamuflase* (ID)
- E. **Compounding** – it is creating a word by combining roots. E.g. *mallrat* (a young person hangs out at shopping malls).
- F. **Clipping** – it is deleting a section of a word to create a shortened form. E.g. *phone* from ‘telephone’.
- G. **Derivation** – process of forming a new word by adding a derivational affixes to a word. E.g. *happiness* and *unhappy* derive from the root word ‘happy’.
- H. **Eponyms** – words formed from people’s names. Proper names may used to label animals and plants, inventions, places, activities and other people. E.g. *braille* from Louis Braille, who developed a system of printing for the blind.
- I. **Trade names** – a new word which is invented to give new products a label. E.g. *Xerox* (without reference to existing word).

2. Syntax

In syntax, linguists explore and try to describe rules in which words and phrases are put together in a sentence so that it can produce meaningful expression. In short, we can describe syntax as knowledge that focus on the **analysis of language structure**. A grammatical level, which precisely refers to the words and morphemes arrangement within a sentence construction. It also

concerns with how these structures (words, clause, phrase and sentences) border with external behavior like speech (sound), sign (gesture), and writing in order to create a combined yet useful structures in communication.

Syntactic Structures

A sentence starts as a mental construction task. It is a group of words that are grammatically complete with at least 2 components, namely a *subject* (or sentence topic) and a *predicate* (assertion created from the topic). Structures of a sentence are made upon the fundamental rules of combination, as for the unit combined are named **constituents**. For example, the student looked at a painting; the student as *argument*, looked as *predicate*, at a painting as *argument*.

To complete the meaning of predicate, we need **arguments**. In addition, a predicate can be finalized by come an optional element name **adjunct**. They simply add unessential information into the meaning of a predicate, such as:

The art student looked at a very beautiful painting.

adjunct

adjunct

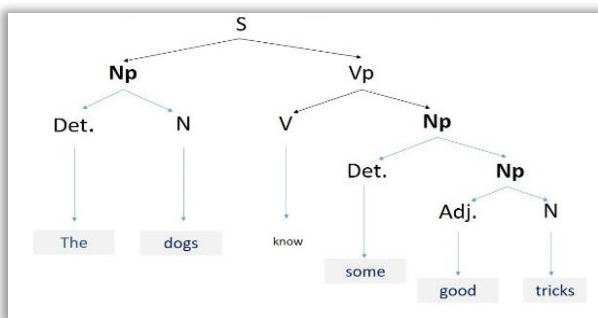
Phrase, Clause & Sentence

Phrase is **any component of a clause**. Its head, often called as *headword*, that is a word, which regulate a syntactic or phrasal class of its parts or members aside from head (also called as phrase's

dependents). In several approaches of syntax, these dependents are further classified into either specifier and/or complement. **Specifier**, as the name implies, exists to enhance the meaning of headword. **Complements**, on the other hand, provide further details upon the headword.

A combination of phrases may form a unit called as **sentence**. A simple sentence can even be formed by only a noun phrase and verb phrase. Read the description below:

- A. **Noun phrase (Np)** – a words group with a noun as its headword. It may consist of article, determiner, adjective, noun, pronoun and prepositional phrase. For example:



- B. **Verb phrase (Vp)** – a words group with a verb as its head. It may consists of verb, noun phrase, prepositional phrase and adverb. For example: the word ‘know’ in ‘the dogs know some good tricks’.
- C. **Adjective phrase (Adj. p)** – a words group that modify a noun. Similar to adjectives, these words may be either following a noun (attributive) or following a verb (predictive). For example:

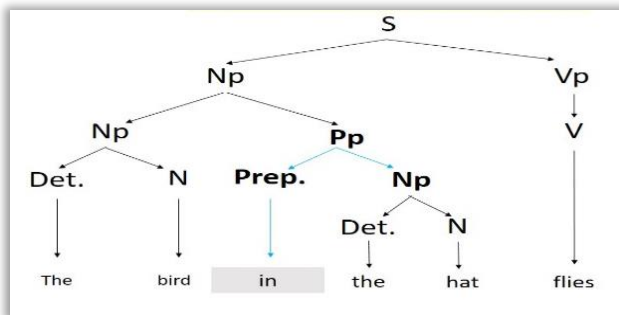
That **utterly fascinating** novel has burnt. *(attributive)*

The letter is **totally rude**. *(predictive)*

- D. **Adverbial phrase** (Adv. p) – a words group which serves as an adverb. It often assist us in identifying when, where, why or how an event occurred. For example:

He **almost always** arrives in time.

- E. **Prepositional phrase** (Pp) – a words group that starts with a preposition. For example:



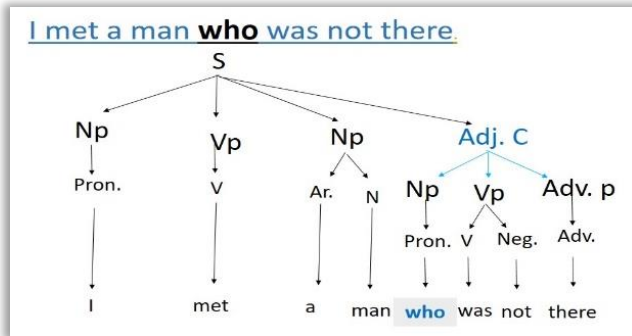
Clause is *words group that comprises of a finite verb and constitutes only a part of a sentence*. In each complex sentence, we have at least two clause: a **main clause** (like a simple sentence) and a **dependent clause**. Dependent clauses classified into three types:

- A. **Noun clause** (Nc) – a words group, comprising a finite verb, nouns, noun phrase, and pronouns, that typically can be substituted for a noun clause. For instance:

He said **this**.

He said **that he was tired**.

- B. **Adjective clause** (Adj. c) or relative clause (Rc) – group of words that explains noun phrases. You can identify through these signals: who, whose, whom, which, that, in which, and where. For example:



However, when a clause starts with ‘whom/which/that’ and is followed by a subject, the subordinator may be omitted:

The bike **that** John bought is missing.

The bike **John** bought is missing.

Occasionally, the clause begins with ‘when’ can be replaced by ‘on which’, and ‘where’ by ‘in which/at which’.

For example:

The city **where / in which / at which** they met was called Sidoarjo.

I remember the day **when / on which** we won the cup.

- C. **Adverbial clause** (adv. c) – a words group that serves similarly to adverb, in providing information about why,

where, when, how, as well as if the action occurred. For instances:

Put it **where** we all can see it.
She puts it away **as** quietly **as** she could.

Sentence can be defined as **group of words which are combined by grammatical rules of a language** that expresses a complete thought, question, exclamation, command or system. The traits of sentence must be started with a capital letter, and closed with a full stop. In line with the functions, a sentence is classified into four category:

A. **Declarative sentence** – to declare assertions or statements.

For examples:

I **shall** arrive at four.
You **aren't** the **only** applicant.

B. **Imperative sentence** – to direct an order, issue a request and generally has no overt subject. For examples:

Look at me!
Don't walk on the grass!

C. **Interrogative sentence** – to ask questions, such as:

Are you going to the class?	<i>(Yes/No question)</i>
When did you arrive?	<i>(Wh- question)</i>

D. **Exclamatory sentece** – to express surprise, alarm, indignation or a strong opinion. For examples:

What a relief!	<i>The act of reducing sth. unpleasant.</i>
You did a great job!	<i>The act of appreciating someone</i>

Bear in mind that **a sentence** can also be classified as being either **major** sentence (consists of a finite verb; it has (s)ubject and (p)redicate) or **minor** sentence (does not have S P). Look at the examples:

Major sentence	Minho has a new phone. (S-P-C)
Minor sentence	Just a sec! (colloquial speech)

Additionally, according to the grammatical structure (connection and composition between clauses), sentences are distinguished in four categories:

- A. Simple sentence** – consist of at least 1 subject and 1 predicate. Look at the examples here:

The man laughs .	<i>1 finite verb.</i>
We can <u>hardly</u> ask them for any more.	<i>Interupt by an adverb</i>
He <u>may have been being</u> followed all the time.	<i>4 auxiliaries + a headverb</i>

- B. Compound sentence** – comprised of at least 2 modest sentences, that are combined by a coordinating conjunction (and, neither..nor so, either..or, but, or, then, yet). For example:

The man **and** his brother fall down.
 He could **neither** eat **nor** sleep.

- C. Complex sentence** – comprised of a modest sentence and one or more subordinate (or dependent) clause. For example:

He became king when her father died he was the eldest child.
Simple sentence Dependent clause Dependent clause

Every clause has a finite verb, and every dependent clause starts with a subordinating conjunction: as, as ... as, if, before, after, because, though/although, while, when, where, whether ... or not, during, since, until/till, unless.

- D. **Compound-complex sentence** – comprises of two or more main clauses and at least one dependent clause, which is also formed by embedding coordinating conjunction. For example:

I saw him **when** he arrived the first time **but** I didn't see him **when** he came again.

Sentence Operation

Dealing with those sentence patterns, we should be able to use the four following operations to analyse a sentence variation without changing its semantic aspect, which are:

- A. **Insertion** – the process of embedding one or more constituents into the sentence by putting more adverbs or adjectives. For example:

The child is diligent.	<i>no adverb</i>
The little child is exceptionally diligent.	<i>Insert adj. + adv.</i>

- B. **Deletion** – the omission process of one or two sentences' constituents. For example:

The ~~tall~~ woman saw him ~~last night~~.

The woman saw him.

- C. **Substitution** – the substitution process of both object or subject into pronouns, or verb phrase into auxiliary verb. For example:

The young girl visited **her grandma**.

- D. **Transformation** – the process of changing the form of constituents without changing the grammatical and semantic aspects. For example:

She visited her.

The man **suddenly** called his wife.

Suddenly, the man called his wife.



SUMMARY

Morphology is a linguistic discipline dedicated to morpheme (or a smallest meaningful unit of a language). Several sub-fields of morphology are: word class, morpheme and allomorph.

Word class is distinguished into 9 known part of speech: noun, determiner, pronoun, adjective, verb, adverb, preposition, conjunction & exclamation.

Morpheme is divided into bound morpheme (both derivational & inflectional) as well as free morpheme, with affixes as the sole distinguisher.

Allomorph covers 9 processes namely compounding, acronym, borrowing, clipping, blending, derivation, back-operation, eponym & trade name.

In grammatical level, syntax plays significant role in analyzing language structures. Major sub-fields of syntax are: syntactic structure, phrase, clause, sentence, and sentence operation.

Syntactic structure deals with the mental construction of subject & predicate, along with its constituent.

Phrase covers noun phrase, verb phrase, adjective phrase, adverbial phrase & prepositional phrase. Clause covers noun clause, adjective

clause & adverbial clause. Sentence, which based on its function is divided into declarative, imperative, interrogative & exclamatory. While based on its grammatical structure, is divided into simple, compound, complex & compound-complex.

Sentence operation that involves some operations namely insertion, omission, substitution, & transportation.

UNDERSTANDING TEST

Part 1. For number 1-3, the following words into FM (free morpheme) and BM (bound morpheme), and identify whether the BM classifies into inflectional or derivational; and for number 4-5, identify the syntactic form of the sentences below and segment the grammatical functions of these by drawing tree diagram.

1. Confidential :
2. Waiting :
3. Dangerously :
4. The gorilla kicked a boy on Monday.
 - a. Syntactic form :
 - b. Grammatical function :
5. Lian believes that the dog chased a cat.
 - a. Syntactic form :
 - b. Grammatical function :

Part 2. Give an appropriate answer to the following questions.

1. What are the relation between morphology and syntax study?
2. A root is not always free morpheme. What does it mean?
3. Please mention five parts of speech, write the definitions and insert the example for each!
4. How would you describe the constructions used in these two examples: a) they ain't got none, and b) she going now.
5. In what ways are these expressions 'structurally ambiguous': a) flying planes can be dangerous, and b) an Indonesian history teacher

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CHAPTER 4
SEMANTICS & PRAGMATICS



1. Semantics

In semantics, the main object of exploration is **language meaning used in communication**. The meaning is viewed from different perspectives so that the meaning will be truly comprehended as the speaker mean to deliver, and to be correctly delivered to the receiver or audience. Meaning can be categorised into two; **conceptual meaning** and **associative meaning**.

Semantic Features

It is a concept in which logic can accept the information is expressed. The sense of ‘oddness’ can be used to analyse whether a sentence is logically accepted or not, even if it is syntactically correct. Look at this example:

The radio listens to the audience.	<i>Syntactically</i> ✓
The chicken hamburger ate the boy.	<i>Logically</i> ✗

As language user, we may create this observation becoming generally more applicable by attempting to regulate the crucial element or feature of meaning, which any noun must possess in quest to be utilized as a subject of a verb. The example is illustrated in **Figure 6**.

	Cat	Girl	Radio	Car	Audience
Animate	+	+	-	-	+
Human	-	+	-	-	+
Female	-	+	-	-	+
Adult	+	+	-	-	+

FIGURE 6. FEATURE OF MEANING

Semantic Roles

Instead of considering word as meaning container, in semantic we also see its role inside the sentence, whether it plays a role as; agent, theme, instrument, experience, location, source and goal. Here is the further explanation:

1. **Agent** : the entity which performs actions (doer);
2. **Theme** : the entity which being affected by actions;
3. **Instrument** : tools which being used by agent to perform action;
4. **Experience** : the feeling of the agent when performing an action;
5. **Location** : where the action takes place;
6. **Source** : where the entity moves from,
7. **Goal** : which it moves to.

Lexical Relations

There are numerous words that are alike or relatable one to another in terms of sound or meaning, which are:

- A. Hyponyms** – further detailed words that constitute a subclass of a more general word. For examples:

See	stare, glimpse, ogle, gaze, look
Purple	crimson, violet, lavender

- B. Homonyms** – words have the same sound, but different meaning, and might be spelled the same or differently. For examples:

A: I want this two too , please.	Two, to, too
B: So, you order four?	/tu:/

- C. Polysemys** – units of languages that have more than one meaning. Polysemous words and homonyms are frequently became the foundation of jokes in accord to their possible different meanings for a same word. They also became the utterances source that often misunderstood due to their lexical ambiguity trait. Look at the example of Indonesian words below:

<i>Kita harus mencari akar masalahnya agar dapat menyelesaikan kasus itu dengan baik.</i>	
Akar	Part of plant that grows under the ground; the main cause of problem ; the basis of something.

- D. Synonyms** – words that possess the same meanings and semantic properties, yet share a different sound. When we paraphrase (or restate), a sentence that we have heard or

read, we are utilizing synonym for some of the original words. For example:

Synonym	Denotation	Connotation
Gaze	Look at somebody (sb) or something (sth)	To look steadily at sb/sth for a long time.
Stare		To look at sb/sth for a long time.
See		To become aware of sb/sth by using eyes.
Watch		Paying attention to what happens.

These synonyms have the same **denotation** that is the first definition of the words or morphemes would be same in dictionary. Though, they might carry different meanings, that is **connotation**, or a specific meaning. And of course, it is not easy to distinguish connotation meaning of every synonym words so we must notice that the word classes (adjective, noun and verb).

- E. **Antonyms** – words that possess the opposite meaning to their counterparts. This type of lexical relation is divided into 5 kinds: (a) **Complementary pairs** – emphasize a binary relationship; (b) **Gradable pairs** – portion of a bigger related word and emphasize a scalable concept; (c) **Relational opposites** – express a symmetrical relationship between two words; (d) **Reversive opposites** – a verb or noun that signifies an act that reverse the quality and can change in the same time; and (e) **Directional opposites** – the opposite of direction; pairs. For instances:

Antonyms				
Complementary pairs	Gradable pairs	Relational opposite	Reversive opposite	Directional opposite
Male >< Female	High >< Low	Give >< Receive	On >< Off	Agree >< Disagree
Asleep >< Awake	Fast >< Slow	Parent >< Child	Inside >< Outside	Clockwise >< Anticlockwise

Structural Semantics

It is the study of connection between the meaning within a sentence and how it is composed from the smaller components. Here is the example:

Alshad has **large** cats and lion.

This example is **ambiguous**, due to the adjective 'large' that comes preceding the noun, while the scope of any adjective often extends to words that follow after it. Actually, when we possess a *Np* that has a list of adjectives, each of their scope includes the one that follow it, yet not the one that precede it.

Non-Literal Meaning

Comedians, poets, writers, and many others often utilize sentence with unexpected meanings. There are several alternative in which playing with a sentences structure generates an interesting language:

- A. **Anomalous utterance** – utterances where the semantic properties from one utterance's segment do not match with those of another segment. For example:

My **car** is *hungry*.

The semantic properties do not match; *cars* are inanimate objects, whereas *hunger* is biological processes of living things.

- B. **Contradictions** – utterances where the semantics properties of a particular word are in direct opposition against their counterpart. For example:

My husband is a child.

In this case, the speaker is telling how she feels about her husband even though those two words contradict each other.

- C. **Idioms** – multi-word phrases that are not entirely compositional, and their meaning is projected generally depending onto a certain context where the expression is uttered. For example: *Spill the tea* or *Let the cat out of the bag*, both idioms mean reveal a secret.
- D. **Metaphor** – anomalous utterances which refer to items that are considered as symbolically similar despite being contrastively different. The example:

How to **defend** yourself against *stupid arguments*.

Means: This actually conceptualize argument in terms of war.

In addition, metaphor is divided into two types: **mixed metaphor** (combination of two incompatible metaphorical mappings), and **dead metaphor** (the metaphor invokes has been established in the language, and is typically not perceived as metaphor).

- E. **Metonymy** – a type of non-literal language where one entity is utilized to emphasize another entity that is associated with it reference in some ways. For example:

The Jakarta Post asked a pertinent question at the news conference.

Means: *The Jakarta Post* is used to represent the reporter who works for the newspaper.

- F. **Oxymorons** – phrases that combine contradictory words. It frequently used to attain a peculiar special effect and evoke a range of emotions. For example:

Sweet sorrow	Cruel kindness
---------------------	-----------------------

2. Pragmatics

The study of pragmatics can be called as an **analysis over the meaning behind meaning**. Explicitly, it deals towards an implicit meaning hidden in every utterance, as well as its contextual significance upon the meaning. It also concerns with the use of semantic knowledge when it interact with a real life knowledge.

Deixis (context)

It is a term coined to address words or phrases that are not able to be entirely comprehended without its complemental information. Such term also refers to an apparent method in which **the relation between contexts and utterances** (or language) is established within their respective structure. Most words are, by nature, deictic if their semantic meaning is fixed, while their denotational meaning deviates liable on time and/or place. Such concept is deemed majorly as a specific sub-class for indexicality phenomenon of semiotic. Here are several example of deictic words, including:

- A. **Personal deixis** – often utilizes pronoun refers to others in the environment, such as: [they] don't invite me like [she] did.
- B. **Spatial deixis** – designates space close to the speaker, such as: they were gathering over [there].

- C. **Temporal deixis** – relatives to the time when they are used, such as: let's start this [tomorrow].

Reference

It is defined as **an action in which communicator utilizes a linguistic forms in order to direct listeners into identification of something.**

It also functions to differentiate between reference and denotation. As reference is specific and mainstream link between an expression, referent or role; *referring* is simply labelling or tagging something.

Meanwhile, denotation is a unique link between expression and something, with a satisfying specific condition and semantically well-expressed. This theory has been challenged by emphasizing that referring is not done by the expression, but it is a thing that can be utilized by human to do.

If reference is done by and depends on speakers' goal, inference is listeners' task to discover the relationship between expressed entities with the words. It is also defined as 'making assertion' using what listener or reader catch from speakers' or writers' linguistic expression, and accepted as truth even it was clearly stated. It is clearly a cognitive process happening inside the human (listener or reader) mind, transforming available and explicit information to create understanding. One essential fact of inference is that it transfers the original meaning or information, directing into something which explicitly unstated.

In the scope of reference and inference, several aspects are identified, those are:

- A. **Referential & Attributive Use** – The concept of referring something does not always match with the physical image or

entity. The certainty of existence also matters when someone referring, since the act of referring also being directed towards something none exist, as in these examples:

- 1) There is [a] [beautiful girl] waiting for you.
- 2) I'd be happy to find [an] [icy white cotton falling from the sky] in Indonesia.
- 3) Khalid wants to join [the] [Surabaya's green force].
- 4) I don't get any signs of [the thief].
- 5) No matter how hard it is, [the lover] will come through.

The words [a], [an] and [the] are called **attributive use** since it can be replaced with 'whoever' or 'whatever' description to describe unknown entity. But, it is not only restricted to that simple words, since it can also uses phrase such in [d] and [e].

Meanwhile, the phrase [beautiful girl], [icy white cotton falling from the sky] and [Surabaya's green force] are called **referential use**, due to its referring to another entity that the speaker has already known its label, but intend to describe with another expression to attract listeners or readers.

In (1), the speaker can easily state a name of girl who is actually well-known by him. But, instead of mentioning it, speaker describes her with [beautiful girl]. This expression is functionally called as referential use. In short, *attributive* is used to refer *unknown entity*, but *referential* is attached to the *known entity*.

- B. Name & Referent** – In referring to something, people can also use name. And based on the collaborative understanding among all member of society (not only speaker and listener)

the act of referring something gains its success. Take a look on these examples:

- a. Can I borrow your [Sukarno]?
- b. Wow, it looks delicious, may I ask your [Bensu]?
- c. Where does the [Moccachino] stay?
- d. [Grasshopper] is coming full-armed.
- e. [Titanic] takes over the whole upper-shelf.

In the (a) case, the name [Sukarno] is associated with 'borrow', so then listener can infer something else that it is not a human named Sukarno, but a biographic book containing life story of Sukarno. The association between 'Sukarno' (name) and the book (referent) is called **pragmatic connection**.

The cooperative use of proper name to refer something else is influenced with the common collaborative knowledge between the speaker and listener.

- C. Co-text** – It is a linguistic material helping us to depict what the reference is actually referring to. It is almost impossible to interpret what is actually expressed by speaker by ignoring the co-text. Thus, every single unit of co-text is so much significant to discover the meaning when certain expression is placed in the same position inside the sentence. Take a look at these examples:

- a. Titanic was in its [maiden voyage].
- b. Titanic was considered as the best in [romantic category].

Surely, we can depict different entity of Titanic in (a) and (b) In (1), Titanic is a huge and luxurious ship, while Titanic in (2) is a Hollywood film starring L. D. Caprio and K. Winslet. *But,*

what leads us into this correct interpretation? Yes, group of words after the word Titanic. Also in (1), the association between Titanic and 'maiden voyage' leads us to the image of ship. In (2) 'romantic category' contribute an image of love story in the film which been awarded as best. Can we interpret that Titanic in [1] and [2] are different entity without *maiden voyage* and *romantic category*? The answer is surely cannot.

As their importance is example of the significance role of co-text toward the listeners' or readers' interpretation.

- D. Anaphoric reference** – during the communication, complex sentences are used to provide enough elaboration as needed by the speaker. And it is almost impossible to always use short expression separately. Thus, references are sometimes repeated again and again. But it would be peculiar to always use complete reference again and again. Hence, anaphoric reference takes its role **to link back the reference**. For example:

It is stated in the book that **James and Anne** got married at the end of 2019. Shortly after that, **they** stayed in a small house in the peaceful village, far away from people who always disturb **them**.

[James and Anne] is a reference, and throughout the story, this reference must be pointed back again and again using words [they] and [them]. The *initial reference* is called as

antecedent, and the next link-backing references are called as **anaphoric reference**.

There is also different pattern of sentence when the anaphoric reference comes first, and the initial reference comes later. This pattern is technically known as **cataphora** as in:

Yesterday, I walked through the farm and unpredictably I saw **it** in the fish pool. A **big python snake!**

In that sentence, the anaphoric reference [it] comes first, followed by the initial reference [big python snake].

In constructing speech, human do not always use reference. They may barely express something that is containing **zero anaphora** (or called **ellipsis**), as in:

Now sleep for fifteen minutes!
Struggle for years before you intent to stop!

The use of ellipsis can create an expectation that the listener can interpret what speaker intends to identify.

Presupposition

It is an assumption that implicitly made by listener upon a certain context within an interaction. The assumption itself is related to an utterance by which its degree of truth often disregarded in a particular discourse. We say that the sentence “*I used to be the deputy chairman of that organization*” presupposes that “he was a

deputy chairman before” or “he was abdicated from the position of deputy chairman”.

Implicature

An implicature is *suggestion* or implication made by a speaker with an utterance, despite not expressed literally. The first one who brought the term itself is none other than a popular language philosopher, H. P. Grice, who under his name, *Gricean Maxim*, was invented. In term of usage, Grice mostly referred this term as conversational implicature by positing a **Cooperative Principle**. Cooperative principle is classified into 4 conversational maxims in attempt to explain what cooperativeness and rationality really are:

- 1) **Maxim of quality** : to know whether is true or not;
- 2) **Maxim of quantity** : to provide the required information;
- 3) **Maxim of relevance** : to be relevant, and
- 4) **Maxim of manner** : to be clear and orderly in talk.

These maxims are assumption that listeners often use in order to make sense of what they heard from a speaker. In a way, we may assume that every conversation follows these 4 maxims, and this assists us in figuring out what speakers really meant by their words.

For example:

(situation) There are 3 students in the class: Farrel, Naura & Ratu

A : Which students passed the exam?

B : Farrel and Naura.

Through that conversation, we can deduce that both Farrel and Naura passed the exam, whereas A is probable to infer that Ratu did

not. However, B never expressed that Ratu did not pass the exam, yet A is able to figure that out as B gave as many relevant, truth and informative (maxims of quality, quantity and relevance).

However, maxims are not rigid directions, yet a rather flexible assumptions so they may be flouted (or broken) – to associate further meanings, **flouting a maxim** happens when a speaker utilizes a language in a way that looks, in an obvious manner, to deviate a maxim. For example:

(situation) A husband asked his wife.

A : How much did the new dress cost, baby?

B : *I know*. Let's go out tonight.

When A asked to B about the cost of her new dress, B gave an irrelevant answer to the A question. It violates maxim of relevance.

Speech Acts

It is something expressed by individual that serves both in delivering information and performing the act itself. Speech act served its function once spoken. It can also be divided into three distinct levels:

- A. Locutionary act** – grammar-internal actions like articulating a certain sound, using a certain morpheme, referring to a particular person.

- B. Illocutionary act** – actions of communication. The type of communicative intention that the speaker has (like asserting a fact, making a promise, or giving a warning) is called *illocutionary force*.
- C. Perlocutionary act** – actions which go beyond communication, like annoying, frightening, or tricking someone by what you tell them.

For example: ‘There’s a bear sneaking behind you!’ said A. At a *locutionary* level, A said a word ‘there’ and denotes to the addressee with pronoun ‘you’. Whereas at *illocutionary* level, A proclaims a truth (that there’s a bear sneaking up behind B) and inform B that he is in danger. While at *perlocutionary* level, A scares B and causes B to run away. In addition, it also has *illocutionary force* of warning.

A certain concept, which address the criteria that ought to be accomplished and condition to be in place in attempt to for a speech act to acquire its aim, does exist in speech act theory. It is none other than **felicity conditions**, or well-matched for the utterance’s purpose. Normally, this condition is applicable under 3 major usages. There are declarations, requests and warnings, with each possessing its own requirements. Below are the requirements for both request and warning type:

- A. Essential**, where the speaker proposes the recipient to do an utterance.
- B. Preparatory**, when the speech circumstance and speaker’s authority aligned one to another.
- C. Propositional content**, that needs participants to understand language instead of acting it out.
- D. Sincerity**, where the speech is being carried in sincere and thoughtful vibe or atmosphere.

While for the declaration, there are only 3 different requirements described as these following points: a) Procedure predictability, b) suitable participants & circumstances, and c) complete execution that requires less mistakes and error in utterance conveyance.

Meanwhile, the message of any given speech act can be indistinguishable one to another. This condition similarly works with **indirect speech act**, which is considered as a type of 'further' speech act. For instance, when your friend blurted "cold isn't it?" to you out of nowhere in a closed room with a blowing air conditioner. Putting its presupposition traits and the context of indirect act into consideration, your friend might raise you a signal of "please turn off the AC", instead of obtaining your affirmation regarding the room's temperature.

Indirect speech act oftentimes ascribed to a particular degree of politeness in a certain country or culture (mainly in Eastern Asia). It is mostly found in any form of refusal or denial. This kind of speech act is often deemed as quite puzzling for some individuals with low sense of refinements.



SUMMARY

Semantic discusses about the language meaning used in communication. The meaning itself delves onto two categories: conceptual & associative. Several sub-fields that solely aimed to discern how meanings are interpreted, they are: semantic feature, semantic roles, lexical relation, structural semantics and non-literal meaning.

Pragmatic is defined as the study of social language use. The domain of Pragmatic is divided into several sub-fields as well. There are deixis, reference, presupposition, implicature and speech act.

UNDERSTANDING TEST

Work in pairs. For no. 1-2, you have to figure out the difference between the referring expression set in boldface; no. 3-4, decide whether the words are examples of homonyms or polysemy; no.5, discuss with your friends and give the best answer:

- 1) There's **a woman** waiting for you.
- 2) She wants to marry **a man with lots of money**.
- 3) Purse (a small bag for carrying money vs. a sum of money offered as a prize).
- 4) Date (sweet edible fruit of the date palm vs. a meeting arranged in advance).
- 5) Women's use more indirect speech acts than man do. Why? Please explain it.

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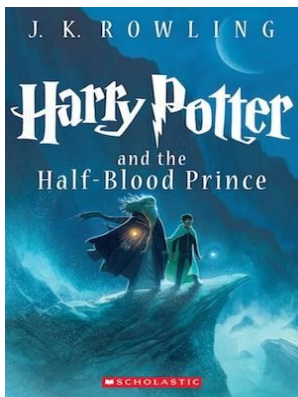
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CHAPTER 5
LITERATURE: A BRIEF INTRODUCTION



Literature is a difficult term to define because opinions keep on emerging only to formulate the definition of Literature. Unfortunately, for students of the English Department, there is no more natural way to get a foundation of understanding Literature except by taking the essence of several definitions and looking at current phenomena.

Before we go deeper, please take a look at the pictures below and tell the lecturer what you know about them. **Have you been read or hear about *Harry Potter*? Is *Romeo and Juliet* familiar to you?**



SOURCE: https://bookriot.com/wp-content/uploads/2014/08/hp_pb_new_6.jpg



SOURCE: <https://www.amazon.com/romeo-juliet-classic-graphic-collection/dp/1424042917>

1. Definition of Literature

Etymologically, 'literature' comes from the Latin *litteraturae*, which means writing. The term 'literature' has been used extensively since the eighteenth century. This literary word then narrowed to *belles lettres* (French, which means fine letters or beautiful writing), to designate fictional and imaginative writing - poetry, process fiction, and drama (Abrams & Norton, 1957). However, the use of this word was later expanded. Literature also refers to other writings, including those in the fields of philosophy, history, and even scientific work aimed at the general audience which are distinguished explicitly in form, expression, and emotional strength.

Thus, we can conclude everything that is written and can bring up the emotional aspects for the reader can be categorized as a form of literary work. The 'beauty' aspect is one of the main keys to distinguish a literary work from other forms of writing, such as philosophy books, textbooks, manual books, etc.

Culler limits the definition of literature from two important aspects, namely the relationship between language and context with conventions or agreements. Firstly, he stated that when language is removed from other contexts, apart from other purposes, it can be interpreted as Literature. However, the language must remain responsive to this interpretation (Culler, 1997).

If literature is contextualized by language, disconnected from other functions and purposes, it is also a context that promotes or gives rise to special types of attention. For example, the readers pay attention to potential complexity and seeks implied meaning, without assuming, say, that the word tells them to do something. To describe the 'literature' is to analyze a series of assumptions and interpretive operations that the reader can carry out on these texts.

Describing the 'literature' is analyzing a series of assumptions and interpretive operations that the reader can make of these texts. That is, there is an inverted logic that we can use when reading a literary text compared to reading non-literary texts, namely in terms of interpretation. For example, when you read a psychology book or a medical book, the main purpose of the book is a clear understanding of the problem in it. Conversely, if you read a novel, drama, or poem, you will be confronted with assumptions and interpretations.

In addition, according to (Culler, 1997), there are aspects of the agreement in determining which are included in the literature category and which are not. A text can be categorized as a literary text if there is a kind of 'agreement' that makes the text worth reading, listening to, or seeing. A text cannot be categorized as a literary work unless it is considered as having 'literariness' value by the public.

2. Genres in Literature

The term 'genre' in this book needs to be limited because this term is actually still debatable. Essentially, what we discuss in this session are the types of works in Literature, but using the term type will be even more problematic because, in addition to being uncommon, this term also brings the impression of being too strict on the structure of the work.

According to (Abrams & Norton, 1957), genre, which is a word from French, refers to the type or class of Literature. The types of literary works that are grouped at different times are very numerous, and the criteria underlying the classification vary greatly. In the Greek

period, the time of Plato and Aristotle, the literary domain was divided into three major classes, according to who spoke in the work, namely *lyrics* (spoken in the first person), *epic* or *narrative* (where the narrator spoke in the first person, then let characters speak for themselves); and *drama* (where the characters do all the talking). However, in English Literature, these classes/ types of literary works are no longer popular. We hardly ever find writers that use these kinds of writings.

At present, the genre in Literature tends to be divided into three major classifications, namely prose, drama, poetry, and folklore (or folktale). Some theorists include non-fiction writings such as news, biographies, and autobiographies in the genre, but the writers incorporate these types of writing into prose. The definition of each genre by (Abrams & Norton, 1957), as follow:

A. Prose

It can be oral or written, which is not patterned into lines either from the metric paragraph or from the free verse. The general prose characteristics are:

- a) Generally, use the writing rules that can be found on the type of writing found in non-literary texts;
- b) It can have an irregular structure;
- c) It only occasionally formal and consists of ordinary conversation, and
- d) It may contain dialogue, but not dominant.

B. Drama

It is a form of composition designed for theater performances (stage performances) with actors acting characters, performing the actions indicated and uttering written dialogues. The dramatic composition in English is known as a

'play'. Also, it is the least 'readerly' form (Beard, 2001). It means that drama can be read by an individual, but it is more difficult than prose because it is made to be staged on a stage or film.

C. Poetry

It is one of the oldest forms of literary work. Various forms and types of poetry have existed in the historical era. According to (Nemerov, 2019), poetry is a form of Literature that evokes an imaginative awareness that is concentrated on specific emotional experiences or responses through the language chosen and arranged for its meaning, sound and rhythm.

D. Folklore/Folktale

It allegedly existed since the beginning of civilization. But since the mid-19th century, folklore has become a collective name applied to speech, verbal compositions, and social rituals which have been passed on solely or at least mainly by word of mouth and examples rather than in written form. Folklore continues to develop, and continues to this day in communities where only a few people can read or write or in the literacy population, in the form of oral jokes, stories, and variations on wordplays (Abrams & Norton, 1957).

Some types of folklore are: legend, superstition, song lyrics, fairy tale, proverb, puzzles, spell, and nursery rhymes.

3. The Function of Literature

There are many perspectives about Literature and its function because basically, literary works have a long historical journey and a wide network. In England, for example, prior to the 16th century,

literary forms, such as folklore, were understood as a medium for stories that did not exist (or were in doubt) in real life. However, entering the 16th century literary works, which were generally the consumption of aristocrats, began to move to emerge as a medium of criticism.

4. Artistic vs. Aesthetic Values

The Polish philosopher, Roman Ingarden, stated that a work of art must be able to show artistic and aesthetic aspects in order to be enjoyed as a work. A literary work has artistic value because it is a creative product of someone created as a work of art. Meanwhile, a literary work must also have aesthetic value because it is a work that can have a psychological effect on others who read it.

Artistic value comes from the opinion of the author that the literary work s/he has created is a creative product that is unique and original as a form of art. However, the opinion of the author himself is not sufficient to determine that the work is a work of art, so there must be an acknowledgment of the aesthetic value of the work. In literature, this acknowledgment can be given through the process of literary criticism.

Abrams & Norton point out that criticism of aesthetic value in a literary work generally puts the aspect of meaning from work itself. As a simple example, you can write a poem or a short story, which you think is worthy of being called Literature. This is an aspect of artistic value. However, your work can only be called a literary work if it gets recognition from critics because it has aesthetic value (Abrams & Norton, 1957).

Apart from being artistic and aesthetic, a literary work is also often recognized because it has various kinds of moral content, ranging from educational content, social criticism, politics, or even content about untold truths. Let us take the example of one of the most famous authors of literary works in English, William Shakespeare. Dollimore & Sinfield point out that Shakespeare and his monumental works, such as *Romeo and Juliet*, *Hamlet*, and *A Midsummer Night's Dream*, have a lot of content about things that are not just aesthetics. *Romeo and Juliet* show how the structure of society and the pressure on women in the Elizabethan period in England, *Hamlet*, and *A Midsummer Night's Dream* show the political representation of the kingdom at that time (Dollimore & Sinfield, 1994).



SUMMARY

- a) Etymologically, literature is defined as 'beautiful writing'.
- b) Definitively, there are many opinions regarding the meaning of literature, but there are several points that may represent the characteristics of writing that can be categorized as literary works.
- c) Literature is a language-based product form that has an aesthetic aspect.
- d) Literature also has an artistic aspect that makes one work special compared to other works.
- e) Determining a product to be categorized as literary requires a 'convention'.

ASSIGNMENT

Work in pairs, and discuss the answers f the following questions:

- A. What differs an ordinary book writings and literary works?
- B. Explain and give examples about the following term:
 - a. Convention in literature
 - b. Artistic and Aesthetic value

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CHAPTER 6

PROSE



Instruction: Please make a group consists of two or three people, and then do the given task below.

- 1) One of the group member should read this poem aloud,

Some say the world will end in fire
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

Fire and Ice—Robert Frost

- 2) The other member pay attention to the words and sound.
Is there any specific pattern?

After doing poem reading, please move to the **next page** and read the part of a prose by Alice Munro, then compare with the poem you have read!

Discussion:

1. Do you think those two writings occur in a college book?
2. Try to pay attention to the end of the lines in the first writing. Is there any sound pattern?
3. Does such a pattern occur in the second writing?
4. Try to see from the scope of word meaning. Which one is more difficult to understand?
5. With your pair, try to pick the same thing that is described in the second writing, and draw it in a piece of paper. Does it similar to your friend's draw?

FOR the last couple of decades, there has been a museum in Walley, dedicated to preserving photos and butter churns and horse harnesses and an old dentist's chair and a cumbersome apple peeler and such curiosities as the pretty little porcelain-and-glass insulators that were used on telegraph poles.

Also there is a red box, which has the letters D. M. WILLENS, OPTOMETRIST printed on it, and a note beside it, saying, "This box of optometrist's instruments though not very old has considerable local significance, since it belonged to Mr. D. M. Willens, who drowned in the Peregrine River, 1951. It escaped the catastrophe and was found, presumably by the anonymous donor, who dispatched it to be a feature of our collection."

The Love of A Good Woman-Alice Munro

1. The Definition of Prose

After discussing the two writing examples on the previous page, you can see that there are fundamental differences in form, sound, and meaning between the two. In the first form of writing, there are certain sound patterns that cause the effect of vowels and consonants when read aloud. The choice of words in the first writing is also more challenging to understand at first glance than the second one. The first form above is known as a *poem*, which we will discuss in the next chapter.

In the second article, which is by Alice Munro, you do not find any sound effects, as you would find in writing by Robert Frost. This form is known as prose. In Munro's writing, you also don't find words that are too difficult. However, Munro provides a detailed description of the objects he describes in these two paragraphs. Of course, your imagination about objects' shapes, dimensions, and colors will not differ much from those of your partner.

Based on *Merriam Webster's Dictionary*, the word 'prose' was derived from Latin *prosa*, which means straightforward. In English nowadays, this word can be understood as the ordinary language people use in speaking or writing, or a literary medium that is distinguished from poetry for its irregularity, rhythm, and correspondence everyday speech pattern.

In addition, prose is an **inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse**. Compared to poetry, prose does not have a specific pattern in terms of form. Therefore, at a glance, there is no

distinctive difference between prose and non-literary writings (Abrams & Norton, 1957).

2. Fiction & Non-Fiction

Before we move to the definition of fiction and how it relates to literature, **please find in your dictionary or any resource about the following terms.**

Fact?

Fiction?

Truth ?

Fantasy?

When we talk about fiction and non-fiction are often trapped in a discussion loop because literary works often trap the reader or audience with aspects that are similar to facts in the narrative. For example, a number of novels that use historical elements may cause their readers to doubt because of events or places that are similar to historical facts, or truth-value. Meanwhile, there are novels or short stories that display fantasy aspects but implicitly present historical facts. Therefore, a narrative in prose tends to be referred to as fiction.

Abrams & Norton stated that any literary narrative, whether in prose or verse, created as if it were a story of events that could actually be categorized as fiction. Narrowly, fiction only refers to a narrative in the form of prose, such as short stories and novels. Prose literary narratives that have any relation to the biographical, historical, or contemporary fact are often called with multiple names such as "fictional biography," historical novels, and non-fiction novels (Abrams & Norton, 1957).

The Elements of Fiction

Narrative is a set of stories arranged in a complete structure, which are related and support one another. As an illustration, when telling an event to a friend, you will definitely involve elements such as when, where, who, why, and how. This also exists in fiction. There are elements that support one another, so that the narrative becomes a whole.

William Kenney in his book, *How to Analyze Fiction*, stated that these aspects are intrinsic elements, namely the elements that exist within the story (Kenney, 1966). These elements are theme, character, plot, setting, point of view, style, and structure and technique.

A. Character

Characters are people or things that are personified in a story. Generally, a character is defined as a personified human or animal. Each character has a contribution to the story, even though it is not present in the form of dialogue. These characters have characteristics or traits that are generally

identical to human characters, and are related to the storyline.

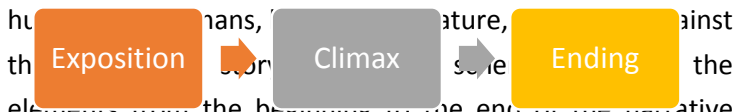
A story may have a main character who is always involved in the storyline. Characters with less involvement are called secondary characters, and those who are least significant in the story are referred to as supporting characters.

B. Plot

This is the most important part of a narrative because this structure determines the logic in the story flow from the beginning to the end of the narrative. Referring to (Forster, 1956), the logical relations that exist in a plot are based on the cause and effect principle, so that one event with another so that they become series of event that are related to one another.

Also, plot becomes a medium for writers to convey meaning in a work of fiction according to their experiences, so that they can transfer the imagination according to the causal relationship of the narrative (Kenney, 1966).

Meanwhile, Wellek & Warren highlighted the climactic aspect that is the core of a narrative. When conflicts arise between human characters, nature, or society against the elements from the beginning to the end of the narrative (Wellek & Warren, 1956). Based on this logic, we recognize the 'Plot Structure', which simply consists of the complication aspects of the exposition, the climax and the ending.



C. Point of view

You are supposed to listen to a story, your imagination will be carried by the storyteller, so that you become the storyteller so that you know the position of the narrator in the event, whether the story is experienced by the storyteller or someone else (the storyteller is only a witness).

Kenney states that after all, the most important aspect is the story, not the point of view (Kenney, 1966). However, the point of view determines the position of the storyteller (or narrator) in the event so this is a key element in the transfer of the author's imagination to the reader.

Commonly, we recognize first person and third person point of view. However, contemporary works sometimes also include a second person's point of view.

D. Setting

This aspect generally consists of two parts, namely time and place, because the characters and the plot need a background to make them logical. For example, when you tell a story about an event to a friend, then you will not be able to leave the 'when' and 'where' aspects because without these two elements, your narrative will lose logic.

E. Structure & Style

As discussed in the previous chapter, literary works have an artistic aspect that makes them different from other works. Although there is a tendency toward the same 'taste' in

storytelling, there are things that characterize a writer, as a rock singer has special vocals that other singers don't have despite both embracing rock.

In prose, style is expressed in the writer's words, which can generally be seen from the use of figures of speech, such as metaphors and personifications. This also relates to the author's tendency to use certain syntactic patterns such as taste in sentence structure and word choice (diction) (Kenney, 1966)

F. Theme

If you imagine a narrative as a building, then this aspect can be called the foundation that supports the previous three aspects. The theme is the **anchor of the idea** which allows the writer to stay focused on the idea so that all elements continue to develop according to the track the idea will be conveyed to the reader. In line with Kenney's statement, theme is a meaning that is not hidden (Kenney, 1966).



SUMMARY

Prose is a form of literary work that is not tied to poetry, rhymes, and rhythms. Although there is prose that uses sound elements, this is not the dominant aspect.

Prose is generally considered a work of fiction, although there is sometimes debate about the content of facts within.

Aspects in fiction include characters, plot, setting, point of view, and style (structure).

ASSIGNMENT

Based on stories, novels, or short stories that you have read, answer the following questions.

1. Who is the main character in the story?
2. What is the main problem in the story and what is the cause?
3. Are there things like place, time, etc. that are similar to real world conditions?

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CHAPTER 7

POETRY



Life in a love is created by Robert Browning from *Men and Women and other poems*.

Discussion:

- 1) What do you think the poem is about?
- 2) What do you think the writer felt when he wrote the poem? Is it anger, frustration, love, or anything else?
- 3) Related to to the writer's feeling, what words do you think describe the feeling?

LIFE IN A LOVE

Escape me?
Never—
Beloved!
While I am I, and you are you,
So long as the world contains us both,
Me the loving and you the loth,
While the one eludes, must the other pursue.
My life is a fault at last, I fear:
It seems too much like a fate, indeed!
Though I do my best I shall scarce succeed.
But what if I fail of my purpose here?
It is but to keep the nerves at strain,
To dry one's eyes and laugh at a fall,
And baffled, get up to begin again,—
So the chase takes up one's life, that's all.
While, look but once from your farthest bound,
At me so deep in the dust and dark,
No sooner the old hope drops to ground
Than a new one, straight to the selfsame mark,
I shape me—
Ever
Removed!

1. Definition of Poetry

Poetry is a language product that is used as a medium of expression for writers. Poetry is one of the oldest forms of literary product because poetry is even thought to have existed before humans became widely aware of writing. Past cultures have used oral literary forms, such as mantras, prayers in the form of chants, and so on, even though the people were not literate. Over time, the definition of poetry has narrowed down to a more specific form.

Brooks underscores that poetry is linguistic, because of the uniqueness of its unique linguistic form. He claims that poetry is a language of paradox, which can mean something misleading, harsh, bright, or humorous. Poetry itself often speaks of something, but has other meanings. However, defining poetry as rigid would be too narrow because there are too many poetic forms which may have developed over time (Mambrol, 2016). Thus, the following points may provide clear boundaries about poetry:

- a. It has a tendency to have a different form from standard written forms. Forms are usually delimited in stanza terms;
- b. It uses sound or visual aspects to convey ideas within;
- c. The word meaning tend to be 'extracted' in a poem. The meaning can be something symbolic, implicit, or paradoxical;
- d. The style of formalism considers that regardless of form, the focus of the poetry category is on its literariness, which distinguishes poetry from other forms of writing, such as prose and drama.

2. Types of Poems

There are many types of poems in English, but we are discussing only several important types of poem that gave important impact to English literature, including:

A. Sonnets

It are lyrical poetry consisting of one stanza of fourteen lines of iambic pentameter and employing a complex rhyme scheme. There are two types of sonnets that are common in English literature:

a) Italian or Petrarchan Sonnet

It consists of octave (eight lines) 'abbaabba' rhyming followed by sestet (six lines) rhyming 'cdecde' or some variant, such as 'cdccdc'. It first imitated in England by Sir Thomas Wyatt in the early 16th century. This form was later used by Milton, Wordsworth, Christina Rossetti, DG Rossetti and others.

William Wordsworth: "London, 1802"

Milton! thou shouldst be living at this hour: - A
England hath need of thee: she is a fen - B
Of stagnant waters: altar, sword, and pen, - B
Fireside, the heroic wealth of hall and bower, - A
Have forfeited their ancient English dower - A
Of inward happiness. We are selfish men; - B
Oh! raise us up, return to us again; - B
And give us manners, virtue, freedom, power. - A

Octave - Introduces the theme or problem

Thy soul was like a Star, and dwelt apart; - C
Thou hadst a voice whose sound was like the sea: - D
Pure as the naked heavens, majestic, free, - D
So didst thou travel on life's common way, - E
In cheerful godliness; and yet thy heart - C
The lowliest duties on herself did lay. - E

Sestet - Solves the problem

SOURCE: <https://www.poetryfoundation.org/poems/45528/london-1802>

b) Shakespearean Sonnets

It divided into three verses and a closing stanza: abab cdcd efef gg. Each verse to the next verse is linked by a continuous verse, namely 'abab bc bc cdcd ee'.

SONNET 18 by William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,
And often is his gold complexion dim'm'd,
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd:

But thy eternal summer shall not fade
Nor lose possession of that fair thou owest:
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:

So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

SOURCE: <https://www.poetryfoundation.org/poems/45087/sonnet-18-shall-i-compare-thee-to-a-summers-day>

B. Blank verse

It is a type of poetry with an iambic pentameter pattern (iambic verse with five stresses) but not rhythmic. This form is considered the rhyme form most familiar to the natural rhythms of the English language. Also, this form is more flexible and adaptive to various levels of discourse. In the early stages, John Milton's use of the blank verse was in his epic *Paradise Lost* (1667), but the blank verse remains a medium in twentieth century poetry, such as that of Maxwell

Anderson and T. S. Eliot. Here is the example of blank verse, Doctor Faustus by Christopher Marlowe.

*You stars that reign'd at my nativity,
Whose influence hath allotted death and hell,
Now draw up Faustus like a foggy mist
Into the entrails of yon labouring clouds,
That when they vomit forth into the air,
My limbs may issue from their smoky mouths,
So that my soul may but ascend to Heaven.*

Christopher Marlowe
— Doctor Faustus

C. Free verse

It is known as 'open form' verse. This term comes from the French *vers libre* (Abrams & Norton, 1957). The characteristics of this type are:

- a) Be made in short lines, , not long, continuous prosaic lines.
- b) The rhythmic pattern is not arranged into a regular metric form (with an up and down syllable form).
- c) The line length is also irregular.
- d) It has no rhymes or just comes out random.

3. Modern Poems

The history of modern English poetry began towards the end of the 19th century in England and America, as the novel gained popularity. However, the entry of novels also began to reduce the popularity of poetry. Whereas previously the author focused on the genre of poetry and drama, the novel made the number of poets decrease in number.

Abrams & Norton also noted that discussions of poetry by critics and literature students began to decline, because novels were seen as having more appeal than poetry (Abrams & Norton, 1957). However, the development of poetry still shows an important development, with the emergence of new types.

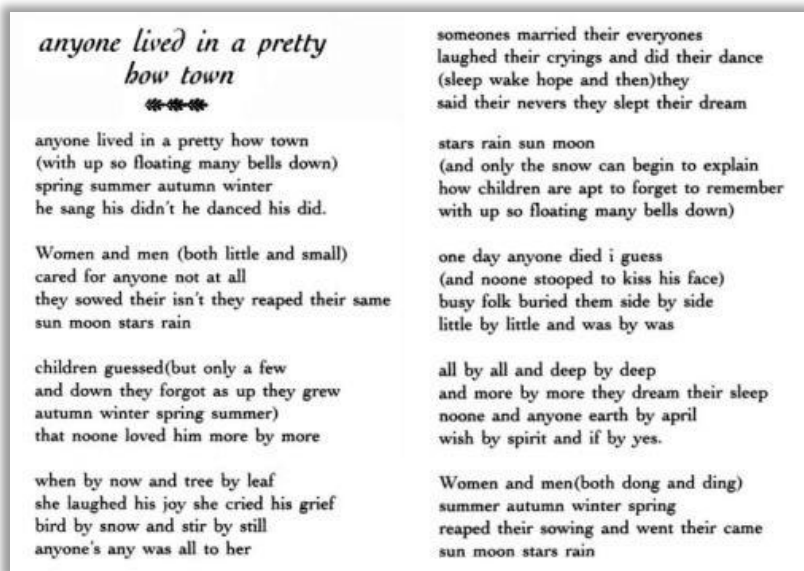


FIGURE 7. AN EXAMPLE OF MODERN POEM BY E.E. CUMMINGS (1894-1962)

In fact, the change from classic to modern poetry can be seen in the popularity of the free verse. Modern poetry no longer focuses on the rhythmic aspect, but on expression, experimentation, and depth

of meaning. The significant influential writers during this period, include Ezra Pound and E.E. Cummings (See **Figure 7** which is one of E.E. Cumming’s work). These latter poets made a great contribution to the world of poetry because he started an experimental form of poetry.

4. The Elements of Poetry

Although it tends not to be strictly defined as a form of artistic freedom, there are several elements that support a work as a poetry. These elements include:

A. Form

It is one of those things that keeps on holding back. Although the pattern is constantly changing, poetry has a tendency to be written in lines without having to become a sentence.

These lines are sometimes separated into groups, namely stanzas. In modern poetry, the form of poetry can be changed according to the meaning to be conveyed.

B. Sound

Poetry are written in order to be read aloud. Poets usually select and arrange words so that they create the specific sound they want their readers to hear.

C. Rhyme & Rhythm

Rhyme is the equivalent of the sound at the end of a line. While rhythm, it refers to both stressed and stressed syllable patterns.

D. Repetition

It usually helps poets transfer the ideas they will emphasize to the reader.

E. Alliteration

It refers to the same letter or sound at the beginning of a word that is adjacent or closely related.

F. Onomatopoeia

It refers to the formation of the word identical to the sound of the object or animal to which it is referenced.

G. Figurative language

Poets use this in their poses of choosing words and phrases that help readers see ordinary things in new ways.

H. Metaphor

This is a comparative expression but does not use the words-like, as, than.

I. Theme

As in prose, theme is a central point that plays a role in maintaining the flow of naming ideas.



SUMMARY

Poetry is the shortest genre in literature. In term of language, poetry stresses on ideas, aesthetics, and artistic.

Although there is no certain pattern, most of poems have forms. Form is one important point that differs classic and modern poetry.

The Elements of Poetry elements include: Form, Sound, Rhyme, Rhythm, Repetition, Alliteration, Onomatopoeia, Figurative language, Metaphor, and Theme.

ASSIGNMENT

Work in pair and do the following instructions.

1. Find any English poems from the 18th or 19th century!
2. Does the poem have any specific metric or rhyme? Show it!

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CHAPTER 8
HOW TO ANALYZE LITERARY WORK



1. Literary Theory

The three theoretical modes that had a major influence in the 1960s were the focus on language, representation, and categories of critical thinking practiced by deconstruction and psychoanalysis. Several other analyzes have also emerged regarding gender roles and sexuality and culture with historical orientation (new historicism, post-colonial theory). The following are important theoretical movements related to analysis prior to the 1960s which are extracted from the book *Literary Theory: A Very Short Introduction* by J. Culler (Culler, 1997):

A. Russian Formalism

In the early 1900s, this movement emerged with a focus on literariness in literature. What is meant by Literariness are things within a literary work that make the work recognized as literature with a language as a background. Critics in this formalist frame of mind tend to look for ‘what’s going on with the poetry here?’, not ‘what is the writer saying here?’. The prominent names are Roman Jakobson, Boris Eichenbaum, and Victor Shklovsky.

B. New Criticism

This group emerged in the United States in the 1930's and 1940's. The attention of critics of New Criticism has always emphasized the unity or integration of literary works. They

treat poetry as an aesthetic object, not a historical document. Prominent critics such as Cleanth Brooks, John Crowe Ransom, W. K. Wimsatt described individual artwork, ambiguity focusing, paradoxical thought, irony, and other effects from connotations and imagery.

Criticism started to fade in the 1960s in connection with the existence of new theoretical perspectives and discourses such as phenomenology, linguistics, psychoanalysis, Marxism, structuralism, feminism, deconstruction.

C. Phenomenology

The flow of phenomenology emerged as an effect of the thought of the philosopher Edmund Husserl who tried not to get caught up in the problem of separation between subject and object, and consciousness and the world. Phenomenology describes the 'world' of the writer's consciousness, as manifested in the entire series of his works (Georges Poulet, J. Hillis Miller). An important theory emerging in the framework of phenomenology is the 'reader's critique' by Stanley Fish and Wolfgang Iser.

After that, they shift their focus from literature and authors to literary works and readers, because literary works are something that emerges from the reader's experience. This criticism analyzes things such as the progressive movement of the reader towards a text, the meaning connection that the reader creates, the unspoken things, or the anticipation and expectation of the reader's disappointment.

Another reader-oriented version of phenomenology is called 'reception-aesthetics' (Hans Robert Jauss). He states that a

work is an answer to the 'horizon of hope' question, thus implicating the interpretation that the work should not focus on the experience of the individual reader. The work should be oriented towards the history of acceptance of the work and its correlation with aesthetic norms because expectations might change in different eras.

D. Structuralism

This emerged as a follow-up movement from Ferdinand de Saussure's thought in the 1950s and 1960s. From structural linguistics moving to the phenomena of social and cultural, structuralism was used in anthropology (Claude Lévi-Strauss), cultural studies and literature (Roman Jakobson, Roland Barthes, Gérard Genette), psychoanalysis (Jacques Lacan), intellectual history (Michel Foucault), and the Marxist theory (Louis Althusser). These thinkers never actually carried the label 'structuralism', but their work was imported and read in Britain, the United States and various countries in the 1960s and 1970s.

E. Post-Structuralism

Later, it was thought that the works that were suspected of being structuralists were incompatible with the notion of structuralism as an attempt to control and structure. Theorists such as Roland Barthes, Jacques Lacan, and Michele Foucault identified as post-structuralists because they skipped a narrow understanding of structuralism.

Instead of showing the error of structuralism, Post-structuralism has turned away from its focus on exploring cultural phenomena, so that they can be understood. It emphasizes criticism of knowledge, totality, subject and treats each of them as problematic effects. The structure of

the system of meaning does not exist independently of the subject, as an object of knowledge, but it is a structure for the subject, which is entangled with the power that produces it.

F. Deconstruction

The idea of deconstruction emerged from the French philosopher, Jacques Derrida. He is famous for his criticism of structuralist ideas about structure. This deconstruction line of thought is considered to be one of the most difficult to find and deduce, but in simple terms, it is agendas to challenge hierarchical opposition such as inside vs. outside, mind vs. body, literal vs. metaphorical, speech vs. writing, presence vs. absence, nature vs. culture, form vs. meaning.

Deconstruction shows that the hierarchy is something that is not natural, but the result of a construction of discourses. Deconstruction tries to dismantle and recast, not destroy it.

G. Feminist

Feminism is one of the criticisms that is still very popular among critics and cultural observers. Moving on from the deconstructive thinking that women and their position in culture are the result of a patriarchal cultural construction. In the post-structuralism concept, they attempted to deconstruct the male vs. female opposition and the opposition associated with it in cultural history that stretched from west to east. Feminists criticize the heterosexual matrix in gender identity and culture. Feminism has influenced the substantial transformation of literary education in the U.S., U.K., and various countries.

In the 1980s and 1990s, feminism expanded the range of discussion more specifically about repression against women. If at first the term oppression only appeared, feminists who

focused on third world countries such as Gayatri Spivak gave rise to the term subalternity as a representation of multiple oppressions against women.

H. Psychoanalysis

Moving from the existing psychoanalytic theory in the scientific field of psychology, this theory has penetrated into literary studies starting from the way of interpretation, language analysis, identity, and subject. On the one hand, like Marxism, psychoanalysis is modern hermeneutics which is remarkably strongly associated with the power of authoritative meta or technical vocabulary in literary works as well as to understanding 'real' events. Meanwhile, on the other hand, psychoanalysis came with the mind of Jacques Lacan, a rebellious French psychoanalyst who actually left the entity of psychology. Lacan describes the subject as a language effect and focuses on Freud's transference.

I. Post-Colonial

This theory emerged as a result of Edward Said's thinking about Orientalism, which occupied the eastern world as orient and the west as occident. This ideology of neutralism is considered to be one of the triggers for European colonialism and its consequences. The colonization carried out by the Europeans had brought various kinds of effects of the legacy of the occupied nation so that there were things that could be extracted from the works of the writers of the occupied nations. As a continuation of Said's orientalism, a critique of Said's theory appears as a form of adaptation of post-structuralism and deconstruction thought, namely the thought of Homi K. Bhabha. He did not occupy the east as an object, but also as the subject of postcolonialism because

there were non-predictable things that emerged, as stated in the concepts of mimicry and mockery.

2. How to Analyze Fiction

In this part, we will try to analyze a short story, written by Gabriel G. Marquez, namely *A Very Old Man with Enormous Wings*. You are able to download the script from this link: <https://www.umsl.edu/~alexanderjm/AVeryOldManwithEnormousWingsbyMarquez.pdf>. After that, you are expected to answer the following questions:

1. Plot.

- a. How do you describe the story line in the form of an introduction-conflict-denouement scheme?
- b. Are there flashbacks in the story? Mention it!

2. Settings

- a. Where does the story take place?
- b. Are there any differences in setting regarding the climax?
- c. Why do you think the writer took that setting?
- d. Do you think the place described is trustworthy / logical?

3. Character

- a. Who appears in the story the most?
- b. Who are the characters in the story other than the characters that often appear?

- c. Are there motives reflected in the characters based on their dialogue?
- d. Does the character have conflicts? How is the solution to this conflict?
- e. Are there any characters who are described as having changed their motives / attitudes?

4. Themes

- a. Do you think the writing writer has a specific purpose in writing a story?
- b. Is there anything that you think is very clear and can be described in one or two words, such as poverty, crime, social life, and so on?
- c. Is the word / phrase implicit or explicit?

5. Viewpoint

- a. Who is the narrator of the story?
- b. Is the narrator a character?
- c. What pronouns did the narrator use often?
- d. Is the narrator directly involved in the story?
- e. Why do you think the writer chose a certain point of view?

6. Symbolism

- a. Are there any symbols the writer uses to describe something?

7. Style

- a. Which language does the official author speak?
Slang? Lots of swearing? Romantic?
- b. Does the language used influence the story?
- c. What is the tendency of the writer's sentences?
Compound sentences? or single sentences?



QUESTION OF ANALYSIS

1. How does character and characterization related to plot?
2. How does Setting support the sequence in the plot?
3. Why does the writer use certain language style?

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