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THESIS ACCEPTED IN SATISFACTION OF THE
REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
ON..... 4 November 2003 .....
.....[redacted].....
Sec. Research Graduate School Committee

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ERRATA AND COMMENTS

Page	Paragraph	Line	Errata
9	4	2	(The Australian Oxford Dictionary 1999:1151) *read* (*The Australian Oxford Dictionary* 1999:1151)
17	2	1	graphic representation *read* graphic representations
18	5	7	'scientific texts, Taylor *read* 'scientific texts,' Taylor
19	1	1	culture' Similar *read* culture. Similar
25	2	2	Hindi. That is to say…. (Kachru 1983, Pandharipande 1983). Although there is *read* Hindi. Although there is
29	1	9	students' of Confucian *read* students of Confucian
32	3	2	topic *read* the topic
39	3	7	kalan *read* kalang
41	3	1	Avoid obscurity of Grice's …. perspicuous. Avoid obscurity of expression. *read* Avoid obscurity of expression.
49		1	critics. *read* critics. This section discusses the Whorfian theory of linguistic relativism and its critics, and the cognitive approach. In this section I argue that both the linguistic relativism and the cognitive approach contribute to our understanding of language.
49	1	5	such English *read* such as English
50	1	7	are distinct world, *read* are distinct worlds,
53	1	7	disagree Rosch's *read* disagree with Rosch's
54	1	1	While the Korean *read* The Korean
58	3	3	as context for another constitutes textuality of a text" (Halliday 1985:48) *read* as the context for another" constitutes textuality of a text (Halliday 1985:48)
67	4	5	thorough *read* through
71	2	5	following section discuss *read* following sections discuss
72	1	1	the late 1940s *read* the late 1840s
73	1	6	While the latter *read* The latter
80	2	7	prefers to *read* prefer to
82	2	5	in Indonesia. *read* in Indonesia. BI as a unifying symbol to some extent can be seen in the transmigration areas. Anwar (1980) claims that although the newly arrived transmigrants speak in their mother tongues among themselves, they soon get used to talking in BI when they interact with the local people.
82	3	4	two thousand million children *read* two million children
83	4	3	Bi words *read* BI words
95	2	6	one *read* once
96	1	12	past time *read* pastime
100	1	6	*skripsi* should dutifully upholds *read* *skripsi* dutifully upholds
105	2	3	ages take *read* age takes
110	2	7	introduced, practice, and *read* introduced, practiced, and
115	3	7	et al 2000). Hoadley *read* et al 2000). It is this written communication rather than its specific manifestations, which has the status of 'core' in an academic culture. Hoadley
120	2	1	CARS model *read* CARS (Create A Research Space) model
135		1	Department *read* Departments
144	1	2	to be explicately *read* to be explicitly
148	2	4	We reason *read* I reason
148	3	4	Who focuses *read* who focus
150	2	3	Swales (1990) Move 2 *read* Swales' (1990) Move 2
153	4	7	to relate to the potentially *read* to relate the potentially

156	4	1	clause that has *read* clause 'that has
178	1	8	The ID texts *read* An example of ID texts
178	2	1	The titles of the *skripsi* .... are assumed to be the topic of the text. *read* The titles of the *skripsi* .... were initially assumed to identify the topic of the text, an assumption borne out in the subsequent analyses.
246	4	3	texts segment *read* text segments
249	1	8	text AE *read* text AE1
248		5	chapter; N/A *read* chapter; E = Enumerating sentence; N/A
249	1	12	The AE and ED(EL) *read* An example of AE and ED(EL)
249	1	13	including the translations of ED(EL) texts and MP and DUs can be found in Appendix Two. *read* (DU) can be found in Appendices Two and Three.
250	1	1	THE *read* the
366	2	3	advance organiser *read* advance organizers
409		9	*added* Anwar, Khaidir. 1980. *Indonesian: The Development and Use of a National Language.* Yogyakarta: Gadjah Mada University Press
415		22	Teun A (ed). *read* Teun A. van (ed).
433		23	Smolich *read* Smolicz
433		25	Smolich *read* Smolicz
436		21	Lecturers' *read* Lecturers

Ten misspellings in Appendix 2 are in fact faithfully copied from the original Honours theses; corrections are given here between square brackets. P.436 (langlais [l'anglais]), 460 (Angalis [anglais], s 'exprimer [s'exprimer], veu [vue], resent [resent], Schriffin [Schiffrin]), 461 (engage [engage]), 462 (fundamental [fundamental]), 464 (Schriffin) and 467 (Schriffin).

An examiner wrote: "If you analyzed doctoral dissertation introductions, would you draw the same conclusions?'

Comment: Considering that the writer writes his/her thesis under the Indonesian system of education, I would draw a similar conclusion. This is to say that even though dissertation writing in general follows the western way of thinking, it is to a large extent affected by the major characteristics of oral-based Indonesian culture, namely aggregation, parallelism and repetition, adaptation, relevance to the present concern and the absence of abstraction and analytical thinking. Thus, because the academic community in Indonesia belongs to the larger-scope Indonesian community, comprising diverse ethnic cultures, the products of its members are inevitably affected by the oral-based Indonesian culture.

RESPONSE TO SUGGESTIONS AND QUESTIONS
FROM PROFESSOR ALWASILAH

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148	2	4	We reason *read* I reason

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CULTURAL INFLUENCES ON THE RHETORICAL STRUCTURE OF UNDERGRADUATE THESIS INTRODUCTIONS IN BAHASA INDONESIA AND ENGLISH

BY

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ABSTRACT

This study examines the rhetorical structure of undergraduate thesis introductions written in Bahasa Indonesia (BI) by Indonesian students and contrasts these with the rhetorical structure of thesis introductions in English by both Australian and Indonesian students. Second, it examines the influence of oral and literate cultures on academic writing traditions in Australia and Indonesia, and more especially on the rhetorical structures of thesis introductions in BI and English. The results have a bearing on two related issues of Indonesian students' academic writing. The first concerns the claim that Indonesian students' essays are incoherently structured; and the second is concerned with the typical ways in which Indonesian culture influences the use of written BI and English in this specific context.

The rhetorical structure of undergraduate thesis introductions is examined in terms of linearity, hierarchy, symmetry, topic continuity, and the integration of references to scholarly works into the discussion. It is found that the rhetorical structure of undergraduate thesis introductions in BI is characterised by digressions at the beginning of the texts, the use of topic sentences and reminders as the most common topic continuity devices, and by the fact that only supporting references from other scholarly sources are cited. The undergraduate thesis introductions (in English) by Australian students are predominantly slightly digressive, use topic sentences and advance organisers as the most common topic continuity devices and make various uses of scholarly references. Indonesian students writing in English tend to share the same features of rhetorical structure of thesis introductions as their fellow students writing in BI. So, whereas the rhetorical structure of thesis introductions by Australian students reflects literate-based cultural values, the rhetorical structure of all thesis introductions by Indonesian students in both BI and English is significantly influenced by an oral-based tradition.

The findings of this study suggest that Indonesian students would benefit from being taught

- how to avoid excessive digressiveness,
- to critically exploit ideas from published scholarly sources and not to cite only those that support the point of view being presented in their *skripsi*, and
- how to use a wide range of appropriate transition signals.

DECLARATION

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university and, to the best of the candidate's knowledge and belief, the thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

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If you are interested in this study, you are most welcome to contact **riajubhari@mailcity.com**

CHAPTER I
INTRODUCTION

1.1 Background of the Study

According to Alwasilah (1998) most Indonesian graduate students are inept at organising their ideas properly when writing in English (EL), and even when writing in their national language Bahasa Indonesia (BI). The lack of academic writing skills among Indonesian students studying in Anglo-Saxon universities is also reflected in studies of essay writing (Thorp 1991) and writing dissertations (Cadman 1997). It is not surprising, then, when Sigit (1996) listed twelve problems commonly found in Indonesian university students' thesis (*skripsi*), one of which is the absence of coherence among the components of a thesis. Sigit argues that the incoherence arises from a lack of connection between a discussion of the background, the statement of the problem, methods of data collection and analysis, and the conclusion. Most *skripsi* also contain irrelevant statements within chapters of the *skripsi*.

Nowadays in most universities in Indonesia a *skripsi* is a piece of written work that Indonesian students submit as one of the requirements to obtain an S1 (undergraduate) degree after four years of study. Because the Indonesian educational system was still heavily influenced by the Dutch educational system until the late 1970s, the word *tesis* was used before being replaced by *skripsi*. According to article 16 of the government regulation on higher education (Peraturan Pemerintah (PP) 30, 1990), the word *tesis* refers to a piece of written work as one of the requirements to obtain an S2 (master) degree, and *disertasi* (dissertation) refers to a thesis for the S3 (doctoral qualification).

Following the implementation of the government regulation on higher education, the requirement to write a *skripsi* has become optional. While science faculties in several Indonesian universities have long required students to write a report on a specific aspect of their study, social science faculties continue the practice of writing *skripsi* because some fields of study require students to have good writing skills. In the late 1990s, some Indonesian universities discontinued this requirement, reasoning that writing skills should be evaluated as part of course assignments.

The *Tajuk Rencana* (editorial) in *Kompas* (April 9, 1996) quotes an expert in educational matters, Professor Slamet Imam Santoso, saying that if thesis writing is made optional, there will be no comprehensive way to measure students' abilities to think, analyse and synthesise or to write a well-organised essay in BI. The latter criterion implies a need to demonstrate more

than just a good command of syntactic rules and spelling in BI. This thesis focuses on the presentation and organisation of students' arguments in essays. Following Santoso, I assume that the organisation of ideas can be seen in a student's *skripsi*.

Concern about the quality of academic writing is also voiced in Buchori (1998), an observer of educational problems in Indonesia. His concept of academic culture as "a set of values that regulate the common behaviour of members of any learning community" is reflected in the current Indonesian academic culture and academic writing tradition. Some examples of the fading academic culture in Indonesia are the lack of productivity, and failure to reject unconvincing opinions that are based on little evidence or lack sound reasoning.

Compared with the English 'straight line' of presentation in an academic context, which was identified by Kaplan (1966) and has been contrasted with many other models for presenting an argument, the style of organising ideas in BI has been less discussed. While there have been numerous studies on a variety of linguistic aspects of Bahasa Indonesia (e.g. Lapoliwa 1992, Purwo 1984), and its relationship with local languages (e.g. Errington 1998, Abas 1987, Halim 1978) or social status (e.g. Oetomo 1989), there have been very few attempts to study the style of organising arguments in BI. In his study on the rhetoric of Indonesian and English argument structure, Arsyad (2000) indicates the need to explore the cultural differences in the rhetorical structure of arguments in BI and English.

If the ways Indonesian students rhetorically structure their arguments in BI are not the same as in English, it seems reasonable to assume that while Indonesian students can write a well-organised essay in BI, they will not necessarily be competent in producing acceptable academic writing in English. However, simply examining the rhetorical structure of Indonesian students' academic writing in BI and English seems to obscure the distinctive ways in which Indonesian culture influences the use of BI. This is to say that the cultural influence on the specific use of language implies that the context in which the language is used plays a significant role.

It is clear that academic writing in Indonesia has not been seriously analysed; yet, its importance is clearly underlined in the writing of *skripsi*. It is high time to have a thorough study not only of the organisation of Indonesian students' arguments in written academic texts in BI and English but also to question how this rhetorical structure relates to the oral traditions of Indonesia.

1.2 Aim of the Study

This contrastive rhetoric study has significance for two related issues of Indonesian students' academic writing. The first involves the claim that arguments in Indonesian students' essays are incoherently structured. In relation to this issue, this study examines the rhetorical structure of Indonesian students' essays in BI, and contrasts it with the rhetorical structure of essays in English by Australian and Indonesian students. In particular, following Clyne (1987), this study discusses the ways that arguments are structured in terms of linearity, hierarchy, symmetry, and topic continuity. This study also analyses ways of integrating references from scholarly sources into the text.

The second issue concerns the distinctive ways in which Indonesian culture influences the use of written BI and English in a specific context. This study examines the influence of oral and literate cultures on the academic writing traditions in Indonesia and Australia, and on the rhetorical structure of academic texts in BI and English.

The special contribution of this dissertation is to bring these two issues together in a close analysis of the rhetorical structure of undergraduate thesis introductions in BI by Indonesian students contrasted with the rhetorical structure of thesis introductions in English by Indonesian and Australian students. It is argued that each particular culture – Indonesian and Australian – has distinctive characteristics of text structure. These emerge from the cultural values with which members of the cultures learn to view the world, and they significantly influence the rhetorical structure of undergraduate thesis introductions.

The study reveals that oral and literate cultures significantly influence the academic writing traditions in Indonesia and Australia, and that the cultural influences are also implicated in the rhetorical structures of undergraduate thesis introductions in both BI and English by Indonesian students and in English by Australian students. Thus, it is shown that the first and the second issues are inseparable and both have pedagogical implications.

1.3 Research Questions

1. What are the rhetorical structures of *skripsi* introductions in BI written by Indonesian undergraduate students, and in English by Indonesian and Australian students?
    a. How are topics introduced and developed?
    b. How are arguments structured hierarchically?
    c. Are the texts textually symmetrical?
    d. How are the topics maintained?
    e. In what ways are references from scholarly sources integrated into the text?

2. To what extent are the rhetorical structures of these thesis introductions influenced by oral or literate cultures?

1.4 Presentation of the Study

Chapter 2 reviews the contrastive rhetoric studies which were pioneered by Kaplan (1966). There is a discussion of the concept *rhetoric*, criticisms of Kaplan's arguments, and a discussion of five major features of written discourse across cultures: indirectness, reader-writer responsibility, politeness, digressiveness, and parallelism. In Chapter 3 the approaches to languages and cultures in contrastive rhetoric studies are discussed. This chapter also considers the ways Bahasa Indonesia are approached and the core values in Australian and Indonesian cultures. Chapter 4 is concerned with academic writing as a discourse practice when analysed from the view of orality and literacy. It discusses the four major characteristics of oral cultures, orality and literacy as a continuum, and the criteria of academic writing commonly perceived by lecturers in Australian and Indonesian universities, and to what extent these criteria are influenced by the oral and literate traditions.

Chapter 5 describes the methodology of the study and explains the issues that arise. It also describes approaches in contrastive rhetoric studies and the analytical framework used to examine the rhetorical structure of thesis introductions produced by university students as part of their study towards a bachelor degree, and provides a sample analysis of a thesis introduction in BI. Chapter 6 presents the analysis of the rhetorical structure of thesis introductions in Bahasa Indonesia by Indonesian students, while Chapter 7 provides the analysis of the texts in English by Australian and Indonesian students. The analyses in each chapter are supported by graphs and figures. The graphs are organised in numerical order and located at the end of the section on linearity, while the figures in each chapter are also organised in numerical order and located at the end of the section on hierarchy. Chapter 8 discusses the extent of the influence of oral and literate cultures on the rhetorical structures of thesis introductions in BI by Indonesian students and in English by the Australian and Indonesian students. The study concludes with a discussion of the application of the findings in order to understand the issue of Indonesian students' lack of academic writing skills.

CHAPTER TWO
CONTRASTIVE RHETORIC STUDIES: A REVIEW

2.1 Introduction

All aspects of linguistics are comparable in the sense that a particular phenomenon usually implies a generalisation resulting from comparisons among quantities of data. For example, to say that sentences in Bahasa Indonesia display the characteristic of Subject-Verb-Object word order involves generalisation, evaluation and comparison of a large number of actual BI sentences, as can be seen from a collection of studies of passive voice in BI. Languages can also be compared to find out similarities and differences or to observe under what conditions differences occur. This kind of comparison comes under several possible headings, for instance "comparative linguistics" or "contrastive, confrontative or differential analysis" (Hartman 1980:22).

In general, there are two types of contrastive linguistic studies namely theoretical and applied. The theoretical semantic-syntactic studies, such as Kachru (1983) and Svalberg and Chuchu (1998), usually operate with universals. Their analysis is focused on how a given category is realised in the contrasted languages. To some extent, these kinds of study are parallel with descriptive treatment of grammatical issues. Theoretical contrastive linguistics explores how a given category, say passive voice, is used in English and in BI. Unlike theoretical contrastive linguistics, which gives an exhaustive account of the differences and similarities between two or more languages, applied contrastive linguistics provides a framework for the comparison of languages and, most importantly, selects whatever information is necessary for a specific purpose such as teaching and translation.

Applied contrastive linguistics began in the United States after the second world war. At the time there was great effort to work out the most effective and the most economical methods and techniques of teaching English as a foreign language. Some notable linguists in this field are Fries (1945) and Lado (1967), who have worked not only on teaching materials but also on a number of contrastive issues, particularly phonology. They assume that elements in a foreign language that are similar to elements in learners' native language are easier to acquire than those that are different. Therefore, mistakes made in a second language, which usually result from the different elements, are commonly caused by the learners' knowledge of their native language. Dissatisfied with the pedagogical implications of contrastive analysis, error analysts such as Dulay & Burt (1974) and Krashen (1977) studied systematic errors in second language

performance. However, proponents of contrastive analysis and error analysis failed to see that they have the same target, namely learners' problems.

Contrastive linguistics is also applied to translation studies. Based on contrastive analysis of two languages, Vinay and Darbelnet (1958, cited in Hartmann 1980) pioneered the 'comparative stylistics' for translation theory. Their assumption is that there are conventionalised styles associated with different situations in the translation process. An awareness of the situationally equivalent counterpart in the other language combined with stylistic adaptation is deemed necessary for an accurate translation.

The term 'contrastive linguistics' was coined by Whorf in 1941 (Whorf 1956: 240), and it was the Whorfian hypothesis that gave rise to the birth of contrastive rhetoric. This Whorfian hypothesis that our languages influence our thought inspired an early study of contrastive rhetoric (Kaplan 1966). Whorf (1956) contends that human thoughts, which are inherently different from one language community to another, are different due to the combination of linguistic and cultural factors operating within a time frame. This theory sounds deterministic and suggests that any description of the use of language should take account of the cultural system in which it occurs. Take the use of English in Australia by a variety of peoples from diverse cultural backgrounds such as continental Europe, Asian countries and the Aboriginals. The fact that the dominant dialect of English in Australia derives from British English does not mean that all people in Australia nowadays use English in the same way as the British do. It does suggest that an attempt to describe the use of English in Australia demands an explanation of the context of when, where and by whom the language is used.

Since the nineteen sixties, linguistics as a science has looked at units larger than sentences for data collection; works by Longacre (1968), Grimes (1975), and Dijk (1977, 1980) laid the foundations for contrastive rhetoric analysis. They focus on the analysis of formal characteristics that define a particular type of discourse in a language, and also on the internal structure of specific instances of discourse types. Longacre (1968) is applied and extended in Longacre (1972) with reference to New Guinea languages, and in Longacre (1980) by contrasting the word order in biblical Hebrew and the Aguruana language of Peru. Assuming that discourse has a grammatical structure, Longacre (1979) attempts to develop a system of the paragraph as a grammatical unit. While for Grimes (1975), discourse constitutes a number of propositions bearing role relationships with one another.

Houghton & Hoey (1983) are of the view that discourse analysis and the description of the written discourse of individual languages are important fundamentals to contrastive rhetoric

study. Their assumption is that the theory of discourse analysis is capable of highlighting similarities and differences in written discourse across languages and cultures. However, a point to make regarding this stage of contrastive rhetoric is that its methods of analysis, which are still being explored, are based on spoken discourse and that written discourse has been neglected.

In a later stage of discourse analysis, there is the new aspect of viewing language "as a system integrated with speakers' knowledge of the world and society" (Beaugrande 1997: 40). This trend expands the framework of language beyond the sentence level in discourse analysis, contrastive rhetorics, pragmatics, sociolinguistics, and cross-cultural studies.

There is now an understanding that the cultural influence is an important consideration when analysing a discourse. For example, when a discourse is created, the writer should conform to the conventions and cultural norms of his or her intended readers. The multidimensional character of discourse has brought with it multidisciplinary views of approaching the study, such as reported by Schiffrin (1994) with her six approaches to spoken discourse namely "speech act theory, interactional sociolinguistics, ethnography of communication, pragmatics, conversation analysis, and variation analysis." Works by Dijk (1977, 1980), Beaugrande (1980), and Beaugrande and Dressler (1981) explore more fully the analysis of written discourse. A combination of spoken and written approaches was explored by Dijk (1985) who integrates an interdisciplinary study of discourse in a four-volume handbook of discourse analysis, and by Schiffrin, Tannen & Hamilton (2001) who emphasise the role of context and culture in discourse analysis.

Important work by Halliday and Hasan (1976) analyses discourse by comprehensively examining the systematic devices used to connect the surface forms of texts. These devices are, for instance, conjunctive relations, which can be categorised as "additive" (e.g. *in addition, or, and*), "adversative" (e.g. *but, however*), "causal" (e.g. *so, therefore*), and temporal (e.g. *firstly, then*). Their theory of cohesion is related to the structure of information and the local clausal relationship in building text coherence. When text grammar had unmistakably lost its central status, Beaugrande (1980), Beaugrande and Dressler (1981) looked at the concept of coherence as a component of writing research. Beaugrande and Dressler propose that in using signalling devices, writers guide readers to achieve the writer's preferred coherent interpretations of the text. In this respect, the linguistic signals and cohesion markers provide a framework for establishing the coherence of textual information. But, cohesive markers alone cannot build up coherence.

It is not easy for linguists and psycholinguists to reach agreement over the issue of coherence, since cohesive markers alone cannot deal with the organisational logic of the text (Grabe & Kaplan 1996: 70). The problem, which is also affected by several factors that contribute to the incoherent organisation of a discourse such as a lack of sufficient logical relations between propositions, knowledge of the topic, familiarity with the intended culture, and the structure of information, is taken up by other theoretical researchers with their "top-down" analysis.

The top-down analysis leads to several ways of analysing written discourse from its overall structure. Givón (1983), for example, focuses on textual "topics" and Dijk (1977, 1980) discusses "macropropositions" in a text. These concepts assume that cohesive devices connecting clauses and sentences in a discourse are determined by the content, specifically by the overall "topic" or "macroproposition." Givón (1983) discusses the representation of topic in its representation in a text. His interest in the cultural variation of topic development as realised across cultures (Givón 1983) is manifested in the following three measurements.

a. "Referential distance" is used to measure the number of clauses between the previous and the current occurrence of a topic.
b. "Potential interference" is used to measure the disruptive effect that may be caused by an interfering topic.
c. "Persistence" is used to measure the number of clauses through which there is an uninterrupted topic development.

(Givón 1983: 13-15)

Cognitive psychology principally develops models of reading analysis which can also be used to look at how text provides clues to construct the intended meaning (Dijk & Kintsch 1983, Meyer 1985). Their analytical method is based on macrostrategic concepts of producing text. Specifically they propose that a written text contains a propositional hierarchy which represents the underlying structure of text. This strategy employs levels of macropropositions which form the macrostructure of text.

As the need for systematic and explicit descriptions of the phenomena is an essential task in any discipline, analysts need to describe the various dimensions of the written text. One of the dimensions is discourse organisation, which is best attempted from top to bottom because it deals with the underlying structure of the content (Clyne 1987). This underlying structure binds all cohesive markers and coherence in the discourse and gives the discourse an overall organisation.

Pedagogic considerations motivated contrastive rhetoric study in its early stages (Kaplan 1966), and paragraph organisation patterns of non-native English students' writing were examined. The investigation sought the culturally predetermined patterns of organising ideas. Yet, Clyne (1983) is of the opinion that Kaplan (1966) is a kind of error analysis because, as also argued by Connor (1996:15), Kaplan explains errors in beginning-level students' paragraph organisation, and further explains them in terms of students' language backgrounds. The development of contrastive rhetoric focuses on the comparison of discourse structures across cultures, cf. Clyne (1983, 1987), Hinds (1983), and across genres (e.g. Swales 1980, 1990 and Bhatia 1993).

Connor (1996:15) points outs that interference from the first language (L1) was the biggest problem in the second language (L2) writing acquisition, and that contrastive rhetoric has never been explained from an interlanguage point of view, where the difference of rhetoric cannot be traced to either the first or second language (Selinker 1972). The implication of Connor's contention, which is in agreement with Rubin & Hall (1990), is that students are generally less aware of the rhetorical interference from their native language pattern in acquiring the second language rhetorical pattern of discourse than they are of L1 language interference such as tenses and pronouns.

The role of contrastive rhetoric in the second language learning process – both from cognitive and social-cultural aspects – has led to the study of cross cultural rhetoric in contexts which consider the texts as 'dynamic entities' (Brown & Yule 1983:23).

2.2 What is Rhetoric?

Etymologically, the term *rhetoric* is one form of the Greek word *rhetorike* which basically means public speaking (The Australian Oxford Dictionary 1999:1151). Despite numerous views of rhetoric, which seem to depart from its etymology, the concept *rhetoric* almost always refers to Aristotle's definition of rhetoric as a study of the persuasive use of language to achieve an end. The aim of rhetoric as proposed by Aristotle is "finding the best available means of persuasion, whatever the subject may be" (Rorty 1996:1). This suggests that persuasion occurs because there is an anticipated audience. Thus, the audience seems to be a pivotal element in an attempt to use persuasion. In order to be successful the use of rhetoric should adjust to the audience. In this respect, then, rhetoric is context-based.

According to Purves (1988:9), rhetoric is "the choice of linguistic and structural aspects of discourse – chosen to produce an effect on an audience." Purves (1988) implies that there is a difference between the language in use (as shown in the use of rhetoric) and the language as determined by lexical grammatical rules.

That visual images contain rhetorical effect is also shown by the drawings that accompany Whorf's (1956) texts. Schultz (1990:99) clearly reiterates that "the Whorf texts can be seen to depend for their rhetorical effect upon readers who can become critical of their taken-for-granted concepts. The drawings ... are a second rhetorical means ... to encourage these readers to rethink their habitual modes of perception."

Rhetoric can also be imbued with hyperbolic or flowery language; or it can be blatantly persuasive. Nixon's speech at his resignation in 1974 addressed his great successes during his tenancy instead of admitting his involvement in the Watergate scandal. The latter was in fact expected by the audience. This kind of resignation speech is considered rhetorical in the sense that it tried to persuade American people to remember his achievements and forget his wrongdoings. In other words, Nixon was concerned with how to win his audience rather than discuss the facts underlying his resignation.

Another kind of rhetoric, which may be considered "suspiciously false and dishonest" (Yankah 1994: 3568), can be seen when the word *rhetoric* appears in the phrase *rhetorical question*. It contains a speaker's calling for the

> hearer's attention more forcebly to some important point, ... either to assent to what is urged, or to frame a reasonable objection; and it often carries with it an air of triumphant defiance of an opponent to refute the argument if he can.
> (Whately 1991[1846]: 242)

In other words, a rhetorical question is to be answered by the speaker him/herself. Furthermore, Rorty (1996) argues that the meaning of a rhetorical question is not related to the positive meaning of Aristotle's rhetoric which is used to achieve truth and justice.

From the several views of rhetoric above, we may claim that no single definition of rhetoric is adequate to its many uses and, therefore, the term should be explained with respect to its contextual uses.

Aristotle develops rhetoric into three major elements (Kinneavy 1971). They are invention, arrangement and style, which have become the three basic elements in composition. Invention, as the first stage in composition, characterises the discovery of ideas in propositions. Arrangement concerns the organisation of the propositions in a composition typically arranged into introduction, body and conclusion. The third element, style, considers how writers put ideas into words. Some devices commonly used are repetition, parallelism, and figurative language. This study of thesis introductions is concerned with how writers organise their ideas in the form of propositions.

Aristotle's classical rhetoric is manifested in the very early stages of rhetoric when it was applied to speech rather than writing. Whatley (1846:14) writes:

> In the present day, however, the province of Rhetoric, in the widest acceptation that would be reckoned admissible, comprehends all "composition in prose;" in the narrowest sense, it would be limited to "persuasive speaking."

Ong (1983:3) points out that the oral characteristic of Aristotle's rhetoric was affected by his "chirographic milieu" which reflects his styles of writing. In other words there existed the influence of written language during the Aristotelian era. Thus, rhetoric can deal with both writing and speaking as productive language skills. Here, rhetoric employs the clear means of writing and speech through which thoughts are conveyed.

In citing the following view of rhetoric derived from Oliver (1965)

> Rhetoric is a mode of thinking or a mode of "finding all available means" for the achievement of a designated end. Accordingly, rhetoric concerns itself basically with what goes on in the mind... rather than with what comes out of the mouth
> (Kaplan 1966:1)

Kaplan (1966, 1972) seems to emphasise the cultural influence on the rhetorical structure of a composition. From this definition, we can say that although Kaplan (1966, 1972) acknowledges Aristotle's view of rhetoric, he argues that the rhetorical structure of compositions cannot be universally the same.

Kaplan's (1966) analysis of the rhetorical structure of students' essays is considered narrow because of its limited focus on the organisation of ideas (Connor 1996). However, Kaplan's study, as can be seen in the following section, is always remembered as a seminal one since he was the first who analysed the rhetorical structure of compositions written in different languages reflecting students' cultural backgrounds.

2.3 Robert Kaplan's Study

Contrastive rhetoric studies, initiated by Kaplan (1966), have made written discourse an exhaustive topic of study in textual analysis (text production), in psycholinguistics (text processing), in sociocultural studies of language varieties, and in teaching foreign languages. The aspect of text production focused upon here is the part that rhetorical structure plays in the writer organising his or her ideas in writing (Kaplan 1966, 1972, 1987).

As claimed by Connor (1996) and from Matsuda's personal communication with Kaplan (Matsuda 2000), Kaplan (1966) follows Whorf's (1956) view of language as the causal determination of our way of thinking. Kaplan (1966) conducted a study which aimed to

contrast paragraph development in English and several other languages. He was motivated by the fact that his students were unable to write compositions in English properly despite the fact that they had adequate strings of vocabulary and had more or less mastered the grammar of English. The pedagogical implications led him to analyse a total of 598 compositions of his students from various language and cultural backgrounds. He focuses on the text above sentence level, using discourse block theory (Christensen 1967, cited in Kaplan (1972)). From the findings, Kaplan argues that individual language groups have characteristic text structures for paragraphs which are expressed diagrammatically as follows

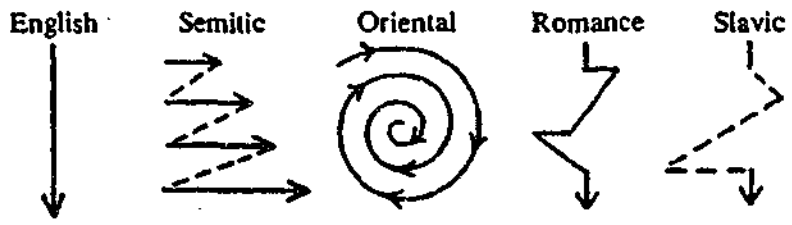

Figure 2.1. Kaplan's diagrams (Kaplan 1966:15)

Kaplan (1966)[1] claims that the English rhetorical pattern in a composition is linear; that is, one idea is expressed in a general statement within each paragraph, and the idea is developed in more detail or followed by examples. This pattern is repeated throughout an essay. He notes that other languages employ different patterns, which create difficulties for English speaking readers in understanding the intended flow of the ideas. Kaplan's (1966) seminal study finds four typical patterns of rhetorical structure from his second language students' essays, all of which are in contrast with the English straight-line pattern.

For example, essays written by students of Semitic languages show the use of many types of parallelism, mostly coordinated, which is common in Arabic and Hebrew but not in English. Korean students exhibit a pattern of paragraph which is like a circle such that once an idea is stated, it is developed into different perspectives which are not really relevant to the topic. A similar pattern among students of Chinese language background was more thoroughly discussed on the basis of Chinese culture and exemplified with the basic patterns of traditional writing in the Chinese language (Kaplan 1972). This pattern occurs when the main topic, after its introduction, is discussed from other perspectives before it is resumed at the end of the essay. The rhetorical structure of Romance languages is described as a 'zigzag pattern' (Duszak 1997:325) and comprises a number of digressions. This pattern looks similar to the one from Slavic languages in that the latter is described as a broken zigzag line consisting of

[1] Referred to by Kaplan (1987:9) as his "doodles article" possibly because of the similarity between the diagrams and handwritten scribbles.

parallel and subordinate constructions which, according to Kaplan (1966), seem irrelevant to the main discussion.

From the translation of Russian texts, a broken zigzag line is found to be the pattern for the Slavic group of languages (Kaplan 1966). French and Spanish background students also show a similar kind of digressive paragraph development, as can be detected from the following English essay written by a French student.

> American Traffic law as compared with
>
> Traffic law in Switzerland
>
> At first glance the traffic law in United States appeared to me simpler than in Switzerland.
>
> The American towns in general have the disposition of a cross, and for a driver who knows how to situate himself between the four cardinal points, there is no problem to find his way. Each street has numbers going to crecendo from the center of the town to the outside.
>
> There are many accidents Switzerland, as everywhere else, and the average of mortality comparatively to the proportion of the countries is not better than in United States. We have the problem of straight streets, not enough surveillance by policemen on national roads, and alcohol. The country of delicious wines has made too many damages.
>
> (Kaplan 1966: 12)

Kaplan did not relate the organisation of the paragraph to language proficiency but to the transfer of a French discourse pattern to English. Irrespective of the interpretation of the title, this essay shows a digression which does not help to focus the essay on American traffic law compared with traffic law in Switzerland. The topic is supported by all the sentences in paragraph two which in fact not only discuss the traffic law in America, but also explain the simplicity of the streets in American towns in general. The third paragraph attempts to contrast American traffic law with that in Switzerland, as the title suggests. The last sentence appears to slightly digress to information about Switzerland being "a country of delicious wines."

For about two decades Kaplan maintained his argument on rhetorical difference as can be seen from all his works in this period (1966, 1972, 1976). After many strong arguments from other applied linguists Kaplan (1987) revisited his views of culturally influenced rhetorical writing patterns.

2.4 Criticisms of Kaplan's (1966) study

Kaplan's seminal study can be criticised from four points of view: negative transfer, ethnocentrism, methodology, and graphic representation. His clarification of the graphic representation (1987), which still invites argument, is also discussed.

2.4.1 Negative Transfer

As for Kaplan's implication of the existence of negative transfer in L2 students' writing, Mohan and Lo (1985) claim that L2 writing patterns are affected by, among other things, writing practices and instruction in L1. This is to say that Kaplan should have considered learners' writing practices and instructions in their native language and acknowledged the developmental processes of second language products. This way, Mohan and Lo (1985) show that negative transfer cannot be the only cause of rhetorical difference. Their study also shows that instructions regarding grammatical accuracy and vocabulary, as emphasised in learners' L1 writing classes, for example, may have contributed to the Chinese indirect pattern found by Kaplan (1972). It is implied that Mohan & Lo (1985) to some extent support Kaplan's claim.

From their surveys and interviews of composition teachers and students at Chinese based Hongkong schools and English based British Columbia schools, Mohan & Lo (1985), supported by Wong (1988), contend that the indirect pattern of Chinese writing does not result from negative transfer since there is no preference for indirection in Chinese writing. To put it differently, Mohan & Lo (1985) do not see any difference between rhetorical structure in Chinese and English. A similarity between English and Chinese writing styles is also found by Taylor & Chen (1991:319) who note, however, that there is variation of rhetorical structure between academic disciplines.

Mohan & Lo's (1985) assertions regarding negative transfer invite argument since they do not consider that a text can be interpreted differently depending on the reader's background schema. In this case, Chinese students' essays can be valued as successful as one kind of text by Chinese people, but the essays can also be regarded as unsuccessful by English people. In other words, the text is interpreted according to different schemata by the two cultural groups. Similarly, comparing written narratives of American students in English, and of Thai students in English and Thai, Indrasuta (1988) finds that the task is interpreted differently by the two groups based on the task function in the society. Thus, Indrasuta (1988) shows us the role of native culture in a piece of writing. Depending on the kind of narrative, narratives in Thai function to 'instruct' readers, which is related to the Thai people's cultural belief in Buddhism, while in the American context a narrative is meant to 'entertain'. Different schemata created in a discourse then have their own functions in a particular society.

As regards negative transfer, Indrasuta (1988) finds a difference in the use of cohesive devices and narrative components which possibly arise not only from the transfer from L1, but also from interlanguage. In this case, Thai students writing in English do not follow Thai language characteristics but may use the English language differently from the way English native

speakers would do. When the difference cannot be traced to either target or native language, such a difference could be called an 'interlanguage process' (Selinker 1972).

Transfer is not always from the first language but could also derive from the target language as indicated in Kachru (1983) who finds that some scientific papers in Hindi follow the supposedly linear pattern of English prose. Yet, this kind of positive transfer is not characteristic of all text types in Hindi. The common pattern in Hindi and Marathi is 'circular' (Kachru 1983:63, Pandharipande 1983:128). This pattern shows how topics in paragraphs are developed in different directions from the original and all deviant ideas are accommodated in the conclusion.

From these studies on negative transfer we may assume that the definition of 'transfer' is still unclear even in L2 acquisition literature or, as Odlin (1989: 25) states "before some observations are made about what transfer is (or at least seems to be) some observations of what transfer is not are appropriate." Basically Odlin (1989) argues that on-the-spot samples of the so-called transfer sometimes cannot be subsumed in any available definition. For example, there is still dispute about whether transfer equals interference, or whether transfer always deals with native language influence. What might be clearer, however, is that cross-linguistic differences in discourse may lead to second language writing that differs from the discourse norms of the target language.

2.4.2 Ethnocentrism

Another flaw of Kaplan (1966) is his ethnocentrism which arises as a result of his emphasis on native English writing style. This weakness should not be a problem, as we know that the contrastive rhetoric issue was first based on an American university study. He did not specify, though, whether the 'English' in his study is American, British, Canadian, Australian or New Zealand English (included in the 'Inner Circle' group by Kachru and Nelson (1995)); he simply assumed it is American English.

Another point of this criticism is that Kaplan (1966), by implication, creates an 'Outer Circle' group of English (Kachru & Nelson 1996) such as Singaporean English, English in India and Zambia. Although these Englishes are formally recognised in those respective countries, they are not within Kaplan's consideration when comparing student essays across different cultures.

Kaplan (1966) can also be blamed for his ignorance of existing linguistic and cultural differences in writing among related languages. Hinds (1983) criticises Kaplan for inconsistency and overgeneralisation in the use of the term 'Oriental'. The use of the same term, 'Oriental' is defined differently in the sections of Kaplan's discussion. On one hand,

compositions are labelled 'Oriental' if they are written by Chinese, Cambodian, Indochinese, Japanese, Korean, Laotian, Malaysian, Thai and Vietnamese students. On the other hand, in his examples of the indirect type of writing, the same terminology 'Oriental' subsumes only Chinese and Korean and excludes Japanese essays. However, some later studies of Japanese essays have argued for the indirect pattern (Hinds 1983, 1987; Kobayashi 1984).

The effect of the overgeneralisation can be seen in the vague grouping of languages from four different family members. According to Hinds (1983), Mandarin is Sino-Tibetan; Cambodian and Vietnamese are Austro-Asiatic; Thai, Lao and Malay belong to the Austro-Tai family, while Japanese and Korean seem to be categorised as members of the Altaic family. Wong (1988:10) has expressed similarly strong disagreement with Kaplan's 'arbitrarily mixed samples.' Adapting Hinds' (1983) suggestion that each specific language and culture be examined separately, we argue for the importance of analysing the rhetorical structure in BI. However, this study does not stereotype all texts in BI but limits itself to the text of undergraduate thesis introductions as an example of academic writing.

Issues of 'culture' and 'language' in Kaplan (1966) are concerned with cultural thought patterns, but separate cultures may share a language that they use in different ways which reflect their cultural patterns. It can be argued here that languages of the same language family do not necessarily indicate the same rhetorical structure. For instance, from phonological and lexical features, Bahasa Indonesia (BI) and 'Bahasa Malaysia' (BM) (Lowenberg 1992:73) can be consigned to the Austronesian family (Crystal 1997:320). Yet, their sociolinguistic and historical backgrounds give rise to differences (Lowenberg 1988, 1992). Due to Dutch colonialisation, BI is highly Dutch-influenced, while BM shows strong British English influence. As a matter of fact, Kaplan (1972:63) has indicated that "each language and each culture has a paragraph order unique to itself." This is enough to highlight the importance of continuing studies of contrastive rhetoric across languages and cultures.

Following Swales' (1990) four moves of the Create A Research Space (CARS) model of analysing the rhetorical pattern of research article (RA) introduction, Ahmad (1997) finds that the 'second move' – where writers indicate a gap with previous research – is not employed in RA introductions in BM. Yet, it does not necessarily indicate that the same pattern is practised in RA introductions in BI. The reason can be found in the sociohistorical differences between both types of Malay languages (Kaplan and Baldauf 1997).

2.4.3 Methodology

Like Ostler (1987) which is criticised for comparing student placement essays with extracts from published texts, Kaplan is also methodologically criticised for using 1960s English style manuals (1966:19) instead of having actual native English writings like theses or essays as the basis for contrasting with non-native English students' essays. Style manual writings are not recommended for data comparison since they are usually about what 'should be' rather than what 'is'. This is to say that actual samples of writing may not possess the same characteristics as those recommended in the manuals. Taking authentic essays written in American English as the basis of his data, Braddock (1974) finds that English writers do not always follow a linear pattern and numerous variations of patterns are applied instead, such as the absence of a topic sentence. From Braddock (1974) and the methodological problems in Kaplan's study, it can be implied that authenticity is a very crucial factor in determining the source of data.

2.4.4 Graphic Representation

The criticisms of Kaplan (1966) all seem to point to his impressionistic graphic representation which claim that each language has a clearly specific preference of pattern which is culturally influenced. The diagrams in Kaplan (1966) indicate that each language or each group of languages has its own way of presenting ideas and organising ideas in a discourse structure. Kaplan himself finally admitted that what he had claimed so far was too strong (Kaplan 1987:10). He clarified it by saying that the five sketchy patterns may all be used by any native speaker of any language, and they may not be equally distributed in a piece of writing. Many studies, as a matter of fact, have accepted Kaplan's clarification. Braddock (1974), for example, argues from a topic sentence viewpoint that English people do not always start with a topic sentence and follow it with supporting examples. Instead, his study of professional English writers has shown various positions for the topic sentence or its complete absence.

Another example of Kaplan's unclear diagrams is the doubt cast on the digression model of the German style of writing. Clyne (1981) felt it necessary to doubt whether the German style can be categorised as the 'zigzag' of Romance languages or as the 'broken zigzag' of Slavic. Cheng's (1982, cited in Hinds 1983:187) claim that English writing follows the pattern of 'concentric circles' may also indicate that such a demarcation of rhetorical patterns cannot be easily graphically represented in diagrams.

Assuming that Kaplan's clarification (1987) of his seminal rhetoric study (1966) – that any particular native speaker of any language and cultural background may follow all the five patterns – is acceptable, and that we can rely on the five representations of rhetorical patterns, we may say that the five patterns overlap. When we look at the digression style identified as a zigzag line for Romance languages or Slavic, there are parts that may be categorised as straight

– claimed to be the English linear pattern – even if they are short. At the same time, still with regard to the zigzag patterns, a corner can represent the turning circle of the so-called Oriental pattern. It may also be the case that the English straight-line pattern can be considered to occur within parts of the other four patterns.

To put it in another way, the 'straight line' pattern may not be a characteristic of English discourse only, as can be indicated from the following review of John Lyons' *Semantics*.

> L's tendency [is] to write in the rambling style not uncommon among British scholars. In particular, he may get off the main line of discussion to elaborate on some minor point at length, after which the reader will have lost the thread.
> (Dahl 1979:199)

Despite all the criticisms and objections that have been directed against him, Kaplan has not withdrawn his basic principle in arguing that there is a relationship between culture and language, especially written language. The following extract reflects his strong views.

> The argument presented here is that there is a close connection between the culture of a society and the written language system it chooses to employ.
> (Kaplan 1986: 17)

His persistent idea about the issue of culture and written language is strengthened by the following example. Despite the fact that the English language of science and technology is presumably not related to any culture, it must be admitted that it has grown out of an Anglo tradition. We can say, then, that the language of science reflects its own culture, viz. Science and Technology. Thus, the English used in this field of study is not only related to other varieties of English in the world but constitutes a separate culture of its own. The consistent use of the simple present tense and passive sentences in the science and technology field all over the world has well characterised its separateness from the English culture or its variants. We can see that aspects of written language vary across language groups depending on what is being written about, and therefore we can describe ways of organising ideas in a specific culture by analysing its written language only in certain genres.

In short, although Kaplan's pioneering study and the resultant claims (1983, 1987, 1988) have been seriously questioned in many respects, they have been used as the base for most contrastive rhetoric study. For example, Kaplan (1966) has been referred to by many of the studies that, at the same time, criticise his view, such as Taylor & Chen (1991). They credited Kaplan's (1966:2) idea, namely that rhetorical structures vary "from culture to culture and even from time to time within a given culture." To justify their corpus consisting of four different related disciplines under the umbrella of 'scientific texts, Taylor & Chen (1991),

therefore, argue that such variation can also include different disciplines that exist in a specific culture' Similar support of Kaplan's hypothesis is provided by Houghton and Hoey (1983).

In general, support of Kaplan (1966) is based on the fact that

> many defenders of Kaplan's insights are prepared to tolerate a certain descriptive looseness so as not to sacrifice the basic insight.
> (Bar-Lev 1986:237)

This disposition indicates the value accorded to Kaplan's findings, despite the poor graphic representation of different groups of languages. It is so powerful that Kaplan (1966) was followed by other contrastive rhetoric studies, as can be found in the following section discussing major issues of contrastive rhetoric studies across languages.

2.5 Major Features of Written Discourse From Contrastive Rhetoric Studies Across Cultures

As mentioned in the preceding section, Kaplan's graphic representation and labels for specific rhetorical patterns create a problem in interpreting the cultural reflection in written discourse since they overlap. Some languages unrepresented in Kaplan (1966) such as German and several Slavic languages are adjusted to fit the diagrams. The next section discusses *indirectness*, *digressiveness,* and *parallelism* which Kaplan (1966) contrasted with *linearity.* In addition, it considers some characteristics that are conducive to written discourse organisation, viz. *reader-writer responsibility* and *politeness.* These features are not intended to portray cultural determinism (Kubota 1999, Pennycook 2000). Rather, the discussion presents an overview of the on-going process in organising ideas in written discourse.

2.5.1 Indirection

This term *indirection* in written discourse organisation derives from Kaplan's (1966, 1972) claims about the rhetorical pattern of Korean and Chinese ESL students' essays. By definition, indirection means things that are "not going straight to the point [...] not directly sought or aimed at" (*The Australian Oxford Dictionary* 1999: 670). From this definition we can argue for two possibilities for the meaning of *indirection.* Firstly, it is defined by Kaplan as "turning and turning in a widening gyre. The circles or gyres turn around the subject and show it from a variety of tangential views, but the subject is never looked at directly" (1972:46).

Secondly, indirection in Korean writing also shows that the development of topics is in "what they are not, rather than what they are" (1972:46). The example of these two aspects of indirection can be seen in the following extract from Korean writing translated into English.

> Foreigners who reside in Korea as well as those who study in the Korean language in foreign countries are, despite their deep interest, ignorant of the basis on which the Korean alphabet, Hangul, was formulated. The Korean alphabet, composed of combinations of lines and curves, at first seems more difficult than Japanese kana for those who use the Roman alphabet, and as the combination of vowels and consonants multiplies, it appears more difficult to memorize all the combinations. This seemingly complicated combination of vowels and consonants can, on the contrary, be mastered with no more effort than is needed to learn the Roman alphabet or Japanese Kana, for one must memorize two dozen vowels and consonants, the principal letters of the Korean alphabet.
>
> The principal concern of foreign as well as Korean scholars has been on what foundation the Korean alphabet was formulated....
>
> (Kang and Kim 1979:5, cited in Eggington 1987:154)

From this extract we can see the routes taken by the writer in two paragraphs to get to the topic of discussion. The first sentence in the first paragraph states clearly the topic of the discourse which is about 'the basis' of the Korean alphabet. Still discussing the foundation of Korean alphabets, the second sentence develops and compares the Hangul with the Japanese Kana. The development of the topic at the first part of the second sentence deals with the comparison between Japanese *Kana* and the Roman alphabet. Instead of sticking to the basis for the Korean alphabet as the topic of the paragraph, the third sentence seems to change to the topic of the difficulty of learning Hangul, compared with learning Japanese and Roman alphabets. This example suggests that to the Korean way of thinking the main topic may depend on the other topic, namely the difficulty of learning Korean alphabet. Thus, the main topic appears to be indirectly stated and is pursued by means of the other topic. This kind of indirection seems to be related to the Korean writing pattern *ki-sung-chon-kyu* (beginning-development-change of the main topic-end) which has its historical roots in Japanese *ki-shoo-ten-ketsu* (begin, development-abruption-conclusion).

Eggington (1987) further claims that although Korean students have left out the *chon* part in their academic writing, the essays are still not clearly understood by native speakers of English. In other words the difficulty English native speakers have in understanding the rhetoric of Korean students' essays is because they cannot be adequately interpreted outside of the ideological context in which they are produced. As Duhamel (1965:80-81) puts it "Rhetoric is better thought of as an idea, the concept of effective expression [...] and meaningful only within the context of the author's system."

Interestingly, Eggington (1987) also finds that for Korean students who have lived for some months in the United States of America, information written in the traditional Korean pattern is easier to recall than the information in the English pattern. Two things can be inferred from this finding. First, the fact that it is easier for English-background Korean students to understand traditional Korean writing rather than the English style proves there is so-called indirection in Korean. It means that educational background may not affect one's writing style. Second, Korean people are attached to their native culture and are more familiar with their traditional discourse pattern than the pattern they are now presumably assimilating and using for their study. Scollon & Scollon (1995:151) even argue that

> whatever discourse systems we may become members of later in life, the discourse systems which we enter through primary socialization have a weighted advantage over any we enter later on.
> Scollon & Scollon (1995:151)

Kaplan (1966, 1968, 1972) relates the Chinese indirect writing style to the eight-legged essay as used in China for a civil-servant selection test which survived until the beginning of the twentieth century. The government test was to check the candidate's social harmony as part of the Confucian thinking. In other words, civil servants in China were expected to refrain from speaking or writing anything that would create disharmony in society.

The Chinese eight-legged essay begins with the topic and contains eight parts, namely the breaking open, accepting the title, the embarking part, the introductory collorary, the first middle leg, the second middle leg, the first final leg, and the last part is called tying the knot (Kaplan 1966). Kaplan (1966) elaborates that the first three parts can be grouped into the introduction, the next four parts as the body of the essay, and the last part the conclusion. Even when the essay follows the simplified four-part model, the indirection is still reflected in the organisation of Chinese writing (Connor 1996). The more recent four-part model looks shorter and contains *qi* which prepares the reader for the topic, *cheng* which introduces and develops the topic, *jun* which seems to be an extension of or a new angle of the topic and *he* which concludes the essay (Connor 1996: 39). From some samples of his Chinese students' essays Kaplan (1966) assumes that the fourth part of the eight-legged essay, the introductory collorary, which is the wandering around the topic, can be compared to the third part *jun* of the four part model. .

Chinese culture seems to permeate many Asian peoples. For example, Chinese colonisation over Vietnam for almost a millennium (±111 BC – 939 AD) may explain why Chinese and Vietnamese basically have the same way of expressing concepts, that is, they prefer to say

concrete things rather than their abstract counterparts (Metalene 1985, Do Quy Toan 1989). Besides, the Vietnamese are noted for a well-developed ability to keep their feelings hidden; thus, it is difficult to find out their opinions. This affects their writing, in the sense that they do not provide specific reasons for their opinion. An indication of arguments, if they exist, is usually offered only after some talking around the subject. In addition to this characteristic, Söter (1988) finds from an examination of narratives written in English by Vietnamese students in Australian schools that

> the Vietnamese stories appear to be less goal-oriented and hence less focused on plot than the typical English stories... A greater emphasis appears to be placed on relationships among the participants in the telling of the story situation and on the inner states of characters within the story. The Vietnamese students in particular also drew more heavily on *dialogue* in their stories and the dialogue information did not include information that, in general, forwarded the action of the story but was reflective or attributive in nature.
> (Söter 1988: 198-199)

Söter (1988) confirms Nguyen Dang Liem (1994) in the sense that the reflective flow of information seems to be less directed to a purpose. By means of 'going around,' a topic is expected to be understood by readers without the author explicitly identifying the topic. Nguyen Dan Liem (1994) reasons that informing readers about the topic is similar to telling others what to do, which is considered impolite.

Metalene (1985) and Scollon (1991, cited in Connor 1996) agree with Kaplan's label of indirectness. Metalene (1985: 802) especially argues that Chinese people value group values over individualism. It follows that it is not customary for Chinese people to be assertive in showing their ideas and needs because of the great sense of self-view and dignity towards other people and for group harmony. As can be predicted, this has consequences for the education system. Thus, to have a basic literacy in Chinese is not only to master the writing system but also to recognise the culture and its constraints. Being literate in Chinese is to memorise the culture and transform it into a kind of linguistic form which employs parali 'ism, antithesis and repetition of the topic in many ways. Metalene (1985) underlines the need for Anglo-Saxon people to understand that the Chinese rhetorical pattern of 'indirection' is different from the English model which has been claimed to be straight to the point despite the fact that it is not always so by any means.

As mentioned before, the indirect pattern has also been characterised in Japanese rhetorical style (Kaplan 1966, 1972; Hinds 1983, 1987, 1990; and Kobayashi 1984). The disparaged Japanese students' essays in Kaplan (1966) provoked Hinds (1983). He based his explanation

on the common pattern found in Japanese traditional writing, which originates in ancient Chinese writing. The Japanese pattern of composition *ki-shoo-ten-ketsu* proceeds from introduction to conclusion. In other words, the Japanese *ki* corresponds to an introduction, *shoo* is similar to the body of the discourse, while *ketsu* is the conclusion. The distinctive *ten* which characterises Japanese writing style is the only part that explains the topic change in discourse. The following is an example of a Japanese essay in English with *ki-shoo-ten-ketsu* pattern. It is given in a summarised form of sentences.

> (1) In olden times, copying information by hand was necessary. (2) Some mistakes were made. (3) Copying machines made it possible to make quick and accurate copies. (4) Travelling by car is convenient, but one has little impression of localities. (5) Walking makes it possible to enjoy the localities firsthand. (6) Although copying machines are convenient, copying by hand is sometimes better. (7) Information remains in one's memory longer and can be used later.
> (adapted from Maynard 1998: 36)

As can be seen, the topic – the inconvenient method of copying in the past – is presented in sentences 1 and 2. The topic is developed in sentence 3 as convenient and accurate copying is made possible by copying machines. In sentences 4 and 5 the topic is surprisingly turned to the convenience of travel by car compared with walking around the localities which makes the traveling richer. This turn may also indicate the Japanese preference for using simile in developing a topic. All the elements of copying and traveling are brought together in sentences 6 and 7 as the conclusion of the essay.

Maynard (1998) claims that this pattern can be considered as a model rhetorical structure for a Japanese essay as it originates in the structure of the Chinese four-line poetry. However, McCagg (1996:239) claims that "much of the Japanese writing does not conform to the pattern", and in fact, the *ki-shoo-ten-ketsu* is just one of some basic organisational principles that exist in a variety of genres in Japanese (Maynard 1998). Two of these patterns are as follows.

a. The three part discourse organisation. This most basic pattern consisting of *jaron* (introduction), *honron* (main part), and *ketsuron* (the conclusion) is considered to be similar to the English pattern and can be found in most writings in Japanese.

b. The five-part organisation. This pattern which is widely used in Japanese traditional rhetoric of expository and persuasive forms consists of five elements namely *okori* (beginning), *uke* (leading), *hari* (main point), *soe* (supplement), and *musubi* (conclusion).

All of these models show the near-end conclusion which suggests that Japanese writing style is based on an inductive style in which specific ideas are presented first before providing a generalising statement. The characteristic of indirection is confirmed by Kobayashi (1984) who finds that the Japanese students use a general statement after a number of specific ideas are offered. A similar finding is common among the three other Asian languages of Chinese, Korean, and Thai that are all 'Oriental' (Hinds 1990). Such an inductive style, according to Hinds (1990: 98) is indicated from the "delayed introduction of purpose" which may come at the concluding part of the composition.

McCagg (1996) reanalyses the original 'Tensei Jingo' on disposable wooden chopsticks and its English translation used in Hinds (1987) which seems to generalise the characteristic pattern of this essay from the Japanese newspaper column to the entire body of Japanese expository prose (Kubota 1997). From propositional structure, image schemata, metaphor, and metonymy points of view, McCagg (1996) argues that as long as the writer and the reader share the same cultural and linguistic knowledge, readers' comprehension of Japanese texts requires no greater cognitive effort than comprehending English texts.

Kubota (1998) seems to challenge the previous claim about Japanese writing style (Kobayashi 1984; Hinds 1983, 1987, 1990). According to Kubota (1998), Japanese students tend to write inductively in Japanese and deductively in English. Kubota (1998) further argues that Japanese students can anticipate the patterns that they are going to employ. Whenever they write in Japanese they know that Japanese writing is expected be "indirect, ambiguous, roundabout, illogical, and digressive, has the main idea at the end, and contains a long introductory remark and long complex sentences." While their writing in English should be "direct, clear, logical, has the main idea [...] at the beginning and has unity in the paragraph and little digression." (Kubota 1992, cited in Connor 1996:44). Thus, Kubota (1992) to some extent confirms Mohan & Lo (1985) with regard to the influence of academic practices toward writing patterns.

Despite the limited number of subjects, it can be noted here that Kubota's findings of Japanese rhetorical pattern seems to be incompatible with the weak version of the Whorfian hypothesis. It can be said, then, that students' patterns of thinking are adjusted to the intended language. In other words, the original rhetoric of Japanese students is not reflected in their use of language because Japanese students can change their way of thinking to accord with the language used. It is therefore difficult to analyse the Japanese pattern of thinking from these students' expository writing and persuasive writing. Kubota (1998) acknowledges the complexity of this study since the findings might have been attributed to their experience in composing in English and to their English proficiency in general.

To some extent, this 'indirect' pattern is similar to the 'circular' pattern of Hindi and Marathi (Kachru 1983, Pandharipande 1983) which develop topics in different directions from the original and accommodate deviant ideas in the conclusion. In both languages each part of the expository discourse – introduction-body-conclusion – contains "a logical hypothesis which is examined by providing evidence to support or reject the hypothesis" (Pandharipande 1983). In this respect, this pattern is similar to the English rhetorical structure. Kachru's (1983, 1997) analyses are based on some expository and narrative texts in Hindi as a major language in the South Asian region, while Pandharipande (1983) bases his analysis on literary criticism written in the Marathi language which is mostly spoken in some parts of western India. Their assumption is that cultural influence, which comes from their oral tradition, plays a great role in determining written discourse organisation. That is to say, digression in their spoken discourse greatly contributes to digression in their traditional and contemporary writing in Hindi and Marathi (Kachru 1983, Pandharipande 1983). Such an occurrence may reflect the Indian way of thinking which could be explained by their strict adherence to their oral tradition.

This cultural influence plays a great role in determining the organisation of written discourse which is relatively new in Hindi. That is to say, digression in their spoken discourse greatly contributes to the digression in traditional and contemporary writing in Hindi and Marathi (Kachru 1983, Pandharipande 1983). Although there is no reason why digression in Hindi and Marathi should create a circular pattern, it is worth nothing that the oral tradition which has transmitted information from generation to generation has no 'orthographic paragraph' but something much more like Dijk's episodes (Kachru 1983: 63). As part of an oral discourse, an episode consists of interaction sequences and presents a social situation such as telling stories or giving a lecture.

The above discussion shows that the pattern of indirection is manifested in subtle variations of discourse structure written in various related and unrelated languages in Asia. The similar structure in related languages such as in Hindi and Marathi, and in Korean, Japanese, Chinese and Vietnamese is presumably attributed to the traits of their cultural background.

2.5.2 Reader-Writer Responsibility

The issue of whether readers or writers take more responsibility for the success of written communication starts with Hinds' (1987) investigation of Japanese readers' degree of involvement in effective communication. The study is in fact the follow up of Hinds (1983) to further clarify the rhetorical structure of Japanese expository writing in contrast with English.

Hinds (1987) assumes that there must be involvement from readers in making written communication effective, which depends on the working language of the reader.

Hinds (1987) tends to group Japanese and Classical Chinese readers as societies which prefer to draw inferences from the ambiguity left by writers. Modern Chinese, however, like English has the writer responsible for the communication. This reader-responsible characteristic also seems to be valid for other Asian cultures that are historically closely related to Chinese culture. According to Hinds (1987), for the Japanese, the explanation for such an orientation might have been offered by Yoshikawa (1978) and Suzuki (1975, cited in Hinds 1987:144). They argue that Japanese people make a distinction between what is explicitly stated and what is implicitly intended. Two things are implied here. First, if English writers usually produce a text which contains explicit propositions, for Japanese writers it is common to leave propositions implicit. Second, if Japanese writers should produce an English-like text, the writer would be considered awkward for most Japanese readers.

Clyne (1987) finds similar non-reader friendly features of German academic discourse which are based on German academic tradition in which the scholarship is exalted. It suggests that in German tradition it is the reader who needs to work out the inferences left unstated by the writers.

The indirection pattern, associated with its non-reader friendly characteristic, has been long claimed to be attached to most Asian cultures. Yet, Mauranen (1993) finds that Finnish, as a non-Indo-European language, also has similar rhetorical characteristics of being indirect and a reader-responsible language. Yet, unlike the reader-orienting characteristic of Japanese which seems to emphasise politeness by allowing readers to infer implicit information, the Finnish writing assumes that readers in Finnish are regarded as intellectual.

A claim that is often made in contrastive rhetoric studies is that some languages are categorised as reader-responsible languages (Hinds 1987, Mauranen 1993). This characteristic of reader-writer responsibility is also suspected to occur in Arabic essays (Shouby 1951). Arabic-background readers are expected to understand the meaning of a written discourse in Arabic which is coupled with a lack of connective aspects of sentences. In terms of Arabic, this seems to be a cliché as it is very clear that Arabic specific characters are not easy to figure out; but Shouby, a psychologist whose first language is Arabic, clarifies that

> so long as it is possible for the reader to understand by exerting his talent for guessing and checking, the writer seems to feel no obligation to make himself clear.
> (Shouby 1951:293)

Thus, like Japanese, Arabic can also be categorised as reader-responsible language. The Arabic readers are left with a task of not only inferring implicit information from the text but also uncovering the rigidity of Arabic grammar which certainly restricts the freedom of the Arabic thinker.

The issue of reader or writer responsibility in Japanese written communication is reanalysed in McCagg (1996) who suggests that

> as long as writer and reader share the same set of cultural beliefs, life experiences, as well as similar conceptual and linguistic abilities, comprehension of Japanese messages in general does not require any greater cognitive effort on the part of reader than understanding of English messages does.
> (McCagg 1996:239)

Using the same text from a newspaper article, McCagg (1996) questions Hinds (1987) in terms of the readers' familiarity with the text, and at the same time the writer's attempt to lead readers to understand the text. It is clear that culture plays a great role in the relationship between readers and writers in that both of them should have the same view of the intended content and readers should make a great effort to understand the text.

Besides the role of cultural perspective, McCagg (1996) also underlines the influence of the genre of the text. Thus whether it is the reader or writer that should have more responsibility in written communication depends on what is commonly required from a genre. For example, it is right for the genre of poems or short stories to be inexplicit but not for technical manuals or academic textbooks.

To some extent Indonesian newspapers have shown the characteristic of writer responsibility. Silado (2001) mentions that Indonesian newspapers nowadays like to employ English terms which are put into brackets next to the Indonesian equivalents. Although this may be showing-off and may damage the consistency of using the national language Bahasa Indonesia (Silado 2001), this fact clearly indicates that journalists in Indonesia work hard to assure that readers can understand. For example,

> sebanyak 131 di antaranya telah diberi **persetujuan secara menyeluruh** (*blanket approval*) setelah dikaji ulang oleh Menkeu Rizal Ramli. [bolding indicates the Indonesian term equivalent to *blanket approval*]
> ("Blanket Approval" untuk 131 Keputusan KKSK. *kompas.com*. July 10, 2001)

> there are 131 among them who have been given blanket approval after a review was conducted by Finance Ministry Rizal Ramli.

Thus, the English term *blanket approval* is supposed to clarify the Indonesian term *persetujuan secara menyeluruh* (literally, agreement in general). In this way the writer is aware of the fact that there is a distinction between the English word *blanket approval* and its culturally embedded meaning and its translation equivalent in BI. Because of the slight difference in meaning the writer helps readers to understand his or her intended meaning.

In other cases quotes from Indonesian top officials need to be made clear as these officials like to use foreign (usually English) terms. The following is from an interview with a minister quoted using the term *law enforcement*. In this case the following translation may serve as a kind of writer's sense of responsibility to make the interview understandable by readers of the paper.

> Terutama untuk mencapai perbaikan dalam *law enforcement* **(penegakan hukum)**, kata Rizal Ramli setelah mengikuti rapat pleno dengan DPR di Jakarta, Senin(16/7).
> (Menkeu Minta Tambahan Setoran Ditjen Pajak, BC, BUMN, dan BPPN. *kompas.com*. July 10, 2001; bolding is added)
>
> This is especially intended to achieve an improvement in *law enforcement*, Rizal said after following the plenary hearing with the House of Representative in Jakarta on Monday (16/7).

These examples show that in addition to the cultural influence and the type of genre, the translation helps Indonesian newspaper readers understand what is written.

We infer from the above discussion that the notion of reader-writer responsibility does not seem to be the main focus of contrastive rhetoric study. It appears that the issue of who takes responsibility for the success of a communication is more attributed to the genre of the communication rather than to cultural traits. This is to say that the responsibility mainly depends on the roles of addressor and addressee in a specific type of interaction.

2.5.3 Politeness

Kaplan's idea of indirection has so far been associated with the ways information are structured in a discourse. In this case, non-native writing in English is deemed indirect or vague if the discussion of the central ideas is irrelevant to the main argument. Thus, the indirect pattern or the use of vague expressions might be considered unacceptable to general English norms but acceptable in other languages. For example, for Finnish and most Asian cultures (Hinkel 1997)

indirection means more than just their specific patterns of presenting information in a discourse. Crismore et al (1993), based on a study of Finnish and American students' persuasive essays in English, finds that American students are more explicit and make more reference to sources. On the other hand, Finnish writers like to be indirect in their writing. The indirection can be identified by the prominent use of hedges such as conditional statements using *would* or *could* and the expression of probability in *It is more likely ...* which is more important in Finnish than in English. The Finns are also reluctant to express disagreement in explicit terms as Tirkkonen-Condit (1996) finds in the study of argumentative styles in the editorials of Finnish, American and British newspapers. Finnish differs from the Anglo-Saxon rhetorical practice in terms of hedging the propositional content in order to show more caution in expressing feelings. Being historically closer to the powerful countries Sweden and Russia may have contributed to such a tendency where attitude is expressed cautiously using hedges.

One manifestation of Korean traditional culture in written discourse is to be indirect and impersonal in judging a claim (Park 1979). For instance, according to Eggington (1987), Koreans show cautiousness in quoting other people's opinion by mentioning no names but using indefinite expressions like *they believe, some people are of the opinion, others consider*. Such a distancing point of view does not only emerge in Korean writings. Heinkel (1997) asserts that Chinese, Korean, Japanese and Indonesian students utilise indirectness devices in academic writing more frequently than native English-speaking students. Heinkel's argument has some limitation in that the sample, which is based on a Confucian society, seems to be overgeneralised. This is to say that the very small number of Indonesian students' of Confucian background cannot be generalised to all Indonesian students who are mostly from Islamic backgrounds.

The typical case of Korean students using vague expressions of reference may lead to the practice of not properly acknowledging others' work. Gilbert (1977) reminds us of the writer's intellectual property which must be acknowledged in supporting or arguing one's opinion. Especially for ESL students it implies that they have to recognise Western values regarding the notion of plagiarism (cf. Deckert 1993 of Hong Kong students).

It is possible then to argue that with respect to politeness, it is writers who hold the most responsibility in maintaining their relationship with the readers, and at the same time in positioning themselves in the community. However, in relation to vagueness in students' essays, Myers (1996) argues that the vagueness depends on the readers' perspectives and backgrounds. This argument seems to be in accord with McCagg's (1996) suggestion that readers and writers should share the same cultural perspectives for the success of a written communication.

Following Grimshaw (1987), he states that "expressions that appear vague to an analyst may make sense to participants" (Myers 1996:13). Thus, a lecturer who simply comments somewhere on a student's work *this is vague* without any explanation might make the student feel unclear of the 'vagueness' if the student does not know its background, or if the student's perspective is not the same as the lecturer's.

Although, in general, indirectness is always regarded as the most common characteristic of discourse organisation of Asian writers, indirectness is also usefully employed in academic writing by English native writers to reduce the chances of imposing on readers (Channel 1994, Myers 1989). This may suggest that indirectness is not always a matter of good or bad cultural influence but also a matter of politeness which varies across cultures (Brown & Levinson 1987).

According to Myers (1989) those typical characteristics of indirection, like hedging and vague expressions, show that politeness does not only involve speaker-hearer relations but also an interaction between writer and reader in a discourse community. For this purpose he further extends Brown & Levinson's (1987) basic framework for the analysis of politeness devised for spoken interaction. In addition to the use of hedging and expressions stating degrees of probability, Myers (1989) also emphasises the use of the passive voice to indicate an impersonal tone of language and the special use of pronouns to indicate solidarity when an imposition is made. Furthermore, according to Myers (1989), rather than stating the writer's name, for instance *John Smith* it is more acceptable to include pronoun *we* and *our* in the following example to avoid a sense of rudeness.

> *Lacking evidence, we became overconfident in the generality of some of our basic ideas.*
> (Crick 1979 cited in Myers 1989; bolding is added)

This pronoun *we* can refer to the writer or the discipline to which the writer belongs.

In most Asian cultures this kind of pronoun is commonly used in exchanging ideas by the initiating side (speakers or writers) to include the listeners or readers as a sign of respect and to create a sense of togetherness. That is why the languages of these cultures have different pronouns for the first person singular and plural. For example, in Bahasa Indonesia the pronoun *kita* is preferred in spoken and written interaction especially when the speaker/writer wants to indicate that the hearer/reader is part of the exchange.

From the above discussion on politeness in written discourse, we can infer that the issue of politeness relates to indirection. In general, irrespective of the discourse genre, and unlike

English people who are characteristically direct and explicit in conveying arguments, it is common for people of a non-English cultural background to be indirect in presenting their views as a sign of politeness, although this varies across cultures.

2.5.4 Digressiveness

Kaplan (1966) finds from his non-native English essays that the rhetorical structure of Russian and the Romance languages is characterised by digression. The slim difference between these two patterns can be indicated in Clyne's (1981:62) personal communication with Kaplan who contends that the zigzag pattern in Romance languages indicates that the argument always clearly ends while in the Russian languages it stops rather than ends.

Although Clyne's critique of Kaplan (1981) may provide an explanation for the difference between the Romance and Russian rhetorics, it still leaves us in the dark as to how these two different impressionistic graphs may reflect the rhetorical structures acceptable to Romance and Russian. It is recognised though that in international academic communication this zigzag pattern, which is also called *digression* (Clyne 1987) or *digressiveness* (Duszak 1994), will not be as welcome as the linear pattern of English.

Clyne (1981, 1987, 1987a) and Clyne & Kreutz (1987) are some examples of contrastive rhetoric studies on German found so far. These are based on the studies of essays written in Australian school contexts (Clyne 1980) and on features of cross-cultural communication among ethnic communities in Australia (Clyne 1979).

In search of the cultural values of specific rhetorical patterns of German, Clyne (1987) compares the linearity, hierarchy, development and symmetry of English and German research articles. Clyne notes some characteristics of the German rhetorical features of discourse organisation: asymmetry in textuality and proposition, digression from topics, discontinuity, and very few markers to clarify the organisation of the papers. While both German and English writers may create "relatively linear" and "relatively digressive" texts, it is admitted that German writers tend to be more digressive than English writers. The digressions in German texts are culturally acceptable while in English it is generally considered 'unplanned'. Clyne (1987) shows that digression in German academic papers is intended, among other things, to supply theory, to engage in controversial discussion of another author, and to note additional information.

This suggests a two-fold criterion. First, culturally, digression is institutionalised and can be found in writing separately labelled *Exkurs* (Clyne 1987:227). In contrast with essays in English which focus on the structure of the discourse and the relevance of the ideas, digression in essays

in German is a result of focusing on the content. It seems to be an indicator of academic tradition in German which highlights one's "transmission of knowledge" (Clyne 1980:14). German people tend to demonstrate their ability to develop the topic, even where this leads to digression or repetition. These characteristics of German organisational features originate from the *teutonic* intellectual styles mainly emphasising theory, which are in contrast with *saxonic* intellectual style emphasizing data analysis (Galtung 1979). On the other hand, linguistically, this concept of digression is claimed to be a deviation from the preferred rhetorical structure (Kaplan 1966), therefore, it is not considered acceptable in academic writing in English.

The feature of digression is not only found in research articles but also in school essays by German-background students. Clyne (1980) mentions that they have been marked very low by Australian teachers because the essays do not use acceptable Anglo-Saxon rhetorical patterns in which the presentation of the essay is of greater importance than the content. Regrettably, this marking system is found not only in the subject of the English language, but also in the natural sciences (Clyne 1980). Thus, based on the English essay-writing manuals, the examination of science subjects in Australian schools was not just testing specific knowledge and general knowledge as it was in the German schooling context. The different academic expectations of German and English written discourse (Clyne 1981) give rise to a perspective that conforms to Anglo-Saxon cultural norms; which could be seen as cultural imperialism. In fact, this is the problem for all non English-speaking people who have limited access to English but are required to have full command of English culture and convention.

Similar rhetorical structure can be seen in a number of Slavic languages including Polish, Czech, Russian, Bulgarian, and Ukranian (cf. Duszak 1994, 1997; Golebiowski 1998; Čmejrková and Daneš 1997 and Vassileva 1995). Duszak (1994) compares the rhetorical patterns of research article (RA) introductions in Polish and English by applying Swales's (1990) 'move' analysis. Duszak (1994) mentions that RA introductions in Polish tend to provide concepts and definition in the absence of early outlining of the study as adopted by English RA introduction. Besides, Polish RA introductions tend to ask rhetorical questions which indicate "a shared challenge: they confront the writer as well as the reader" (Duszak 1994:304).

Digression in Polish is described in Golebiowski (1998:80) as "background textual information" which reflects a kind of abstraction open to alternative views of topic under discussion. She claims that strict adherence to the concept of relevance in English may result in a one-sided discussion of topic. Hence, digressiveness as one culture-specific feature of Polish should be considered just as important as the English concept of linearity.

The roles of both Russian and German intellectual styles are acknowledged by Čmejrková and Daneš (1997) to exist in Czech. In general they exhibit digression and are less reader-oriented in academic papers. From a comparison of academic texts of two Slavic languages (Bulgarian and Russian) with English, Vassileva (1995) finds both universal and culture specific features of Bulgarian language. Using macro- and micro-functions of speech acts, the Slavic academic texts are locally concluded after every macro speech act. For that reason Vassileva claims that rhetorical structure is not always language independent. This means that there is a Slavic cultural influence on the rhetorical patterns. Also, cultural influences are characterised by existing academic conventions.

From the fact that the education system provided no classes in academic writing in Russia and Bulgaria (Vassileva 1995), we can see the dilemma of accepting English culture as manifested in the English academic conventions. Although the applied conventions contribute to the rhetorical features of students' academic texts, which tend to follow the Anglo-Saxon rhetorical style, this rhetorical structure may not reflect the language-and culture-specific rhetorical features.

Similar to the situation in Russia, no attention is given to academic writing and its community in the Ukraine, which was previously under Soviet influence (Yakhontova 1997). As explicated by Yakhontova (1997: 107), recently there has been a growing mutual interest from Ukrainian and English scholars. On the one hand, Ukrainian scholars obtain an opportunity to participate in direct academic exchange of ideas with intellectuals from different countries. On the other hand, Western thinkers show their interest in the latest developments in the former Soviet Union. We can argue that such collaboration requires academic conventions which, in its later stages, should involve various cultures. The fact is that English is regarded as the academic lingua franca; therefore English is the only choice for interactive scientific communication.

Digression is also found in Romance languages like Spanish. Following the cohesive devices in Halliday and Hassan (1976), Montaño-Harmon (1991) studied texts of ninth-grade students from four linguistic groups to find the discourse features of written Mexican discourse. She identified the use of synonyms to create 'flowery language' in their text in the forms of repetition. This characteristic is expected of Mexican students because they were taught to use it. She also finds the use of additive and causal conjunctions, an absence of enumeration, and a number of deviations from the main topic which is expected in the formal language of social interaction. As Riding (1986: 11) asserts "discussions must be preceded by deviations into small talk about family or political gossip." This suggests that in Romance cultures, digression is acceptable in both spoken and written language.

This section on digressiveness suggests that there seems to be in difference in discourse structure between the Romance and Slavic groups of languages, as shown by the two different patterns in Kaplan (1996). Furthermore, the similar pattern suggests that these two groups of languages share the same cultural background which primarily emphasises a high level of respect for the reader's intellect.

2.5.5 Parallelism

Many studies (Kaplan 1966, Koch 1983, Ostler 1987) have shown that parallelism is the main characteristic of the Arabic rhetorical pattern which employs more coordination than subordination. Using written argumentative discourse in contemporary standard Arabic, Al-Jubouri (1984) prefers to use the term 'repetition' for the recurrent patterns of coordination. He further elaborates the types and functions of repetition. In Arabic, repetition occurs within three levels: pattern and root repetitions which are at the morphological level, word level, and chunk level (Koch 1983, Al-Jubouri 1984). At the chunk level, it is divided into two processes: parallelism which emphasises the repetition of forms at discourse level, and paraphrase which refers to the reiteration of content.

Below is one of a number of authentic examples of parallelism as quoted in Koch (1983). In order to get a clear picture of the repetition of forms, the order of English-translated words are left as they are in the original Arabic text.

> remained the Germans divided between
> tensthe states and the small-states the
> independentand remained the Italians
> distributed among eight units political
> and the Polish divided among three
> states powerful and the Yugoslavs
> subject to rule two-states great
>
> (Koch 1983:50)

The following is a coherent version of this discourse in English language.

> The Germans were still divided among tens of states and independent small states, and the Italians were still distributed among eight political units, and the Poles divided among three powerful states, and the Yugoslavs subject to the rule of two great states.
> (Koch 1983:50)

Koch (1983) categorises this example as 'listing parallelism' due to its tight and exact repetition of forms throughout the text. As can be seen, the four peoples are put in order – the

Germans, the Italians, the Poles and the Yugoslavs – together with their respective descriptions.

Beside parallelism, 'reverse paraphrase' (Koch 1983) also plays an important role in identifying Arabic's pattern of rhetoric where the same proposition is expressed in opposing views. The following is a translation into English of an Arabic model of paraphrase.

> … and his teachings rests *[sic]* on the following claim: "The Syrians are a complete nation, standing by itself." "And the Syrian nation is not a part of the Arab nation."
> (Koch, 1983: 52)

The sentence "The Syrians are a complete nation, standing by itself" is followed by the next separate sentence "And the Syrian nation is not part of the Arab nation." These two sentences which are combined by the connector *and* do not have the same proposition and are expressed in different ways: the first is from a view of what Syria is (an independent nation), and the second is viewed from what Syria is not (being part of Arab nation).

This example illustrates how Arabic people are noted for favouring recurrent repetition in both forms and substance to establish their point of view in either Modern standard Arabic or in the poetic forms of the classical Arabic. This rhetorical characteristic is culturally rooted in the religion and people of most Arabic societies (Shouby 1951). In this way, the Islamic Holy book plays an important role as its verses are considered to be the inspiration of the common pattern in Arabic (Bakalla 1984). From this point of view, then, it is understandable that the repetition of forms is widely used in presenting argument which, in Arabic society, is regarded a verbal art instead of a logical structure as in Western argumentation.

The role of cultural influence on the rhetorical structure of essays is also confirmed in Alharbi (1997) stating that ESL students' cultural awareness contributes more to their rhetorical performance than to their linguistic performance.

Bar-Lev (1986) considers that Kaplan (1966) needs to be explicit in explaining parallelism as the rhetorical structure of Arabic. Based on the clause-connection theory, and focused on retelling stories, Bar-Lev (1986) argues that parallelism is just one type of clause-connection theory. He specifically argues that the Arabic language is not characterised by the parallelism pattern but by "fluidity" which helps to create the cohesiveness of a text, rather than a hierarchy. Bar-Lev (1986) also finds that parallelism was used in the Chinese and Vietnamese retelling of stories, just like it is used in English children's stories. Chinese and Vietnamese

basically have the same way of expressing concepts, preferring to say concrete things rather than abstractions (Metalene 1985, Do Quy Toan 1989).

Despite the limited studies of parallelism in discourse structure, which are primarily concerned with Arabic, we can assume that this structure is rooted in the Arabic culture. Due to their religious activities, which allow them to rigorously repeat the same pattern, this discourse pattern seems to be carried over into the presentation of arguments in essays that do not originate from the Arabic culture.

2.6 Concluding Remark

This chapter has reviewed the contrastive rhetoric studies across cultures which were pioneered by Kaplan (1966) and influenced by Whorf (1956). As the review has shown, contrastive rhetoric studies have taken various perspectives and used a variety of methods of analysis in contrasting English language and culture with other languages and cultures.

All these studies seem to assume that there is an idealised writing norm that is clearly identifiable with English writing. Rhetorical structures which favour indirection, digression, and paralellism seem to be devalued in that they do not follow the linearity expected by English readers. It has also been argued that these rhetorical structures imply other characteristics of written discourse organisation such as reader - writer responsibility and politeness.

This study emphasises three points. First, there seems to be no such clear-cut typology of the characteristics of written discourse across languages and cultures. What seems clear is that these features are always contrasted with the characteristics of written discourse in English. This is to say that the patterns of indirection, writer-responsibility, digression, and parallelism appear to be unacceptable to English-background readers who are accustomed to the linear characteristic of written discourse.

Second, the findings from studies relevant to these characteristics should be based on the assumption that the occurrence of such characteristics are attributable to the text's genre. For example, whether the writer or the reader takes responsibility for a successful written communication depends on the common requirements of the genre.

Third, these characteristics are not exclusive to one culture or one genre. For instance, while indirection seems to be typical in Asian writing, this characteristic can be found in academic

writing in English as a politeness strategy. Thus, the characteristics of indirection and politeness are interrelated one another.

This review of rhetorical structures in various languages and cultures suggests, as also argued in Kubota (1997), that we should not stereotype various cultures in terms of the production of discursive rhetorical patterns. This is because, according to Price (1999:595), the patterns are part of part of an on-going process; therefore, they are always open to change and to different interpretations.

Thus, it is implied that more contrastive rhetoric studies should be conducted across various languages and cultures subsuming various methodologies and genres. Referring to the very limited languages and cultures represented in Kaplan (1966), Odlin (1989:65) asserts that "even preliminary contrastive studies of discourse are often lacking." This lack is underlined, for example, in Arsyad (2000) who asserts the need to look at the cultural differences which may have played a crucial role in the different rhetoric of student writings in Bahasa Indonesia and English.

The next chapter will discuss the approaches to language and culture in the Australian and Indonesian contexts. This is followed, in Chapter 4, by a discussion of orality and literacy as one specific aspect of cultural influence on academic writing.

CHAPTER THREE
LANGUAGE AND CULTURE IN CONTRASTIVE RHETORICS

3.1 Introduction

Chapter 2 looked at studies of contrastive rhetoric across cultures as pioneered by Kaplan (1966). Kaplan's study on compositions written in English by international students is based on the fact that "the English language and its related thought patterns have evolved out of the Anglo-European cultural patterns" (1966:3). The study claims that "each language and each culture has a paragraph order unique to itself, and that part of the learning of a particular language is the mastering of its logical system" (1966:14). In other words, each culture has its own way of thinking reflected in the written or spoken language or both. Crucial to this present study, we see the importance of the role played by Indonesian culture or cultures and Australian culture in determining a student's view of the world. Further, we might say then, that a text written by Indonesians reflects their Indonesian culture. Similarly, Australian culture is reflected in texts written by Australians or in the Australian context. In this case, the written text can show the way people of a certain culture view their world.

It is also mentioned in Chapter 2 that a given language is not necessarily used by people of the same cultural group, and that different groups of people using a language may have been shaped by different historical and sociolinguistic influences. For example, English in Australia is not necessarily the same as the English used in the United States or in England. This is especially due to the emerging sense of multiculturalism since the 1970s, and to some slight extent to the historical influence of the indigenous peoples in the region. Both Bahasa Indonesia (BI) and Bahasa Malaysia (BM) were rooted in the traditional Riau Malay used in Sumatra, yet they became two separate languages partly because BI was strongly shaped by Dutch colonisation for more than three centuries while BM has been influenced by the fact that Malaysia was a British colony.

All these facts underline the need to look at the concepts of language and culture in contrastive rhetorics. In this chapter I will discuss how language and culture are viewed in relation to the specific context of the culture of the people who use the language. This chapter will discuss the role of Australian English as the core value in Australian culture, and whether BI is likewise the core value in the Indonesian context.

3.2 Approaches to Language

Human beings cannot pursue their social life without language. As a specifically human phenomenon, language is both universal and unique. All peoples in the world make use of language for their interactions, while its uniqueness arises from the socio-historical circumstances of the language users' community. This also means that languages are superficially different, but at the same time they may be equivalent in terms of being used as a means of expression.

As a human characteristic, the use of language is assumed to be part of our daily life involving four basic skills: speaking, listening, reading and writing. The study of language in linguistics can be approached in many ways. The following discussion focuses on the five major approaches to language related to contrastive rhetorics in writing.

3.2.1 Philosophy-based Approach

In ancient Greece interest in language was initiated by philosophers such as Aristotle and his teacher Plato. All of their linguistic analyses of language were therefore a means to several philosophical ends. For example, how is it that everyone knows more than what seems available to them from their experience? For Plato, we acquire knowledge of something by naming, describing and experiencing it on the basis of the Idea of it. The Idea is evoked by lexemes which are different in different languages. Thus the Idea of circle is *lingkaran* in BI, *kalan* in Sundanese, and *kyklos* in Greek; all refer to something definable as a round plane figure whose circumference is everywhere equidistant from its centre. And, this Idea may be drawn on a paper in various sizes as an object of imagination. Plato in his *Letter VII* 342c (Hamilton & Cairns 1989) says that name, description and imagination constitute the knowledge of circle. They include our understanding and the true belief about the interpretation of word circle (or *lingkaran, kalan, kyklos*). The interpretation by a mortal is considered impermanent and therefore is different from the Idea which exists in an immortal world and is apprehended by the human soul. Our soul will recollect Ideas when stimulated by our knowledge and understanding of the world experience.

Another example where language analysis is used as a means for an end is Plato's question of the use of language to frame propositions. The question led him to identify three essences of things: *onoma*, which denotes to a name or noun phrase, *rhēma*, which is usually understood as predication, and *logos* (sentence or utterance). On these three essential aspects of language, Aristotle added inflexion, rhetorical conjunction and *arthron*, a category which includes articles, prepositions and some conjunctions (Robins 1997).

The categorisation into smaller parts of language is due to Aristotle's belief that to understand the world around us it is important to explain the nature and relationship of its parts. As can be seen from the opening words of his work *De Interpretatione* (Int.) Aristotle identified parts of language.

> First we must settle what a name is and what a verb is, and then what a negation, an affirmation, a statement and a sentence are.
> (Int. 16a1)

Thus, following Plato in the *Sophist* 261e-262c (Hamilton & Cairns 1989: 1009), Aristotle takes *onoma* as the name for things that form the arguments of propositions, and the content of *rhēma* (predicate), and the combination of *onoma* and *rhēma* is called *logos* (sentence). From these three categories, Plato and Aristotle believed that subject is more important than any of its qualities such as the attributes, relations and events. The property of substance is discussed in Aristotle's *Categories* (Cat) 14b14 where he claims that the existence of a referent for *man* is prior to the predication of it in a sentence. From the belief of the priority of substance, Aristotle implied that qualities derive from substantives.

> Now in most cases, indeed in practically all, things are called paronymously, as the pale man from paleness, the grammatical from grammar, the just from justice, and so on.
> (Cat. 10a29)

By relating the nature and relationship of parts of language to understand the world, Aristotle implicitly believed that most parts of language are formed analogically and with regularities. Analogists believe that there are regularities in the use of language such as in word formation and word classes. This way of viewing language is challenged by those who believe that language is a universal ability of every normal human being; therefore, human language is natural and full of anomalies (Robins 1997: 24-25).

With his non-linguistic background, Aristotle also deals with what is now called semantic or lexical relations, development of sound reasoning and persuasive use of language. He identified the ten categories of human experience (*Cat.* 1b26-2a10) exemplifying the categories using the linguistic classes. For example, he named the category of quantity and provided two examples *large* and *small* to show the use of this category (*Cat.* 5b33). In other words, there is a belief here that forms of language are seen as a means to identify categories.

The philosophical aspect of language is also underlined in *De Interpretatione* and *Prior Analytics* (Pr An.) where Aristotle discussed linguistic aspects of forming a proposition, the nature of approximate inference from one or more premises, and the different aspects of the

scope of a negative over universals and particulars. One aspect of forming propositions is the use of deduction which in modern times is a form of argument consisting of three propositions, namely, two premises and a conclusion. Aristotle defined deduction as follows.

> A deduction is a discourse in which, certain things being stated, something other than what is stated follows of necessity from their being so. I mean by the last phrase that it follows because of them, and by this, that no further term is required [...] to make the consequence necessary.
> (Pr An. 24b18)

Besides the use of sound reasoning to understand the use of language, according to Aristotle, we have to use language persuasively in order to counter an opposing point of view effectively. His book *Rhetoric* (Rhet.) is a foundation for modern studies of rhetoric and discourse. He identified three things to consider when speaking: the means of persuasion, the kind of language to use and the proper construction of sentences (Rhet. 1403b5). As noted down by Diogenes Laertius in *Lives of Eminent Philosophers*, these excellences in speech were followed up by other Greek philosophers established in the Stoic school who identified five excellences of speaking. First, the grammar should be faultless and in accordance with the standard language. Second, the thought should be clearly presented. Third, the use of words should be as concise as possible for the explanation of the subject. Fourth, the style should be appropriate to the subject. Lastly, colloquialism should be avoided.

In modern times, Aristotelian ideas of persuasive ways of speaking can be found in Grice's four maxims of cooperative principle (Grice 1989: 26-27). Their similarities and differences are discussed in Allan (2002). Grice's maxim of quantity "Make your contribution as informative as is required (for the current purposes of the exchange)" sounds similar to an Aristotelian view of "the proper use of connecting words, and the arrangement of them" (Rhet. 1407a20) and "calling things by their own special names and not by vague general ones" (Rhet. 1407a32). Similarly, Grice's maxims of quality which include "Try to make your contribution one that is true" and "Do not say that for which you lack adequate evidence" can be traced back to Aristotle on rhetoric.

> We ought in fairness to fight our case with no help beyond the bare facts; nothing, therefore, should matter except the proof of those facts.
> (Rhet. 1404a5)

Grice's maxims of manner (1975:46) are read as, "Be perspicuous. Avoid obscurity of Grice's maxims of manner (1975:46) are read as, "Be perspicuous. Avoid obscurity of expression. Be brief (avoid unnecessary prolixity). Be orderly." Aristotle similarly encouraged us to avoid,

among other things, "the use of long, unreasonable, or frequent epithets" (Rhet. 1406a11) because such language "imports absurdity and frigidity into speeches, as well as the obscurity that comes from all this verbosity – for when the sense is plain, you only obscure and spoil its clearness by piling up words" (Rhet. 1406a33). In a similar way, Aristotle mentioned that we have to "avoid ambiguities, unless indeed, [we] definitely desire to be ambiguous" (Rhet 1407a33).

Allan (2002) mentions two differences between Aristotelian and Gricean arts of speaking despite their both being philosophers. We can argue that those differences are attributable to their different focus on speaking. In his *Rhetoric* Aristotle's emphasis on the use of language is not only as modes of persuasion but also as "principles of delivery" (Rhet 1404a14). Aristotle noted that "we must pay attention to the subject of delivery, [...] because we cannot do without it" (Rhet 1404a2). While Grice's maxims of speaking consider language is mainly used in a social and informal interaction as we can see from the following examples used to illustrate the importance of his theory of the Cooperative Principle.

> Suppose that A and B are talking about a mutual friend, C, who is now working in a bank. A asks B how C is getting on in his job, and B replies, *Oh quite well, I think; he likes his colleagues, and he hasn't been to prison yet.*
> (Grice 1989:24)

From the use of *Oh* and *I think* in the reply, it is assumed that the type of interaction between A and B is informal. Therefore, we can argue that due to this difference of focus on arts of speaking, we note that the following aspect of the Aristotelian mode of delivery is not included in Grice's maxim of manner (1989).

> a matter of the right management of the voice to express the various emotions – of speaking loudly, softly, or between the two, of high, low, or intermediate pitch; of the various rhythms that suit various subjects
> (Rhet. 1403b26).

Another difference is that in *Rhetoric* there is no precise equivalent of Grice's manner of relation which says that an utterance should be relevant to the context in which it is uttered (Allan 2002). Yet, we can see that Aristotle pointed out the necessity for a form to be appropriate with its content. Thus, "Nobody uses fine language when teaching geometry" (Rhet. 1404a11) and "Your language will be *appropriate* if it expresses emotion and character, and if it corresponds to its subject" (Rhet. 1408a10).

Furthermore, the Aristotelian view of language tends to be useful for a speaker as an individual, while the Gricean arts of speaking seem to highlight the interaction of participants in conversation.

From the above discussion we see that in ancient Greece language is first viewed according to its philosophical aspects, i.e. language is studied as a means to an end. As represented by the works of Plato and Aristotle, the primary concerns of language are speech over writing, sound reasoning and grammar.

3.2.2 Structuralism

Structuralism is a mode of thought that has made a big impact on many disciplines during the twentieth century. In linguistics the structuralist approach to language was first identified in Saussure's (1974) *Course in General Linguistics*, which, especially for European structuralism, is one of the most influential linguistic works in the twentieth century. For Saussure, the idea of language as *la langue* means that language is a system of arbitrary signs and is made up of a signifying word (signifier) and a concept that is being signified (the signified). In other words *la langue* refers to a union of sound and thought (Saussure 1974). For example, a signifier is a series of sounds /ais/ that has no internal connection with the concept of *ice* which it signifies. Language as *parole* is the concrete manifestation of *la langue* by individual users in the social-shared systems of language. An example of *la parole* is for A to pronounce /fain/ in reply to B "How are you?" As A and B share the same language, they both understand the series of sounds /fain/ as the signifier of *fine*.

Saussure assumes that there is a social contract between members of a speech community and that language has its own systematic side. The role of language reflects a preference to treat language as a fundamentally social phenomenon which could best be studied through the utterances of individual speakers of a language at a given time. Saussure (1974), then, calls this way of analysing language 'synchronic linguistics' which is in contrast with the 'diachronic linguistics' where language is studied across time as it was in nineteenth century historical comparative linguistics. By emphasising the importance of speech for language analysis, structuralists, represented by Saussure (1974), regarded written language with deep distrust as "the major source of potential error and confusion for the linguist" (Harris 1980:17).

There are two other traditions of European structuralism: functionalism and Firthian linguistics. The main tenet of functionalism, which stemmed from the Prague school, believes that a language can only be analysed effectively with the aid of analytical comparison with other languages. Functionalism argues that a study of language should be based on the

communicative act, and that language consists of monemes as the minimal units of communication (Martinet 1964). These monemes, which are called morphemes by the structuralists, are said to be minimal when they cannot be analysed further into smaller meaningful segments. On the other hand, Firthian linguistics believes that language descriptions are statements of meaning and therefore language should be analysed in the context of its use. This concept was followed up by Halliday's systemic grammar (1984) which envisages a highly complex set of options through which one must move in framing an utterance.

To some extent European structuralism influenced the study of language in America which gave rise to American structuralism. Its main motivation came from the need to study Native American cultures and languages which were dying out (Sebeok 1973). Therefore the development of structuralism in America was triggered by anthropological studies of American cultures, for example Sapir (1949), who was noted for descriptive studies of languages using elicitation, transcription and analysis of large quantities of spoken discourse of ethnographically significantly content. In fact, the development of descriptive studies of language was attributed to Boas (Bloomfield 1943) and was applied in Bloomfield's studies on Native American languages such as Fox and to Tagalog in the Philippines (Fought 1994). The European functionalists criticised these studies because they each describe a language in isolation which makes impossible to check on the naturalness of the descriptive metalanguages.

The major figure in American Structuralism was Bloomfield (1933). According to a Bloomfieldian analysis of language, from the similarities and differences of the language we can elicit and describe the grammar, and establish the fundamental categories of the structure of the language. In contrast to European structuralism, it focuses on language forms, abandoning the semantic interpretations. Bloomfield (1933) ignores the aspect of meaning in language despite the fact that language is recognised as a means of communication between human beings. The reason he ignored meaning is explained in the following quote.

> The statement of meaning is [...] the weak point in language-study and will remain so until human knowledge advances very far beyond its present state.
> (Bloomfield 1933:140)

Bloomfield (1933) argues that the arbitrary correlation between form and meaning makes it impossible to project the meaning of an expression from the form. Identification of grammatical categories, however, relies upon meaning as can be seen in the meaningfulness of

sequences of phones which distinguish phonemes, and the meaningfulness of sequences of phonemes which determine morphemes (Hockett 1947). In short, Bloomfield's dismissal of the meaningful aspect of language remains controversial within the context of American structuralism.

Another main tenet of both American and European structuralism is the primacy of spoken language and of form over meaning. The importance of spoken language refers not to all speech activities but to "the regularities in certain features of speech. These regularities are in the distributional relations among the features of speech in question, i.e. the occurrence of these features relatively to each other within utterances" (Harris 1951: 5).

Description of language as the main characteristic of structuralism was followed up by the necessity to compare languages. The comparison of languages seems to imply that grammar of any particular language is a manifestation of linguistic universals which is explained in the next section.

3.2.3 Linguistic Universals Approach

Although the term *universal* allows several different interpretations, linguistic universals have been the subject of much current research and publication from the middle ages until the present day. The principal characteristic of this approach is that there exist linguistic properties which are assumed to hold for all languages. This concept is manifest in what is now called linguistic or language universals. The search for a universal, conceptual and theoretical framework of language can be seen in various aspects of language studies, for example the International Phonetic Alphabet and universal linguistic concepts such as phoneme and morpheme. In its development the subject of linguistic universals was much directed towards two main orientations: the typological versus generative approaches.

The typological approach pioneered by Greenberg (1966) and Comrie (1989) is based on the investigation of a wide range of languages. This approach holds that in order to carry out research on language universals, it is necessary not only to have data from a wide range of languages, but also to be open in the kinds of explanation used for the existence of language universals, and to state the universals in terms of relatively concrete rather than abstract categories.

While there are various types of linguistic universals in the typological tradition, Croft (1994) classifies universals into two types: restricted and non-restricted. A restricted universal identifies that a property X belongs to a set of restricted languages, namely those with another

property, Y. For instance, if a language has noun-demonstrative word order as property X, then it has noun-relative clause word order as a property Y. In other words, the restricted universal suggests an implication, and determines the limit of language variation. On the other hand, an unrestricted or statistical universal refers to a property that is simply true for all languages, such as that all languages have vowels (Comrie 1989).

The study of language typology has been applied in other linguistic subdisciplines. For example, typological linguistic universals have been referred to in writing-related research such as Hinds (1987) investigating the degree of readers' involvement for an effective written communication in English and Japanese. Hinds (1987), who suggests that language can be classified in accordance with writer responsibility versus reader responsibility, bases his analysis on Li and Thompson's (1976) four basic types of language which depend on whether grammatical subject or grammatical topic is more prominent. The analysis shows that while English writers are primarily responsible for making their writings readable, Japanese readers are culturally required to have a more active role in the course of their reading by providing appropriate transition inferences. This is because the transition devices are more subtly expressed in the Japanese. According to Hinds (1987), this typology has implications for Japanese writing, i.e. it has greater consequences for writers in Japanese than merely to attend for ambiguity and imprecision of statement. Yet, it barely affects the language learning process since both transfer and developmental processes are influential in such written communication (Hinds 1987).

The second major approach to linguistic universals, advocated by Chomsky, is through detailed abstract study of the properties of generative grammars of natural languages (Chomsky 1975). For the generativists, the main explanation for language universals is that they are innate properties of the human. The generative grammar of a particular language concerns the form and meaning of the language that are determined by the so-called 'language faculty'. The genetically-determined language faculty is characterised by the theory of Universal Grammar (UG) which was formerly called the 'language acquisition device'. This theory consists of a set of principles which are common to all languages (Chomsky 1986).

Over three decades the Chomskyan approach has experienced a number of changes and revisions from transformational grammar (Chomsky 1965) to the latest minimalist theory (Smith 1999). The revision includes the idea of UG, Government-Binding Theory, Principles and Parameters, and E-language and I-language. In general, these revisions bring about simplification of his earlier theories including the theory of properties of languages. An example of the simplification is the elimination or generalisation of phrase structure rules

(Chomsky 1980), which was followed by, among other things, the X-bar theory and Case theory. As Smith (1999) notes, proponents of UG have uncovered innumerable examples to counter criticisms of the innate linguistic universal principle.

Chomsky's generative grammar, maintains that the abstractness of syntactic structures, which characterises most versions of the generative grammar, including government and binding, is at a considerable remove from anything observable. If the structure of a language is best explained by using abstract structure, it can be assumed that a child internalises these abstract rules in acquiring a language. This further implies the child's ability to internalise rules for passing these abstract structures to their more concrete representation.

In relation to linguistic universals, Comrie (1989) questions the compatibility of Chomsky's theory of generative grammar with current knowledge of learning abilities. If adult use of language is the only source of language a child is immersed in, it is questioned whether the child can induce grammatical rules from the syntactic representations of adults' use of language irrespective of the environment. Or, as Comrie (1989:3) puts it "if the child is simply viewed as a tabula rasa, as having no predisposition to analysing data in terms of formal system [...], then it is difficult or impossible to explain how the child does in fact come to acquire his first language within a relatively short period of time." In other words, Chomsky's idea of innateness seems to undermine the learning process.

While the Greenbergian paradigm favours study of a broader range of languages as a prerequisite to understanding the cross-linguistic typological variation, generative grammarians prefer a small number of languages for the analysis and claim for a highly restricted typological variation.

Comrie (1989) makes the point that it is possible to equate the typological tradition of linguistic universals and that of generative grammarians despite the crucial differences. As we may observe, children acquire the language of whatever speech communities they happen to grow up in, irrespective of their parents' language background. Assuming that the innate UG is the same for all children of whatever language background, the UG should be neutral with respect to differences among languages. As Comrie (1989:4) says "language universals would be those innate linguistic principles which facilitate the child's language-learning task." However, there should be compelling evidence from a series of experiments to test the UG hypothesis based on innateness.

The tie between Chomsky (1986) and structuralism is reflected in the similarity with the Saussurean concepts of *langue* and *parole.* While Saussurean structuralism focuses on language as a system of signs (*langue*), e.g. English, Chomsky looks at competence as the case of knowing; for instance, the correct phonological shape of the words *skripsi* /skripsi/ in BI and *thesis* /θi:səs/ in English. More generally, competence is the knowledge someone has of a language. In the development of a Chomskyan concept of language the competence is regarded as an internalised knowledge (I-language) which is "some element of the mind of the person who knows the language, acquired by the learner, and used by the speaker-hearer" (Chomsky 1986:22). Chomsky (1986) elaborates that it underlies our ability to produce and understand utterances of sentence on appropriate occasions. When this knowledge is put into specific use such as in speaking or writing, language users show their performance of this knowledge. From this similarity we can see the refraction of the concepts of Saussurean concepts of *langue* and *parole* in Chomsky's 'competence' and 'performance' respectively. Yet, in the follow-ups of his generative grammar, Chomsky synthesises Saussure (1974), Harris (1951) and Bloomfield (1933) concepts of language in such a way that

> let us refer to such technical concepts as instances of "externalized language" (E-language), in the sense that the construct is understood independently of the properties of the mind/brain.
> (Chomsky 1986:20)

In other words, the Chomskyan concept of language attempts to become the umbrella of previous concepts of language and to include "the notion of language as a collection (or system) of actions or behaviors of some sort" (Chomsky 1986:20). In this sense, Australian English, Bahasa Indonesia, Makasaresse, and other languages used daily by their native speakers are examples of E-language.

3.2.4 Linguistic Relativity versus a Cognitive Approach

In reaction to behaviorism and linguistic relativism, cognitivists generally believe that language is informed by what humans perceive in nature particularly in relation to their bodies or its parts, or what humans have experience of in the world they live in (Allan 2001). The cognitive approach can be traced back to an Aristotelian view of language as a symbolic system. It represents the world of our experience as it is claimed to be in the mind of human beings from different communities who are able to perceive the same things within the world. Linguistic relativism, however, argues that it is language that influences the way we think (Whorf 1956). Although Whorfian theory has been an influential approach to language, especially in the middle of the twentieth century, there are some criticisms of the Whorfian

hypothesis which led to the emergence of the cognitive approach. This section discusses the Whorfian theory of linguistic relativism and its critics.

3.2.4.1 Whorfian Theory of Linguistic Relativism

In the Western tradition the idea that language is related to thought dates back to the times of Plato and Aristotle. However, it was specifically the writings of Sapir (1949) and Whorf (1956) which re-introduced the social-cultural dimensions into the realm of language and thought or way of thinking. The relationship between language and thought was observed by Whorf (1956) when he compared the Hopi language with languages such English, German and French, which he grouped into SAE (Standard Average European). Whorf notes that several aspects of SAE are absent in Hopi or are expressed in different ways such as nouns of physical quantity, phases of cycles, temporal forms or verbs, and expressions of duration and tendency (Whorf 1956:137-147). Whorf further distinguishes between the influence of the vocabulary of a language and that of its grammatical system, and argues that the latter is more far-reaching than the former.)

In SAE the plural is expressed as real and imaginary while in Hopi all plurals are only real. Thus, 'He was in Australia for ten weeks' would be expressed as 'He was in Australia until the eleventh week'. In SAE time markers such as *autumn, afternoon,* or *July* can be "pluralized and numerated like nouns of physical objects" (Whorf 1956:142) and therefore reflect cyclic phases that objectify reality. Thus, temporals which are expressed as an objectified view of time in English and function as subjects or objects are not nouns in Hopi, but a kind of adverb "which is distinct from nouns, verbs, and even other Hopi "adverbs", contains no locative morpheme like one of "in the house" or "at the tree" (Whorf 1956: 143). Thus, as an analogy, Whorf's example of *summer* might be best translated from Hopi as "WHEN heat occurs" (1956:143, original emphasis).

Whorf's studies of American languages gave him enough evidence to establish a relationship between language and culture (way of thinking). The language factor influences the way of thinking of SAE and Hopi people respectively (Whorf 1956:148-159) resulting in different cognitive categories. Yet, it is not Whorf's contention that the process of human thought differs from one group to another. Although his linguistic determinism theory presumes that our thought is shaped by the structural characteristics of the language, Whorf later claims that our way of thinking relatively varies from one language to another. This is because the structural differences between languages are generally paralleled by non-linguistic cognitive differences in the native speakers of the two languages. In this case, the following weak-version of Whorf's hypothesis of linguistic relativity is tenable.

> All observers are not led by the same physical evidence to the same picture of the universe, unless their linguistic backgrounds are similar, or can in some way be calibrated.
> (Whorf 1956:214)

Indo-European centrism was deplored by many linguistic scholars including Sapir (1929) who proposed the concept of linguistic relativity and indicates, as the following quote shows, that the influence of language to the way of thinking works equally well not only for English language and their culture but also for other languages and cultures in the world.

> The 'real world' is to a large extent unconsciously built up on the language habits of the group [...]. The worlds in which different societies live are distinct world, not merely the same world with different labels attached [...]. Even comparatively simple acts of perception are very much more at the mercy of the social patterns called words than we might suppose.
> (Sapir 1929:207-214)

In this respect, we can say that Whorf most probably got his idea from Sapir (1929). That there are some conceptual differences between cultures due to language is undeniable, but this does not say that the differences are so great that mutual comprehension is impossible. Take the word *nasi* (rice) in BI. As a cooked meal, there are many types of rice such as *nasi goreng* (fried rice with bits of vegetables and meat), *nasi campur* (a mixed platter consisting of rice, meat and fish, vegetables, eggs and sauce, topped with some crackers called *kerupuk*), *nasi bungkus* (a "take-out" meal of rice with meat and vegetables and a condiment, traditionally wrapped in a banana leaf), *nasi uduk* (rice cooked in coconut milk, traditionally served in banana leaves with fried foods such as chicken, lamb, offal and tofu, topped with crispy, fried shallot slices), *nasi tumpeng* (cooked rice flavoured and stained yellow with tumeric, served in a cone shape and decorated with hard-boiled egg slices, nuts and pieces of vegetables), *nasi tim* (steamed rice cake served in broth), and *lontong* (rice wrapped in a banana leaf and boiled, expanded and compressed within the leaf, sliced and served cold). Some of these terms are characteristic of a particular area in Indonesia e.g. *nasi Padang* (rice served with mainly spicy side dishes) in Padang, Sumatra. What is plain from these various types of cooked rice, though, is that the same staple is given different treatments in Indonesian context, while in English normally there are two types: fried rice and plain (steamed) rice.

The importance of this concept *rice* in the culture of the rice-growing peoples of Indonesia, which according to Terada (1994) came to the people on earth through divine means, is also emphasised by the various names of 'rice' based on the processes that are gone through from the plant to the ready-to-eat rice: *padi* (rice as a plant which is still in the husk or before it is

threshed), *gabah* (rice as a plant which has been threshed), *beras* (rice which is ready to be cooked), *nasi* (ready-to-eat rice). In this case English language takes many words to say what BI says in a single word *padi*. These facts are consistent with the principle of least effort (Zipf 1949), i.e. in the translation of *nasi* into English, the shorter word *nasi* compared with its English equivalent correlates with its frequent use. The fact that these various terms of *nasi* can be expressed in English seems to indicate that no word is absolutely untranslatable into other languages. It also adduces Whorf's linguistic relativism that "languages differ not so much as to what *can* be said in them, but rather as to what it is *relatively easy* to say" (Hockett 1954:122, original emphasis)

The discussion of the various terms for rice demonstrates two things. First, it reflects that language follows customs implying that the differences between BI and English are attributed to culture. Further, this fact also acknowledges that these terms are shaped by the way Indonesian people think.

Although the claim that language shapes the ways we think is untenable, the hypothesis of linguistic relativism has been frequently tested. For example, Bloom (1981) – despite its methodological weakness – shows evidence that the language we learn is inclined to determine the ways we think. It finds out that Chinese speakers are less likely than English speakers to give counterfactual interpretations to a counterfactual story due to the fact that English, but not Chinese, has a distinct marker for counterfactual statements.

Another distinctive empirical study that is undertaken to examine the Sapir-Whorf linguistic relativity hypothesis is Lucy (1992a) which compares the grammar of American English with that of Yucatec Maya, an indigenous language of southern Mexico, and finds distinctive patterns of thinking related to the differences between the two languages. In addition the study highlights that

> such research will proceed most effectively at present if both the linguistic comparison and the language-cognition linkage are anchored in terms of linguistically defined referential categories.
> (Lucy 1992a:149)

Whorf's ideas and their impacts have been welcomed based on three factors (Schlesinger 1991). They are, first, his writing style which triggered excitement not shared by his colleagues; second, his enthusiasm for the linguistic determinism hypothesis; and the prevailing climate of the time.

Although Schlesinger (1991) admits Black's (1959) opinion that sometimes Whorf's conclusions do not follow from his argument, he counter attacks Black (1959:237) in accusing Whorf's idea as an example of "amateurish crudity" saying that for a category to regulate the ordinary speaker's behaviour, one has to become fully conscious of it. As explained in Schlesinger (1991), Whorf himself has pointed out that "language conceals unconscious presuppositions" (1956:83) and that "dimly felt, barely consciously (or even unconscious) meanings" are the object of his analysis (1956:105).

3.2.4.2 Criticisms of the Whorfian Hypothesis

Although the Sapir-Whorf hypothesis seems to be very plausible, Whorfianism was deplored generally because his study adduces linguistic data as a sole support to his claim about the influence of language on thinking (Schlesinger 1991) and points out that it is admissible to argue from the existence of a linguistic difference to a corresponding mental one. The following are some important criticisms of the Whorfian hypothesis.

The studies of typological linguistic universals (e.g. Greenberg 1966) criticise Whorf's linguistic relativity in that the principle of linguistic relativism might have overemphasised differences between languages at the expense of universal linguistic features. This argument can be explained as follows. Superficially, studies of linguistic universals do not really relate to the linguistic diversity of thought. But, as elaborated in Lucy (1992b), their results have ultimately influenced the evaluation of the linguistic relativity hypothesis because the observed commonalities among languages demonstrate the existence of common cognitive processes at work in all known languages. These commonalities do not necessarily mean that the remaining differences among languages are negligible. Yet, the criticism seems meaningless, because the relativists and the universalists have a different focus of emphasis. Thus, Whorf (1956), who was interested in establishing a cross-linguistic generalisation, was in conflict with the linguistic universals approach, which generally emphasises constraints on the pattern of variation (Greenberg 1966, Comrie 1989).

Other criticism comes from Berlin & Kay (1969:2) which refutes Whorf's claim that "each language is semantically arbitrary relative to every other language". Developing Lenneberg's (1953) idea of the role of codification of colour and cognition using an intercultural approach, Berlin & Kay (1969) find that while the boundaries of colour categories vary between languages and even between speakers of one language, basic colour terms are not only shared by different speakers of one and the same language but also by different language communities. This finding was followed up by, among others, Rosch (1973) who questions whether focal colours should be treated as a phenomenon which is a matter of language or of

the mind. Rosch (1973) sets out to explore whether focal colours were rooted in language or in cognitive abilities and whether cognition can be claimed for the focal colours if they are prominent in the cognitive process of categorisation. The study finds that focal colour seems to have a particular perceptual-cognitive salience and is determined by innate and universal properties of the colour vision system. Therefore, focal colour is probably independent of language. There remains further doubt about colour categorisation. MacLaury (1995) with his Vantage Theory appears to disagree Rosch's (1973) determinism of colour categorisation, arguing that categorisation reflects human needs and motives. The theory shows an interaction of cognition and perception, and hypothesises that the simplest cognition consists of selective attention to perception.

According to MacLaury (1992), the fact that similarity and difference can equally occur differs among individuals and across languages. For example, regarding the categorisation of colours, isolated societies which are also free of external demands will favour certain conditions that favour brightness, while the metropolitan societies prefer hue (MacLaury 1992:251). However, from the point of view of Whorf's (1956) linguistic relativism, MacLaury's extension theory seems to deemphasise the role of language as a social system. Lucy (1997:340) reminds us that "it is time to recognise that the communicatively relevant encodings of visual experience do not lie "in there" in the biology but out in the socially anchored linguistic systems."

Pinker (1994) criticises the startling claim of Whorf's linguistic determinism giving an example of Malotki's (1983) linguistic analysis of temporal concepts in the Hopi language. The analysis shows that a translated sentence from Hopi employs concepts of time, and that the use of various tenses is similar to SAE. In short, Pinker points out "Perhaps the Hopi are not as oblivious to time as Whorf made them out to be (1994:63)." It should be noted, however, that the Hopi language is just one out of a number of American languages analysed by Whorf (see Lee (2000) for a bibliographical reference to Whorf's works on American languages). Despite the doubt about the Whorf hypothesis, Lee (2000) cautiously reminds us that

> [s]tatements such as Pinker's, sprinkled sparsely though they may be through the literature of the last half century, fail to take into account the fact that Whorf was the leading linguistic authority on Hopi in his day and that his analyses of American languages, including Hopi, [...] were accepted by journals [...], leading vehicles for dissemination of scholarly thoughts then as now.
> (Lee 2000:48)

Schlesinger (1991:29) adds that the failure of the Whorfian hypothesis may have been triggered by

> an infelicitous use of experimental tasks or by other weaknesses in the studies concerned. Furthermore [...] Whorf never claimed [...] that the effect of language makes itself felt in *every* single cognitive task. (Schlesinger 1991:29, original emphasis)

Whorf is also criticised because his linguistic determinism and linguistic relativity seem to be based on language predominantly as an instrument of thought (Clark 1996). Whorf was able to show the lexicon and grammatical features that influence, for example, one's way of categorising the world. The question is what about other aspects of language and language use such as pronunciation, speech act behaviour, sign language and rituals? What about other aspects of thought such as imagination and memory? Clark (1996) argues that the most important function of language is as a means of communication which also works as the bridge in language influencing thought. Communication exists because it is built on the commonalities of thought between people in a community in which language is used. In this way, "it is difficult to distinguish many potential influences on thought from the influences of other commonalities of mental life, especially beliefs, practices, and norms of the communities to which we belong." (Clark 1996:325).

Criticisms of Whorf also come from behaviourism in psychology represented by American structuralism and 'cognitive structuralism'[1] (Bloom 1981: 9).

Behaviourism in linguistics is represented by Bloomfieldianism as a prototype of American structuralism. The American structuralist tradition assumes that human utterance or performance is considered as an integration of stimuli and response and their generalisations. In other words, such an absence of thought occurs when any behaviour that is counted as a reflection of linguistic ability should bear a relationship to behaviours that may reflect as cognitive abilities. This case can be observed in language learning.

What is important from Whorf's work, however, is that there is a causation between the structure of our shared experience (in other words our thought) and the structure of languages. This causal relationship is relative depending on the language we speak. A further consequence of this relationship is that, since our thoughts are stored in our everyday

[1]Some other terms have been used to denote the same concept such as *cognitivism* (Lyons 1995:97) and *cognitive linguistics* (Allan 2001:288).

language, they can be gleaned from the way we express our ideas either orally or in written form.

3.2.4.3 The Cognitive Approach

Against Whorf's claim that our thought might be dependent on the language we speak (Whorf 1956), there is a second possibility where language is dependent on our thoughts. People have thoughts, and we put these thoughts into words. Metaphorically it can be said that language is the dress of our thoughts. The fact that a thought can be implemented in the product of our cognitive abilities precedes the use of language and is usually well observed in first language acquisition. This concept relates to the linguistic universals approach to language in the sense that the development of a child's cognitive ability gradually comes before his/her use of language. And, it is assumed that once a child is born he/she is equipped with UG as one of his/her cognitive abilities. It is the language faculty which underlies the use and understanding of language, and more deeply, the innate endowment that makes it possible for humans to attain knowledge of language (Chomsky 1986). In addition, to acquire a native language, the child must be capable of exercising certain cognitive abilities such as adding, generalising and distinguishing which cannot be performed in a linguistic medium. Thus, the Chomskyan formal language universal, which believes in generating rules of language and principles that underlie them, seems much more abstract compared with the Whorfian hypothesis of language. As Levinson (1996) asserts, until now the Chomskyan formal universal is still a working hypothesis and remains under constant and drastic revision.

Consider the fact that a variety of studies have shown that the acquisition of spatial words is guided by non-linguistic spatial knowledge. For example, from a study of two and three-year-old children's non-linguistic grasp of the concepts *front* and *back*, Levine & Carey (1982) note that children could already distinguish the fronts and backs of objects before they know the words *front* and *back*. It has also been well argued that children learn a great deal about space before they begin to talk (e.g. Needham & Baillargeon 1993). The literature seems to show not only that non-linguistic cognition influences our linguistic knowledge, but also that non-linguistic spatial development is prior to linguistic discriminations of space.

This view of spatial semantic development, which seems to underestimate the role of language with reference to the fact that languages differ widely in their organisation of spatial meanings, is challenged by Choi & Bowerman's (1991) study on children's semantic categories for spatial terms in English and Korean. The study argues that spatial terms may already be profoundly language-specific even before the age of two. The English data came from Bowerman's diary records of her two daughters which were collected when they were about 1

year old and included the periods of one-word and two-word expressions. While the Korean data came from four Korean children which were collected longitudinally by Choi visiting them in their homes every three or four weeks from age 14 to 28 months. Mothers' reports on their children's usage of spatial expressions were also collected. The focus of Choi & Bowerman (1991) are those utterances produced in the context of an action, i.e. while a motion is taking place, and just after or before it had occurred, such as sitting down, climbing up into laps, asking to be picked up, putting things into a bag and taking them out.

Although Choi & Bowerman (1991) finds that both English and Korean children use words to encode the motion of action at 14-16 months, there are important differences in their language-specific patterns in the way they talk about motion. The English children generalise the spatial words *up, down,* and *in* to denote both spontaneous and caused changes of location, and *up* and *down* to indicate posture changes (Changes are called caused changes when "they referred to a motion brought about by an external agent." (Choi & Bowerman 1991:99). Korean children, however, use different words for spontaneous and caused changes, and different words for vertical changes of location and posture changes. Thus, language influence seems to contribute to cognitive abilities. The study implies that both non-linguistic spatial cognition and the categorisation system of the input language play an important role in the acquisition of spatial words. Spatial morphemes are not simply influenced by the non-linguistic concepts of space such as containment and support because children may pay close attention to the way adults use spatial words. At the same time, children need to make "sensible guesses about what might be relevant – about what recurrent properties to look for" (Bowerman 1996:168).

From the explanation of Whorf (1956), and of the cognitive approach, it seems that we cannot easily judge which of these two approaches is linguistically more valid. The difference is such that Levinson (1996) argues that

> [t]here are no acquired human skills that are not simultaneously supported by universal cognitive predispositions and transformed by specific cultural traditions. Those cognitive abilities have no doubt partly evolved to handle the learning of cultural traditions, which in turn have developed on the foundations of those learning capacities. (Levinson 1996:141)

This reminder implies that both linguistic relativism and the cognitive approach are essential in our understanding of language as can be seen from their implementation in language acquisition, second language learning or for development of artificial language for the sake of a new system of communication between human beings such as Esperanto or sign language for deaf people.

In studies of the writing process, which were initially writer-based rather than reader-based, the emphasis on cognitive aspects of language can be seen in the stages experienced by the writers when composing. This idea was followed up by Flower & Hayes (1981) in their writing-as-a-process movement. Their model divides the writer's composition processes into three components: composing processor, task environment and the writer's long-term memory (Flower & Hayes 1981). The task environments deal with the rhetorical problems such as the relevance of topic and audience while the retrieval of knowledge relates to the topic and is handled by the long-term memory. The composing process itself involves three operational processes. Generating ideas, organising information and setting the goal are all part of planning process which is followed up by translating the ideas into the language, as they are written down, which is then reviewed and revised. Although Flower & Hayes (1981) identify the basic requirements needed in the writing process, theirs cannot claim to be the only model of the cognitive process of writing. North (1987) argues that the writing process is in general task-dependent and there is no uniformity with respect to cognitive abilities.

3.2.5 Social-Context Approach to Language

Studies in fields such as sociolinguistics and discourse analysis study the use of language in its social-context focusing on individuals as members of a community who use language for various purposes. For example, Malinowski's (1923) idea of 'phatic communion' refers to language used not merely as an instrument of thought but also as a mode of maintaining relationships between people in a community. Such a contrast between language used in isolation and in interaction can also be compared with Ochs' (1988) analysis of the communicative practices of mothers in mainstream American and traditional Samoan households. The study demonstrates that the process through which a child acquires language is a profound process through which the child learns how to speak and become a member of a community.

One important approach to language from a social-context point of view is Halliday's (1985) social-semiotic perspective of language. Halliday (1985) learns from the limitation of Saussurean notion of language, as a system of signs which has an atomistic view of language despite its strong conception of language as a set of relationships, and hypothesizes that functions are fundamental to the principles of language structure. The hypothesis takes the notion of meaning which is reflected not from a set of individual things but from "networks of relationship" that constitute human culture (Halliday 1985:4).

The interrelationship of meaning in language suggests that language cannot be studied independently without attention to its basic communicative function. Halliday (1985:17) emphasises that "every natural language is to be explained in terms of a functional theory" and "the concept of function is synonymous with that of use". Thus, language in use indicates that language is functional, and at the same time language is meaningful. Halliday (1985:26) elaborates three types of meaning which are also the functional components of semantic system: experiential, interpersonal and textual, which can be found in the semantics of every language. The experiential function explains the nature of the social action of a text; the interpersonal function points to the personal relationships involved; and the textual function deals with the theme and cohesive relations in the text. These meanings, which are 'interwoven' in the text, indicate that text as a piece of language is always multifunctional. It allows that language can be used in different contexts to create various interpretations. It stands to reason that there are three important concepts embedded in this tradition – text, context and convention – that are discussed in the following subsections.

3.2.5.1 Text

Text is any piece of spoken or written language in use. In a social-context approach to language, text which is usually termed discourse is assumed to be a process and involves a social exchange of meanings. It means that the text is not only made up of words or an extension of grammatical theory, but, most importantly, it is made up of meanings. The study of text is therefore a kind of interdisciplinary study of communicative events which attempts not only to correlate language system with language use, but also to explore more aspects in the organisation of sentences or utterances.

From a text linguistic point of view, a text should have an integration of connectedness of intersentential linkage and semantic relations, which "enable one part of the text to function as context for another constitutes textuality of a text" (Halliday 1985:48). The text units that constitute the textuality of a text can be distinguished between formal text units which grammatically link parts of the text using cohesive markers and semantic textual units.

The formal text unit is internally defined according to cohesion and coherence. Cohesion concerns the ways in which the components of a text – e.g. the words and sentences – are mutually connected by grammatical markers, anaphoric and cataphoric references, substitution, ellipsis, connectives, and lexical cohesions (Halliday & Hasan 1976). It refers to the various linguistic means by which sentences stick together. As one of the cohesive markers, ellipsis is also called implicit cohesion. It involves the omission of part of a grammatical structure or sentence and can be recovered explicitly. Ellipsis is known to have

the pragmatic function of avoiding exact repetition in the interest of ease and economy of communication, yet preserving continuity. Nonetheless, exact repetition is found in many formal genres and in literature as it can indicate an emphasis or emotive effect. Lexical repetition is usually matched with grammatical repetition or parallelism such as the repetitive use of one specific tense or of active or passive moods throughout most of a text.

Coherence is one of the prime characteristics of a text. A text can be considered coherent only if it has unity and is well-formed.[2] While coherence is most obviously illustrated in written texts, conversation also has coherence in the sense that each utterance is expected to be relevant and, thus, communication as a whole is clear. It is the writer's duty to be coherent. Yet, de Beaugrande & Dressler (1981) emphasise that coherence is equally the duty of the reader because the writer cannot spell everything out no matter how detailed the exposition. In addition, a writer cannot satisfy all readers with their own specific backgrounds of the text leading them to have different degrees of common ground with writers.

The notion of coherence is very important to a text in the sense that a text can be coherent without cohesion. If any two sentences are read in a sequence, a semantic relation or logical connection between them will be assumed. So, the following two sentences *"Ben was out of petrol. He went to the garage around the corner"* appear to causatively relate to one another. And, although there are no obvious explicit markers of connectivity, both sentences are connected by a logical sequence. The following text, however, is cohesive but incoherent, and it is hardly a text but a string of unconnected sentences.

> He walked into a newsagent. Newsagents sell newspapers and greeting cards. Cards are expensive nowadays. Nowadays the favoured houses are of single-storey ....

Another approach to text units that contribute to the textuality of the text is the use of semantic macrostructure employing propositions and macropropositions as semantic text units (Dijk 1977, 1980). In this approach to text[3] Dijk (1980) argues that semantic macrostructure is essential because it enables us to explain various properties of global meanings of a discourse. Assuming that texts have hierarchical structure, that coherence is very important to any model of text structure, and that coherence must incorporate an analysis of information structure such as given-new, topic-comment (Grabe & Kaplan 1996:61), macrostructures are expressed in the

[2] Grabe & Kaplan (1996) discusses the controversial nature of coherence.

[3] Dijk (1980) uses text as a theoretical notion which refers to the abstract underlying structure of a discourse, while discourse is referred to when language is viewed from the point of view of its use. In this chapter, the term 'text' refers to both Dijk's 'text' and 'discourse' either in written and spoken forms.

text as topical words (Dijk 1980). The theory of semantic macrostructure could be used together with Halliday & Hasan's (1976) coherence in that macrosructures attempt to find more than just the cohesive markers and to establish coherence at a local level of a text, but also to find the global meaning of a text. In other words, text is more than just a matter of a coherent sequence of sentences or paragraphs, but, more importantly, it should denote "one globally valid *theme* or topic" which is required to "keep the text *globally coherent.*" (Dijk 1980:40-41, original emphasis).

The basis of Dijk (1980) is that semantic text units are usually in the form of macropropositions derived from basic underlying propositions thorough generalisation, deletion and construction. It suggests that sentence meaning is represented in propositions which are the basic units of semantic structures. Macropropositions at the global level of a text are connected to one another to form the macrostructure of the text.

The connectedness of propositions is examined in finding out whether those propositions reflect the same or related topics. From a set of possible of topics, represented in terms of propositions, one specific topic from this set is the actual topic of a discourse, also referred to as a 'macroproposition'. In this broad organisation of discourse, according to Dijk (1980:41), macropropositions can extend globally to form a coherent discourse only if the facts they denote are conditionally related or have the same topic or the 'same semantic properties'. These propositions at the global level are macrostructurally linked to assess whether the propositions can belong together.

The textual linguistic approaches of Halliday & Hasan (1976) and of Dijk (1977, 1980) that aim for a global coherence of text are relevant to the present study which attempts to find the rhetorical structure of thesis introductions in BI and English using Clyne's (1987) criteria which identify dimensions of text coherence based on Dijk's (1980) macrostructure.

Beside macropropositions and cohesive markers, there are also functional or pragmatic text units such as the speech act categories (Austin 1975). The theory of speech acts assumes that aspeaker does something when making an utterance in a certain context, which basically consists of three acts.[4] An illocutionary act is performed when a speaker makes an utterance using a particular locutionary effect which is usually a sentence or sentence fragment. The

[4] Adopting that we carry out more than one speech act at once in the same utterance, there are various classes of speech acts. Searle (1976) establishes five classes of speech acts; Bach & Harnish (1979) identifies six classes; and Allan (1998) lists four classes of speech acts. Some of them are overlapping but have different perspectives. See Allan (1998) and http://www.arts. monash. edu. au/ ling/speech_acts_allan.html for a complete discussion on speech act classification.

utterance may have perlocutionary effect on the hearer when the hearer recognises the speaker's illocutionary act.

Speech act theory is related to Halliday's notion of meaning in text in terms of the focus on the social dimension of what we do when we produce meaningful utterances in some context. Dijk (1997:14) notes this social dimension of speech acts as "new in this approach" and further makes an analogy of speech acts with the semantic account of discourse meaning in terms of propositions. If propositions can be extended to macropropositions at the global level, it can be assumed that speech acts can also be extended to their more abstract level as one "macro speech act" which is defined as "the overall illocutionary function of the discourse as a whole" (Dijk 1997:15). An example of a macro speech act is the newspaper editorial which may function as one macro accusation when it provides sequences of accusations and condemnations.

3.2.5.2 Context

Because of its semantic nature, a text can also be interpreted as a product, i.e. as an output that can be recorded, studied, and has certain characteristics represented in linguistic terms. In fact, a text is an instance of the process and product of social meaning in a particular context of situation. Context itself has a wide interpretation which includes non-verbal texts, but in general it has been basically defined as what "we need to know about in order to properly understand the event, action or discourse" (Dijk 1997:11).

One of the mostly referred interpretations of context is found in Malinowski (1923), who claims that to correctly translate the language of Trobriand islands people he needed to refer to the context of situation in which the language event took place. This kind of context provides the immediate surroundings of a text. Yet, a description of a text, according to Malinowski (1923), also requires a 'context of culture,' that is, the total cultural background of the participants involved in the text which is more than the immediate sights and sounds surrounding the text.

Halliday (1985) adopts Malinowski's (1923) concepts of contexts of culture and situation in his functional theory of language, and divides the context of a situation into the three functional components which are reflected in the lexicogrammatical features of the text. These three components typically define the context of situation of a text. In other words, all uses of language have a context, and the context is always part of a text, in the sense that whenever there is a text there is a context. As Halliday (1985) puts it "the context creates the text as much as the text creates the context"(1985:47). It indicates that by the dialectical relationship

between text and both contexts of situation and culture, an interdependency between them is created.

Malinowski (1923) and Halliday (1985) are reminiscent of the Stoic philosophers despite their different perspectives. As explained by Diogenes Laertius in *Lives of Eminent Philosophers*, the Stoics employed the term *phantasia* (presentation), which is their alternative to Plato's *Idea*, to denote the mental counterpart to things perceived or conceived of. This mental counterpart varies between people: "at all events a statue is viewed in a totally different way by the trained eye of a sculptor and by an ordinary man" (*Lives* 7:51). What is implied here is that we need to be informed of the background of the viewers in order to understand their way of reasoning. On the other hand, although Halliday (1985) does not focus on the mental counterpart of things, he says that context of situation and context of culture help determine the interpretation of the text. The implication is that we need to understand the contexts of an event because they provide us with the background of both the preceding and following situations and its larger cultural context. In other words, Malinowski's (1923) concepts of contexts of situation and culture used extensively in Halliday (1985) seem to provide an alternative solution – from a linguistic point of view – to the problem of interpreting ideas which has emerged since Plato.

The importance of both context of culture and context of situation is reflected from this present study of the rhetorical structure of thesis introductions written by undergraduate students in Australia and Indonesia. The context of situation for this study could be decided from, among other things, writing a thesis as a university requirement and students as the thesis writers. These can be taken as the immediate environments of writing thesis introductions in BI and English, and they help the interpretation of the rhetorical structure of thesis introductions. These contexts of situation are in turn instances of the broader background of context, i.e. context of culture, such as the academic writing traditions in Australian and Indonesian universities, and the academic culture in Australia and Indonesia. Depending on the focus of the research questions, failure to understand both contexts will result in difficulty for the researcher in interpreting the results of the study. Thus, the interpretation is helped by the explanation of both the context of situation and the context of culture of thesis introductions.

3.2.5.3 Convention

As mentioned before, a text is a piece of language in use. Because of the social nature of text, we need to have some common ground known by all participants in communication. One type of common ground is convention which can be defined as "coordination devices that hold only for a particular community" (Clark 1996:352). Lewis (1969) adds that convention should be

arbitrary in the sense that where there is a convention to act in a certain way there are also other ways of acting that would achieve coordination equally well. Based on Lewis (1969), Allan (2001:21) explains that

> [a] convention is a regularity of behaviour to which, in a given situation, almost everyone within a population conforms and expects almost everyone else to conform. Moreover, almost everyone prefers this state of affairs to an alternative.
> (Allan 2001:21)

The most important issue from Allan (2001) is that much of our understanding rests on common ground shared by members of a community, which does not need to be spelt out. For instance, from the statement *Tidak mudah untuk menulis skripsi* (It is not easy to write a *skripsi*), it may be assumed that the hearer or reader understands the meaning of *skripsi*, and that, in Indonesian context, it is limited to undergraduate university students.

Meanwhile, Clark (1996) mainly argues that the meaning of a word does not hold the same for all speakers of a community. Instead, we must ask which part of the community agrees on that meaning. This community is defined not only by the same use of language but also by "any cultural community that corresponds to people's social identities" such as academics, business people, and the medical community (Clark 1996:353). For example, the word *studi* (study) may mean the subject being studied in the community of university students, but among researchers, it usually refers to a thing that deserves to be investigated.

Yet, sometimes the unstated agreement does not originate from members of a community but from a government or similar regulatory body. This can be observed from the 1980s onwards in the convention for young researchers in Indonesia to report the topic of their intended study to the local authorities. This practice was not legislated but was conducted for the purpose of so-called 'national security'. Indonesian researchers learned from recurrent similar incidents and their conformity became a regularity.

The issue of convention highlights that peoples of different language backgrounds have their own way of conducting worldly matters accepted by members of a particular community on the grounds of shared commonalities. For example, there has been a convention among university academic communities that at the end of a university study students produce an academic paper which is usually a report of a small-scale study before they can be awarded a degree. This convention, however, may vary among academic communities from different cultures. Such an academic paper is currently compulsory for most university students in the Indonesia as a demonstration of the way students practise their research skills. Handbooks of

Australian universities, however, show that students studying in Australian universities are not obliged to produce such an academic paper. The decision is partly based on their academic record during their three-year university study. Thus, in terms of the necessity of writing an academic paper at the end of university study, there is a difference in the common ground between academic communities in Indonesian and Australian universities.

Although conventionalism seems to have been one characteristic of language in its social-context, there is an on-going debate from philosophical view whether language is a precondition for a convention, or vice versa (Pagin 1994). In other words, do we need a specific language to establish a convention for a particular community such as the language used by members of parliament during a parliamentary hearing? The issue can be illustrated as follows. This issue assumes that since a language in use generally applies to members of a particular community, the members of the community should have some common ground in language. When people communicate, they need to understand each other.

In this section language has been discussed from some of its major approaches; a philosophy-based approach, structuralism, linguistic universals, linguistic relativism versus cognitive approaches and a social-context approach. These five main approaches are usually associated with the Western concepts of language, represented in the English language. The following discussion shows how language is viewed by Indonesians.

3.2.6 How Indonesians View Bahasa Indonesia

The above discussion of some major approaches to language implies that they are not the only ways in which language has been conceptualised, as can be seen in the following illustration of translating the word *bahasa* into *language*.

It is explained at great length in Heryanto (1989) that the traditional Riau Malay *bahasa* does not only define the users of being Malay but also indicates its user's social stratification which is determined by the so-called *budi bahasa* (good characters). While in old Javanese *bhāsa* refers to social relations held by certain people (Zoetmoelder 1974). In Alisyahbana's (1986: 47) words, the *bahasa* in these ethnic languages "often [is used] not to express a truth but as a kind of etiquette, which not seldom is a means to evade or even to hide the truth." Thus, the meaning of *bahasa* in BI, *bahasa* in the traditional Malay and *bhāsa* in the old Javanese have their own special meanings which cannot easily be translated into one another.

If Whorf's theory of linguistic determinism is acceptable, one certainly cannot translate from, for example, BI to English because to be able to translate one has to acquire the mentality that

goes with BI or Javanese. The reason is that the meanings of each word are related to the language community's perception of the reference of those words. The words *bahasa* in BI and BM and *bhāsa* in Javanese can be without doubt related to Whorf's (1956) linguistic relativism, i.e. that there are three conceptual differences in the ways of thinking that are due to language, and that influence how their people think about the world, for example, the correct ways of greeting people depending on their status. In other words, it may not be adequate to simply translate *bahasa* as *language* without resorting to the culture of the people. In order to get an understanding of how BI is viewed by Indonesians, the following subsections will discuss how Indonesian linguists view BI.

3.2.6.1 Perspectives on the Use and Structure of Bahasa Indonesia

If we may use the approaches to language mentioned in sections 3.2.1 – 3.2.5 in general as the basis of perceiving BI, there have been three influential trends of viewing BI, i.e. prescriptive, grammar-based, and critical social-contextual use.

Alisyahbana (1986), a distinguished promoter of the national language BI argues that the BI, which was the lingua franca Riau Malay language, the language of nationalism and later proclaimed as the national official language of Indonesia, should become a "modern and mature national language." This position of BI requires "a normative grammar" which in its process of becoming a modern language "requires planning and guidance" (Alisyahbana 1986:35) instead of just a descriptive study of language like that of Alieva et al (1991) which descriptively illustrates the basic BI phonology, morphology and syntax and Kridalaksana (1989) which describes in detail the morphological aspects of BI.

In Alisyabhana's view BI should have a prescriptive normative grammar, which should consider the following basic requirements, in order to be able to determine correct usage of BI. First, the modern language of BI should be related to Malay as a prime precondition. It follows that a description of Malay grammar is partly helpful in constructing the normative grammar of BI. Second, when there are ambiguities in the usage of the Malay language, other ethnic languages can be consulted to decide the rules of the normative grammar. Third, as BI is expected to be a modern language, it is necessary to continue fulfilling the characteristic of being modern, i.e. the grammar should reflect the use of BI which is able to express modern thought and culture as well as most European languages. This use of normative grammar in BI is essential in establishing not only the modern BI but also a modern Indonesian culture (Alisyahbana 1972). Alisyahbana warns that in writing the grammar of modern BI, these three elements should be balanced and attuned to the criteria of a modern language in such a way

that the Malay character will be not alienated by its own speakers or by non-Malay users who consider it as the lingua franca.

The romanticist view of BI as a modern national language is critically challenged by the descriptive grammarian Samsuri (1985) who argues that it is impossible for BI to be a modern language unless BI is used to express Indonesian culture that is characteristically modern. In this way, BI automatically develops itself into the modern language BI. In turn this modern BI will create modern Indonesian culture. We have to be very cautious with this idea, since it does not clarify what is referred to by modern activities or simply by being modern. Furthermore, assuming we adopt this concept of language, we disregard Alisyabhana's (1986) strong warning not to make BI a foreign language to its own native speakers. Yet, different from Alisyahbana (1986), who prefers to see the development of BI as a modern language ahead of the development of Indonesian culture, Samsuri (1985) argues that BI should develop in line with the development of people's way of thinking as reflected in the culture. His analyses of BI employ some Western traditions of viewing language based on the practicality of the analysis and its suitability to BI and involve the syntactic and morphological analyses of BI and ethnic languages in Indonesia.

Another view of BI is presented by, among others, Heryanto (1988), Pabotinggi (1991), and Oetomo (1989) who critically discuss the use of BI from a social-context point of view forty years after its being declared as the national language of Indonesia. Specifically, they argue that BI has determined the history of Indonesia in such a way that it seems to have changed to be a different language lacking the unique characteristic of the Riau Malay language. Especially for the last three decades of the twentieth century BI functioned as an instrument for the ruling government to enforce its programs on the people. Heryanto (1988:21-22), who seems to be inspired by Anderson (1966), provides a good example of the instrumental role of BI as the language of 'development' during the Soeharto leadership with its 'development' programs where it has mobilised Indonesian people to modernize Indonesia by "exhausting and disrupting the natural environment as a source of raw materials." In this case, *pembangunan* (development) of the country Indonesia is associated with the concept of 'building' a house. And, in order to be accepted by Indonesian people, these development-related terms are associated with the concepts familiar to common people of Indonesia such as *partisipasi* (participation) but are loaded with different meanings.

> For example, terms like "participation *["partisipasi"]*, "mutual cooperation" *["gotong-royong"]*, or "self-supporting" *["swasembada"]*. In contrast to the special "participation" of a small number of elites, this "participation" of the masses is seldom balanced by the

> rights or by an equalization of the opportunity to control the process or to enjoy the fruits of this "mutual cooperation."
> (Heryanto 1988: 22, *sic*)

Heryanto (1988) further contrasts this language of 'development' with the earlier use of 'pembangunan' as reflected in the term 'perkembangan' (roughly, it means flowering). The latter term denotes a "PROCESS of change which is continuous, which has the qualities of being NATURAL, and which takes place because of a thrust of energy from WITHIN the organic matter involved, even if it also uses contributions of energy from outside." (Heryanto 1988:15, original emphasis).

In other words, there is a changing meaning and use of the concept of 'development' from its earlier concept 'perkembangan' *(flowering)* to 'pembangunan' (*development)*. We can see that to some extent the changing role of BI from its dominant unique role as a lingua franca for all Indonesians of various ethno-linguistic groups to its instrumental role – to modernise Indonesia – illustrates language relativity: that is, the Indonesian way of thinking is shaped by this kind of language of 'development'. Here, the concept of language differences in the Sapir-Whorf hypothesis is identified by the social-contexts of BI. Thus, there is a difference between BI as the language originating from the Riau Malay language or as the language before the New Order era and the BI as the national language under Soeharto leadership.

The above discussions of the major approaches to language and of how BI is viewed suggest that language can be viewed in various ways depending on the sociocultural background of its speakers. This is basically because words that people utter express facts or ideas which refer to a shared knowledge about the world. Moreover, as illustrated from the way BI is perceived, even within one community of language users, these views on language may change historically and socioculturally. It is from this discussion of how language is viewed that we can go on to view culture, emphasising the role of language as a core value of culture, in the specific contexts of culture namely Australian culture and Indonesian culture. We will discuss the role of Australian English as the core value of the Australian culture, and question the role of Bahasa Indonesia as the core value of Indonesian culture.

3.3 Concepts of Culture in the Study of Contrastive Rhetorics

If Chomsky is right in claiming that language is to be explained in terms of the processes in the human brain as one innate capacity, then an ability to use language is naturally born and grows organically. This role of language seems to be in contrast with the role of culture as something that has been groomed (Kramsch 1998) indicating an influence from outside the individual. In this way, it can be said that culture influences human beings thorough socialisation, and by

implication culture gives an identity to a group of people. Culture points to the sum total of ways of living built up by a group of human beings and transmitted from one generation to another. This diachronic way of looking at culture is manifested through material productions over time. Another way of looking at culture, synchronically, is through the common ways of viewing the world which are reflected in the way members of a group use language. The latter relates to how culture has been defined in contrastive rhetoric research as "a set of rules and patterns shared by a given community" (Connor 1996).

As we can see, defining 'culture' is always complicated partly due to the historical development of the notion (Williams 1983, Kroeber & Kluckholn 1978). It derives from the Latin word 'cultura' which means 'inhabit, cultivate, protect, honour with worship'. In its development, the term 'culture' becomes an important concept in several intellectual disciplines. For example, for cultural anthropologists, culture can be regarded as 'material production', while from a cultural studies perspective cultures are 'symbolic systems'. These two notions according to Williams (1983:91) are confusing, but they 'have always to be related rather than contrasted.' Williams explains that the relationship can be meaningful if the notion 'culture', which includes all works such as arts, institutions and practices of values, is extended from a general 'inner' process as part of the 'symbolic system'.

One of those practiced values is "ways of a people" which is also Lado's (1957:110) definition of culture in foreign language learning. Assuming that we have not yet properly acknowledged the importance of learners' native habits in foreign language teaching and learning, Lado (1957) points out that instead of changing foreign language learners' habits or culture, the foreign language program should adjust to the learners' culture.

For Adaskou, Britten and Fahsi (1990:3), the relevance of culture to language teaching is defined as four types of culture: aesthetic, sociological, semantic and pragmatic. The aesthetic type of culture which is also called 'high culture' (Wardhaugh 2002) refers to literary works and various types of arts performance, while the sociological perspective of culture points to the organisation of a society such as customs, institutions, family, and work. The semantic type of culture involves the system within language that contextualises the way we think and its process such as the names of seasons. While from the pragmatic sense, culture is manifest in

> the background knowledge, social skills, paralinguistic skills that, in addition to mastery of the language code, make possible successful communication [...] Finally and above all, familiarity with the main rhetorical conventions in different written genres e.g. different types of letters and messages, form-filling, advertisements.
> (Adaskou, Britten & Fahsi 1990:3)

It seems that there is always an on-going attempt to define what culture is:

> In fact, there is not much point in trying to say what culture *is*. ... What can be done, however, is to say what culture *does* and how it does it.
> (Thornton 1988:26)

Street (1993:25) also maintains that there are much more meaningful aspects of culture that are worth considering than just attempting to define it.

> The job of studying culture is not of finding and then accepting its definitions but of 'discovering how and what definitions are made, under what circumstances and for what reasons' [...] the very term 'culture' itself [...] changes its meaning and serves different often competing purposes at different times.
> (Street 1993:25)

There is no doubt that the complexity of culture serves multiple and interdisciplinary purposes. Pivotal to this study is the concept of core values which, to some extent, will develop our understanding of culture necessary for this study.

3.3.1 Core Value of a Culture

What is clear from the discussion above is that culture is inevitably represented in all aspects of human life, from which there must be "elements that appear more apt than others in order to epitomize the intimate essence of a culture" (Conversi 1990:51). These core values of culture are crucial for the identification of the group, and the significance of core values can be explained by its influence on a group subject to change either historically or politically (Smolicz 1981). Smolicz (1988) says such core values are so pivotal for the identification of the group that their removal would result in the group's disintegration.

While Wierzbicka (1986, 1997) prefers to use the term *key words* to explain the core values of Australian culture, there are many similar terms for the same concept such as key symbols (Ortner 1973:132), focal values (Albert 1956), dominant values (Du Bois 1955), or themes (Cohen 1948) from an anthropological perspective. Some examples of core values are language for Polish culture, individualism as an independent centre in Anglo Saxon culture, collectivism and mutual interdependence of members for the Italian group, race for the Chinese community, religion for Irish, Arab and Malay people (Smolicz 1981).

Based on Smolicz's (1977) comparative studies on immigrant ethnic groups in Australia, it has been claimed that these ethnic languages retain the core values of Australian society. Thus, it means that there is no such thing as Australian culture. Yet, Wierzbicka (1997) strongly argues that while it is true that the diversity of ethnic cultures in Australia is clearly expressed in the ethnic languages used in the community, these ethnic languages are not the core values of Australia. Instead, they play a role in shaping Australian English as they express the true core values of Australia. Thus, from different perspectives, both Smolicz (1977) and Wierzbicka (1986, 1997) claim that language is the core value of Australian culture. In fact, Conversi (1990:52) maintains that language is "the most universal core value in the contemporary world" by arguing that

> it is of basic importance among all literate groups, where it is occasionally superseded by other elements according to a particular historical or political situation and to their relation with dominant or other groups. The significance of language is also heightened among groups whose sacred texts are written in their language. However, in these cases religion often assumes the priority weight, precisely because it is a religion written and codified in sacred texts.
> (Conversi 1990: 52).

Smolicz (1981) mentions that an identified group may have more than one core value; the values are weighed in relation to their involvement in the group. In the case of Malay culture, both the Moslem religion and the Malay language play similar roles in representing being Malay (Smolicz 1981); as can be seen in the marriage of a non-Malay and a Malay, the non-Malay partner becomes a Malay by accepting the religion of Islam and learning the Malay language. These core values are clearly identified when they are performed in public. Yet, Omar (1982), discussing language and national ideology in the context of Bahasa Malaysia, indicates that "language is and has proven to be the most feasible unificatory *[sic]* factor" (1982: 22).

From a number of recognised core values (Smolicz 1981), the role of language is basic to all humans irrespective of their cultural or ideological backgrounds. However, except for language, these values of culture should not become stereotypes attached to a certain cultural group. Pennycook (2001:145) reminds us to be careful to use the term 'culture' as it tends be associated as a "defining and deterministic category." He refers to Spack (1997) who mentions that the long-standing field of TESOL (Teaching of English to Speakers of Other Languages), TEFL (Teaching of English as a Foreign Language) or LOTE (Languages other than English) tend to identify students learning English as being *foreign, other,* or *different.* In this case, Spack (1997:765) asserts that by narrowly defining 'culture' as "a set of patterns and rules

shared by a particular community" we tend to generalise and make inaccurate predictions of a particular cultural group. Instead, according to Spack (1997)

> teachers and researchers need to view students as individuals, not as members of a cultural group, in order to understand the complexity of writing in a language they are in the process of acquiring.
> Spack (1997:772)

In other words, by viewing students as individuals, we are required to put students or their use of language in a specific context. This is because, implicitly, there is a tendency to evaluate other cultures from the point of 'our' culture. Thus from their way of thinking, English people interpret other cultures as being different from theirs. We may imply that this tendency to interpret or evaluate other cultures in terms of one's own is increasingly prevalent in every society in the world.

For the purpose of this study of the rhetorical structure of thesis introductions in English and BI, I will argue that, especially from cultural and language teaching perspectives, it is impossible for a culture and its embedded values not to be contextualised. The effect of contextualising the culture is that it can never be defined per se but should rather be constrained by certain criteria i.e. the core value. The following section discuss Australian culture and Indonesian culture based on common values shared among peoples in Australia and Indonesia respectively.

3.3.2 Australian English as the Core Value of Australian Culture

As former English colonies which united to form a federation in 1901, Australia is strongly characterised by its Anglo-Saxon culture, which includes the British English language – used since the history of white settlement in Australia. The Irish of the Anglo-Celtic culture were present in large numbers from the beginning of European settlement in Australia, and there was a remarkable intermingling among British ethnics – English, Scots, and Irish. Hirst (1990:6) sums up this fact as an example of the Australian "high degree of toleration" of other ethnicities.

Around 1880 class differences became significant when living standards in Australia were the highest in the world. This significance is reflected in the fact that the Irish working class was better off and more self-confident, making them adopt trade unions which were unfortunately defeated during the national strike in 1890s. Only when capitalism enhanced the workers' status and improved wages did class conflicts start improving (Hirst 1990). The result was the drop of formality and the rise of equality among the people. This led to the real example of

egalitarianism when the people greeted each other using their first names and 'mate' in the goldfields (Hirst 1990). This practice of calling someone 'mate' came from United Kingdom. Regarding mateship, as related to the concept of bush ethos, Wierzbicka (1997:101) argues that "if it is not a key to the Australian culture, then it is a key to the Australian self-image."

During the late 1940s the European capitalists imported indentured labourers, especially Chinese, who were exploited to work for the pastoralist projects and political dominations. The Chinese labour, which increased during the gold rush in the mid nineteenth century, was gradually resented by the European employers for fear of labour conflicts (Clark 1981:115). This led to the fact that after the mid nineteenth century, the Chinese immigrants were subject to discrimination by commercial employers, the self-employed and the working class (Curthoys 1985). Thus, the Chinese role during the gold rush marked the beginning of the Chinese influence in Australian society and played a role in the establishment of the White Australia policy.

As has been widely claimed, Australians of British descent were intolerant of non-British migrants in Australia before World War II. Yet, the British Australian was expert in the modes of toleration (Hirst 1990), i.e. civil society was made in such a way that they were preserved against religion or politics. This led to the characteristic Australian egalitarianism as "the means by which we live more comfortably with those differences" (Hirst 1990:8). This tradition of egalitarianism unfortunately seemed to favour the white British people, which was reflected in the establishment of the White Australia Policy. Thus, equality was not intended for people of other cultures i.e. immigrants from first European and later Asian countries of the post world war II period who mostly came into Australia as workers. Some Polynesians were blackbirded and taken to the Queensland cane plantations.

The White Australia Policy was followed by an assimilation process in the 1960s which excluded those migrants from Europe and Asia who were thought to be unable to assimilate with the ways of Australian people in general. Hirst (1990), however, points out that assimilation was in fact a welcoming attitude of Australia which was not a homogenous society insisting on a migrants' complete conformity to the British tradition. Furthermore, according to Hirst this attitude seems to be an extension of the principle of egalitarianism which was clearly of British tradition. Describing the new phase of migration in Australian, Theophanous (1995) argues that the concept of multiculturalism which was to describe the existing cultural diversity in Australia, to some extent, can be linked to the spirit of egalitarianism.

The link between egalitarianism and multiculturalism can be explained as follows: as a de facto Australian identity, multiculturalism mainly embraces cultural diversity, principles of social justice, and active citizenship (Theophanous 1995), which imply an equality in the rights and obligations of all Australians. The former refers to the provision of basic rights to all Australian people including the provision of teaching English to immigrants and access to public services. While the latter is the acceptance of the basic principles of Australian society which, among others, include the constitution, freedom of speech and religion, and English as a national language. All these obligations suggest that migrants and the Australian indigenous peoples should adopt the way of life of mainstream Australia.

Some disputes followed the implementation of multiculturalism. For example, the historian Clark had an ambivalent view of multiculturalism, as summarised in Dixson (1994:194) from Clark's personal background. Despite the dullness of the Anglo-Celtic section of the community, which he saw as "obsessively materialist but likely to continue as culturally hegemonic," he rejected the hard line advocates of multiculturalism who said that there is no Australian identity and that the Australian identity has at last emerged from amalgam of the many cultures especially since World War II (Dixson (1994:194). A more assertive view on multiculturalism was Blainey's (1984) speech in a Rotary conference at Warrnambool, where he spoke about Asian immigration. Blainey's view that there were too many immigrants from Asia, which he believed could undermine tolerance, sparked public controversy especially between multiculturalism proponents and from political opponents of the Hawke government. Blainey clarified the issue in his *All for Australia* (1984) that

> the misunderstanding was now jogging far in advance of what I actually said [...]. My views are not on the extremes, but sit very much in the middle ground [...]. I support Asian immigration and the coming of refugees, [...] multiculturalism if it is moderate, tolerant and articulate [...]. Our programme of Asian immigration was running 'ahead' of public opinion, rather than, more realistically, that it was running in the face of public opinion.
> (Blainey 1984:31-32)

Despite a superficially clear acceptance of multiculturalism, it has often been argued that multiculturalism might endanger Australian culture in general (Theophanous 1995). Hirst (1990), for example, who personally welcomes the changes migrants have wrought, argues for two further impacts of multiculturalism. First, the support of migrant cultures is obviously contradictory to the core values of Australia. Hirst gives an example of the funding of Muslim schools, which may indicate that Australia undermines the equality of women. This is due to the fact that in some Muslim countries women's rights, including the right to attend schools, are very limited.

Second, the funding itself could stand for favouritism which is against the egalitarianism in Australian culture. This kind of danger might be eliminated by referring back to the willingness to follow those basic principles mentioned above that built the Australian people in general. As Schauble (1990) reminds us, for most second-generation Australians, multiculturalism is not really a matter of redefining history but finding oneself in that changed society. In addition, Hirst (1990:8) also cautiously points out that it is preferable for migrant Australians to 'mix in' and live among Australians and not in their own enclaves.

The policy of multiculturalism since then seems to have changed the Australian identity from a society with British tradition to a multicultural society. Thus, to be an Australian nowadays does not always imply British heritage. For example, academics in Australian universities are no longer imported from British (or another English background) universities but are Australian-born (Smolicz 1991). The weakening historic ties with Britain are also realised in the fact that recognition of a variety of professional qualifications is gradually being phased out. Jupp (1997:143) claims that

> multiculturalism has played an important role in developing a distinctive 'Australian' outlook freed from its British origins and its backward-looking nationalism.

As a consequence of the fact that Australian English has been a concept since the nineteenth century (Mitchell 1945, Baker 1966) and that there is a cultural and linguistic diversity in Australia, a national policy of language maintenance in Australia was formulated in 1983 (Ozolins 1993). This policy, which emphasises language diversity and multilingualism, was driven by a large set of concerns involving ethnic identity. At first it primarily aimed to boost the teaching of community languages in schools, the opening of Asian studies in Australian universities and the training of professionals in cross-cultural communication and languages for special purposes. One implementation of the policy is the teaching of both the Indonesian culture and the language (BI) which was further expected to enhance the cultural awareness and intercultural understanding between Australia and its northern neighbour Indonesia.

When the national policy of languages was reviewed in the 1990s as part of the general political platform, it narrowed its emphasis on language diversity and multiculturalism to 'active literacy' in English, and acknowledged that English, being an inheritance from British law, is the de facto national language of Australia (Herriman 1996, Lo Bianco 1997) but with no de jure status. It seems that from a number of studies of language policies in English-dominant countries – South Africa, Australia, New Zealand, Britain, United States and Canada

– which are mostly also Commonwealth countries (Herriman & Burnaby 1996), and with the exception of Canada where English and French are its two official languages, there is an absence of official policy on the language where the purpose is, presumably, to ensure the dominance of English despite the multilingual characters of the countries such as Britain, the United States and Australia. As for the English language in Australia, it is recognised as significant on the grounds that it remains "an unproblematic medium of communication" (Taylor 1985).

There is no doubt that cultural and linguistic diversity has become part of Australian identity, and it is always associated with the cultures and languages of non-English migrants coming to Australia. But, as Wierzbicka (1997) says, no matter how we value the Italian, Indonesian, Vietnamese, or Polish cultures and their languages, none of them can act as the identifying value of Australia or be a symbol for all the people of Australia. People in Australia include Australian Aborigines, as the original inhabitants of the continent, and Anglo-Celtic people who were acknowledged as the first to colonise the continent. Yet, Wierzbicka (1997), for example, makes it clear that Aboriginal culture and its languages are often marginalised. Moreover, they are recognised as "the original spear-throwing owners of the country by right of occupation but largely dispossessed by lead-throwing and disease distribution from the British Isles" (O'Grady 1973:v-vi).

Similarly to the Australian Aborigine tradition, the British English tradition in Australia, tends to be forgotten as the core value of Australia. Wierzbicka (1997) convincingly explain how Australian people

> seem ashamed of the prevailing attitudes and values that defined Anglo-Australian culture over the last two centuries. Since these attitudes and values are reflected in Australian English, as it took shape during those two centuries, they also appear to be ashamed of Australian English and intent on repudiating it.
> (Wierzbicka 1997:199)

What Wierzbicka (1997) seems to be afraid of echoes Smolicz (1984), Jupp (1991), and Theophanous (1995). They strongly argue that multiculturalism has been a reality of the settlers since the First Fleet, and that it was only after World War II that Australia's cultural diversity has become such a focus for public policy. In addition they would admit that in the past two decades multiculturalism has become an issue for debate as well as a description of Australian reality.

The search of one national symbol as the core value of Australia could in fact be learnt from the on-going experience with multiculturalism and from those "who have learned to accommodate and accept the idea of multiculturalism" (Mackay 1995). One of those experiences is the awareness of needing to use English as the language of everyday life for all Australians irrespective of their cultural and linguistic backgrounds. Regarding the diverse linguistic backgrounds in Australia, Clyne (1991:3) uses the term *community languages* to refer to languages other than English and Aboriginal languages employed within the Australian community instead of *ethnic languages* which seems to ignore "the use of community languages by members of other ethnic languages" and *migrant languages* which "does not account for their use by Australian-born generations."

The following quotations are some examples from Mackay (1995) which explore a wide ranging attitudes of host community and immigrants towards the concept of multiculturalism.

> It really annoys me when migrants speak their own language. It's a pride thing. It really irks me. It's mainly the Chinese and the Vietnamese who do it.
>
> If we are going to be multicultural, we all need to have the same language. One thing I find uncomfortable is being with a group of people and suddenly I'm the only one left who speaks English – the others are all speaking something else. I know we have a common language, but I'm still excluded because they are using some other language.
>
> When I first came to Australia, all I wanted to do was fit in. A common language is very important. I object if other people speak another language while I am in hearing.
> (Mackay 1995:32)

The report indicates two things. First, language is an essential core value identifying one's culture, and second, that the use of the English language in Australia is deemed necessary and very crucial in identifying the Australian core value.

In other words, it is clear that nowadays there are two important issues that apparently overshadow one another, namely British based culture with its Australian English and the issue of cultural diversity. This view is also taken by Smolicz (1984).

> We thus have a dynamic equilibrium established between the overarching or shared values of the country, on the one hand, and ethnic core values on the other.
> (Smolicz 1984:11)

The relationship between Australian English and cultural diversity in Australia can be explained as follows. Regardless of the various aspects of the diverse cultures in Australian society such as culinary, religious and artistic practices there must be a fundamental element that unites them and can become the core value shared by all people in Australia. Wierzbicka (1997) argues that shared values among the diverse cultures in Australia are especially reflected in the same language used as a lingua franca among all peoples of different cultural backgrounds, namely Australian English. This further suggests that Australian English influences the Australian Aboriginal languages and also those of immigrants from non English background in Australia. We can say, then, that Australian English is shaped by various cultures, including indigenous Australians and immigrants from Europe and elsewhere.

As can be seen in the *The Macquarie Dictionary* (2001), Aboriginal borrowings are notably apparent in the names of trees, plants, features of landscape, animals, and of course the weapons, ceremonies and customs of the aborigines (Ramson 1968). Asian cultures seem to be best represented in culinary terms such as *gado-gado* (an Indonesian dish of raw or lightly cooked vegetables served with a peanut or chilli sauce) and *yum cha* (a Chinese meal in which diners select from a wide range of dishes served from a trolley). Many of these kinds of Asian culinary terms in the *The Macquarie Dictionary* are not found in American and British dictionaries of English (e.g *Webster's Third New International Dictionary of the English Language Unabridged edition* 1993, *The Oxford English Dictionary* 1989). Smolicz's (1995) claim, which is based on 1988 Australian census, says that overseas- and Australian-born migrants' shift to English contributes to Australian English being the core value of Australian culture.

While there have been many studies of Australian English such as Mitchell (1946), Mitchell and Delbridge (1965), Bernard (1969), Eisikovits (1987), and Blair and Collins (2000), the most prominent characteristics of Australian English can be found in its vocabulary, as shown by a number of collections of familiar Australian English words such as *ocker, crook* and *fair dinkum* and their usage (O' Grady 1973, Blackman 1995). Another form of acknowledgement of Australian English is the publication of the *Macquarie Dictionary* which is "an outstanding piece of language planning of a national variety of a pluricentric language" (Clyne 1989), listing "Australian definitions ahead of English or American definitions where meanings differ" (Lo Bianco 1997).

3.3.3 The Core Value of Indonesian Culture

Koentjaraningrat (1976:58) suggests that we need to differentiate 'Indonesian culture,' which comprises the totality of the creativity, activity, and work of all Indonesian people, from

'Indonesian national culture' pointing to the emerging cultural identity of Indonesian people since independence. Unfortunately, as shown by the following brief sketch of the sociolinguistic and historical context of Bahasa Indonesia (BI), the blend of local and foreign cultures that influence Indonesian people makes it difficult to have a single definition of Indonesian culture that can fit such complexity.Thus, it is difficult to define an identity for Indonesian culture, which Indonesian people make use of in their everyday life, comparable with British or Spanish culture. Bruner (1977) says that it is impossible to assume that Indonesian culture means the same thing to all members of the various ethnic groups in the country. In relation to the criterion of language as the core value of human beings, we question the role of BI as the core value of Indonesian culture.

3.3.3.1 Brief Sociolinguistic and Historical Context of Bahasa Indonesia

Bahasa Indonesia, as the national language of Indonesia, is officially used throughout the country, which has a population of 232,073,071[5] and consists of around 13,000 islands, of which around 900 are inhabited. Based on their current use, there are 61 languages, from 700 recorded-ethnic languages still spoken in Indonesia, that nowadays have more than 100,000 speakers (Crystal 1997:443-451). Ethnic languages here refer to all the languages in Indonesia and include the so-called dialects spoken by various ethno-linguistic groups within the Indonesian archipelago.

'Ethnic languages in Indonesia' are also termed *Bahasa-bahasa Nusantara* (BN), 'the languages of the archipelago' (Gonda 1975), to differentiate ethnic languages in Indonesia from *Bahasa Indonesia.* According to Gonda (1975), BN includes some ethnic languages in the Philippines which are related to Indonesian languages. On the other hand, Gonda excludes Acehnese because it is structurally different from the ethnic languages in western part of Indonesia but closer to the Mon-Khmēr group of languages in Southeast Asia. However, except for languages in the west Papua, all ethnic languages in Indonesia can be grouped into the Austronesian language family (Robson 2002, Nababan 1985).

The speakers of these ethnic languages in Indonesia were connected by inter-land trade in the Straits of Malacca using Riau Malay as a lingua franca from the time of the Hindu Srivijaya kingdom. The history of BI shows us the language changing from a lingua franca used in trade to becoming a national language and the instrument of the government.

[5] This is the number of Indonesian population in 2002 according to The World Almanac and Book of Facts 2003.

The value of Riau Malay as a language of written and oral literature was recognised by Thomas Stamford Raffles (1817), who was once the Lieutenant General in Java, in his book *The History of Java* as follows.

> In many of these islands the natives having no written character of their own, have been instructed in the Roman character, and taught to read Malayan and other dialects in it.
> (Raffles 1817: 236)

The fact that the Malay spoken in the Riau islands was chosen to be the language of unity and named Bahasa Indonesia by the Indonesian nationalist movement was not only in accordance with the country's name[6], but also had the political aim of enhancing Indonesian independence.

Dutch colonialisation enhanced the rise of Riau Malay to official status. This is because Dutch policy restricted Indonesian intellectuals from being fluent in Dutch in order to prevent Indonesians achieving high positions in government and other privileges. The establishment of BI was made possible on October 28, 1928 since it was supported by peoples of diverse ethnic languages such as Riau Malay, Javanese, Makasaresse, and Ambonese. BI was established by the last of the three Youth Pledges, "We, the Indonesians, uphold the uniting language, Bahasa Indonesia" (Simbolon 1999:24). The choice of what language to be the national language of Indonesia was not based on the number of speakers of the language or the importance of the language but on the adaptability of the Riau Malay to all peoples in the Indonesian archipelago.

Under Japanese occupation, BI was used in education from elementary to university levels and as the language of government and law primarily for the purpose of the Japanese war effort. For example, through public radio people could listen to news in BI and Indonesians could listen to lectures or speeches in BI (Elsbree 1953).

One effect of language contact is the borrowing of a number of words from ethnic languages where there is no equivalent in BI. Some examples are *unggul* (superior) and *dablek* (stubborn and shameless) from Javanese, and *satron, menyatroni* (coming to steal, to arrest, to disturb etc) from Jakarta Malay. Some similar words in the dictionary of BI, *Kamus Besar Bahasa Indonesia* (2001) officially issued by the National Department of Education, describe the diversity of Indonesian cultures: for instance, *daeng* and *karaeng* are titles in Makas[illegible]rese

[6] The name Indonesia originated from G.S.W. Earl's coining the word *Indu-nesians* into *Indonesia*, and was then used for the first time by J.R. Logan in 1850 (Jones 1973)

culture and *nagari* (an area or a group of villages in Minangkabau, West Sumatra), *dabus* (an exhibition to show that someone is immune to fire, being shot, or setting fire to oneself, in Banten society in West Java).

These words are considered acceptable because their meaning cannot yet be found in BI vocabulary. However, some words from ethnic languages are synonymous with existing BI vocabulary (Samsuri 1985:22). Samsuri further claims that these words, mostly Javanese, may be unknown to people from different ethnic backgrounds. For instance, *pangestu* (blessing) and *momongan* (child) mean the same as BI *berkat* and *anak*. Despite the fact that their use will not promote the spreading of BI among all Indonesian people of different ethnic backgrounds such as the Sasak of Lombok, I would argue that the use of such words has the potential to enrich the BI vocabulary as long as the BI vocabulary includes words from a wide variety of ethnic languages in Indonesia and not just a few.

Another consequence of BI borrowing from ethnic languages across the Indonesian archipelago is that BI has been viewed as a unifying factor for Indonesia. According to Lowenberg (1992:66), being the national language, BI has played an important role to integrate the whole of the Indonesian archipelago by "instilling nationalism and discouraging political separatism." Relevant to this view is the fact that nowadays it is only BI that can tie all Indonesian people from diverse ethnic backgrounds, considering that some regions in Indonesia prefers to be independent of the Republic of Indonesia and that the peoples in Indonesia have been torn apart due to inter-ethnic conflicts (*Tinggal Bahasa Indonesia* in *kompas.com* September 28, 2000). In short, from a sociolinguistic point of view BI is influenced in two ways: BI borrows from ethnic languages in the Indonesian archipelago, and at the same time BI unites Indonesians of different ethnicity.

3.3.3.2 Is Bahasa Indonesia the Core Value of Indonesian Culture?

Based on its recorded history, Indonesian culture was historically influenced by many local kingdoms, and was later sociolinguistically influenced by Portuguese, Dutch and Japanese colonisations for about three and a half centuries. This multicultural character of a diversity of cultures in Indonesia is recognised in the Indonesian coat of arms, *Bhinneka Tunggal Ika* (Unity in Diversity), which implies a recognition of the importance of the various ethnic languages not only for their speakers but also for the whole Indonesian people. Indonesian culture also reflects the impact of foreign influences from India, Arab, and especially from Europe (Mangenda 1977:89). This influence is indicated by the use of written characters of Sanskrit when the archipelago was under the rule of the Sriwijaya kingdom; Arabic *(jawi* script*)* around fourteenth century; and Latin script under British and Dutch influence.

Although Sanskrit might not have been one of the first foreign languages to influence BI (Sharma 1985), it contributed to the development of BI after independence, despite the spreading use of Dutch during colonialisation. Alisyahbana (1962) notes that "many of the new Indonesian terms dealing with Indonesian national political life are derived from Sanskrit, because the zenith of Indonesia as political power is regarded as coinciding with the Hindu period of Indonesian history." Alisyahbana (1962:7) also observes that "a great number of Indonesian Sanskrit words still have a certain emotional force which enhances self-confidence." This can be seen from the use of Sanskrit words as an alternative to Malay (BI) words. For example, the Indonesianised Sanskrit *pangan* is an alternative for *makanan* (food), and *sentosa* for *aman* (peaceful).

In addition, many other foreign terms have been absorbed and adjusted in the wider context of Indonesian, culture such as the Chinese culinary terms *bakso* (meat ball cooked together with noodles) and *taoge* (bean shoot). As mentioned in Skinner (1963), the Chinese influence on Indonesian culture was rooted in the trade of small-value goods by Chinese merchants from southeastern China who escaped from the imperial bureaucracy at home in the sixteenth century. The next wave of Chinese immigration occurred from the seventeenth to early twentieth centuries when the Dutch encouraged Chinese immigrants to take up positions intermediate between the Dutch colonialists and the Indonesian indigenous peoples.

In his study of the interrelation of language and identity in Indonesia, Oetomo (1988) identifies three groups of Chinese in Indonesia based on their use of language. The first are those who use a Chinese dialect[7] as a language of intimacy in the family and with close friends, as a language of solidarity with other Chinese generally, and who use BI when in communication with non-Chinese Indonesians. The second group uses dialects of Malay or BI as their language for all of the above purposes, while the third group, which is sociolinguistically a more complex Chinese community, uses an ethnic language in Indonesia or Malay as the language of intimacy, Malay as the language of Chinese solidarity and Malay or BI as the language of public domain, including in education. The Chinese are even observed to be more fluent and literate in BI than Indonesians (Weldon 1974:46). Oetomo (1988) thus suggests that the multilingualism of the Chinese indicates their multiple identities in Indonesia.

[7] Oetomo (1988:89) explains that "All Chinese communities in Indonesia include a few members who communicate in Chinese regional dialects (Hokkien, Teochiu and other Min dialects) and Mandarin." However, nowadays, the new generation of Chinese people in Indonesia speaks BI and very few of them can speak a Chinese regional dialect.

It has often been argued, e.g. Dalby (1998), Koentjaraningrat (1975), that to sustain such a diversity of cultures in Indonesia would be impossible without the acceptance of BI as the official language used throughout the country. As is widely known, BI has been used in the Indonesian archipelago under the name of Malay for over a century. The recognition of it is also reflected in Chapter XV of the Indonesian constitution written in 1945, in which it is mentioned as the national language of Indonesia. As the official language, BI is the language used in government administration, the medium of instruction in education and as a tool for language planning. The important role of BI is also indicated by the current Language Centre,[8] which was established under the Department of National Education and charged with the planning of BI. The centre, which was established in 1972, mainly functions to encourage people to use standardised spelling, and well-structured sentences in BI.

Ideally, one would like at this stage to imply that BI is suitable to be the core value of Indonesian culture, as it has the potential to draw parts of the country together and act as a symbol of unity for all ethnicities in Indonesia. The implication of its role as a symbol of unity is that it functions as a lingua franca for the communication of all people of diverse ethnic groups in Indonesia.

Yet, we can question the importance of BI as a medium of education. As generally understood, access to basic education in Indonesia is very limited, mostly for financial reasons. The government's unrealistic effort to boost children's minimum education to grade nine can be seen in the fact that in 2000 around two thousand million children had not finished their elementary education (*Dua Juta Siswa* in *kompas.com* February 6, 2002). In other words, they are forced to help their parents earn money. Consequently, most of the time children's interaction is in their ethnic language instead of BI which they learn and use minimally in the schooling period. In short, the absence of schooling makes the role of the ethnic language overshadow BI. Furthermore, the number of BI speakers is less than half of the current total population of Indonesia which is around two hundred and twenty million (Lie 2001). Thus, we would have to question whether BI is really influential in the daily life of the Indonesian people. Following Smolicz (1981), who says that the core value of a culture can be identified by its influence on a group, I would argue that BI has not yet become an essential element in Indonesian culture used by the people of Indonesia. Following are some examples showing that ethnic languages in Indonesia are more significant as the core value of Indonesian culture.

[8] This name replaced the previous name *Pusat Pembinaan dan Pengembangan Bahasa* (National Centre for Language Guidance and Development) in 2001.

One example showing the influential role of ethnic languages in Indonesia is that these languages are often used by the government to disseminate government policies. For example, a poster describing local government policies in Padang Sidimpuan, South Tapanuli in Sumatra contains the following message which uses the writing system of the ethnic language of South Tapanuli.

1. *Paias Pakaranganmu* (Clean your Backyard)
2. *Paias Bagasmu* (Clean your House)
3. *Paias Parabitonmu* (Clean your Clothes)
4. *Paias Pamatangmu* (Clean your Body)
5. *Paias Rohamu* (Clean your Heart).

(Simbolon 1999:49)

More often than not, when BI is used, it is merely the literal translation of an ethnic language expression. It is usually code-mixed with the ethnic language. Take for instance, a combination of a BI word and the suffix *–mi* which is specific to Makassarese and apparently has no meaning on its own, such as *Bagaimanami* (What's next) and *Ambilmi* (Take it). The two BI words are the translation of Makassarese words *Antekammami* and *Allemi*. In BI the suffix ***mi*** is a noun meaning 'noodle'. There are a number of other similar Makassarese suffixes such as *mo, -pa, -pi* which have no meaning on their own but are subject to the words to which they are attached (Arief 1995).

In a word such as *Jangankogang* (Please don't do it) the BI word *Jangan* (Don't do it) is combined with two Makassarese suffixes ***-ko*** and ***-gang***. The former suffix seems to refer to the hearer, meaning 'you,' while the second suffix apparently points to the speaker's plea that the hearer follows what is asked. This combination of a BI word and a particle in Makassarese can be called BI of Makasaresse dialect or in Samsuri's (1985) term *Bahasa Indonesia (Baku) Makassar* (the standard BI of Makassarese dialect) because of the slight difference from the standard BI.

The influence of ethnic languages on BI is not confined to word-formation, but also other aspects of language such as phonology and syntax. In the language of Toba Batak there is no sound [ə] so Bi words like *beberapa* (few) use [ɛ]: [bɛbɛrapa] is used instead of [bəbərapa].

The syntax of Javanese also characterises the Javanese dialect of BI, for instance, in expressing a possession. According to Samsuri (1985), Javanese people would say *Bukunya orang itu ada di atas meja* (That man's book is on the table) rather than *Buku orang itu ada diatas meja*. This is because in Javanese two nominals expressing possession must insert the morpheme [e] after the first nominal.

Javanese BI	*bukulnya*	*orang itu*
	(noun)	(noun) (demonstrative pronoun)
Javanese	*buku* + **(n)e** +	wong + iku.
	(noun)	(noun) (demonstrative pronoun)
English	book	man that

(adapted from Samsuri 1985)

As we can see, in Javanese, there is an insertion of the allomorph [(n)e] between the first nominal *buku* (book) and the second nominal phrase *orang itu* (that man).

Samsuri (1985) argues that the influence of ethnic languages on BI can also be found in written text.

> *Eli, kalau Ainun* ***nemu*** *yang* ***gitu sih*** *irin* ***aculiin*** *saja. Kenapa mesti kita pusing-pusing amat dengan ludah orang kecuali kalau* ***ngeludahin*** *kita, nah itu bisa lapor polisi. Kalau diperhatikan* ***sih*** *kita bisa ikut sinting, sebab orang yang* ***nggak*** *keruan* ***juntrungnya*** *benci sama orang lain, itu tandanya sedikit* ***setrip*** *alias kurang waras. Jangan* ***ladenin*** *orang kurang waras ya,* ***'ntar*** *kita ketularan.*
> (Gadis 16 July 1974 page 10 as quoted in Samsuri 1985:26)
>
> Eli, if *Ainun* finds such thing you can just ignore it. Why should we bother someone else's spittle except when you're spat at you can report it to the police. If we bother about it, we may also get mad, as those people if for no reason those people hate others it means that they are a bit crazy. Don't bother about those crazy people, or else we may become like them.

The use of Javanese words from the Jakarta dialect in this short story, which is one of a collection of short stories in a magazine intended for Indonesian teenage girls, seems to have a purpose. The writer of the short story purports to be closer to his or her readers or to give the impression that despite their different ethnic backgrounds both the writer and the readers are in the same situation belonging to the same community.

Samsuri (1985) further argues that the influence of ethnic languages on BI occurs in writing as well as speech, but he does not mention the fact that the type of written text or genre also plays a crucial role in determining the use of ethnic languages. In other words, a short story or novel usually employs informal language in the presentation of its flow of events or interaction between the characters of the story, and the informal language refers to the language well understood and familiar to members of a group. On the other hand, the text of the President's speech will be written in standardised BI.

The following are more examples showing the frequent use of ethnic languages in daily life both in spoken and written forms. According to Wallace (1977) who explores the linguistic diversity of Jakarta and discusses the social significance of language choice in addressing people, there is a specific pattern for addressing Indonesian people in public places. The study shows various examples of the traditional terms used in ethnic languages, such as *mas* (Javanese term for older brother), which are more commonly used than the recommended neutral *saudara* or *you.*

Wallace (1977) finds that instead of using the kinship term *saudara* which literally means *sibling* or *relative,* for example, when addressing male workers in the post office, customers would generally say *mas*, the Javanese term for older brother. Yet, female workers are more carefully addressed as either *ibu*, which literally means 'mother,' or *sus* which is derived from the Dutch term *zuster* for 'sister'. From his findings, Wallace (1977) perceives that Dutch kinship terms are preferred when the person addressed is known to have higher status.

The importance of ethnic languages in Indonesia is also indicated by one of the policies of the national language centre. The policy says that if no existing word in the BI vocabulary can be used for a concept, other ethnic languages in Indonesia should be first looked for an alternative. If no word from an ethnic language is equivalent to that concept, then the search goes to acknowledged foreign languages, preferably English.

Another example that proves the influential role of certain ethnic languages in Indonesia can be seen in newspaper articles and in news reports. Mangenda's (1977) study on the role of newspapers in Jakarta, as catalysts of cultural change, compares two newspapers published in Jakarta namely *Kompas*, which has a national outlook, and *Buana*, which is a representative of local Javanese perspective. Mangenda finds that in comparison with *Kompas*, *Buana* displays more use of the Javanese language in its editorial section and in headlines. As an example, the following is the comparison of headlines in *Kompas* and *Buana* for the same news.

> *Kompas*: *Ayah angkat presiden tutup usia.*
> The President's step-father passed away.
>
> *Buana*: *Almarhum menjalankan **'laku topo broto'***
> The late President's step-father performed a ***'secluded state'***
> (Mangenda 1977: 95)

As can be seen from the local Javanese newspaper *Buana*, the use of BI is mixed with the Javanese expression *laku topo broto*. Some other local languages in Indonesia provide a

special column which is wholly dedicated to narratives of local current affairs written in the ethnic language using Latin script.

In the post-Soeharto era, ethnic languages are more creatively used; thus they are not merely a means of daily interactions, but may also serve as a means of entertaining. Some television quizzes require participants' knowledge and understanding of various ethnic languages. One of these quizzes has three main stages. The first stage is, after listening to an interaction in a randomly chosen ethnic language, for example Minangkabau, to find out the meaning of a number of phrases in that ethnic language, for example, *awak samo awak*,[9] and to mention the name of that ethnic language. The second stage is to put jumbled words of a given ethnic language into a meaningful phrase. For instance, *ri niak adakkik cek lipaknu* are a number of words which need to be arranged into a meaningful sequence of words in a certain ethnic language. These words are taken from the Makassarese *niak cek akdakkik ri lipaknu* which means *Ada cet melekat di sarongmu* (BI) (There is some paint on your sarong). The last stage is to provide the meaning of this phrase in BI. Such shows indicate that Indonesian people recognise the existence and diversity of ethnic languages in Indonesia and that participants in the quiz should have sufficient knowledge of several ethnic languages in Indonesia.

There is another extra session where participants are asked some general knowledge questions related to features of local areas in Indonesia, such as the name of a hero from Maluku and the name of a particular musical instrument from North Sulawesi. Besides the ethnic language-related questions, there is a session where participants are asked to translate recorded conversations from a specific ethnic language into BI. In this way, the value of ethnic languages within the Indonesian community is recognised.

Kumar & McGlynn (1996) show us how writing traditions in Indonesia, especially those for Javanese, Sundanese, Balinese, Makasserese, Batak and Sasak with their own orthography, by definition are mostly manifest in literature. The use of writing as a means of telling folk tales indicates its role in recording oral tradition. In addition, it is used for legal purposes such as documents granting a freehold from a king to a village officer. These documents are written in verses that have poetical forms, which suggests that writing traditions in ethnic languages in Indonesia reflect the characteristics of spoken forms. In fact, there is usually a wide variety of genres represented in written texts, such as myths, ritual chants, Islamic legends, daily registers, genealogies, and wise sayings as found in the literature in Buginese (one of four main ethnic languages in South Sulawesi).

[9] The phrase *awak samo awak* denotes a sense of understanding among members of the same community. This is usually uttered in bargaining with the intention to get cheaper price.

The implication of the widespread use of ethnic languages is that BI is surely the lingua franca for all Indonesians of different ethnic backgrounds. Thus, people from Roti Island, one of the small islands next to Bali, need to use BI to be able to communicate with Buton people, one of the ethnic groups in South-east Sulawesi. For the new generations of Indonesia, especially since the 1970s, BI is their mother tongue.

The frequent use of ethnic languages in the daily life of Indonesian people indicates that we must be very cautious in claiming that BI is felt to identify Indonesian culture. BI's role is limited to formal education, the bureaucracy, in national and local newspapers, and electronic media intended for all Indonesian people of whatever ethnicity.

The above examples show that the use of ethnic languages in Indonesia is not limited to a particular ethnic language having a historical importance such as Malay or having the largest number of speakers such as Javanese. It further points to the fact that it is the diversity of ethnic languages that play an important role in forming Indonesian culture. Simatupang (1983) says that Indonesian society is multilingual and multicultural, and even today each ethnic group in Indonesia still uses the ethnic language as a means of communication among its members. The Indonesian way of thinking is more influenced by the various ethnic languages than by BI. An individual ethnic language may not be able to take up the role of the core value in Indonesian culture. It is the recognition of the diversity of ethnic languages, and especially their use in spoken interaction, that can act as an essential element for the unity of all Indonesian people.

There is also the influence of foreign languages on Indonesian culture, partly through BI. This is especially true with the English language which is widely used by Indonesian scholars to communicate with non-Indonesians. The use of English also gives impact to the widespread borrowing of English lexical items to create new registers in BI, which are usually associated with modernity. These two domains of using English, i.e. in communication among Indonesian scholars and in creating new vocabulary, have fulfilled most of the objectives of using English as a foreign language in Indonesia as stated in the national language policy. Yet the other objective, which is to enhance the use of English among university students to make the most of current international development in technology, is the least successful (Lowenberg 1992).

The role of multilingualism as the core value of Indonesian culture is in line with the current trend among the Indonesian intelligentsia of the post-Soeharto era to redefine the national slogan *Bhinneka Tunggal Ika* (Unity in Diversity). Although this may not be directly relevant

to the study of the rhetorical structures of undergraduate thesis introductions in BI and English, it is worth mentioning that nowadays there is a tendency to place emphasis on the term *Bhinneka* (diversity) instead of the *Tunggal Ika* (unity), and the diversity should be focused on the various cultures of Indonesia.

3.3 Concluding Remark

This chapter has looked at two essential aspects of contrastive rhetoric, namely language and culture. We began with some major approaches to language: philosophy-based, structuralism, linguistic universals, linguistic relativism versus cognitive approaches, and the social-context approach. In general, the issues of form and meaning of language were taken up by the structuralists and linguistic universals approach. Since there has been an active attempt to describe languages all over the world, the comparison between languages has become very important, and this relates language to culture.

One model of relationship between language and culture that seems to be acceptable is the linguistic relativity which holds that our way of thinking, reflected in our habits and cultures, varies from one language to another (Whorf 1956). The relation of language to culture is associated with the aspect of meaning of the use of language (Halliday 1985). That is, language is meaningful when used in context, or when language is used as a means of communication (Clark 1996) rather than as an instrument of thought (Whorf 1956). As a means of communication, the use of language, which implies that language is functional, indicates that there is a set of conventions that usually holds for a particular community. Language as a means of communication implies the need to identify the context of the use of the language either in spoken in written form.

Thus, a meaningful text can be seen when it is used in a specific context. Especially from the textual linguistics point of view the meaningfulness is identified by the integration of its textual units, intersentential markers, and semantic macrostructures. On the one hand, the intersentential markers mark cohesion and contribute to the establishment of the coherence of the text at the local levels of a text. On the other hand, since text is more than just a coherent sequence of sentences or paragraphs, the text needs to have one global topic which is required to keep the text globally coherent. The global topic can be identified from the semantic macrostructures that help these intersentential markers and the local coherence reach the global level of the text coherence. These semantic macrostructures are presented in the form of macropropositions and their underlying propositions having the same semantic properties (Dijk 1980).

These five approaches seem to be similarly applicable to both English and Bahasa Indonesia, but BI's use appears to be more affected by its sociohistorical context and mainly by the various ethnic languages in Indonesia.

Language has been recognised as the core value of all human beings, and its role has been shown to be significant in the Australian and Indonesian cultures. As explained, Australian English is shaped by the cultures of all peoples in Australia, including the Anglo-Celtic people, indigenous peoples, and European and Asian immigrants. Thus, the customs of mainstream Australia shape the use of Australian English.

In contrast, the core value of Indonesian culture is indicated by the use of diverse ethnic languages in Indonesia despite the fact that BI is used officially as a national language all over the country. The fact that the use of various ethnic languages in Indonesia is shaped by the existing various ethnic cultures in Indonesia suggest that the ethnic people's way of thinking, reflected in their cultures, influences their use of both spoken and written forms of language.

The next chapter will look at some major characteristics of oral culture in the Indonesian context. Specifically, it discusses the extent to which orality and literacy, as an example of discourse practice, influence the academic writing traditions in Australian and Indonesian universities.

CHAPTER FOUR
ORALITY AND LITERACY AND ACADEMIC WRITING IN AUSTRALIAN AND INDONESIAN UNIVERSITIES

4.1 Introduction

From Chapter 3 we learn that culture influences the way language is used. It is also argued that Australian English has the status of the core value in Australian culture and is shaped by the cultures of all the people in mainstream Australia, and to some extent the various ethnic languages together constitute the core value of Indonesian culture. One aspect of language as the core value can be seen in the oral and literate traditions.

This chapter is concerned with academic writing which will be analysed from the view of orality and literacy, and the influence of the oral and literate traditions on 'good' academic writing as perceived by lecturers in Indonesian and Australian universities. I will examine to what extent the criteria used to identify good academic writing are influenced by the oral and literate traditions in Australia and Indonesia.

Therefore, this chapter will focus on three major issues and is divided into five sections. In order to be able to explain the influence of oral and literate cultures on the criteria for academic writing, the first section contrasts spoken and written language in terms of semantic-syntactic structure and organisation of ideas. The next three sections focus on the use of spoken and written language from three standpoints. Section two discusses orality and literacy in relation to the characteristics of oral and literate cultures, and section three discusses orality and literacy as a continuum. Section four discusses orality and literacy as discourse practices which reflect the cultural values embedded in the use of language. Finally, section five focuses on academic writing as a discourse practice, and discusses the criteria as perceived by lecturers in Australian and Indonesian universities, and to what extent these criteria are influenced by the oral and literate traditions.

4.2 Differences Between Spoken and Written Language

Central to the present study of academic writing from the orality and literacy point of view is an understanding of the main differences between spoken and written language.

While it is true that spoken and written language, on one level of analysis, are two physically different realisations of one and the same linguistic system, it cannot be denied that spoken language and written language differ in many respects. The reviews of spoken and written

language by Akinasso (1982) and Chafe & Tannen (1987) have indicated that these differences are reflected in the semantic-syntactic structure and the organisation of ideas.

One important study that looks at the semantic-syntactic differences between spoken and written language is Chafe (1982). The study is based on an analysis of fragmentation and integration in the syntactic structures of two maximally differentiated genres of spoken dinner table conversation and written academic prose produced by the same individuals.

Chafe (1982) finds that spoken language, which is produced in terms of idea units, is more fragmented than written language. The fragmentation of spoken language is indicated, in part, by the stringing together of idea units without connectives, or those idea units are introduced by the coordinating conjunction *and*. For example,

> A—nd it's ... very well...um equipped.
> ...You know the kitchen.
> ... and and it's got a dishwasher,
> and it's got ... uh... all kinds of ... you know .... mixers and ...uh
> ...plates
> and ... you know every kind of equipment you need.
> and ... a—nd uh—.. staple ..things
> Chafe (1982: 38)

A—nd it's ... very well ...um equipped and *You know the kitchen* are examples of fragmentation. The use of the coordinating conjunction *and* indicates the combination of two idea units *and ... you know every kind of equipment you need* and *and ... a—nd uh—.. staple ..things*.

The idea units in spoken language are generally shorter than comparable constructions in written language, and this can be attributed to human short-term memory and limited impromptu replies (Chafe 1982). The above example shows how the structure of spoken language rarely includes the use of relative clauses and subordination, which are common in written language. The simple structure of spoken language is also indicated by the use of more finite verbs and significantly fewer nouns of abstraction than are found in written language (DeVito 1967).

A number of researchers have found that there is a smaller distribution of subordinate clauses in speech, e.g. O'Donnell (1974), Kroll (1977), and Brown & Yule (1983). Their findings contrast sharply with Poole & Field (1976) and Halliday (1979). Poole & Field's (1976) finding of a higher index of embedding in speech presumably resulted from the highly structured nature of the oral data obtained individually from freshman students who probably

took the experiment very seriously. Unlike Poole & Field's systematic quantitative study of spoken and written samples, Halliday (1979) uses isolated examples and finds more complex sentence structures and fewer high content words per clause in speech. These conflicting findings suggest the need to focus on the differences in the formality and purpose of using the spoken and written language (Beadman 1984).

However, as Chafe (1982) finds, written language is more integrated, has more complex syntactic construction and more carefully chosen words. Integration, which refers to the packing of more information into an idea unit or sentence structure, is identified from a number of linguistic devices such as "nominalizations, particles, attributive adjectives, conjoined phrases, series and sequences of prepositional phrases, complement clauses and relative clauses," all of which are found in Chafe's (1982:39-44) samples of written academic prose.

According to Olson (1989), the explicit linguistic conventions in written language establish what has been called 'autonomous discourse' or in Hirsch's (1977) unfortunate term 'context-free' language. By 'autonomous discourse,' Olson (1989, 1977a) means the written language represented in essays in such a way that its comprehension is not dependent on a presupposed, commonsensical knowledge of the world. Therefore, Olson (1989) implies that all written texts can be understood in the same way as an essay. This, however, contradicts the fact, for example, that to understand Chaucer's literary works we need to know their context of production, that to read *Kompas* we need to know that it is one of the Jakarta-based leading newspapers in Indonesia, and to read the Quran we need at least to understand the language in which it is written and to move our eyes from right to left. As also admitted by Malinowski (1935), all these examples indicate that context of situation is crucial to meaning both in spoken and written language.

Spoken and written languages are not only distinguishable on the basis of fragmentation and integration. Chafe (1982) finds that a speaker's involvement is important, and that this involvement with his or her audience is reflected in the speaker's more frequent reference to him- or herself than to the second person in the interaction. This finding corroborates DeVito's (1966) observation that speech contains more self-referring words than writing. Chafe (1982:48) demonstrates that the involvement also includes direct quotes, emphatic particles such as *just* and *really,* and vagueness and hedges, which indicate "experiential involvement as opposed to the less human kind of precision which is fostered by writing."

Tannen (1982a) also recognises the importance of involvement in written language and argues that it is evident most noticeably in the cohesive devices employed. She says that while the cohesion of spoken language is expressed by the paralinguistic features such as facial expressions, lifts of the eyebrow and smiles, a piece of written language is established by the lexical choices. The lexicalisation in written language, which shows the text cohesiveness and further suggests the detachment between writers and readers, is manifested in language devices such as passive voice that suppresses the direct involvement of an agent in an action (Chafe 1982).

Another main difference between spoken and written language is the way ideas are organised in spoken language as opposed to written language. A new topic in spoken language is often announced by means of a noun phrase (Miller 1994). It is followed by a complete clause containing a pronoun referring back to the noun phrase with the purpose to avoid syntactic tangles. For example,

> the driver he's really friendly – you get a
> good laugh
> with him
> (Miller 1994: 4305)

This example shows that the new idea – a specific driver – is introduced using a noun phrase *the driver* and is followed by a sequence of short clauses explaining the driver.

Unlike speech, which is unplanned, written language relies on a more deliberate method of organising ideas using 'topic sentences' and organising 'supporting evidence' in quite specific ways (Olson 1977). Despite the 'planning' difference, we can argue that both spoken and written language commonly start with a general new idea, and this idea is followed by the specific information generated from the new idea.

To some extent, we can infer from the differences in semantic-syntactic structure and the organisation of ideas, that spoken and written language are asymmetrical (Stubbs 1980). This means that what is written down can be spoken, especially if it is designed to be read aloud, but not everything that is spoken can be written down, such as mumbling or whistling. Thus, a text may be designed to be read aloud, such as a conference paper, a president's speech or a story, or it may be written in the manner of a text written for publication which will be read silently. The text intended for reading aloud will bear the characteristics of both spoken and written language, such as jokes, and avoiding cataphoric or exophoric references (Tannen 1988). Meanwhile, the rhythms of speech established by intonation, stress, and tempo cannot

be precisely reflected in written language. Instead, they are represented by the use of punctuation.

While all the examples of features of spoken language given here are true of English language varieties spoken in the United Kingdom, America or Australia, the language spoken by Indonesians is usually Bahasa Indonesia, but with additional local words from various ethnic languages in Indonesia. The following has been heard spoken by a young mother with only elementary schooling from one of the regencies in South Sulawesi: *Dimana nuboli bajunnu Mina?* (Where did you put your clothes, Mina?). The combination of chunks of words from BI *dimana* (where) and Makassarese *nuboli* (you put), and *bajunnu*[1] (your clothes), indicates that this is an example of language mixing.

This kind of phenomenon seems to be exaggerated by Halim (1974), the former director of the Institute of Language Development, who wrote of BI from the language use point of view.

> Observation of Bahasa Indonesia reveals that written Bahasa Indonesia differs from spoken Bahasa Indonesia to such an extent that an attempt to account for both by a single unified approach would be extremely complex, if not impossible.
> (Halim 1974:33)

The fact that BI is primarily used as the language of schooling and bureaucracy means that the majority of Indonesians speak BI mixed with ethnic languages. And, as argued in Chapter 3, the influence of spoken ethnic languages is also found in media such as newspapers, magazines, and television programs. Thus, despite the complex relationship between the various ethnic languages and BI, we can say that the differences between the written and the spoken forms in BI are mainly attributable to contact with ethnic languages.

The difference between the semantic-syntactic structures of spoken and written language may not exist in that they are merely due to the way words are pronounced. Thus, in spoken BI we may hear people say *Se mo makan*, which is the reduced spoken form of *Saya mau makan* (I want to eat). The pronunciation of *saya* (I) tends to be shortened to *se*, and *mau* (want) becomes *mo*. Similarly, in English we may hear *whatchamacallit* which means *What you may call it*.

The above discussion of the differences between spoken and written languages suggests that the use of spoken and written language can be related in various ways. One of these relations,

[1] *baju* (clothes) is also found in BI.

which is discussed in the following section, is advocated by Ong (1982) who discusses the above differences and relates them to human cultures.

4.3 Orality and Literacy

Spoken language and written language, as represented in speech and writing, tend to be contrasted with one another in terms of human culture (Ong 1982, Goody 1977, Goody & Watt 1968). According to Ong (1982:6), cultures that are "totally unfamiliar with writing" are identified as oral or primarily oral, and those cultures that are linked to the advent of writing, and in particular an alphabetic system, are identified as literate cultures.

While an alphabetical writing system is influential in literate culture, sound has been identified as the most important characteristic of oral culture. According to Ong (1982) and Finnegan (1988), sound can transmit and retain the cultural values and forms of knowledge through the chain of interlocking conversation between members of a cultural group who kept the oral thoughts in their memories and passed them on to others in spoken interactions. Ong (1982) argues that the role of members is vital because spoken utterances vanish one they are uttered, while the preservation of cultural values in literate society is largely dependent on the writing system, printing, and electronic devices.

Oral transmission within a group implies that the oral tradition belongs to the group. For instance, no individual Buginese would claim to own the oral literature *élong*[2], which is the oral tradition of the Bugis in poetic form, because it has been traditionally transmitted among the Buginese people from generation to generation. Enre (1985) states that *élong* was first created by only one or a few people, and in its transmission process it has been developed by members of the Buginese ethnic group. While we do not know when the *élong* was first created, this kind of transmission indicates that, especially during the early days of its creation, the Buginese society did not recognise the individualism since members of the group belong to one another (Jemmain 1997). These people then regard themselves as the owners of the *élong* because *élong* reflects their ideals.

The success of oral transmission through spoken interaction is strengthened by the use of mnemonic devices to retrieve the tradition (Havelock 1963). Ong (1982) claims that these formulaic thoughts and expressions are embedded in both the consciousness and

[2] Among the Buginese people it is usually called *élong ugi*. The word *ugi* means Buginese. So, literally *élong ugi* means the poems of Buginese people.

unconsciousness of the human mind, and for that reason they do not disappear as soon as a writing system is invented. This is because, according to Ong (1982), human languages are not like computer languages. Human languages grow out of the unconsciousness, while computer languages are consciously created for specific purposes. Furthermore, Ong (1982:7) claims the pervasive influence of the oral tradition by stating that of the thousands of human languages only a hundred or two have ever been committed to writing.

According to Sastrowardoyo et al (1983) in their introduction to an anthology of Indonesian literature, the cultures of most ethnic peoples in Indonesia are reflected in their own oral literature. In addition to the recorded oral forms of literature and the mainstream classical written tradition in Indonesia, which was first evidenced in fifth century A.D. stone engravings in Sanskrit (Gonda 1973), there still exists a greater amount of unwritten texts stored in the minds of professional and amateur storytellers, and reciters of poetry. More specifically, Fox (1988) demonstrates that a number of Austronesian languages in the Sumba, Flores and Timor islands of eastern Indonesia are noted for their diverse oral traditions. The languages spoken in these areas are known for their verbal contests which are the primary vehicle for the preservation and transmission of cultural knowledge of the societies. Examples include communication with the spirits among the Kodi people of West Sumba (Hoskins 1988) and the ritual speech performances as a playful past time among the Torajanese people in Sulawesi island (Zerner & Volkman 1988). These studies show that communication in Indonesian society still continues in the oral mode tradition (Fox 1988:2).

Feinstein (1996:257-258) notes that there are still many ethnic peoples in Indonesia who "either did not know writing or chose not to use it for storing certain categories of information." For these ethnic groups, such as the many Dayak groups in Kalimantan, or the numerous groups in Irian Jaya and Maluku, knowledge is transferred orally. Even for the Javanese, Malay or Balinese peoples, who have ancient writing traditions, the oral medium for transmitting certain kinds of knowledge has usually been preferred over the written medium.

Thus, despite the existence of written literature and the documentation of oral tradition in manuscripts, the tradition is still orally performed or the manuscripts are used as sacred texts in the performance of an oral tradition. For instance, *Maqbiri*, which is one episode in the manuscript of the Bugis epic myth *Sureq Galigo*[3], and according to Enre (1999) and Tol (1996) is one of the most voluminous works in the world's literature, is performed in dances and songs (Simbolon 1999). When accompanied by the sacred rhythmic recitation of the

[3] There are many versions of this manuscript. One of them is *Sureq Galigo* which is kept in the Leiden University library under the code NBG 188 (Koolhof & Tol 1995).

Sureq[4] *Galigo*, the dancers of *Maqbiri* become resistant to the daggers thrust into their bodies. This phenomenon indicates that although the manuscript is important, without the context of situation of the manuscript, the manuscript is like a dead tradition (Bascom 1954).

Despite the fact that oral traditions have changed and are less frequently performed, we can still detect the characteristics of oral culture. For the purpose of the present study, four of Ong's (1982) characteristics of oral culture are discussed in the following sections, with an emphasis on the oral-based tradition in Indonesia.

4.3.1 Patterns of Thought and Expression

Ong (1982:37) argues that the additive patterns of bits of information added to one another is one of the mnemonic devices used to keep information in people's minds. Another example of a formulaic pattern is parallelism. While definitions of parallelism may vary, parallelism is commonly identified in Malay oral culture (Sweeney 1982) as two or more stretches of utterances which have rhythmical balance and a similar grammatical structure involving some degree of repetition. One example of this pattern from the Indonesian oral tradition is found in the *Sureq Galigo* which is the story of the hero Sawérigading. It takes place in the pre-Islamic Luwuq kingdom which was the seedbed of the Buginese culture. *Sureq Galigo*, which is never told from beginning to end, is divided into a series of episodes that are chanted using various melodies, on the occasion of certain ceremonies. It contains many unstated normative rules, according to which the heroes of the story behave, thus providing an example to the readers. One example of parallelism in *Sureq Galigo* is as follows.

Wé Tenriabéng ritu asenna,
Daéng Mannotoeq pattelarenna,
Bissurilangî pappasaweqna.
Nasolori wi to Senrijawa,
Napassaqdai to Rualetté.
Enre (1999:135)

Wé Tenriabéng is her name,
Daéng Mannotoeq is her title,
Bissurilangî is her nickname,
To her came the people from Senrijawa
Tempted she was by someone from Rualette.

This extract shows how Sawérigading's twin sister, with whom Sawérigading[5] fell in love, is introduced: her name, title, and nickname are paralleled with one another and followed by a parallel description of her which indicates that she was favoured by many people.

[4] *Sureq* is a Buginese term which literarily means letter, book or any piece of writing (Abidin 1999:4) while in *Sureq Galigo* it means literary work (Enre 1999).

Many other Bugis literary works also employ parallelism. Tol (1996:229) provides the following fragment of a Buginese poem called *Toloq*[6] into which conventions for writing chronicles and the *Sureq Galigo* texts are combined into one coherent whole.

A BUGIS *TOLOQ* FRAGMENT

[1] The history relates:
At the break of the day,
early next morning,
I Lamu respectfully
[5] asked permission to leave.
The request was granted
and he went hurriedly.
Faster than betel can be chewed,
in the twinkling of an eye,
[10] he had left Boné behind,
gone down the middle of
Mampu and passed Wélado
At sunset
he arrived in Pompanua
[15] and entered immediately
the residential palace of
the Commander-in-Chief of Boné
He made a respectful greeting
and sat down before His Majesty
[20] the commander-in-chief of Boné
Then spoke
I Lamu:
"I report to you, lord, on
your orders to me.
[25] This is what your father,
Ruler of Boné, has told me:
'It is right if my beloved
son and successor receives
compensation from
[30] the territory of Madello.'"

Figure 4.1 A Bugis *TOLOQ* fragment (Tol 1996:229, numbers are added)

This fragment, which shows many distinctive characteristics of Bugis poems (Tol 1996:229), demonstrates the use of time markers which is the typical formulaic pattern in Bugis poetic texts such as *At the break of the day* (2), *early next morning* (3), *Faster than betel can be chewed* (8), *in the twinkling of an eye* (9) and *at sunset* (13). Although there is a variation among the Bugis literary works regarding the preference for certain mnemonic devices and their frequency, the formula which is not always evenly spread within texts is reinforced by means of repetitions and parallelism (Tol 1996: 229).

The above example of *Toloq* also indicates another feature of the language pattern in the oral tradition, i.e. the use of precise enumerations, as shown by I Lamu when he reports to his master the exact words of the ruler of Boné by quoting him in direct speech (Tol 1996:229). This convention of direct speech, which is common in Bugis historiography (Tol 1996), indicates a way to show respect for the ruler and the noble people among the Buginese people in particular (cf. Rahim 1992: 53-54) and in Indonesian oral-based culture in general. This way

[5] His complete name is *Lawe La Madukelleng Sawerigading* which includes his title *To Appanyompa Langik Paewang Lette Opunna Warek* (Abidin 1999: 61)
[6] *Toloq* is a term in the Buginese language for a story of a hero and events that truly happened but are fictionalised (Enre 1999: 26).

of showing respect is also reflected in the non-verbal expression: *He made a respectful greeting and sat down before His Majesty the commander-in-chief of Boné* (18-20).

Another characteristic of oral tradition expressions, which is also reflected in the Indonesian oral tradition, is that the language is always elevated or, as Ong (1982) says "carries a load of epithets and other formulary baggage which high literacy rejects as cumbersome and tiresomely redundant because of its aggregative weight." As the above fragment shows, a house is called *residential palace* (16). Other examples of aggregative phrases are 'to start a war,' which is also called *to cause a mighty revolt in the arena of lances* or *the marketplace of shields*; attractive young women are *the wearers of the blouses* or *the pearls of the cockhouse, nightingales of the mid-house,* or *evening stars of the room,* or *torches of the gilded boudoir* (Tol 1996:229). From the view of the contents of the aggregations we can indicate that people of oral cultures tend to refer to an object or concept using elevated language, or in Sweeney's term (1987:180) *puji-pujian* (compliments). According to Sweeney (1987) the use of such aggregrative phrases which occupies a major part in letters between kings in Malay and Indonesian contexts seems to show that the writer attempts to establish his relationship with the addressee.

Enre (1999:117) provides more examples of aggregative devices from *Ritumpanna Wélenrénngé* – one episode of *Sureg Galigo* – as follows.

concept	aggregation in *Ritumpanna Wélenrénngé*	the meaning of aggregation in English
girl	liseq sinrangeng	the content of a stretcher
	mutia lamming	the jewel of the bridal room
bachelor	bélo baruga	the ornament of an arena
	parala kati	gold hunter
be fanned	ripalariang anging	blown by man-made wind
getting late	riowu billaq ni lé tikkâé	the sun is continued by the light from a lamp

Figure 4.2 Examples of aggregative devices from *Ritumpanna Wélenrénngé* (Enre 1999:117, the translation is added)

Comparing the concepts and the elevated expressions in *Ritumpanna Wélenrénngé* we can infer that words used in these expressions reflect the words used in the everyday life of Buginese people. Ong (1982:39) argues that "traditional expressions in oral cultures must not be dismantled: it has been hard work getting them together over generations, and there is nowhere outside the mind to store them."

Steenbrink (1994:196) who discusses the structure and sources of the *Bustanul Salatin*,[7] argues that a similar phenomenon can be seen in "the ceremonial paragraph at the beginning of an Indonesian thesis: *Alasan memilih judul: karena belum ada orang yang telah membahas persoalan ini* (The reason for choosing the title is that no one has ever discussed this problem)." In other words, Steenbrink seems to indicate that in a similar way this kind of ceremonial paragraph in Indonesian *skripsi* should dutifully upholds observed traditions. Although it is correct to argue that this ceremonial paragraph looks like a literary device, such paragraphs indicate that there are some fixed patterns of language use in oral culture which "repeat constantly the same opening word or phrase" and become "a vital mnemonic device for preserving knowledge" (Sweeney 1987:265).

4.3.2 Originality and Adaptation

The acceptance of aggregative phrases without asking 'why' implies that people of oral culture are so embedded in and formed by their traditions, that it is difficult for them to change their way of thinking (Ong 1982). This difficulty is reflected in the fact that people from an oral culture find it difficult to be creative or original. According to Ong (1982:42) originality within an oral culture is indicated when people adjust the transmitted oral cultural value for a new audience. This can be seen, for instance, in the retelling stories such as the Javanese shadow puppet play or the Makassarese *sinrilik*. As one form of oral literature which is popular among the Makassarese people in South Sulawesi, *sinrilik* is a story which is retold and contains many repetitions of words and structures.

According to Parawansa et al (1992), there are three main types of this traditional way of retelling stories depending on their functions, i.e. as a means of entertainment, of education, and of raising the fighting spirit. The latter is never practised nowadays. The retelling of stories, which is usually in the form of a song accompanied by a traditional musical instrument called *kesok-kesok*[8], is usually performed at a wedding ceremony, at a child's circumcision, before the start of erecting a new house or in a thanksgiving party celebrating a child finishing their study of the Quran. For each occasion, the retelling of the story is adjusted to suit the audience. The adjustment can be made in various ways, such as in terms of the way the story is retold. In other words, the stories themselves do not change. To adjust to new audiences further implies an adjustment to special needs. Thus, in addition to fifteen *sinrilik* which are well known among the traditional Makassarese people (Basang 1965), there are a number of

[7] Bustanul Salatin is one of the literary works of the Nurudin ar-Raniri, an Indian scholar who is well respected in the history of Malay literature.
[8] Literally *kesok* means scratch. The repetition indicates that the scratch is repeated in such a way to form a harmonious composition of sounds.

sinrilik which were recently composed to adjust to novel needs. For instance, to enforce the implementation of a family planning program, the local government approached the traditional *sinrilik* performers to create a *sinrilik* to encourage people to have no more than two children. This *sinrilik* is called *Sinrilikna KB (Keluarga Berencana)* 'Family Planning' (Parawansa et al 1992). Thus, originality in an oral-based culture is a response to a new situation, new audience or new purpose which according to Ong (1982: 40) is the way a speaker in an oral-based culture keeps him/herself and the audience on track.

4.3.3 Relevance

Following Goody & Watt (1968), Ong (1982) says that "oral societies live very much in a present which keeps itself in equilibrium or homeostatis by sloughing off memories which no longer have present relevance." This is because "there is no body of chronologically ordered statements to which reference can be made" (Goody & Watt 1968:34), and presumably because of the capacity of human memory, the information needs to be selective. This is to say that the perception of the past in an oral oriented culture is governed by the concerns of the present, whereas the annals of the literate society cannot but enforce a more objective recognition of the distinction between what was and what is (Goody & Watt 1968:34).

As the Soeharto government's concern in the 1970s and 1980s was to implement the values of *Pancasila*[9] in the daily life of Indonesian people, the government made use of what Indonesian people are familiar with, i.e. their own traditional folktales, which are frequently heard and performed in rituals. These folktales used to be transmitted orally and contain myths which are regarded as true accounts of past events, and some of them are considered sacred. The myths focus on a certain cultural hero who sometimes represents the role of a god. The government funded a project to publish the oral traditions of various ethnic cultures across Indonesia. Four outcomes are *Cerita Rakyat Daerah Lampung* (Folktales from Lampung) and *Cerita Rakyat Jawa Timur* (Folktales from East Java) edited by Proyek Penelitan dan Pencatatan Kebudayaan Daerah (1981a,b), *Cerita Rakyat Nusa Tenggara Barat* (Folktales from West Nusa Tenggara) by Proyek Penerbitan dan Pencatatan Kebudayaan Daerah (1981) and *Cerita Rakyat Sulawesi Selatan* (Folktales from South Sulawesi) by Proyek Penerbitan Buku Sastra Indonesia dan Daerah (1981a).

[9] The five principles of *Pancasila* are Belief in the One and Only God, A just and civilized humanity, The Unity of Indonesia, Democracy guided by the inner wisdom of deliberations of representatives, and Social justice for all the Indonesian people.

At the same time many books and anthologies of studies of traditional languages and folklore, such as Muthalib (1996) and Sikki et al (1997), were published under the direction of the National Language Centre, which is responsible for the development of Bahasa Indonesia. The introductory section of those books depicts clearly the phenomenon of perceiving the past in the context of the present, as shown by the following quotation from the introduction to the book on the folklore of Central Sulawesi.

> *Cerita yang akan dipungut bertemakan penampilan tokoh-tokoh Mitologis dan Legendaris yang ceritanya mengandung nilai-nilai yang sesuai dengan nilai-nilai Pancasila [...] agar Pancasila dapat diamalkan. Melalui Cerita Rakyat, sebagai bahan bacaan, Pancasila dapat dipahami oleh anak-anak karena di dalamnya terdapat nilai-nilai yang sesuai dengan nilai-nilai dalam Pancasila. [...] Jadi Cerita Rakyat adalah salah satu usaha Pemerintah dalam usaha-usaha meratakan pengamalan Pancasila dalam rangka penyebaran nilai-nilai Pancasila untuk generasi muda sebagai pemikul tanggung jawab bangsa yang akan datang.*
> (Proyek Penerbitan Buku Sastra Indonesia dan Daerah 1981b)

> The folktales chosen have the theme of mythological or legendary heroes which have the same values with the ones in *Pancasila* [...] so that *Pancasila* can be practiced. By reading these folktales children can understand *Pancasila* because these folktales accommodate the values in *Pancasila.* [...] In other words the publication of these folktales is one of the government's means to spread the values in *Pancasila* among the youth who will lead the nation in the future.

This lengthy introductory explanation from the government's point of view is followed by the primary reason why these folktales were published, i.e. to collect and to list those folktales for the sake of preserving the traditional cultures in Indonesia which are useful for Indonesian nation building. Thus, while it is true that the government used the publication of the oral tradition to disseminate the values of *Pancasila*, this publication also helped the preservation of the oral traditions which are dying out.

Despite the fact that there is no specific mention of which good deeds of the mythological heroes relate to the specific values in *Pancasila*, these folklore publications suggest that the perception of the past in the oral-based tradition involves both the relevance to present concerns and continuing respect for the mythological or cultural heroes which are depicted as upholding the values in *Pancasila*.

The tendency of oral-based tradition in Indonesia to only deal with the past that has any concern with the present situation is also commented on by Sweeney (1987), who mentions the case of the publication of a new edition of the school textbook on the Indonesian state ideology

in 1983. The impact of this new edition was that the old editions were collected and ceremoniously destroyed following the instruction of the then minister of education and culture. This deliberate destruction indicates that the content of the old edition was perceived to be irrelevant to and presumably contradictory with the contemporary Indonesian ideology.

From these two examples of relating the past to present concerns in Indonesian oral-based culture we can infer that the past is only relevant if it supports the present concerns. This inference is especially true when we extend this concept of relevance to Indonesian university students' academic writing. In students' academic writing it is common to mention a number of references from other sources either in quotation or as a paraphrase. Assuming that students' present concern is reflected in their arguments which need to be supported by reference to other sources, we tend to say to say that these references from other sources are mentioned only if they support the student's arguments.

4.3.4 Abstraction and Analytical Thinking

Ong (1982) claims that people of an oral-based culture are oriented towards concrete things that are readily accessible to the people in their daily interaction. As summarised by Ong (1982), Luria's (1976) study of oral-literate differences between people of various background in Uzbekistan and Kirghizia finds that illiterate subjects referred to objects they knew and used in their daily life, such as door or moon to name the geometrical figures of square or circle. Moreover, these subjects would refuse to define a concrete object, such as a *tree*, believing that the object itself – *tree* -- "is infinitely more satisfactory than a definition" (Luria 1976 in Ong 1982:53). They will not think of definitions of words because they cannot benefit from definitions, unlike, for example, a researcher who would use definitions in framing his/her research, or a writer who would frame his/her composition from a certain point of view. The literate subjects, unlike non-literate people, name these figures by their categorical geometrical names such as triangles and circles, and define a car in terms of its operation instead of a detailed description of its visual appearance. Luria's study indicates that differences between oral and literate cultures are reflected in their use of language. Since illiterate subjects have never made use of the certain figures or concepts in their lives, it follows that their language has no word to identify such figures and concepts.

While it is not true to claim that orally-based thought is 'prelogical' or 'illogical' in the sense that it does not understand causal relationships, according to Ong (1982:57) it is true that it "cannot easily organize elaborate concatenations of causes in the analytic kind of linear sequences which can only be set up with the help of texts."

Instead of producing an analytical sequence of an account, people of oral-based cultures tend to show lengthy sequences of a genealogical kind (Ong 1982). This non-analytical thinking is reflected in the literary works of oral-based culture. For instance, the epic myth *Sureq Galigo* as summarised in Tol (1996) and Koolhof & Tol (1995) show how the events in Sawérigading's life are linked together.

> [The epic myth] tells the story of the initial residence on earth of the gods and their descendants. It starts with the decision made by the gods of the Upperworld and the Underworld to fill the empty Middleworld by sending their children to live there. From the Upperworld is sent the male Batara Guru and from the Underworld the female Wé Nyiliq Timoq. They marry and become the grandparents of Sawérigading and his twin sister, Wé Tenriabéng. Sawérigading is the main protagonist of the story. He travels extensively and falls deeply in love with his twin sister. The incestuous love is strictly prohibited, and Sawérigading ultimately marries another woman. In the end, the whole divine family gathers in Luwuq and all gods depart from the earth, having lived there for six generations.
> (Tol 1996:223)

Sawérigading's extensive travels, as mentioned above, are not only across South Sulawesi but also other areas in Sulawesi. Therefore, we can find many versions of the genealogy, for example in Luwuk Banggai in Central Sulawesi (Padeatu 1990:465-481) and in Tolaki in Southeast Sulawesi (Tarimana 1990:569-588). Despite the absence of the analytical procedure in these genealogies, they show how oral-based cultures organise their thoughts using mnemonic devices such as time-based formulaicness, addition, parallelism, and repetition.

Based on his studies of Indonesian folktales (Danandjaja 1986), Danandjaja (1990) also identifies the prelogical feature in *Sureq Galigo* especially when he mentions that Sawérigading is one of the gods' descendants. One episode of *Sureq Galigo* tells about the oral dispute between two sisters *Wé Pada Uleng* from *Tompoq Tikka* and *Wé Tenrijelloq* from *Sawammeegga* over the assets and property collected from local merchants (Koolhof & Tol 1995:403-429). Verbal expressions are exchanged through their ladies-in-waiting, from a polite request and refusal to violent exclamations of anger, including utterances that show undue respect to the gods. It is worth mentioning that every time the ladies-in-waiting return to report to each sister, they pay a long series of compliments praising the beauty of the stairs, of the inner side of the kingdom which they pass through to see each sister, and of the sister to whom they are reporting. This repetition of compliments may suggest that an adjustment is needed preceding each session; thus, there is a tendency of not getting straight to the point.

Punishment was given to both sisters because they did not show due respect to the gods, and for saying that it was their mother and father who made them, thus, not acknowledging the gods' power to create them. As this episode indicates, rather than analysing the cause of the dispute, the problem is solved simply by punishing those who deny the gods' power to create human beings.

Two points can be inferred from this episode of *Sureq Galigo*. First, in the Indonesian oral-based culture, the obligations to respect and depend on their predecessors are crucially important and persistent. It suggests that ages take precedence over knowledge, as reflected in the fact that Indonesian students are not encouraged to argue against their lecturers because lecturers are perceived as authority figures who are always right. Mulder (1994) succinctly frames this implication in the Indonesian situation during the Soeharto presidency as follows.

> It surfaces all the time in the *Pancasila* moral education programme, in which obligation is rooted in dependence and so, by implication, it censures those who are presumptuous and arrogant as to think that they did it all alone, that they achieved their success independently, that they are self-made men.
> (Mulder 1994:87-88)

The tendency to glorify their predecessors and influential people in the society has an impact on Indonesian education. In her study of how school texts play a role in making the Indonesian state, Leigh (1991:18) argues that as a result of glorifying the ruler of the day, there is "a devaluation of critical analysis and students' reduced ability (or often inability) to evaluate action from alternate perspectives." The inability to argue from several perspectives indicates that an opinion is judged as either right or wrong with an inclination to lean only on the right opinion following what the influential people have said.

Second, the fact that the gods need to be dutifully respected is reflected by a number of additional activities that must be strictly conducted before the recitation of the *Sureq Galigo* texts. According to Rahim (1992), before the text is moved out from its sacred and special place, people who attend the reading ceremony need to beat drums in a unique rhythm and burn incense, followed by a series of compliments and requests for forgiveness from the gods whose names are mentioned in the recitation. All of these extra activities, which are considered an important part of the whole process of reciting *Sureq Galigo* texts, indicate an adaptation process before getting to the main business, i.e. the recitation.

A lack of analytical thinking is also reflected in the common expressions used by the ethnic people in Indonesia. For example, *iyai mi na tippa* (just say yes, and you can get out of trouble)

is commonly expressed by Makassarese people in order to escape from a lengthy argument with other people, such as when local government officials ask the people to participate in a government program like painting their fences a certain color. Rather than showing disagreement with government policy, e.g. by asking why or what is the purpose, it is considered wiser just to comply as instructed.

The above discussion of oral and literate cultures indicates that this dichotomy makes little sense nowadays. This is because even in some areas of so-called developed countries, such as the United States and Australia, people can be categorised as having 'residual orality' (Ong 1982) or 'restricted literacy' (Goody 1977), and partly because both oral and literate traditions are practiced by the mainstream. What we can more appropriately say is that oral and literate traditions are intertwined. This suggests a need for other approaches to look at the relationship between spoken and written language. One approach, as advocated by Tannen (1982b), is to look at orality and literacy as a continuum which is discussed in the following section.

4.4 Orality and Literacy as a Continuum

According to Tannen (1982b), orality and literacy are not mutually exclusive because of their complex and intertwined dimensions, and therefore the emphasis on spoken language, which is the main feature in an oral culture, and on written language as the main feature of a literate culture should be seen in the perspective of a continuum. That is, oral and written language are explained in terms of their typical characteristics when they are in use in certain social contexts rather than merely as a distinct culture.

As we have seen in the previous section, many of Ong's (1982) characteristics of oral versus written language resemble the spoken versus written language characterisation offered by linguists such as Chafe (1982), or teachers' criteria of good and bad writing. Tannen (1982a:3) claims that "it is not 'orality' per se that is at issue but rather the relative focus on communicator-audience interaction on the one hand, as opposed to the relative focus on the content on the other."

In fact, Tannen's claim for the continuum (1982a, 1988) can also be attributed to the fact that there are conflicting findings of differences between spoken and written language. For instance, Beaman (1984), which is a detailed study of coordination and subordination in spoken and written language based on accounts of a film, justifies Halliday's (1979) striking conclusion that spoken language is characterised by the use of complex sentence structures. Furthermore, Beaman (1984:79) states that

> Differences in syntactic complexity between the spoken and written modalities which previous studies have found turned out to result from differences in the formality and purpose or register of the discourse rather than true differences between spoken and written language.
> (Beaman 1984:79)

Some other works that represent this approach, which is also termed "the new literacy studies" (Street 1993:4) and is now more concerned with diverse function in social contexts, are Coulmas & Ehlich (1983), Biber (1988), Cook-Gumperz & Gumperz (1981), Besnier (1988). These people who claim to represent the relationship between literacy and orality as a continuum, rather than as a 'divide,' challenge the characterisation of spoken language as having strong involvement, more fragmentation, less integration, and of written language as a medium of less involvement, less fragmentation and more integration. In other words, the studies of spoken and written language as a continuum argue against the view that contrasts the two modes of language use as two extremes of spokenness and writtenness, such as Chafe (1982) and Chafe & Danielewicz (1987).

Tannen (1982b) studies the use of typical oral and literate strategies in a two-and a half hour naturally occurring conversation at a Thanksgiving dinner among six participants of various ethnic and geographic backgrounds. Tannen (1982b) mentions that involvement, which is an oral strategy, and content, which is associated with literate strategy, can both be seen in spoken discourse. The study finds that features of the New Yorkers' speech place an hasis on interpersonal involvement which could be understood as "employing strategies associated with oral tradition" while the non-New York participants "exhibited approaches to language which have been associated with literate tradition, that is, placing more of the signaling load on message content" (Tannen 1982b:8). The fact that conversation can exhibit both the characteristics of orality and literacy strategies indicate that we may find literate forms of speaking as well as colloquial forms of writing in conversation.

The studies on spoken and written language in terms of their contextual use suggest that the relationships between spoken and written language are complex. In his study of multidimensional relations among the many different types of speech and writing in English, Biber (1988:25) asserts that such a complexity is attributed to a variety of different situational, functional, and processing considerations which underline the fact that "absolute spoken/written distinction is [...] not central to the relations among spoken and written language."

Biber (1988), which analyses the distribution of different syntactic and lexical features in several hundred text samples representing twenty-three different genres, finds:

> no single absolute difference between speech and writing in English; rather there are several dimensions of variation, and particular types of speech and writing are more or less similar with respect to each dimension.
> (Biber 1988:199)

Biber (1988:44-45) cautiously reminds us that we cannot make claims for linguistic or situational characterisation of speech and writing that are true of all spoken and written language, and for that reason he uses the notion of typical speech and typical writing to refer to the unmarked genre in each mode. Based on the situational characteristics, the stereotypical speech in face-to-face conversation is "interactive, and dependent on shared space, time and background knowledge," while in terms of its linguistic characteristics, stereotypical speech is structurally simple, fragmented, concrete, and dependent on exophoric reference. On the contrary, typical academic writing shows the situational characteristics of being less interactive and separated by space, time and background knowledge, while its linguistic characteristics are structurally difficult, integrated, abstract and more decontextualised (Biber 1988:37).

Using these examples of typical speech and writing, Biber (1988) compares them with academic lectures and personal letters, and finds that there is no one-to-one correspondence between typical speaking and writing on the one hand, and oral and literate situational characteristics on the other. For instance, personal letters, which are examples of a written mode of language, show oral situational characteristics because they share personal knowledge and maintain personal relationships. The opposite characterisation is shown by academic lectures, which are examples of spoken mode but show literate situational characteristics and information load. Therefore, we can say that despite the fact that they are spoken, academic lectures can be classified as having relatively literate characteristics, while personal letters, although they are written, may be classified as typically oral.

It has been claimed that some kinds of spoken language may have the characteristics of written language and some kinds of written language are very speech like. Chafe (1982), in an attempt to compare the colloquial and ritual language of the Seneca, makes a point that ritual language, which is repeated because of its values, contains language that has been formalised. This formalisation of ritual speech is in contrast with the roughness of spontaneity in conversation. Thus, the formalisation of ritual speech indicates its similarity with the integration of written language as opposed to the fragmentation of spoken language. The reason, according to Chafe (1982:50), is that the performer of a ritual tends to be removed from his or her audience when

he or she stands before the crowd and recites from memory "using stylized intonation patterns having little in common with intonation contours of colloquial speech." The performance is, therefore, like a monologue, having minimal feedback and verbal interaction. In other words, neither spoken language nor written language is a unified phenomenon since language use is always affected by various factors such as the context, the purpose, or the subject matter of what is being said or written.

4.5 Orality and Literacy as Discourse Practices

Street (1993, 1988) questions the 'autonomous model' of literacy of Olson (1977) which emphasises literacy as independent of social context, and is adopted in works of orality and literacy as 'a great divide,' such as Goody & Watt (1968), Ong (1982). According to Street (1988), the autonomous model associates literacy with progress, civilisation, and social mobility. From an anthropological perspective, Street (1993:4) further argues for the insufficiency of the oral-literate continuum approach since this shift from 'divide' to 'continuum' is "more rhetorical than real," which can be inferred from the theoretical assumptions of their works. Some of these theoretical assumptions are the narrow definition of social context, and that the meaning is linguistically restricted to the level of syntax (Street 1988).

Street's (1993, 1984) ideological model of literacy assumes that "literacy practices are aspects not only of 'culture' but also of power structures," and therefore "the very emphasis on the 'neutrality' and 'autonomy' of literacy [...] is itself 'ideological' in the sense of disguising this power dimension" (Street 1993:7). In this approach, literacy practices reflect concrete social practices, in that their acts involve a culture's or a social group's political and economic condition, social structures, and local ideologies.

From the standpoint of anthropology, Street (1993) is correct to recognise the underlying power structures or ideology represented within literacy practice. Yet, the power or ideology should be assumed to contain cultural values which can be traced to the core value of the culture. Crucial to the present study, Street's (1993) ideological model is approached from its underlying cultural values point of view and its underlying core value. This is because it is these values that are clearly embedded in 'discourse' practices, which can be spoken or written.

Since "the basic orality of language is permanent" (Ong 1982:7), which means that it is embedded in the human unconsciousness, it is fair to say that orally oriented culture has an impact on the 'discourse' practice of a specific community within the larger scope of the orally

oriented community, which to some extent characterises those 'discourse' practices. Similarly, the literate culture impacts the 'discourse' practice of a specific community within the larger scope of the literate oriented community, which to some extent characterises those 'discourse' practices. In other words, a tradition of literacy cannot be severed from an oral tradition.

Following Gee (1996), the term 'discourse' employed in this chapter has larger scope than what it is usually referred to[10]. Gee (1996) explains 'discourse' as

> a socially accepted association among ways of using language, other symbolic expressions, and 'artifacts', of thinking, feeling, believing, valuing, and acting that can be used to identify oneself as a member of a socially meaningful group or social network (Gee 1996:131)

In this chapter the term 'discourse' refers to the distinctive practices, both oral and written, which are typical of members of a social group, a professional group or an ethnic community within a certain culture. In other words, the practices of the members identify their membership of a group or community. This includes, for example, members of the academic community in Australia and Indonesia, English language teachers, doctors and lawyers. The term 'discourse' in this sense can also refer to a specific subject discipline (Farrell 1994) such as linguistics, Asian studies, or Australian studies.

Gee (1986: 742) gives an example from the English language teaching standpoint and argues that English language teachers should teach "a set of discourse practices, oral and written, connected with the standard dialect of English" instead of English grammar. This is because English cultural values, which enable people to function in mainstream English society or to be like native English speakers, are embedded in the discourse practices manifested in the integrated English language skills of speaking, writing, listening and reading. Moreover, to acquire spoken and written English, students need to be introduced, practice and be socialised into the mainstream ways of using the language, such as in comprehension and making sense of experience.

And, as also argued by Gee (1986), discourse practices are meaningful only if they are framed within the particular cultural contexts in which they are used, and they have different effects in different contexts. The values and norms, which in many ways influence the way people think and use their language, are embedded in discourse practices, for example, teaching English,

[10] The present study employs two meanings of discourse. Another meaning of 'discourse,' as units of language above the level of sentence, is found in the discussion of the methodology of the study and data.

learning a new language, and in academic writing. The following three examples demonstrate discourse practices in different contexts.

Eggington (1992) reports on a conflict in the relationship between the traditional Aborigines in northern Australia and the literate nonaboriginal culture of Australia. The study shows an attempt to inculcate the values of Australian literate culture into the Aboriginal oral culture. In order to better meet the needs of the Northern Territory Aboriginal people, the Australian government introduced a bilingual education program which started in 1972. Despite the declining success of the program which was mainly attributed to the "unconscious form of institutionalized cultural insensitivity" (Eggington 1992:84), Yirrkala bilingual school shows success in that the adopted values have helped the Aboriginal people to adjust themselves to the Australian people, whom they call *Balanda*,[11] and to gain control over the community's educational processes. Although some teaching was done in an Aboriginal language, the core curriculum was determined by the Northern Territory Department of Education, which reflected the Western notion of education. The Aboriginal people attempted to extend the bilingual education in the sense that they are not only taught how to read and write in English and their aboriginal language but also how to function in both Yolngu[12] and Balanda ways at school. Aboriginal leaders express their concerns as follows.

> We want them to learn. Not the kind of English you teach them in class, but your secret English. We don't understand that English, but you do. To us, you say one thing and do another. That's the English we want our children to learn.
> (Bain 1979:113)

The secret English refers to the written English which does not typify the kind of English the aborigines speak and learn at school (Martin 1990:33). The difficulty with understanding written English lies in, for instance, its heavy nominalisation which makes the relationship between meaning and wording incongruent. For example, process and qualities are coded as abstract nouns instead of verbs.

Thus, despite the fact that Aboriginal leaders have experienced the discourse practice of basic reading and writing skills through an education program, it has not enabled them to fully function in Australian society. The reason is that the Aborigines have not yet been introduced to Australian literate cultural values which are embedded in the use of written English. In other

[11] Eggington (1992) claims that *Balanda* is a borrowing from Bahasa Indonesia, which was introduced about 500 years before the European came to Australia by the Indonesian fishermen coming to the northern territory of Australia in search of sea cucumbers, to refer to the strange white men who called themselves "Hollanders."
[12] Yirrkala people call themselves Yolngu (Eggington 1992).

words, writing in English needs to be introduced and socialised in order to avoid the conflict in the Aboriginal acculturation into Australian literate culture, and to lead Australian Aborigines into the mainstream Australian society.

Heath (1982) gives another example of literacy practice which reflects a set of cultural values of three communities in the Piedmont Carolinas in the United States: the white-working class Roadville community, the black working class Trackton community, and the mainstream middle class blacks and whites. The study shows how children from the three communities acquire language in the process of becoming socialised into the norms and values of their communities.

In exploring how these three communities use print to take meaning from reading material and use this knowledge Heath (1982) takes one specific aspect of literacy practice, i.e. the bed-time story as a familiar "literacy event" in the mainstream. A literacy event is any event involving print which is usually encountered when written materials are part of an interpretation in an interaction (Heath 1982).

The bedtime story routine in the mainstream starts with a dialogue in which a mother asks *what is X?*, and supplies the verbal feedback after the child gives a non-verbal signal of attention. In this way, Heath (1982) argues, children are socialised with Sinclair-Coulthard's (1975) 'initiation-reply-evaluation' sequence which is typical of classroom lessons. The bedtime story patterns recur repeatedly in the schools of mainstream children, where reading with comprehension also involves the 'what-explanations' and selective attention to items of the written texts such as to pick up topic sentences and write outlines. Once the children have mastered the hierarchical 'what-explanations' which predominate in primary grade levels, they tend to be able to decontextualise the knowledge gained from selective attention to objects. In short, "there is a deep continuity between patterns of socialization and language learning in the home culture and what goes on at school" (Heath 1982:56).

Based on Heath's (1982) account of the three communities, we can say that for each community, including the mainstream American people, the practice of the literacy event of a bedtime story is based on their embedded cultural values. For example, the practice of asking questions, such as *What's that like?*, reflects the value in the Trackton community of letting children themselves select and determine their use of language. And, the inability to decontextualise knowledge from the bed-time story reflects the value in the Roadville community, which assumes that any fictionalised account of a real event is a lie. Moreover, schools seem to be the place for those who have the basics of literacy, but not for the

acquisition of basic literacy, which actually reflects the reality where children of differing social classes learn different ways of encoding experience in language, and they come to school very differently prepared to deal with the language of schooling. Heath (1982) suggests that children from outside the mainstream need to be introduced and socialised with various discourse practices that the mainstream children have at home. For example, these children should have some practice in breaking-down essay-text literacy into its component skills like the abilities to give *what-explanations,* and to recombine them in new contexts using *reason* explanations, to take meaning from books and to be able to talk about it.

The third example of discourse practice is the retelling of stories among Athabaskan people (Scollon & Scollon 1984), which show a high degree of respect for the original story by not changing the main structure of the story which determines the contents and by the careful abstraction of the main themes of the story. The non-Athabaskan teachers, however, indicate that such a storytelling pattern is "too brief, cryptic, hesitant, uncertain, and indicative of a low degree of understanding" (Scollon & Scollon 1984:194). This finding of story telling patterns reflects the different discourse patterns of the Athabaskan and the Canadian or American English mainstream, and indicates their respective cultural values. Three important patterns are as follows (Scollon & Scollon 1981:21-25). First, Athabaskans highly respect the individuality of others and carefully guard their own individuality. They prefer to avoid a conversation except when the views of all participants are known. English people, on the contrary, converse to get to know other people's point of view. This way of using conversation implies the tendency of the literate people to take an initiative.

The second characteristic of engaging in a discourse is that the Athabaskan people, in subordinate positions, such as children or students are not expected to show off. Instead they should observe the persons in superordinate positions such as parents or teachers to display abilities and qualities for them to learn. For Athabaskan people, to show oneself at one's best is a taboo in situations of unequal status relations, while English speakers normally try to show themselves in the best light possible. These patterns indicate the communication problems between these two cultures and how each group ethnically stereotypes the other. Thus, the Athabaskan believe that mainstream English speakers are boastful of their abilities, willing to predict their future, are careless with luck, and are talkative, while the English speaker tends to consider the Athabaskans as "unsure, aimless, incompetent and withdrawn" (Scollon & Scollon 1981:24).

The third pattern can be seen in the essay model of literacy, as adopted by English speakers, which requires that all meaning reside in the text, thus recognising important relationships

between sentences, and author and audience are excluded from the essay. For a reader, this means a constant monitoring of grammatical and lexical information while the writer must fictionalise readers. By contrast, due to the fact that dominance is linked with display and silence is linked with submission, for Athabaskans

> to produce an essay would require him or her to produce a major display. This display would be appropriate only if the person was in a position of dominance in relation to the audience. [...] The Athabaskan set of discourse patterns are to a large extent mutually exclusive of the discourse patterns of essayist prose.
> (Scollon & Scollon 1981:53)

It means that for Athabaskan students to enter the discourse of American schooling is serious in that they must learn an unfamiliar repository of discourse practices and what these practices signify. In other words, in order to write an essay which is legitimate in the dominant discourse they must learn the new cultural values and the ways of being of the non-native American people.

These three examples show that discourse practices presuppose the cultural values of the communities which are embedded in the daily activities, and that these practices are meaningful when they are used in certain context. In light of this study, one of those discourse practices is academic writing, which is practiced within the academic community of universities, as discussed in the following section.

4.6 Academic Writing as an Example of Discourse Practice

It has been argued that what are claimed to be the oral and literate characteristics of a culture or a group of people are in fact reflected in the discourse practices of members of the culture which involve a set of values and conventions and, therefore, their acquisition is inextricably linked to the real and meaningful social contexts (Street 1993, Gee 1986, Tannen 1982). In terms of the meaningful social context, it is similar to the following Hymes's (1974) definition of the use of language in a particular community, despite its focus on spoken language.

> A speech community is defined [...] as a community sharing knowledge of rules for the conduct and interpretation of speech. Such sharing comprises knowledge of at least one form of speech, and knowledge also of its patterns of use. Both conditions are necessary.
> (Hymes 1974:51)

This definition implies two things. First, there is a sharing of the same form in the community which is based on the members' assumptions, practices and traditions (Clark 1996). It means

that to become a member of a community we have to accept these practices and traditions which, according to Herzberg (1986, quoted in Swales 1990:21), include the characteristic use of language in the community as a form of social behaviour.

Second, as a consequence of subscription to the practices and traditions, these members of a community are not only defined by the use of the same language and culture but also characterised by its communicative functions. This is argued by Swales (1990) as follows.

> In a sociorhetorical discourse community, the primary determinants of linguistic behaviour are functional, since a discourse community consists of a group of people who link up in order to pursue objectives that are prior to those of socialization and solidarity, [...] the communicative needs of the *goals* tend to predominate in the development and maintenance of its discourse characteristics.
> (Swales 1990:24, original emphasis)

One type of membership indicated in Swales (1990) is academic community. In Liddicoat's (1997) view this second implication creates a complex interaction between the culture of the larger community, to which the academic community belongs, and the culture of the academic community itself, which tends to be characterised based on its goals. Consequently, the cultural values of the larger communities may shape the academic culture, including the patterns of its practices, and on the other hand, the culture of academic communities may extend to the culture of the larger community, changing the patterns of the larger communities' practices.

Following Gee (1986, 1996) and Clark (1996), therefore, we can say that the academic community is characterised by the discourse practices performed by members of the academic community. According to Becher (1989), some of these discourse practices, which mark academic life, are citation, collaboration, networking, peer review and gate keeping. While these practices significantly constitute an academic community, the most important discourse practice is concerned with communication among members, which is basically conducted in print (Brodkey 1987, Mitchell et al 2000). Hoadley-Maidment (2000) affirms that all academic communities use written communication a great deal as a result of the tradition of academic publishing, and also partly because the communities are very wide-spread geographically.

Assuming that an academic community belongs to literate people who are characterised by their communicative needs, and following Biber's (1988) linguistic and situational characteristics of spoken and written language, we can argue that lectures and conference papers show the typicalities of written language, despite the fact that they are read aloud and

communicated to students or colleagues. It suggests that the contents of orally delivered papers reflect the type of autonomous language of academic writing as one example of discourse practice or "academic literacy" (Lea & Street 2000, Nevile 1996, Ballard & Clanchy 1988) in the academic community. Thus, the cultural values in the academic community within its larger community are visibly organised in this written discourse, called "academic prose" (Brodkey1981). The cultural values are also reflected in university students' academic writing because it shows the typical written nature of students' written assignments within the scope of university education, or what Mahony (1997:105) simply refers to as "formal writing done in universities by students" and includes "essays, research reports, major projects, and dissertations".

The use of academic writing within a university implies the use of a certain language by all members of the community by which all members can communicate with one another. Some studies (Swales 1998, Jingfu 1987, Baldauf & Jernudd 1983, Yakhontova 1997) have confirmed that English is the international language for academic communities. English is therefore the dominant language used in academic literature (Swales 1987, Maher 1986). Baldauf & Jernudd (1983) report that four-fifths of English language articles originate in countries where English is the national language or the official language. We can argue two things from this dominance of English. First, following Smolicz (1981), English can be considered the core value of academic culture since English is self-evidently intrinsic to scholarship, research, teaching and learning (Taylor 1978) none of which can be performed without talking, reading and writing. In short, irrespective of linguistic differences within the international academic communities, we can say that, to a great extent, English plays a role in the intellectual life of the academic community.

Second, this dominant use of English has cultural implications for non-native speakers of English writing in English. They find it difficult to produce acceptable academic writing in English because they are strongly influenced by their previous experience of writing in their first language (L1) (Leki & Carlson 1994, Scollon 1991, cited in Leki & Carlson 1994, Mohan & Lo 1985). It follows that academic writing is culturally bound.

Recent years have seen increased attention being given to written academic discourse. And, as it is such a wide umbrella term, a number of different approaches to the analysis of academic writing in the context of universities have emerged. According to Baynham (2000:18-19), there are three main approaches that dominate the literature on academic writing. The first is the 'skill-based approach,' which focuses on generic study skills and strategies, such as 'essay-writing,' 'report writing,' or 'summarising' The skill-based approach, which generally

aims to help socialise the basic conventions of academic writing is, for instance, practiced in the writing sessions of the English for Academic Purpose (EAP) course, where students are typically provided with on-going support via a mixed-group study preparation. The general assumption of this approach implies that it ignores the discipline-specificity of writing requirements. This skill-based approach is sometimes called the process approach because in practicing certain skills to produce academic writing, student writers are assumed to go through a number of stages such as prewriting; composing/drafting, revising, and editing (Tribble 1996:39), or pre-writing, drafting, conferencing, publishing (Martin, Christie, & Rothery 1987).

The second, text-based approach, which employs linguistic analysis, is usually applied to a discipline-specific writing task. This approach focuses on the characteristics of the language of the discipline (Halliday & Martin 1993) or other text-types in the disciplines (Swales 1990), such as a letter of recommendation from an academic.

The last, practice-based approach, draws on the more specific and detailed aspect through which a discipline constitutes itself (Bazerman 1988, Myers 1990). This approach assumes that an understanding of the discourse of any discipline requires a detailed knowledge of that discipline, which is more than just its content, including the "knowledge of its everyday practices" (Myers 1990:4). From this perspective, we can see how student writers as novices are brought into the typical practices of disciplines such as medicine, engineering and economics.

While it is acknowledged that the practice-based approach and the text-based approach are important in specific academic disciplines, this present study views academic writing in terms of the first approach. That is, academic writing is considered as one of the accepted norms for reasoned intellectual debate in higher education institutions (Raaheim 1981). In this approach academic writing has two primary functions: the first being to legitimise the work of the student within the conventions of the academic, largely text-based institution; the second to demonstrate, or to argue, for the newness of something which is distinctively derived from some established knowledge (Mitchell et al 2000). The latter, however, does not suggest a transformation and creation of knowledge as would be expected from, for example, the academic writings of teaching staff.

These functions of academic writing imply that there are a number of criteria that establish a good example of academic writing. Many authors have offered criteria for good academic writing or essays that are applicable in the university context. Peer (1990) argues for the

importance of the balance between dialectical interpretation, style and conventions. Hounsell (1988:171) discusses essay forms of academic discourse and concludes that there are three main components of an essay, namely: articulation of one's argument, organisation and data. Meanwhile, based on the expectation of lecturers in Australian universities, Ballard & Clanchy (1991:30) emphasise two major skills that establish good academic writing: the reproduction of ideas, evidence, and arguments of other writers; and the reshaping of these into the new fabric of the student's own model. These various criteria indicate that there is no neat formula for academic writing that can be judged as the best one. This is partly because of the individual style of the well-reasoned arguments reflected in academic writing, and partly due to the fact that there are many other factors that influence students' writing. For example, differences in language and cultural backgrounds can reflect different ways of organising arguments and providing reasoned arguments. For that reason, in light of the focus of this study, the next two sections discuss the criteria of university students' academic writing in the Australian and Indonesian universities as commonly perceived by the academic staff and departments. These criteria are discussed based on the assumption that academic writing as a discourse practice is to some extent influenced by the culture to which the academic community belongs.

4.6.1 Academic Writing in Australian Universities

In Chapter 3 we established that Australian English is the core value of Australian culture. The English used by Australians in their daily life – which is practically also the English language used by other native English peoples such as the British and the Americans – is principally the same as the English language used by members of academic communities. This is because the English cultural values which are associated with the typical characteristics of literate culture (Ong 1982, Eggington 1990) are reflected in the academic community in Australia.

This is not to deny that the English language of the academic community, which is a distinctive discourse, has its own characteristics (Taylor 1988). Bush (1997) surveys academic writing in four universities in Australia and finds that the content of discipline is more important than the aspect of form features in students' writing. According to Bush (1997:111), the most important aspect for the academics surveyed is the understanding of the main concepts of the subject area under consideration, and the relevance of the content to the topic. They look for how well an essay fulfills the requirements of the topic. Ballard (1987:115) argues that "the command of language required at tertiary level is intimately related to the demands of the discipline being taught." It can therefore be inferred that language skills cannot be divorced from the specialised content and intellectual strategies which arise in the context of the actual course of studies. Presumably because the content cannot be separated from the language and mechanical skills, academic writing is not one of the subjects offered at any

Australian university. This is despite the fact that many students have problems with their writing which are not really content-related but result from

> uncertainties about themselves as scholars, their ignorance of important epistemological issues of science and scholarship as a whole as well as of those in specific disciplines, and [...] how to structure the discourse and discourses of academic inquiry.
> (Taylor 1988:64)

Most studies on academic writing in Australian universities tend to draw attention to the cultural variation in academic writing by overseas students studying in Australia focusing on their cultural variation, for instance Davies (1997), Hird (1997), and Ferguson (1997). Yet, it should be mentioned that "to a degree Australian students [being native speakers of English] have similar difficulties with academic English" especially "with their writing assignments" (Ballard 1987:115,112). This view is similarly expressed in Nagata (1999) who quotes her supervisor's comment on Australian native student writers of English.

> Some of them used the university's remedial English service, not for grammar checking, but for sentence organization, clarity etc.
> (Nagata 1999:22)

Despite the fact that there are some differences in expectations of essays at some universities in Australia (Bush 1996), and that to some extent the expectations are discipline-based (Vardi 2000), most studies of academic writing in Australian universities, such as Crosling (1993), Nevile (1996), and Ballard & Clanchy (1984, 1991), agree on factors that significantly contribute to students' academic writing in Australian universities.

An example is Ballard & Clanchy's (1991) four criteria of what they regard as acceptable academic writing based on the marginal and end-comments from marked student essays across a broad range of first year disciplines in one Australian university. According to Ballard & Clanchy (1984, 1991:30), essays as perceived by Australian lecturers should be clearly focused on the set topic and deal fully with its central concerns, be the result of wide and critical reading, present a reasoned argument, and be competently presented. While it is difficult to define good academic writing, in this present study these criteria are focused on: the topic, well-reasoned argument, evidence and reference to previous works, and organisation.

4.6.1.1 Topic

The focus on topic implies the notion of relevance (Ballard & Clanchy 1991), in the sense that the content of the essay, as seen from the themes and subthemes, should be relevant to the topic. The purpose of the topic is to set the frame for discussion in the text. Just as the topic

should be clearly presented in the introductory paragraph, so also should a student's approach to an essay be immediately identifiable from the introduction.

The importance of topic is also reflected in Swales' (1981, 1990) CARS model of research article introductions. The model emphasises the need to establish the field of study as the first move in the introduction, from v 'lich the themes and subthemes follow.

Ballard & Clanchy (1991) point out that, in addition to the topic, the introduction needs to set out the key issues to be discussed and to define the key concepts in order to limit the proposed discussions. In investigating Australian lecturers' expectations in first year essay writing tasks, Vardi (2000:8) finds that lecturers in the business faculty "generally want students to provide a definition or an overview of a concept which [...] can then be enhanced in a number of ways" such as by hypothetical examples and detailed real life case studies.

However, the expectation of how content is to be related to topics and how topics are developed and clearly presented in the introduction is particularised by conditions that have been forged not only by the specific disciplines but also the wider cultural context. For instance, the development of topics in academic writing in English follows the linear pattern. Kaplan (1966) explains the linearity of an expository paragraph in English as follows:

> [It] begins with a topic statement, and then, by a series of subdivisions of that topic statement, each supported by example and illustrations, proceeds to develop that central idea and relate that idea to all the other ideas in the whole essay, and to employ that idea in its proper relationship with the other ideas, to prove something, or perhaps to argue something.
> (Kaplan 1966:4-5)

The topic set out in the introduction must be linearly developed throughout the text. This linear topic development suggests that the continuity from one topic to another should establish a coherent piece of academic writing in English.

As mentioned in Chapter 2, Kaplan (1966) contrasts the linearity in English with four other typical patterns of topic development – circular, zigzag, broken zigzag and parallelism – representing other groups of languages. Kaplan (1987) further argues that

> there are [...] important differences between languages in the way in which discourse topic is identified in a text and in the way in which discourse topic is developed in terms of exemplification, definition, and so on.
> (Kaplan 1987:10)

Yet, many critics of Kaplan (1966) argue, and it has been admitted by Kaplan (1987), that all of these patterns are possible in any language. Thus, while it is undoubtedly untrue to claim for the demarcation of the pattern of topic development, it is right to suggest that topic development vary across cultures. And, from the point of view of English cultural background, Crossling (1993) and Ballard & Clanchy (1991) claim that the non-linear topic development commonly found in the writings of students of non-English cultural backgrounds is not regarded as fulfilling the expectations of academic writing in Anglo-Saxon based universities. The implication is that, as Rubin & Hall (1990) would argue, there is a negative transfer of this non-linear pattern of topic development from students' native culture.

4.6.1.2 Well-Reasoned Argument

To be able to state a position on an issue in an academic text requires wide and critical reading (Ballard & Clanchy 1991). It means that the writer should critically offer a wide range of alternative views, interpret them and establish an argument on the issue. Hounsell (1984) points out that interpretation, which is the essential character of an essay, lies in the distinctive point of view conveyed. This is also one of the criteria of an essay which originates with Michel de Montaigne. As the name *essay* suggests, it highlights its experimental characteristic: to test the intellectual power on a specific issue aiming for originality in the ideas presented. The focus of original ideas is not necessarily on new items of knowledge but on the individual styles of thinking and language. This major characteristic of the essay, which requires persuasively convincing arguments, indicates that we need to involve both subjective and objective aspects (Peer 1990). While interpretation, proposing ideas or speculating tend to be subjective, this subjectivity can be checked by comparing the writer's opinions with the established facts, references to other works, or general truths. In short, every assertion should be supported by evidence, and needs to be explicit and well argued. However, disciplines may be perceived to require different structures to an essay: history essays tend to provide more scope for interpretation while psychology essays tend to focus on the relevance of the discussion to the topic (Hounsell 1988).

The fact that the writer needs to be explicit in taking a position on an issue and in setting opposing views in counterpoint means that the straightforward exposition of opinions and facts must be supported by an appropriate style of language (Peer 1990). The selection of syntactic structures and lexical items must balance between conciseness and elaboration, and the crafting of subtle distinctions, the versatile use of explicit logical structure relating clauses and sentences, the symmetry of arguments, and whether the relevant arguments are put under the same groups or headings. As the purpose of analysis and arguments is to reach some

conclusion about the relative merits of differing theories or points of view, the style of the language must suit the diversity of viewpoints or controversy that converge in the essay. Linguistic meticulousness is crucially shown in presenting new claims for ratification by using hedges which, according to Hyland (1998), is one of the principle features which shapes academic writing, especially when explaining the qualification and the strength of the claim.

It has been indicated that, with regard to providing critical argument, the discourse practice of academic writing in Australian universities follows the cultural beliefs of the literate tradition which

> leaves more to its members, [...] gives more free play to individuals, and particularly to the intellectual, [...]. And, in so far as an individual participates in the literate, such coherence as a person achieves is the result of his personal selection, adjustment and elimination of items [...] influenced by all the various social pressures, but they are so numerous that the pattern finally comes out as an individual one.
> (Goody & Watt 1968:63)

It means that the literate tradition allows people to make decisions from among various alternatives, and the choice made will ultimately indicate what differentiates this essay from other essays.

However, writing in English as seccnd or foreign language may pose a problem if students' cultural backgrounds are not compatible with the aspect of critical argument in academic writing in English. Atkinson (1997) claims that critical thinking is one of those norms that constitutes academic writing and seems to be culturally loaded in the literate tradition in that it primarily resorts to the analytical skills familiar in Western thought, and does not appear to transfer effectively beyond a Western context of instruction.

4.6.1.3 Evidence and References to Previous Works

Evidence is required to substantiate the position taken on an issue, which can be data from findings or, primarily, from references to scholars already in the academy. The evidence should be demonstrated by explicitly mentioning the source. There are two basic motivations for referencing in academic writing (Nevile 1996). First, by referencing, which is also known as 'citation' (Buckingham & Nevile 1997:97), a student writer acknowledges the source of a quotation or idea. This function serves the purpose of academic writing to show the knowledge that has grown out of long experience in the discipline. In this sense, the acknowledgement reflects "the value placed on intellectual property in academic life" (Nevile 1996), and demonstrates a student's appreciation of the significance of the academic culture on the

ownership of ideas, which according to Becher (1989) is one of *de jure* rules of conduct in the academic community. Furthermore, it means that, to indicate specific ownership, the evidence must be correctly and appropriately referred to. In addition, being an acknowledgment, referencing allows a follow-up for interest or verification, or as a pursuit of more discussion based on the evidence, such as 'For more detail see Allan (2001).'

Second, as claimed by Nevile (1996), referencing also supports a claim being made to strengthen one's argument by contextualising academic writing in terms of what has been written before by those who have similar or different opinions regarding the issue. In this way, referencing is similar to defining terms as it tells us that the academic writing is viewed from an informed position and, by giving explicit evidences from a scholarly source, the student writer has positioned him or herself within an academic community. In other words, the reference puts the argument within the continuum of debate in a particular field of knowledge. Inherent to this view is that referencing can control the reader's engagement with other researchers' ideas and the writer's own ideas (Buckingham & Nevile 1997). It is more in this function of referencing rather than as an acknowledgement that we can see the dialogic nature of a piece of academic writing within the academic community. Peer (1990) claims that this textually dialogic communication requires particular forms of social knowledge shared by an academic writer and his or her readers. Such a dialogic nature is more clearly illustrated in, for example, Swales' (1990) second move in research article introduction comprising four steps which aim to establish a position within a community. The first step is to counter some previous argument; the second is to show the reason for conducting the study by indicating a knowledge gap; the third is to raise a question based on the gap; and fourth, to continue the tradition within a specific discipline.

The use of reference to show the dialogic nature of academic writing does not only imply that it is important to indicate the source of reference, but also to clearly signal the switch from expressing one's own views to reporting others' unless, as Groom (2000) suggests, student writers are accused of being ambiguous or plagiarising.

4.6.1.4 Organisation

The structure of an academic text concerns the logical organisation of ideas which should be integrated and coherent (Hounsell 1988). There are two major studies regarding the organisation of arguments (Swales 1990). The first view is the universalists' view such as Widdowson (1979), Swales (1981, 1990) and Bhatia (1993) who argue that there are specific patterns of text organisation. The variation of structure within this trend seems to be based on the conventions of the discipline. While disciplinary practices and thinking have long been

acknowledged as impacting upon writing through the way that arguments are organised (Vardi 2000) it has been generally accepted that introductions and conclusions tend to be viewed as conventions for all writing genres. For example, Swales (1981, 1990) outlines the four moves in the structure of research article introductions which can be extended to the introductions of all types of academic writing including dissertations (Dudley-Evans 1986) and undergraduate Honours theses. The necessity to find certain patterns of structure is strongly contended by Widdowson (1979).

> Scientific exposition is structured according to certain patterns of rhetorical organization which, with some tolerance for individual stylistic variation, imposes a conformity no matter what language they happen to use.
> (Widdowson 1979:61)

Widdowson (1979) indicates that despite individual differences of style that are reflected in academic writing the pattern helps establish the general characteristics of the discourse practice in the academic community.

Bush (1996) finds that the organisation of an academic text is perceived as important by all faculties in one Australian university; and the need for a pattern of essay structure is clearly captured in the following comment from an Australian lecturer of statistics regarding students' essays which do not follow the logic of the discipline.

> "it doesn't flow [...] so instead of working out your statistics, putting your hypothesis down, putting your critical value down, working out your test value, your decision rule and then your conclusion or interpretation, they have things all over the place."
> (Vardi 2000:6)

The second view, of the relativists who argue for cultural variation within the academic community, questions whether there is a certainty of what underlies a well-structured piece of academic writing. For instance, it has been argued that the linear rhetorical structure of English expository prose consists of

> a clearly defined topic, introduction, body which explicates all but nothing more than the static topic, paragraphs which chain from one to the next, and a conclusion which tells the reader what has been discussed [...] no digression, no matter how interesting, is permitted on the grounds that it would violate unity.
> (Kaplan & Ostler 1982:14, cited in Swales 1990:65)

Thus relativists would argue that linearity is reflected in the Anglo-Saxon's way of viewing the world in terms of keeping "both speaker and hearer on the track" (Ong 1982:40).

Inherent to this relativists' view are the cultural values which to some extent determine the structure of academic writing. The relativist's view is reflected in Ballard & Clanchy (1984), Hawkey & Nakornchai (1980) and Houghton (1980), who look at academic writing in various parts of the world where English is not the native or official language. In these countries the structure of arguments in academic writing tends to follow local traditions. For instance, the sudden topic shift in the Japanese academic expository reflects the traditional Japanese pattern of ki-sho-ten-ketsu (begin-development-abruption-conclusion, Hinds 1983, 1987). While the lack of coherence in Middle Eastern students' academic writing, according to Dudley-Evans & Swales (1980:94), is influenced by the tradition of reading-reciting and repeated copying techniques in learning which are "still preserved even at university level." Dudley-Evans & Swales (1980:98) say that "there are several instances of the use of redundant phrases which will repeat the previous idea." This repetition in Middle Eastern students' essays indicates that there is interference from native rhetorical patterns in writing.

The accumulated evidence points to the conclusion that we need both the universalist and relativist views to account for the rhetorical structure of arguments in academic writing. Thus, while it is important to have language and culture specific explanations for the structure of academic writing, the universalist argument is also necessary.

The above discussion of what constitutes students' academic writing in Australian universities, representing the characteristics of literate culture, indicates that what constitutes successful academic writing in Australian universities are not merely linguistic factors, as these linguistic factors are culturally influenced. The implication is that academic writing in non-English speaking academic communities does not necessarily exhibit the same characteristics, as discussed in the following section on academic writing in Indonesian universities.

4.6.2 Academic Writing in Indonesian Universities

Chapter 3 points out that despite the recognition of Bahasa Indonesia for inter-ethnic communication and as the language of bureaucracy and education, one of the core values of Indonesian culture is the various ethnic languages in Indonesia spoken by the majority of Indonesia's population in daily communication.

The use of BI in all levels of education in Indonesia means that it is also used in academic communities. The use of BI in all academic activities in Indonesian universities is stated in

government regulation article seven which deals with higher education in Indonesia. The article explicitly states that ethnic languages and foreign languages can be used as a medium of instruction when necessary (PP 30 1990). Ethnic languages can be used especially in teaching the cultures and skills using those languages. Yet, the use of English as the international language of the academic community has the effect that members of the Indonesian academic community tend to mix up their use of BI and English in their academic interaction. Thus English, to some extent, shapes the Indonesian culture which further influences language use in the academic community including the perceptions of what constitutes academic writing in the context of Indonesian universities.

Although there have been numerous academic writings by Indonesians in BI and English such as Pabotinggi (1991), Buchori (1994), Oetomo (1991), studies of Indonesian university students' writing seem to be very few. Newspaper articles such as Joesoef (1983) and Adidarmodjo (1983) discuss the role of BI as the academic language used in Indonesian universities. Studying the use of BI in *skripsi* written by students in the faculties in one teacher training institution in Java, Sadtono (1976) finds various inappropriate uses of sentence structures as the most frequent mistakes found in *skripsi,* along with illogicality, incoherent paragraph development, and spelling and word formation errors.

Academic writing as a subject in Indonesian universities seems to be relatively new. In the context of Indonesian universities the term itself became popular in the late 1980s when there were various efforts to enhance Indonesian lecturers' successes in their overseas studies with special reference to their writing skills. Despite its importance, this is given little emphasis in the Indonesian national university curriculum. For instance, as stated in the outline of the current curriculum of the English Department of Hasanuddin University (UNHAS) (GBPP 1995:351), it is a two-credit optional subject which aims to help students compare various texts and to write a simple and coherent academic text. It focuses on basic forms of discourse such as narration, instruction, and process, and the fundamentals of academic writing such as stating the objective, creating topic sentences, and outlines. Before taking this subject, English Department students need to pass the required four-credit subject *writing* which aims to help students write expository, argumentative and analytical texts in English (GBPP 1995:277). It covers general writing skills, such as how to write topic sentences, supporting sentences and a concluding sentence, and includes an introduction to other types of writing genres in English such as business letters. Obviously, the contents of these two subjects *writing* and *academic writing* overlap, and the distinctive characteristics of academic writing skill, such as critical thinking are not emphasised in the subject *academic writing* as they should be.

The most similar subject to academic writing offered to students from other departments in the Faculty of Letters, Hasanuddin University is the compulsory Bahasa Indonesia II, which aims to help students to write academic texts (GBPP 1995:376). The subject covers the following topics: characteristics and types of academic writing, forms of writing such as narration, description, and argumentation, text conventions, and report writing. There is no evidence from the curriculum (GBPP 1995:376-377) that this subject concentrates on students' practicing and producing academic writing.

Meanwhile, all first year Indonesian university students are introduced to academic writing when they take the subject Bahasa Indonesia I. The aim of the subject is as follows.

> *Membantu mahasiswa peserta mata kuliah ini memiliki kemampuan menggunakan bahasa Indonesia dengan baik dan benar dalam penyusunan karya tulis ilmiah*
> (Tim Pengajar Bahasa Indonesia UNHAS 2000)
>
> [t]o help the students use Bahasa Indonesia correctly and appropriately in composing an academic text.

Here academic writing is viewed from the standpoint that by following the rules of BI in accordance with the rules of the language, and attending to the context of use of the language, students can produce an academic text. This emphasis is implemented in the following topics covered by the subject Bahasa Indonesia I: improved Indonesian spelling, diction, sentence structure, sentences that can effectively express the argument, logic in academic writing, paragraph development, topic and title, objectives and topic sentence, outline, quotation, footnoting and bibliography. Half of these topics deal with the use of BI and the rest focus on what seems to constitute students' academic writing in Indonesian universities. The textbook itself has been revised six times since the 1985 edition, which did not specifically aim to improve academic writing of Indonesian but to help students use BI correctly and appropriately in both spoken and written form.

Although there is limited instruction on how to write academic prose in the Indonesian university context, in general we can say that the focus of academic writing in Indonesian universities nowadays is more on formal aspects of the language than the content or new ideas offered. This is indicated from the following discussion of what constitutes students' academic writing in Indonesian universities and the influence from the oral tradition in Indonesia.

4.6.2.1 Language Structure

Six out of fourteen chapters in the first year textbook of Bahasa Indonesia I (Tim Pengajar Bahasa Indonesia UNHAS 2000) deal with how to use Indonesian spellings and loan words in BI, aspects of Indonesian sentence structure such as words, phrases, sentences, and 'effective sentences.' The latter is meant to help university students

> *menyesuaikan isi pikiran dengan struktur kalimat yang benar menurut kaidah Bahasa Indonesia.*
> (Tim Pengajar Bahasa Indonesia UNHAS 2000:51)
>
> write down their ideas with the correct sentence structure following the rules in Bahasa Indonesia.

While there is an injunction to use standardised words in academic writing, there is a greater emphasis on the aspect of language structure. It does not mean, however, that by including this topic of BI language structure in teaching academic writing such mistakes will be eradicated. Alwasilah (1999) mentions that the boringly-presented subject and the incompetent lecturers of Bahasa Indonesia I to some extent also influence Indonesian students' interest and performance in writing. Very minimum interest in the subject of Bahasa Indonesia is implied from a longitudinal study of the writing process involving 29 graduate students (Alwasilah 1999). The study, which implies that in the Indonesian education system, the improvement of students' ability to write is considered to be part of the subject of Bahasa Indonesia, shows that 62.1 percent of the respondents believe that Indonesian education – from primary to tertiary – has failed to provide them with writing skills. Alwasilah (1999) signals an alarm at Indonesian students' inability to write academic texts, and indicates that university students' academic writing needs more recognition than simply following the rules of Bahasa Indonesia.

The prominence given to the formal aspects of BI in the teaching of Bahasa Indonesia I also implies that the current teaching of BI is still mostly associated with the relatively basic literacy skills of being able to write names and numbers (Nababan 1982). As mentioned in Chapter 3, the mandatory use of BI as a language of education is constrained by the fact that most Indonesian elementary students cannot continue their schooling due to a lack of funding. The progress of literacy is also constrained by a shortage of books in schools (Soedijarto et al 1980) and of high standard textbooks (Sumardi 2000). This lack of good textbooks has been attributed to the general lack of reading interest (Diah 1982).

4.6.2.2 Paragraph Development

Logic, which is a Western concept of analytical thought, is explained as a process to obtain a conclusion based on relevant evidence (Tim Pengajar Bahasa Indonesia UNHAS 2000:62).

The use of logic is closely related to paragraph development because it is used to logically develop ideas coherently in paragraphs.

Bahasa Indonesia can express most Western concepts of analytical thought and abstraction. Yet, in reality, the residual oral tradition, which seems to persist in the everyday life of Indonesians, makes it difficult to put those concepts to use, for example, in developing ideas in paragraphs. Consequently, ideas in paragraphs look like bits of information which are illogically or inappropriately connected. Sadtono (1976) shows the following example of illogical processed argument taken from a student's *skripsi.*

> *Dalam buku* Kemarau *tidak didapati hal-hal –kata dan kalimat– yang bukan porno. Jadi buku ini mungkin dapat dibaca oleh anak didik.*
> (Sadtono 1976:18)
>
> In the book *Drought* there are no things – words and sentences – which are not indecent. Thus, the book can possibly be read by children.

As we can see, the sentence is illogically constructed from two negatives *tidak didapati* (not found) and *bukan porno* (not indecent). Consequently, it implies the positive meaning of the sentence, i.e. the book *Drought* does contain indecent words. A better way of expressing this argument is *Buku* Kemarau *tidak memuat kata-kata atau kalimat porno. Karena itu buku tersebut dapat dibaca oleh anak-anak.* (The book *Drought* contains no indecent words or sentences; therefore, children can read it).

In discussing the problems of distance education in Indonesia, Dunbar (1991) argues that the strong oral tradition in Indonesian education has affected students' writing skills, in that students normally write only perfunctory sentences. It suggests that Indonesian students are not accustomed to writing actual compositions.

Those perfunctory sentences are reflected in Diah (1982:131) which shows the kinds of writing activities the Indonesian elementary and secondary school students have to do in school subjects other than BI such as filling in blank spaces in worksheets and workbooks, making lists by extracting from reading materials, labeling diagrams, making notes, and writing memorised definitions and formulas etc. In this study of writing curriculum in Indonesia, as perceived by teaching staff from teacher training colleges, Diah (1982:131) shows that certain writing activities such as "writing in own words (three or more paragraphs) and writing a paper or project" are held once a month or never conducted at all. The minimum emphasis given to writing activities indicates that Indonesian tertiary students are not used to

practicing actual composition before their university study. It follows that the analytical thoughts which include the various use of transition signals have not been called upon in their writing activities up to and even including their university study, and that academic exercises seem to be limitedly produced, merely as part of the assignment of the course taken. This conclusion is confirmed by Johnson's argument (1989) that the little actual composing in the L1, as opposed to the workbook exercises, by students has caused them to achieve neither a degree of rhetorical sensitivity in writing, nor develop a sense of writing that can influence real readers.

4.6.2.3 Topic and Thesis Statement in the Introduction

A statement of the thesis in an academic essay is important in that it gives an overview of the whole text (Tim Pengajar Bahasa Indonesia UNHAS 2000). Since the thesis statement is generated from the topic, it is relevant to the topic and themes in the text which form the structure of the text. Thus, the thesis statement should further be reflected in the rhetorical structure of the text.

Keraf (1980:239-240) claims that the topic and thesis statement should be clearly mentioned in the introductory section of the text together with other details, such as the reason for choosing the title, the scope of the problem, the statement of problems, the methodology and definition of key terms; all of these should aim to attract the reader's attention. Keraf (1980), which is frequently referred to in books on Bahasa Indonesia for Indonesian university students, further argues that

> *Dalam hal ini harus disingkirkan anggapan bahwa pembaca sungguh-sungguh sudah mengetahui sebagian besar dari hal yang dibicarakan. Walaupun pemboca sudah tahu, ada baiknya ingatan mereka disegarkan kembali tentang latar belakang dan perincian-perinciannya sebelum disampaikan uraian yang sebenarnya.*
> (Keraf 1980:239-240)
>
> In this case do not assume that readers know most of what is going to be discussed in the text. Even though they already know what the writing is about, it is better to remind them of the background of the topic and other details before coming to the real discussion of the topic.

Keraf's (1980) model introduction is adopted by most guide books for writing *skripsi* issued by the universities in Indonesia, such as Pedoman Penulisan *Skripsi* Fakultas Sastra Universitas Airlangga (2000), Penulisan dan Ujian Tesis IKIP Padang (Zainil et al 1996) and

Pedoman Penulisan *Skripsi* dan Pelaksanaan Ujian *Skripsi* (Kadir et al 1996)[13]. Figure 1 shows the contents of introduction in the *skripsi* of students from Faculty of Letters Hasanuddin University. [14]

SECTIONS		CONTENT
Background	→	Mention what the title is and explain why it is chosen
The identification of the problem	→	Show a number of problems emerging from the title
The scope of the problem	→	Limit the problems, and the reason
The statement of the problem	→	State the problems, based on the scope of problems
Operational definition (if necessary)	→	Define the concepts mentioned in the statement of problems
The objectives and significance of the study	→	State the objectives of the study based on the statement of problems

Figure 1. The structure of the content of the first chapter (introduction) of *skripsi* (adapted from Pedoman Penulisan *Skripsi* dan Pelaksanaan Ujian *Skripsi* Fakultas Sastra Universitas Hasanuddin (Kadir et al 1996)).

The introduction to an academic text in Bahasa Indonesia seems to contain brief information about the whole content of the text. It also indicates the need to explicitly state one's position on the given topic. However, it does not make clear how much of this brief information, especially in the background section, should be included in the introduction.

Although Keraf (1971, 1980) is right in stating that a piece of writing is meaningless if it only quotes other people's ideas without stating one's own position, a writer's thesis statement should be based on critical consideration of various other sources that both support and oppose one's argument, and should be stated right at the beginning or in the introductory section of a text.

However, the necessity to clearly express one's argument or position in a thesis statement – i.e. to be speculative (Ong 1982) – may be difficult for a society which is still orally oriented. This is because people tend to stick to things they are familiar with and slowly progress to new things. For that reason, without claiming that all Indonesian people are equally orally oriented, we can say that the thesis statement – a clear expression of a student writer's position

[13]This Pedoman Penulisan *Skripsi* dan Pelaksanaan Ujian *Skripsi* Fakultas Sastra Universitas Hasanuddin (Kadir et al 1996) mentions Keraf (1984 *[sic]*) in its bibliography.
[14] This is the translation of the structure of contents of chapter 1 (Introduction) in Indonesian students' *skripsi* (Kadir et al 1995:9)

regarding the essay topic and purpose of writing – in Indonesian students' academic writing is usually stated later in the paragraph or the essay. Student writers tend to start with information that is very general and/or well known and that leads to new ideas relevant to the topic. The implication is that stating one's position on a given topic later rather than sooner in the text may lead to digression from the topic.

4.6.2.4 Quotation and References to Sources

One aspect of academic writing that is taught in Bahasa Indonesia I is the use of the quotation in academic writing. The quotation, which is used to support one's argument, needs to be supplied with its source in order that readers can check the quoted words with the original (Tim Pengajar Bahasa Indonesia UNHAS 2000). It looks as if the quotation is provided only if it agrees with the student's argument. Keraf (1980:191) explains that

> *Mengutip pendapat seseorang berarti penulis menyetujui pendapat itu. Dengan menyetujui berarti ia bertanggung jawab pula atas kebenarannya, dan bersedia memberikan bukti-bukti untuk mempertahankan pendapat itu.*
> Keraf (1980:191)
>
> to quote other people's opinion means that the writer agrees with the quoted reference. It further means that the writer is responsible for the truth of the opinion and is able to show some proofs for using the quoted reference.

This extract, thus, perspicuously supports the fact that Indonesian students are not trained, and therefore not accustomed, to be critical of another's opinion. Instead, they only refer to sources which are consistent with the student's argument and copy the exact wording of the reference. We can argue that, presumably for this reason, there have been very few references, if any, to sources conveying contrary points of view in students' academic texts. Sweeney (1987) points out that this tendency of using only references which support the writer's argument, or of agreeing uncritically to other people's opinion, is encouraged by the complexity of Western analytical thought embedded in the lecturer's words. Showing uncritical acceptance of his/her lecturer's ideas, the orally oriented student writer stores and reproduces the quotation as a whole, word for word.

Furthermore, assuming that a teacher is a source of authority whose conduct needs emulating, Sweeney is right to argue that students' prefer to copy their lecturer's words as chunks. But, as texts themselves can be regarded as a source of authority (Olson 1989, Luke et al 1989), it follows that students may also copy from books for the purpose of providing support for their academic writing. In this case, I would argue that the motivation can be attributed to both

books as a source of authority and to the difficulty of understanding the analytical thoughts embedded in the text. In the former case, when the quotation is copied verbatim from the book to be used in students' academic writing, often without appropriately acknowledging the source, this plagiarism demonstrates that the student's academic writing contains some authorised knowledge.

The fact that students resort to books as a source of authority is not only for the purpose of providing some support for their argument. They also help in expressing their argument. For example, for all institutions of higher education in Indonesia it is customary for students to be provided with books used in teaching the subjects. The books can be textbooks written by external authors not authorised by the institution, or books written under the authority of the institution. The guide book for writing *skripsi* is an example of the latter type. It prescribes clearly the structure of the introductory chapter of *skripsi*. It provides details of the outline such as the background, reason for choosing the title, objectives of writing the *skripsi*, and the sequence of presentation for the *skripsi* (Kadir et al 1995). The use of the guide book demonstrates a dilemma for anyone wishing to improve Indonesian students' academic writing. On one hand, students' difficulty expressing themselves clearly can be helped by this guidebook in that they can follow the steps given in the book. On the other hand, as Steenbrink (1994:196) observes on the evidence of repetitive statements in Indonesian *skripsi*, the guidebook offers a collection of ceremonial paragraphs to be copied. The latter indicates that Indonesian students' academic writing is paradoxically influenced by the oral-oriented culture embedded in the books used by the students as a guide.

The following critique by Halide, a senior Professor of Economics, of Indonesian university students' *skripsi* implicitly tells us that Indonesian students are weak in making critical analysis of references used in their academic work. It suggests that students seem to put these references all together without analysing their relationship with the topic of the text.

> *Menulis skripsi tidak ubahnya dengan mengerjakan proyek assembling,comot sana sini, contek sana sini. Bahkan sudah ada usaha pesanan skripsi segala.* [original italics]
> (Tradisi Akademik in *kompas.com* December 30, 1997)
>
> Writing *skripsi* is just like an assembling project, taking pieces of information from here and there, and merely copying from different sources. Even worse, there has been a service where students can pay for a skripsi.

The fact that it is possible to pay for a *skripsi* and that the *skripsi* is just like a collection of other people's ideas tells us that students may have a serious difficulty in writing a *skripsi*. This problem also occurs in carrying out their small scale research project.

We assume that the practice of assembling ideas in one's *skripsi* may result in a kind of 'interrupted' flow of ideas from the inclusion of irrelevant ideas, and create difficulty for readers. However, the fact that the *skripsi* have been examined means that they have been read by a number of people such as consultants and examiners. Unless there is a request for editing or revision, which rarely happens in Indonesian universities, the flow of ideas in these *skripsi* has been accepted, at least by the Indonesian consultants and examiners as readers. It means that the ideas in the text are judged coherent by Indonesian consultants.

The above discussion of four criteria of academic writing in Indonesian universities has shown that, despite the similarity with the criteria of academic writing in Australian universities, these criteria tend to be shaped by the orally-shaped tradition in Indonesia. The influence is also reflected in the limited practice of composing written texts that students carry out during their study.

4.7 Concluding Remark

This chapter has looked at the differences between spoken and written language, their role in characterising the oral and literate cultures, orality and literacy as a continuum, and orality and literacy as discourse practices. While oral and literate cultures are viewed from patterns of thoughts, originality and adaptation, relevance and abstraction and analytical thinking, orality and literacy as a continuum is argued for in the typicalities of spoken and written language based on its social context (Tannen 1982a). This study argues, following Street (1993) and Gee (1996), that the use of language in relation to culture, and as a continuum, should be assumed to express cultural values which are related to the core value of the culture embedded in the discourse practice of a community. It is therefore inevitable that, depending on the context of use of this discourse practice, both orally and literate oriented traditions to some extent have impacts on the discourse practices of a specific community, which belongs to the larger scope of either a literate or oral tradition, which characterises the discourse practice.

One discourse practice is academic writing which is practiced by university students within the academic communities in Australia and Indonesia. Australian English as the core value of Australian cultures, and which represents the literate culture, influences the four main aspects that constitute students' academic writing in Australian universities, namely the topic, well-reasoned argument, evidence and reference, and organisation. These aspects of academic

writing will be examined in Chapter 7, which deals with the rhetorical structure of thesis introductions written in English by Australian university students from Linguistics Department and of *skripsi* introductions written by Indonesian university students from an English Department.

On the other hand, despite the fact that ethnic languages constitute the core value of Indonesian culture, Bahasa Indonesia is used as a medium in all levels of education including Indonesian universities. The oral tradition in Indonesia is argued to have influenced the four important aspects that constitute students' academic writing in Indonesian universities, namely language structure, logic and paragraph development, topic and thesis statement, and quotation and references. Following the next chapter on the research methodology of this study, these aspects of academic writing in Indonesian universities will be studied in Chapter 6 in terms of the rhetorical structure of *skripsi* introductions written in BI by Indonesian university students from an Indonesian Department.

CHAPTER V
METHODOLOGY OF THE STUDY

5.1 Introduction

This study examines the influence of values in oral and literate traditions on the rhetorical structure of thesis introductions in English and Bahasa Indonesia. The texts analysed are authentic academic texts produced by university students as part of their study towards a bachelor degree.

This chapter describes the methodology of the study and explains the methodological issues that arise. First, I will discuss four aspects that have significance in data selection and collection: the researcher's background, criteria for selecting data, source of data, and the student writers and their thesis introductions, and explain the methodological issues that arise, such as validation of data analysis, Second, I will elaborate the analytical framework used for the data analysis, and third, I will present a sample analysis of thesis introductions.

5.2 Selecting, Collecting, and Analysing data

The role of context is fundamental in establishing the coherence of a text. The coherence of a text depends on a multiple range of contexts, not only created by the sentences from paragraphs within the text but also by its larger surrounding contexts, such as audience, writer, and situation or 'co-text' according to Halliday & Hasan (1989). Sweeney (1987) points out that the involvement of writer and his or her audience constitutes a transaction in a text, thus, the writer and the readers are to be found in the text. This claim seems to be true as a metaphor.

Yet, there has been a general and widely-accepted assumption that in any interaction between speaker and listener or between writer and reader, the speaker's utterance is directed to the anticipated knowledge of the listener (Allan 2001). It suggests that when a writer organises his or her idea the writer should, to the best of his or her ability, consider the background knowledge of the anticipated readers. This, in turn, suggests involvement with the context of both writers and readers. In a similar way, readers may have in mind the context of the writing of the text and of the writer. Therefore, we can say, following Palmer (1996:8) that every text demands a situated reinterpretation of conventional forms. Thus, the use of *skripsi* in this study should be interpreted as a product of the academic tradition in the Indonesian university, and the Honours *theses* in this study are produced within the context of the Australian university.

The importance of context for a careful empirical study of the text is highlighted in Haraway (1988), who says that any study of language should be considered 'partial' since the way the world is viewed is always from a particular viewpoint. Allan (2001) puts a similar view when he says

> Only part of a world is focused upon in any text, nevertheless the rest of the world ... is accessible and can be elaborated upon if need be.
> (Allan 2001:20)

Thus, what is studied is always 'situated knowledge'. We have to attempt to elaborate as explicitly as possible all the contextual details involved in the study of the texts including the background of the researcher and the way the study was proposed, developed and implemented (Allan 1998, Brown & Yule 1983).

5.2.1 The Role of the Researcher

From a methodological point of view, Smith (1983) says that researchers in language study (as part of social studies) are always context-bound, and he indicates that the researcher's values and interests influence the way the study is shaped and discussed. This is especially the case with the cultural values embedded in the researcher. I shall argue that in this study the researcher's selection, collection, analysis, and interpretation of data is conditioned by the researcher's sociocultural background.

As an Indonesian-born student, the researcher completed her four-year undergraduate study of English language after twelve years of elementary and secondary schooling in BI. The general subjects in the first year of undergraduate study were conducted in BI, but most specific subjects in later years were studied in English. All textbooks were in English, as were submitted assignments. Sometimes, lectures were given in English. Subjects dealing with the four language skills – speaking, listening, reading and writing – were taught by native speakers of English and were implemented in English at all times.

Following her major study in the English language, she became a teacher at the state run Hasanuddin University in Makassar. At the beginning of her employment, she pursued a two year-study in the Teaching of English to Speakers of Other Languages under the Australian education system.

On returning to work, she was involved in the English department's team-teaching of the four-credit writing skill in the second year of undergraduate study. Later she was appointed a consultant to finishing students writing their *skripsi*. In the process of helping students

organise their ideas and document them in the chapters of the *skripsi*, she saw that students needed training in academic writing. They needed to learn academic conventions instead of making personal submissions of ideas following the example of past students' *skripsi* and the recommended guide book for writing *skripsi*. The required academic norms are expected to work for all students irrespective of the language being learned and used. In a short period of involvement as an English writing course coordinator she attempted to outline the importance of an academic writing course as a preparation for the compulsory writing of *skripsi*. The compulsory writing course was introduced to help students familiarise themselves with academic writing in English focusing on academic conventions.

It is clear that the researcher's experience in the Indonesian discourse community, and in academic communities under both Indonesian and Australian education systems, is an advantage to the analysis of cross-cultural differences of rhetorical structure in thesis introductions written in both BI and EL. However, that benefit also implies a limitation, in the sense that she should distance herself from the attached discourse norms in data collection and analysis. In fact, it is difficult to interpret discourses without influence from those embedded discourse norms.

5.2.2 Criteria for Selecting Data

Most contrastive rhetoric studies employ 'invented data.' That is, for their analysis they have students write expository texts under certain prescribed conditions, cf. Cho 1999, Kubota 1992, Ostler 1987, Cheng 1982 (cited in Hinds 1983), and Kaplan (1966). In this kind of experiment, subjects follow the researcher's instructions otherwise the intended data are not obtained. The consequence is that the findings of such a study are biased, because they do not reflect the real condition of the subjects but tend to follow the researcher's expectations.

Dijk (1997:29) lists the authenticity of data as the pre-eminent of twelve principles for investigating discourse, and says "Data are in principle not edited or otherwise 'sanitized', but studied 'as is'." As pointed out by Beaugrande (1997:39 italics in original), "we must quit *working with invented data* and start *working with authentic data*." Therefore, only authentic written academic texts – those texts that are created from another purpose – are analysed for this study.

The source of data for this study is undergraduate students' theses which were submitted by students in the course of assessment for their undergraduate degree.

Theses embody academic writing which is the 'pinnacle' of other types of academic writing, such as report and research articles (Jordan 1997:166). Jubhari's (2000) study of Indonesian students' perceptions on academic writing finds *skripsi* to be the most frequently chosen example of academic writing.

The fact that the selected *skripsi* and thesis introductions represent authentic data of academic writing has both advantages and disadvantages. One advantage is that the process of thesis writing is not disturbed since the thesis introductions are selected after they have been finished. It means that the structuring of ideas is in its completed state. And, above all, when students wrote their theses they were primarily writing for their examiners from the university department in which they were studying; if the data had been invented, students would have been writing with the researcher as their audience. A disadvantage is that it is impossible to gain any further clarification of the text from the students as writers.

Consequently, this present study does not primarily analyse the effect of the rhetorical structure of theses on their audience nor students' beliefs. Yet, it is recognised that the rhetorical structure in a text is partly characterised by the expected audience (Sweeney 1987). For example, a laboratory report to the patient's doctor is different from a laboratory report to the Australian Department of Immigration and Multicultural Affairs in that the former report is usually more detailed and medically precise than the latter.

For the purpose of this cross-cultural study of rhetorical structure of thesis introduction in Bahasa Indonesia and English, there are five criteria determining the selection of *skripsi* and theses introductions.

First, the selected theses had to be in the same field of study. Taylor & Chen (1991) recommend restricting the study of the rhetorical structure of written discourse to a certain discipline or field of inquiry that, according to Clyne (1987), should reflect current thought within the chosen discipline. For the present study, the *skripsi* and theses are from the discipline of linguistics. The selection of topic in this study considers one specific aspect of linguistics namely discourse analysis. In accordance with this topic, the chosen *skripsi* and theses employ data which have discourse-based analyses instead of, for example, syntactic or semantic analyses.

Second, in order to conduct a text-based analysis, the selected disciplines should be within the competence of the researcher. Golebiowski's (1999), and Crookes' (1986) analysis of textual structure point out that it is necessary to limit the texts to the well-known topic of the text,

otherwise the comprehension of the topic influences the analysis. In this study, the chosen discipline is linguistics which is then limited to discourse analysis.

Third, the selected theses are those in which the introduction is the first chapter. The focus of analysis of this rhetorical structure is on the thesis introduction, on the ground that the introduction, with its communicative roles, basically reveals all aspects of the thesis. Swales (1984) mentions some of those aspects: reasons for writing, aims of the study, and anticipated findings. These aspects in the introduction can reveal a writer's motivation in opting for a certain topic. Furthermore, it can be said that the skill in writing up a thesis introduction is to attract readers by raising their interest. Thus, the introduction should demonstrate how ideas in the *skripsi* and theses are organised in the attempt to make the contents of the whole thesis accessible and understandable for readers.

Fourth, unlike other parts of a research article (RA) which are relatively uniform in their structures (Swales 1984, 1990), the introduction contains a variety of aspects about which it is difficult to generalise. In his preliminary study of RAs, Swales (1984) says of the introduction

> where generalizations have been offered, they tend not to be borne out in reality, such as the instruction 'begin with a statement of aim.'
> (Swales 1984:77)

The sections found in introductions depend on the conventions within disciplines. Swales & Najjar (1987:187) discover that style manuals are usually "inaccurate in terms of the rhetorical feature" and suggest that there should be a match between the prescription in the manuals and the actual practice of writing research articles. The rhetorical features of RAs in Swales & Najjar (1987) include the use of titled sections or subsections which are common in the academic writing conventions of Anglo-Saxon culture. Bazerman (1984), Swales (1981, 1990), and Day (1998) also report the use of a certain pattern of sectioning in RAs which in general is in the following order: Introduction, Methodology, Results and Discussion. Within sections there are 'moves' (Swales 1981, 1990) such as establishing a niche in the discipline. In this present study, the introductory chapter of *skripsi* or thesis includes the background, identification of problem, scope of problem, statement of the problems, objectives, and methodology as the sections within the introductory chapter.

There is a basic difference between the sectioning of *skripsi* introductions written by Indonesian university students and of thesis introductions written by Australian students. This difference, which indicates the dependence on conventions, is partly due to Indonesian

students being required to use the guide book for writing *skripsi*. In most *skripsi* we can observe a uniformity in the naming, order and number of chapters of the whole *skripsi* and of sections within the introduction. Thus, in a *skripsi* following the guide book (Kadir et al 1995) we find the following sequence of six major chapters: Introduction, Theoretical Background, Methodology, Presentation and Analysis of Data, Conclusion and Suggestion, Bibliography and Appendix (if necessary). There are seven sections in the introductory chapters: Background, Identification of Problem, Scope of the Problem, Statements of the Problems, Operational Definitions (if necessary), and Objectives and Significance of the Study. Sections in the introductory chapter can diverge from the guide book to follow the discipline's conventions and the consultant's advice without obtaining letter of permission from the dean, which students must do if they want to change the composition of chapters of a *skripsi* (Kadir et al 1995:11). Therefore, the selected texts in this study may contain additional sections such as Methodology or Source of Data. Thus, following the guide book (Kadir et al 1995:13), the use of chapters and sections in *skripsi* basically follows academic conventions.

Honours thesis introductions from Linguistics Departments in Australian Universities in Melbourne make use of sections, but they are characterised by various names and numbers. For example, one thesis introduction consists of just two titled sections: General Introduction and Aim of the Study, while the first chapter of some theses contain more than two sections such as Introduction, Literature Review, Cross Cultural Implications and Data Collection in text AE3. Some sections are divided into subsections such as the two subsections Culture and Interactional Style and French Interactional Style and *l'engagement* which belong to the section Literature Review of text AE3. Another Honours thesis has Methodology as the title of its first chapter which contains the following sections: Hypothesis, Objectives, The Sample, Variables and The Instrument. The first chapter of some of these theses is not called Introduction but a Literature Review which reviews the previous studies of the topic being discussed. In this case, the common sections in an introduction such as the background and the objectives of the study seem to be briefly and separately outlined in the chapter on methodology. In other words, it seems clear that, because there is no national guide book, there is no regularity to the structure of Australian thesis introductions, unlike thesis introductions in Bahasa Indonesia.

Section headings in *skripsi* are meant to help set the scene of the contents of *skripsi* and Honours theses. In this case, the textual coherence is achieved when topics in a text, represented by propositions and the superordinate macropropositions, are semantically related to form one 'global' topic of the text. Thus, all the information in a thesis introduction should contribute to its coherence as a unified piece of text.

Finally, the selected *skripsi* were written in the 1990s. It is believed that during this time Indonesian students experienced strong government restriction to their academic freedom, despite the fact that academic freedom was supposedly granted in 1989. Ironically, academic freedom was explicitly put into in the government law at a time when such freedom was not being enjoyed by academic staff in universities. This might have been due to the fact that the real exertion of the freedom in the academic community made the government feel threatened, so that they started to curb it. As Buchori (1998) argues, the formal acceptance of academic freedom means nothing without its practice, which seems to be absent from Indonesian academic life.

For comparative purposes, the selected undergraduate Honours theses from Australian universities in Melbourne were also written in the 1990s.

Initially, for the purpose of comparison, it was planned to have thesis introductions in Bahasa Indonesia written by Australian students who learn Bahasa Indonesia and Indonesian culture. After some enquiry, it was found that minor theses written by Monash students are all written in English since the objective of thesis writing for Monash Honours undergraduate students is to exercise their research skills – emphasising the methodology of the study – (Monash Undergraduate Courses and Subjects 2000). Thus, thesis writing does not imply the practice of academic writing skill in the learnt language. This policy seems to be similar for all Melbourne-based Honours theses, and it was found that no Australian Honours theses were written in BI on the selected topic 'discourse analysis.'

The policy of writing *skripsi* as an exercise of students' research skills is also adopted by Indonesian university students. It is assumed then that students from all departments in the faculty should write in BI. Yet, it is not strictly applied, as can be observed from the availability of *skripsi* in English, written by students from the English Department. This flexibility can also be seen from the introductory chapter of the guide book (Kadir et al 1995:3). The guide book mentions that students' success in writing a *skripsi* and orally defending it before the examination committee is supported by two main skills, namely students' ability to understand the methodological issues in their specified field of study, and language skills, which include writing, speaking, reading and listening. The production skills, speaking and writing are deemed to be of primary importance. Yet, the use of these skills is supported by reading and listening skills. Thus, in reality, the focus of research for Indonesian university students is not only on the use of research skills but also the use of language skills.

5.2.3 Source of Data

There are two types of data in this study. The main data comes from Indonesian students' *skripsi* and Australian students' Honours thesis introductions. The secondary data is taken from the guide book for writing and examination procedures of the *skripsi*, and from the government regulations about *skripsi*.

For the primary data collection, theses were chosen from a similar discipline, discourse analysis-based linguistics, in BI and EL. The data are divided into the following three sets of *skripsi* and Honours theses introductions.

Set 1. The introductory section of 10 *skripsi* in BI written by Indonesian students from the Indonesian Department at Hasanuddin University (UNHAS), Makassar, Indonesia (coded ID).

Set 2. The introductory section of 10 *skripsi* in English written by Indonesian students from the English Department at UNHAS (coded ED(EL)).

Set 3. The introductory section of 10 Honours theses in EL from Linguistics Departments in Monash University, Melbourne University and La Trobe University – all located in Melbourne, Australia (coded AE).

There is a major difference between data set 1 and set 2. Data set 1 were written by students from the Indonesian Department who learned English only during their first three semesters of university study.

Meanwhile, in addition to learning Bahasa Indonesia in the first two semesters, student writers of data set 2 were exposed to the English learning process throughout their eight semesters of university study, although most of the time it was not intensive. English department students do not only study English language skills but also some theoretical aspects of English language, such as English syntax, semantics and morphology. In addition, they also learn the history and culture of English-speaking people including the literature.

The second set of data is meant to see whether the rhetorical structure of thesis introductions in English by English Department students is analogous to thesis introductions in Bahasa Indonesia by Indonesian department students.

All of the Linguistics Departments of LaTrobe University, Melbourne University and Monash University offer the subject Discourse Analysis as part of their curriculum. This consideration

is relevant because the Honours theses chosen all have to be on the topic of discourse analysis. Each of the Australian universities allows their students who have studied at tertiary level elsewhere to be eligible for some credit towards their respective institution (Monash University Handbook 1995, 2000; La Trobe University Course Handbooks (1995, 1996); University of Melbourne Undergraduate Handbook 2000); so it was judged that all three universities are similar enough to be grouped under the rubric 'Melbourne-based universities.'

The purpose of using thesis introductions written in English by Australian university students is to explicately contrast the use of rhetorical structure of thesis introductions written in English in Indonesia with the ones written in English by Australians.

The other source of data comes from a guide book issued by the Faculty of Letters, UNHAS, to be used by all the departments within the faculty (Kadir et al 1995). The book was written by a team of five lecturers who were involved in teaching the subject of 'seminar praskripsi' (see 5.1.4). It contains many kinds of information regarding *skripsi*: writing the introduction, the contents of chapters, writing the bibliography and references, and the procedure for examining *skripsi*. It also discusses the layout of *skripsi*, such as the page lay out, type of font and the use of typewriter, and the colour of the outside cover. One chapter is dedicated to a brief discussion of ways of referring to and quoting other sources, and another chapter relates to the ways of gathering all bibliographical references into a bibliography. Because the book was published at the end of 1995, students who commenced their study before that time were exempted from the requirements. Consequently, as shown by the preliminary study, some of the selected *skripsi* employ styles of writing which are different from the style prescribed in the guide book.

Government regulations are referred to when discussing academic culture and academic writing tradition in Australia and Indonesia. Reference to guide books for writing in EL and BI exposes the prevailing attitudes to 'good writing'. However, the latter are of limited use only, since these guide books do not give textual instructions such as how to achieve coherence, but just general advice on organisation and stylistic advice on correct language use.

5.2.4 Students and Their Thesis Introductions

Students as writers of the *skripsi* and thesis introductions are in the final year of their undergraduate study. Nowadays in most higher institutions in Indonesia a *skripsi* is still written as one of the requirements that undergraduate students have to fulfil before the degree can be awarded, while Honours theses in Australian universities are not compulsory for all undergraduates. Students in Australian universities who have finished their required subjects

at the end of the third year study can be directly awarded a degree. In the Australian Higher Education curriculum, Honours theses are mainly intended for those students who are independently capable of conducting research and plan to pursue postgraduate education.

Honours theses (from now on referred to as 'theses') from Australian Universities in Melbourne, are written by students in their fourth year of study after achieving credits or better in earlier years. Once a thesis topic is chosen, the student is appointed at least one supervisor. No guide book is available for consultation, but being required to take one or two relevant subjects of the fourth year such as 'Research Methodology' helps students conduct their study. The thesis, which is one of the four units that have to be taken in fourth year, is expected to be finished by the end of October of the academic year beginning in late February or early March (Monash Undergraduate Courses and Subjects 2000). Other Australian universities have broadly similar requirements.

The status of *skripsi* as one of the undergraduate subjects in the curriculum is the same for both Indonesian and English Departments within the Faculty of Letters, Hasanuddin University. Yet, the procedure is administered on a departmental basis. The process of writing the *skripsi* is begun in the sixth semester during which students take a subject called *seminar praskripsi*. In this one-semester unit, students are given some guidance on how to write their *skripsi,* including how to write an appropriate proposal for a small-scale study. The explanation of what to include in their *skripsi* is found in a guide book issued by the faculty (Kadir et al 1995).

At the end of this subject, 'seminar praskripsi', students have to write their research proposal on a certain topic based on the guidelines given in the 'seminar praskripsi', and present the proposal to a panel of lecturers, who have an expertise in the chosen topic. During the seminar, students are questioned on their understanding of the topic. The acceptance of the proposal is usually indicated by the agreement on a working title and by appointing two supervisors who are responsible for helping students carry out their small-scale study and writing up the *skripsi*. There is no clear job description for these two supervisors. Their share of providing students with some consultation is based on mutual agreement about an effective and efficient consultation process (Kadir et al 1995:71).

After a maximum of a one year period conducting research and writing the skripsi, the *skripsi* is examined orally before two examiners. Except for the methodology section, which is not part of the introduction but becomes a separate chapter in *skripsi,* all other contents of the approved proposal are put in chapter one of the *skripsi* as its introductory part. The

introductory chapter, which is the object of this study, is mainly the same as the proposal and it is an essential step for students in beginning to write their *skripsi*. The *skripsi* normally has to be finished within a one-year period (Kadir et al 1995:71).

In addition to the linguistic forms in BI and EL, plus all the bureaucratic procedures, students from the English Department are also sociolinguistically constrained by the cultural norms of EL and BI. This is due to the fact that during their study they have been involved and immersed for sometime in EL while in their outside life English is not used.

5.2.5 The Issue of Validated Analysis of Data

In this study the researcher's analysis cannot be checked with the writer because all the information for the analysis is primarily from the *skripsi* or thesis introductions themselves. Neither can the analysis be validated with raters. As has often been argued, for example by Taylor & Chen (1991) and Mauranen (1993) in their analyses of rhetorical structure, a validated analysis of text structure assumes that the raters have the same understanding of the topic as the researcher does. Crookes (1986), however, claims that in practice it is not easy to gather a group of raters who have the same background and expertise with the topic of the texts. Furthermore, the lack of full understanding of the topic hinders the process of analysis, and may adversely create different interpretations of the analysis. For that reason, this study does not employ validation of data analysis, yet attempts to be as explicit as possible in its analysis.

This study is descriptive rather than normative because the aim is primarily to describe the differences and not to evaluate the success or failure of a *skripsi* or thesis introduction. Because the *skripsi* and theses have been accepted by the universities and are available in libraries, their rhetorical structures must have been considered acceptable by the examiners. This study does not consider whether sentences in these thesis introductions are structurally correct according to standard BI or EL grammar.

5.3 Approaches to the Study of Rhetorical Structure

Although studies of contrastive rhetoric have been around for more than thirty years, its methodology is still in the formative stages (Purves 1988). Various approaches have been employed to study the rhetorical structure of written discourse from making microscopic analysis of the text to analysing broader structures of organisation. All are important for studies of rhetorical structure.

5.3.1 Previous Approaches to the Study of Rhetorical Structure

Early studies on contrastive rhetoric (Christensen 1963, cited in Kaplan 1966) compare the organisation of the main ideas and supporting ideas. These ideas are analysed in the forms of discourse units which are indicated by paragraphs. This paragraph-based analysis does not work for the present study, which focuses on the whole text of the thesis introduction.

Mann & Thompson (1988), (1992) highlight relations between pieces of text in terms of nucleus and satellite, such as solution-problem and evidence-justification. Their Rhetorical Structure Theory (RST) has the characteristics of being functional and hierarchical. It is a functional theory in the sense that the rhetorical relations are related to the writer's assumed intention in the same way as a speaker's purpose in making an utterance (Kamyab & Allan 1995). RST analysis works from the bottom up since clause units are identified and then linked according to their function in larger structures. The relations gradually reveal the structure of the text. Although the relational units seem to be important in establishing text coherence, and have been applied cross-culturally (Mann & Thompson 1992), RST is irrelevant for the present study which focuses more on the topics as common semantic properties of a text rather than on their relations.

Related to the study of writer's intention as reflected in the text, Grosz & Sidner (1986) analyse three interrelated components of discourse – attention, intention and the structure – and indicate a need to explain discourse phenomena such as referring expressions and interruption. Although Grosz & Sidner (1986) employ relations which are important in showing the coherence of a text, their using computational linguistics seems to de-emphasise the role of context. Steedman & Johnson-Laird (1980) even remind us that computers are literal-minded and intolerant of imprecision. However, in order to behave as if it comprehends a piece of text, a computer must be provided with a means of analysing sentences from the text and some background knowledge, which represents the context in which the text is to be understood. Truthfully, not enough is known to properly identify all cultural differences that need to be written into a parser.

Another type of research that is of interest to text organisation deals with text patterning (Hoey 1983) although it is not explicitly concerned with rhetoric. This model was a development of Winter's (1977) clause relational analysis which focuses on two basic types of clauses. These clauses display logical relations, such as cause-consequence and problem-solution, and matching relations such as contrast and compatibility. The clause relation model influenced RST. Similar to RST, text patterning emphasises the structure of a text, and can be analysed syntactically (Hoey 1983). Mauranen (1993) says that it is not clear whether text patterning has

a syntactic or semantic basis because all the notions of 'text pattern', 'text structure' and 'text organisation' reflect an arrangement of linguistic elements which stand in functional relation to one another (Mauranen 1993:196). We can assume that linguistic properties in syntax and semantics indicate the rhetorical structure of a text implying that ideas in the text organisation can be analyzed both syntactically and semantically.

An approach that appears relevant to the study of rhetorical structure of academic writing is the argumentation theory proposed by Eemeren, Grootendorst & Kruiger (1987). Their theory is different from the arguments developed by logicians and philosophers which, they claim, cannot fit into either daily or scientific argumentation. Moreover, this theory places the argument in a general social context of communication; thus, it appears to be interdisciplinary. Specifically, they develop a hierarchical model of argumentation structure. They argue that two or more simple arguments may be related to one another to form one single argument which is called "coordinate compound argumentation." The two arguments can also be different in the way that the second argument reinforces the first or vice versa. In this case, the two arguments are in the "subordinate compound argumentation" (Eemeren, Grootendorst & Kruiger 1987:19). They claim their study is not intended to find rhetorical structure in argumentation because the focus of argument is not on the empirical effect on readers or listeners but on the speaker's hopes "to convince listeners of the rightness or wrongness of a given opinion" (Eemeren, Grootendorst & Kruiger 1987:25).

Argumentation theory seems to fit the objectives of this present study which is not directed toward the empirical measurement of the effect of rhetorical structure but focuses on textual studies of the semantic properties of propositions that inform the topics that form a coherent discourse. We reason that ideas expressed in the propositions are always structured in such a way as to persuade readers to a certain point of view.

Contrastive rhetoric studies involve a variety of text types which are called 'genre' (Swales 1981, 1990; Bhatia 1993, cf. Berkenkotter & Huckin 1993, Paltridge 1996). Another main approach of genre analysis that dominates the literature is based on the work of systemic functional linguists such as Halliday & Hasan (1989) who focuses on the language of a particular discipline. Although Swales' (1990) method is supposed to work for various text types, the most dominant genre analysed in contrastive rhetoric studies is academic writing. For instance, Swales (1981), Duszak, (1994) and Akhmad (1997) study research article introductions, and Dudley-Evans (1986) studies masters theses.

The introductions to research articles (RAs) have been analysed using Swales' CARS (Create A Research Space) model (Swales 1990) which indicates that the flow of ideas from the beginning to the end of an RA shows a declining rhetorical effort, weakening knowledge claims and an increasing explicitness. The CARS model was based on the analysis of 158 articles: 48 from Swales' 1981 study and 110 from Swales & Najjar 1987). With reference to his earlier four-move model of RAs (Swales 1981), the following CARS model (Swales 1990) combines the moves of establishing the field and summarising previous research into the Move 1 of 'establishing territory,' following Crooks's (1986) argument that they are difficult to separate due to the fact that the summary of previous studies is scattered throughout the text.

Move 1:	Establishing a territory	
Step 1	Claiming centrality	and/or
Step 2	Making topic generalization(s)	and/or
Step 3	Reviewing items of previous research	
Move 2:	Establishing a niche	
Step 1A	Counter-claiming	or
Step 1B	Indicating a gap	or
Step 1C	Question-raising	or
Step 1D	Continuing a tradition	
Move 3:	Occupying the niche	
Step 1A	Outlining purposes	or
Step 1B	Announcing present research	
Step 2	Announcing principal findings	
Step 3	Indicating RA structure	

(Swales 1990:141)

According to Bhatia (1993), this combination creates more problems. First, the literature review is a well-established section in any kind of research reporting, even when there is a no relevant literature to discuss, a statement such as *there is hardly any work available in this area* clearly reflects the importance of the previous works in research reporting (Bhatia 1993:85). The status of a literature review is also seen in the comments such as *Have you read X?* Thus, Bhatia (1993) argues that the functional characteristic of the move 'summarising the previous studies' seems to be deemphasised.

The use of all the four moves (Swales 1981) is found in the analysis of masters thesis introductions from a British university (Dudley-Evans 1986). Yet, because of the much greater length of the dissertation introductions, Dudley-Evans (1986) extends the Swales model (1990) into six moves namely: introducing the field, introducing the general topic (within the field), introducing the particular topic (within the general topic), defining the scope of the particular topic, preparing for present research and introducing present research. The first three moves seems to correspond to Swales' (1981) first move 'establishing the field.'

Swales' (1990) model of analysis is applicable to most types of academic writing, including thesis introduction. Except for Dudley-Evans (1986), all other studies confirm an absence or implicit employment of the Swales formula (1981 and 1990). Taylor and Chen (1991) report that Chinese RAs mostly do not have a literature review. Similarly, Akhmad (1997) found that, if Move 2 exists in RA introductions written in Malay, it merely describes the previous work instead of evaluating it as do Anglo-Saxon writers of research articles. Thus, it appears that the CARS model will not help with cultural differences that influence the rhetorical structure of thesis introductions in English and BI.

Other anomalies of the model were found by Duszak (1994) who finds the use of a 'quasi' Move 3 of Swales (1990); while Golebiowski (1999:235) claims a slightly different use of Swales (1990) Move 2 because Polish RA introductions facilitate "further theoretical discussion and conceptual development of the main argument." According to Golebiowski (1999), such quasi-moves are not only due to the culturally different discourse pattern, but also to problems in the use of transition signals.

From these findings we believe that Swales' (1981, 1990) hypothesis seems to be applicable to RA introductions written by Anglo-Saxon background writers, cf. Duszak (1994) and Golebiowski (1999), but not to the rhetorical structure of RA introductions written by non-native English writers. And, with reference to Taylor & Chen's claim (1991:319) "Some variations characterize the discipline rather than the language or nationalities of the writers," all these findings suggest that both discipline and cultural variations do exist among RA introductions.

Following Bhatia (1993) we can argue that the moves in Swales (1990) contain a flaw that underestimates the role of functional characteristics of a genre and, especially, the communicative purpose of reviewing the previous studies. Thus, Swales' (1990) CARS model of RA introductions needs further clarification, not only of its suitability to non-Anglo cultural background but also of its functional criteria.

Clyne's (1987) study of discourse structure of research articles in German and English puts forward a theory of multi-linearity representing the dynamics of topic continuity in propositions and macropropositions in discourse. This study includes dimensions of linearity, hierarchy, symmetry and topic continuity of a text to analyse the broad text organisation. These four dimensions are considered conducive to the coherence of a text.

From the linear dimension of a text we are able to observe the dynamic development of propositions presenting the writer's arguments, and the hierarchy of topics shows us their static relationship. Yet, we are not clear how arguments represented in the propositions within paragraphs achieve their text coherence. Since textuality demands not only the dynamics of the topic development but also the coherence of a text, it is necessary to analyse the continuity of arguments from one paragraph to the next. Clyne (1987) also identifies advance organisers as a determining factor in textual continuity of arguments in German research articles. Besides, the occurrence of one of three sentence types at the beginning of a paragraph, topic sentence, enumerating sentence, and bridge sentence, can contribute to the successful continuation of arguments across paragraphs (Clyne 1987: 232). Clyne (1987) mentions that a topic sentence contains the main idea of the following paragraph and is known as English style, while enumerating sentences are shown by the transition signals in paragraph-initial positions. Bridging sentences which refer to both previous and upcoming paragraphs are preferred by most German writers. Other studies that use Clyne (1987) are Farrell (1994), who analyses the assessment of non-English speaking VCE students' writings, and Golebiowski (1999) who analyses the research article introductions in Polish.

The above-mentioned approaches to contrastive rhetoric imply that there is a need to further explore cultural differences in the use of rhetorical structure.

5.3.2 The Approach of This Study

The term *rhetoric* is always traced back to Aristotle's *Rhetoric*. It is a study of how language is used as a means to achieve an end, a means by which listeners or readers are persuaded to accept an opinion. According to Oliver (1965:x), in terms of conducting research, this concept can be related to "data gathering, interpretation and synthesis." It means that arguments are not only gathered but also organised in a certain way before being interpreted. And, since rhetoric is basically aimed at achieving a designated end, there must be ways of directing the reading of the text. We can claim that these ways of approaching readers are reflected in the text's specific structure or organisation, such as that found in the rhetorical structure in fund raising letters (Abelen, Redeker & Thompson 1993). The present study of the rhetorical structure in thesis introductions adapts Clyne's (1987) analysis of written discourse organisation which starts at the opening sentence and proceeds throughout the whole text, and employs a top down analysis which works down from the broader discourse structure to the lower-level structure. The present study examines text coherence and explains cross-cultural differences in the use of rhetorical structure within thesis introductions.

Many studies on rhetorical structure focus on the rhetorical relations of the text in relation to the context of situation, such as Winter (1977), Mann & Thompson (1986), Hoey (1983), and Halliday & Hasan (1989). In the present study, however, the existence of relations at the discourse level implies that there is a set of ideas or topics being connected. The topics are related and structured to form a coherent discourse.

Clyne (1987) identifies dimensions of text coherence which are established through the discourse structure of research article introduction. Following his example, we can say that a thesis introduction has topic continuity when it achieves textual coherence.

Givón's (1983) discussion of the measurement of referential distance, potential interference and persistence is applicable to cross language comparisons. However, due to its application to lower level discourse, Givón's model is considered insufficient by Clyne (1987) who then considers hierarchy and symmetry in addition to linearity and continuity as measures of discourse organisation. All these four dimensions – linearity, hierarchy, symmetry and continuity – are very important for the rhetorical structure of a thesis introduction primarily because their application creates coherence.

An examination of topic in a discourse includes the flow of thoughts, staying on a topic and the ties of major topics across the discourse by the use of transition signals. The connectedness of propositions and macropropositions is examined in terms of topic continuity. From a number of macropropositions, we can finally establish a discourse topic. Thus, the minimal condition is that if A is the set of possible topics in a text represented in terms of propositions, then one specific topic from A becomes the macroproposition of the set of propositions, by either generalising or omitting the unnecessary information from the text segment (Dijk 1980). According to Dijk,

> the macropropositions can extend globally to form a coherent discourse only if the facts they denote are conditionally related or have the same topic or the "same semantic properties".
> Dijk (1980:41)

In this case the connections between propositions and their overarching macropropositions representing the writer's arguments reflect the dynamics of the text.

In other words, the aspects of dynamics relate to the development of an argument represented in the form of propositions and its overarching macropropositions, i.e. how the main argument

is introduced, developed, supported or possibly interrupted by other arguments, or simply terminated.

Propositions and macropropositions do not only show the dynamic aspect of topic continuity but also a static relationship to one another. It suggests that one proposition may hierarchically depend on another. The importance of hierarchy here, which is also reflected in Dijk's (1980) macropropositions and their underlying propositions of the text, is clearly expressed by Brown and Yule

> the highest proposition in the hierarchy is an obvious candidate for being considered 'the topic proposition' of the text.
> Brown & Yule (1983:112)

The highest proposition in the hierarchy implies propositional dependency, which in a written discourse can be seen in discourse subordination, where most propositions depend on one or more overarching propositions or macropopositions. On the other hand, when the relationship between propositions in a discourse is of the same order, these propositions form discourse coordination.

In a long written discourse, textual asymmetry arises when some text segments contain more propositions than others (Clyne 1987). Similarly, propositional asymmetry occurs when the length of related propositions derived from the same macroproposition varies markedly.

Since topic continuity is one dimension of textual coherence, this study also considers the use of textual markers like advance organisers and topic sentences, to see how topics are coherently organised in the text. Enumerating sentences are indicated by the use of transition signals at the beginning of a paragraph to indicate a new argument such as 'firstly, secondly, and finally.' The use of advance organisers is considered a means of textual marking indicating the coming information within the text which is related to the current discussion of a topic. As Ausubel (1963) says, advance organisers are meant to relate to the potentially meaningful materials to be learned to the already existing cognitive structure of the reader. Thus, these organisers can helpfully relate the current discussion to the information in the following sections; according to Clyne (1987) they are commonly used by academics of Anglo-Saxon background.

To complement advance organisers, which are used to relate to the information in the following parts of the text, there are textual markers that refer the current discussion to earlier parts of the text. For instance, 'as mentioned in section 5.4.3 ...', '(see section 5.4.3)', or 'as

we noted earlier' are called 'reminders' (Crismore et al 1993:49). This textual function shows how arguments are organised in a meaningful way relevant to context in order to achieve coherence. Therefore, the present study, in addition to advance organisers, recognises reminders as textual markers helping to establish text coherence.

Since the term 'paragraph' is also used in this analysis, it is necessary to provide an explanation of the term. Although there is still controversy over the role of the paragraph in textual coherence, it is "originally a symbol placed in the margin to indicate conceptual [...] and other shifts in the flow of discourse " (Nystrand 1987:209). Thus, according to Nystrand (1987), one main topic in a text is physically indicated by the paragraph, and when the writer opens a new paragraph we can assume that this paragraph must have a different main idea from the previous one. Yet, the changing topics in the flow of discourse are not necessarily defined by the many paragraphs in the text but by their macropropositions. In fact, these various interpretations of *paragraph* arise from attempts to describe the format of paragraph structure of various genres rather than prescribe just one type. Therefore, Brown & Yule (1983) simply comment on the paragraph as follows.

> We might look upon it as an indication by a writer of what he intends us to treat as the beginning of a new part of his text. [...] If the writer also uses adverbial expressions initially in the first sentence of this new part of his text, then we might say we have overwhelming evidence that the writer is marking a 'topic shift' in his discourse. (Brown & Yule 1983:99)

As mentioned earlier, text coherence can be observed from, among other things, the linearity of the topics and integration of textual segments. It means that the use of integrated references from other sources in thesis introductions partially contributes to the coherence of the text.

This study also focuses on the use of references from other sources in the thesis introduction. The references do not only indicate a writer's acknowledgement of the source quoted in the thesis but also reveal that the *skripsi* or thesis looks to authoritative confirmation for what is being discussed (Swales 1990). The latter implies that the reference is evaluated and integrated in the discussion. The integration of references to sources is indicated when they show relation to other parts of the text. The relationship can be, for example, in the form of support for or criticisms of the writer's claim.

5.4 The Framework of Analysis for This Study

The study of rhetorical structure of *skripsi* and thesis introductions in BI and EL is mainly concerned with the topics and topic continuity of the discourse within the text. Since the object

of the study is one example of academic writing, the study also focuses on the use of references to other sources used in thesis introductions. All these aspects are considered in terms of their contribution to the coherence of the text.

Clyne (1987) identifies dimensions of text coherence which are established through the discourse structure of RA introductions. Following his example, we can say that a thesis introduction has topic continuity when it achieves textual coherence.

The following diagram reflects the overall framework of analysis of this study.

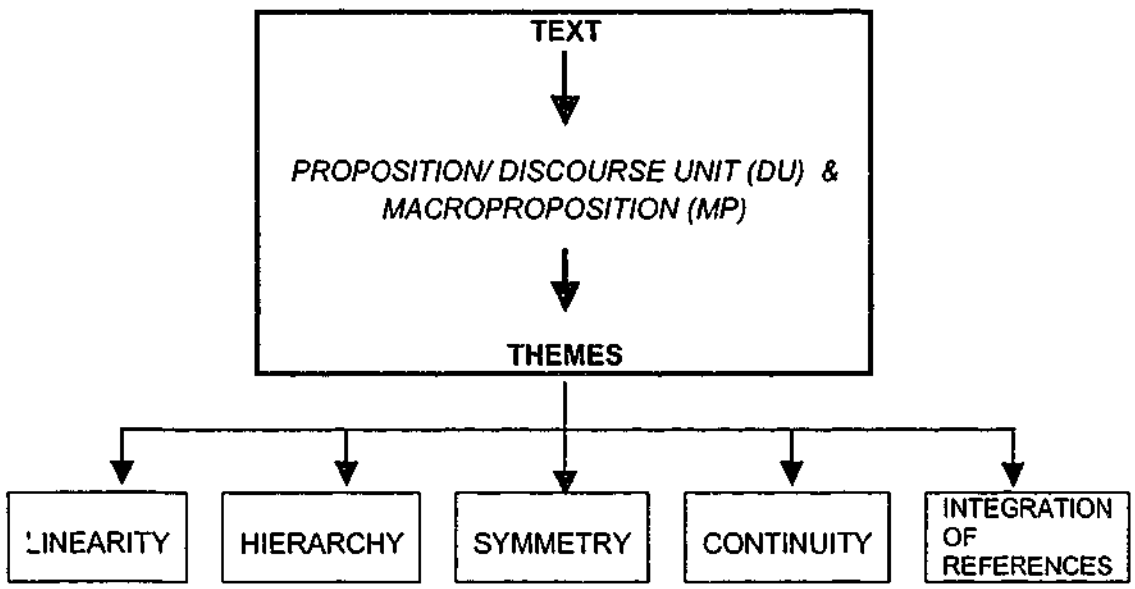

Figure 5.1 The framework of analysis for this study

Like Dijk (1977, 1980) and Stubbs (1983), Crystal (1997:207) defines a proposition as "a unit that identifies the subject matter of a statement; it describes some state of affairs." A proposition contains at least two essential items: a predicate and one or more arguments which themselves may contain predicates. The predicate allocates certain 'properties' to one argument in the proposition which is essentially the meaning of a clause. As Allan (2001:36) makes clear "a proposition is the content of a (declarative) clause." Thus a one-place predicate assigns a property to its argument, and a multi-place predicate assigns relations between arguments and the event denoted by the predicate.

We further indicate that the meaning indicated in a proposition should reflect one state of affairs. Thus, a sentence may be constituted from a number of propositions all of which may refer to one state of affairs. The analysis of the present study will not be focused on the individual propositions of the sentence but on these propositions as one state of affairs which,

for the sake of clarity, is called 'discourse unit.' Thus, a sentence may have more than one discourse unit (DU) if it has more than one state of affairs.

Example 1.

> It connects one person to another in society.
> (ED(EL)1-Text).

This sentence contains 1 DU because it has one state of affairs.

Example 2.

> However, I did not count these as transition places unless they were followed by a long pause where it was obvious that the speaker was merely filling in and did not in fact have anything of significance to say, as in (1.5) below where the three dots indicate a lengthy pause.
> (AE1-Text)

Since this sentence constitute three states of affairs – i.e. an event, its condition and its example – we can say that there are 3 DUs in this sentence, namely:

1. However, I did not count these as transition places
2. unless they were followed by a long pause where it was obvious that the speaker was merely filling in and did not in fact have anything of significance to say,
3. as in (1.5) below where the three dots indicate a lengthy pause..

Noun phrase (NP) constituents do not normally change topic though they may contribute to topic identity. Thus, a relative clause or a present participial phrase belongs to the same DU as the NP of which it is a constituent.

Example 3.

> Labov (1972) lists sex as one of 'five major classes of factors that have been found to influence linguistic rules in one sociolinguistic study after another.'
> (AE1-Text)

This sentence constitutes 1 DU because the relative clause that has been found to influence linguistic rules in one sociolinguistic study after another,' which is bound to its head NP 'five major classes of factors,' does not indicate a change of topic from the topic of its head NP. Therefore, there is only 1 DU manifest by this sentence.

When an NP constituent does not necessarily refer its head NP but to other words in the sentence, this NP becomes a separate DU. In other words, non-restrictive clauses give rise to additional DUs.

Example 4

> *Untuk dapat memahami wacana dengan baik diperlukan pengetahuan dan penguasaan kohesi (koherensi) yang baik pula yang tidak saja bergantung kepada pengetahuan kita tentang kaidah-*

> *kaidah bahasa tetapi juga kepada pengetahuan tentang realitas dan pengetahuan dalam proses penalaran (Van de Velde in Tarigan, 1987:96-97).*
> (ID3-Text)
>
> In order to have a good understanding of a discourse, it is necessary to have knowledge and understanding of cohesion (coherence) which does not only depend on our knowledge of language rules but also on our knowledge of reality and of logical process (Van de Velde in Tarigan, 1987:96-97).
> (ID3-Texttr)

This sentence in BI contains the following DUs[1]:

1. In order to have a good understanding of a discourse, it is necessary to have knowledge and understanding of cohesion.
2. To have a good understanding of a discourse does not only depend on our knowledge of language rules but also depends on our knowledge of reality and of logical process.

Example 4 shows that the non-restrictive relative clause 'which does not only depend on our knowledge of language rules' has two possible antecedents, i.e. 'to have a good understanding of a discourse' and an 'understanding of cohesion'. Closer examination of the meaning of the whole sentence suggests that the relative clause is more closely related to the NP 'understanding of a discourse' rather than its immediate NP 'understanding of cohesion.'

A sentence which contains a person's opinion, consists of one state of affairs, and is stated as, for instance, *X states that ....* or *Y goes on to say that...* remains as a single DU though the complement *that* contains another clause in it.

Example 5.

> Murray goes so far to say that 'There are *no absolute syntactic or acoustic criteria* available either to those involved in conversing or to those analyzing records mode of them.' (his italics) (1985:33).
> (AE1-Text)

Texts in BI tend to have long sentences comprising many clauses. For instance,

Example 6.

> *Kohesi merupakan aspek formal bahasa yang sering ditemukan adanya rentetan kalimat yang berhubungan antara satu dengan yang lainnya yang membentuk satu kesatuan yang lazim disebut dengan wacana.*
> (ID5-Text)

This sentence has one DU *Kohesi merupakan aspek formal bahasa* (Cohesion is a formal aspect of language) and the following relative clauses each consisting of a separate proposition.

1. *yang sering ditemukan adanya rentetan kalimat*
   in which we often find a series of sentences
2. *yang berhubungan antara satu dengan yang lainnya*
   which are related to one another
3. *yang membentuk satu kesatuan*
   which forms a unit
4. *yang lazim disebut dengan wacana.*
   which is usually called discourse.

Example 6 is best translated into English as

> Cohesion is a formal aspect of language in which we often find a series of interrelated sentences which form a unity usually called discourse.
> (ID5-Texttr)

As we can see there is a difference between the number of relative clauses in the translation of example 6 and the number of relative clauses from the above list. Consequently, there are two alternative ways of collapsing sentences in BI into their DUs. If we first translate the text in BI into English and follow the criterion used in example number 3 – i.e. a relative-clause as an example of an NP constituent belongs to the same DU which encloses that NP if that relative clause is part of its head N or NP – we find the following 2 DUs[1]

1. Cohesion is a formal aspect of language in which we often find a series of interrelated sentences
2. The sentences form a unity which is usually called discourse.

The other alternative is to turn the text in BI into its DUs in BI before we translate the text into English. And, following the criteria for turning the sentence into DUs as demonstrated in examples 3 and 4, we find that this sentence in BI, which consists of five clauses, contains the following 3 DUs.

1. *Kohesi merupakan aspek formal bahasa*
   Cohesion is a formal aspect of language
2. *yang sering ditemukan adanya rentetan kalimat yang berhubungan antara satu dengan yang lainnya*

[1] These 2 DUs are obtained by, first, turning the BI sentence into 2 DUs in BI which are, then, translated into English. For the procedure of turning sentences in BI texts into DUs see example 6.

In which we often find a series of sentences which are related one to another

3. *yang membentuk satu kesatuan yang lazim disebut dengan wacana.*
These sentences form a unity which is usually called a discourse.

The difference between these two alternatives suggest that translating the BI text into English before analysing its rhetorical structures misrepresents the actual rhetorical discourse structure of BI. Therefore, we will turn texts in BI into DUs and macropropositions before translating the sentences in the BI texts into English.

Once DUs have been identified, a number of DUs having similar topics are grouped into one macroproposition by the macrorule underlying the macrostructure of a discourse i.e. generalisation. DUs and macropropositions can be extended to their higher level to form an overall semantic structure of the text which is usually known as the topic of the discourse. Since the overall semantic representation of a text containing semantic properties is its macrostructure (Dijk 1980:12), it can be said that the meaning of the whole text is based on the meaning of individual component sentences. The analysis in this study is based on an underlying semantic representation of each thesis introduction as a whole rather than as a sequence of sentences or as individual sections of the thesis introduction.

The macrostructure of the text bears semantic properties that are contained in both discourse units and their macropropositions. As these DUs and macropropositions can be extended macrostructurally, the semantic properties also get extended "until the most general macrostructure of a discourse is reached" (Dijk 1977:7). Those same semantic properties at the discourse level can be considered to form the themes of the text which hierarchically can be traced down to the macropropositional, discourse unit and propositional levels of the text, and at the same time can extend higher to form one single topic of the text (Dijk 1977, 1980). However, as also argued by Brown & Yule (1983), we recognise that the issue of what establishes themes and the topic of the text is less easily accepted.

For this study, the title of the *skripsi* and thesis helps the establishment of the text coherence and the underlying themes of the text. The main criterion determining themes of the text is their relevance to the title of the text, which is assumed to be the topic of the text. An example of working out the themes of a text can be seen in section 5.5.

The themes that constitute the text and the concrete representation of arguments reflecting the topic continuity in the text are all presented in a graph. The graph provides a strictly sequential account of the movement of the text from one argument to another, and back again if relevant.

The graph also shows how the development of arguments is presented to the readers. Arguments are assumed to be a continuum from very linear on one side to very 'digressive' on the other.

Clyne's (1987) criterion of digressiveness primarily relies on the independence of DUs from their overarching or preceding DUs or macropropositions. Thus, the insertion of different topics signals a digression in the argument, which is not acceptable to general English norms (Clyne 1987). Yet, Clyne & Kreutz (1987) find that digression in academic texts written by Germans is justified because "in German culture knowledge is idealized, [...] content is the goal" and "additional information and new perspectives to the topic are therefore not excluded." In her study of discourse structure of sociology papers in Polish and English, Golebiowski (2002) seems to argue that digression is more than just an insertion of a text segment of a different theme. She also includes "additional, peripheral explanations and illustrations, instances of sideways developments of the topic perceived as superfluous to the understanding of text, or extended reference material, presented in the linguistically enriched form" (Golebiowski 2002). Thus, although there is an issue of the criteria of linearity and digressiveness of a text, it should be clear that 'linear' is not intended to mean 'good' just as 'digressive' is not necessarily 'bad.'

This study decides the following three categories of text based on Clyne (1987) and Farrell (1994).

1. A text is linear if there are no digressive DUs at all.
2. Texts are categorised as slightly digressive if some DUs do not follow the macropropositions on which they depend or are irrelevant to the topic of the text. This category includes the insertion of another text segment[2] on a different theme within an argument and irrelevant information that is inserted into any part of the text
3. A text is very digressive if category 2 digressions persist throughout the text.

Clyne (1987) does not specify the proportion of DUs which give rise to the second or the third categories of linearity. In this study, the text counts as slightly digressive when the digressive discourse units comprise ten percent or less of the total DUs in the text. A text is very digressive when the total number of digressive DUs comprises more than ten percent of the total number of DUs in the text.

[2] A text segment in this study is one designated part of the text referred to, which may consist of more than one theme.

The analysis of the relationship of conceptual dependency between DUs of the text is presented in a tree chart. It is developed by identifying the macroproposition of the text and arranging subsequent DUs in their order of dependence. From the chart we can decide whether the text is relatively coordinated or subordinated. A text is relatively coordinated if it is characterised by the same order of discourse units at each level, and a subordinated text otherwise.

Text coherence is established by the interrelationship between one part of the text and another. Therefore, the analysis of the rhetorical structure of thesis introduction also includes the analysis of connection between text segments involving the previous and following parts of a text segment. By assumption, there are some textual markers that refer to the previous and following parts of the text which contribute to the linearity, and ultimately the coherence, of the text. They are respectively called reminders and advance organisers which are considered factors that contribute to the coherence of thesis introductions.

This study also focuses on the integration of references from other sources, which is important in helping establish the coherence of a thesis introduction. The use of references from other sources is considered in terms of whether they are integrated into the text. According to Swales (1990:148), a citation, also called a reference, is integrated when the names of the researchers occur in the actual citing sentence as one element of the sentence, while "in a the non-integral citation, the researcher occurs either in parenthesis or is referred to elsewhere by a superscript number or via some other device." An example of non-integrated citation would be *The moon is probably made of cheese (Brie, 1988)*, while *Brie (1988) showed that the moon is made of cheese* is the example of an integrated citation (Swales 1990:148). From the standpoint of the propositional responsibility of references, Groom (2000) argues that in the former example the writer is more dominant than the author of the reference, while in the latter example, it is the author of the reference who dominates. This seems doubtful because the two examples do not show significant communicative difference.

While Swales (1990) employs the surface features of text, and Groom (2000) emphasises the propositional responsibility to indicate the integration of references from other sources into the text, there is less recognition of the ways references are used to achieve textual coherence. Clyne (1987) argues that the integration of references from other sources into a text to some extent contributes to the coherence of the text. This study assumes that all statements in a written text are attributable to the writer of the text, unless attributed by the writer to another

source, and that there are many ways references from other sources are used in relation to the writer's argument to achieve textual coherence. For example,

> Although Swales has argued that a move claiming to extend previous findings is "relatively neutral and unevaluative" (Swales, 1981:61) and that a "zero" category exists for the evaluation of previous research expressed in a citation reference (Swales 1981:50), other models in discourse analysis mean that a point of view cannot be recovered from the context of the discourse.
> (Jacoby 1987:37)

This example of integrated citation shows that the two references to Swales (1981) are contrasted with "other models in discourse analysis" which is established by Jacoby (1987) as the writer.

5.5 A Sample Analysis

This section describes in detail how the analysis of a student's thesis introduction is conducted. For thesis introductions written in BI (data set 1), translations can be found after the original texts and list of DUs and macropropositions. Thus, in appendix 1, ID1-Texttr, which refers to the translation of a *skripsi* introduction written by an Indonesian Department student in BI, is located next to the ID1-Text, and ID1-MPtr, which refers to the translation of DUs and macropropositions of *skripsi* introduction ID1, is found after ID1-MP. In this analysis, the text refers to either Indonesian *skripsi* or Australian thesis introductions.

For the sample analysis, the text chosen is the thesis introduction written in BI by the Indonesian Department student coded ID5. The text is entitled *Kohesi Leksikal dalam novel Merahnya Merah karya Iwan Simatupang: Suatu analisis wacana* (Lexical cohesion in the novel *MM* (The Redness of Being Red) by Iwan Simatupang (a discourse analysis). There are five headed sections in this text: Background, Scope of problem, Statement of the problem, Objectives, Methodology and Source of data. This sequence follows the composition of a *skripsi* introduction as outlined in the guide book for writing *skripsi* (Kadir et al 1995:9), except for the additional sections on 'methodology' and 'source of data.' Despite the fact that these headings help set the scene of the contents of the *skripsi*, the analysis of linearity, hierarchy, symmetry, topic continuity and the academic features of the text do not focus on section headings, but on the whole of the text sample.

Each text in BI is first of all turned into DUs and macropropositions in BI before translating it into English. Next, these DUs and macropropositions are translated into English. The ID texts are not first translated into English because the translation process into English is free and not

a clause by clause translation. In most of the ID texts, one sentence may contain many clauses, introduced by the word *yang* 'which' (see Example 6). For the purpose of showing the rhetorical structure of ID texts, the free translation of ID texts into English does not change the original structure of the texts including collapsing one long sentence in BI into several clauses or combining the ideas in several sentences in BI into one sentence in English. All the *skripsi* and their DUs and macropropositions (MPs) are translated by the researcher. The following is the translation of text ID5 and its DUs and MPs.

Translation of ED(BI)5-text

The title of the *skripsi:* LEXICAL COHESION IN THE NOVEL *MERAHNYA MERAH* [THE REDNESS OF BEING RED] BY IWAN SIMATUPANG
The title of the text: CHAPTER I INTRODUCTION

1.1 Background of the problem

(1)[3] As human beings, everyday men communicate with each other; so we cannot deny that language as God's gift to human beings deserves our thankfulness, in addition to the human mind and feeling which make men the highest level creature in the world. Therefore, we can imagine what the world would be like if there were no language.

(2) Language is a means of communication which is very important in human life. Language belongs to human beings; it becomes one of the distinctive characteristics of men. Using language, human beings can express their feelings, intentions, thoughts to show their existence in their daily life both as an individual or as a member of society; these expressions can be understood by other humans.

(3) The role of the use of language in literary works can be considered as more special when it is used in daily interaction. The language of a literary work is usually different from the language used in daily communication. Any statement in radio, newspapers or in a scientific work is classified as persuasive information and distances itself from connotative meaning, while the language in literary work is characteristically creative, imaginative, meaningful, reflective, and connotative.

(4) Our soul is dynamic. *[sic]*[4] Our personal experience often moves everywhere being woken up by our dreams, hopes, memories and imagination. *[sic]* And that is "the world" which only exists in writers or literary men. *[sic]*

(5) Usually literary men attempt to impress their readers or whoever can enjoy their works. Therefore, in order to impress their listeners or readers, literary men have their own way of expressing and using language as a medium of expressions. In other words, in presenting ideas or opinion to their readers, a writer makes use of various means; for instance, the use of language styles or the choice of words do not only have meaning but also values which aim for text cohesion.

(6) Cohesion is a formal aspect of language which is often found in a series of sentences which relate to one another forming a unit which is often called discourse. Tarigan (1987:27) says that a discourse is a unit of language and is the most complete and highest in the hierarchy of language units on top of sentences or clauses, has a high and sustained coherence and cohesion, has its beginning and end and can be expressed in spoken or written form.

(7) An ideal discourse contains a number of propositions which are interrelated to produce a cohesion or sense of being cohesive. *[sic]* In addition, it needs to be coherent. In other words, cohesion is a connection of forms and coherence is a connection of meanings.

(8) In general, cohesive devices which we often find in written discourse, especially prose, can be classified into five categories. Those five categories are pronoun, substitution, ellipsis, conjunction, and lexical cohesion. The first four cohesive relations have grammatical features while the last (lexical) has lexical features. The cohesive effects are achieved by choosing appropriate vocabulary. The most

[3] The number indicates a new paragraph.

[4] *[sic]* indicates that the sentence follows the one in the original thesis introduction and or that the meaning of the sentence is not clear. There are many similar cases in this ID5 and other ID texts.

general use is lexical equivalents, antonyms, hyponyms, collocation, *kosokbalik [sic]*, repetition, and the beginning and end of discourse.

(9) Based on the form of discourse, Tarigan (1987:52) divides discourse into three parts, namely, drama, poems, and prose. A drama *[sic]* is a discourse which is realised in the form of prose. For example, novels, articles, short stories, *skripsi*, letters and others. The focus of discussion in this writing is discourse of prose which in this case is realised in the novel *Merahnya Merah–MM* (The Redness of Being Red) by Iwan Simatupang which will be analysed using the lexical aspect of the theory of cohesion.

(10) The analyses of language or theories of language and the analysis of sentences actually have lasted long and articles on such topics have been just too many. Yet, the analysis on discourse has just begun recently, consequently there are only a few articles or scientific works on discourse, not to mention lexical discourse which is only partly discussed. For example, those articles mostly discuss antonyms and hyponyms, while ignoring the other aspects. Therefore, in this writing, the writer focuses the attention on the analysis of lexical cohesion, which according to Kridalaksana consists of seven aspects, namely lexical equivalents, antonyms, hyponyms, collocation, *kosokbalik [sic]*, repetition, the beginning and end of a discourse, of which in the analysis the writer only focuses on lexical cohesion and repetition. Lexical aspect in this case relates to lexeme, word and lexicon, and does not relate to the grammar which is in the forms of lexical equivalents and repetition. These two aspects make a discourse cohesive. If these aspects (lexical equivalents and repetition) are not in a discourse, the discourse does not become cohesive, and their absence can create boredom for readers in enjoying especially the literary works.

(11) It has been mentioned that the novel *MM* by Iwan Simatupang will be analysed using a discourse analysis approach. Cohesion as a semantic concept appropriately has discourse as its object Halliday (in Riana, 1988:3). A question is raised then, "What is the role of lexical aspect in making a prose cohesive? In reality, a discourse uses lexical and grammatical devices relating one sentence to another. If those devices are not used, then it can destroy the relationship between sentences, Gutwinski (in Tallei, 1988:82).

1.2 The scope of the problem

(12) A study on discourse covers a variety of problems such as the context of a discourse, co-text, elements of a discourse, cohesion, coherence, comprehension, implicature, presupposition, etc. The focus of discussion in this *skripsi* is cohesion only.

(13) Cohesion in discourse can be seen at either its grammatical level or in a certain lexical level. Grammatical cohesion includes pronouns, substitution, ellipsis [EL] or 'omission' [BI][5] and conjunction. Lexical cohesion covers repetition [BI] or 'repetition' [EL][6], synonyms, antonyms, hyponyms, collocation, *kosok balik [sic]* and equivalents (Tallei, 1988:27-31).

(14) To discuss all the aspects of cohesion needs a long time; and to avoid the possibility of long winding discussion, the writer will only discuss equivalents and repetitions in lexical cohesion.

1.3 The statement of the problems

(15) To obtain a clear description of the problems which will be discussed, as has been mentioned in the background of the problem and scope of the problem, the following are three problems which will become the basis of the research, namely:

1.3.1 What is the role of lexical equivalents and repetition in the novel *MM* ?
1.3.2 What is the realisation of the use lexical equivalents and repetition in the novel *MM*.
1.3.3 Has the use of lexical aspect in the novel *MM* fulfilled the criteria of a cohesive discourse?

1.4 The objectives of the study

(16) Men must have an objective in doing something. The objective is important to frame what what should be done to achieve the objective. The objectives that the writer wants to achieve are as follows:

1.4.1 To see the role of lexical equivalents and repetition in the novel *MM*.
1.4.2 To see the realisation of the use of lexical equivalents and repetition in the novel *MM*.
1.4.3 To see whether the use of lexical aspect in the novel *MM* has fulfilled the criteria of cohesion in a discourse.

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[5] In the original text, the term in English is followed by its bracketed Indonesian term. In this translation it is written as follows *the term [EL] 'the term' [BI]*. There are many similar instances of this case.

[6] In the original text, the term in BI is followed by its English term. In this translation it is written as follows *the term [BI] 'the term' [EL]*.

1.5 Methods of the study

(17) A study has its own way of collecting and analysing data. For that reason, this study is conducted by library research and observation using the source of data *MM* by Iwan Simatupang.

(18) To achieve the objectives of the study, the writer uses the methods which are divided into 2 parts, namely

1.5.1 Data Collection

1.5.1.1 Library Research

(19) Library research [EL] 'field research' [BI] is conducted by reading a number of books relevant to the problems discussed. This is meant to be a reference to previous studies and also to obtain a correct concept of theory which can be used as a basis of discussion.

1.5.1.2 Field Research

(20) Field research is research which is conducted to look for primary data which is relevant to the discussed problems. In this research the writer obtains data by reading the novel *MM*. To avoid complexity in collecting the data, the writer chose the novel *MM* as the source of data. In this field research, the writer uses the following techniques:

a. Observation
   Observation is used to directly observe the studied object. In this observation, the writer carefully read the novel by looking at the role of the lexical aspect in the novel *MM*.
b. Writing
   This technique is used by writing all sentences and words which are categorized as lexical cohesion on the data card, and, then they are classified based on available lexical aspect.

1.5.2 Data Analysis

(21) In analysing the data, the writer uses a descriptive method, that is to describe the facts and phenomena as they are. It means that the data analysis is conducted merely based on the empirical facts or phenomena, in order that the results obtained are as they are. The discussion or deeper data analysis is conducted by using a structural approach to see the aspects that establish the novel, especially lexical equivalents and repetition. Besides, this approach is to see the cohesion created by the use of lexical cohesion in that novel.

(22) The procedures of data analysis in this writing are conducted via these steps.

a. The data collected from observation by reading the novel as a whole is identified, especially the lexical cohesion in the form of lexical equivalents and repetition.
b. After all data are collected, all these data of lexical equivalents and repetition are classified in accordance to their types.
c. All classified data are analysed based on the available lexical aspect.
d. After analysing the data, we can see whether the lexical data will establish the cohesive relations or cohesion, either between sentences or paragraphs.

1.1 Source of Data

(23) The source of data in this study is written data, i.e. the 124-page novel *MM*, which consists of ten chapters.

(24) The collected data from sentences or paragraphs are done in a purposive way. It means that, based on the criteria of data, the selection is decided by the writer expecting that the selected data can represent the whole data.

25) The collected data are at first written down on the available data card; and, then they are classified based on the lexical cohesion in the form of lexical equivalents and repetition.

Number of words 1695

ID5-MPtr. Macropropositions and discourse units (translation)

1. Background
1 Language is very essential for human beings.[7]
1. As human beings, everyday men communicate with each other;

[7] These underlined words are the macroproposition of the following discourse units.

2. so we cannot deny that language which is God's gift to human beings deserves our thankfulness,
3. in addition to the human mind and feelings which make men the highest level creature in the world.
4. For that reason, we can imagine what the world would be like
5. if there were no language.
6. Language is a means of communication which is very important in human life.
7. Language belongs to human beings,
8. it is one of the distinctive characteristics of men.
9. Using language, men can express what is in their heart, their feelings, their intentions, and their thoughts
10. [...] to show their existence in their daily life both as an individual or as a member of society
11. [these expressions can be understood by other humans]

2 Language of literary works is different from language of daily use.

12. The role of the use of language in literary works can be considered as more special
13. when it is used in daily interaction.
14. The language of a literary work is usually different from the language used in daily communication.
15. Any statement from radio, newspapers or a scientific work can be classified as persuasive information
16. as it distances itself from connotative meaning.
17. While the use of language in literary work is characteristically creative, imaginative, meaningful, reflective, and connotative.

3 Our personal experience exists in ourselves.

18. Our soul is dynamic. *[sic]*
19. Our personal experience often moves everywhere *[sic]*
20. and is woken up by our dreams, hopes, memories and imagination.*[sic]*
21. This is "the world" which only exists in poets. *[sic]*

4 Writers have their own ability to make use of language.

22. Usually, literary men attempt to impress their readers or whoever can enjoy their works.
23. Therefore, in order to impress their listeners or readers, literary men have their own way of expressing and of using language as a medium of expressions.
24. In other words, in presenting ideas or opinions to readers, a writer makes use of various means
25. for instance, the use of language styles or the choice of words do not only have meaning but also values,
26. which aim to achieve text cohesion.

5 Cohesion, as a formal aspect of discourse, contains interrelated sentences.

27. Cohesion is a formal aspect of language
28. in which a series of sentences which relate to one another
29. form a unit which is called discourse.
30. Tarigan (1987:27) says that "Discourse is a unit of language which is the most complete and the highest in the hierarchy of language units on top of sentences or clauses,
31. [discourse has] a high and sustained coherence and cohesion,
32. [discourse] has a real beginning and an end
33. [and discourse]is expressed in written or spoken form."
34. An ideal discourse contains a number of propositions which are interrelated to produce a cohesion or a sense of being cohesive. *[sic]*
35. In addition, it needs to be coherent.
36. In other words, cohesion is a connection of forms and coherence is a connection of meanings.

6 There are five categories of cohesive devices.

37. In general, cohesive devices in written discourse especially prose can be classified into five categories.
38. Those five categories are the categories of pronoun, substitution, ellipsis, conjunction, lexical cohesion.
39. The first four devices have grammatical features

40. while the last (lexical cohesion) has lexical features.
41. The cohesive effects are achieved by the choice of appropriate words.
42. The most general uses are lexical equivalents, antonyms, hyponyms, lexical collocation, *kosokbalik*[8] *[sic]*, repetition and the beginning and the end of discourse.

7 Based on its form, there are three types of discourse.

43. Based on the form of discourse, Tarigan (1987:52) divides discourse into three parts namely, drama, poems and prose.
44. A drama *[sic]* is a discourse realised in the form of prose.
45. For example, novels, articles, short stories, *skripsi*, letters etc.
46. The focus of discussion in this *skripsi* is the discourse of prose which in this case is realised in the novel *MM* (The Redness of Being Red) by Iwan Simatupang
47. which is analysed using the lexical aspect of the theory of cohesion.

8 There have been only a few works on lexical discourse.

48. The analyses of language or theories of language and the analysis of sentences actually have lasted long
49. and articles on such topics have been just too many,
50. yet, the analysis of discourse has just been conducted
51. consequently there are only a few articles or scientific works on discourse,
52. not to mention lexical cohesion, which is only partly discussed.
53. For example, those articles mostly discuss the antonyms and hyponyms,
54. while ignoring the other aspects.
55. For that reason, in this *skripsi*, the writer focuses the attention on the analysis of lexical cohesion,
56. which according to Kridalaksana, consists of seven aspects, namely, lexical equivalents, antonyms, hyponyms, collocation, *kosokbalik [sic]*, repetition, the beginning and end of a discourse,
57. in the analysis the writer only focuses on lexical cohesion and repetition.
58. Lexical aspect in this case relates to lexeme, word, and lexicon,
59. [...] such as lexical equivalents and repetition.
60. [and does not relate to grammar].
61. These two aspects make a discourse cohesive.
62. If these aspects (lexical equivalents and repetition) are not in a discourse,
63. the discourse does not become cohesive.
64. And their absence can create boredom for readers in enjoying literary works.

9 A question is raised in relation to the role of lexical discourse.

65. It has been mentioned that the novel *MM* by Iwan Simatupang will be analysed using a discourse analysis approach.
66. Cohesion as a semantic concept appropriately has discourse as its object Halliday (in Riana, 1988:3).
67. A question is raised then, "What is the role of lexical aspect in making a prose cohesive?
68. In reality, a discourse uses lexical devices and grammatical devices which relate one sentence to another.
69. If those devices are not used,
70. then it can destroy the relationship between sentences, Gutwinski (in Tallei, 1988:82)

1.2 The scope of the problem

10 The topic of this *skripsi* is cohesion.

71. A study on discourse covers a variety of problems
72. such as the context of a discourse, co-text, elements of a discourse, cohesion, coherence, comprehension, as implicature, presupposition, etc.
73. The focus of discussion in this *skripsi* is cohesion only.

[8] We cannot find this term in the linguistics dictionary (Kridalaksana 1982) from which the student writer took this term. Although we cannot figure out the meaning of *kolokasi*, we assume that the student writer may have mistyped and or misunderstood the term as *collocation*. This is despite the fact the term *collocation* is also mentioned as one of the cohesive devices in the same sentence. This term *kolokasi* is mentioned three times in text ID5.

74. Cohesion in discourse can be seen at either its grammatical or lexical level.
75. Grammatical cohesion includes pronouns, substitution, ellipsis or 'omission' [BI] and conjunction.
76. Lexical cohesion covers repetition [BI] or 'repetition' [EL][9], synonyms, antonyms, hyponyms, collocation, *kosok balik [sic]* and equivalents (Tallei, 1988:27-31).

11 This study on cohesion is focused on lexical cohesion.
77. To discuss every aspect of cohesion needs a long time;
78. and to avoid the possibility of long winded discussion, the writer will only discuss the equivalents and repetitions in lexical cohesion.

1.3 The statement of problems
12 This study has three problems stated.
79. To provide a clear description of the problems mentioned in the background of the problem and the scope of the problem,
80. the following are three problems which will become the basis of the research, namely:
81. 1. What is the role of lexical equivalents and repetition in the novel *MM*?
82. 2. What is the realisation of the use of lexical equivalents and repetition in the novel *MM?*
83. 3. Has the use of lexical aspect in the novel *MM* fulfilled the criteria of cohesion in a discourse?

1.4 The objectives of the study
13 This study has three objectives.
84. Men must have an objective in doing something.
85. The objective is important to frame what should be done to achieve the aim.
86. The objectives that are aimed at in this study are as follows:
87. 1. To see the role of lexical equivalents and repetition in the novel *MM.*
88. 2. To see the realisation of the use of lexical equivalents and repetition in the novel *MM.*
89. 3. To see whether the use of lexical aspect in the novel *MM* has fulfilled the criteria of a cohesive discourse.

1.5 Research methodology
14 A study has its own way of collecting and analysing data.
90. A study has its own way of collecting and analysing data.
91. Therefore, this study is conducted by library research and observation
92. using the source of data *MM* written by Iwan Simatupang.
93. To achieve the objectives of the study, the writer uses the following methods which are divided into 2 parts, namely:

15 Library research is conducted by reading a number of books.
94. 1.5.1 Data Collection[10]
95. 1.5.1.1Library Research
96. Library research is conducted by reading a number of books which are relevant to the discussed problems.
97. This is meant to be a reference to previous studies;
98. and also to obtain a correct concept of theory which can be used as a basis for discussion.

16 Field research is conducted to look for primary data.
99. 1.5.1.2 Field research
100. Field research [EL] 'field research' [BI] is research which is conducted to look for primary data relevant to the problems discussed.
101. In this research the writer obtains data by reading the novel *MM.*
102. To avoid uncertainty in data collection, the writer chose novel *MM* as the source of data.
103. In this field research, the writer uses the following techniques:

[9] In the original text, the term in BI is followed by its bracketed English term. In this translation it is written as follows *the term [BI] 'the term' [EL].*

[10] Because the section on 'method of data collection' is introduced in DU 93, it is considered one separate discourse unit. It represents one state of afftairs which is not explicitly stated in form of a sentence (clause) but in form of headings. So, based on DU 93, DU 94 should read 'method of data collection is one aspect of the methodology in this study'. There are many similar instances of this case in text ID5 and other ID texts.

104. a. Observation
105. Observation is used to directly observe the studied object.
106. In this observation, the writer carefully read the novel by looking at the role of the lexical aspect in the novel *MM*.
107. b. Writing technique
108. This technique is conducted by writing all the sentences and words on the data card
109. which were later categorized in accordance with the lexical aspect.

17 In analysing the data, the writer uses a descriptive method and structural approach.
110. 1.5.2 Method of Data Analysis
111. In analysing the data, the writer uses a descriptive method to describe the facts and phenomena as what they are.
112. It means that the data analysis is conducted merely based on the empirical facts or phenomena,
113. in order that the results obtained are as whatever they are.
114. The discussion or deeper data analysis uses structural approach to see the establishing aspects, especially lexical equivalents and lexical repetition;
115. Besides, the writer uses a structural approach to see the cohesion created by the use of lexical aspect in that novel.

18 The following are the four major steps in analysing the data.
116. The procedures of data analysis in this writing are conducted via the following steps.
117. The data which has been collected from observation by reading the novel as a whole is identified especially the lexical aspect in the form of lexical equivalents and repetition.
118. After all data are collected,
119. All data in forms of lexical equivalents and repetitions are classified in accordance to their types.
120. All data that have been classified are analysed based on the lexical aspect.
121. After we analyse the data,
122. We can see whether the lexical data will establish the cohesive relations [BI] or 'cohesion' [EL], either between sentences and paragraphs.

1.6 Source of data
19 The source of data is the novel *MM* (The redness of being red)
123. The source of data in this study is written data, i.e. the 124-page novel *MM* which consists of ten chapters.

20 The data collected from sentences or paragraphs are done in a purposive way.
124. The collected data from sentences or paragraphs are done in a purposive way;
125. which means that, based on the criteria of data, the selection is decided by the writer
126. with the expectation that the selected data can represent the whole data.
127. The data collected are at first written down on the data card,
128. then they are classified based on the lexical cohesion in forms of lexical equivalents and repetition.

Before identifying the dynamics of the topics in this thesis introduction, we need to establish the themes within the text at the global level. The notion of theme is essential to the overarching concept of coherence. Examination of the DUs and MPs and their relevance to the title of the text reveals that twelve themes are relevant to the title of the text. Five themes deal with specific aspects of the topic of the text: the characteristic language of literary works (DUs 12-17, 22-26), cohesion (DUs 27-42, 61-64), three types of discourse based on forms (DUs 43-45), focus of the study (DUs 46-47), and the role of lexical cohesion (DUs 65-70).

There are seven themes that characteristically describe the study conducted, i.e. the reason for choosing the title (DUs 48-64), the scope of the problems (DUs 71-78), the statement of the problems (DUs 79-83), the objectives of the study (DUs 84-89), method of collecting data (DUs 91-109), method of analysing data (DUs 110-122), and source of data (123-128). Such themes that describe the study are to some extent easily identified because their arguments are listed instead of being elaborated.

Three themes are found to be irrelevant to the topic of the text, i.e. the importance of language for human beings (DUs 1-11), a human's dynamic soul (DUs 18-21), and objectives in doing something (DUs 84-85). These themes are classified 'miscellaneous' because the DUs which form these themes, cannot be referred to one of the twelve relevant themes. Thus, this category 'miscellany' exists in the analysis of every text as the default category for any text segment that cannot be related to one of the themes identified in the text.

In section 5.2 a point is made that the researcher's selection, collection, analysis and interpretation of data is conditioned by the researcher's sociocultural background. This means that no research can be separated from the researcher, and this is apparent where textual analysis is concerned. For instance, despite the use of relevance as the basis for deciding the fifteen themes in the text, the decision is influenced by the cultural values of the researcher. Thus, the subjectivity of the researcher is to some extent at work in this study.

5.5.1 Linearity

The twelve themes are represented in the graph 6-5 (see page 202) as the horizontal axis. They are ordered sequentially as they occur in the text, and are separated from the irrelevant themes by the broken line. The model of the graph is adapted from Farrell (1994). The bolded numbers in the left column indicate the number of the macroproposition (MP); each of the macropropositions covers a number of DUs. For instance, MP1 covers DUs 1-11.

As shown by graph 6-5, text ID5 begins with a text theme 'the importance of language for human beings' in DUs 1-11 (MP 1), which does not explicitly address the topic of the text:

> *Kohesi leksikal dalam novel Merahnya Merah (MM) karya Iwan Simatupang (suatu analisis wacana)*
> Lexical cohesion in the novel *MM* [The Redness of Being Red] by Iwan Simatupang (a discourse analysis)

The topic of text ID5 suggests that the background section should focus on 'cohesion' and 'poems.' Yet, it is not until DUs 12-13 that the relevant theme – the characteristic language of literary works – starts to be discussed.

> *12. Peranan penggunaan bahasa dalam hubungannya dengan bidang kesusastraan dapat dianggap lebih istimewa*
> *13. apabila dalam penggunaannya dalam proses interaksi dalam pergaulan sehari-hari.*
>
> 12. The role of literary language can be considered as more special
> 13. when it is used in daily interaction.

The graph 6-5 shows that the text segment on 'the characteristic language of literary works' (MPs 2 and 4) is interrupted by an unrelated text segment 'a human's dynamic soul' in DUs 18-21 (MP 3). The text segment on 'the characteristic language of literary work' in MP4 is continued by a lengthy discussion on 'cohesion' in DUs 27-42 (MPs 5 and 6) and DUs 61-64. The resumption of the text segment on 'cohesion' in DUs 61-64 indicates that the argument about 'cohesion' is interrupted by the insertion of one text segment comprising three other themes in the text: 'three types of discourse' (DUs 43-45), 'the focus of the study' (DUs 46 and 47), and 'the reason for choosing the title' (DUs 48-60).

The topic of study ID5 is stated in the DUs 46-47.

> *46. Yang menjadi pusat perhatian dalam penelitian ini adalah wacana prosa, yang dalam hal ini wacana prosa yang diwujudkan dalam novel "Merahnya Merah" karya Iwan Simatupang*
> *47. yang akan dianalisis dengan menggunakan teori kohesi pada aspek leksikal.*
>
> 46. The focus of discussion in this *skripsi* is the discourse of prose which in this case is realised in the novel *MM* [The Redness of Being Red] by Iwan Simatupang
> 47. which is analysed using the lexical aspect of the theory of cohesion.

After a long-winded discussion of the role of lexical cohesion in DUs 65-70 in MP 9, the scope of the problem is introduced in DU 77 and is expanded in DU 78.

> *77. Untuk membahas aspek-aspek secara keseluruhan tentu membutuhkan waktu yang lama;*
> *78. dan untuk menghindari kemungkinan pembahasan yang ngambang, maka penulis hanya akan membahas kohesi leksikal yang berupa ekuivalensi dan pengulangan saja.*
>
> 77. To discuss every aspect of cohesion needs a long time;

78. and to avoid the possibility of long-winded discussion, the writer will only discuss the equivalents and repetitions in lexical cohesion.

As indicated by the statements *Untuk membahas aspek-aspek secara keseluruhan tentu membutuhkan waktu yang lama* (To discuss every aspect of cohesion needs a long time) and *dan untuk menghindari kemungkinan pembahasan yang ngambang,* (and to avoid the possibility of long-winded discussion), the writer of text ID5 seems to contradict him/herself in getting to the real scope of the problem.

Similar to the irrelevant text segment with which text ID5 begins, the section on 'the objectives of the study' starts with DUs 84-85 in MP 13 which are not relevant to the objectives of the study.

84. Manusia dalam melakukan sesuatu pasti mempunyai tujuan.
85. Ini penting untuk mengarahkan apa yang seharusnya dilakukan untuk mencapai tujuan tersebut.

84. Men must have an objective in doing something.
85. The objective is important to frame what should be done to achieve the aim.

The section on 'methodology' (MPs 14-16) starts with an 'introductory' statement on methodology in DU 90 before starting the elaboration of the methods of study ID5 in DUs 91-93.

90. Suatu penelitian tentu mempunyai cara tersendiri dalam pengumpulan data dan penganalisisan data.
91. Untuk itu, penelitian ini dilakukan dengan jalan studi pustaka dan observasi

90. A study has its own way of collecting and analysing data.
91. Therefore, this study is conducted by library research and observation

Although this introductory statement in DU 90 deals with methodology, it is not closely related to the methodology of ID5.

The text then linearly proceeds by mentioning the method of analysing data (MPs 17-18) and the source of data (MP 19).

To sum up, text ID5 is digressive because of four irrelevant text segments and one interruption which all comprise 37 DUs or 28.90% of the total 128 DUs.

5.5.2 Hierarchy of Discourse Units

Arguments in text ID5 are grouped into six sections: 'background' (DUs 1-70), 'the scope of the problem' (DUs 71-78), 'the statement of the problem' (DUs 79-83), 'the objectives of the study' (DUs 84-89), 'research methodology' (DUs 90-122), and 'source of data' (DUs 123-128). Arguments in the sections on 'background' and 'methodology' are further clustered into groups based on certain categories. As would be expected from such clustered arguments, there is a predictable structure of the text. As figure 6-5 shows (see page 221), DUs 94-109 and 110-122 which deal with the two methods in study ID5; all depend on DU 93 which introduces and coordinates these DUs. Yet, there is an instance of subordinated structure in this text. DU 22 depends on DU 17, both of which deal with the language of literary works, showing an interval of five DUs.

5.5.3 Symmetry

The tree chart also illustrates the extent to which each theme is developed. It means that the tree also reveals the symmetry of sections within the text or related DUs branching from the same MP.

The asymmetry in text ID5 is characterized by long irrelevant arguments and repetitions in the section on 'background'. One of the irrelevant arguments is on the importance of language for human beings in DUs 2-5 which is repeated in DUs 6-8.

1. *Sebagai mahluk sosial, manusia setiap hari melakukan komunikasi dengan manusia lainnya,*
2. *sehingga tidak dapat disangkal lagi bahwa bahasa merupakan karunia Tuhan kepada manusia yang patut disyukuri,*
3. *di samping pikiran dan perasaan yang menjadikannya sebagai mahluk yang paling tinggi derajatnya di muka Bumi ini.*
4. *Oleh karena itu, dapatlah kita bayangkan seperti apa keadaan dunia ini*
5. *andaikata tidak ada bahasa.*
6. *Bahasa adalah salah satu media komunikasi yang sangat penting dalam kehidupan manusia.*
7. *Bahasa adalah milik manusia*
8. *yang merupakan salah satu ciri pembeda utama manusia dari mahluk lainnya di dunia ini.*

1. As human beings, everyday men communicate with each other;
2. we cannot deny that language which is God's gift to human beings deserves our thankfulness,
3. in addition to the human mind and feelings which make men the highest level creature in the world.
4. For that reason, we can imagine what the world would be like
5. if there were no language.
6. Language is one of the means of communication which is very important in human life.

7. Language belongs to human beings,
8. it is one of the distinctive characteristics of men.

Indicated by the phrase "which is God's gift to human being," the importance of language seems to be elevated in DU 2. This characteristic repetition which seems to elevate the importance of language for human beings is also found in texts ID6, 9 and 10.

Repetitive arguments in DUs 42 and 56 in the background section and in DU 76 in the section 'the scope of the problem' deal with the same cohesive devices.

42. Penggunaan yang sangat umum ialah ekuivalensi leksikal, antonim, hiponim, kolokasi, kosokbalik[sic], pengulangan, serta pembuka dan penutup wacana.
42. The most general uses are lexical equivalents, antonyms, hyponyms, lexical collocation, *kosokbalik [sic]*, repetition and the beginning and end of discourse.

56. yang menurut Kridalaksana terdiri atas tujuh aspek, yaitu ekuivalensi leksikal, antonim, hiponim, kolokasi, kosokbalik [sic], pengulangan, pembuka dan penutup wacana,
56. which according to Kridalaksana, consists of seven aspects, namely, lexical equivalents, antonyms, hyponyms, collocation, *kosokbalik [sic]*, repetition, the beginning and end of a discourse,

76. Kohesi leksikal mencakup pengulangan atau repetisi, sinonim, antonim, hiponim, kolokasi, kosok balik [sic], dan ekuivalensi leksikal (Tallei, 1988: 27).
76. Lexical cohesion covers repetition [BI] or 'repetition' [EL], synonyms, antonyms, hyponyms, collocation, *kosok balik [sic]* and equivalents (Tallei, 1988:27-31).

All the irrelevant arguments and the repetitions cause an imbalance of the background section which has 70 DUs compared with the sections on 'the scope of the problem' (DUs 71-78) 8 DUs, 'the statement of the problem (DUs 79-83) 5 DUs, 'the objectives of the study' (DUs 84-89) 6 DUs, 'methodology' (DUs 90-122) 33 DUs and 'source of data' (DUs 123-128) 6 DUs.

5.5.4 Topic Continuity

The use of a reminder in text ID5 can be seen in DUs 65-70 which is in the last paragraph in the background section.

65. Telah dijelaskan bahwa novel "Merahnya Merah" karya Iwan Simatupang akan dianalisis dengan pendekatan analisis wacana.
66. Kohesi sebagai konsep semantik memang tepat sasarannya adalah wacana, Halliday (dalam Riana, 1988:3).
67. Timbul suatu pertanyaan bagaimana peranan aspek leksikal dalam mencapai terjadinya kohesi dalam sebuah prosa?

68. *Dalam kenyataannya dalam suatu wacana menggunakan pemadu leksikal dan gramatikal yang mempertautkan hubungan antara kalimat yang satu dengan yang lain.*
69. *Apabila alat pemandu tersebut ditiadakan,*
70. *maka dapat merusak untaian kalimat, Gutwinski, (dalam Tallei, 1988:82).*

65. It has been mentioned that the novel M I by Iwan Simatupang will be analysed using a discourse analysis approach.
66. Cohesion as a semantic concept appropriately has discourse as its object, Halliday (in Riana, 1988:3).
67. A question is raised then, "What is the role of lexical aspect in making a prose cohesive?
68. In reality, a discourse uses lexical devices and grammatical devices which relate one sentence to another.
69. If those devices are not used,
70. Then it can destroy the relationship between sentences, Gutwinski (in Tallei, 1988:82)

This reminder in DU 65 refers to the previously mentioned argument on the focus of ID5 in the same background section (DUs 46-47), and is followed by a series of arguments in DUs 66-70 which in essence question the role of lexical aspect of cohesion in making a prose cohesive. Thus, the reminder in DU 65 is used to adjust to the topic of the text ID5.

5.5.5 Integration of References From Other Sources

The analysis of the ways references from other sources are integrated into the text assumes that there is a relationship between the argument in the reference and the preceding and upcoming arguments in the text.

All six references from other sources in text ID5 are integrated into the text in two ways. First, the references in DUs 30-33, 56, 66, 70 and 75-76 support the previous argument. For instance, DU 56, which deals with Kridalaksana's argument (the source is not mentioned) on seven aspects of lexical cohesion, seems to support and specify the notion *lexical cohesion* mentioned in the previous DU 55.

55. *Oleh karena itu, dalam penulisan ini penulis memusatkan perhatian pada penganalisisan tentang kohesi leksikal,*
56. *yang menurut Kridalaksana terdiri atas tujuh aspek, yaitu ekuivalensi leksikal, antonim, hiponim, kolokasi, kosokbalik [sic], pengulangan, pembuka dan penutup wacana,*

55. For that reason, in this *skripsi*, the writer focuses the attention on the analysis of lexical cohesion
56. which according to Kridalaksana, consists of seven aspects, namely, lexical equivalents, antonyms, hyponyms, collocation, kosokbalik *[sic]*, repetition, the beginning and end of a discourse,

The same argument by Tallei (1988:27-31) in DU 76 also supports and specifies the term cohesion mentioned in DU 73.

> *73. Yang menjadi bahan pengkajian dalam penulisan ini adalah masalah kohesi saja.*
> *74. Kohesi dalam wacana dapat terlihat baik dalam strata gramatikal maupun leksikal tertentu.*
> *75. Kohesi gramatikal mencakup pronomina, substitusi, elipsis atau penghilangan dan konjungsi.*
> *76. Kohesi leksikal mencakup pengulangan atau repetisi, sinonim, antonim, hiponim, kolokasi, kosok balik [sic], dan ekuivalensi leksikal (Tallei, 1988: 27).*
>
> 73. The topic of discussion in this *skripsi* is cohesion only.
> 74. Cohesion in discourse can be seen at either its grammatical or lexical level.
> 75. Grammatical cohesion includes pronouns, substitution, ellipsis or 'omission' [BI] and conjunction.
> 76. Lexical cohesion covers repetition [BI] or 'repetition' [EL], synonyms, antonyms, hyponyms, collocation, *kosokbalik [sic]* and equivalents (Tallei, 1988:27-31).

Thus, these two references from other sources, which contain the same argument, are integrated into the text.

Second, the integration of references is indicated when they are followed by the elaboration of the argument in the reference. For example, Tarigan's (1987) argument on the three types of discourse in DU 43 is followed by an explanation and examples of these three types of discourse (DUs 44-45).

> *43. Berdasarkan bentuk wacana, Tarigan (1987:52) membagi wacana menjadi tiga bagian yaitu wacana drama, wacana puisi, wacana prosa.*
> *44. Yang dimaksud wacana drama adalah wacana yang diwujudkan dalam bentuk prosa.*
> *45. Contohnya: novel, artikel, cerita pendek, skripsi, surat dan sebagainya.*
>
> 43. Based on the form of discourse, Tarigan (1987:52) divides discourse into three parts namely, drama, poems and prose.
> 44. A drama *[sic]* is a discourse realised in the form of prose.
> 45. For example, novels, articles, short stories, *skripsi*, letters etc.

One of these three types of discourse is further related to the topic of text ID5 in DUs 46-47.

> *46. Yang menjadi pusat perhatian dalam penelitian ini adalah wacana prosa, yang dalam hal ini wacana prosa yang diwujudkan dalam novel MM karya Iwan Simatupang*
> *47. yang akan dianalisis dengan menggunakan teori kohesi pada aspek leksikal.*

46. The focus of discussion in this *skripsi* is the discourse of prose which in this case is realised in the novel *MM* (The redness of being red) by Iwan Simatupang
47. which be analysed using the lexical aspect of the theory of cohesion.

By relating Tarigan's (1987:52) argument in DU 43 to the topic of text ID5, the integration of the reference is established.

5.6 Organisation of Analysis and Discussion

Texts written in Bahasa Indonesia by Indonesian Department students, UNHAS, are analysed under the headings of 'linearity,' 'hierarchy,' 'symmetry,' and 'topic continuity' individually, and presented in Chapter 6, except for the heading of 'the integration of references from other sources into the text' which is analysed individually, but their findings are grouped and presented based on their commonalities.

Those texts written in English by Australian students from Linguistics Department and by Indonesian students from the English Department, UNHAS, are analysed and presented in Chapter 7.

The discussion of these texts and the way the rhetorical structures of thesis introductions in BI and English are influenced by the oral and literate traditions in Indonesia and Australia is presented in Chapter 8.

CHAPTER SIX
RHETORICAL STRUCTURE OF UNDERGRADUATE THESIS INTRODUCTIONS IN BAHASA INDONESIA

6.1 Introduction

This chapter presents an analysis of ten texts which are the first introductory chapter of undergraduate theses (*skripsi*) written in Bahasa Indonesia (BI) by Indonesian Department students (coded ID) from Hasanuddin University, Indonesia. As described in Chapter 5, the texts are analysed on the four text dimensions (linearity, hierarchy, symmetry, and topic continuation) and on the integration of references from other sources into the text. The texts and the associated graphs and figures are numbered one to ten (ID 1-10). So, the dynamic development of the arguments in text ID1 is represented in graph 6-1, and the hierarchical relationship and the symmetry of arguments appear in figure 6-1. The ID texts and their macropropositions (MP) and discourse units (DU) including their translations can be found in Appendix One. The graphs referred to in section 6.3 of this chapter are found in numerical order at the end of the section on linearity beginning page 194. The figures referred to in section 6.4 of this chapter are also arranged in numerical order and can be found at the end of the section on hierarchy beginning page 217.

6.2 Background of the Text

The ID texts were written and submitted in the 1990s. The titles of the *skripsi,* from which the texts are derived, are assumed to be the topic of the text. All the ID *skripsi* deal with various aspects of discourse analysis: cohesive devices (ID1, 5, 6, 9, 10), coherence (ID3, 4), and speech acts (ID7, 8) and implicature (ID2). Six texts (ID1, 3, 5, 6, 9, 10) take literary works such as novels and poems as the object of study, two texts (ID2, 4) take newspapers, one text focuses on preaching style (ID8) and another on sidewalk medicine sellers (ID10). The number of words per text varies between 911 and 1839, with an average of 1528 words.

All ID texts are divided into sections which are not introduced at the beginning of the text. Although the number of sections in the ID texts vary, they generally follow the sequence of sections recommended in the guide book for writing *skripsi* (Kadir et al 1995): background, identification of problem, scope of problem, statement of the problem, operational definitions (if necessary), and the objectives and significance of the study. In some texts there is a final additional section on methodology.

6.3 Linearity

This dimension of analysis is concerned with the dynamics of development of the topic in each text. First, the themes within the texts are chronologically identified based on their relevance to the topic of the text and are placed along a horizontal axis. This series of themes includes a miscellaneous category for arguments that are not (closely) related to the topic of text. Those miscellaneous themes are sequentially located at the right end of the horizontal axes and are separated from the themes of the text by a broken line. Second, the way in which the arguments, represented by discourse units, are developed sequentially following the themes is examined.

Based on this analysis, each text is put into one of three categories: linear, slightly digressive, or digressive. The basis for this categorisation is described in Chapter 5. The sequential development of the arguments in the text is represented by graphs. Arguments for each text are represented along the vertical axes, and the discourse units associated with each argument are represented in the graph as they occur in the text. The graph for the text, therefore, describes the sequential progress of a text as arguments are developed, interrupted, resumed and terminated.

According to the analysis, eight ID texts can be considered as digressive and two texts can be considered as slightly digressive. None of the ID texts is linear.

The Digressive ID Texts

Texts ID 1, 2, 4, 5, 6, 8, 9 and 10 can be categorised as digressive because the total number of digressive DUs in the text amounts to more than ten percent. There are two grounds for the digressiveness. The first is that the notable digressiveness which occurs in the background section of the text is manifest by the fact that the text begins with text segments that are not closely nor explicitly related to the topic of the text, as represented in the themes of the text. Second, the digressiveness is identifiable by the interruption with irrelevant text segments on divergent, different themes. The interruption is indicated not only by theme but also by the use of cohesive markers in the text.

Typically the ID texts begin with an irrelevant discussion of very general themes before addressing the main topic of the study; and this pattern seems to be repeated at the beginning of each new section in the text. Some arguments in the background section are repeated in other sections of the text. A discussion of individual texts follows.

Text ID1

As graph 6-1 shows, text ID1 begins with a text segment comprising three divergent themes that are not closely related to the topic of the text. These themes are 'the importance of language' (DUs 1-8 and 21-27), 'the uses of language' (DUs 9-15), and 'a human's dynamic soul' (DUs 16-20).

> *Kohesi dalam kumpulan puisi Sukma Laut (SL) karya Aspar (Suatu analisis wacana)*
> Cohesion in the collection of Aspar's poems SL [Soul of the sea](A discourse analysis).

The topic suggests that the background section focuses on the themes 'cohesion' and 'poet's language.' It is not until DU 28 in MP 4 that the text starts to contextualise the topic of the text.

> *28. Bahasa yang digunakan oleh penyair dalam mengungkapkan penghayatannya bukan hanya sebagai alat saja melainkan sekaligus sebagai tujuan.*
> 28. Language used by poets to express their understanding is not only a means, but it is also an objective.

The topic itself is explicitly stated in DU 101 (MP 16) and in DU 105 (MP 18).

> *101. Yang menjadi pusat pembicaraan dalam penulisan ini adalah wacana puisi.*
> 101. The focus of discussion in this *skripsi* is the discourse of poems.

> *105. Yang menjadi bahan pengkajian dalam penulisan ini adalah masalah kohesi saja.*
> 105. The topic of discussion in this *skripsi* is cohesion only.

There are three similarly related text segments which are relevant to the object of study ID1: 'poems in general' (MP 5), 'the typical language of poems' (MP 6, 8, 10 and 11) and 'the presentation of poems (MP 7).

Another irrelevant text segment occurs in DUs 72-73 at the end of MP 11 (see graph 6-1) which deals with the irrelevant theme 'non grammaticality.' It indicates one of the dynamics of the topic development in text ID1.

Graph 6-1 displays five thematic interruptions in the text. Two of them – 'the presentation of poems' in DUs 45-50 (MP 7) and 'cohesion' in DUs 57-61 (MP 9) – interrupt the text segment 'the typical language of poems' in MPs 6, 8, 10, 11.

The third and fourth interruptions are caused by the dynamic development of arguments in ID1 where the text segment on 'cohesion' in MP 9 resumes in DUs 74-77 (MP 12) before

digressing again into four different themes in the text segments of 'stylistics' (DUs 78-81, 83-84), 'discourse' (DUs 82, 85-100), 'focus of the study' in DUs 101-103, and 'the problem' (DUs 104-105) before it resumes in DUs 106-117 (MPs 18-20).

The dynamic of the text is also shown by the resumption of the text segment on 'the problem' (DUs 104 and 105) in DUs 118-123 (MP 21). In this case, the text segment on 'the problem' is interrupted by the text segment on 'cohesion' (DUs 106-117).

It is not until DU 124 (MP 22) that the text starts to be linearly developed. The text segment on 'the scope of the problem' (MPs 22-25) is followed by the text segments on 'the objectives of the study' (MP 26), 'database and sample' (MPs 27-31), 'method of data collection' (MP 32), and 'method of data analysis' (MP 33).

To sum up, digressiveness in text ID1 is caused by the insertion of two irrelevant text segments and five interruptions of text segments on other themes in the text; all of which comprise 78 digressive DUs or 43.82% of the total number of 178 DUs.

Text ID2

As graph 6-2 shows, the first three DUs 1-3 of text ID2 do not closely address the topic of the text *Makna implikatur dalam wacana Bahasa Indonesia* (Understanding implicature in discourse in Bahasa Indonesia). DUs 1-3 argue for the importance of language for human beings.

1. *Manusia mempergunakan bahasa sebagai sarana komunikasi vital dalam hidup ini.*
2. *Bahasa merupakan salah satu ciri pembeda kita umat manusia dengan mahluk hidup lainnya di dunia ini.*
3. *Perlu disadari bahwa manusia menggunakan bahasa sebagai sarana komunikasi*

1. Man uses language as a vital means of communication in life.
2. Language is a characteristic that distinguishes human beings from other living creatures in the world.
3. It is necessary to be aware that man uses language as a means of communication

The following DUs 4-6 in MP 1 start to contextualise the topic of the text

4. *bukan hanya merupakan suatu peristiwa belaka atau suatu yang terjadi dengan sendirinya,*
5. *melainkan komunikasi mempunyai fungsi, mengandung maksud dan tujuan tertentu*
6. *serta dirancang untuk menghasilkan beberapa efek, pengaruh, atau akibat pada lingkungan para pendengar dan para pembaca [sic]*

4. and [the use of language] is not a mere event or a natural phenomenon,
5. the communication has functions, certain purposes and aims,
6. and [communication] is planned to give some effects and influences or results to listeners or readers. *[sic]*

The text develops by discussing implicature in DUs 9-13 and 22-28. This text segment on 'implicature' is interrupted by the text segments on 'transactional vs interactional discourse' in DUs 15-18 and 'background (context)' in DUs 14, 19-21.

The six sections in text ID2 are generally straight to the point in discussing a theme. For instance, the section on 'the scope of the problem' (MPs 7 and 8) begins with the topic of the text (DUs 33-34) and is followed by a brief comment on this topic (DUs 35-38).

33. Tulisan ini yang berbicara masalah tindak tutur atau tindak perbuatan bahasa,
34. maka aspek kajiannya merupakan bagian dari pragmatik.

33. This *skripsi* discusses the problems of speech acts or acts of language;
34. therefore the aspect focused on is part of pragmatics.

This text segment on 'the scope of the problem' ends by explicitly stating the scope of the problem for study ID2 in DU 37.

The text then develops linearly. The text segment on 'the scope of the problem' (MPs 7-8) is followed by the text segment on 'the statement of the problem' (MP 9), 'objectives' (MP 10), 'method of library research' (MP 11), 'method of data collection' (MPs 12-13), 'method of data analysis' (MP 14) and 'database and sampling' (MPs 15-17).

In brief, text ID2 is digressive because of the irrelevant text segment at the beginning of the text and two thematic interruptions; all of which constitute 11 DUs or 13.58% of the total number of 81 DUs.

Text ID4

The digressiveness of text ID4 is indicated by the insertion of irrelevant text segments in the text. Text ID4 begins with a long irrelevant text segment comprising three divergent themes 'basic features of discourse' (MPs 1, 3 and 4), 'functions of discourse' in MP 2, and 'observing parts of a work' in DU 31 (MP 5). All these themes are not closely related to the topic of text ID4:

Koherensi dalam berita utama harian Fajar: Suatu analisis wacana
Coherence in the main news in the *Fajar* daily newspaper: A discourse analysis

Although the text segment 'the role of coherence in discourse' (MP 5) indicates the topic of the text, DU 31, which begins MP 5, does not explicitly address the issue.

> *30. Dalam melihat setiap karya, kita tidak mungkin memahami semua karya baik dalam bentuk aslinya ataupun bukan*
> 30. In observing any work, it is impossible for us to understand parts of the work either in its original form or its copy

It is DU 40 (in MP 5) which clearly indicates the topic of the text ID4.

> *40. penulis melihat bahwa penggunaan pemarkah-pemarkah transisi yang merupakan bagian dari wacana itu sendiri dapat dianalisis untuk memahami isi penyampaian wacana tersebut,*
> 40. the writer observed that the use of transition signals which is part of the discourse itself can be analysed in order to understand the contents of the discourse.

This text segment on 'the role of coherence in discourse' is continued by a discussion of 'transition signals in the discourse of *Fajar* daily paper' (MP 6), 'the reason for choosing the title' (MP 7), 'background on the subject matter' (MPs 8 and 9), 'knowledge on the social cultural background' (MP 10), 'understanding of implicit meanings' (MP 11), 'the role of transition signals' (MP 12), 'the scope of the problem' (MP 13) and 'the statement of the problem' (MP 14).

The text segment on 'the scope of the problem' (MP 13) begins in DU 81 by referring back to the four approaches to analysing coherence explained in MPs 8-12 *Sebagaimana telah dijelaskan sebelumnya untuk mengetahui tingkat kekoherensian suatu wacana dapat dilakukan dengan beberapa cara* (As explained before, the degree of coherence of a discourse can be analysed in several ways). It is followed by a summing-up of those four approaches of analysing coherence in DU 83.

> *82. Dari sekian cara tersebut pada dasarnya semua berpendapat bahwa kriteria kekoherensian (keruntutan) sebuah wacana terletak pada penginterpretasian yang logis.*
>
> 82. From a number of ways mentioned before, all agree that the criteria of coherence [BI] 'coherence' [EL] lie on its logical interpretation.

The summing-up is followed by an unrelated DU 82.

> *83. Dengan perkataan lain bahwa partisipan-partisipan yang terlibat di dalamnya dapat saling memahami.[sic]*
> 83. In other words, elements within a discourse can be related to one another. *[sic]*

This irrelevant text segment precedes an introductory statement in DU 84 which is followed by the scope of the problem for text ID4 in DUs 84-85.

84. *Meskipun demikian, mengingat terbatasnya waktu dan kemampuan penulis,*
85. *maka penulis membatasi permasalahan dalam penulisan ini pada masalah ke-4 saja,*
86. *yakni bagaimana pemarkah transisi tersebut dapat dipakai untuk menganalisis kekoherensian dalam Berita Utama Harian Fajar.*

84. However, due to the limited time and the writer's ability,
85. therefore, the writer limits the problem in this *skripsi* into the fourth case
86. i.e. how can the transition signals be used to analyse the coherence in the main news of the newspaper *Harian Fajar.*

The lengthy introductory statement in DUs 83-86 suggests that the sections in text ID4 usually begin with a kind of 'introduction,' which seems to function as a reason for such a discussion on scope of the problem and leads to the main argument in the text segment.

The text proceeds by mentioning the three statements of problems in DUs 92-95 (MP 14) and the text segment on 'operational definitions' in MP 15, 'cohesion and coherence in discourse' (MP 16), 'the concept of transition signals' (MP 17), 'presentation of news in the newspaper' (MP18), and 'the objectives and significance of the study' (MP 19).

Most of the text segment on 'operational definitions' in DUs 96-106 seems to repeat arguments in the text segment on 'basic features of discourse' (MPs 1-4). As these DUs 96-106 contain similar arguments to the text segment on 'basic features of discourse' which contain irrelevant themes, we can say that this text segment on 'operational definitions' digresses to the text segment on 'basic features of discourse' which does not clearly address the topic of the text.

To sum up, the digressiveness of text ID4 is caused by the insertion of irrelevant text segments which comprise 33 DUs or 25.98% of the total number of 127 DUs.

Text ID5

See Chapter 5 section 5.5.1 (page 170)

Text ID6

A similar pattern occurs in text ID 6 (see graph 6-6) which is written on the topic:

Substitusi, elipsis, dan repetisi dalam antologi puisi 'Lubang Tanpa Dasar' karya Ghufron Hasyim (Suatu analisis wacana)
Substitution, ellipsis, and repetition in the Poetry Anthology *LTD* [The Baseless Hole] by Ghufron Hasyim (A discourse analysis)

The text begins with one text segment comprising three divergent themes which are not explicitly related to the topic. These themes, which are about very general aspects of the topic of text ID6, are 'the importance of language for human beings' in DUs 1-5 and 13, 'language is individual *[sic]*' in DUs 6-12, and 'language and discourse' in DUs 14-18 (MP 3). The next two text segments seem to provide the background to the topic of the text: 'the importance of discourse analysis' in DUs 19-22 (MP 4), and 'the characteristics of discourse' in DUs 23-33 (MP 5).

It is not until DU 39 that text ID6 begins to indicate the topic.

> *39. Yang menjadi pusat perhatian dalam penelitian ini adalah wacana puisi.*
> *40. Dalam hal ini, wacana puisi LTD karya Ghufron Hasyim yang akan dianalisis dengan memakai pendekatan analisis wacana (Discourse Analysis).*
>
> 39. The focus of discussion in this writing is the discourse of poems
> 40. that is a collection of poems *LTD* (Baseless Hole) by *Ghufron Hasyim* will be analysed using the approach of discourse analysis [BI] ('discourse analysis' [EL]).

The 'focus of the study' (DUs 39-40) is interrupted by the text segment on 'cohesion in discourse' (DUs 41-47) before resuming in DUs 48-51 (MP 8).

The arguments in the text then follow a linear pattern. The section 'the scope of the problem' (MP 10) is followed by the sections 'the statement of the problem' (MP 11), 'the objectives of the study' (MP 12), 'source of data' (MPs 13-14), 'data collection' (MP 15), and 'data analysis' (MP 16).

It is worth noting that like the topic of the text, the main arguments of the sections in ID6 are not presented straight away but are delayed through a number of introductory statements that serve to lead to the main argument. For example, the introductory statements in DUs 67-70 precede the statements of the problem (DUs 71-73).

> *67. Pemilihan ketiga aspek yang tersebut diatas*
> *68. dengan pertimbangan ketiganya sangat menarik apabila dilihat dari segi paduan katanya [sic]*
> *69. jika dikaitkan dengan dapan buah puisi yang akan dianalisis.*
> *70. Oleh sebab itu ada beberapa permasalahan yang akan dibahas dalam penelitian ini, yaitu:*
>
> 67. The above-mentioned three aspects are chosen
> 68. based on the reason that those three aspects are very interesting from the their combination of words *[sic]*
> 69. when they are related to the eight poems which will be analysed.

70. Therefore there are several questions that are going to be addressed in this research, namely ...

The same pattern of beginning a text segment can be seen in DUs 74-75 which introduce the text segment on 'objectives of the study' in DUs 77-79.

74. Pada dasarnya penelitian ini diarahkan untuk menjawab permasalahan yang telah dirumuskan.
75. Sejalan dengan permasalahan di atas, maka penelitian ini bertujuan untuk:

74. Basically this research aims to answer the questions which have been stated.
75. In line with the above-mentioned questions, this research aims to:

To sum up, text ID6 is digressive because the irrelevant text segment at the beginning of the text and one interruption; both comprise 25 DUs or 22.12% of the total of 113 DUs.

Text ID8

Text ID 8 also begins with one irrelevant text segment comprising two deviating themes on 'human beings and communication' in DUs 1-3 (MP 1) and 'the highest units of language' in DUs 4-9 (MP 2) which do not clearly address the topic of ID8:

Tindak tutur dalam kegiatan penjual obat kaki lima di Kota Madya Ujung Pandang (Analisis wacana)
The speech acts of sidewalk medicine sellers in Ujung Pandang (A discourse analysis).

The brief discussion of utterance and context in DUs 10-15 is continued by another irrelevant text segment in DUs 16-22 dealing with discourse as the highest unit of language.

It is not until DU 23 that the topic of text ID8 is addressed.

23. Penelitian ini akan mendeskripsikan peristiwa kebahasaan yang terjadi dalam situasi penjualan obat kaki lima, dengan fokus pada masalah tindak tutur.
23. Focusing on speech acts this research will describe the linguistic events in selling medicine along the sidewalk.

Text ID8 proceeds with an elaboration of 'the reason for choosing the title' (DUs 23-36), followed by a discussion of 'speech acts' in DUs 37-55 (MPs 6, 7 and 8), of 'the scope of the problem' in DUs 56-61 (MP 9), 'the statement of the problems' in DUs 62-64 (MP 10), 'the objectives of the study' in DUs 65-67 and 75 (MP 11), 'source of data' in DUs 68-74, 76-86, 'data collection' in DUs 87-103 (MP 14), and 'data analysis' in DUs 104-116 (MP 15).

The scope of the problem, which is explicitly stated in DU 61, is preceded by introductory statements (DUs 57-60) which provide the reason for limiting the scope of the research.

> *57. Analisis tindak tutur menyangkut beberapa aspek, atara lain: gaya bahasa yang terdapat dalam tindak tutur, tata bahasa tindak tutur, keruntutan (kohesi) dan keterpaduan (koherensi) dalam tindak tutur, jenis-jenis dan kategori tindak tutur, alih kode dan campur kode, dan fungsi tindak tutur.*
> *58. Untuk membahas aspek-aspek ini tentu membutuhkan waktu yang lama*
> *59. dan dapat pula menyebabkan terjadinya kesimpangsiuran.*
> *60. Oleh karena itu, penulis tidak akan membahas semua aspek.*
> *61. Dalam penelitian ini, penulis hanya membahas jenis-jenis dan kategori-kategori tindak tutur.*

> 57. An analysis of speech acts involves several aspects such as figures of language in speech acts, the grammar of the speech act, the cohesion [BI] 'cohesion' [EL] and coherence [BI] 'coherence' [EL] in speech acts, the types and categories of speech act and the function of speech acts.
> 58. To discuss [all] these aspects needs a long time
> 59. and can also cause confusion.
> 60. Therefore, the writer will not discuss all of these aspects.
> 61. In this research, the writer will only discuss the types and categories of speech acts.

The fact that the following general aim of the study (DU 75) interrupts the text segment on 'source of data' (DUs 68-85) contributes to the digressiveness of text ID 8 and indicates that the text is not well organised.

> *75. Penelitian ini bertujuan untuk memberikan gambaran umum tentang peristiwa kebahasaan atau tuturan yang digunakan dalam situasi penjualan obat kaki lima di Kota Madya Ujung Pandang.*
> 75. This study aims to provide a general picture of language events or utterances used in the event of selling medicine along the sidewalks in the city of Ujung Pandang.

Thus, text ID8 is digressive because of the two irrelevant text segments and one interruption by another theme in the text comprising 17 DUs or 14.65% of the total of 116 DUs.

Text ID9

As shown in graph 6-9 text ID9 begins with an irrelevant text segment comprising three themes on 'language and linguistics' in DUs 1-3 (MP 1), 'basic features of discourse' in DUs 4-9, and 10-16 (MPs 2-3) and 'communication' (MP 4) which are not closely related to the topic of the text.

> *Analisis referensi pronomina persona dalam novel Pertemuan Dua Hati (PDH) karya Nh Dini (Suatu analisis wacana)*

The analysis of personal pronominal reference in the novel *PDH* [The meeting of two hearts] (A discourse analysis)

The next text segments on 'characteristics of discourse' (MP 5) and 'the forms of discourse' (MP6) serve as the background to the topic of text ID9. It is followed by a text segment on 'the reason for choosing the title' in DUs 40-43 (MP 7) where the topic is addressed.

40. Sesuai dengan uraian di atas, maka alasan penulis memilih judul ini
41. setelah penulis membaca novel yang berjudul "Pertemuan Dua Hati" ini,
42. penulis ingin mengetahui apakah pengarang dalam menggunakan kalimat-kalimat khususnya yang menyangkut referensi persona sudah sesuai penggunaannya atau tidak sesuai.
43. Oleh sebab itu, untuk mengetahui hal seperti itu perlu diadakan penelitian khususnya referensi persona.

40. Based on the above-mentioned explanation, the writer [of this *skripsi*] has the following reason to choose the title of this *skripsi.*
41. After the writer [of this *skripsi*] read the novel *PDH* [The Meeting of Two Hearts]
42. the writer [of this *skripsi*] wants to know whether the writer has appropriately used the personal [pronominal] reference cohesive devices.
43. For that reason, to find out the answer, we need to study the personal [pronominal] references.

The last DU 44 in MP 7 seems to digress by mentioning

44. Adapun aspek-aspek lainnya perlu diadakan penelitian lebih lanjut.[sic]
44. For the other aspects [of the novel] we need to do other studies. *[sic]*

Graph 6-9 also shows that the text segment on 'method of data analysis' in DUs 91-95 and 101-103 interrupts the text segment on 'source of data' in DUs 79-90 and 96-100 and 104 (MPs 13-14).

In short, text ID9 is digressive because of the two irrelevant text segments and two interruptions which all comprise 30 DUs or 28.57% of the total number of 105 DUs.

Text ID10

Text ID 10 begins with one text segment comprising four divergent themes that are not explicitly related to the topic of the text

Kalimat elips dalam novel Merahnya Merah (MM) karya Iwan Simatupang (Suatu analisis wacana)
Elliptical sentences in the novel *MM* [The Redness of Being Red] by Iwan Simatupang (A discourse analysis)

Those four irrelevant themes are 'humans and the use of language' (MPs 1 and 2), 'language as a sign of human existence' (MP 3), 'the two meanings in a word' (MP 4), and 'forms and meanings' (MPs 5 and 6). As shown in the graph 6-10, the total 40 irrelevant DUs at the beginning of the text exceed the 28 DUs associated with the main argument.

It is not until DUs 41-44 in MP 7 that the topic of text ID10 is contextualised.

> *41. Dalam penciptaan sebuah karya sastra pengarang mempunyai kebebasan yang mutlak untuk memanfaatkan unsur-unsur bahasa dalam mengekspresikan ide-idenya.*
> *42. Kebebasan mutlak tersebut oleh Sudjiman (1986:39) dinyatakan sebagai "licentia poetika",*
> *43. yaitu kebebasan pengarang untuk menyimpang dari kenyataan [sic], dari bentuk atau aturan,*
> *44. termasuk penyimpangan tata bahasa untuk mencapai suatu efek, antara lain termasuk penggunaan kalimat elips.*

> 41. In creating a literary work, a writer has an absolute freedom to make use of elements of language to express his or her ideas.
> 42. This absolute freedom, according to Sudjiman (1986:39), is a 'licentia poetika',
> 43. that is the writer's freedom to deviate from the fact *[sic]*, from the form or rules,
> 44. this includes the deviation from the [normal] language structure to achieve a certain effect, such as the use of elliptical sentences.

This extract shows that DU 44 explicitly attempts to relate the previous irrelevant text segment in DUs 1-40 (MPs 1-6) to one aspect of the topic, i.e. ellipsis. However, the topic of ID10 itself is indicated in DUs 45-46.

> *45. Menurut pengamatan penulis, belum banyak orang yang mengangkat masalah kalimat elips dalam sebuah karya sastra apalagi dari segi maknanya.*
> *46. Itulah sebabnya, penulis mengangkat masalah tersebut menjadi sebuah kajian khusus. [sic]*

> 45. Based on the present writer's observation, there have not been many studies discussing the elliptical sentences in literary works, not to mention [the elliptical sentences used in the literary works] from the meaning point of view.
> 46. That is the reason why the writer [of this *skripsi*] makes that problem a special study. *[sic]*

Graph 6-10 shows that the text then shows a linear pattern from the reason for choosing the title, identification of the problem, the scope of the problem, the statement of the problem, the objectives of the study, and the significance of the study in MPs 8-13.

As we can see from the graph 6-10 the total number of 40 DUs that are associated with the digression at the beginning of text ID 10 far exceeds the total number of 28 DUs which are associated with the main argument.

To sum up, the digressiveness in text ID10 is caused by one lengthy insertion of an irrelevant text segment comprising 40 DUs or 58.82% of the total number of 68 DUs.

The Slightly Digressive ID Texts

Texts ID3 and 7 are categorised as slightly digressive because the total digressive DUs are less than 10%. Despite the insertion of irrelevant text segment at the beginning of the text, the rest of the texts shows a relatively linear development.

Text ID3

Text ID3 is written on the topic *Koherensi dalam novel Royan Revolusi karya Ramadhan KH* (Coherence in the novel *Royan Revolusi* by Ramadhan KH).

Text ID3 begins with an irrelevant text segment comprising two different themes 'basic features of discourse' in MPs 1 and 3 and 'studies on discourse' in DUs 5-6 (MP 2).

The text then develops in a relatively linear fashion: the text segment on 'understanding discourse' (MPs 4-5) is followed by 'the use of the term *unity*' (MP 6) and by 'linguistic and non-linguistic factors of language' (MPs 7-8). All these themes appear to be the background for the topic of ID3.

Despite being slightly digressive, it is not until DU 45 (in MP 8) that text ID3 indicates the topic of the text.

> *45. Berhubungan dengan analisis wacana, koherensi merupakan bagian yang tak terlepaskan,*
> *46. bahkan menurut Stubbs, keruntutan merupakan topik dari studi dari analisis wacana (Stubbs, 1988: 15 dalam Tallei, 1988:38).*
>
> 45. Coherence cannot be separated out from discourse analysis
> 46. moreover, according to Stubbs, *keruntutan* (coherence) is one topic in discourse analysis (Stubbs, 1988:15 in Tallei, 1988:38).

This topic development of text ID3 shows that the topic of the text is not addressed at the beginning of the text, but after the topic is contextualised and elaborated.

The text then proceeds linearly by a lengthy elaboration of the reasons for focusing on coherence (MPs 9-10), followed by brief text segments on 'coherence from a semantic-

pragmatic point of view' (MP 11), 'the reason for choosing this novel as the object of study' (MP 12), 'the scope of the problem' (MP 13), 'the statement of the problem' (MP 14), 'the objectives of the study' (MP 15), 'method of data collection' (MPs 16-17), and 'method of data analysis' (MP 18).

In brief, the slight digressiveness of text ID3 is caused by the insertion of one irrelevant text segment which consists of 12 DUs or 9.67% of the total 124 DUs.

Text ID7

The slight digressiveness of ID7 is characterized by the insertion of irrelevant text segments throughout the text. As shown by graph 6-7, DUs 1 and 5, which argue that language can be studied from its social trends in the society, do not seem to address the topic of the text:

> *Tindak tutur dakwah K.H. Zainuddin M.Z. (Suatu analisis wacana)*
> Speech acts in the preaching of *K.H. Zainuddin M.Z* (A discourse analysis)

It is not until DUs 17-18 that the topic is indicated.

> *17. Hanya saja karena analisis wacana merupakan bidang pemakaian bahasa alamiah*
> *18. maka penelitian ini lebih ditekankan pada tinjauan pragmatik.*
>
> 17. Since this study of discourse employs the use of natural language
> 18. this study puts an emphasis on the pragmatic point of view.

The development of arguments in the text shows some incoherent insertions of the text segments DUs 21, 23 and 29.

> *21. Penulis ingin menunjukkan bahwa ilmu-ilmu bahasa tidak hanya dapat dirasakan manfaatnya oleh bahasa itu sendiri tetapi juga berguna bagi seluruh aspek kehidupan manusia. [sic]*
> 21. The writer aims to show that studies of language do not only benefit the language itself but also for all aspects of human beings. *[sic]*
>
> *23. Penelitian terhadap dakwah K.H. Zainuddin M.Z. (ZMZ) merupakan salah satu contoh dari sekian banyak aspek kehidupan manusia yang dapat diamati dengan menggunakan kajian bahasa. [sic]*
> 23. The study of the preaching of ZMZ is only one of the many examples of aspects of human beings which can be observed using the study of language. *[sic]*
>
> *28. Dalam mengamati pemakaian bahasa Indonesia ragam dakwah dalam masyarakat sangatlah tepat jika objek yang diamati adalah bahasa lisan.*

> *29. Hal ini disebabkan ada faktor-faktor yang terdapat pada bahasa lisan terdapat pada bahasa tulis, [sic]*
>
> 28. In observing the use of BI in preaching it is appropriate to focus on the spoken language as the object of observation.
> 29. This is because some features of spoken language can be found in written language *[sic]*

Another incoherent text segment is DU 67 which seems to continue the argument in DUs 65 and 66.

> *65. Penelitian ini berguna untuk memberikan sumbangan pemikiran terhadap fungsi komunikatif bahasa.*
> *66. Selain itu juga berguna memberikan sumbangan pemikiran kepada umat Islam*
> *67. dalam menyampaikan syariat Islam melalui tuturan-tuturan yang digunakan waktu berdakwah di tengah-tengah masyarakat. [sic]*
>
> 65. This study is useful in giving some inputs to the communicative function of language
> 66. besides, it also usefully provides some ideas to Moslems
> 67. that is when they inform the Islamic laws through their utterances used in preaching among the people. *[sic]*

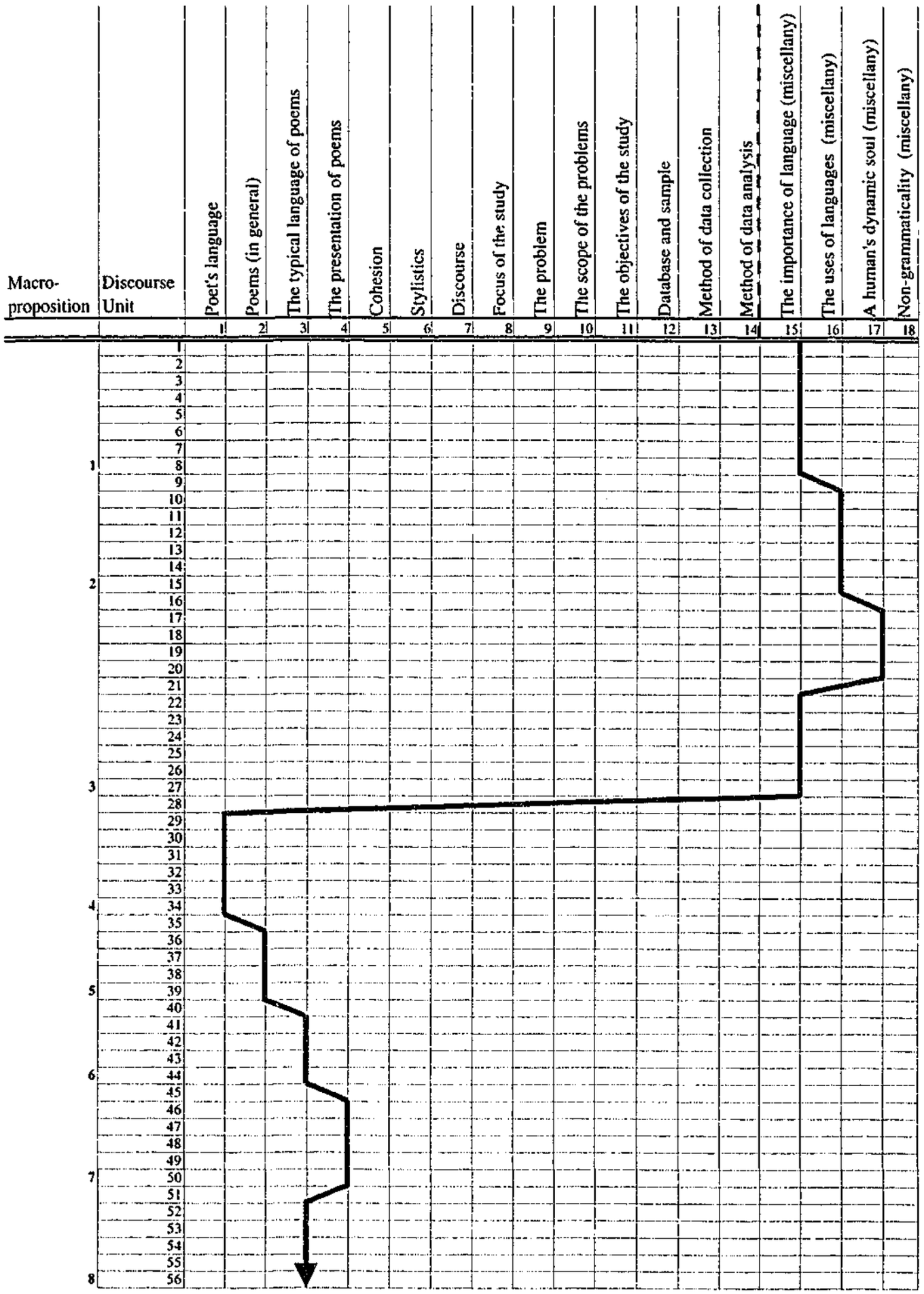
In addition to the irrelevant text segments, text ID7 also contains a number of inaccurate statements which indicate that the information in ID7 is not well organised. For instance, DU 85 – *Dari kedelepan kaset tersebut penulis tidak mengambil keseluruhan tuturan melainkan hanya delapan puluh [sic] tuturan masing-masing sembilan tuturan dari judul Harta, Wanita, dan Tahta; sembilan tuturan dari judul Memperbaiki Akhlak; sembilan tuturan dari judul Puasa; delapan tuturan dari judul Surga dan Calon-calon Penghuninya; lima belas tuturan dari judul Dasar dan Tujuan Hidup; tiga belas tuturan dari judul Idul Fitri dan Halal Bihalal; dua belas tuturan dari judul Bisnis yang Menguntungkan; lima belas tuturan dari judul Taqwa dan Keutamaannya* (From the eight cassettes the writer did not use the whole utterances but only eighty *[sic]* utterances: nine utterances from *Wealth, Women and Throne*; nine utterances from *To improve our conducts*; nine utterances from *Fasting*; eight utterances from *Heaven and its would-be occupants*; fifteen utterances from *The basis and objectives of living*; thirteen utterances from *Idul Fitri and the Act oj Forgiving one another in a Moslem Festival*; twelve utterances from *Profitable Business*; fifteen utterances from *Piety and Its Importance*) – miscalculates the total number of utterances (90) examined in ID7. This inaccuracy is repeated in DU 86.

> *86. Alasan penulis hanya mengambil delapan puluh [sic] tuturan adalah karena beberapa tuturan yang telah terpilih sudah dapat mewakili keseluruhan tuturan yang terdapat dalam satu kaset.*

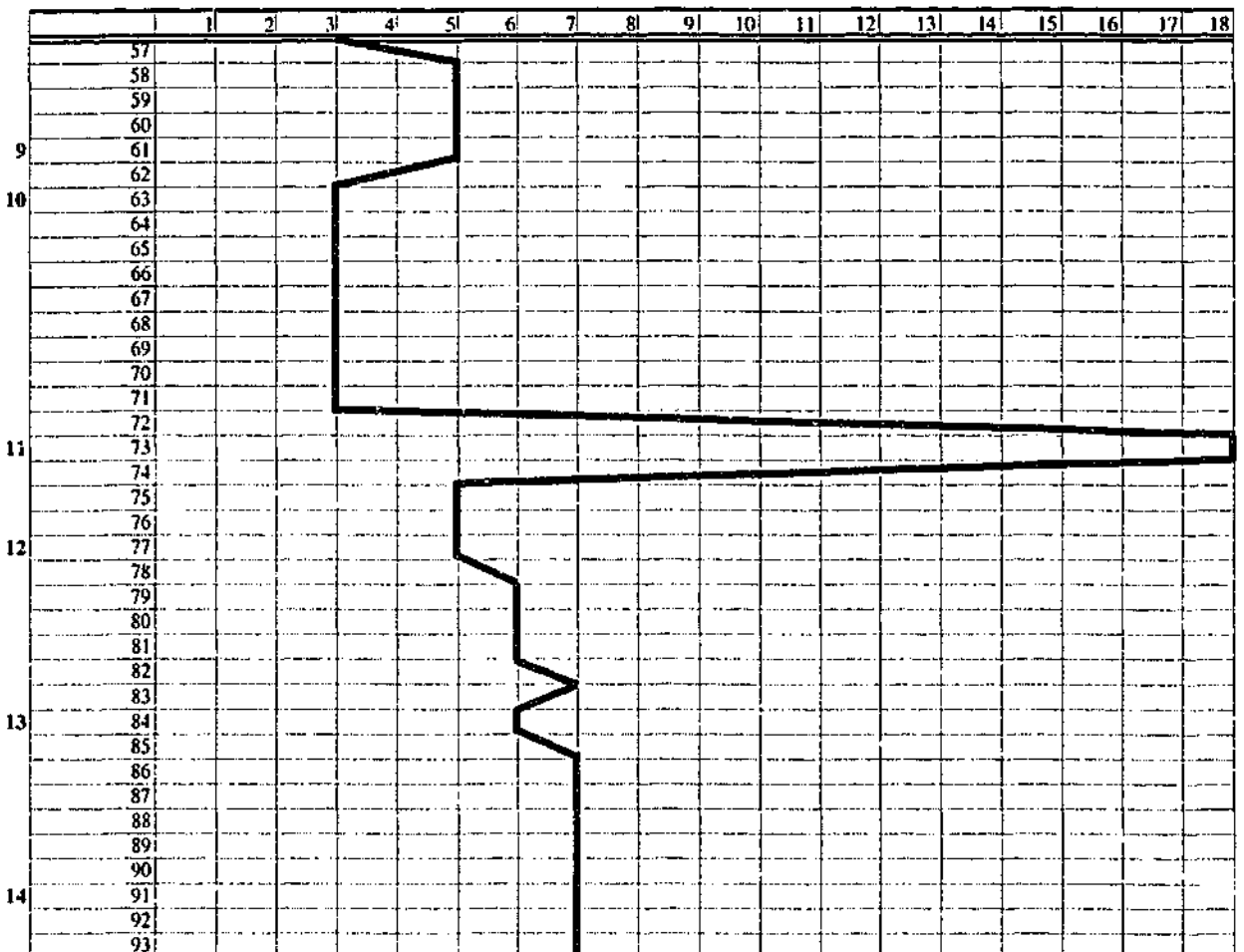
> 86. The writer's reason to have only eighty *[sic]* utterances is that these selected utterances have represented all the utterances in all of the cassettes.

Another inaccurate count occurs in DUs 88-91 where the writer classifies those utterances examined into three groups: 11 (introduction), 54 (contents) and 21 (conclusion). However, the total number of utterances from these three groups (86) is not equivalent to the total number of utterances (80 and 90) respectively mentioned in DUs 85 and 86.

All six incoherently inserted DUs comprising 5.17 % of the total number of 116 DUs indicate that text ID7 is slightly digressive, shows an inept control of text structure, and shows nothing of coherent ideas.



Graph 6-1 is continued in the next page



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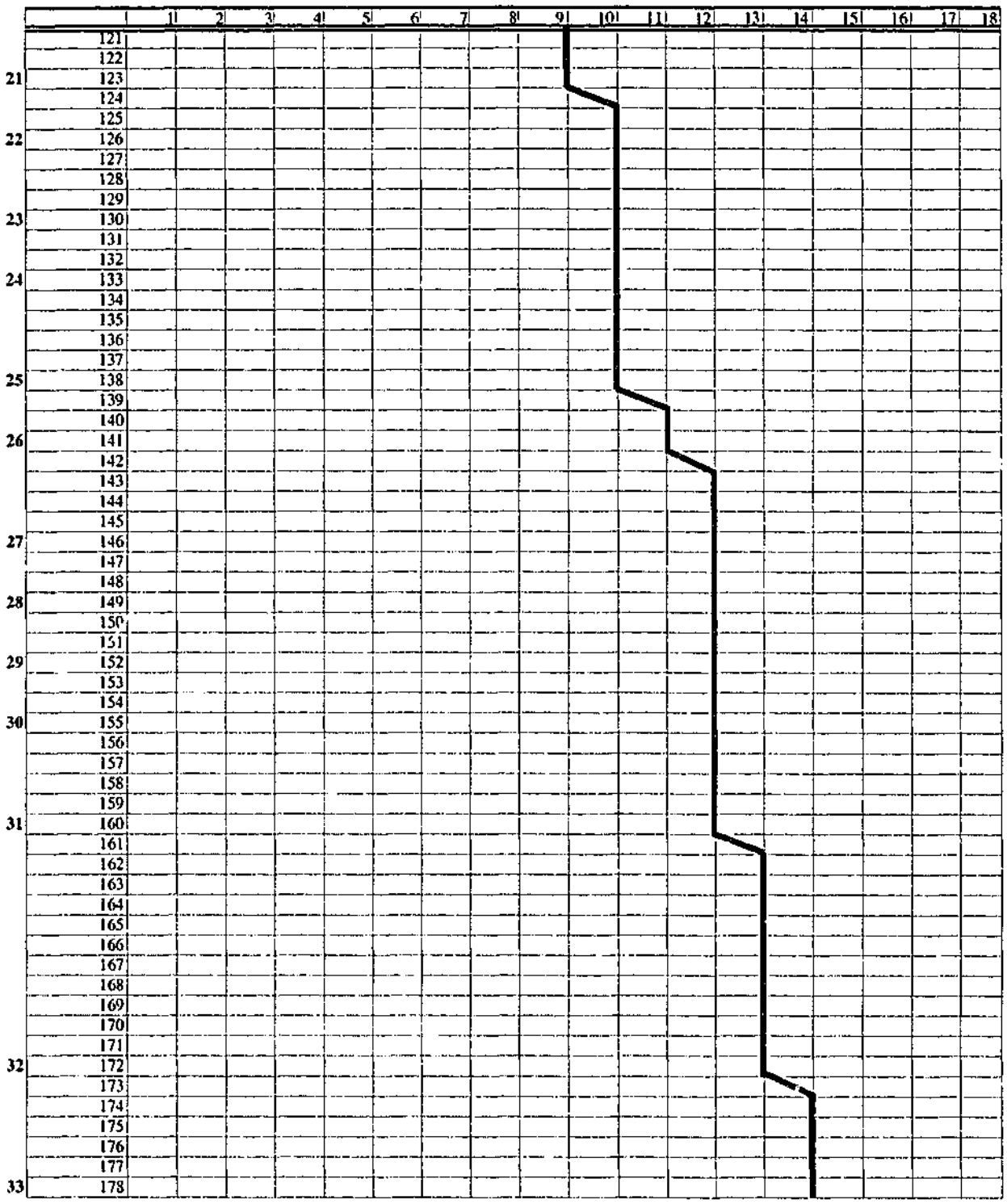
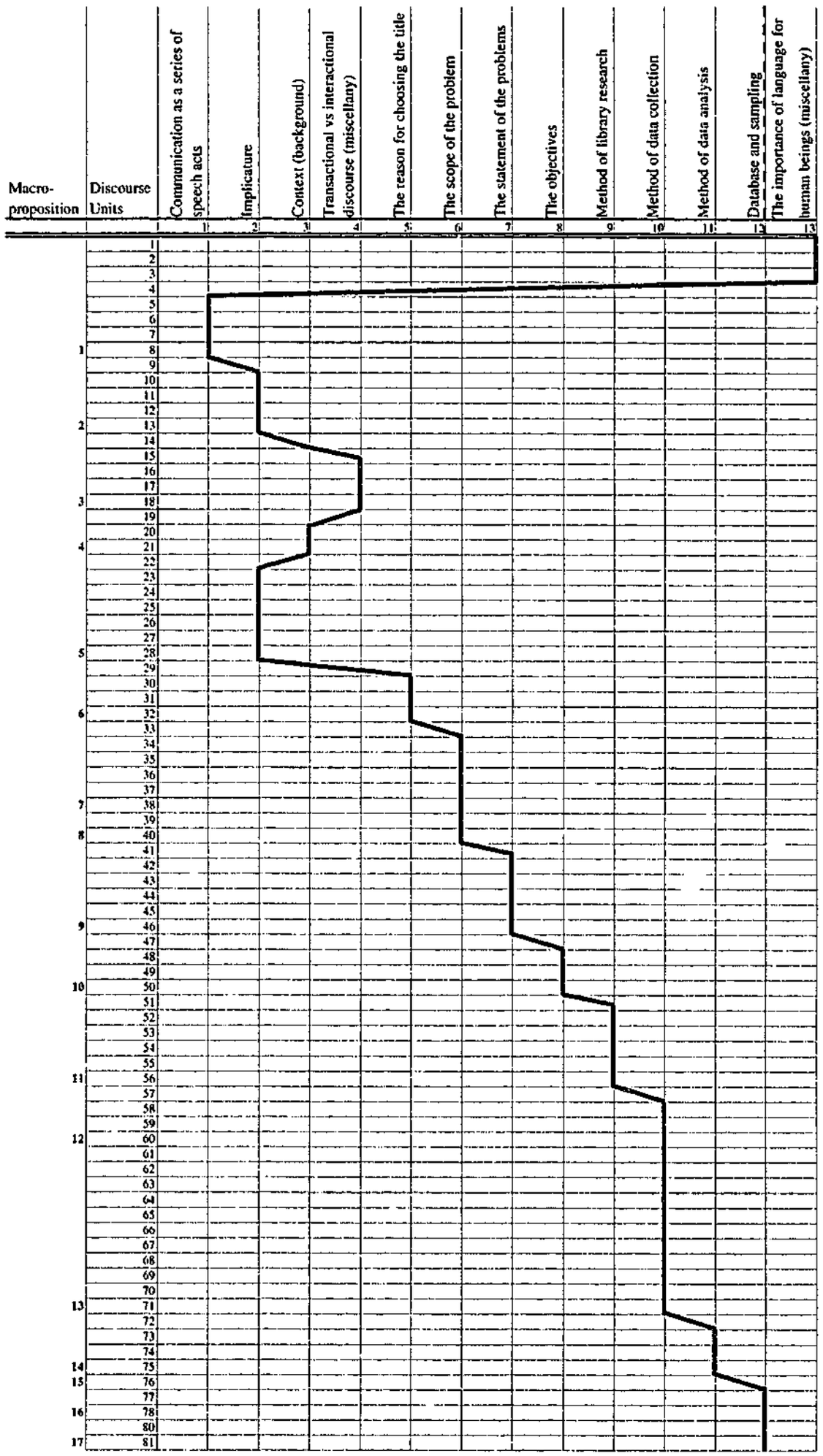
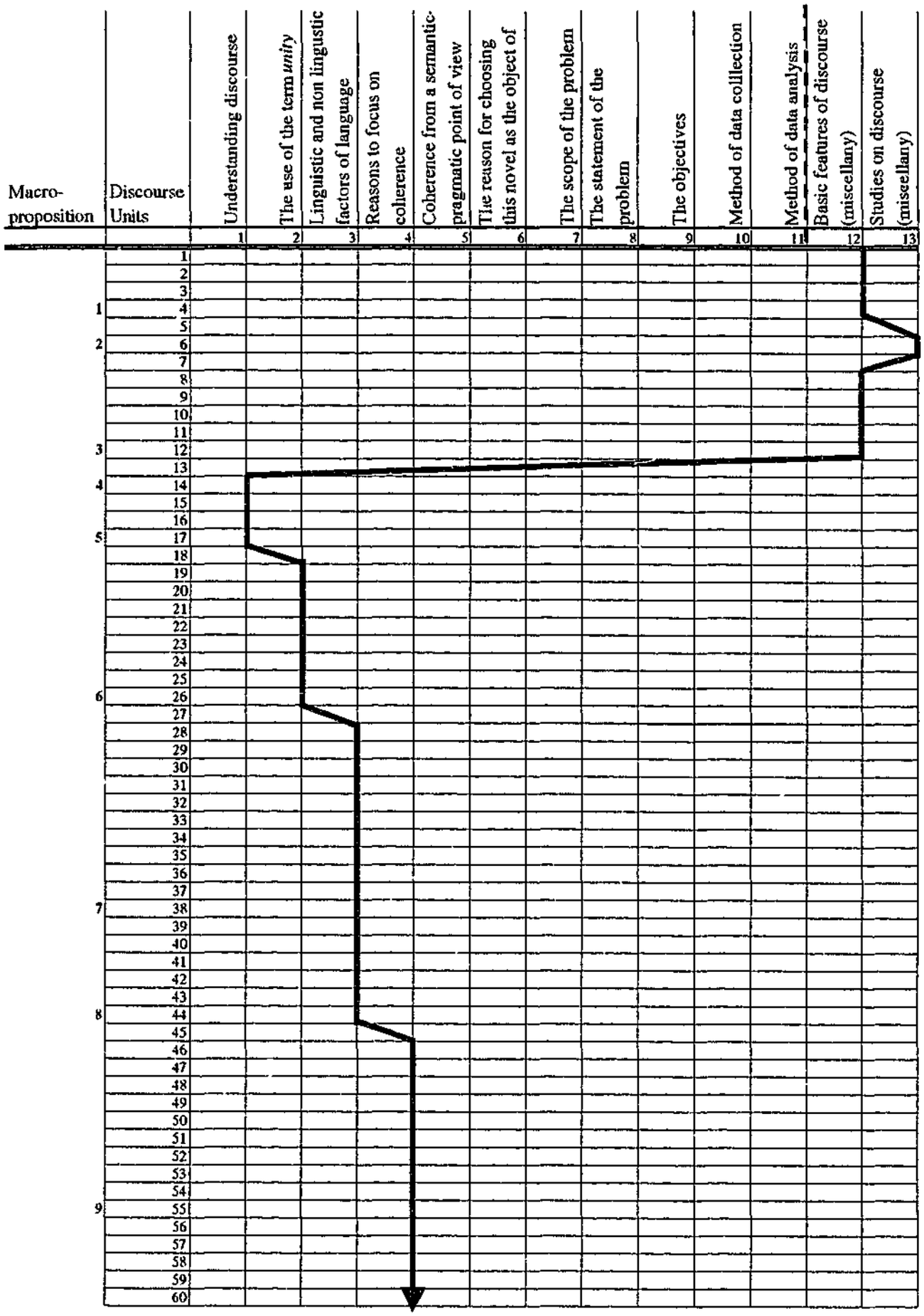


Graph 6-1. Linearity of DUs in ID 1



Graph 6-2. Linearity of DUs in ID2



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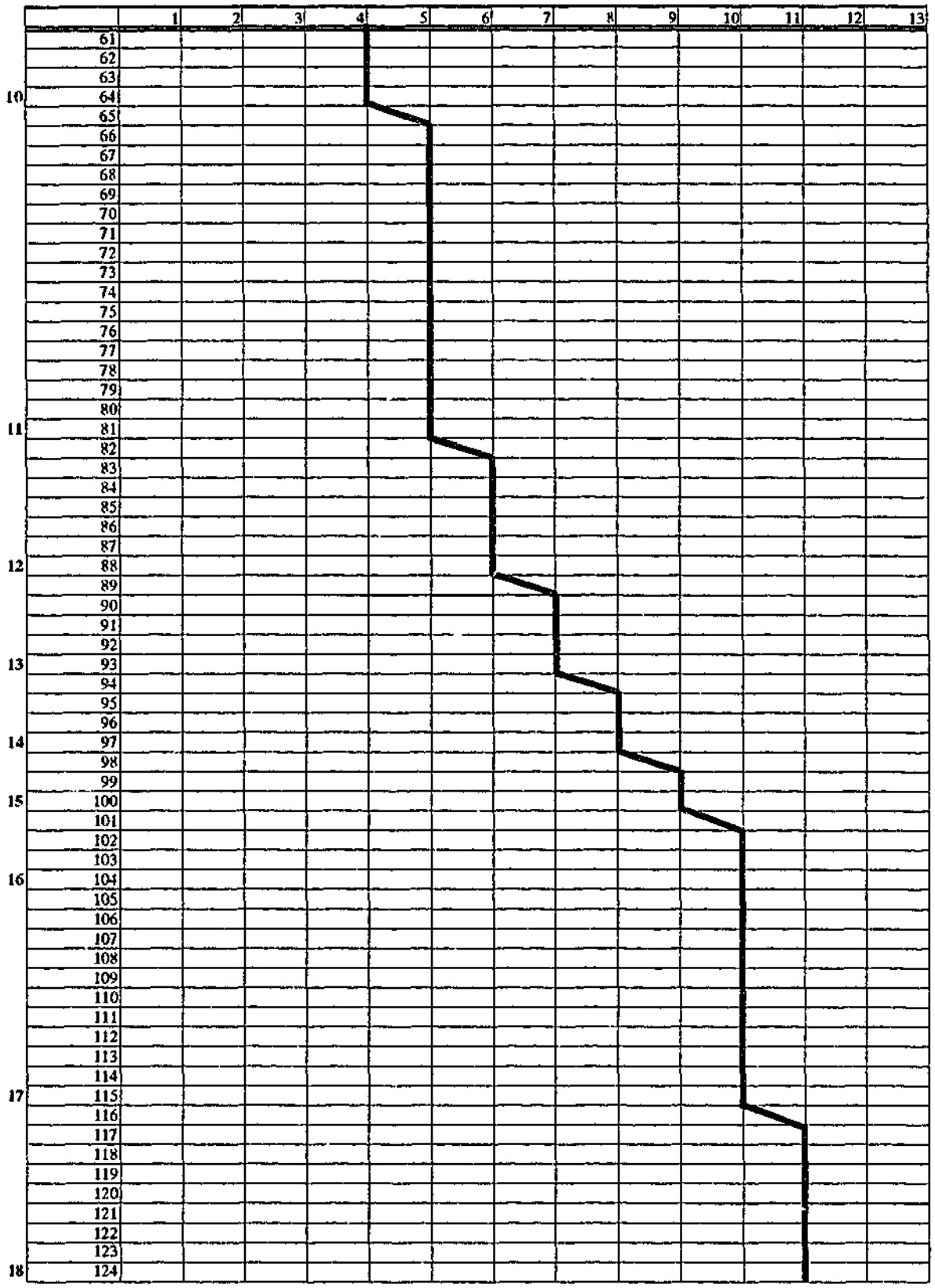
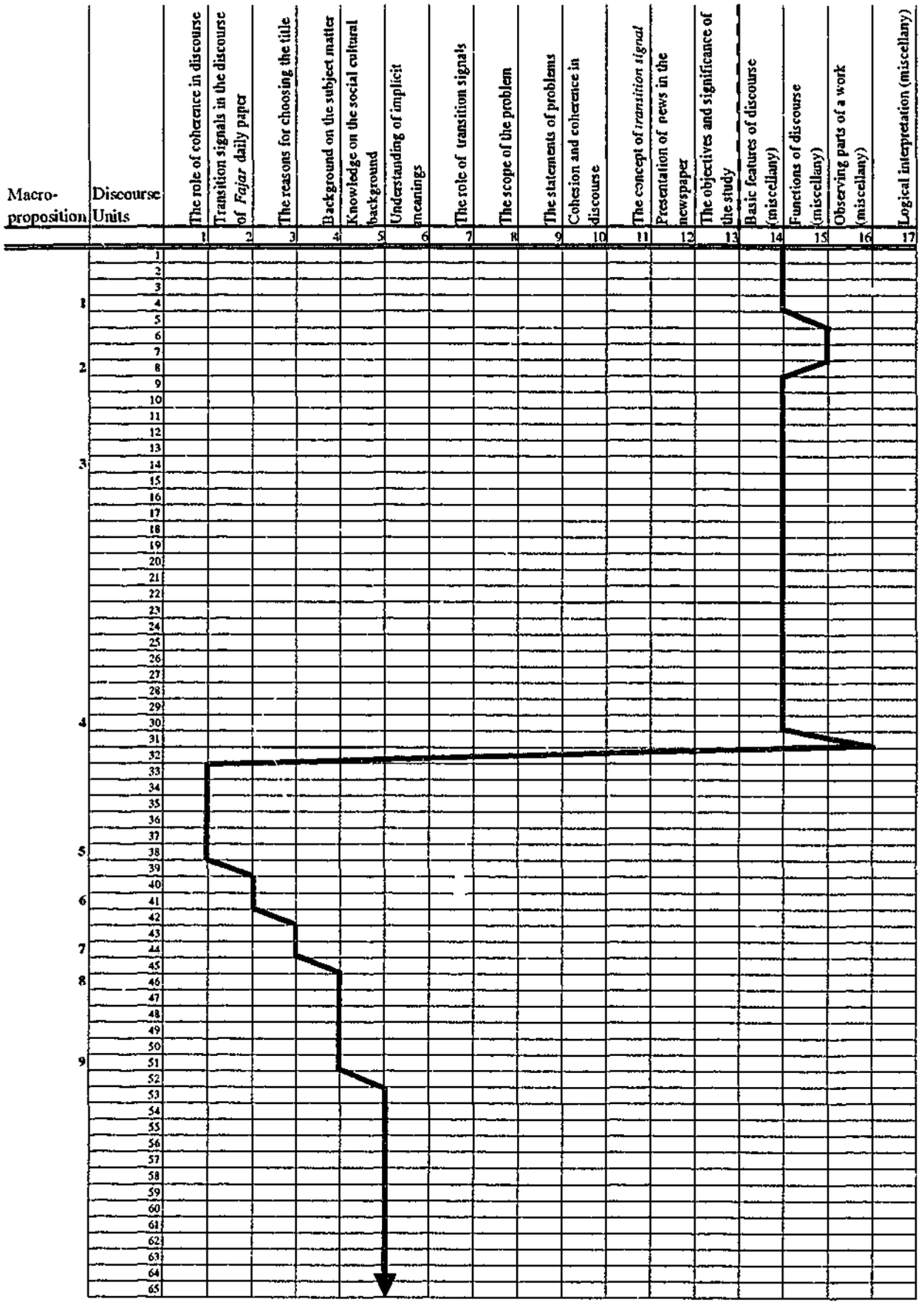


Graph 6-3. Linearity of DUs in ID3



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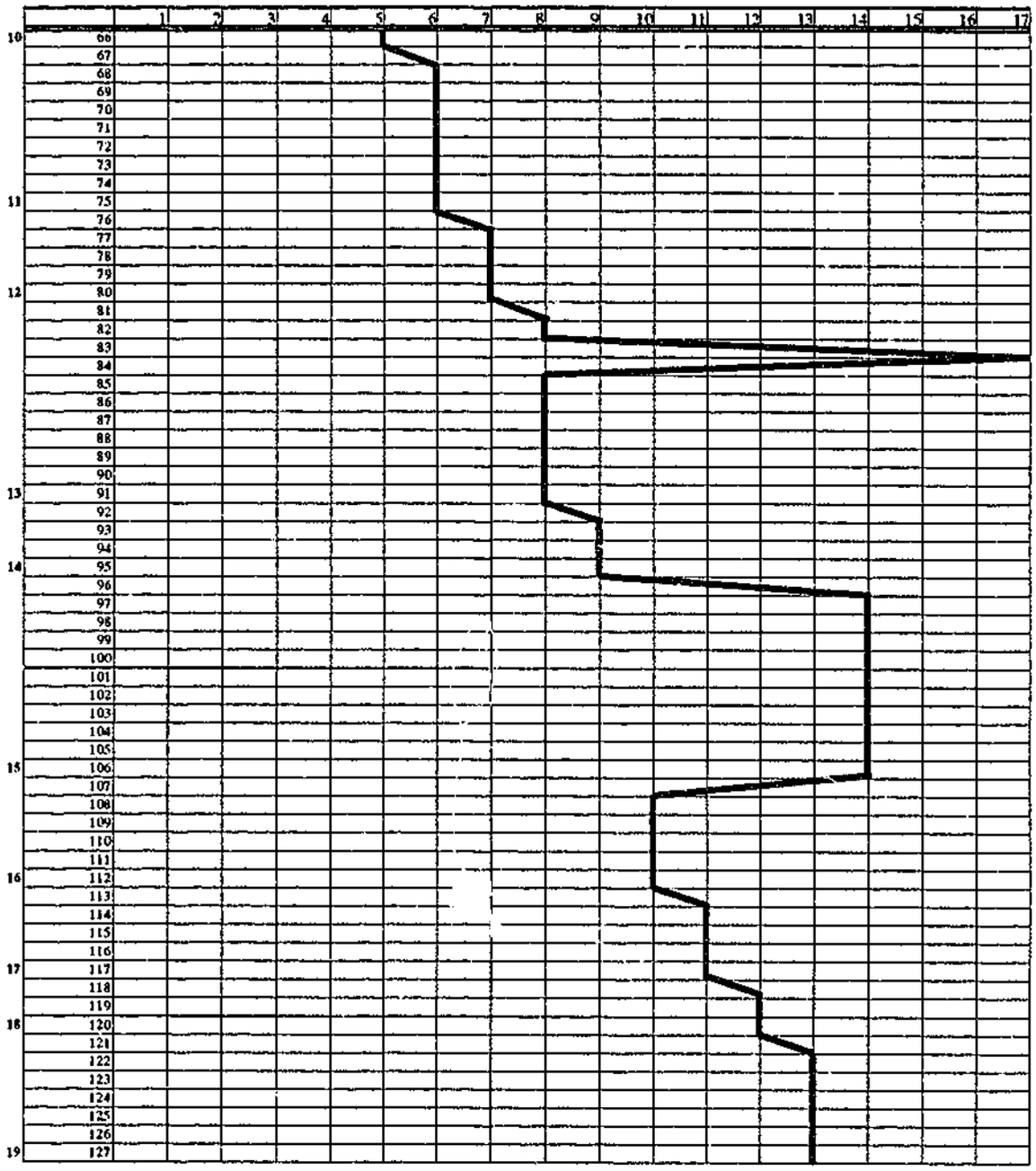
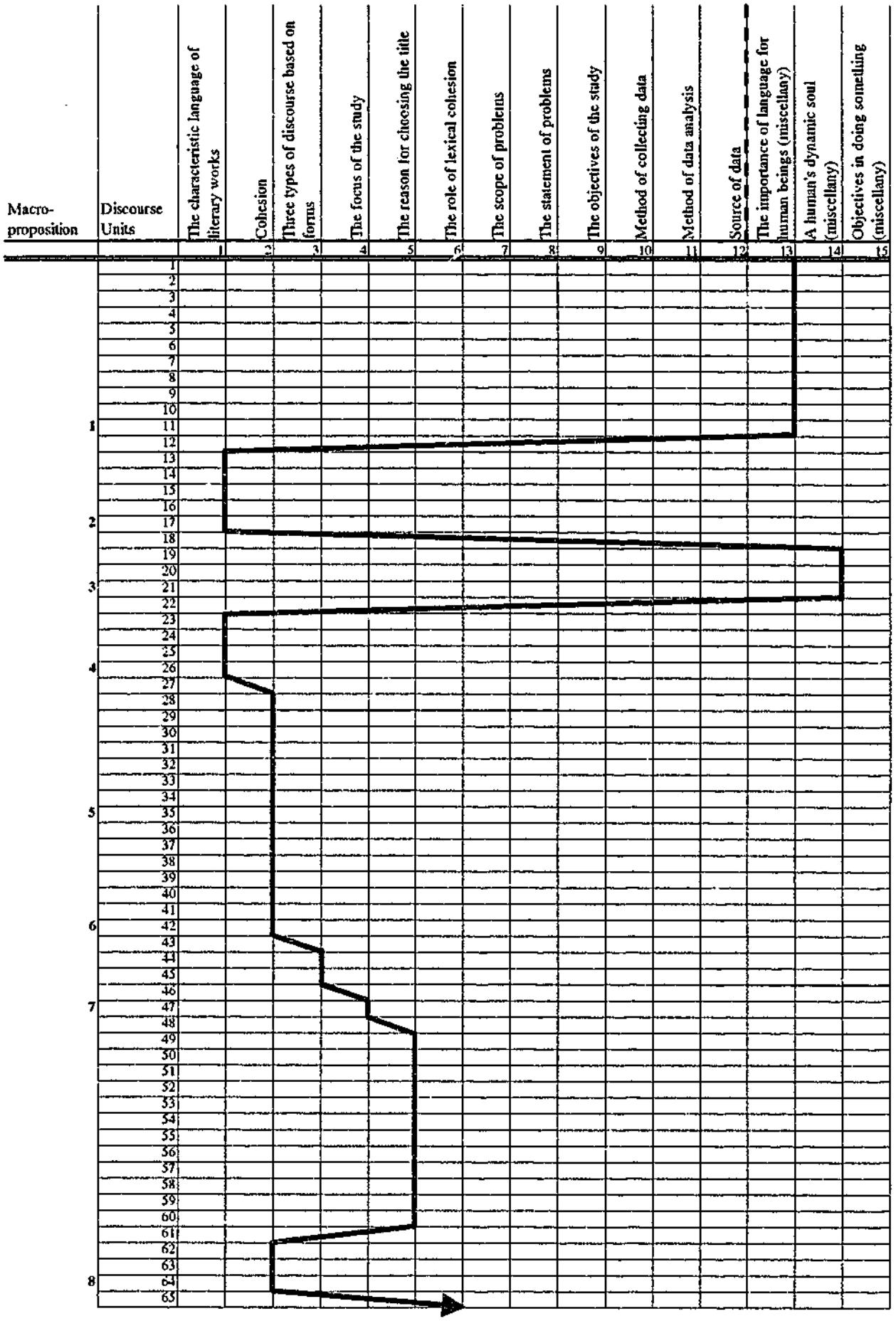
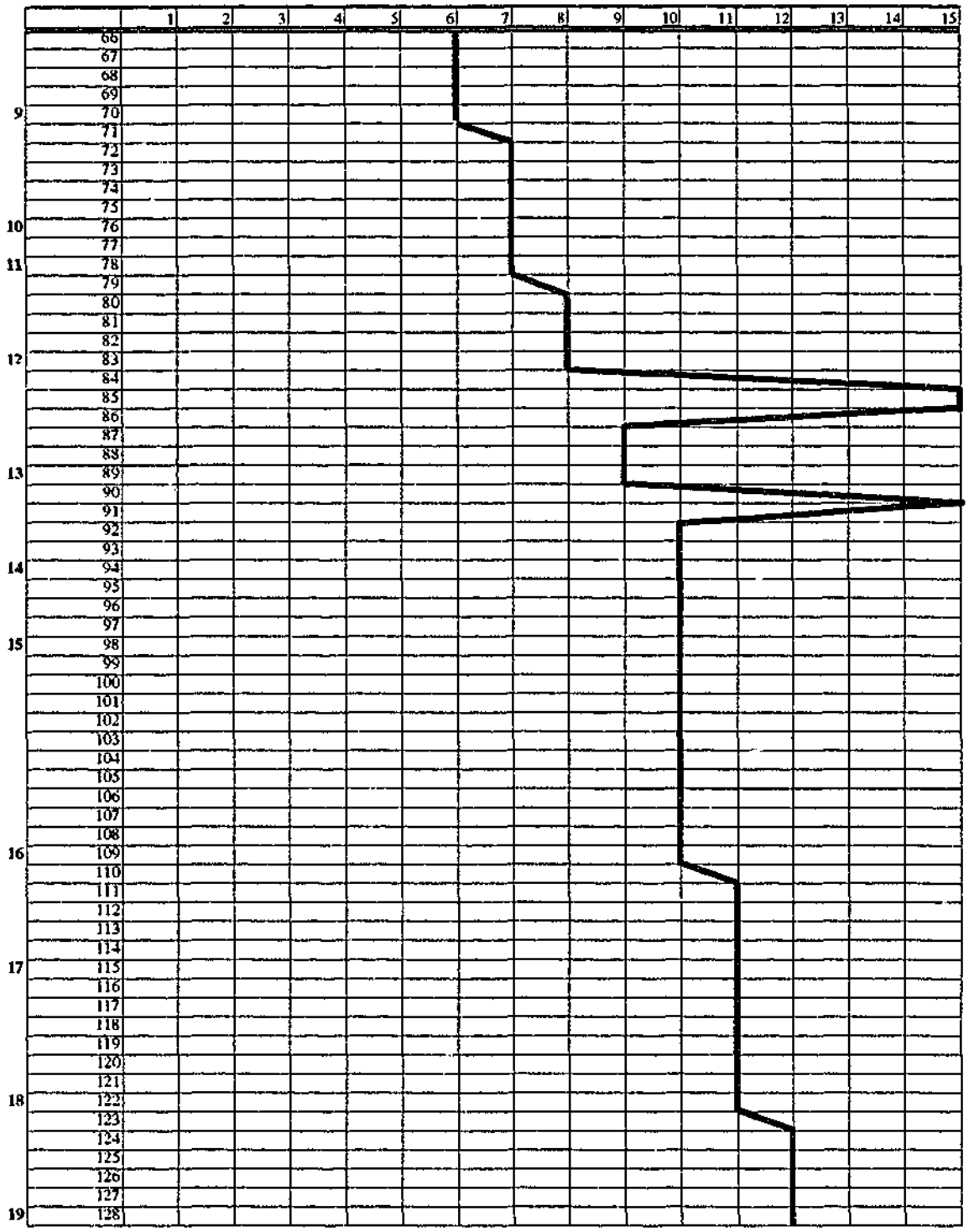


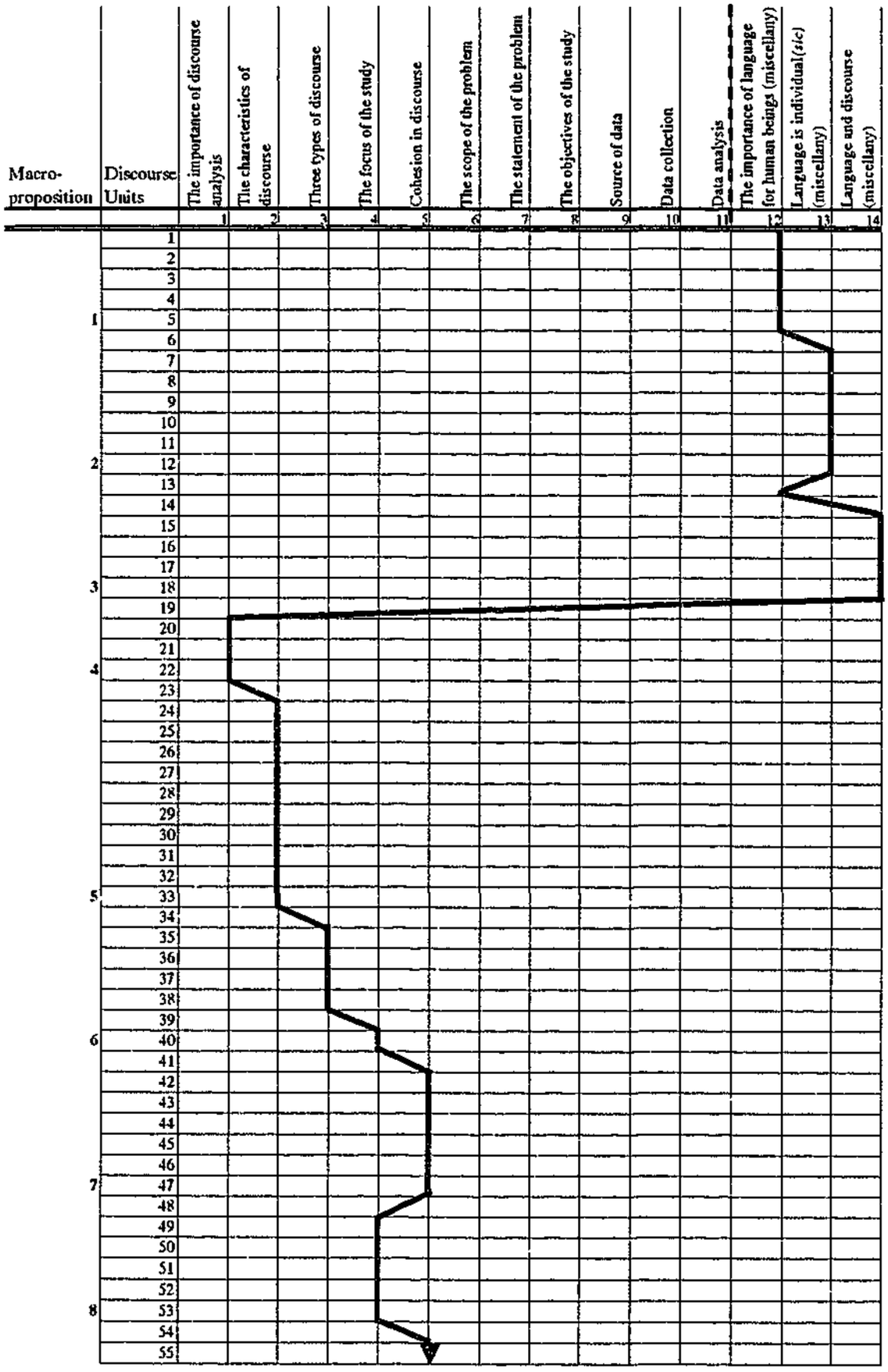
Graph 6-4. Linearity of DUs in ID4



Graph 6-5 is continued in the next page



Graph 6-5. Linearity of DUs in ID5



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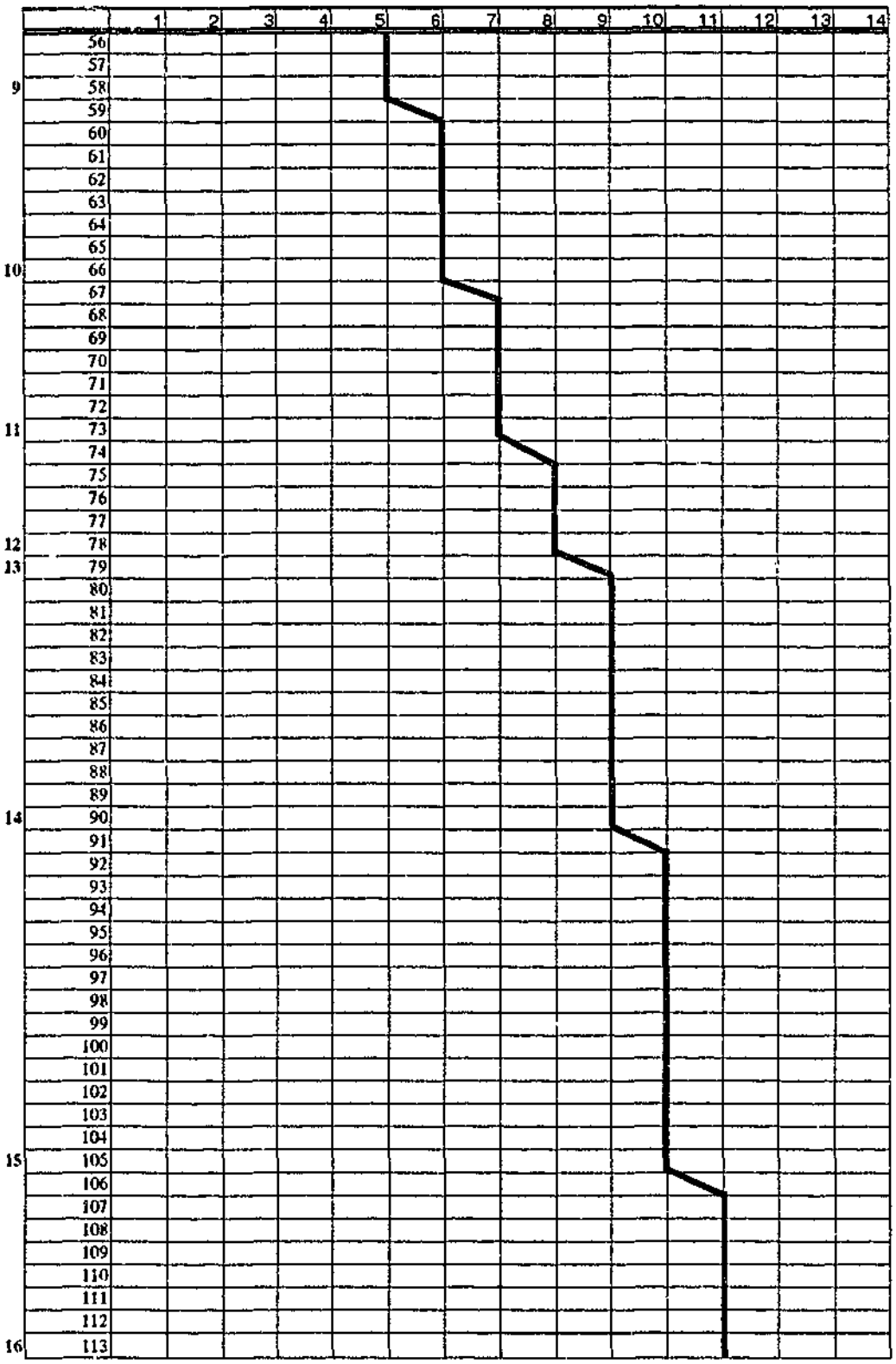
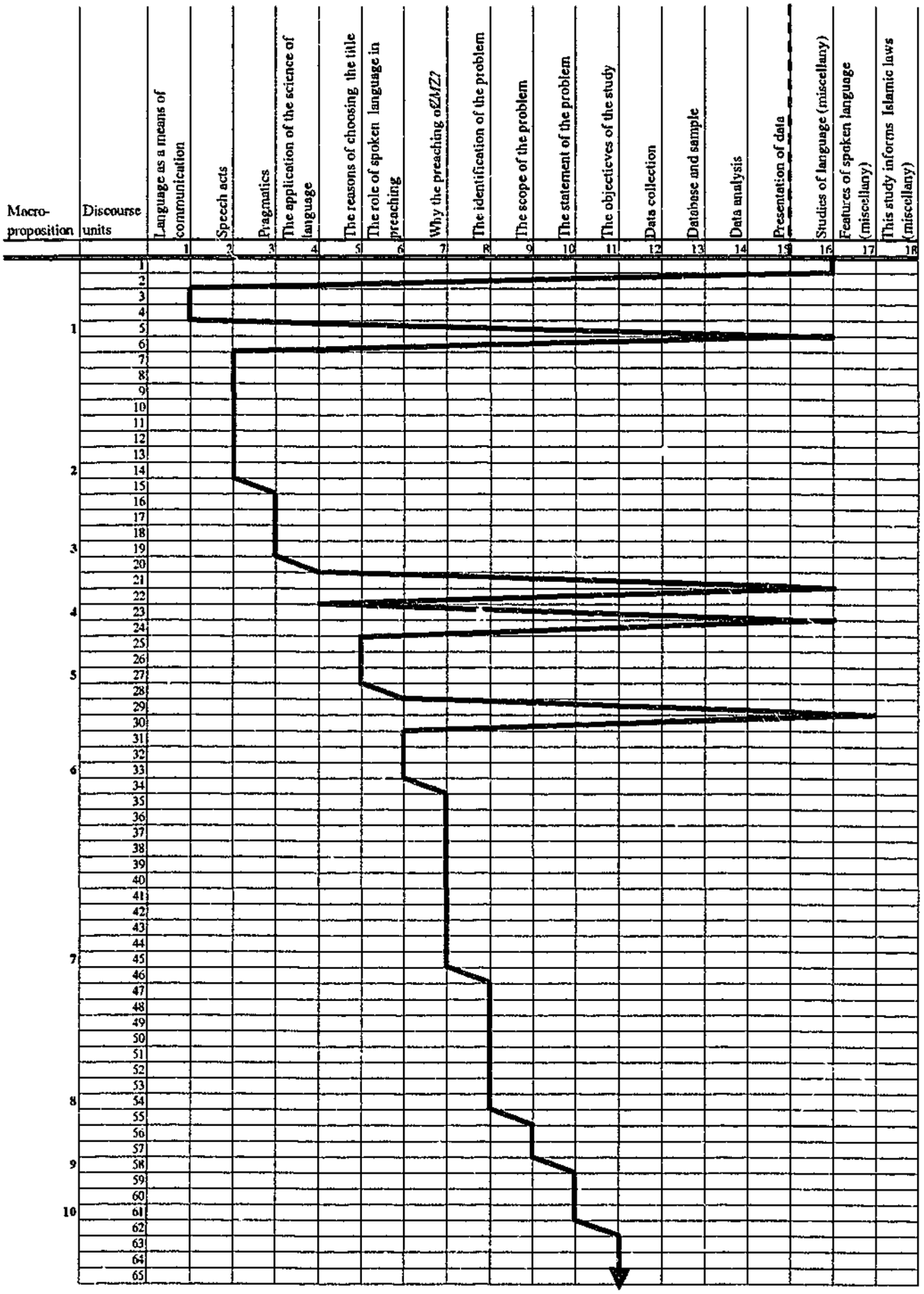
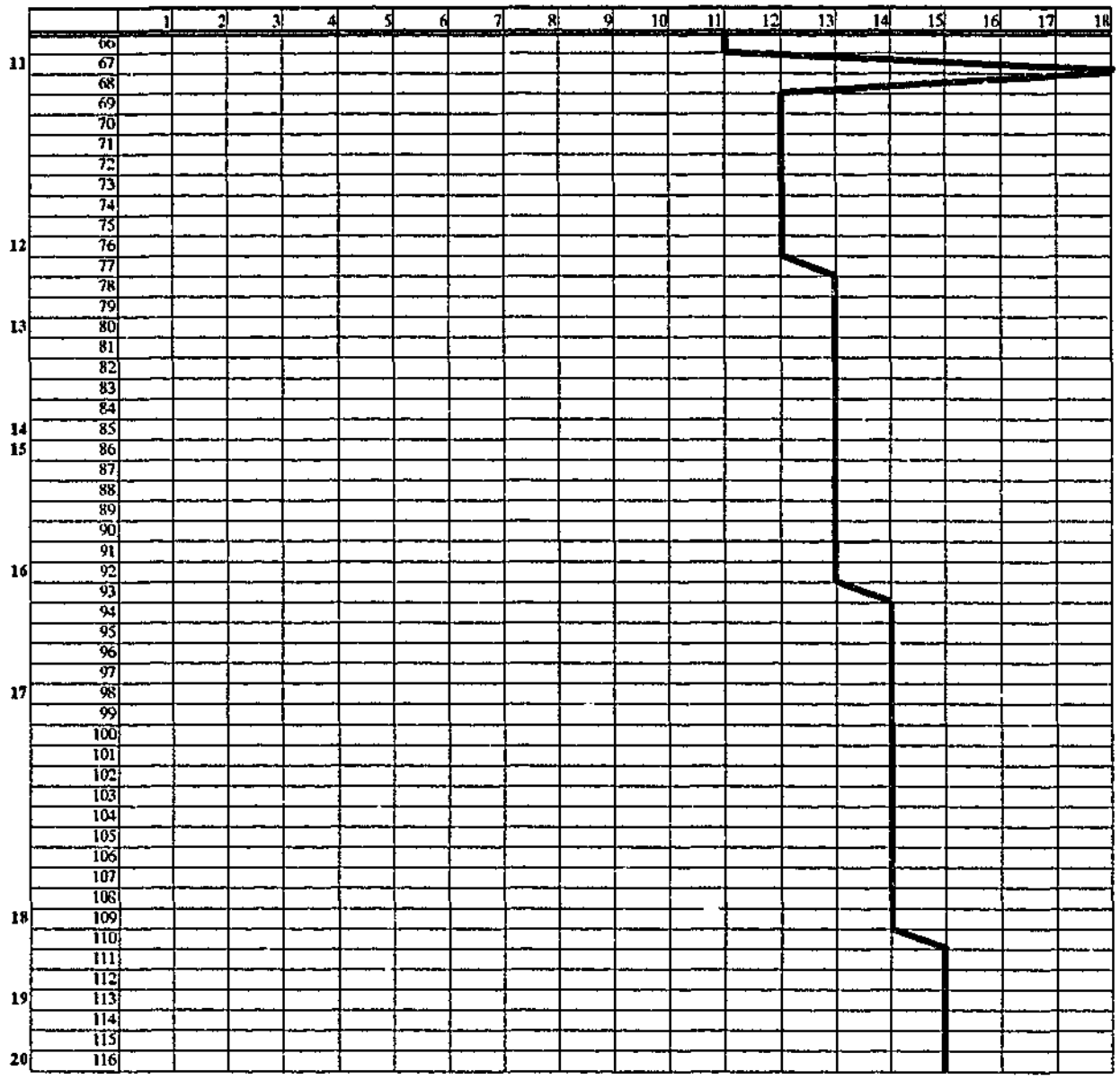


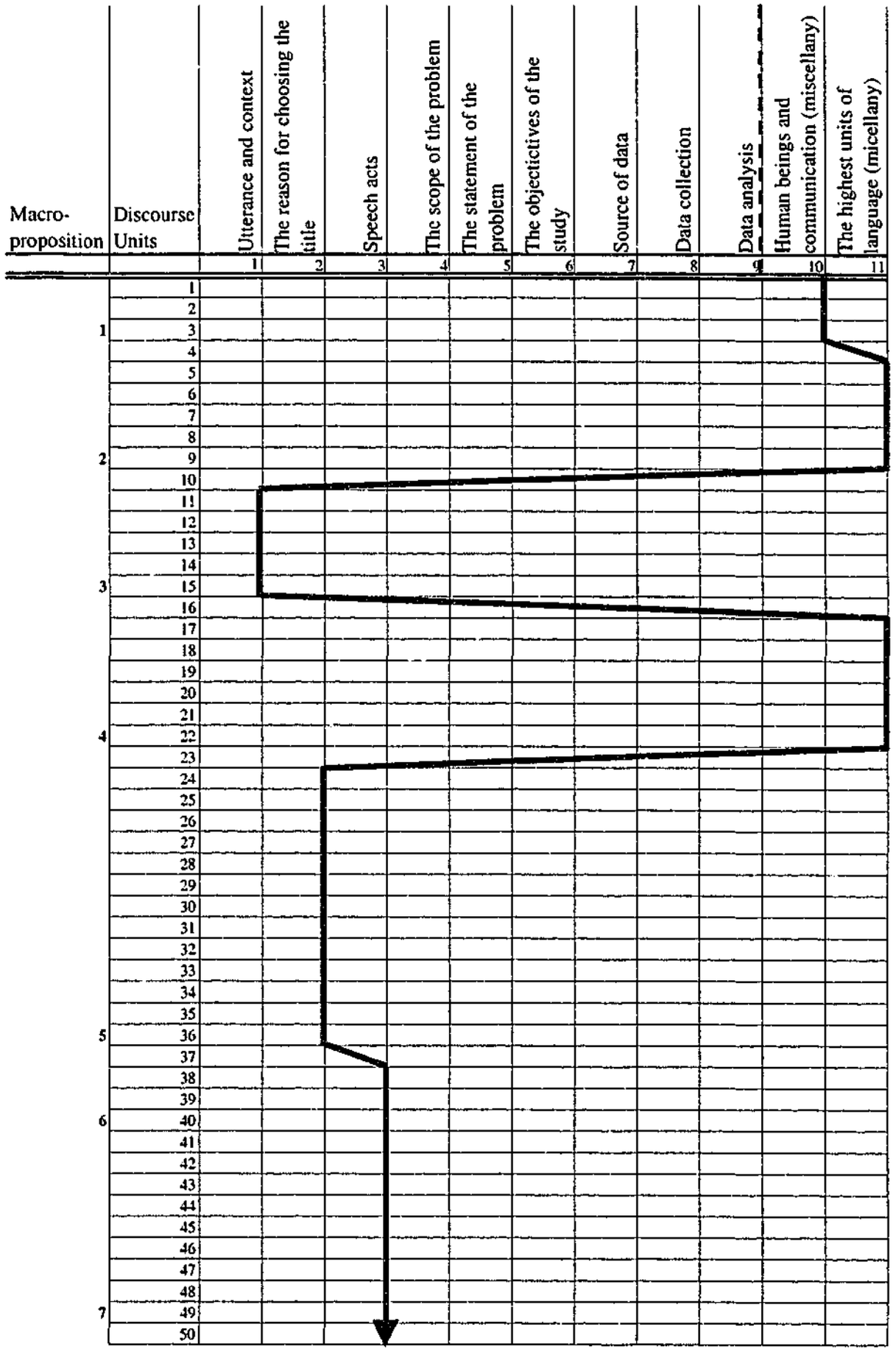
Graph 6-6. Linearity of DUs in ID6



Graph 6-7 is continued in the next page



Graph 6-7. Linearity of DUs in ID7



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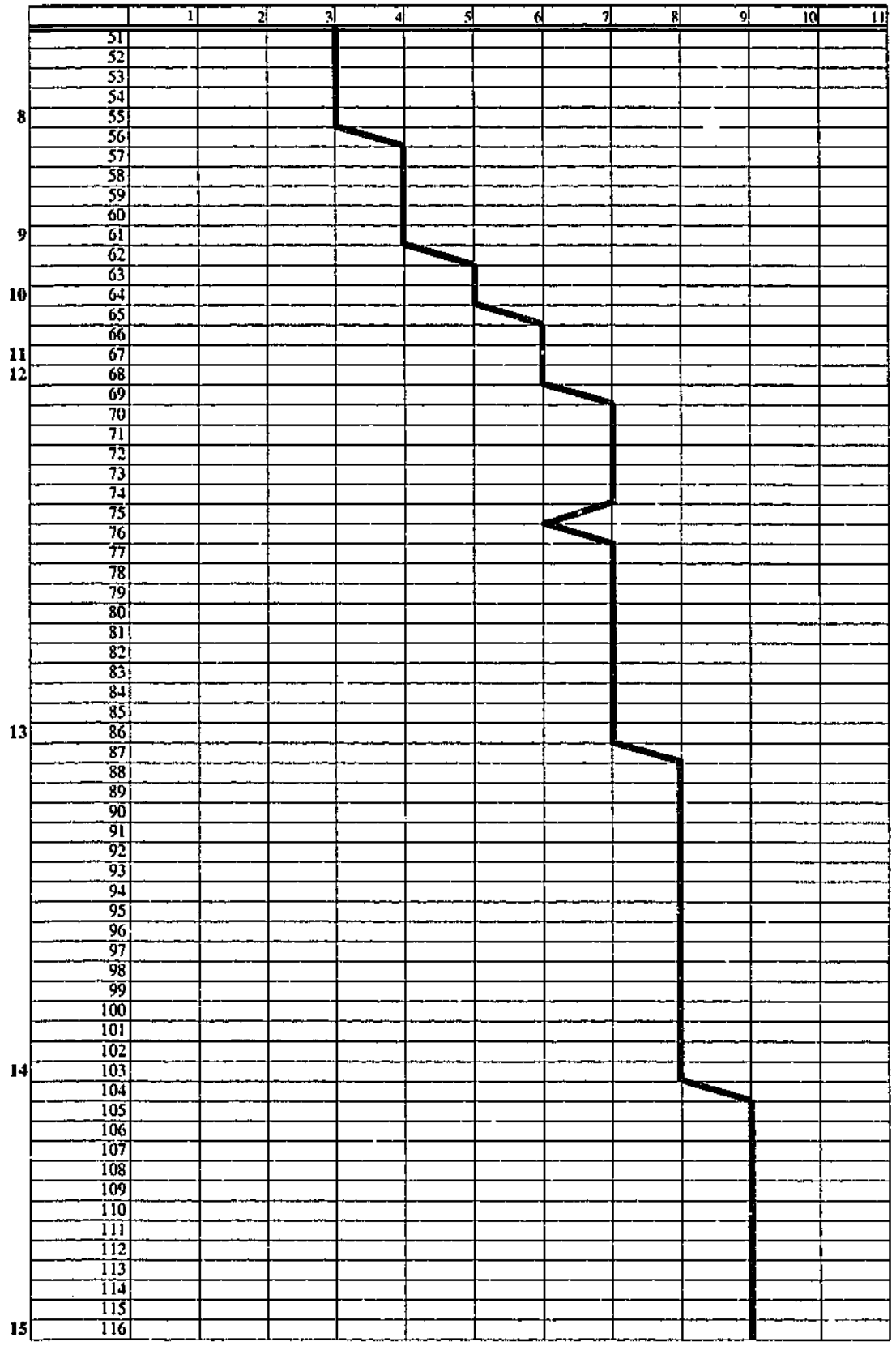
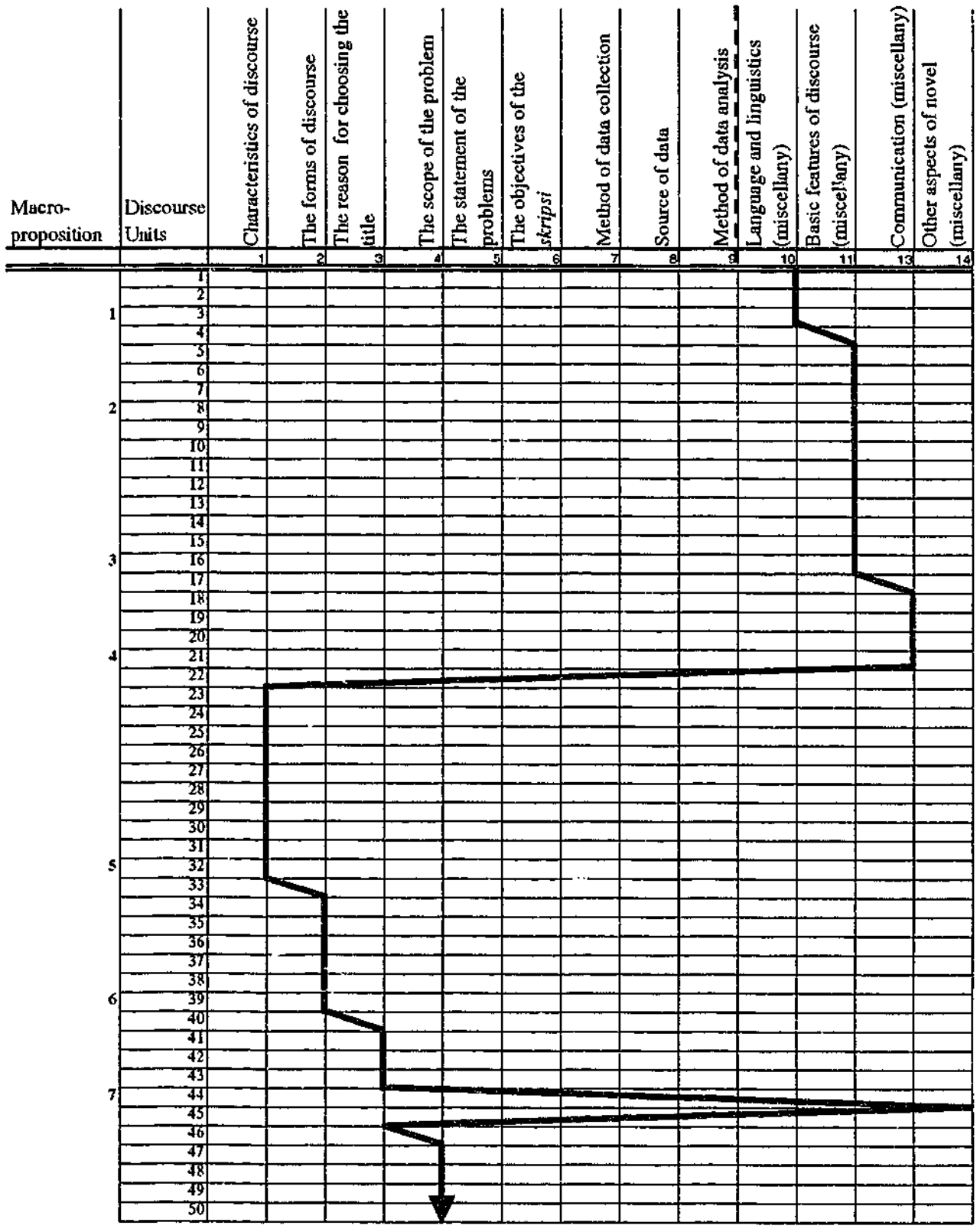
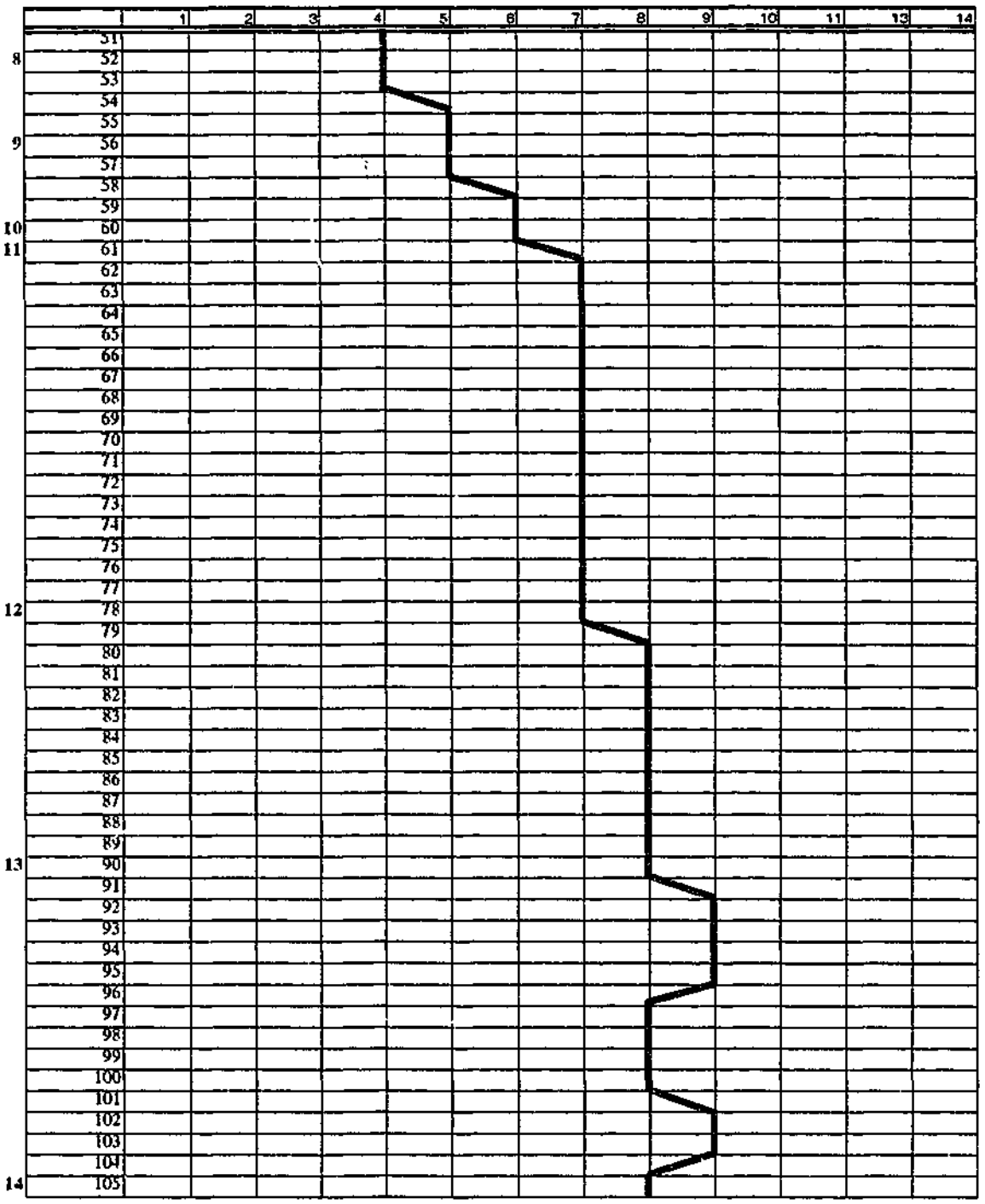


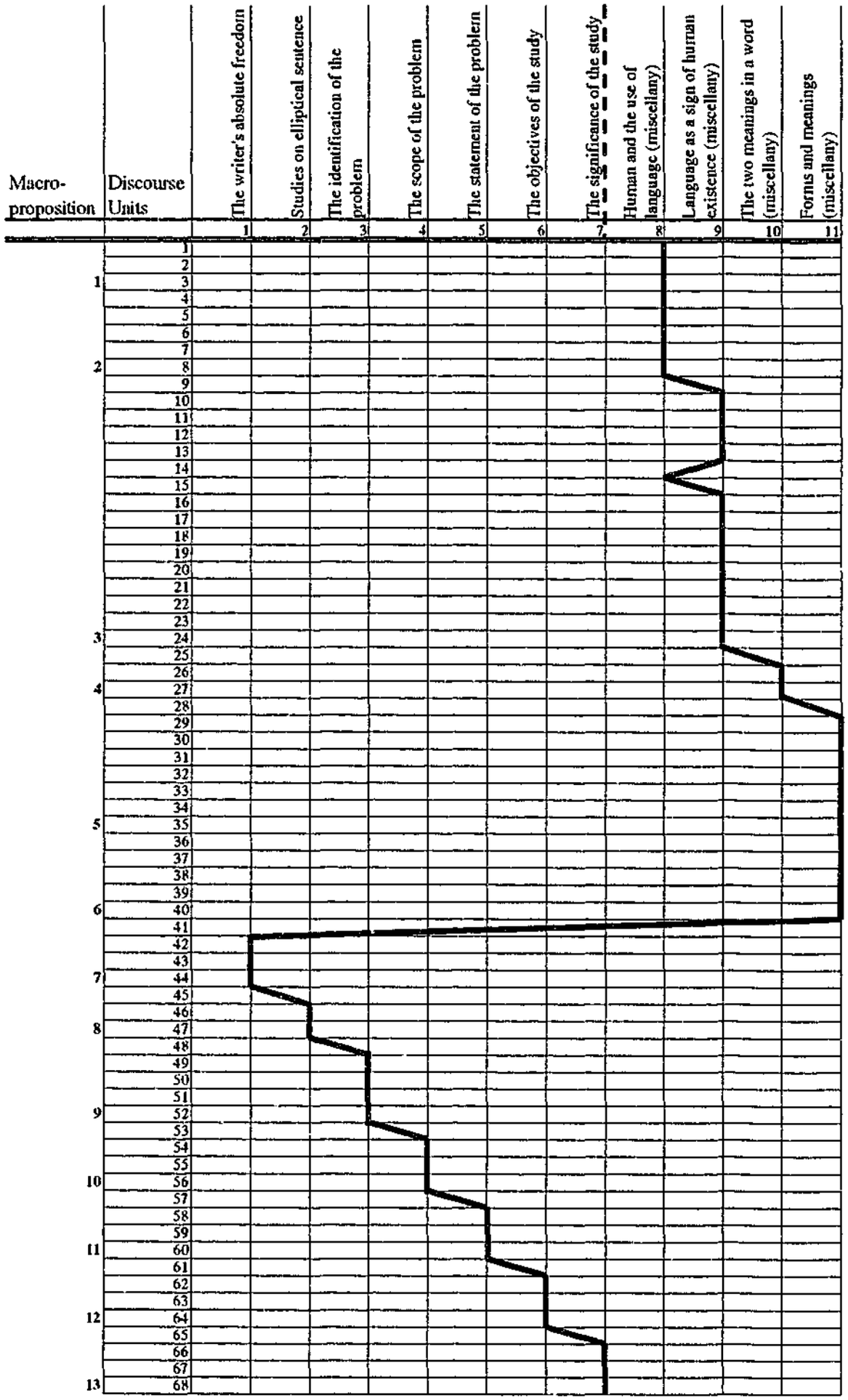
Graph 6-8. Linearity of DUs in ID8



Graph 6-9 is continued in the next page



Graph 6-9. Linearity of DUs in ID9



Graph 6-10. Linearity of DUs in ID10

6.4 Hierarchy of Discourse Units

This analysis of hierarchical relationships in the text is concerned with the pattern of dependency of discourse units (see Chapter 5), i.e. whether most DUs of the related themes in texts are clustered in groups ('coordinated'), or whether these related DUs are distanced from each other ('subordinated').

All ID texts can be categorised as 'coordinated,' since the arguments follow the required sections – background, identification of problem, scope of problem, statement of problem, operational definition (if necessary) and objectives and significance of the study (see Chapter 5). Because the division into these sections is not introduced, it is indicated by the node X. All the background sections of ID texts are found to contain several groups of DUs of irrelevant or related themes (see section 6.3). The division into these groups of DUs within the background section is also identifiable by the node X since they are not introduced at the beginning of the section. For example, the division into ten groups of related DUs in the background section of text ID1, which are not introduced, is indicated by the node X1 (see figure 6-1). Discussion of each text follows.

Text ID1

The 'coordinated' structure of text ID1 is indicated in the six sections of the text: 'background' (DUs 1-103), 'the problem' (DUs 104-123), 'the scope of the problem' (DUs 124-138), 'the objectives of the study' (DUs 139-141), 'methodology' (DUs 142-178). Some arguments in the sections on 'background' and 'methodology' are further clustered into groups. For instance, DUs 92-93 and 94-95 in the background section are grouped based on the medium of expression of discourse, while DUs 147-149, 150-160, 161-172, 173-178 are the four aspects of the methodology of the study.

There are five instances where DUs of related themes are distanced from each other, indicating a 'subordinated' structure. One of those subordinate structures can be seen in DUs 106-117 which all depend on DU 74-77, showing an interval of 29 DUs. All these DUs deal with the theme 'cohesion.'

Text ID2

All arguments in text ID2 are clustered in six sections: 'background' (DUs 1-32), 'the scope of the problem' (DUs 33-40), 'the statement of the problem' (DUs 41-46), 'the objectives' (DUs 47-50), 'methods of data collection' (DUs 51-75), and 'database and sampling' (DUs 76-81). Clusters of related DUs also occur within sections on 'background' and 'methods of data collection' indicating their 'coordinated' structure. The division of arguments in two sections

on 'background' and 'database and sample' are not introduced and, thus, identifiable by the nodes X1 and X3 respectively. There is one instance where DUs of related theme are distanced from each other in the background section, i.e. DU 22 depends on DU 13 both of which deal with implicature.

Text ID3

Arguments in text ID3 are clustered into five sections: 'background' (DUs 1-88), 'the scope of the problem' (DUs 89-93), 'the statement of the problem' (DUs 94-97), 'the objectives' (DUs 98-100), and 'methodology' (DUs 101-124). Some of the related arguments in the sections on 'background' and methodology' are also grouped into headings, indicating their coordinated structure. For instance, the section on 'background' comprises five text segments on different themes which are not introduced at the beginning of the section; therefore, the division into the five text segments is indicated by the node X1. Meanwhile, DU 104 in the section 'methodology' introduces the two subsections on 'method of data collection' (DUs 105-115) and 'method of data analysis' (DUs 116-124). Despite the coordinated structure of arguments in ID2, there is an instance of subordinated argument in the text. DU 7 depends on DU 4; both of which deal with the theme 'basic features of discourse' showing an interval of 2 DUs.

Text ID4

Arguments in ID4 are grouped into six sections: 'background' (DUs 1-44), 'identification of the problem' (DUs 45-80), 'the scope of the problem' (DUs 81-91), 'the statement of the problem' (DUs 92-95), 'operational definitions' (DUs 96-120), and 'the objectives and the significance of the study' (DUs 121-127). The arguments in the section on 'background' and 'operational definitions' which consist of three subsections respectively, are not introduced. Therefore, their division is indicated by the nodes X1 and X2. While most arguments in text ID4 show the coordinated structure, being grouped into six sections, there is one instance of subordinated structure of argument in the background section where DUs of related theme are not grouped together. DU 8 depends on DU 4, both of which deal with the basic features of discourse, showing an interval of three DUs.

Text ID5

See Chapter 5 section 5.5.2 (page 173)

Text ID6

All arguments in text ID6 are arranged in five sections: 'background' (DUs 1-58), 'the scope of the problem' (DUs 59-66), 'the statement of the problems' (DUs 67-73), 'the objectives of the study' (DUs 74-78), and 'methods of research' (DUs 79-113). Some of arguments within

the sections on 'background,' 'the scope of the problem' and 'methods of research' are further clustered into groups. As figure 6-16 shows, the three types of discourse mentioned in DUs 35-36, 37, and 38-39 are all dependent on DU 34 which coordinates and introduces the three types of discourse. There is one instance of subordinate argument, i.e. DU 13 depends on DU 1-5 all of which deal with 'the importance of language for human beings' showing an interval of 8 DUs.

Text ID7

The arguments in text ID7 are grouped into six sections: 'background' (DUs 1-33), 'identification of the problem' (DUs 34-54), 'the scope of the problem' (DUs 55-58), 'the statement of the problem' (DUs 59-61), 'the objectives of the study' (DUs 62-67), and 'methodology' (DUs 68-116). These sections reflect the coordinated structure of arguments. Some of the arguments on 'identification of the problem' and 'methodology' are further clustered into related DUs. For instance, DUs 36-43 identify eight features of ZMZ's preaching style and depend on DU 35. Yet, some related DUs in the background section are not clustered near each other, such as DUs 21 and 23 which depend on DU 1 *Penelitian tentang bahasa tidak hanya terbatas pada masalah ketatabahasaan* (The study of language is not limited to the problems of language structure).

Text ID8

Arguments in text ID8 are all arranged in five sections – 'background' (DUs 1-55), 'the scope of the problem' (DUs 56-61), 'the statement of the problem' (DUs 62-64), 'the objectives of the study' (DUs 65-67), and 'research methodology' (DUs 68-116) – indicating the coordinated structure of text ID8. Some of these arguments within the sections on 'background,' and 'methodology' are further clustered into groups. Figure 6-18 shows that five groups of related DUs in the background sections: DUs 1-3, 4-9, 10-22, 23-36 and 37-55 are not introduced; the division is indicated by the node X1.

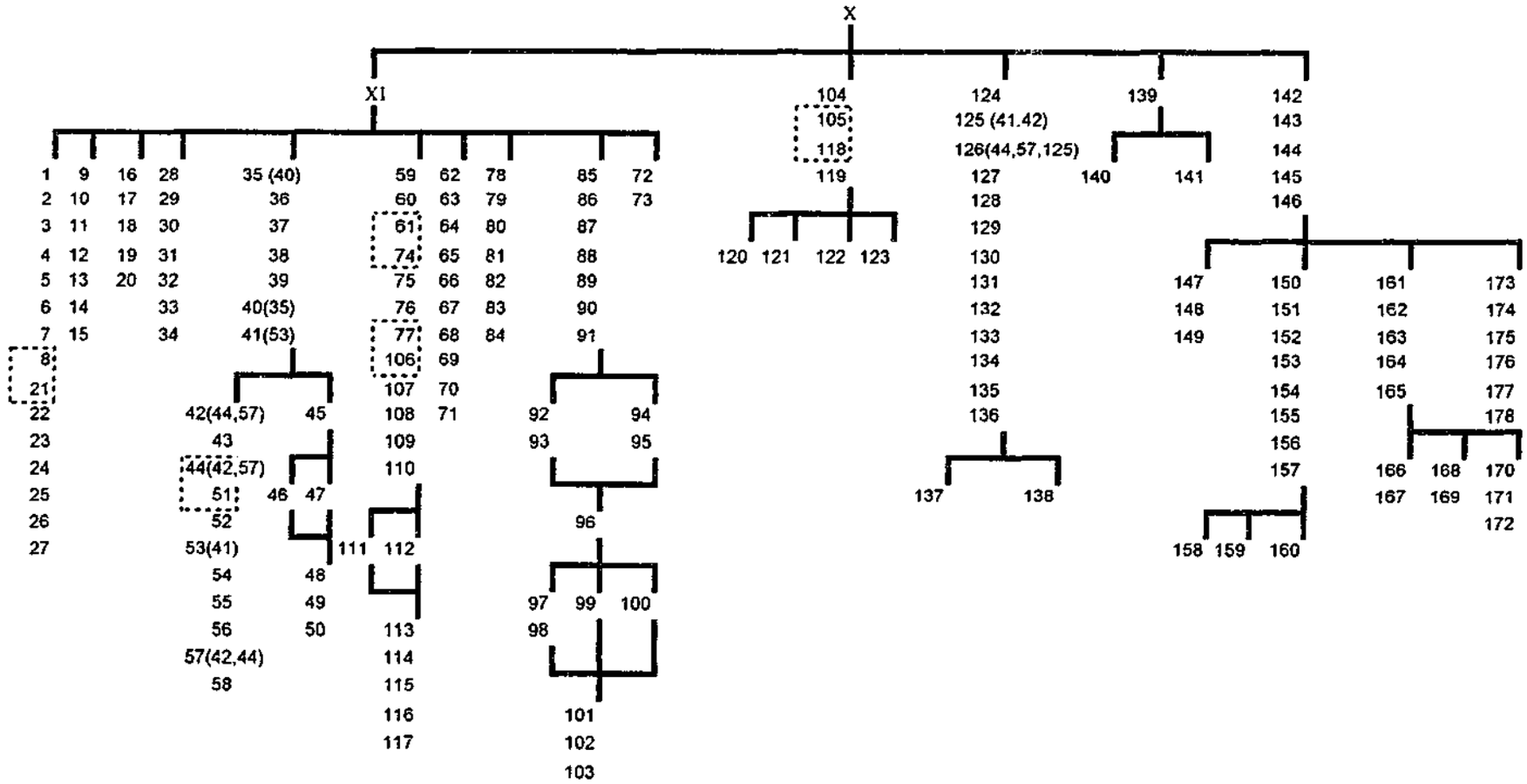
Text ID9

Text ID9 is coordinated because all arguments in text ID9 are grouped into five sections: 'background' (DUs 1-44), 'the scope of the problem' (DUs 45-52), 'the statement of the problems' (DUs 53-56), 'the objectives of the *skripsi*' (DUs 57-60), and 'methods of research' (DUs 61-105). Some arguments in the sections on 'background' and 'methodology' are also clustered into groups. However, there are two instances of related DUs which are distanced from each other, indicating a subordinated structure. Figure 6-9 shows that DU 96 depends on DUs 84, 87 and 90 showing an interval of 6 DUs, and DU 104 depends on DU 100 showing an

interval of four DUs. All these DUs similarly deal with the procedures for collecting the primary data.

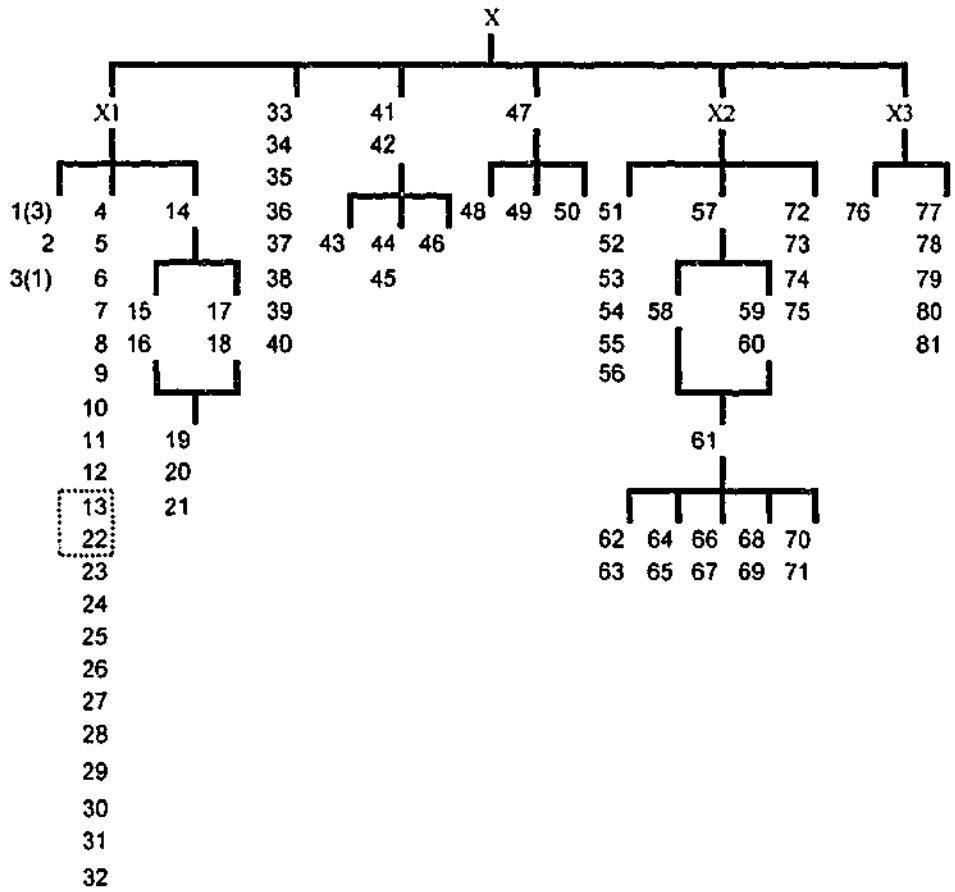
Text ID10

All arguments in text ID10 are clustered into five sections: 'background' (DUs 1-47), 'identification of the problem' (DUs 48-52), 'the scope and statement of the problems' (DUs 53-60), 'the objectives of the study' (DUs 61-64), and 'the significance of the study' (DUs 65-68). The coordinated structure of the argument, as illustrated in figure 6-10, can be seen, for example, in DUs 54-56, which list three aspects of the problem, and in 57-60, which list the three statements of the problem; both are grouped under DU 53 which introduces them.



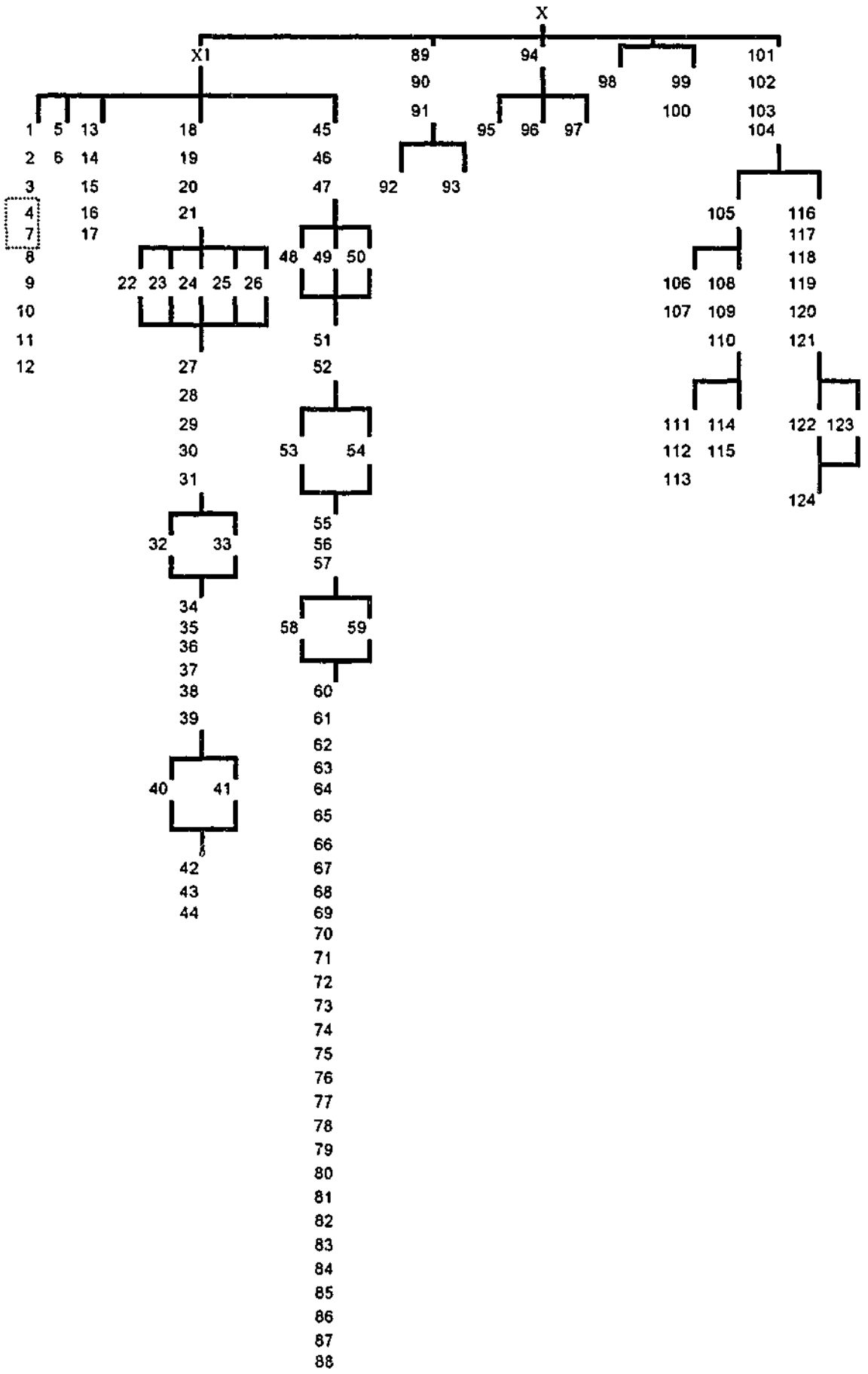
X = Chapter 1 (Introduction); the division into the five sections is not introduced
X1 = the ten groups of related DUs in section 1.1 'background' are not introduced
42 (44,57) = the bracketed discourse unit means that the DU is repeated in another DU
⋮ means there is a distance between related DUs

Figure 6-1. Hierarchy of DUs in ID1



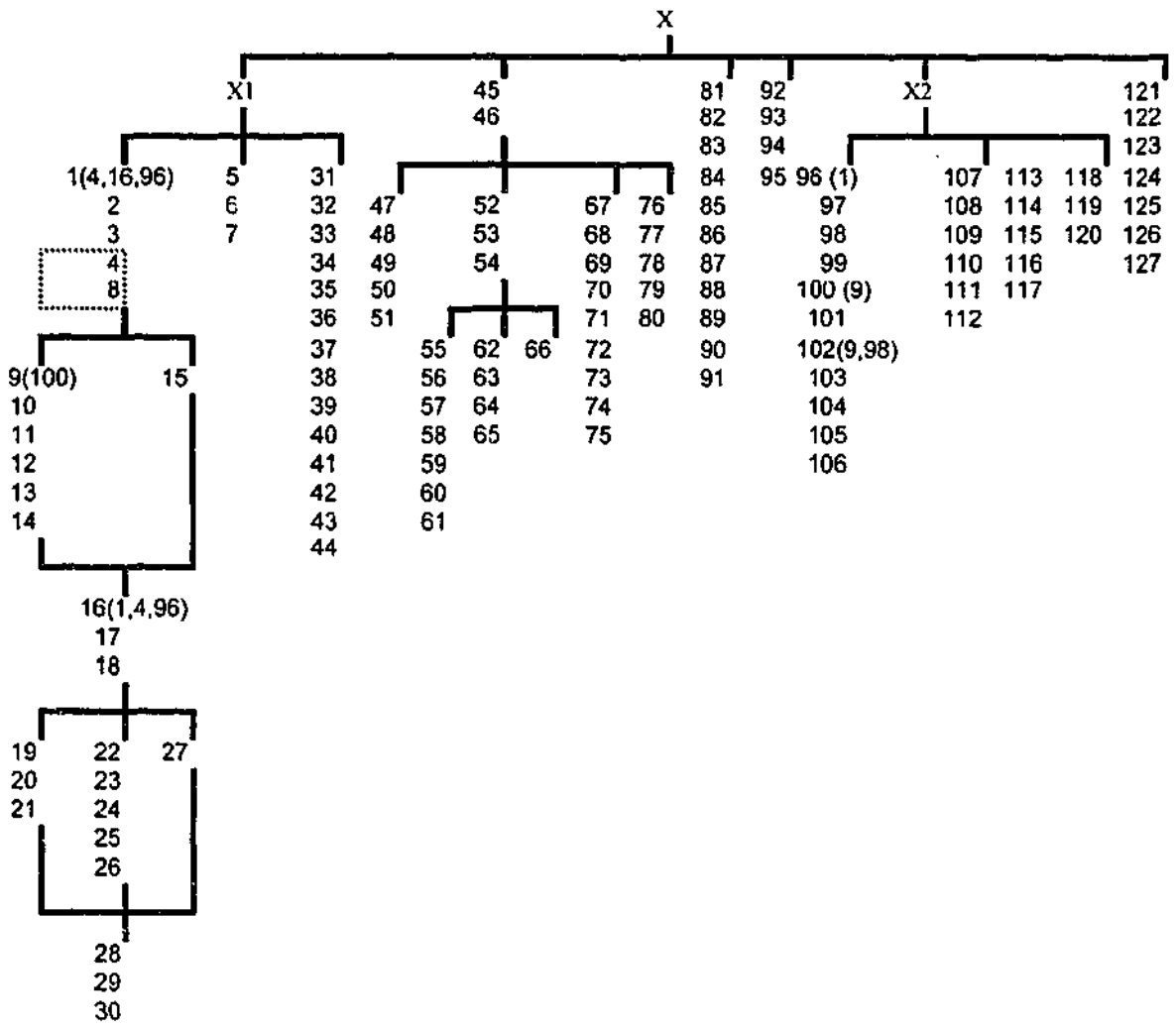
X = Chapter I (Introduction)
X1 = the three groups of DUs in section 1.1 'background' are not introduced
X2 = the division into the sections of 'method of library research,' 'method of data collection' and 'method of data analysis' is not introduced
X3 = the division into the section of 'database and sampling' is not introduced
⬚ means there is a distance between related DUs

Figure 6-2. Hierarchy of DUs in ID2



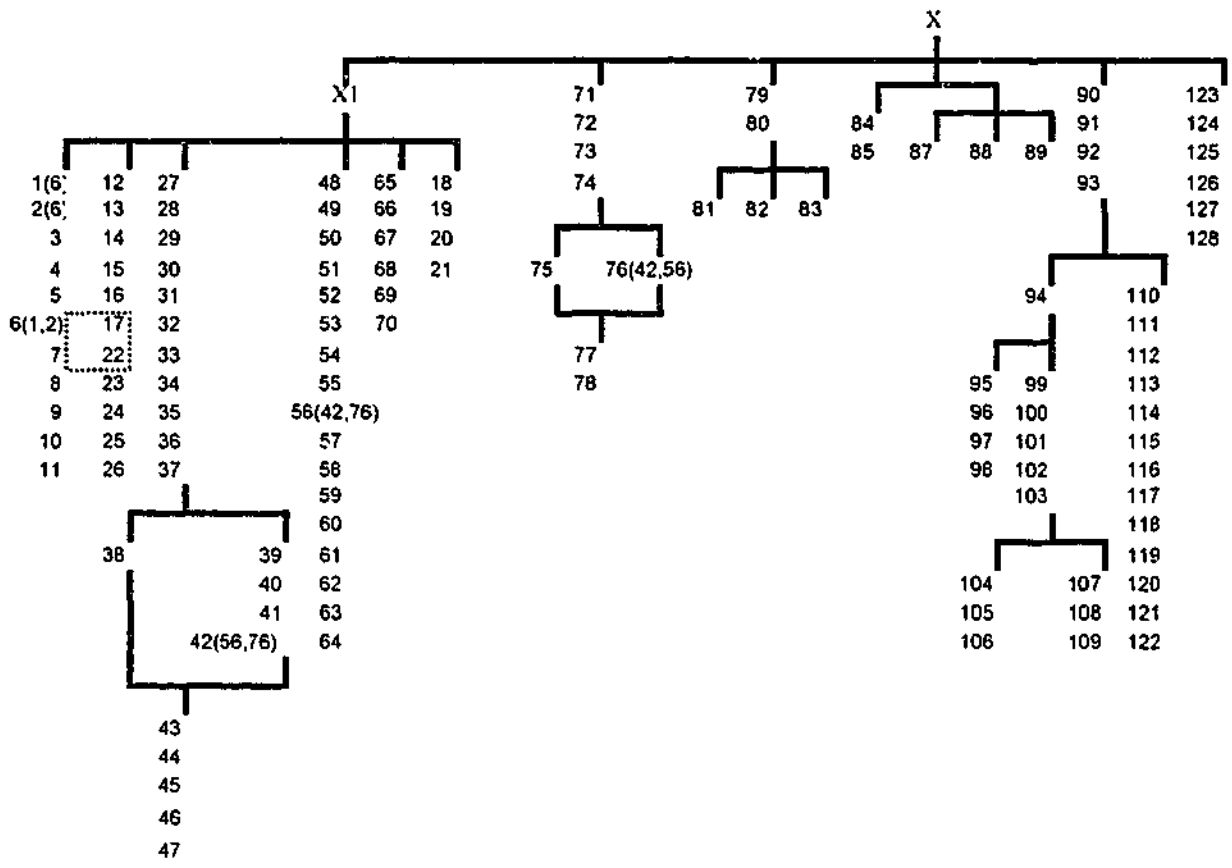
X = Chapter 1 (Introduction); the division into the five sections is not introduced
X1 = the five groups of DUs in section 1.1 'background' are not introduced
⬚ means there is a distance between related DUs

Figure 6-3. Hierarchy of DUs in ID3



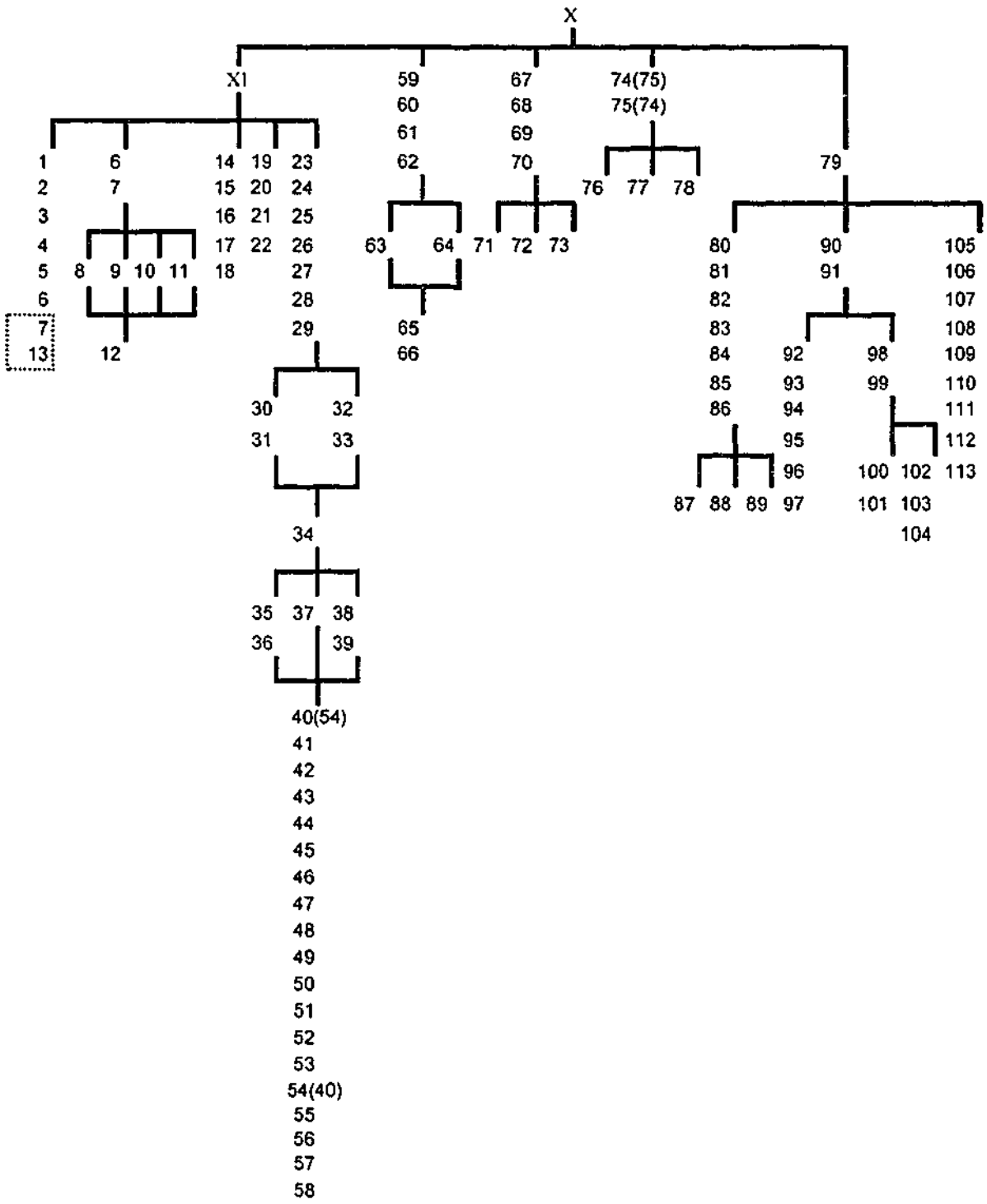
X = Chapter I (Introduction); the division into the six sections is not introduced
X1 = the three groups of DUs in section 1.1 'background' are not introduced
X2 = the three groups of DUs in section 1.5 'operational definitions' are not introduced
⬚ means there is a distance between related DUs

Figure 6-4. Hierarchy of DUs in ID4



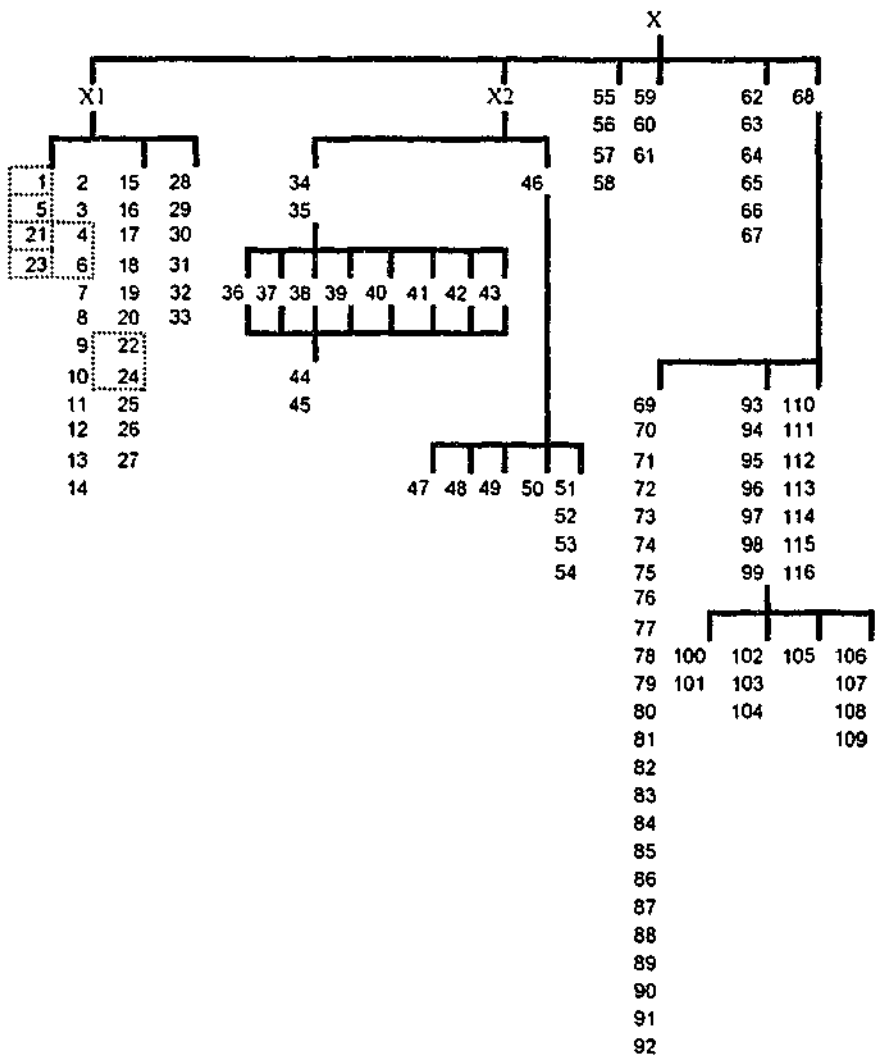
X = Chapter 1 (introduction); the division into the six sections is not introduced
X1 = the six groups of related DUs in section 1.1 'background' are not introduced
[ ] means there is a distance between dependent DUs

Figure 6-5. Hierarchy of DUs in ID5



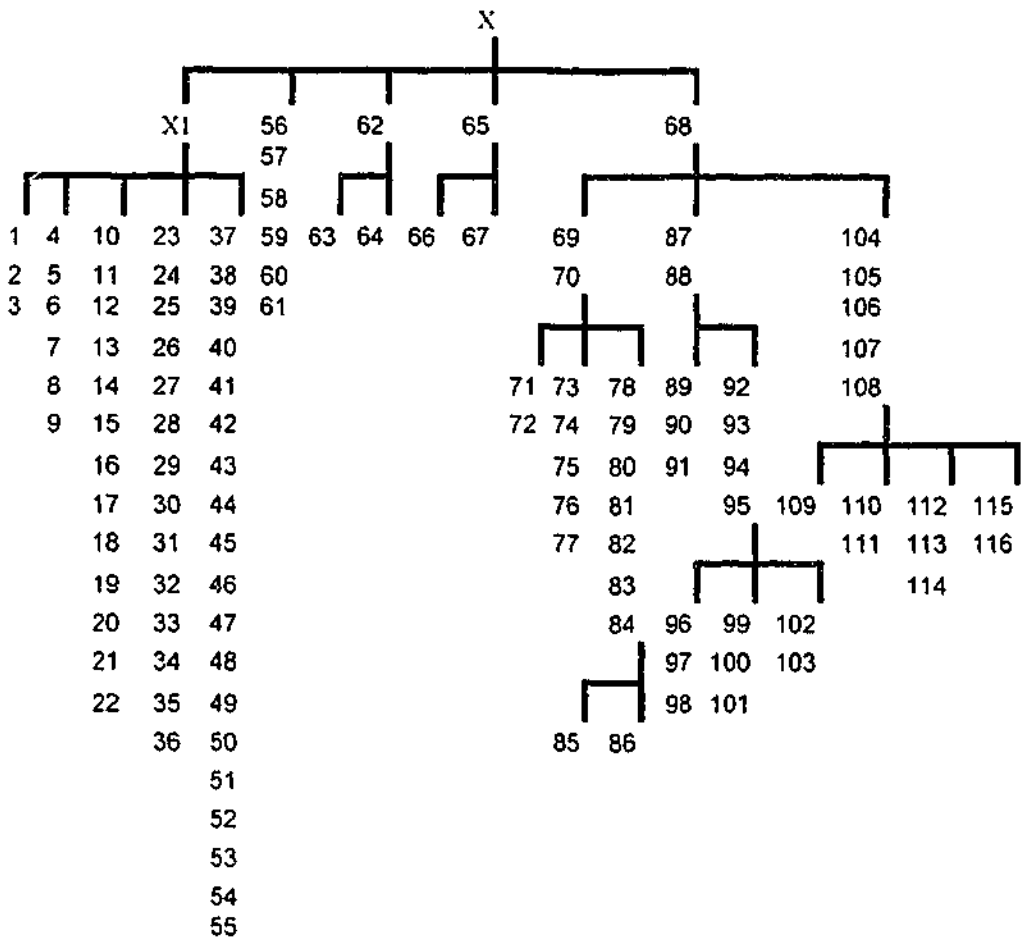
X = Chapter I (introduction); the division into the five sections is not introduced
X1 = the five groups of related DUs in section 1.1 'background' are not introduced
⬚ means there is a distance between related DUs

Figure 6-6. Hierarchy of DUs in ID6



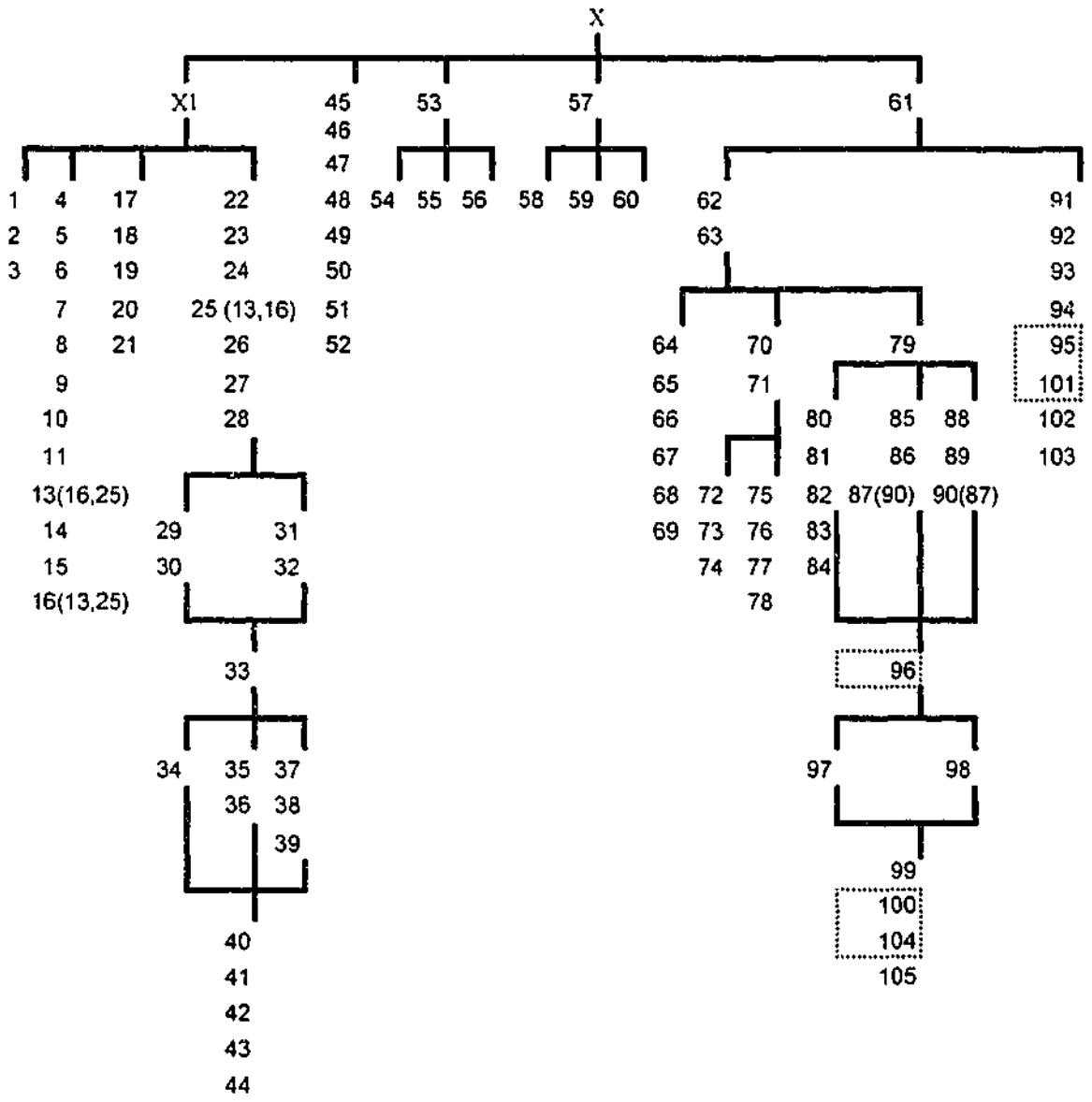
X = Chapter I (Introduction); the division into the six sections is not introduced
X1 = the three groups of DUs in section 1.1 'background' are not introduced
X2 = the two groups of DUs in section 1.2 'identification of problem' are not introduced
⬚ means there is a distance between related DUs

Figure 6-7. Hierarchy of DUs in ID7



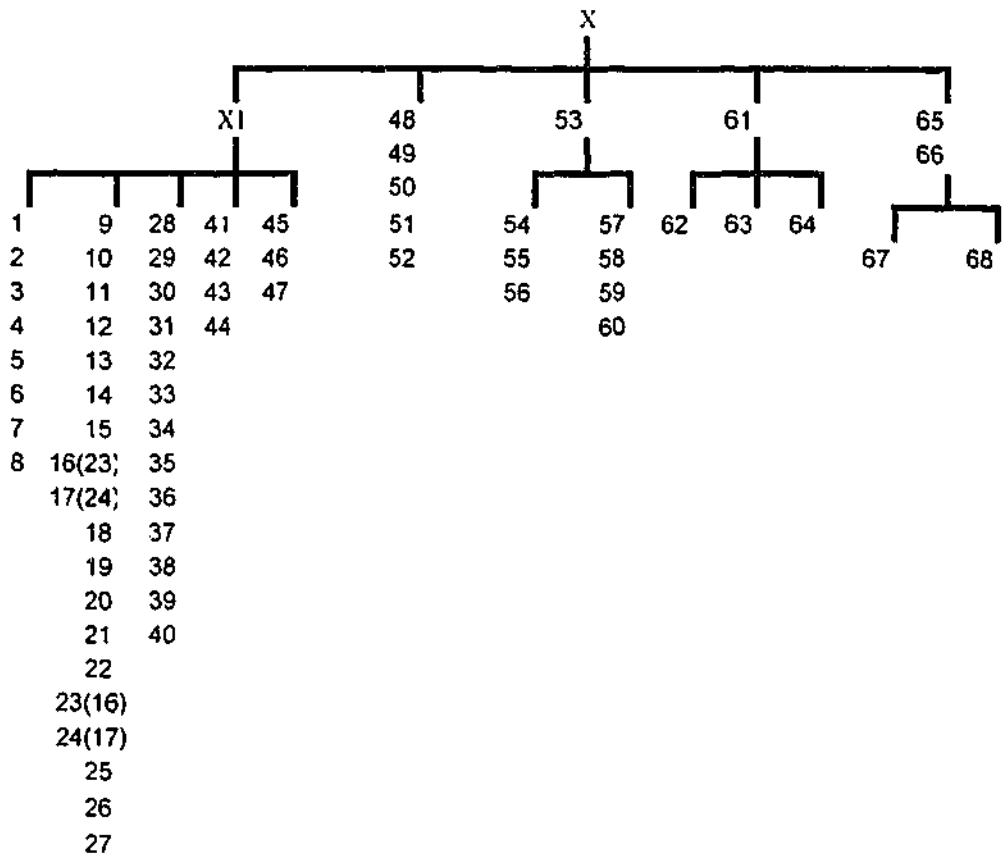
X = Chapter 1 (introduction); the division into the five sections is not introduced
X1 = the five groups of related DUs in section 1.1 'background' are not introduced

Figure 6-8. Hierarchy of DUs in ID8



X = Chapter I (Introduction); the division into the five sections is not introduced
X1 = the four groups of DUs in section 'background' are not introduced
13(16,25) = the bracketed discourse unit means that the DU is repeated in another DU
⋯ means there is a distance between related DUs

Figure 6-9. Hierarchy of DUs in ID9



X = Chapter I (Introduction); the division into the five sections is not introduced
X1 = the five groups of DUs in section 1.1 'background' are not introduced
16(23) = the bracketed discourse unit means that the DU is repeated in another DU

Figure 6-10. Hierarchy of DUs in ID10

6.5 Symmetry

A text is categorised as asymmetrical if some sections of the text are longer than others and if there is an imbalance in the number of related DUs branching from the same macroproposition (see Chapter 5).

All ID texts are considered asymmetrical. The asymmetry is noticeable because the section 'background' is often much longer than other sections in the text. Discussion of each text follows.

Text ID1

Text ID1 is asymmetrical as a result of a long discussion of irrelevant themes 'the importance of language' (DUs 1-8, 21-27), 'the uses of languages' (DUs 9-15), and 'a human's dynamic soul' (DUs 16-20) in the background section. The section 'background' comprises 103 DUs in total, which is about five times more than the number of DUs in the section on 'the problem' (20 DUs), seven times the number of DUs in the section on 'the scope of the problem' (15 DUs), thirty four times the number of DUs in the section on 'the objectives of the study' (3 DUs) and three times the number of DUs in the section on 'methodology' (37 DUs).

In addition, a number of repetitions are found in the background section. For instance, DU 35 *Salah satu wujud karya sastra adalah puisi* (One form of literary work is the poem), is repeated and expanded in DU 40 *Puisi adalah salah satu bentuk karya sastra sangat menarik sekali apabila melihat bentuk dan pemilihan katanya* (A poem is one form of literary work which, on the grounds of its form and choice of words, is very interesting).

DU 41 *Puisi juga sebagai bentuk karya sastra berbeda dengan bentuk karya sastra lainnya* (As a literary work, moreover, a poem is different from other literary works) is repeated in DU 53 *juga berbeda dengan ragam bahasa karya sastra seperti novel dan roman* (and it is also different from the style of literary works such as a novel or a romance).

One argument is repeated several times in the sections on 'background' and 'the scope of the problem.' As figure 6-1 indicates, DU 42, which argues for the characteristically dense and cohesive language of poetry, is repeated in DUs 44 and 57, while DU 125 repeats a combination of DUs 41 and 42, and DU 126 seems to repeat DUs 44, 57 and 125. This series of repetitive arguments in the sections on 'background' and 'the scope of the problem' in text ID1 indicate that the arguments in the text are not well structured.

Text ID2

Text ID2 has 32 DUs in its section 'background' and 25 DUs in its section on 'methods of research,' which are not balanced with the 7 DUs in the section 'the scope of the problem' (DUs 33-40),' 6 DUs in the section on 'the statement of the problems' (DUs 41-46) and 4 DUs in the section 'the objectives' (DUs 47-50). One repetition is found in DUs 1 and 3 where the argument in DU 1 is repeated in DU 3.

1. *Manusia mempergunakan bahasa sebagai sarana komunikasi vital dalam hidup ini.*
1. Man uses language as a vital means of communication in life.

3. *Perlu disadari bahwa manusia menggunakan bahasa sebagai sarana komunikasi*
3. It is necessary to be aware that man uses language as a means of communication

Text ID3

The asymmetry in text ID3 is almost entirely caused by a long contextualisation of the topic (DUs 13-17, 18-26 27-44) and by the irrelevant text segment in DUs 1-12; all of which occur in the section on 'background.' This background section totally comprises 88 DUs which is almost four times the number of DUs in the section on 'methodology' (24 DUs), about seventeen times the number of DUs in the section 'the scope of the problem' (5 DUs), twenty-two times the number of DUs in section 'the statement of the problems' (4 DUs) and twenty-seven times the number of DUs in the section 'the objectives of the study' (3 DUs).

In addition, there are two arguments that are repeated in the background section. First, DU 1 is repeated and expanded in DU 2

1. *Dalam peristiwa komunikasi satuan bahasa terlengkap atau tertinggi adalah wacana*
2. *Wacana yang merupakan organisasi bahasa terlengkap*
3. *bukan saja berfungsi sebagai alat komunikasi melainkan juga sebagai objek penelitian,*
4. *misalnya tentang sifat wacana, aspek wacana, dan sebagainya.*

1. In any communication, the most complete or the highest language unit is discourse
2. Discourse which is the most complete language unit
3. does not only function as a means of communication but also as an object of study,
4. for example, the characteristics of discourse, the aspects of discourse etc.

Second, DUs 11-12 contain a similar repetitive argument which seems to paraphrase Tarigan's statement (DU 9).

9. *Tarigan berpendapat bahwa "Wacana yang baik harus memiliki kepaduan makna dan kerapian bentuk untuk menentukan tingkat keterbacaan dan keterpahaman wacana" (Tarigan,1987: 96).*

11. *Ciri-ciri keutuhan wacana itu akan nyata*
12. *jika setiap kalimat dalam wacana yang baik betul-betul merupakan bagian yang terpadu atau runtut.*

9. Tarigan said that "Good discourse should be coherent and cohesive in order for us to determine the degree of readability and understanding of the discourse" (Tarigan, 1987:96).

11. The characteristics of a complete discourse will be clear
12. if every sentence is truly a cohesive or coherent part of the discourse.

The long contextualisation and the repetition in ID3 do not only cause the text asymmetry but also indicate the inept organisation of arguments in the text.

Text ID4

The asymmetry in text ID4 is mainly caused by some repetitive arguments in the sections on 'background and 'operational definitions.' For instance, DU 1, which is repeated in DU 4, is also repeated and expanded in DUs 16-18.

1. *Wacana merupakan tataran kebahasaan yang tertinggi atau terbesar dan terlengkap.*
1. Discourse is the highest or the largest and the most complete linguistic unit.

4. *Wacana merupakan organisasi bahasa di atas kalimat atau klausa, seperti pertukaran-pertukaran percakapan atau teks-teks tertulis (Tarigan, 1987:25).*
4. Discourse is a linguistic organization above the level of sentences or clauses, such as an exchange of conversation or written texts (Tarigan, 1987:25).

16. *Meskipun suatu wacana pada umumnya dipahami sebagai suatu unit bahasa yang lebih besar daripada kalimat*
17. *dan perwujudannya dapat berupa sebuah teks yang panjang, undangan yang ditulis dalam kartu undangan, berita yang terdapat dalam media massa dan media elektronik, percakapan, cerita pendek dan sebagainya,*
18. *pada kenyataannya tidaklah selalu demikian.*

16. Although discourse in general is understood as a linguistic unit larger than sentences
17. and its manifestation can be a long text, the invitation written on an invitation card, news in the papers and from electronic media, conversation, short story etc,
18. the reality is not always as simple as that.

The repetition of DU 1 also occurs in DU 96 which begins the section 'operational definitions.'

> *96. Para ahli umumnya berpendapat sama tentang wacana dalam satuan bahasa yang terlengkap (utuh),*
> 96. In general discourse analysts agree that discourse is a complete linguistic unit (complete),

Another repetition and expansion is found in DUs 100 and 102; both of which essentially argue that a discourse is usually understood as spoken utterances. This argument is expanded in DUs 102-103.

> *100. Pada dasarnya wujud sebuah wacana lebih dipahami sebagai perkataan, ucapan, tuturan.*
>
> *102. Meskipun wujud wacana lebih dipahami sebagai aspek tutur,*
> *103. namun apabila akan dianalisis*
> *104. tuturan pun harus ditranskrip dalam bentuk tulisan.*
>
> 100. Basically, a discourse is usually understood as words or utterances.
>
> 102. Although discourse is usually understood as spoken utterances,
> 103. but before these utterances are analysed
> 104. they need to be transcribed into their written form.

These repetitions in the sections on 'background' and 'operational definitions' contribute to the imbalance of sections in text ID4.

In addition, the asymmetry in this text is also caused by the imbalance of related DUs branching from the same MP. As shown in figure 6-4, the argument on spoken discourse (DUs 9-14) comprises six DUs while the argument on written discourse is only stated in DU 15. Both these arguments on spoken and written discourse branch from the superordinate DU 8.

Text ID5

See Chapter 5section 5.5.3 (page 173)

Text ID6

The asymmetry in text ID6 is primarily due to a long irrelevant text segment at the beginning of the text (DUs 1-12, 13-18), and to some repetitive arguments in the section 'background' and 'the objectives of the study.' Like ID5, one of these repetitive arguments expresses the importance of language in DUs 1-5.

> *1. Memang suatu kenyataan bahwa bahasa wajar dimiliki oleh setiap manusia.*
> *2. Kewajaran ini mungkin menyebabkan bahasa dianggap sebagai barang sehari-hari yang biasa saja,*

3. *sehingga tidak perlu mendapat perhatian yang selayaknya sesuai dengan fungsinya di dalam masyarakat,*
4. *Mungkin bahasa tidak perlu lagi bagi kehidupan alam semesta ini,*
5. *akan tetapi bagi kehidupan manusia.*

1. It is a fact that language naturally belongs to all human beings.
2. This fact possibly makes language the stuff of daily routine,
3. and therefore it does not need proper attention regarding its function in the society.
4. Language is possibly unnecessary for non-human life,
5. but it is necessary for human life.

The other repetitions can be seen in DUs 40 and 54, and DUs 74 and 75.

40. *Dalam hal ini, wacana puisi LTD karya Ghufron Hasyim yang akan dianalisis dengan memakai pendekatan analisis wacana (Discourse Analysis).*
54. *Telah dijelaskan bahwa kumpulan puisi LTD karya Ghufron Hasyim akan dianalisis dengan pendekatan analisis wacana.*

40. that is a collection of poems *LTD* (Baseless Hole) by *Ghufron Hasyim* will be analysed using the approach of discourse analysis [BI] ('discourse analysis' [EL]).
54. It has been mentioned that the collection of poems *LTD* (The Baseless Hole) will be analysed using a discourse analysis approach.

74. *Pada dasarnya penelitian ini diarahkan untuk menjawab permasalahan yang telah dirumuskan.*
75. *Sejalan dengan permasalahan di atas, maka penelitian ini bertujuan untuk:*

74. Basically this research aims to answer the questions which have been stated.
75. In line with the above-mentioned questions, this research aims to...

Except for DUs 74-75, these repetitive arguments and the irrelevant arguments contribute to the 57 DUs in the background section, while the section 'methodology' comprises 35 DUs, 'the scope of the problem' (8 DUs), 'the statement of problems' (7 DUs), 'the objectives of the study' (5 DUs).

Text ID7

Unlike the asymmetry in other ID texts which is characterised by the longer background section, the asymmetry in text ID7 results from the long section on 'methodology,' which has 48 DUs (DUs 68-116). While the section on 'background' (DUs 1-33) has 33 DUs and 'the identification of the problem' (DUs 34-54) has 21 DUs, the scope of the problem' (DUs 55-

58), 'the statement of the problem' (DUs 59-61), and 'the objectives' (DUs 62-67) have 4, 3 and 6 DUs respectively.

The small number of DUs in the sections on 'the scope of the problem,' 'the statement of the problem' and 'the objectives of the study' in most ID texts is presumably attributed to the typical requirement of these sections, which merely ask to briefly mention the scope of problem, or to list the statements of the problem and the objectives of the study (Kadir et al 1995).

Text ID8

Text ID8 has 54 DUs in its background section and 45 DUs in the section on 'methodology.' They are about nine times the number of DUs in the sections on 'the scope of the problem' (6 DUs), and seventeen times the number of DUs in the sections on 'the statement of the problem' (3 DUs) and 'the objectives of the study' (3 DUs).

Text ID9

Text ID9 has 44 DUs in its background section and 44 DUs in the section on 'methods of research,' which are about seven times the number of DUs in the sections on 'the scope of the problem' (8 DUs) and ten times the number of DUs in 'the statement of the problem' (4 DUs) and 'the objectives of the *skripsi*' (4 DUs).'

Some repetitive arguments in text ID9 also contribute to the asymmetry of the text. For instance, arguments in DUs 10-13 are partly repeated in DUs 14-16.

10. Wacana pula [sic] sebagai salah satu istilah umum dalam pemakaian bahasa,
11. yakni bahasa yang dihasilkan oleh tindak komunikasi.
12 Tata bahasa, mengacu pada kaidah-kaidah pemakaian bahasa, pada bentuk unit-unit gramatikal, seperti frase, klausa, dan kalimat,
13 sedangkan wacana mengacu pada unit-unit bahasa yang lebih besar seperti paragraf-paragraf, percakapan-percakapan.
14 Wacana, dalam hal ini dianggap sebagai hasil tindakan komunikasi (pemakaian bahasa),
15 dengan acuan bahwa wacana berkaitan dengan unit-unit gramatikal dalam pemakaian bahasa
16 dan menunjukkan unit-unit bahasa, yang lebih besar dari gramatika (morfologi-sintaksis) pada tataran yang diacu sebagai unsur yang disebut wacana. [sic]

10. Discourse is also *[sic]* one of the general terms regarding the use of language,
11. i.e. the language which results from a communicative act.

12. The grammar, which refers to the rules of using a language, points to the grammatical units such as phrases, clauses and sentences
13. while discourse refers to the larger language units such as paragraphs and conversations.
14. In this case discourse is considered the result of a communicative act (use of language),
15. which means that discourse relates to the grammatical units in used in language,
16. and shows units of language which are larger than the grammatical units (morphological-syntactic units) referred to in the discourse. *[sic]*

As we can see the three arguments in DUs 10-13 are paraphrased and repeated in DUs 14-16. Such repetition indicates that the text is not well structured and not well edited.

Text ID10

Text ID10 exhibits marked asymmetry. The section on 'background' has 40 DUs which is ten times the number of DUs in the sections on 'the objectives of the study' (4 DUs) and 'the significance of the study' (4 DUs), and about eight times the number of DUs in the 'the scope and the statement of the problems' (8 DUs).

The background (DUs 1-40) contains irrelevant arguments, and some of them are repeated, as can be seen in DUs 16-17 and 23-24 which state that

16. Perbuatan tersebut itulah yang pada gilirannya menyebabkan terjadinya hasil,
17. dan hasil ini akan dinilai.

16. This action is the result,
17. and this result will be evaluated.

23. Pelaksanaan tersebut menjadikan suatu hasil [sic]
24. dan hasil ini dinilai.

23. The application of the conceptual thought becomes a result *[sic]*
24. and this result is evaluated.

6.6 Topic Continuity

The analysis of topic continuity focuses on the language features which explicitly indicate the connections within the text. Those features are topic sentences, reminders, advance organisers, bridging sentences, and enumerating sentences (see Chapter 5).

All ID texts are characterised by their use of topic sentences and reminders. Other topic continuity devices are rarely used. For instance, enumerating sentence is only found in ID4. A discussion of each text follows.

Text ID1

Text ID1 combines the use of topic sentences and reminders. A topic sentence is for example found in DU 1.

> *1. Semua orang memahami betapa penting dan mendasarnya bahasa.*
> 1. Every one knows how important and basic a language is.

Reminders are used to begin the section on 'the scope of the problem' (DU 124) and 'the objectives of the study' (DU 139).

> *124. Sebagaimana uraian latar belakang masalah di atas, tampak bahwa puisi mempunyai corak atau kekhasan tersendiri apabila melihat bentuk dari pemilihan katanya.*
> 124. As explained in the background section, it seems that poems have a specific style or characteristic from the view of the choice of words.

> *139. Berdasarkan pembatasan masalah yang telah diuraikan di atas, maka penelitian ini bertujuan untuk:*
> 139. Based on the scope of the problems discussed previously, this study aims ...

The reminder is also used in DU 64 in the lengthy background section to refer to the poem mentioned in DU 63.

> *64. Puisi Kutukan di atas menghasilkan suatu keterpaduan atau kohesi bagi penyimak atau pembaca.*
> 64. The above poem The Curse produces a cohesion [BI] or 'cohesion' [EL] for literary critics and for readers.

The reminder in the section on 'the problem' (DU 113) refers to the previously mentioned argument in the background section (DU 103), and is followed by a series of arguments in DUs 114-117 which basically question whether a poem can be called a discourse.

> *103 yaitu kumpulan puisi Sukma Laut karya Aspar yang akan dianalisis dengan menggunakan teori kohesi.*
> 103 that is, a collection of Aspar's poems, *SL*, will be analysed using the theory of cohesion.

> *113. Telah dijelaskan di depan bahwa kumpulan puisi Sukma Laut karya Aspar itu akan dianalisis dengan teori kohesi.*
> *114. Kohesi sebagai konsep semantik, memang tepat objek sasarannya adalah wacana*
> *115. dan tidak cocok dalam kalimat Halliday (dalam Riana, 1988: 3).*

116. Timbul suatu perntanyaan dapatkah puisi dinyatakan sebagai wacana?
117. Dalam kenyataannya wacana sebagai satuan gramatikal tertinggi atau terbesar yang direalisasikan dalam bentuk karangan yang utuh, paragraf, kalimat atau kata yang membawa amanat yang lengkap (Kridalaksana, 1984: 208).

113. It has been mentioned before that a collection of Aspar's poems *SL* will be analysed using cohesion theory.
114. Cohesion as a semantic concept appropriately has discourse as its object,
115. and it would be inaccurate to have sentences as the object.
116. A question is raised then, "Can a poem be considered a discourse?"
117. As a matter of fact, a discourse as the highest grammatical unit is realised in the form of a complete essay, paragraph, sentence or complete word which carries a complete message (Kridalaksana, 1984:208).

The reminder in DU 113, which points back to an earlier statement in the background section in DU 103, is expanded by another argument in DUs 114-117 that tend to indicate its relevance to the current section 'the problem.' In other words, DUs 114-117 attempt to establish 'the problem' of study ID1 by adjusting the argument in the background section (DU 103) to the argument in the section on 'the problem.'

Text ID2

Text ID2 is characterised by the regular use of topic sentences to continue from one argument to the next, except for the arguments in DU 29 *Bertolak dari uraian di atas, maka penulis merasa perlu membahas penggunaan implikatur pada percakapan sehari-hari dalam masyarakat* (Based on the above explanation, the writer feels it is necessary to discuss the implicature in daily conversations in our society), and in DU 41 *Setelah melihat penjelasan mengenai latar belakang masalah dan batasan masalah* (After reading the explanation regarding the background and the scope of the problem)" which begins the section on 'the statement of the problem.' Both DUs 29 and 41 employ a reminder.

Text ID3

Text ID3 employs topic sentences and reminders to show the connection between arguments in the text. One example of a reminder in ID3 is found in DU 27 which begins in the eighth paragraph in the background section.

27. Hal tersebut di atas tentu saja merupakan sesuatu yang menarik untuk dikaji,
27. The above-mentioned matters are certainly interesting to discuss,

This observation follows a number of arguments, such as that discourse does not only function as a means of communication but also as an object of study (DUs 1-4), studies on discourse (DUs 5-6), that to understand a discourse we need to have a good knowledge of cohesion (DUs 15-17), and the meaning of the term *unity* (DUs 18-26). The fact that there are a number of preceding arguments makes the use of the phrase 'above-mentioned matters' questionable. Which specific matters does DU 27 refer to?

In addition to topic sentences and reminders, text ID3 uses one advance organiser in DU 91 which does not relate the current discussion of the argument to the upcoming argument within the text but to another chapter of the *skripsi* where the text comes from.

> *91. meskipun agak ringkas penulis akan mencoba menganalisis koherensi dalam novel Royan Revolusi (RR) sesuai dengan pendekatan-pendekatan yang penulis kemukakan pada Bab II yaitu:*
> 91. the writer briefly tries to analyse coherence in the novel *RR* in accordance with the approaches mentioned in chapter II, namely

This statement seeks to integrate ID3 which is the first chapter of the *skripsi* to what follows in the next chapters.

Text ID4

The topic continuity in text ID4 is indicated by the regular use of topic sentences and reminders, and by one instance of a transition signal in DU 42 which begins the last paragraph in the background section. This transition signal seems to conclude the discussion in the background section.

> *42. Oleh karena itu, penulis memilih judul ini*
> 42. For that reason, the writer chose this title

In addition, text ID4 also employs enumerating sentences, which are indicated from the listing of arguments in DUs 47, 52, 67 and 76, each of which deals with one of four standpoints from which to analyse coherence.

> *47. 1. Latar belakang pengetahuan pemakai bahasa atas bidang permasalahan (subject matter).*
> 47. 1 The language users' background on the subject matter [BI] ('subject matter' [EL]).
>
> *52. 2. Pengetahuan tentang latar belakang sosial budaya.*
> 52. 2. Knowledge on social cultural background.
>
> *67. 3. Kemampuan membaca hal-hal yang tersirat,*
> 67. 3. The ability to understand implicit meanings.

76. 4 *Penggunaan pemarkah transisi baik dalam hal hubungan antara kalimat yang satu dengan kalimat yang lain atau antara paragraf yang satu dengan paragraf yang lainnya.*
76. 4. The transition signals can be used to relate one sentence with another or one paragraph with another.

These arguments are not introduced by the enumeration device – first, second, third, and fourth. Yet, the fact that they are numbered indicates continuity between them.

Text ID5

See Chapter 5 section 5.5.4 (page 174)

Text ID6

Text ID6 mostly employs topic sentences and reminders. An example of reminders is found in DUs 54-58, which are in the last paragraph in the background section ID6.

54. *Telah dijelaskan bahwa kumpulan puisi LTD karya Ghufron Hasyim akan dianalisis dengan pendekatan analisis wacana.*
55. *Kohesi sebagai konsep semantik memang tepat objek sasarannya adalah wacana*
56. *dan tidak cocok dalam kalimat, Halliday (dalam Riana, 1988:3).*
57. *Timbul suatu pertanyaan dapatkah puisi dinyatakan sebagai wacana?*
58. *Dalam kenyataannya dalam suatu gramatikal tertinggi atau terbesar yang direalisasikan dalam bentuk karangan yang utuh, paragraf, kalimat, atau kata yang membawa amanat yang lengkap (Kridalaksana, 1993:208).*

54. It has been mentioned that the collection of poems *LTD* (The Baseless Hole) will be analysed using discourse analysis approach.
55. Cohesion as a semantic concept is right to have discourse as its object,
56. and it would be inaccurate for the concept of cohesion to have sentences as the object.
57. A question is raised then, "Can a poem be considered a discourse?
58. In reality, a discourse as the highest grammatical unit is realised in a form of complete essay, paragraph, sentence or word which carries a complete message (Kridalaksana, 1993:208).

The reminder in the section on 'the problem' (DU 54), which refers to the previously mentioned argument on the focus of study ID6 in the background section (DU 40), is followed by a series of arguments in DUs 55-58 which question whether a poem can be called a discourse.

These three examples of the characteristic use of reminder which also occur in texts ID1 and 5 show that reminders are not only used to refer to a previously mentioned argument but also to adjust and lead one argument from one section to the argument in other sections.

As text ID6 shows, reminders do not only contain the form *telah dijelaskan di atas* (as mentioned before) but also introductory statements that lead to the reminder. This can be seen in DU 75 which is preceded by an introductory statement in DU 74.

> *74. Pada dasarnya penelitian ini diarahkan untuk menjawab permasalahan yang telah dirumuskan.*
> *75. Sejalan dengan permasalahan di atas, maka penelitian ini bertujuan untuk:*
>
> 74. Basically, this research aims to answer the questions which have been stated.
> 75. In line with the above-mentioned questions, this research aims to:

Thus, both DUs 74 and 75 refer to the statements of the problem mentioned in DUs 71-73. The repetitive reminders also indicate that the previously mentioned statements of problems are adjusted to the current argument, i.e. the objectives of the study ID6.

Text ID7

A similar reminder to the one in ID6 is also found in DU 55 in text ID7 which refers to the argument on identification of the problem mentioned in DUs 46-53.

> *55. Berdasarkan identifikasi masalah yang begitu luas, penulis merasa perlu membatasi masalah*
> 55. Based on the identification of problems which are so wide-ranging, the writer needs to limit [discussion of] the problems

Text ID8

Topic sentences are regularly used in text ID8. The only reminder in text ID8 is in DU 65 which refers to the two statements of problems in DUs 63-64 as the basis for stating the two objectives of study in DUs 66-67.

> *62. Ada beberapa permasalahan yang akan dibahas dalam penelitian ini, yaitu:*
> *63. 1. Jenis-jenis tindak tutur apa saja yang terdapat dalam kegiatan penjual obat kaki lima?*
> *64. 2. Kategori-kategori tindak tutur apa saja yang ditemukan dalam tuturan penjual obat kaki lima?*
> *65. Sejalan dengan permasalahan di atas penelitian ini bertujuan untuk:*
> *65. 1. Mengidentifikasikan jenis-jenis tindak tutur yang terdapat dalam kegiatan penjual obat kaki lima.*
> *66. 2. Mengelompokkan tindak tutur penjual obat kaki lima berdasarkan kategorinya.*

62. There are several issues that will be discussed in this research, namely:
63. 1. What are the types of speech acts in the activity of selling medicine along sidewalks?
64. 2. What are the categories of speech acts found in the utterances of sidewalk medicine sellers?
65. Based on the problems mentioned above, this research aims to:
66. 1. To identify the types of speech acts found in the activity of sidewalk medicine selling.
67. 2. To group the speech acts of sidewalk medicine sellers based on their categories.

Text ID9

The topic continuity in text ID9 is indicated by the regular use of topic sentence and one reminder in DU 40

40. Sesuai dengan uraian di atas, maka alasan penulis memilih judul ini,
40. Based on the above-mentioned explanation, the writer [of this *skripsi*] has the following reason to choose the title of this *skripsi*

Yet, the reminder, which follows a number of arguments in the section on 'background' such as discourse as the largest unit of language (DUs 4-16), communication (DUs 17-21), the characteristics of an ideal discourse (DUs 22-32), and three forms of discourse (DUs 33-39), does not clearly indicate which specific argument DU 40 refers to.

Text ID10

Text ID10 employs many topic sentences and reminders. While topic sentences are used to introduce new ideas, reminders are frequently used to begin every section in the text except for the section 'background.' Thus, the reminder in DU 48 begins the section 'identification of the problem' and refers to the 'background.' Similarly, the reminder in DU 53 begins 'the scope of the problem' and refers to 'the identification of the problem, in DU 57 the reminder begins the 'the statement of the problem' and refers to 'the scope of the problem,' in DU 61 it begins 'the objectives of the study' and refers to 'the statement of the problem,' and in DU 65 it begins 'the significance of the study' and refers to 'the objectives of the study.'

In addition, a reminder is used in DU 25 in the background section

25. Sehubungan dengan hal tersebut di atas, penggunaan sebuah kata pada masa [k]ini, terutama yang berhubungan dengan makna, mengalami perkembangan yang demikian pesat. [sic]

25. Based on things mentioned above, the use of a word nowadays especially those related to the meaning of words develop quickly *[sic]*

Yet, the phrase 'mentioned above' in DU 25 does not clearly point to a specific argument in the background section which deals with 'humans and the use of language' (DUs 1-8 and 14) and 'language as a sign of human existence' (DUs 9-13, 15-24). Therefore, the phrase 'mentioned above' seems to be meaninglessly used to begin the new paragraph in ID10.

6.7 Integration of References From Other Sources

We now turn to the ways references from other sources are used in relation to other parts of the text in order to show their integration into the text (see Chapter 5). The findings are classified and presented based on the shared characteristics of the integrating references.

Most references mentioned in ID texts are taken from other sources written in Bahasa Indonesia. For example, DU 66 in ID5 states

66. Kohesi sebagai konsep semantik memang tepat sasarannya adalah wacana, Halliday (dalam Riana, 1988:3).
66. Cohesion as a semantic concept appropriately has discourse as its object, Halliday (in Riana, 1988:3).

Similarly, DUs 55-56 in ID6 state

55. Kohesi sebagai konsep semantik memang tepat objek sasarannya adalah wacana
56. dan tidak cocok dalam kalimat, Halliday (dalam Riana, 1988:3).

55. Cohesion as a semantic concept is right to have discourse as its object,
56. and it would be inaccurate for the concept of cohesion to have sentences as the object, Halliday (in Riana 1988:3).

The same reference in ID5 and ID6 points to a paper presented for the fifth Indonesian Linguistics Society Conference. This use of a quotation or citation within another reference written in Bahasa Indonesia may suggest the writer's limitation in using references which is presumably caused by the lack of original textbooks or the inability to understand texts in English. A discussion of each text follows, except for text ID7 which does not contain any references from other sources.

In general all references are integrated into ID texts by supporting or being supported by *skripsi* writer's argument. Yet, these supporting references are integrated in various ways. There are at least six important ways of integrating these supporting references into ID texts. First, the integration is demonstrated by the use of certain phrases. As indicated by the phrase

sebagaimana dikatakan oleh (As X says), DU 79 in ID1 is similar to and supports the writer's argument in DU 78.

> *78. Penggunaan bahasa dalam sastra dikenal dengan nama stilistika yang merupakan cabang linguistik,*
> *79. sebagaimana dikatakan oleh Yunus (1981:27) bahwa "Pengertian stilistika di sini dibatasi kepada penggunaan bahasa dalam sastra".*

> 78. The use of language in literature is known as stylistics which is a branch of linguistics,
> 79. as Yunus (1981:27) says "The meaning of stylistics here is limited to the the uses of language in literary works."

Keraf's argument on rhetoric cited in DUs 80-81 in ID1 is another example of reference used to elaborate the previous argument which looks at the use of language in literary works.

> *80. Stilistika juga dikaitkan dengan dengan retorika yaitu teknik pemakaian bahasa sebagai seni, bail lisan maupun tulisan*
> *81. yang didasarkan pada suatu pengetahuan yang tersusun baik (Keraf, 1985:1-3).*

> 80. Stylistics is also related to rhetoric i.e. is the technique of using language as an art, either in oral or written works,
> 81. which is based on well organised knowledge (Keraf, 1985:5).

The next reference in DU 82, however, does not seem to refer to DU 78 but to DU 81 which focuses on rhetoric.

> *82. Haris mengemukakan yang dikutip oleh Tallei (1988: 5) yaitu "Bahasa bukanlah merupakan kumpulan kata-kata dan kalimat tanpa aturan tetapi merupakan suatu kesinambungan yang teratur disebut wacana."*
> 82. Harris said as quoted in Talley (1988:5), that "Language is not a collection of unarranged words and sentences but a recurrence of segments which is called discourse".

Despite the relevance of the content in DU 82 to the content of DU 81, it is not shown how the two are related.

Furthermore, regarding the integration of references in DU 82, despite the use of the transition signal *oleh sebab itu* (that is the reason for) in DU 83, which indicates the writer's conclusion of all the arguments from DUs 78-82, DUs 83-84 are not explicitly connected to the previous arguments in DUs 78-82.

> *83. Oleh sebab itu, penggunaan teori kohesi [sic]*
> *84. karena stilistika adalah cabang linguistik dengan objek sasarannya adalah karya sastra misalnya novel, roman, dan puisi.*

83. That is the reason for using the theory of cohesion
84. since stylistics is a branch of linguistics which has as its intended objectives literary works such as novels, romances, and poems.

The general support of references is also demonstrated in DUs 55-56 in ID1 which is manifest in the phrases *Sebagaimana yang dikatakan oleh* (As said by) (DU 55), and *Sejalan dengan pendapat* (This view is in line with) (DU 56) and indicate that Samsuri's and Hoerip's arguments are the same as the arguments in DUs 52-54.

52. Bahasa puisi berbeda dengan bahasa pergaulan sehari-hari,
53. juga berbeda dengan ragam bahasa karya sastra seperti novel dan roman.
54. Walaupun demikian, kata-kata yang dipergunakan merupakan kata-kata yang terdapat dalam bahasa sehari-hari.
55. Sebagaimana yang dikatakan oleh Samsuri, (1982:24) bahwa 'penyimpangan' bahasa itu merupakan suatu kebiasaan penyair.
56. Sejalan dengan pendapat Hoerip (1986:111) yang menganggap bahwa masalah bahasa yang paling pelik terdapat di dalam puisi.

52. The language of poems is different from the language of daily interaction,
53. and it is also different from the style of literary works such as a novel or a romance.
54. However, the words used are those words found in the daily usage of a language.
55. As said by Samsuri (1982:24) 'deviation' in language is common to poets.
56. This view is in line with Hoerip (1986:111) who considers that the most difficult problem of language is found in poems.

This extract shows that the writer argues about the characteristic language of poems as indicated by the use of every day words (DUs 52-54), while Samsuri (1986) mentions the poet's 'deviation' in language use and Hoerip (1986) argues that the most difficult problem of language is found in poems.

Similarly, Austin's argument in DUs 7-8 is integrated into text ID2 by supporting the argument in DUs 3-5.

3. Perlu disadari bahwa manusia menggunakan bahasa sebagai sarana komunikasi
4. bukan hanya merupakan suatu peristiwa belaka atau suatu yang terjadi dengan sendirinya,
5. melainkan komunikasi mempunyai fungsi, mengandung maksud dan tujuan tertentu
6. serta dirancang untuk menghasilkan beberapa efek, pengaruh, atau akibat pada lingkungan para pendengar dan para pembaca

7. *Hal ini sejalan dengan pendapat Austin (dalam Tarigan, 1986: 146)*
8. *yang mengatakan "komunikasi adalah serangkaian tindak ujar yang dipakai secara bersistem untuk menyelesaikan tujuan-tujuan tertentu."*

3. It is necessary to be aware that man uses language as a means of communication
4. [the use of language] is not a mere event or a natural phenomenon,
5. communication has functions, certain purposes and aims,
6. [communication] is planned to give some effects and influences or results to listeners or readers.
7. This view follows Austin (in Tarigan, 1986:146)
8. who says that "communication is a series of speech acts systematically used to accomplish certain objectives."

The phrase *Hal ini sejalan dengan pendapat Austin* (This view follows Austin) indicates the similarity between Austin's argument on communication and the preceding argument in DUs 3-6, and therefore Austin (in Tarigan 1986:146) in DUs 7-8 is integrated into the text.

Other examples of references which show general support to the previous arguments are in DUs 6 and 15-17 (ID3), DUs 4, 46 and 77 (ID4), DU 56 (ID5), DUs 14-15 (ID8), DUs 25-28 (ID9) and DUs 10 (ID 10).

Supporting references are also used to elaborate the previous argument. For example, the supporting reference in DUs 33-34 (ID1), which deals with the satisfactory quality of a poet's literary work, elaborates the argument in DU 32 dealing with a poet's various literary works.

32. *Karya sastra yang ditulis oleh penyair baik berupa prosa maupun karya sastra yang berupa puisi dewasa ini cukup banyak.*
33. *Mutunya pun sudah cukup memadai,*
34. *serta para penyair pun sudah banyak berkembang sejalan dengan kemajuan zaman (Riana, 1988: 1).*

32. Today there are many literary works written by poets, either in the form of prose or poems.
33. Their literary quality has also been satisfactory,
34. and poets have themselves developed following the new developments (Riana, 1988:1).

Second, unlike the references in DUs 55 and 56 in ID1 which are integrated by the use of certain phrases, some references are integrated by the contextual relevance of the argument. For instance, the reference in DU 3 is integrated via by the relevance of Confucius in DU 3 to the argument in DU 2.

1. *Semua orang memahami betapa penting dan mendasarnya bahasa.*

2. *Meskipun tak banyak diketahui bagaimana proses terbentuknya bahasa itu dari awal hingga menjadi seperti sekarang.*
3. *Konfucius (dalam Hoerip, 1986: 90) 2500 tahun yang lalu mengatakan bahwa "Tanpa mengetahui tenaga kata-kata, sia-sialah untuk memahami manusia".*

1. Every one knows how important and basic language is.
2. Yet, it is unknown how languages were formed from the very beginning until now.
3. Confucius (in Hoerip, 1986:90) 2500 years ago said that "Without knowing the force of words, it is impossible to understand human beings."

Third, the supporting references are cited to indicate their integration into ID texts. This can be seen in DUs 52-54 in ID2, which are related to the theoretical basis for the study and to works which have been read by the writer of text ID2.

51. *Penulis membaca sejumlah buku yang dijadikan sebagai landasan teori,*
52. *antara lain karya Nababan (1987) yang berjudul "Ilmu Pragmatik",*
53. *Tarigan (1987 dan 1990) yang berjudul "Pengajaran Pragmatik", [sic]*
54. *makalah Jalaluddin (1991) yang berjudul "Analisis Semantik dan Pragmatik dalam Implikatur Bahasa Melayu".*

51. The writer read a number of books which contain the theoretical basis for the study,
52. Those books include Nababan (1987) entitled "Pragmatics",
53. Tarigan (1987 and 1990) entitled "The teaching of Pragmatics", *[sic]*
54. Jalaluddin's paper (1991) entitled "Analisis Semantik dan Pragmatik dalam Implikatur Bahasa Melayu".

Fourth, as found in the following DU 73 in ID3, the support of references in ID texts is also indicated when they provide examples to a previous argument.

70. *Namun kemudian kita heran kembali,*
71. *mengapa kita tidak berpikir untuk menemukan "penghubung" apa*
72. *yang sesungguhnya ada dalam pikiran secara otomatis namun tidak pernah hadir dalam tuturan atau tulisan.*
73. *Contoh berikut ini akan memberikan gambaran yang jelas tentang maksud penulis.*
    - A. *'What are the police doing'*
      Apa yang dilakukan polisi itu?
    - B. *'I have just arrived'*
      Saya baru saja datang. (Tallei, 1988;10)

70. But, then we are puzzled again.
71. why do we never think to find "the link"

72. that actually exists in our mind automatically but never exists in utterances and writing.
73. The following example will provide a clear description of the writer's intention:
    A. 'What are the police doing'
       Apa yang dilakukan polisi itu?
    B. 'I have just arrived'
       Saya baru saja datang (Tallei, 1988:10)

The similar supporting reference is shown in DU 31 in ID3.

Fifth, the integration of supporting references is indicated when they are associated with various aspects of ID studies, as can be seen in DU 43 in ID5.

43. Berdasarkan bentuk wacana, Tarigan (1987:52) membagi wacana menjadi tiga bagian yaitu wacana drama, wacana puisi, wacana prosa.
44. Yang dimaksud wacana drama adalah wacana yang diwujudkan dalam bentuk prosa.
45. Contohnya: novel, artikel, cerita pendek, skripsi, surat dan sebagainya.
46. Yang menjadi pusat perhatian dalam penelitian ini adalah wacana prosa, yang dalam hal ini wacana prosa yang diwujudkan dalam novel "Merahnya Merah" karya Iwan Simatupang
47. yang akan dianalisis dengan menggunakan teori kohesi pada aspek leksikal.

43. Based on the form of discourse, Tarigan (1987:52) divides discourse into three parts namely, play, poems and prose.
44. A drama *[sic]* is a discourse realised in the form of prose.
45. For example, novels, articles, short stories, *skripsi*, letters etc.
46. The focus of discussion in this *skripsi* is the discourse of prose
47. which in this case is realised in the novel *Merahnya Merah* [The Redness of Being Red] by Iwan Simatupang which is analysed using the lexical aspect of the theory of cohesion.

By linking Tarigan's (1987:52) argument in DU 43 to the topic of text ID5 in DU 46-47, the integration of the reference into ID5 is established. Similar supporting references are found in DU 34 in ID 6 and DU 96 in ID1.

Finally, the integration of references into ID texts is indicated when they are supported by the following *skripsi* writer's argument, as found in DUs 35-36 in ID2.

35. Menurut Levinson, pragmatik adalah kajian dari hubungan antara bahasa dan konteks yang mendasari pejelasan pengertian bahasa.
36. Di sini, pengertian atau pemahaman bahasa menunjukkan kepada fakta bahwa untuk mengerti suatu pengungkapan atau ujaran bahasa diperlukan juga pengetahuan di luar makna kata

dan hubungan tatabahasanya, yakni hubungan dengan konteks pemakainya.

35. According to Levinson, pragmatics is a study of relationship between language and contexts which is the basis for the explanation of the meaning of language.
36. Here, the understanding and comprehension of language points to the fact that to understand an expression of language it is also necessary to have knowledge of the relationship to the context of the users, in addition to the word meaning and relationship expressed in grammar.

Thus, indicated by the signalling word *Here*, the explanation in DU 35 implies that the *skripsi* writer seems to integrate Levinson's argument on pragmatics into ID2 by explaining the argument.

To sum up, the references from other sources are integrated into ID texts by supporting the previous arguments in various ways – showing contextual relevance, being an elaboration, examples or cited works, or simply being linked to various aspects of ID studies – or by being supported by *skripsi* writer's explanation of the reference.

6.8 Overview of Findings

The analysis presented here reveals the characteristic rhetorical structure of thesis introductions in Bahasa Indonesia which are distinctively digressive and asymmetrical, show a coordinated structure of arguments with a few instances of subordinated arguments, use topic sentences and reminders to connect arguments in the text, and employ references from other sources to show support for the writer's arguments in various ways.

The digressive DUs in ID texts which delay announcing the topics of most ID texts are mostly caused by the insertion of irrelevant text segments at the beginning of the text and the interruption by texts segment on other themes in the texts. These significantly contribute to the asymmetry of the text along with repetitive arguments in the background sections. In addition to the digressions, ID texts are characterised by the fact that most arguments are not logically connected to one another as can be seen from some misuses of reminders which fail to refer to the precise argument mentioned previously. This lack of coherent argument is reinforced by the fact that all references from other sources are integrated into the text merely by showing support to the writer's argument in various ways or by being explained by the writer. The findings are summarised in Table 6.1 (p. 248).

The analyses of linearity, hierarchy, symmetry, topic continuity and the integration of references in the ID texts have revealed the trends in the underlying structure of the thesis introductions in Bahasa Indonesia by Indonesian students. In the Chapter 8, these texts will be read in the specific context of orality and literacy, which find their ways into the academic writing traditions in Australia and Indonesia, in order to interpret the functions of these rhetorical structures as they are employed in AE and ED(EL) texts.

Table 6.1 Overview of the rhetorical structures of ID1 - ID10

Text No	TOTAL		DIGRESSION					Topic (DU)	L	H	S	Topic Continuity	Integration of references
	Word	DU	IR	IT	Tot	DUs	%						
1	2506	178	B+1	5	7	78	43.82	101	D	C*	A	TS, R	support (general, elaboration, point to the topic of the study), be explained
2	1040	81	B	1	2	11	13.58	38	D	C*	A	TS, R	support (general), citations, be explained
3	1734	124	B		1	12	9.67	45	SD	C	A	TS, R, AO*	support (example, elaboration)
4	1839	127	B+2		3	33	25.98	32	D	C*	A	TS, R, E	support (example, elaboration)
5	1510	128	B+3	1	5	38	29.64	47	D	C*	A	TS, R	support (elaboration, point to the topic of the of study)
6	1516	113	B	1	2	25	22.12	39	D	C	A	TS, R	support (general, elaboration, point to the topic of the study)
7	1732	116	B+5		6	6	5.17	23	SD	C*	A	TS, R	N/A
8	1285	116	B+1	1	3	17	14.65	23	D	C	A	TS, R	support (elaboration)
9	1215	105	B+1	2	4	30	28.57	40	D	C*	A	TS, R	support (elaboration)
10	911	68	B		1	40	58.82	46	D	C	A	TS, R	support (elaboration)

Notes:
IR = irrelevant text segment; IT = interruption by a text segment of a different theme; B= irrelevant text segment at the beginning of a text; Topic (DU) = topic of a text is first stated or indicated in DU ..; L = linearity/linear; SD = slightly digressive; D = digressive; H = hierarchy; C = coordinated; C* = coordinated, but with a few instances of subordinated arguments; A = asymmetry; TS = topic sentences; R = reminder; AO = advance organisers; AO* = AO refers outside the chapter; N/A = no reference used.

CHAPTER SEVEN
RHETORICAL STRUCTURE OF UNDERGRADUATE THESIS INTRODUCTIONS IN ENGLISH

7.1 Introduction

This chapter presents an analysis of the twenty texts which are the introductory chapter of undergraduate theses written in English: 10 texts by students from Melbourne-based Linguistics Department students (AE) and 10 texts by English Department students from Hasanuddin University, Indonesia (ED(EL)). As described in Chapter 5, the texts are analysed on the four text dimensions (linearity, hierarchy, symmetry, and topic continuity) and the integration of references from other sources into the texts. The texts and the associated graphs and figures are numbered one to ten for AE1-AE10) and eleven to twenty for ED(EL)1-ED(EL)10. So, the dynamic development of the arguments in text AE is represented in graph 7-1, and the hierarchical relationship of arguments appears in figure 7-1. Similarly, the dynamic development of the arguments in text ED(EL)1 appears in graph 7-11, and the hierarchical relationship and the symmetry of arguments in text ED(EL)1 appear in figure 7-11.The AE and ED(EL) texts and their macropropositions (MP) and discourse units (DU) including the translations of ED(EL) texts and MP and DUs can be found in Appendix Two. The graphs referred to in section 7.3 of this chapter are found in numerical order at the end of the section on linearity beginning page 272. The figures referred to in section 7.4 of this chapter are also arranged in numerical order and can be found at the end of the section on hierarchy beginning page 316.

7.2 Background of the Text

The AE texts were written and submitted in the 1990s. AE texts are variously titled: 'Chapter One: Introduction' (AE2, 3, 5, 6 and 7), 'Chapter One' (AE1), 'Methodology' (AE4), 'Chapter One: Discourse and Anaphora' (AE8), 'Chapter 1: Introduction and Background' (AE9), and 'Chapter 1: Literature Review (AE10). However, it is not these chapter titles but the titles of the undergraduate theses, from which the texts are derived, that are assumed to be the topic of the text in the introductory chapter. All the theses deal with various aspects of discourse analysis: cohesion (AE 8), language and gender (AE1, 6, 9), interactional style (AE3), tag-fillers (AE4), conversational discourse (AE7), persuasive discourse (AE10), past referencing (AE2), and rhetorical structure theory (AE5). The objects of the study mentioned in the text include conversations (AE1, 3, 4, 9), medical interviews (AE2), advertisements (AE5), a television show (AE6), and promotional letters (AE10). The number of words per text varies greatly between 740 and 6030 words with an average of 3076 words.

ED(EL) texts were also written and submitted in THE 1990s. The titles of the *skripsi*, from which the texts are derived, are assumed to be the topic of the text. All the ED(EL) *skripsi* deal with various aspects of discourse analysis: cohesion (ED(EL)1, 6, 10), speech acts (ED(EL)2, 4, 7, 8, 9), polite expression (ED(EL)3) and co-operative principle (ED(EL)5). Various written works, such as magazines and novels are chosen as the object of study in (ED(EL)1, 4, 5, 6, 7, 8, 9, 10), recorded television and films are the objects of study in ED(EL)2, while the recorded conversation of hotel staff is the object of study in ED(EL)3. The number of words per text varies between 578 and 1344 words per text with an average of 910 words.

Although the number of sections in ED(EL) texts vary, they generally follow the sequence of sections in the guide book required for writing *skripsi* (Kadir et al 1995): background, identification of a problem, scope of the problem, statement of the problem, operational definitions (if necessary), and the objectives and significance of the study. In some texts there is a final additional section on methodology.

The division into sections, subsections or groups of arguments in AE and ED(EL) texts, which are not introduced, is indicated by the node X.

7.3 Linearity

This dimension of analysis is concerned with the dynamics of the development of the topic in each text. First, the themes within the texts are sequentially identified based on their relevance to the topic of the text and placed along a horizontal axis. This series of themes includes a miscellaneous category for arguments that are not (closely) related to the topic of text. Those miscellaneous themes are sequentially located at the right end of the horizontal axes and are separated from the more regular themes of the text by a broken line. Second, we examine the way in which the topics presented in the discourse units are developed sequentially following the themes.

Based on this analysis, each text is put into one of three categories: linear, slightly digressive, or digressive. The basis for this categorisation is described in Chapter 5. The sequential development of the arguments in the text is represented by graphs. Arguments for each text are represented along the vertical axes, and the discourse units associated with each argument are represented in the graph as they occur in the text. The graph for the text, therefore, describes the sequential progress of a text as arguments are developed, interrupted, resumed and terminated.

7.3.1 AE

According to this analysis, two AE texts are very digressive, seven are slightly digressive, and one is linear.

The Digressive AE Texts

Texts AE 2 and 3 can be categorised as digressive texts because the total number of digressive DUs is more than ten percent of the total DUs in the text.

Text AE2

Text AE2 begins with a text segment on 'basic English grammar for communication' in DUs 1-2 which serve to contextualise the topic 'Past Reference and the Medical Interview.' It is followed by DU 3 which mentions the topic of the text "This study will attempt to determine just how important one particular area of grammar is to the foreign doctor wishing to practice medicine in Australia."

The dynamic of the topic development in text AE 2 is shown when the text segment on 'brief details of the study' (DUs 3-14) resumes in DUs 25-27 and 34-41. The resumption follows an interruption by two text segments on 'the importance of past referencing forms' in DUs 15-24 (MP 4) on 'basic skill for a medical practitioner in Australia' in DUs 28-33 (MP 5).

In short, text AE2 is digressive because the two interruptions comprise 15 DUs or 36.58% of the total of 41 DUs.

Text AE3

Text AE3 is written in response to the topic 'How the French get engaged: An analysis of French interactional style.' The text begins by discussing 'bawling in French' (MP 1) which is an extract from a French newspaper and serves to provide the background to the topic. It is continued by the text segment on 'brief contents of the thesis' in DUs 6-11, 12-15 (MPs 2-3) in which the newspaper extract in MP 1 is finally connected to the topic of the text.

8. However, there is a connection,
9. and this study will look at one of the key cultural values behind it, this being the notion of *l'engagement* (literally 'commitment').

Up until this point the text is 'linear.' The next text segment on 'different cultures different interactional styles' shows the dynamics of topic development. Following some extracts from various sources, which are relevant to the theme 'different cultures different interactional styles' (MP 4), is a discussion of this theme in MP 5 which is specified into various cultures. Those cultures discussed are 'Jewish American' in DUs 34-37 (MP 6), 'Black American' in

DUs 38-42 (MP 7) and DUs 127-130, 'English interactional style' in DUs 44-46, 89-94, and 111-118, 120-121 and 'French interactional style' (DUs 56-88, 95-110, 119 and 122-126). Because Polish culture (DUs 43, 47-49), Israeli culture (DU 50) and Japanese culture (DUs 131-132) are briefly discussed they are put together under the same theme 'other cultures' wayS of expressing opinions.'

As graph 7-3 displays, the French interactional style, which is the focus of discussion, is compared with other cultures' interactional styles. This comparison causes some interruptions to the dynamics of the development of arguments in the text. For instance, discussion of 'French interactional style' in DUs 56-89, 95-110, 119 and 122-126, is interrupted three times by the text segment on 'English interactional style' (DUs 89-94, 111-118 and 120-121). From the sequence of these interruptions we can see that at the same time the discussion of the English interactional style is interrupted twice by the text segments on 'French interactional style' (DUs 56-88, 95-110). From the topic of text AE3, it is assumed that the emphasis of the discussion of interactional style is on the French culture despite its reference to six other cultures. Thus, the interruptions resulting from the dynamic development of arguments on the interactional style are viewed from the point of view of the French culture. It means that the interruption of the discussion of the English interactional style by the text segments on 'French interactional style' does not count as digressive. Yet, the text segment on English interactional style is part of a digression which interrupts the text segment on the French interactional style.

Another interruption occurs in the discussion of Polish culture in DUs 43, 47-49 which is interrupted by the theme 'English interactional style' (DUs 44-46).

Graph 7-3 shows that the text segment on 'different cultures different interactional style' occurs in DUs 16-33. The return of this theme in DU 51 indicates that the discussion of 'different cultures, different interactional style' is summed up. This occurs at the end of MP 8 (DUs 51-55) after the brief discussion of various cultures (Jewish American, Black American, Polish, Israeli and English) in MPs 7-8.

51. This is just a small selection of the valuable work which has been carried out in this area.
52. The studies quoted above were chosen from the wide range available
53. on the sole basis that these cultures have similar features to French culture and interactional style,
54. and [the studies] show that agreement is not always the norm
55. (to be discussed further below).

After discussing 'pragmatic failure' (MP 20) and 'cross-cultural implications' (MP 21), the text discusses 'the focus of the study' in DUs 161-175 (MPs 22 and 23). For instance, DUs 165-166 state

165. This study draws mainly from Béal's work in this area,
166. and extends it by looking further at *l'engagement*.

The next theme discussed is 'method of data collection' (MP 24), followed by 'the conversations' (MPs 25-26), 'the subjects' in DUs 214-226, 234-235, 258-261 and 264-279 (MP 30), 'methods of analysis and transcription' in DUs 282-294 (MPs 32-33).

We can see from graph 7-3 that the discussion of 'the subjects' is interrupted three times: by the text segment on 'overview of findings' which occurs in DUs 227-233, and 236-257, 262-263 (MPs 28-29). At the same time the text segment on 'overview of findings' is interrupted twice by 'the subjects' in DUs 234-235 and 264-279. These interruptions indicate the dynamics of the topic development in text AE3.

These digressions, including the summing-up, represent the dynamic development of arguments in text AE3.

In addition to the digressive text segments in the main body of the text, some digressions occur textually in the form of footnotes. There are nine footnotes in text AE3: DUs 5, 60-61, 75, 105-107, 179-181, 217-221, 233, 235, and 244-249.

It is found that except for footnote 5 (DUs 180-182) which provides the reason for not videotaping the conversation, the other four footnotes (DUs 217-221, 233, 235 and 244-249), which occur in section 'data collection' in text AE3, do not appear to digress. This can be seen, for instance, from the following footnotes 6 (DUs 217-221) and 8 (DU 235).

217. It was discovered during one of the conversations that,
218. although he had only recently arrived in Australia,
219. one of the consultants (Luc) had left France five years earlier
220. and had lived in English speaking countries for three out of those five years.
221. The issues regarding this consultant are discussed further below. *(These 3 DUs are in footnote 6).*

235. Pseudonyms have been used throughout. *(This DU is in footnote number 8).*

As we can see, DUs 217-221 informs us of the background of the consultants (subjects), and DU 235 clarifies the kind of information included in Table 1.1 'details of consultants.'

Because all arguments in these two footnotes are part of the arguments regarding the data collection of study AE3, we can say that they do not digress.

On the other hand, footnotes in other sections of text AE3 tend to digress. This can be seen from the following three footnotes 1 (DU 5), 3 (DU 75), and 4 (DUs 105-107).

5. All translations are my own except where marked otherwise. *(This DU is in footnote no. 1)*

75. The literature on the specific features dealt with in this study will be reviewed in the following chapters. *(This DU is in footnote number 3).*

105. I have been unable to ascertain the exact origin of this expression,
106. but one of my consultants thought that it may have something to do with the war
107. and another thought that it may have been connected to the English *(These 3 DUs are in footnote no. 4)*

DU 5 (footnote 1) in the section 'introduction,' provides additional information about the translation process of the text and occurs at the end of MP1, while DU 75 (footnote 3), which informs us in advance of where to find further information on a certain aspect of the topic of the text, and DUs 105-107 (footnote 4), which is about the etymology of expressions used in text AE3, occur in the subsection 'French interactional style.' Furthermore, these footnotes 3 and 4 interrupt the discussion of the theme 'French interactional style.' Because the arguments in these three four footnotes in text AE3 are irrelevant to the topic of the text, we can say that footnotes 1, 3, 4 and 5 are digressions in text AE3.

Footnote 2 (DUs 60-61) occurs in the section 'French interactional style.'

58. Carroll (1988:29, 32) believes that French conversation affirms and reveals the relationship between the interlocutors[2],
59. and that it commits them to each other.

60. As Béal points out, it is interesting to note that we speak of *interlocuteur* ('interlocutor') in French rather than (the equivalent of) *speaker* and *hearer* as in English, where the term *interlocutor* is used as a technical term only.
61. The term *interlocuteur* evokes more of a feeling of equal participation than the English terms (Béal 1994:55). *(DUs 60 and 61 are in footnote 2)*

Because it contains information that is essential to the use and understanding of the discussion of French interactional style, we can say that DUs 60-61 do not digress from the same theme in DUs 58-59.

In short, text AE3 is digressive because the digressions make up a total of 74 DUs or 25.17% of the total 294 DUs.

The Slightly Digressive AE Texts

Texts AE 1, 4, 5, 6, 7, 8 and 10 are considered 'slightly digressive' as the total digressive DUs in these text are less than ten percent of the total DUs of each text.

Text AE1

Text AE1 begins with a brief literature review in DU 1 "Labov (1972:73) lists sex as one of 'five major classes of factors that have been found to influence linguistic rules in one sociolinguistic study after another.'" This introductory sentence serves to contextualise the topic 'A study of gender differences in minimal responses and other simultaneous speech' before the topic is addressed in DU 2.

> 2. In this thesis I examine the area of gender differences in speech relating to the use of minimal responses and of simultaneous speech

This DU 2 is part of the text segment on 'a brief review of the study' in DUs 2-13 (MP 1).

The resumption of the text segment on 'a brief literature review' in DU 14, as shown in graph 7-1, indicates that it is interrupted by the segment on 'a brief review of the study' (DUs 2-13). The theme 'a brief literature review' in DUs 14-20 (MP 2) progresses into another theme 'findings and suggestion' (DUs 21-26) which is also in MP 2.

The text then continues discussing the remaining themes: 'concept: turn-taking' in DUs 27-50 (MPs 4 and 5), 'concept: transition relevance place' in DUs 51- 75 (MPs 6-7), 'other concepts' in DUs 76-95 (MPs 8-9), 'chi-square' in DUs 96-108 (MP 10), 'subjects of the study' in DUs 109-133 (MPs 11-13), 'interview' in DUs 134-155 (MPs 14-16), 'process of transcribing data' in DUs 156-173 (MP 17), and 'limitation' in DUs 174-181 (MP 18). The end of the text is marked by the text segment 'the final observation' in DUs 182-186 (MP 19).

The only footnote in the text (DUs 78-79) which provides additional information on the development of the system used in Du Bois et al (1990) digresses from the topic of the text.

To sum up, text AE1 is slightly digressive because the two digressions comprise 14 DUs (7.52%) of the total of 186 DUs.

Text AE4

Text AE4 which is entitled 'Methodology' is written in response to the topic 'Tag-Fillers or Something.' The text begins by briefly mentioning the content of the text in DUs 1-2.

1. Not a great deal of information about the nature of tags and fillers is available in the literature,
2. only a few general ideas went to make up my first hypothesis

Three text segments deal with the basic features of tag-fillers: 'what are tags and fillers?' (DUs 3-13), 'pragmatic functions' (DUs 23-30, 33-38, 42, 46-49) and 'tag fillers are necessary and involuntary' (DUs 50 and 52-68). As can be seen from graph 7-4, the text shows its dynamics during the discussion of the second and third three themes because each of them is interrupted by the text segment 'researcher's assumptions' in DUs 31-32, 39-41, 43-45 and 51). Thus, for instance, the text segment on 'pragmatic functions' is interrupted by DUs 31-32, 39-41 and 43-45 which deal with 'researcher's assumptions.' The text segment on 'researcher's assumptions' continues in DUs 69-77 (MP 8).

The next text segment deals with 'the objectives of the study' in DUs 78-99 (MP 9), followed by the text segment on 'constants of the sample' in DUs 100-112 (MP 10), 113-117, and 123-196 (MPs 13-16). As shown by graph 7-3, at this point, the discussion of constants of the sample returns to the theme 'researcher's assumptions' in DUs 118-121.

118. Assuming that tag-fillers are not a stylistic option but basic or necessary to casual and possibly even formal speech,
119. it would be interesting to see whether middle aged women still used what were recognizably tags,
120. or replaced them with something else,
121. or even managed to avoid them completely.

From the text segment on 'social and interactional variables' in DUs 197-235 (MPs 17-20) the themes in the text seem to follow a linear pattern: 'format of the interview' (MPs 21-23), 'setting of the interview' (MP 24), 'type of language in the interview' (MP 25), 'topics in the interview' (MP 26) and 'limitation of the study' (MP 27).

To sum up, text AE4 is slightly digressive because the six digressions make up a total of 23 DUs or 7.39% of the total of 311 DUs.

Text AE5

As graph 7-5 shows, text AE5 follows a slightly digressive pattern. The first three DUs 1-3 seem to contextualise the topic 'Rhetorical Structure Theory and Advertisement' by briefly reviewing the previous studies of RST theory.

The topic of the text is mentioned in DUs 4-6.

> 4. This thesis will not be concerned with such questions.
> 5. Rather, an investigation into and description of the specifically linguistic and generic organization of advertisements will be carried out,
> 6. using analyses based on a theory of intentional structure, Rhetorical Structure Theory as both a springboard for the description of advertisements,

Graph 7-5 demonstrates that the text then linearly proceeds from the theme 'important works on RST' (MPs 3-4) to 'the organization of the thesis' (MPs 5-8), and 'the term *cohesion* in this study' (MP 9). The text ends by summarising the aim of the thesis (MP 10).

The only digression in the text is contributed by DU 19 which is part of footnote 1 (DUs 19-21). This footnote contains a formal excuse for not conducting the linguistic study of the language used in advertising. It interrupts the discussion on important works on RST in DUs 11-30 by returning to the theme 'previous studies of RST theory.'

> 19. I regret having been unable to access the only full-length *linguistic* study of the uses of language in advertising of which I am aware, Leech (1966).
> 20. However, the framework in which most of my discussion of the advertisements is undertaken is Rhetorical Structure Theory;
> 21. the application of this framework to a study of advertisements is new. *(DUs 19-21 are in footnote 1).*

To sum up, text AE5 is slightly digressive because of one interruption which comprises three DUs or 4.22% of the total of 71 DUs in the text.

Text AE6

Text AE6 begins by stating a number of research questions in DUs 1-10 which are derived from the topic 'An analysis of language and gender on a television chat show.' The first research question is stated in DU 1.

> 1. This study aims to re-evaluate previous findings on language and gender in the context of mixed-group conversation on an Australian television chat show.

These research questions are followed by the text segments on 'the significance of language and gender research' in DUs 11-12, and 'brief literature review' in DUs 13-23.

The text continues by addressing the importance of the chosen topic and its reason in DUs 24-25 (MP 4), followed by the text segments on 'why *The Panel*?' in DUs 26-33 (MP 5), 'the

background of *The Panel*' in DUs 34-41 (MP 6), 'the speakers in *The Panel*' in DUs 42-46 (MP 7) and DUs 55-59 (MP 9), 'the host of *The Panel*' in DUs 47-54 (MP 8), 'the conversations in *The Panel* ' in DUs 60-79 (MPs 9-12), and 'the structure of the report' in DUs 80-87 (MP 13).

As graph 7-6 shows, there is only one digression in text AE6. It occurs when the text develops the theme 'the speakers in *The Panel*' in DUs 42-46 (MP 7) and resumes in DUs 55-59 (MP 9). Thus, this text segment is interrupted by the text segment on 'the host of *The Panel*' in DUs 47-54 (MP 8).

To sum up, the slight digressiveness of text AE6 is caused by one interruption comprising 8 digressive DUs or 9.19% of the total 87 DUs in the text.

Text AE7

Text AE7 begins by contextualising the topic 'Conversational Discourse: 12 months after paediatric severe closed head injury'[1] in DUs 1-13 before the aim of the study AE7 is clearly stated in DUs 14-15.

> 14. This thesis hopes to inform the reader of a serious yet subtle problem that faces young children who sustain serious head injuries as a result of motor vehicle accidents or falls,
> 15. right at the time when language and cognitive development is crucial and active.

This is followed by the text segment on 'the focus of the study' in DUs 16-21 (MP3). DUs 20-21 state as follows.

> 20. Communication does not exclusively take a verbal form,
> 21. however, the verbal medium through which people communicate will be the focus of this thesis.

The next text segments are 'Grice's Cooperative Principle' (MP 4) 'Principle of Relevance' (MPs 5-6), and 'discourse genre in head injuries populations' (MP 7).

The slight digressive pattern of text AE7 is indicated by three interruptions. The first interruption in the text occurs when the text segment 'clinical discourse analysis' in DUs 55-61 (MP 8) and 66-72 (MP 10) is interrupted by the text segment on 'functional language assessment' in DUs 62-65 (MP 9).

[1] 'closed head injury' is medical jargon.

The text then develops the themes linearly. The text segment on 'discourse development' (MPs 11-14), is followed by 'epidemiology of paediatric head injury' (MPs 15-17), 'studies of head injury' (MP 18), 'definition of *head injury*' (MP19), 'open head injury' (MPs 20-21), 'closed head injury [CHI]' (MPs 22-23), 'mechanisms of severe CHI' (MPs 24-25), 'classification of CHI' (MP 26), 'degree of CHI recovery' (MPs 27-29), 'cognitive impediments after paediatric CHI' (MPs 30-35), 'standardised vs functional language tests post CHI' (DUs 36-42).

The last text segment on 'research questions' (MP 43) states the two research questions of AE7 in DUs 310-313 and the hypothesis of the study in DUs 314-315.

In addition to the interruption which occurs in the main body of the text, the other two interruptions occur in the footnotes five and six of the text (DUs 259-260 and 289).

259. Executive functioning refers to the ability to initiate, plan and organise materials and activities and complete these activities (Stirling, 1995)
260. See 1.8.4. *(These two DUs are in footnote number 5)*

289. This list is not to be considered exhaustive. *(This DU is in the footnumber 6)*

Footnote 5 refers to the term *executive function* in DU 257 while it elaborates on the standardised language tests in MPs 36-40. Furthermore, the content of footnote 5 repeats the argument in DUs 227-228, which deals with the meaning of the executive functions affected by the CHI.

227. The executive functioning of an individual pertains to that person's ability to plan, and organise new thoughts and ideas,
228. and the ability to regulate those thoughts and ideas such that their performance comes to fruition (Stirling, 1994).

Another footnote that digresses is in DU 289 (footnote 6) "This list is not to be considered exhaustive." This footnote 6 provides us with additional information on the completeness of the list of functional aspects of discourse mentioned in DU 288.

In short, text AE7 is slightly digressive because of three interruptions which comprise 7 digressive DUs and constitutes 2.22% of the total 315 DUs in text AE7.

Text AE8

Text AE 8 begins with a short introduction of the content of chapter 1 (DUs 2-3) which addresses the topic of the text 'Cohesion in discourse: a study of anaphora'

2. This chapter begins by discussing cohesion in texts

3. before introducing the notion of anaphora which is then discussed further.

As shown in graph 7-8, the text develops linearly, except the last text segment of the text on 'factors which affect anaphor usage'. The discussion of three themes in section 1.1 on 'cohesion and coherence in text' (MP 2), 'textual cohesion' (MPs 3 and 4) and 'anaphora in textual cohesion' (MP 5), is followed by five themes in section 1.2: 'classes of anaphora' (MP 6), 'pronominal anaphora' (MP 7), 'zero anaphora' (MP 8), 'repetition and ellipsis' (MP 9), and 'deixis' (MP 10).

Then, five themes in sections 1.3.1-1.3.5 – 'anaphors in discourse' (MP 11), 'patterns of anaphora' (MP 12), 'comprehension of anaphora' (MP 13-15), 'development of anaphora' (MPs 16-17), and 'recall of anaphora' (MP 18) – are followed by three themes in subsection 1.3.6 on 'cross-linguistic comparisons' (MP 19), 'referential choice in Japanese and English' (MP 20), 'adult versus children's narratives of a story' (MP 21).

The last section 1.4 in text AE8 is titled 'factors which affect anaphor usage' (DUs 245-254). Yet, this section does not begin discussing factors affecting anaphor usage but sums up the previous lengthy discussion of anaphora.

246. A number of conclusions can be drawn from the studies done on anaphora,
247. these concern both the use of anaphors and their interpretations.

In short, the slight digressive pattern in text AE 8 is indicated by one brief interruption at the end of the text which makes up 0.79% of the total of 254 DUs.

Text AE10

Text AE10, which is entitled 'literature review' is written in response to the topic 'A Study of the Persuasive Discourse used in Promotional Letters and the Public's Attitude.' The text begins by stating the topic of the text in DU 1 followed by the brief content of the whole thesis in DUs 2-5 (MP 1) in section 1: Introduction.

1. This thesis examines the persuasive discourse used in promotional letters from *Stages* Night Club at the *Manhattan Hotel*

The text segment on 'the content of the thesis and the first chapter' is interrupted by the footnote 1 in DU 4 which introduces an abbreviated reference to the name of the hotel frequently mentioned in the text.

4. The Manhattan Hotel will be referred to as the *Manhattan* henceforth. *(This is the DU in footnote number 1)*

The overview of the thesis is followed by the brief content of text AE10 in DUs 8-14. DU 8 states "This chapter examines persuasive discourse, specifically the persuasive discourse used in advertising."

The development of topics in the text linearly follows the sequential order of the themes in the text. Those themes in the second section of the text on advertising language are: 'Lund's (1946) aim of advertising' (MP 4), 'Schmidt & Kess' (1986) strategies of using language in advertising' (MPs 5-10), 'Geis' (1982) strategies of advertising' (MP 11), 'Vestergaard and Schroder's (1985) strategies in advertising' (MP 12).

Those themes in the third section on Lakoff's framework for defining persuasive discourse are: 'Lakoff's definition of persuasive discourse (PD)' (MP 13), 'Lakoff's characteristics of PD' (MPs 14-17), and 'Co-operative Principle in PD' (MP18).

Those themes in the fourth section on 'non-linguistic literature (NLL) in persuasive discourse' are: 'the importance of non-linguistic literature in PD' (MP 19), 'Dunn's (1989) opinion of the importance of NLL' (MP 20), 'Proverbs' (1972) opinion of the importance of NNL' (MP 21), 'Wrigley's (1990) opinion of the importance of NLL' (MP 22) and 'NNL in the *Manhattan* promotional letters' (MP 23).

The three themes in the fifth section on 'language attitudes' are 'the importance of language attitudes' (MP 24), 'Agheyisi and Fishman's definition of language attitudes' (MP 25), and 'methodological approaches to language attitudes studies' (MP 26).

The last text segments in the text AE10 are 'summary of chapter 1' (MP 27) and 'an overview of the following chapters' (MP 28).

To sum up, text AE10 is very slightly digressive because of the interruptive footnote in DU 4 which constitutes 0.41% of the total of 241 DUs in the text.

The Linear AE text

Text AE9 is considered 'linear.' The linearity is apparent in the development of topics throughout the text which shows no digression.

Text AE9

Text AE9, as shown in graph 7-9, is linear. It begins by mentioning one specific aspect of the topic 'An Analysis of Conversational Interaction in an all-male speech group' in DUs 1-3.

1. This thesis is intended as a case study into the conversation of an all-male speech group,
2. focusing upon areas where the members of the group interact with one another,
3. and examining the nature of this interaction.

The text then proceeds linearly from one theme to another. Thus, a brief introductory literature review of 'the gender-based analysis of language' (MP 2) and 'men's use of language' (MPs 3-4), is followed by the text segments on 'the reason for conducting the study' (MPs 5-6) and 'the two major areas of the study' (MPs 7-8).

The discussion of eight themes in the section on 'the background literature of gender and language' – 'Studies of the interface between language, gender and power' (MP 9), 'Lakoff (1975)' (MPs 10-11), 'Zimmerman & West (1975)' (MPs 12-13), 'Edelsky (1981)' (MPs 14-15), 'Aries (1987)' (MP 16), 'O'Barr & Atkins (1980)' (MPs 17-18), 'Jones (1980)' (MP 19), 'Difference or subcultural approach' (MPs 20-21) – is followed by the themes 'findings from the literature on men's language' (MP 22), and 'Summary of the literature on men's use of language' (MP 23).

7.3.2 ED(EL)

All ED(EL) texts are digressive because the total number of digressive DUs in each text constitutes more than ten percent of the total DUs in the text. The digressions are caused by the fact that (1) the text begins with an irrelevant text segment and (2) some text segments are inserted into other text segments on a different theme. Discussion of each text follows.

Text ED(EL)1

Text ED(EL)1 begins with the text segment on 'the uses of language' (DUs 1-7) that does not address the topic of the text 'The use of ellipsis in *They call it murder* by Tom Hart.'

The next theme discusses 'the importance of language rules for language learners' (MP 2) which appears to contextualise the topic. It is followed by the text segment on 'ellipsis' in DUs 14-20 (MP 3). Up to this point, the topic of the study has not been mentioned, despite the fact that the theme 'ellipsis,' which is one aspect of the topic, has been discussed at length.

It is not until DU 28, which is the last DU in the text segment 'the reason for choosing the title,' that the topic of text ED(EL)1 is mentioned.

21. As mentioned above, the omission of a word is called Ellipsis.
22. Ellipsis can make the sentences become clear and concise. *[sic]*[2]

[2] Any grammatical errors or unusual wording comes from the original in all ED(EL) quotes.

23. It is also used to avoid repetition in a sentence.
24. Although one or more words are omitted, the meaning of the sentence does not change.
25. For instance, instead of saying *She can dance and she can sing,* we say *She can dance and sing.*
26. Although the words *she* and *can* in the second clause are not repeated,
27. the meaning of the sentence is still understood.
28. Because of this the writer chose "The Use of Ellipsis in *They Call It Murder* by Tom Hart" as the title of the study.

As we can see, DUs 21-27 in MP 4 discuss the theme 'ellipsis' and the 'reason for choosing the title' comes at the end of MP 4 (DU 28). Furthermore, the demonstrative pronoun *this* in the phrase *Because of this* in DU 28 does not clearly identify which argument is the basis of the writer's reason for choosing the title. This fact shows that the text is not well structured.

The text proceeds by mentioning the scope of the problem in DUs 29-32, the objectives of the study in DUs 33-36, and ends with the text segment on 'the composition of the *skripsi*' in DUs 37-42.

To sum up, text ED(EL)1 is digressive because of one irrelevant text segment which consists of 7 DUs or 16.66% of the total of 42 DUs in the text.

Text ED(EL) 2

Text ED(EL)2, as shown in graph 7-12, is written in response to the topic 'Problems in Understanding The Meaning of an Utterance.' It begins with a series of definitions of communication in DUs 1-8 (MP 1) which appear to serve as the background of the topic. It is followed by a number of definitions of language (MP 2) and functions of language (MP 3), which do not explicitly relate to the topic.

The next text segments are 'activities and requirements in communication' (MP 4) and 'objectives of communication' (MP 5). The resumption of the theme 'activities and requirements in communication' in MP 6 (see graph 7-12) demonstrates that the theme is interrupted by a discussion of 'objectives of communication' (MP 5). Again, these three text segments appear to contextualise the topic.

The text proceeds by discussing the themes 'speech acts' (MPs 7) and 'examples of speech acts' (MPs 8-10).

It is not until DUs 74-78, which deal with the theme 'the reasons for choosing the topic,' that the topic of the text is indicated.

> 74. From the facts above, there are two reasons why the writer chooses this topic:
> 75. The writer wants to deepen her understanding about this aspect
> 76. The writer frequently hears and, even says in her daily life indirect utterances that bring misinterpretation from other people.
> 77. This condition has provoked interest and curiosity,
> 78. why do people have to say one thing that is not what they really mean?

The text continues with the text segments on 'the scope of the problem' (MP 12) and 'methods' (MP 13), and ends with the 'sequence of presentation' (MP 14).

To sum up, text ED(EL)2 is digressive because of the insertion of one irrelevant text segment, which comprise two different themes, and one interruption which make up 23 digressive DUs or 23.23% of the total of 99 DUs.

Text ED(EL)3

Unlike other ED(EL) texts which begin with the section on 'background,' this text ED(EL)3 has no formal section on 'background' but a series of introductory statements which precede the first section 'the reason for choosing the title.'

The text begins with a text segment (DUs 1-3) that seems to be irrelevant to the topic of the text 'Polite expressions in English as observed in Toraja cottages and hotels: a case study.'

> 1. Language is a very important tool in human communication.
> 2. Therefore, it cannot be separated from community.
> 3. Kentjono (1982:2) says: "Bahasa dapat digunakan sebagai sarana dalam bekerjasama, berkomunikasi dan mengidentifikasikan diri terhadap sesama dan kelompol sosial dalam masyarakat." [According to Kentjono (1982:2) Language can be used as a tool in cooperation, communication, and for self-identification towards other people and social groups in society.]

The next text segment on 'polite expressions' in DUs 4-8 (MP 2) seems to provide the background to the topic. DUs 9-10 appear to relate the discussion of 'polite expressions' (DUs 4-8) to one aspect of the topic, 'courtesy.'

> 9 Based on this, we can take conclusion *[sic]* that courtesy and friendly habit in speaking are very important skills that must be owned by the hotel staff
> 10. in order that the visitors or guests of the hotel will always stay at the same hotel in their future coming.

It is followed by the aim of the study (DU 11).

11. This study is intended to describe how to speak politely in English in order to show courtesy to others in a social intercourse.

As shown in graph 7-13, two interruptions occur in the text. First, the theme 'courtesy' (DUs 9-10) which resumes in DU 14 is interrupted by the text segment on 'the aim of the study' (DU 11) and the irrelevant argument in DUs 12-13.

11. This study is intended to describe how to speak politely in English in order to show courtesy to others in a social intercourse.
12. Language function *[sic]* as a means of communication
13. we use it to encourage others to give direction.
14. To be courteous in speaking is commonly influenced by cultural background, educational background, habit factors and social situation which exist in one community.

The second interruption occur in DU 15, which deal with 'Tana Toraja as a tourist destination' and interrupt the discussion on the theme 'courtesy' in DUs 14 and 16-17.

The next section 'the scope of the problem' in DUs 20-23 is preceded by the following 'introductory' statement in DU 19 which seems to lead to the scope (DU 20).

19. Speaking about courtesy, it has relationship with the culture and civilization that affect various matters in daily activities.
20. In the analysis of the data the writer would like to limit it in polite expressions in English used to guide the guests in Toraja cottages and hotels.

The text then develops in a linear pattern from the text segment on 'purpose of writing' in DUs 24-28 (MP 6), 'methodology' in DUs 29-31 (MP 7) and 'outline of the thesis' in DUs 32-39 (MP 8).

To sum up, text ED(EL)3 is digressive because of the two interruptions of text segments on different themes and one irrelevant text segment, which constitute 7 digressive DUs or 17.94% of the total of 39 DUs in the text.

Text ED(EL)4

Text ED(EL)4 begins with a text segment comprising six different themes which do not explicitly relate to the topic 'Aspects of Speech Act In Stephen Crane's 'The Open Boat.'' Those themes are 'the importance of language for human beings' (MPs 1-3 and 5), 'various languages in the world' (MP 4), 'language is complex and universal' (MP 6), 'semantics' (MP 7), 'each language has its own semantic system' (MP 8), and 'the meaning of *makna* (meaning)' (MP 9).

DU 45, which is the last DU in the text segment on 'speech acts' (MP 10), indicates the topic of the text.

> 45. This theory will be much more discussed in the next chapter as the main discussion on this thesis. *[sic]*

It is not until DUs 46-49 that the text clearly mentions the topic of the text, followed by an explanation of why this topic is chosen.

> 46. This thesis entitled 'Aspects of Speech Act in Stephen Crane's *The Open Boat*.'
> 47. Seeing this title, it is clear that through this thesis the writer uses the aspects of speech act to analyse Stephen Crane's short story *The Open Boat.*
> 48. This short story is chosen
> 49. because it is one of Stephen Crane's best work. *[sic]*

The text then develops in a linear pattern discussing 'the objectives' (MP 12), 'the scope of the problem' (MP 13), 'methodology' (MP14) and 'sequence of presentation' (MP 15).

Like the topic of text, the scope of the problem addressed in text ED(EL)4 is also not stated at the beginning of the text segment on 'the scope of the problem' which occurs in DUs 57-67. This text segment begins with a series of introductory statements in the following DUs 57-58 before it explicitly states the scope of the problem in DUs 60 and 66. These 'introductory statements,' which seem to be long-winded and repeat the arguments made in the previous text segments on 'speech acts' (DUs 39-45), and 'the reason for choosing the title' (DUs 46-52), include the reason for limiting the problem (DUs 58-59) and the procedures of the study (DUs 62-64).

> 57. In this thesis, the writer analyzes the language of a short story by using the theory of speech act.
> 58. It is impossible for the writer to discuss or to analyze all the aspects of language,
> 59. because to analyze them on the whole it needs a long time.
> 60. For this writing, the writer will only discuss about the aspects of speech act contained in the short story *The Open Boat* by Stephen Crane.
> 61. So, the writer limits himself to the discussion of the use of speech act that contained in the short story above. *[sic]*
> 62. The writer analyzes what the speaker does through his dialogues,
> 63. what kinds of speech act performed, *[sic]*
> 64. and what type of illocutionary act contained in the dialogues. *[sic]*
> 65. As generally known, speech act is divided into three aspects of types. *[sic]*
> 66. The aspects of speech act discussed in this thesis include:
> a. Locutionary act,
> b. Illocutionary act, and
> c. Perlocutionary act.

The fact that the scope of the problem is stated near the end of the text segment (DU 66) and after long-winded statements indicates that the text is ineptly structured.

To sum up, ED(EL)4 is digressive because it starts with a text segment consisting of six irrelevant themes and comprising 38 digressive DUs or 44.70% of the total of 85 DUs in the text.

Text ED(EL)5

As demonstrated in graph 7-15 text ED(EL)5 begins with the text segment on 'humor and boredom' (MP 1) which is barely relevant to the topic 'Grice's Cooperative Principle in English Humour.'

The next text segments are 'humor as a means of communication' (MP 2) and 'the Co-operative Principle' (MPs 3-4) which discuss Grice's Cooperative Principle but has not yet mentioned the topic of the text.

It is not until DUs 17-19 (MP 5) that the topic is explicitly stated and explained.

17. Based on the pragmatic theory of humor the writer is interested to analyze humor texts from [a] linguistic aspect, that is, analyzing dialogues in the humor texts *[sic]*
18. whether the participants who involve in the dialogues apply the Grice's co-operative principle when they are speaking or not.
19. On the *[sic]* other words, the writer wants to apply the Grice's co-operative principle in humor.

The text then develops linearly. The text segment on 'the reasons for choosing the title' (MP 5) is followed by 'the scope of the problem' (MP 6), and 'the objectives' (MP 7). The text ends with the text segment on 'sequence of presentation of the thesis' in MP 8.

To sum up, text ED(EL)5 is digressive because of one irrelevant text segment at the beginning of the text which consists of five digressive DUs or 11.9% of the total DUs in text ED(EL)5.

Text ED(EL)6

Text ED(EL)6 begins with one text segment comprising three different themes that are not directly related to the topic 'Endophoric and exophoric references as used in Reader's Digest: a case study.' The three themes are 'communication' (MP 1), 'the use of language' (MP 2), and 'language rules and the understanding of language' (MP 3).

The text segments on 'the importance of reference in reading and writing' (MP 4), 'an example of the use of 'reference' (MP 5) and 'two types of reference' (MP 6) seem to contextualise the topic.

The next text segment on 'the reason for choosing the title' begins with DUs 35-37 which are not relevant to the topic of the text. They are followed by DU 38 which indicates the importance of the topic. The topic is explicitly stated in DU 39. It is followed by the reason for choosing the topic (DUs 40-41), which is falsely inferred from DU 39.

35. People used language everywhere and everytime. *[sic]*
36. We have known that learning languages is not easy.
37. A small mistake can influence the meaning of the context.
38. Based on the importance of understanding the system of the language, the writer feels that reference has an important role in this part.
39. The writer chooses the title "Endophoric and exophoric references as used in Reader's Digest"
40. because she believes that reference is the essential element of Semantics which relates our language to our experience. *[sic]*
41. and that the use of reference in the text has relation with the achievement of cohesiveness in the text. *[sic]*

The text then develops following a linear pattern. The text segment on 'the scope of the problem' (MP 8) is followed by 'the objectives' (MP 9), 'methods of data collection' (MPs 10-12), 'method of data analysis' (MP 13), 'database and sample' (MPs 14-15). The text ends with the text segment on 'composition of *skripsi*' (MP 16).

To sum up, text ED(EL)6 is digressive because of the three irrelevant text segments that make up 21 digressive DUs or 30.88% of the total of 68 DUs in the text.

Text ED(EL)7

Text ED(EL)7 begins with the text segment on 'thinking instruments' (MPs 1-2) which is not relevant to the topic 'The study of speech acts in Marah Rusli's novel *Siti Nurbaya.*'

The next text segment on 'linguistic acts' (MP 3) seems to contextualise the topic. It is not until DUs 16-17 in the text segment on 'the reason for choosing the title' (MP 4) that the topic (DU 17) and the reason for choosing the title (DU 18) is mentioned.

16. The above explanation makes me interested in choosing the "Speech Act Analysis on the novel *Siti Nurbaya*".
17. Besides the above reason the writer is also interested in getting more data to study speech act which is one of pragmatic studies. *[sic]*

The text then develops in a linear pattern. The text segment on 'the scope of the problem' (MP 5) is followed by the text segments on 'the objectives of the study' (MP 6), 'methods of data collection' (MP 7), 'methods of data analysis' (MP 8). The text ends with the text segment on 'composition of the *skripsi*' (MP 9).

To sum up, text ED(EL)7 is digressive because of one irrelevant text segment which consists of 10 digressive DUs or 21.27% of the total of 47 DUs.

Text ED(EL)8

Text ED(EL) 8 begins with the text segment on 'the importance of language' (MP 1) which is not explicitly related to the topic 'Aspects of illocutionary acts in the drama *Waiting For Godot.*'

DUs 16-17 which are the last DUs in the next text segment on 'the meaning in the speaker's message' (MP 2) seem to indicate the topic.

16. because the meaning plays an important role in communication,
17. it becomes an interesting aspect to be analyzed.

The topic is explicitly mentioned in DUs 18-19 in the text segment on 'the reason for choosing the title' (MP 3).

18. The above explanation makes me interesting *[sic]* choosing the topic "Aspect of Illocutionary Acts in the drama *Waiting for Godot*.
19. The writer is interested in studying illocutionary acts from the pragmatics point of view.

Text ED(EL)8 then develops in a linear pattern. The text segment on 'an example of illocutionary act' (MP 4) is followed by the text segments on 'the scope of the problem' (MP 5) 'the objectives of the study' (MP 6), 'library research' (MP 7), 'data collection' (MP 8), 'database and sample' (MP 9), and 'data analysis' (MP 10). The text ends with the text segment on 'composition of the *skripsi*' (MP 11).

To sum up, text ED(EL)8 is digressive because of one irrelevant text segment which consists of eight digressive DUs or 13.33% of the total of 60 DUs.

Text ED(EL)9

Text ED(EL)9 begins with one text segment on two divergent themes 'humans as social creatures' (MP 1) and 'the uses of language' (MP 2) which do not explicitly relate to the topic of the text 'Speech Act in Ernest Hemingway's *In Another Country.*'

The next text segment elaborates the theme 'speech acts' (MPs 3-4), which seems to be one aspect of the topic, without stating the topic of the text. Yet, the last DU in this text segment indicates the topic.

32. This theory will be further discussed in the following chapter.

It is not until DUs 56-57 which are the last DUs in the text segment on 'the reasons for choosing the title' (MP 6), that the topic is explicitly mentioned and specified.

56. Based on the reason above, the writer is interested in discussing some aspects of speech act.
57. The writer focuses her study on "Aspects of speech act" to analyze the EH's short story *In Another Country (IAC).*

Just like the topic of the text, which is not directly stated, the reason for choosing the title is ultimately mentioned in DUs 44-47 after a series of introductory statements in DUs 33-43 in the text segment on 'speech acts' (MP 4).

44. Thus with this problem in mind the writer choose *[sic]* this title in order to:
45. a. The writer is interested in getting more data to study about speech act[s]. *[sic]*
46. The writer considers speech act[s] to analyze language especially utterances which are dominant in the communication activities. *[sic]*
47. b. The acts performed in an utterance, in general [are] a function of the meaning of sentence. *[sic]*

As we can see from graph 7-19, although the chronologically sectioned heading 'the reason for choosing the title' should begin from MP 5, MP 5 does not deal with 'the reason for choosing the title but with 'meaning of message in communication.'

Text ED(EL)9 then develops following a linear pattern: the text segment on 'the scope of the problem' (MP 7) is followed by 'the statement of problems' (MP 8) and 'the objectives' (MP 9). The text ends with the text segment on 'composition of *skripsi*' (MP 10).

To sum up, text ED(EL)9 is digressive because of one irrelevant text segment which consists of 10 digressive DUs or 12.5% of the total of 80 DUs.

Text ED(EL)10

Text ED(EL)10 begins with a text segment on five themes which do not directly address the topic 'Cohesive Devices in the Magazine (A Descriptive Analysis). Those five text segments are 'the importance of language for human beings' (MP 1), 'English as the most widely used

language' (MP 2), 'English in Indonesia' (MP 3), 'definitions of grammar' (MP 4), and 'difficulties in learning English' (MP 5).

The next text segment on 'cohesive devices' (MP 6) appears to discuss one aspect of the topic, i.e. cohesion; yet, the topic itself has not been explicitly mentioned.

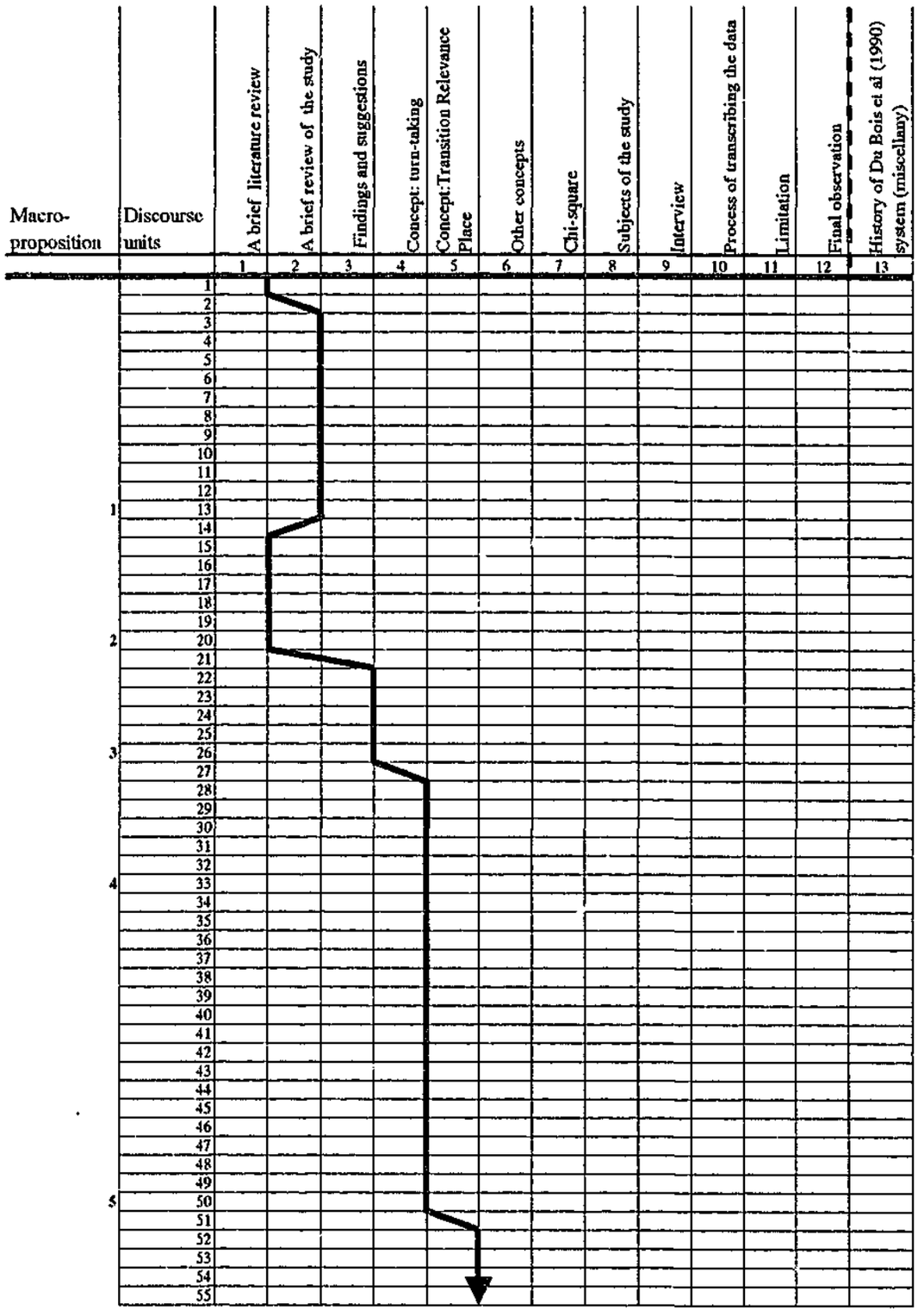
It is not until DUs 33-34 (MP 7) that the topic of text ED(EL)10 is indicated (DU 33) and stated (DU 34).

> 33. One of the difficulties encountered by students is how to achieve cohesiveness in the text correctly.
> 34. Based on the problem above, the writer intends to discuss the title "Cohesive Devices in the Magazine: A Descriptive Analysis." *[sic]*

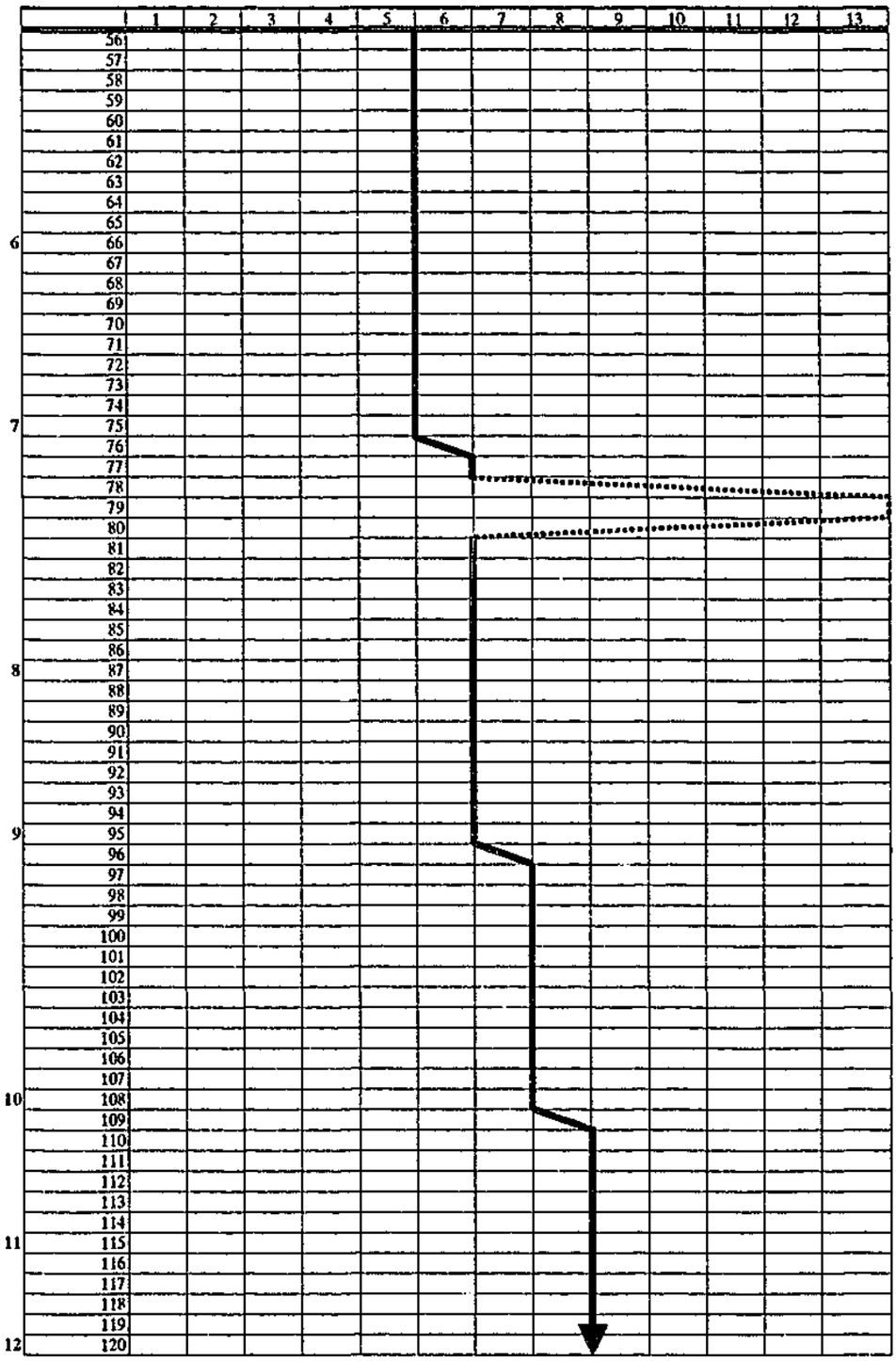
As shown in graph 7-20, the text segment on 'the reason for choosing the title' begins with an irrelevant argument in DUs 30-32 'Learning English as a foreign language is not an easy subject.'

> 30. Learning English as a foreign language is not an easy subject.
> 31. English is taught from Junior High Schools up to universities.
> 32. In reality, students who have learnt English for years, still encounter difficulties in using English words to construct grammatically correct sentences.

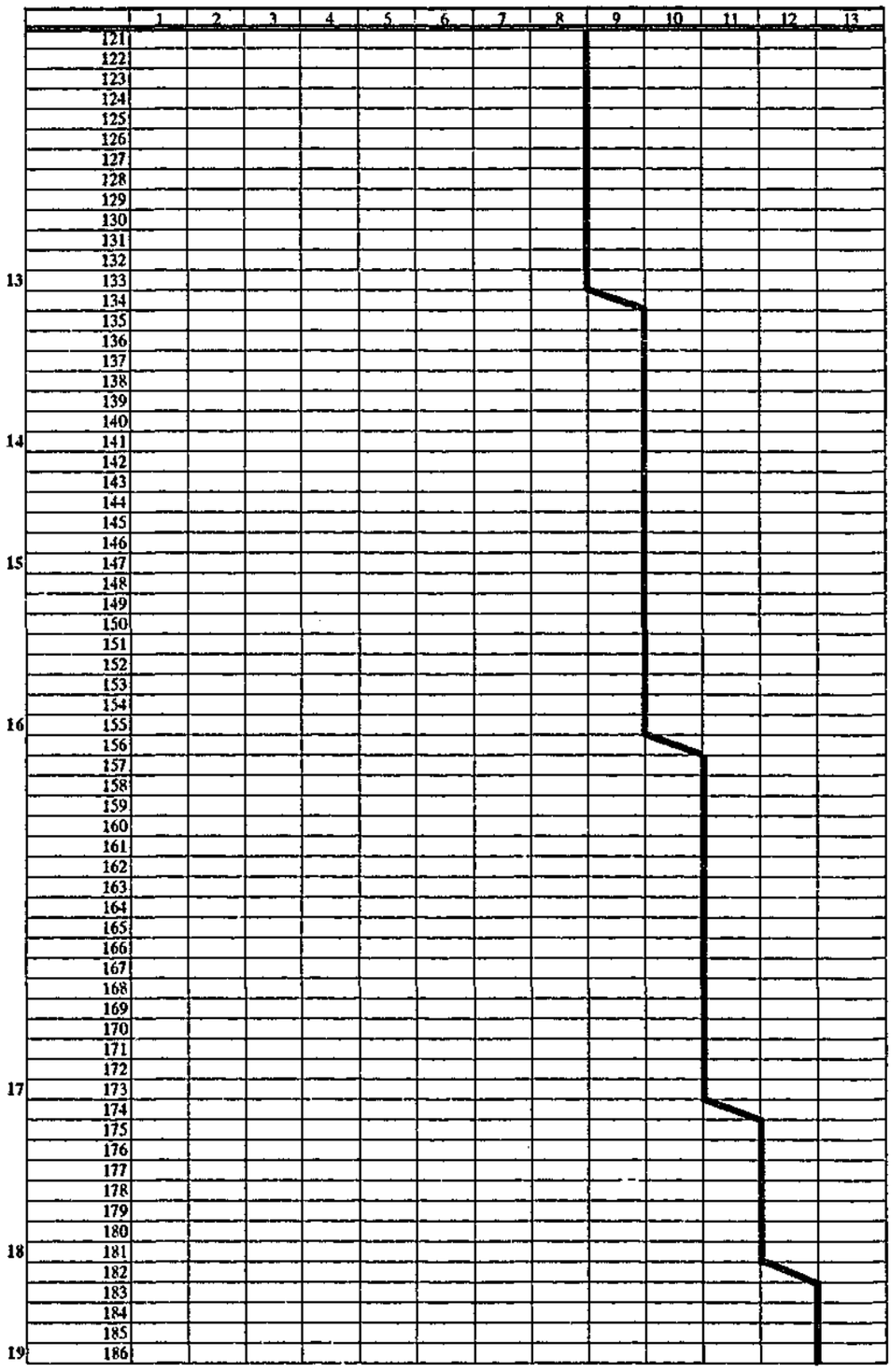
To sum up, text ED(EL)10 is digressive because of two irrelevant text segment consisting of 27 digressive DUs or 58.69% of the total of 47 DUs.



Graph 7-1 AE1 is continued in the next page

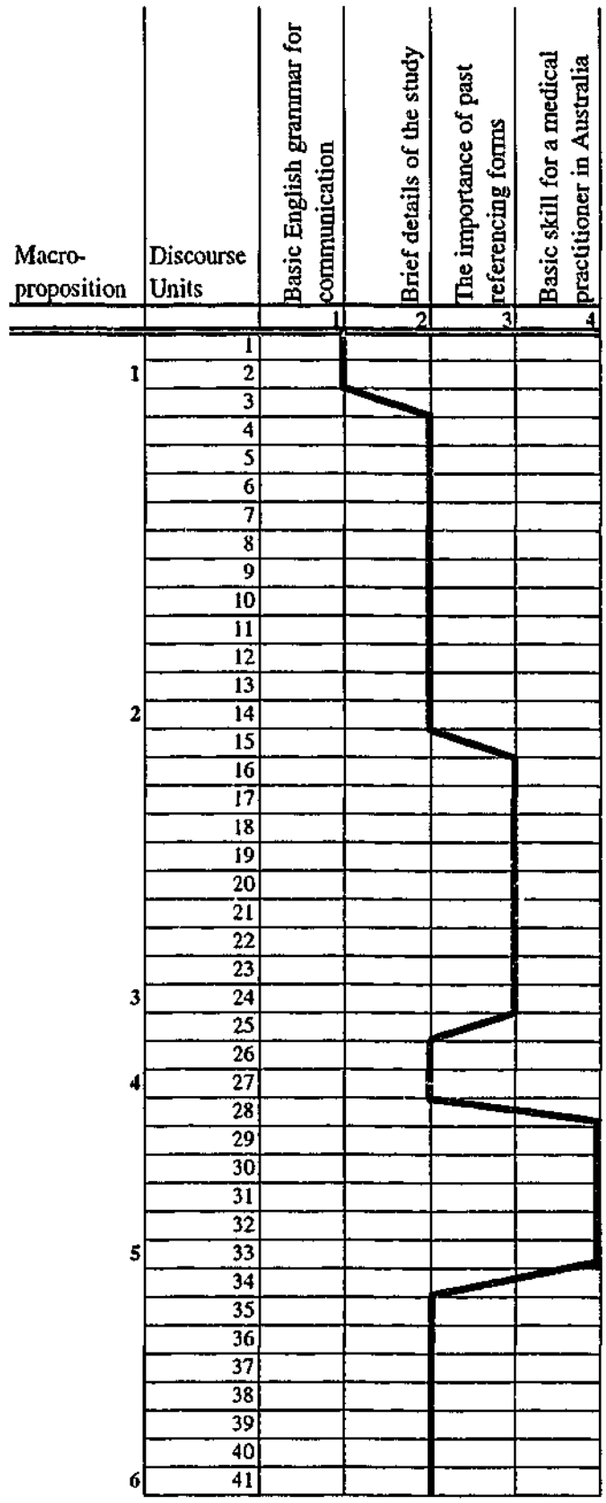


Graph 7-1 AE1 is continued in the next page

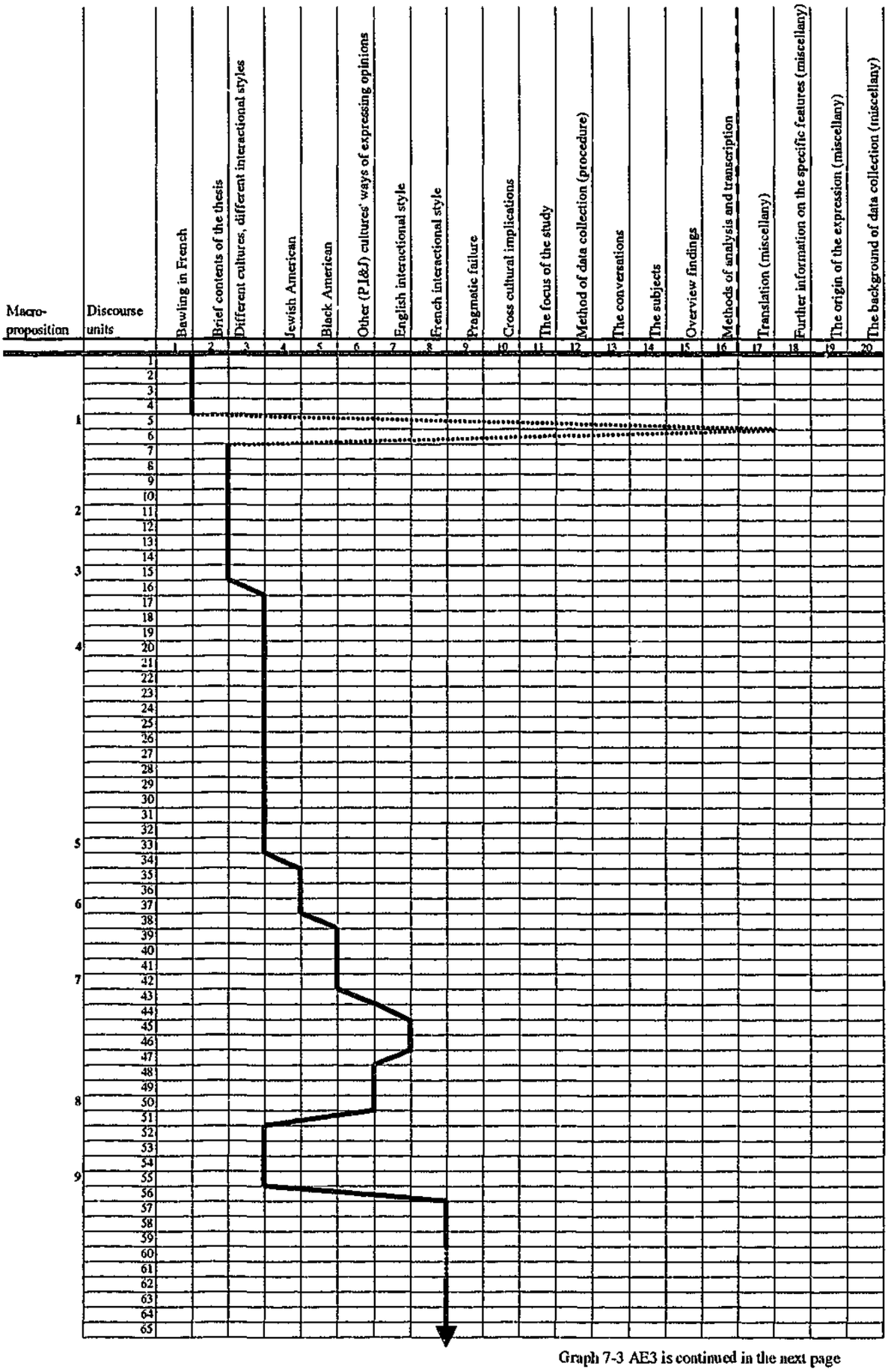


..... indicates discourse unit in footnote 1

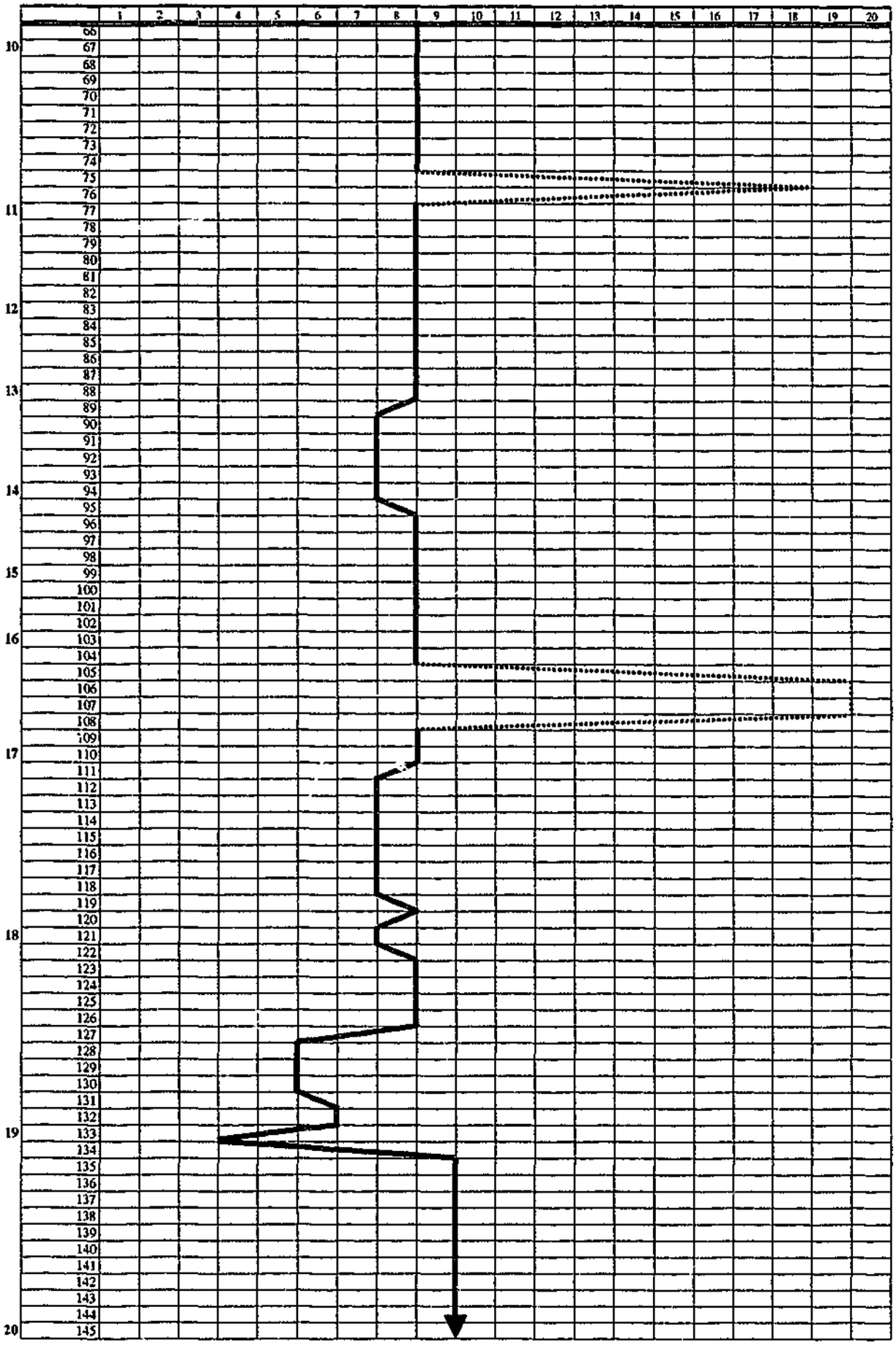
Graph 7-1. Linearity of DUs in AE1



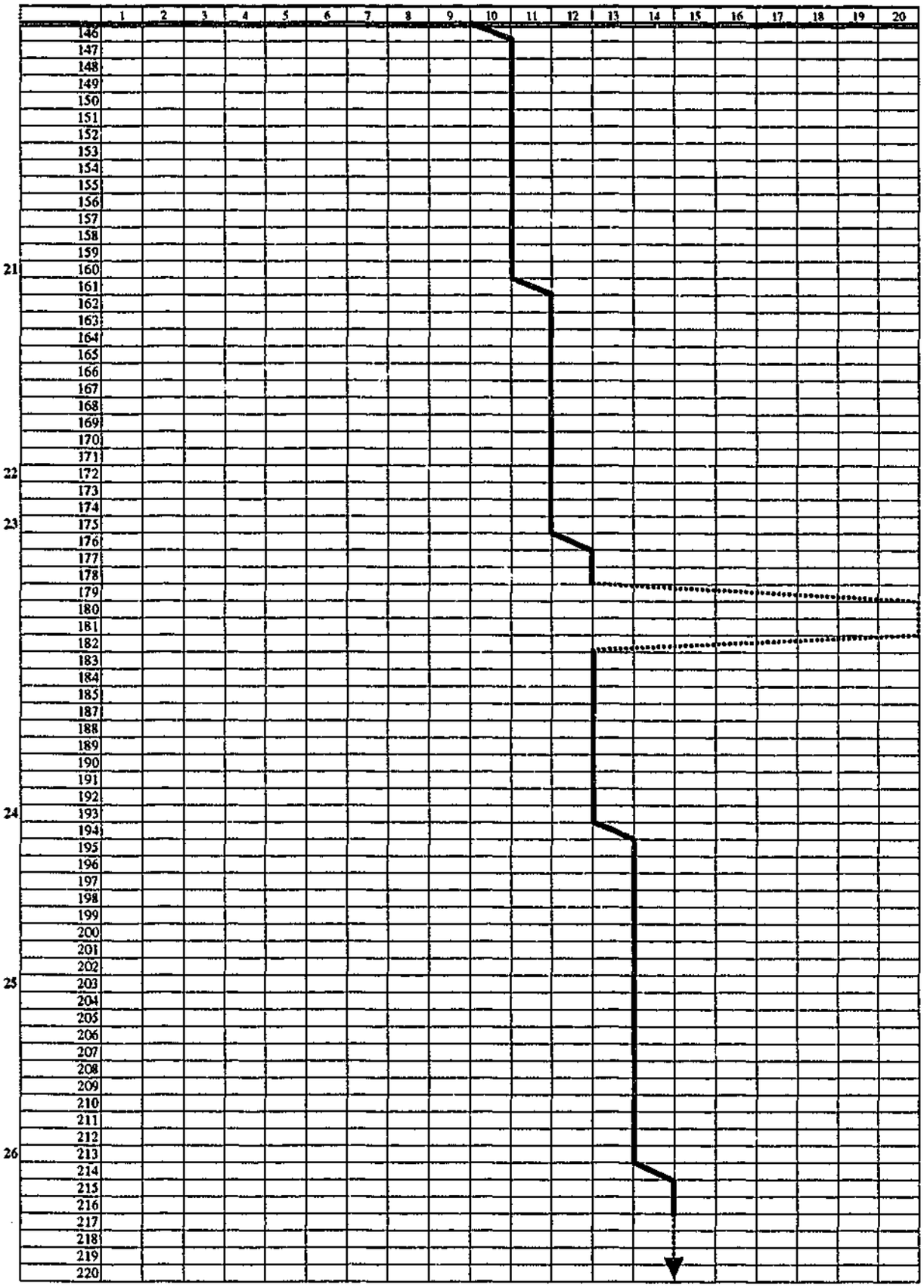
Graph 7-2. Linearity of DUs in AE2



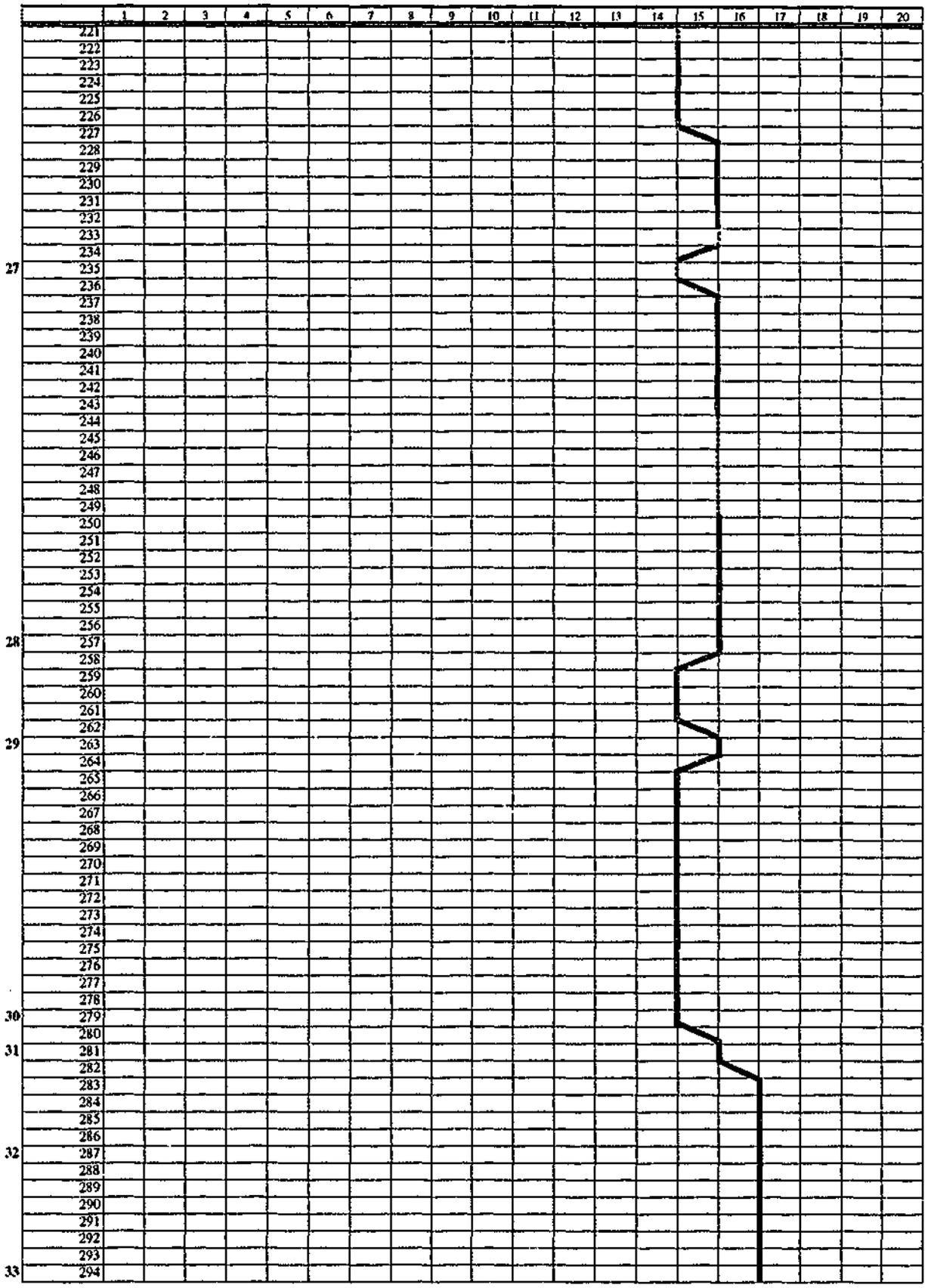
Graph 7-3 AE3 is continued in the next page



Graph 7-3 AE3 is continued in the next page

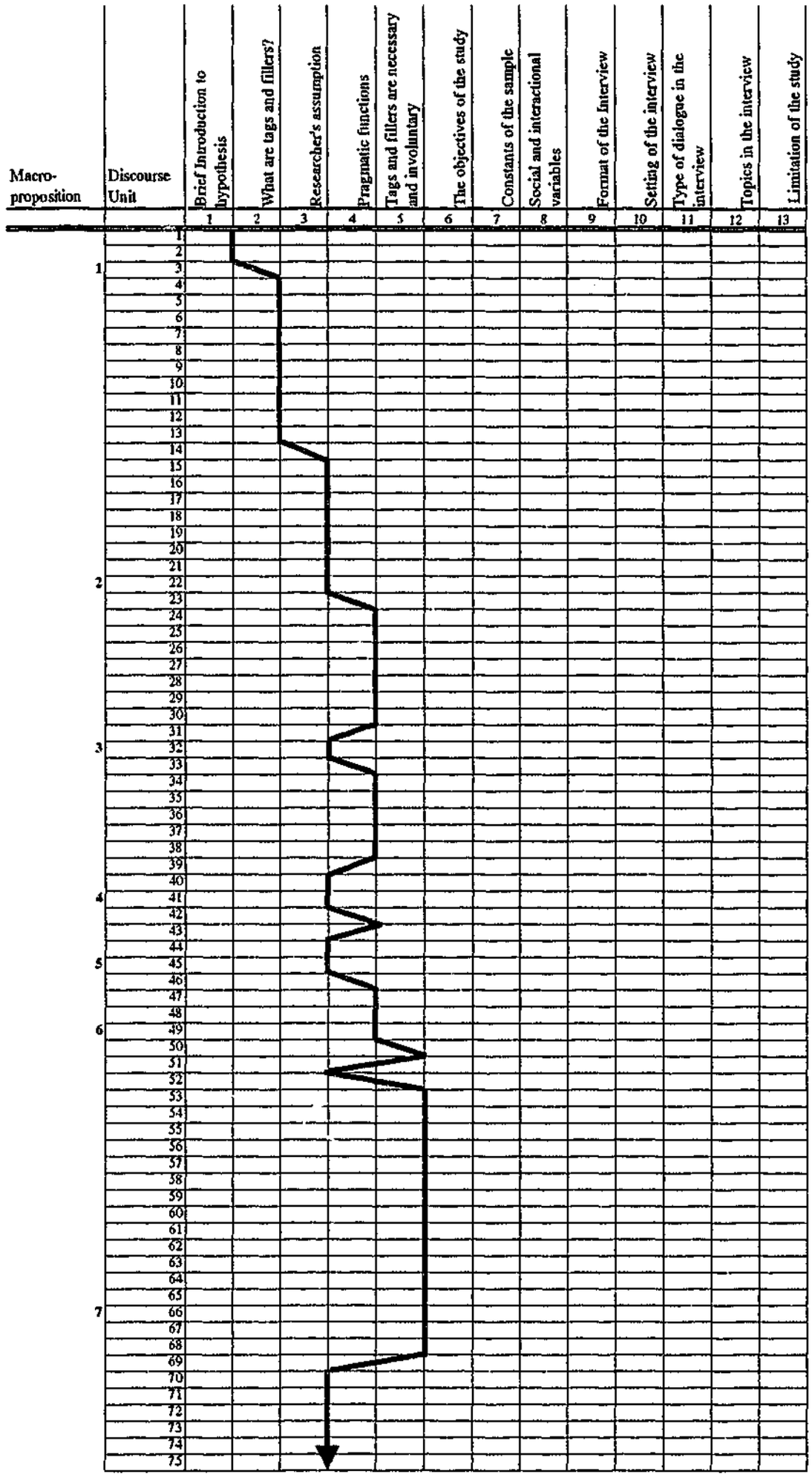


Graph 7-3 AE3 is continued in the next page

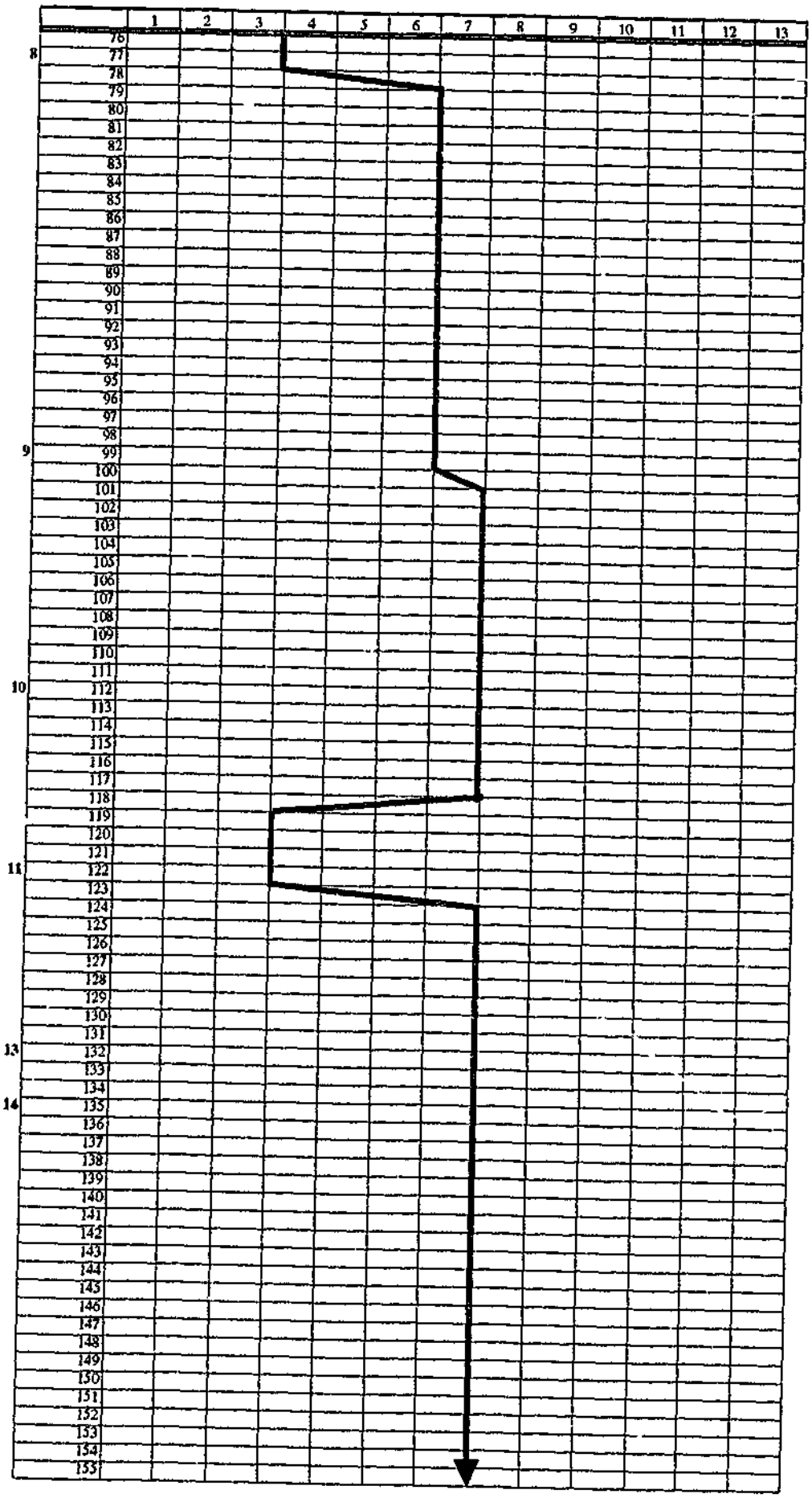


•••••••••••• indicates discourse units in the footnotes

Graph 7-3. Linearity of DUs in AE3



Graph 7-4 AE4 is continued in the next page



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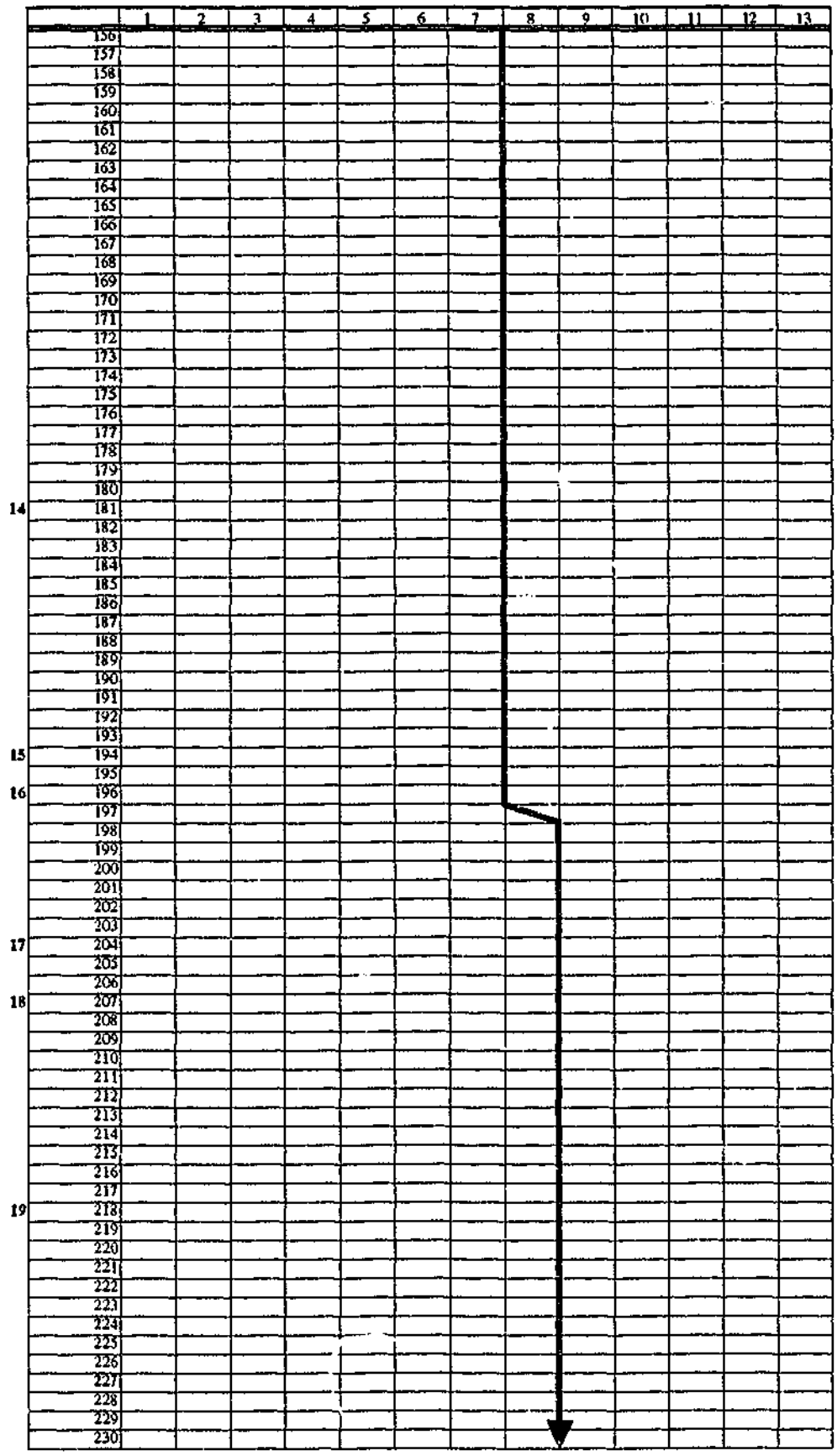

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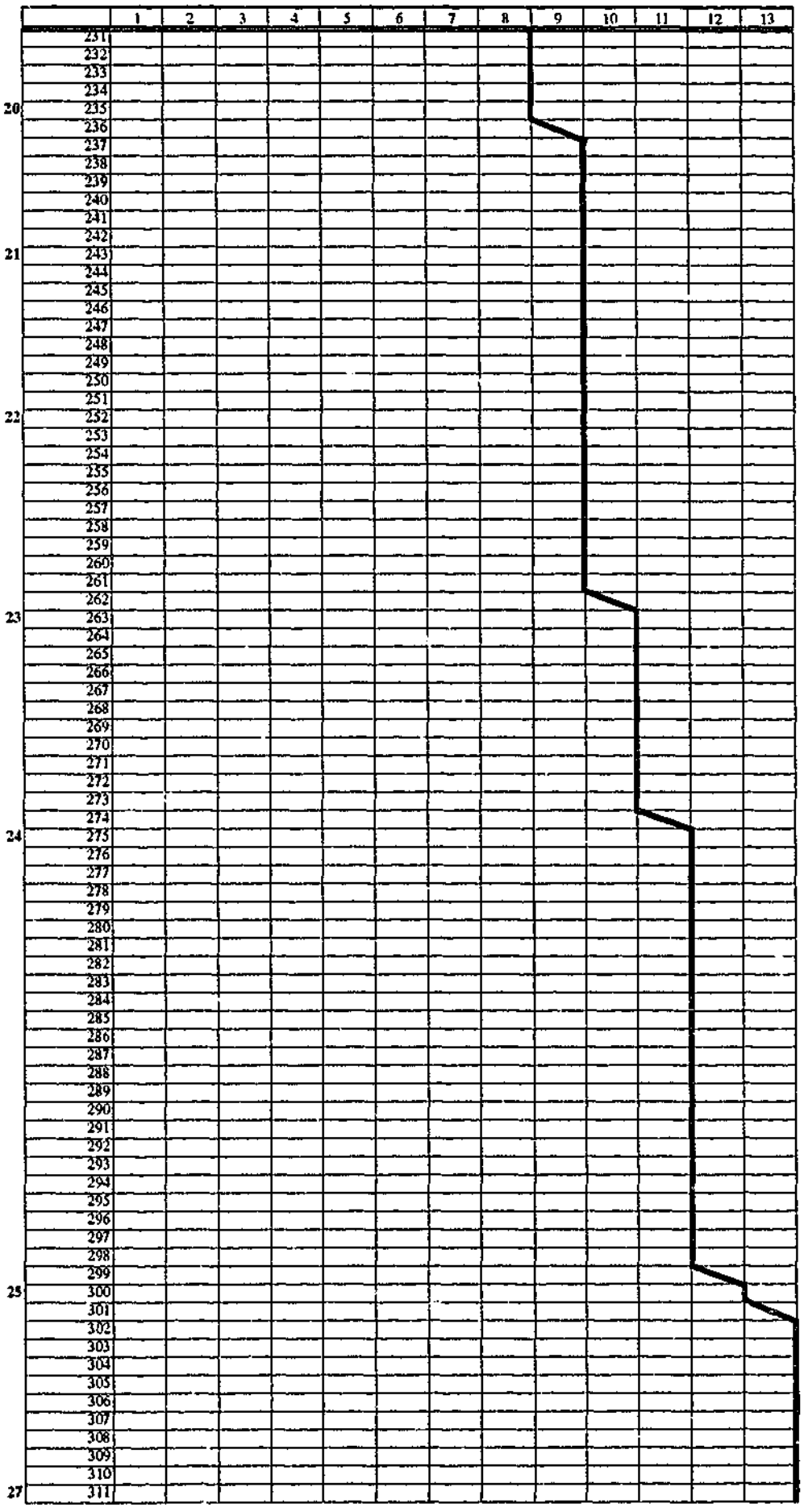
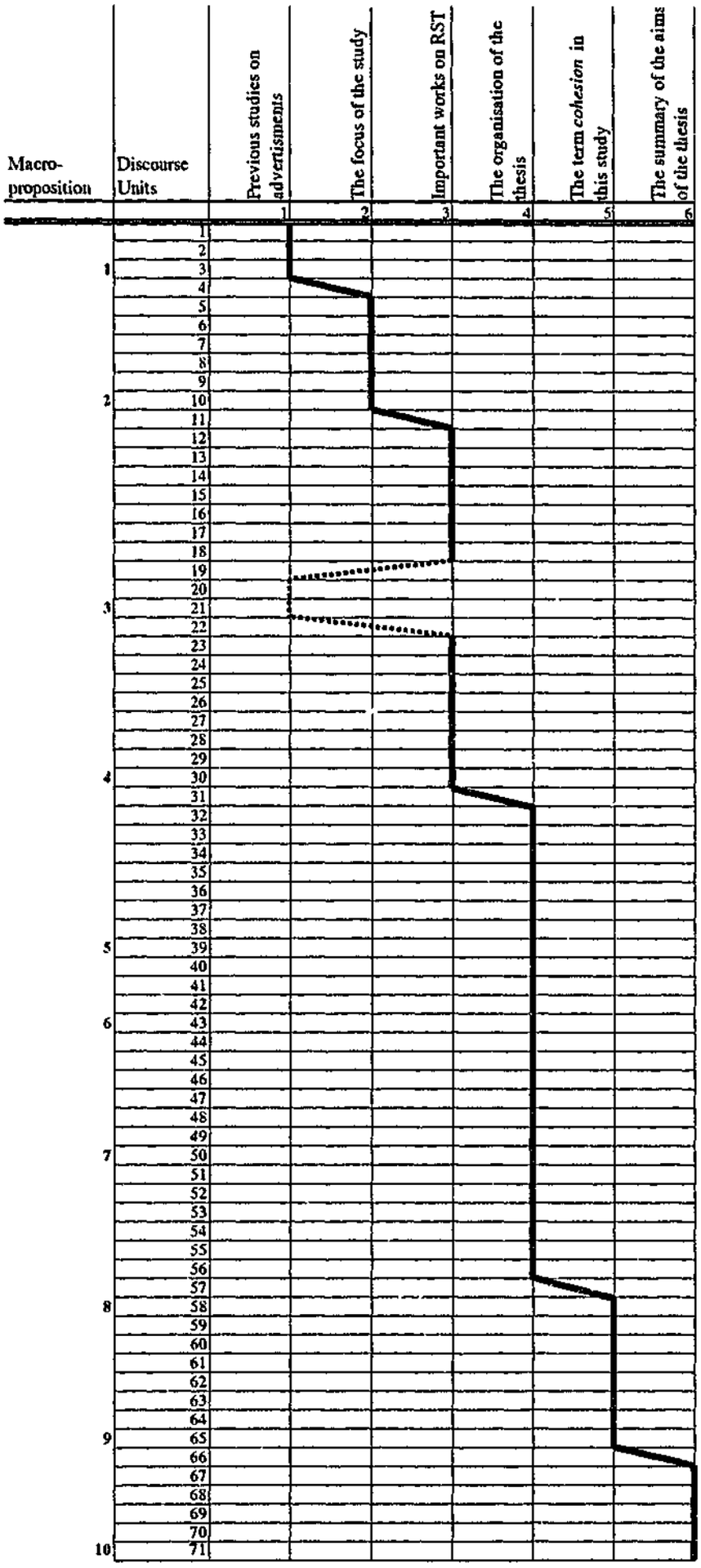
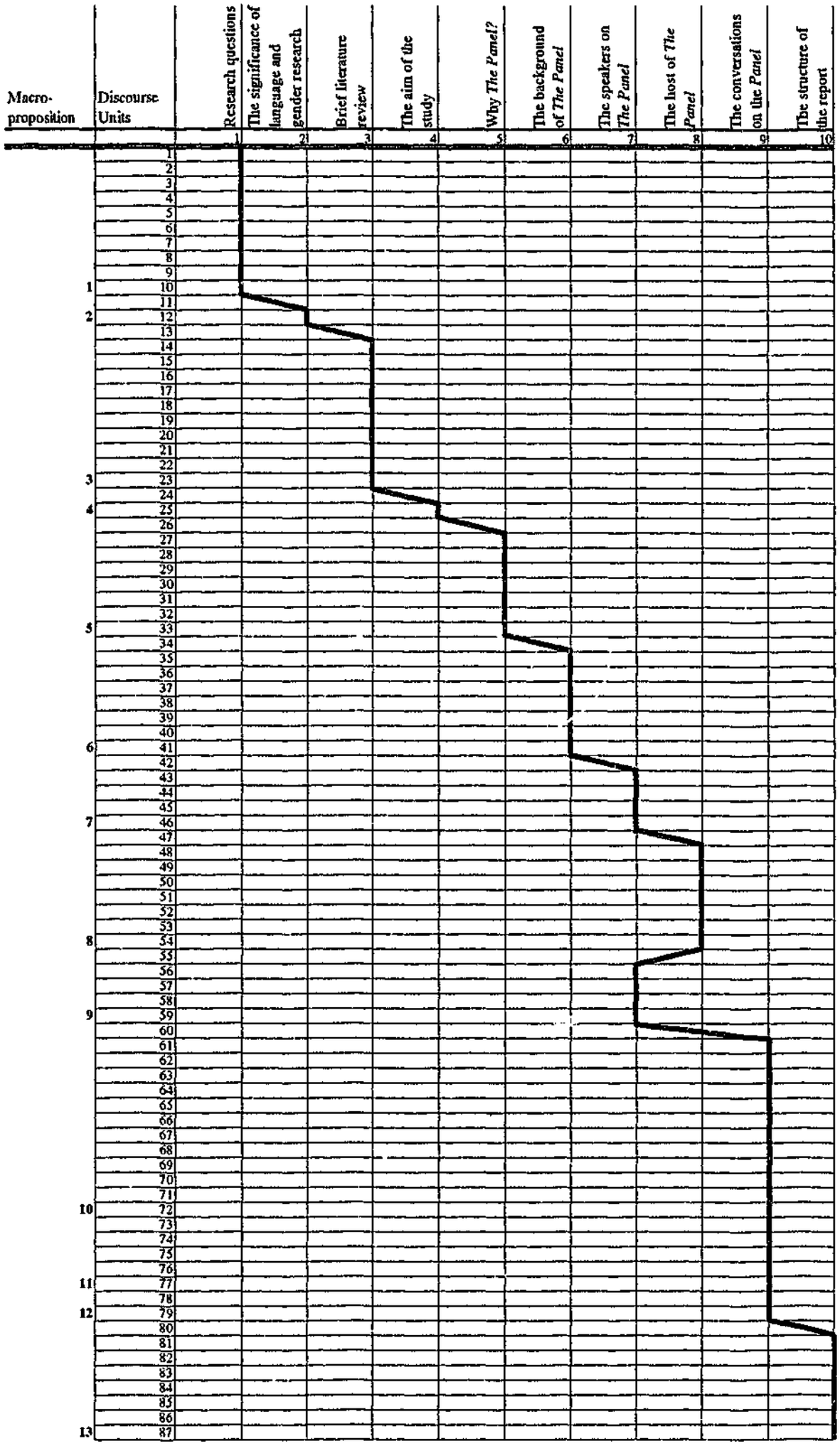


Graph 7-4. Linearity of DUs in A4

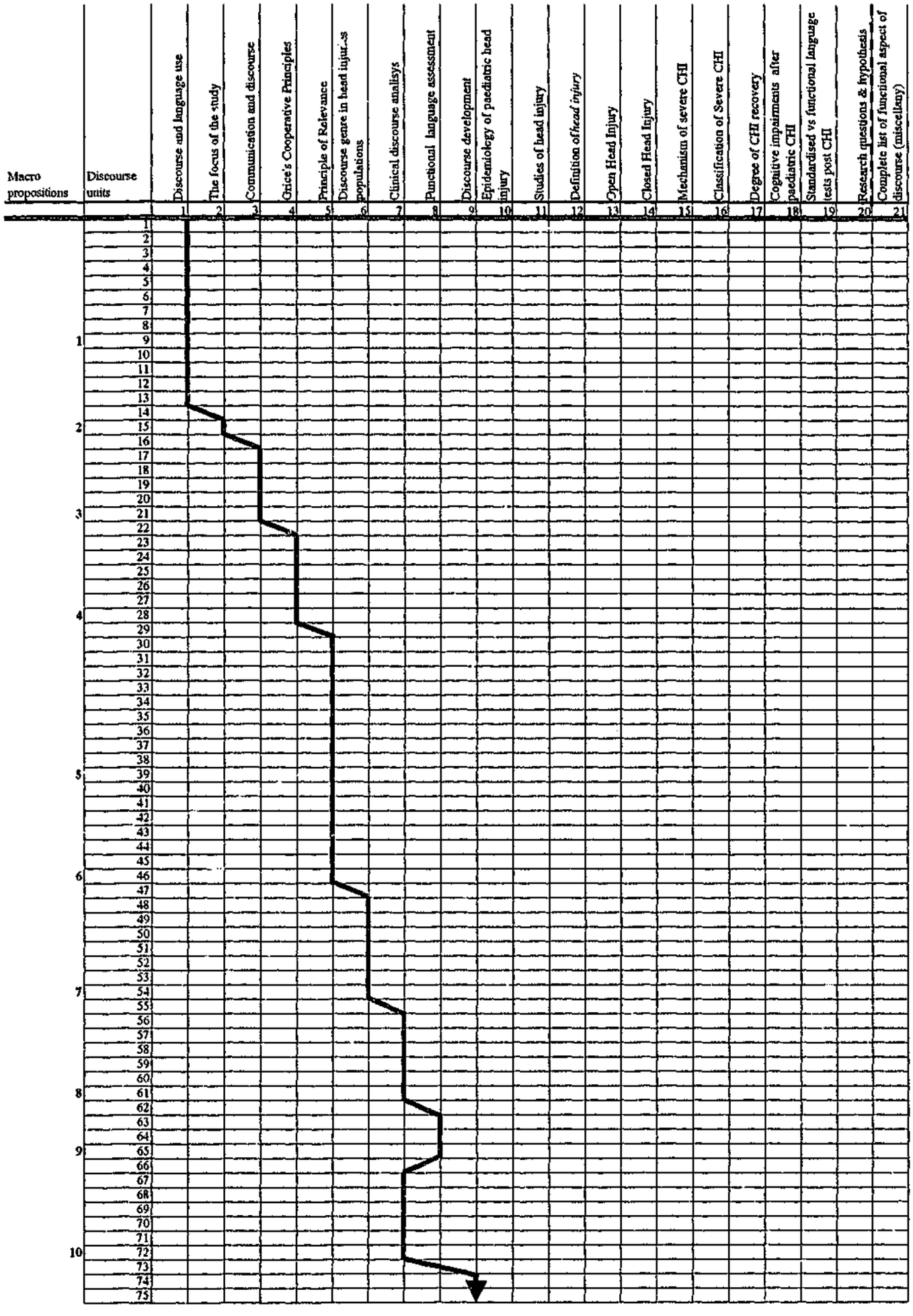


..... indicates discourse units in footnote 1

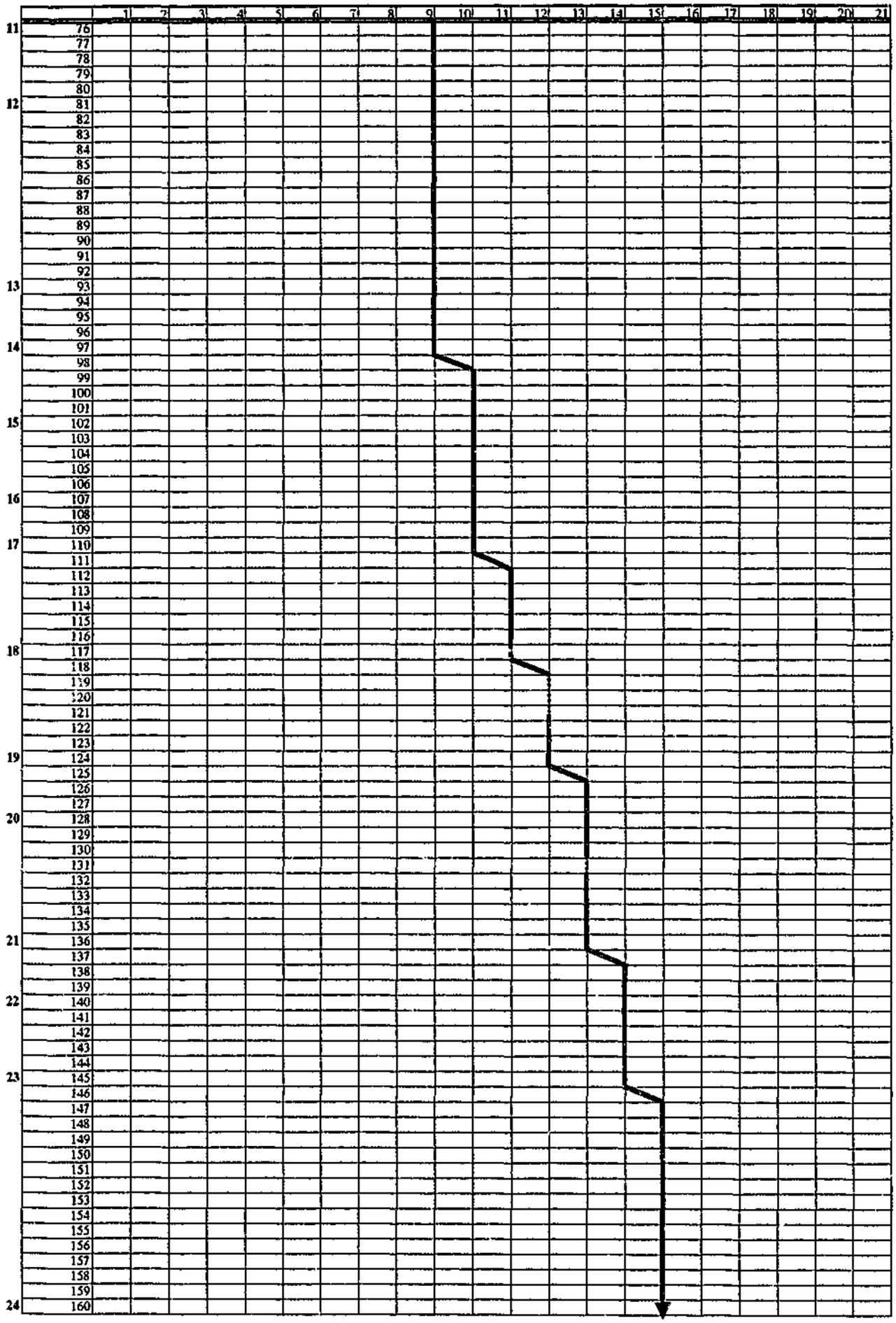
Graph 7-5. Linearity of DUs in AE5



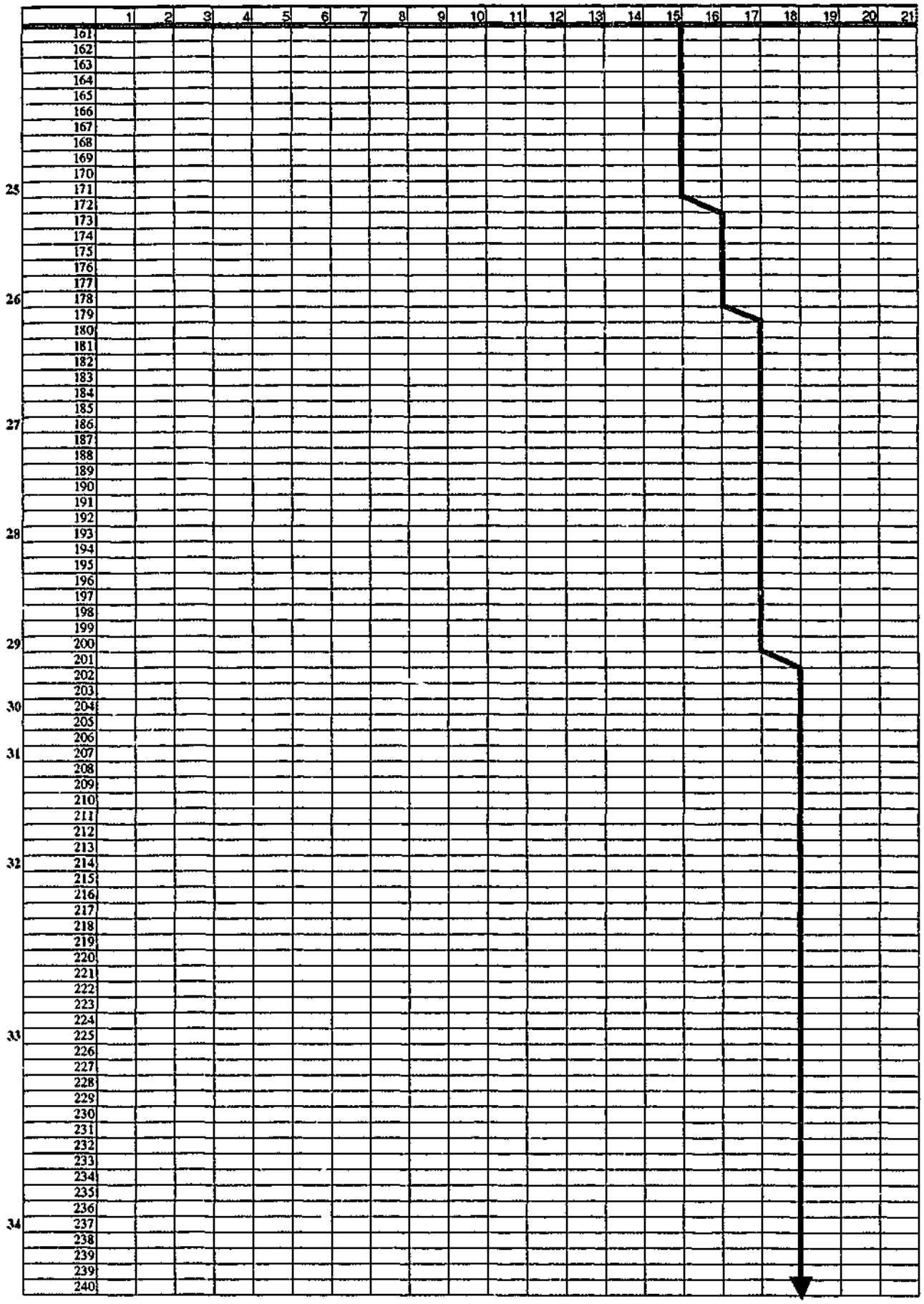
Graph 7-6. Linearity of DUs in AE6



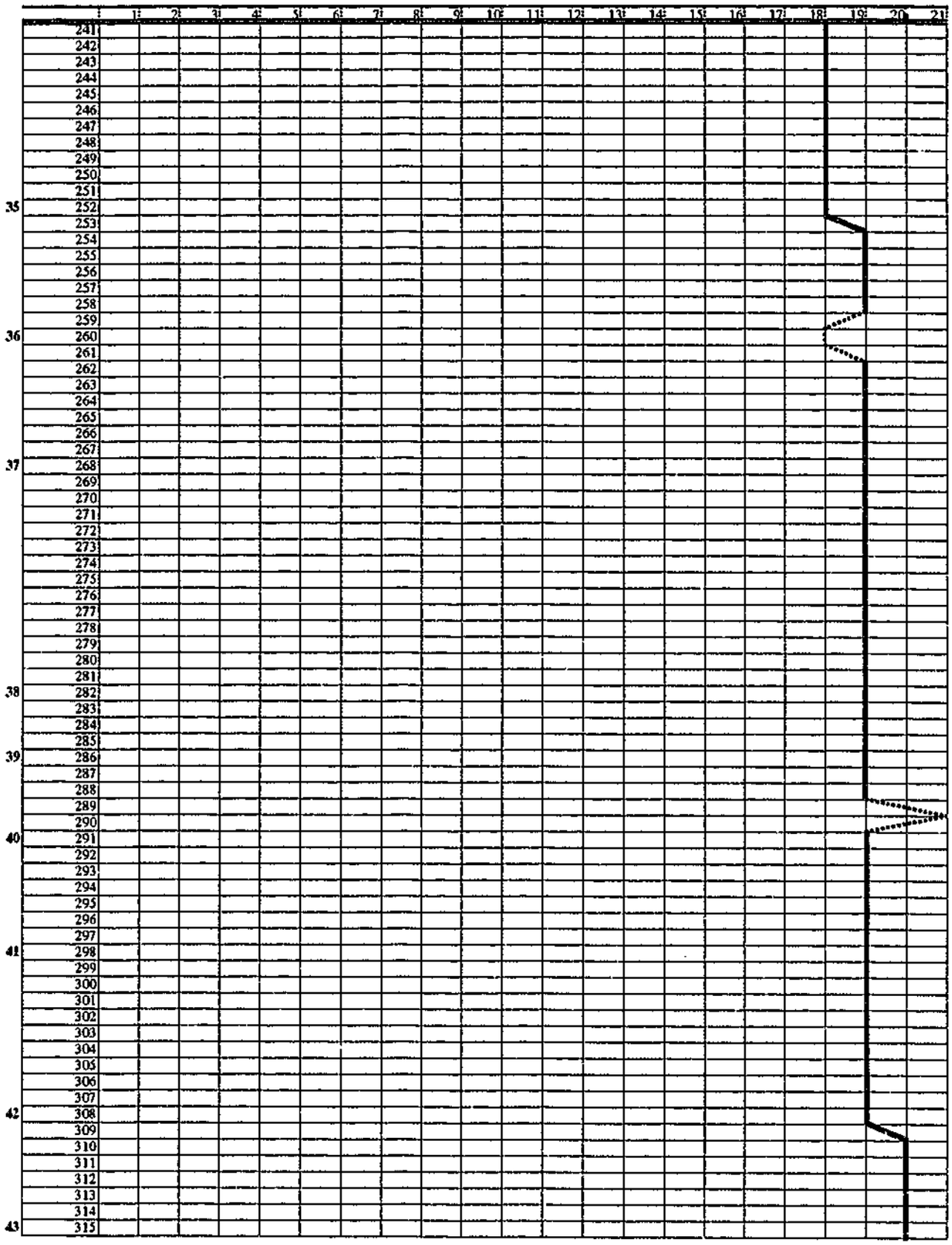
Graph 7-7 AE7 is continued in the next page



Graph 7-7 AE7 is continued in the next page

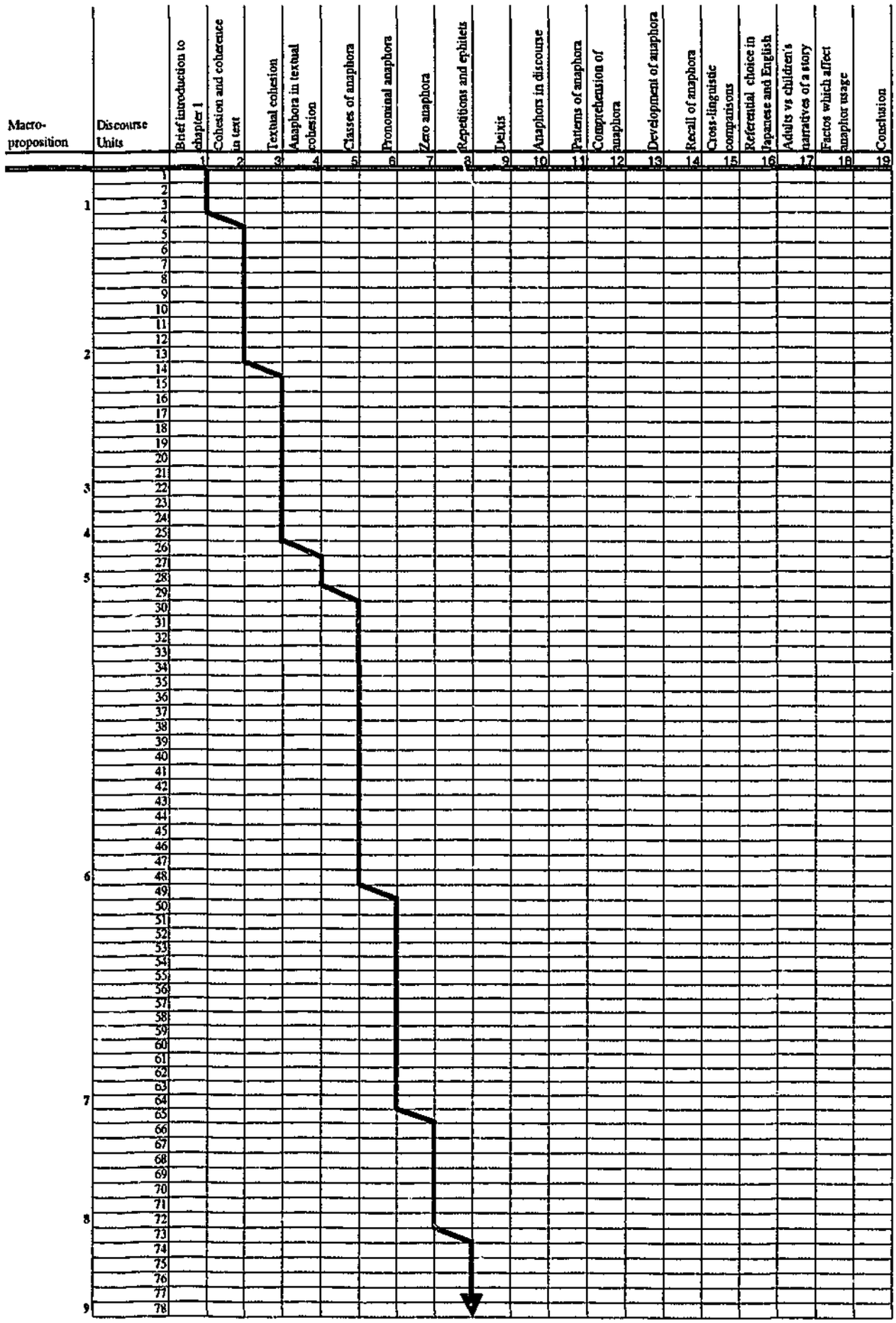


Graph 7-7 AE7 is continued in the next page

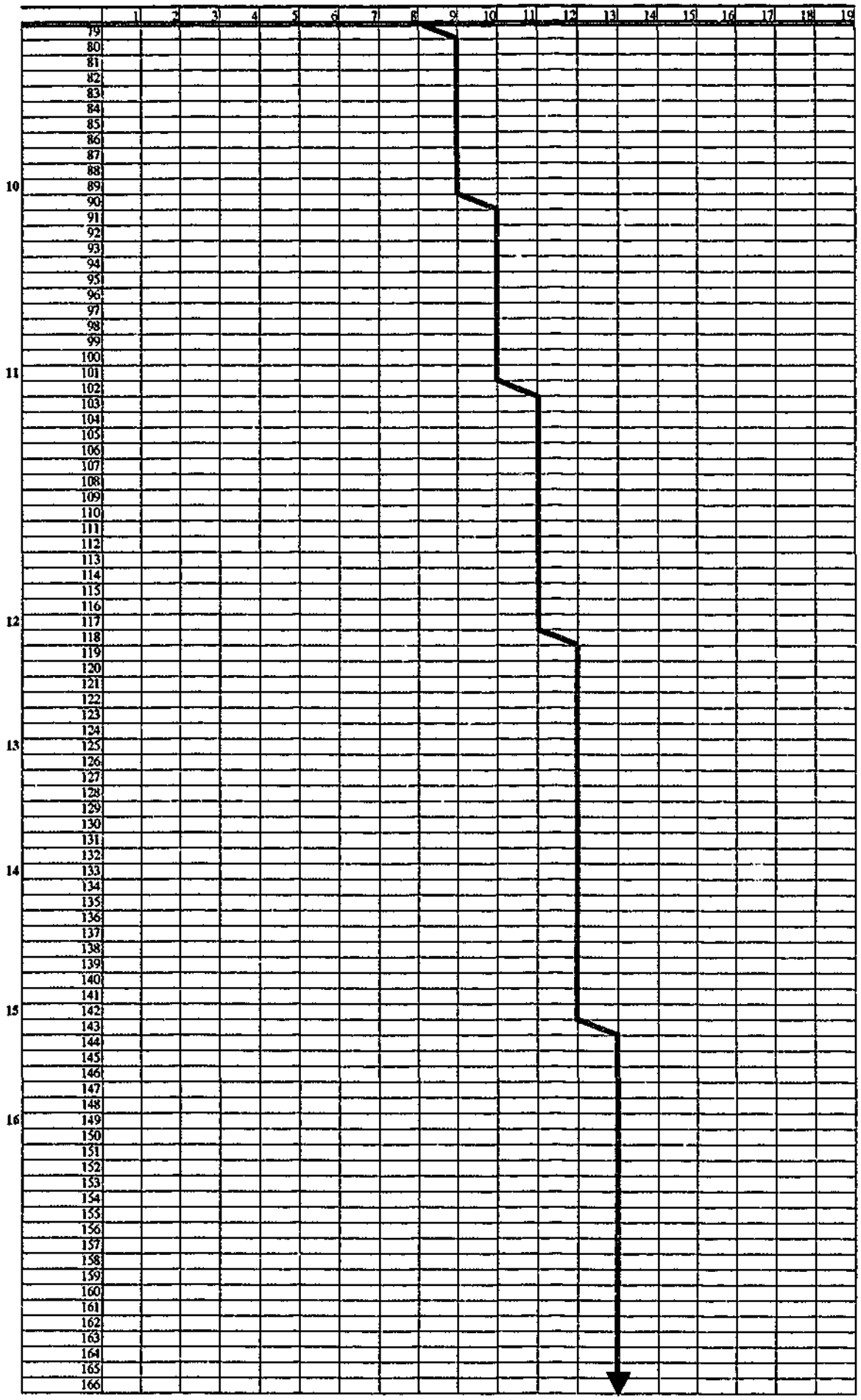


"""""""""" indicates discourse units in the footnotes

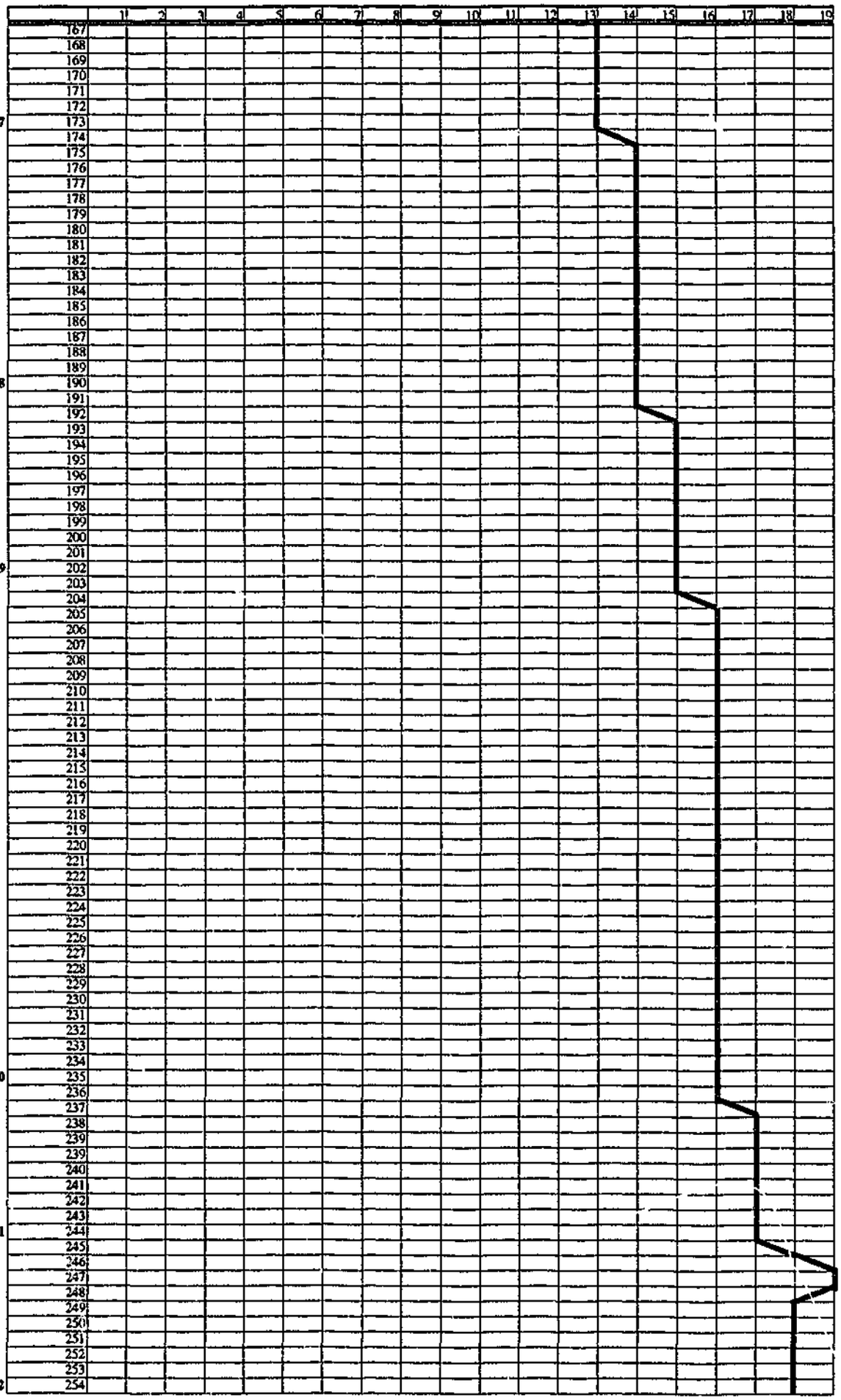
Graph 7-7. Linearity of DUs in AE7



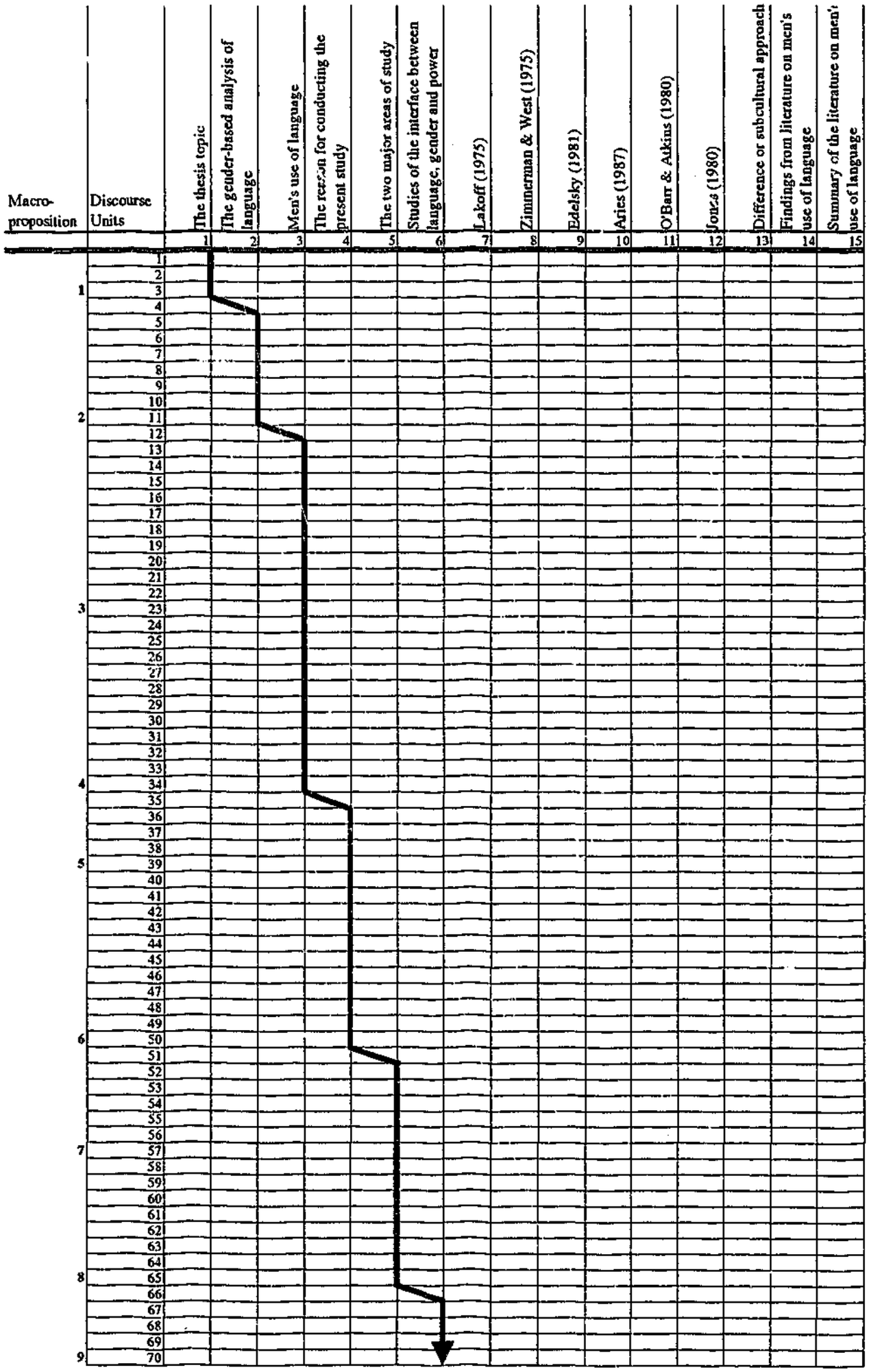
Graph 7-8 AE8 is continued in the next page



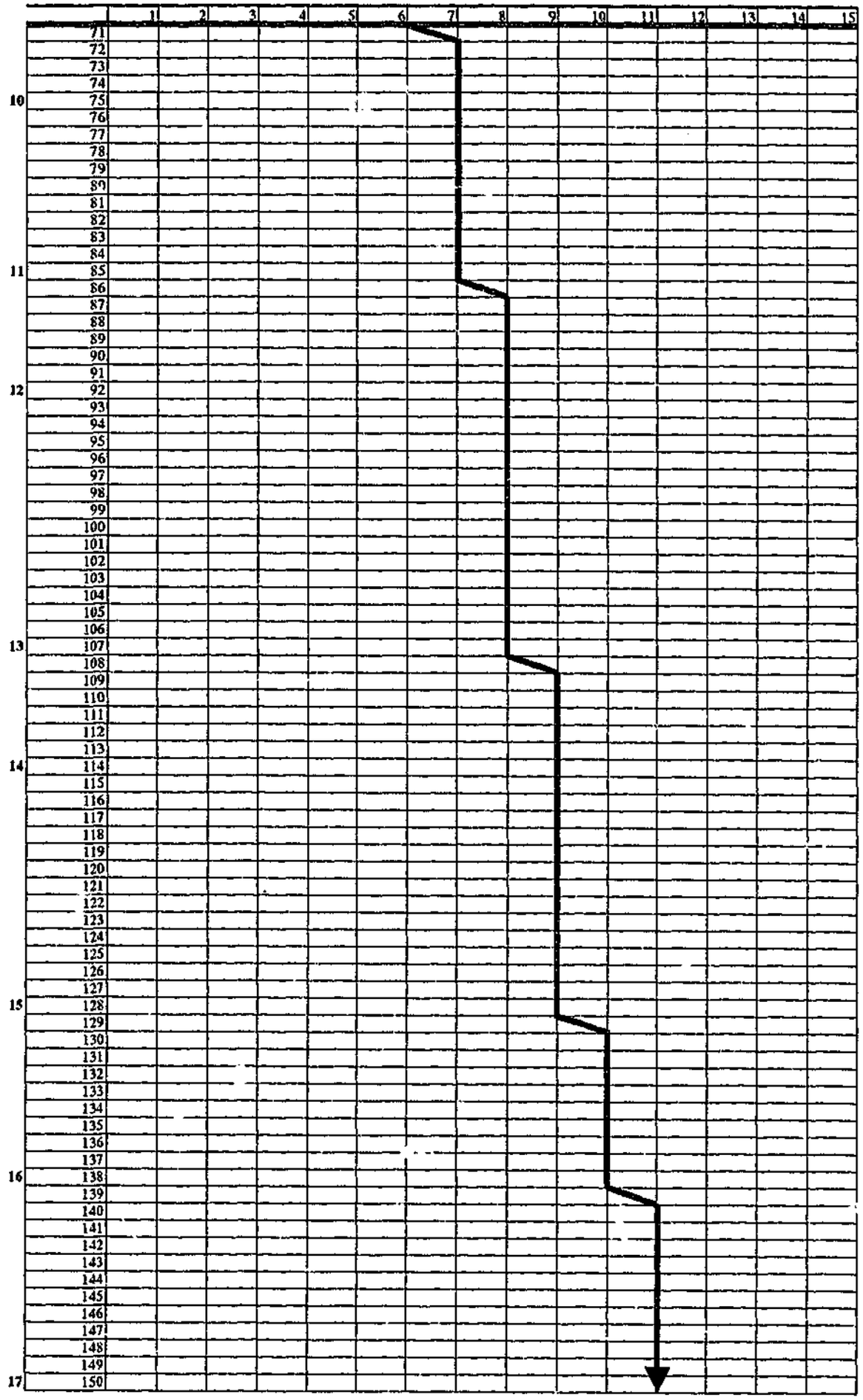
Graph 7-8 AE8 is continued in the next page



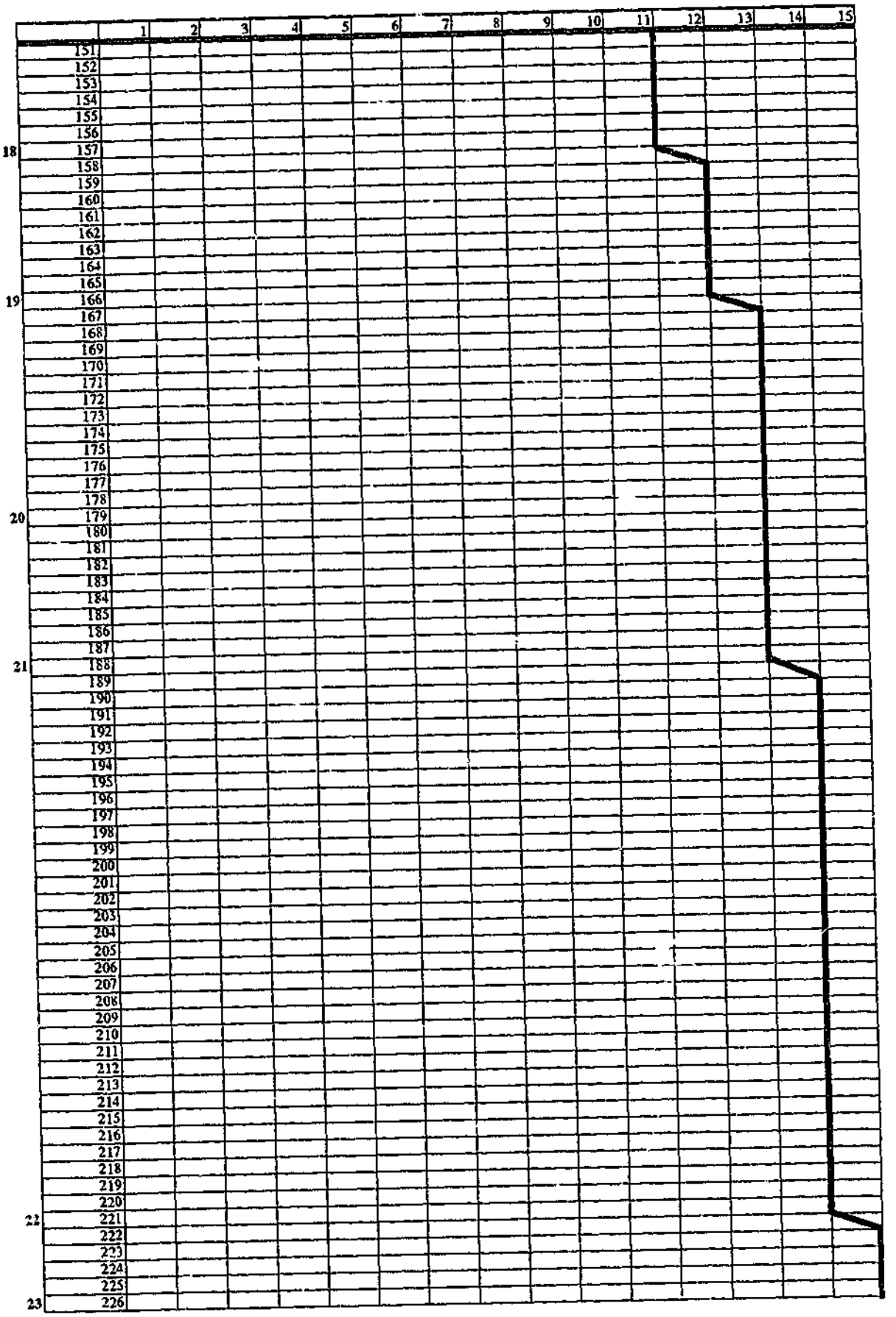
Graph 7-8. Linearity of DUs in AE8



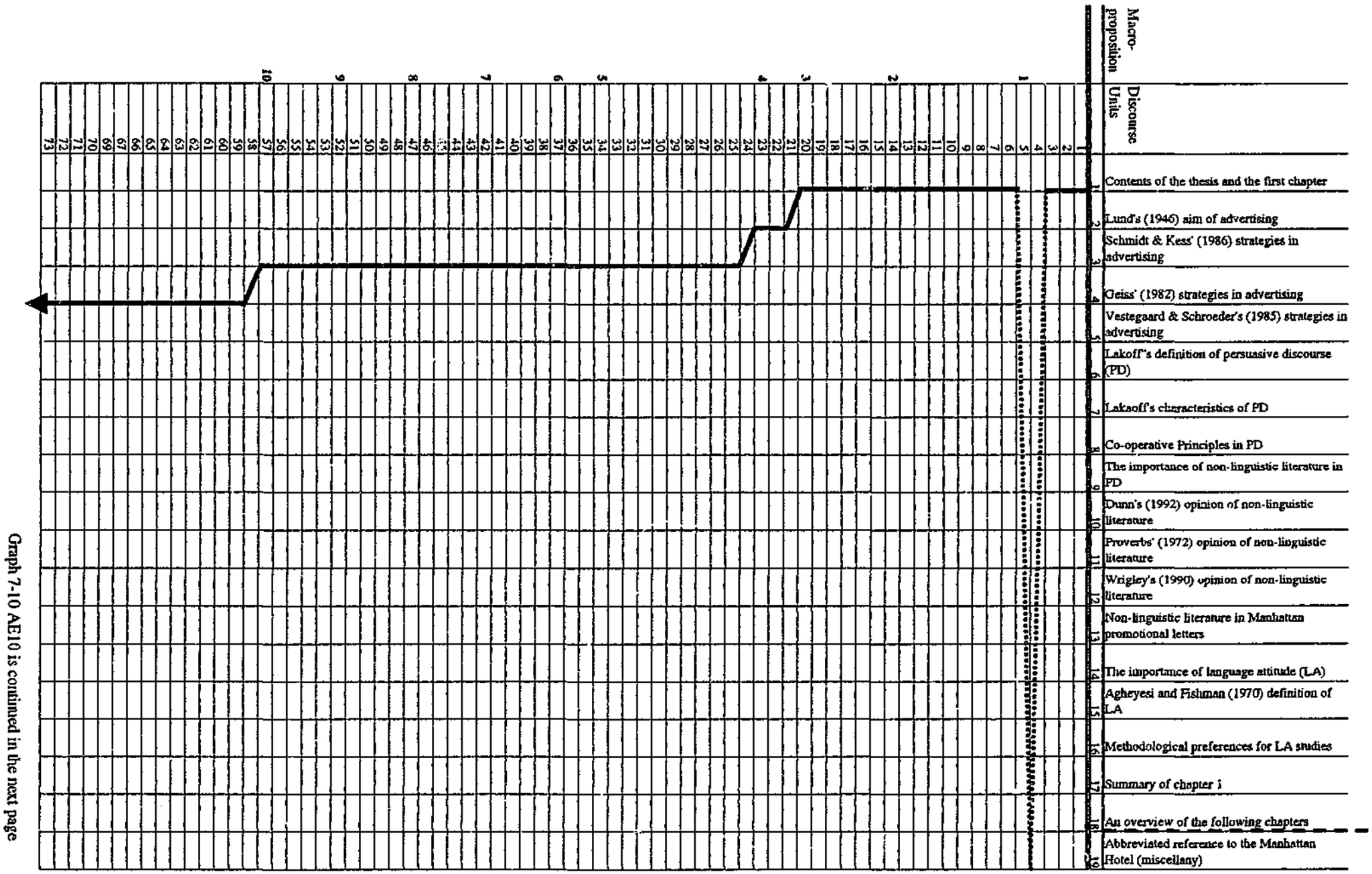
Graph 7-9 AE9 is continued in the next page



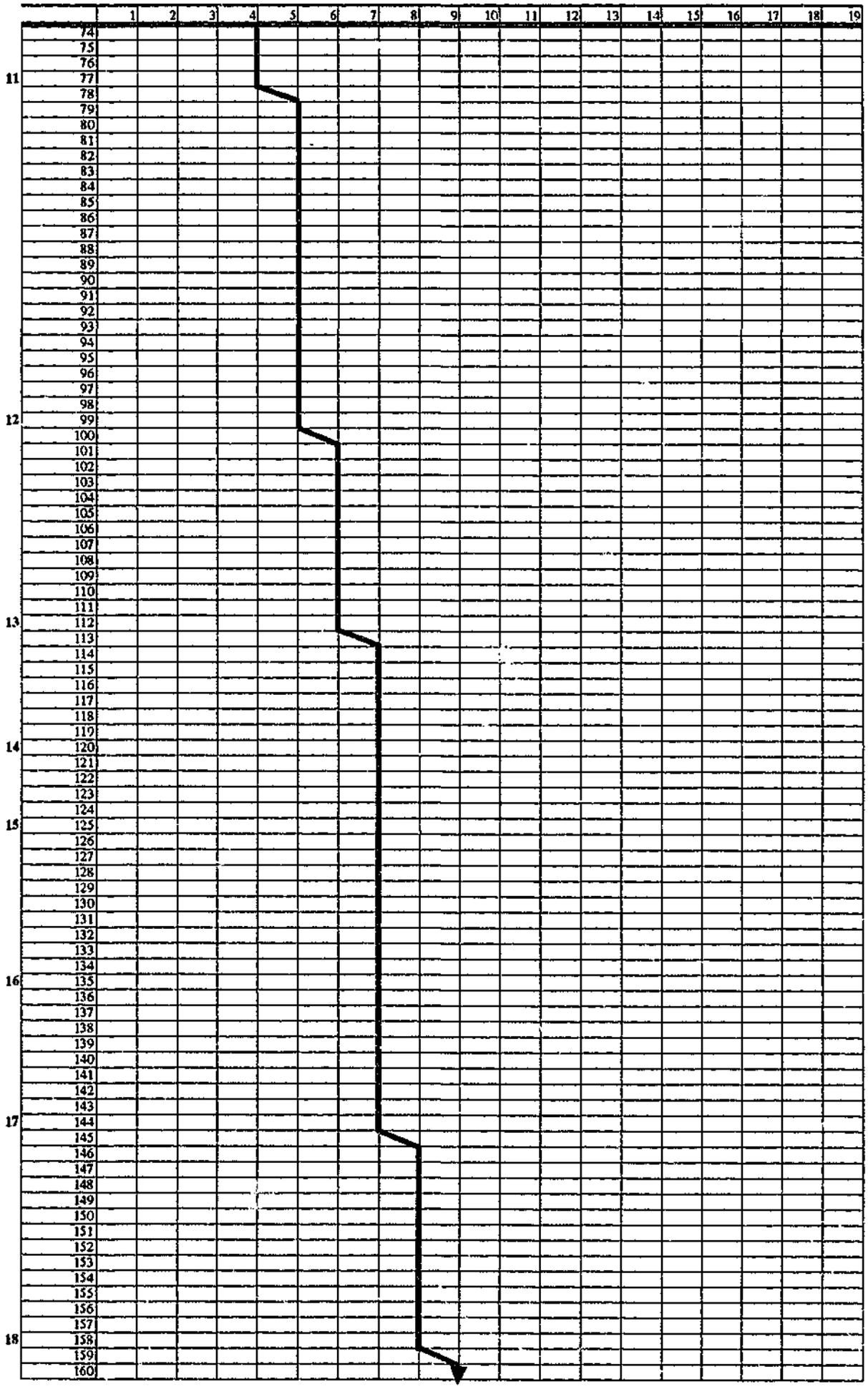
Graph 7-9 AE9 is continued in the next page



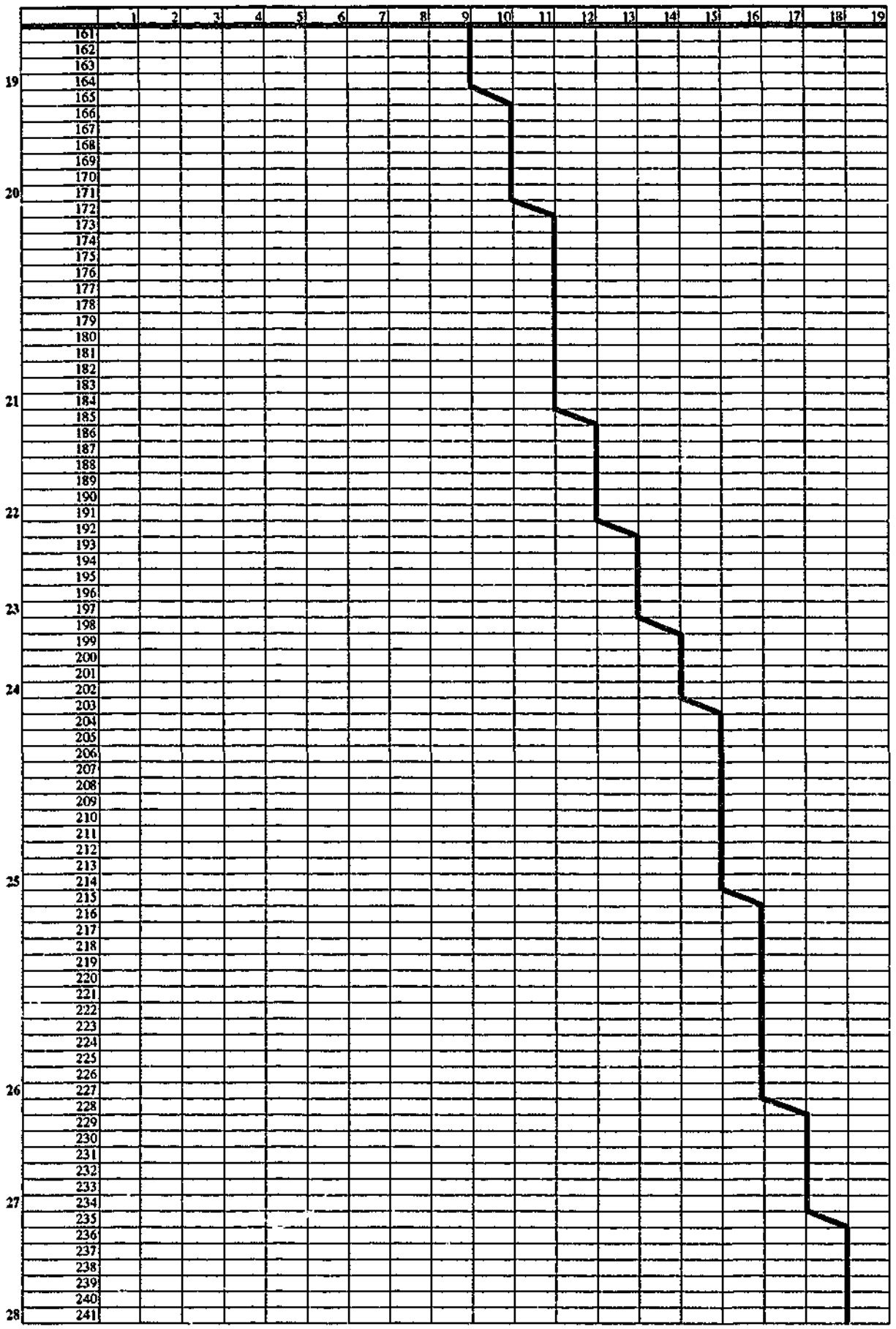
Graph 7-9. Linearity of DUs in AE9



Graph 7-10 AE10 is continued in the next page



Graph 7-10 AE10 is continued in the next page



..... indicates discourse unit in footnote 1

Graph 7-10. Linearity of DUs in AE10

Macro-proposition	Discourse Units	The importance of language rules for language learners	Ellipsis	The reasons for choosing the title	The scope of the problem	The objectives of the study	Composition of the *skripsi*	The uses of language (miscellany)
		1	2	3	4	5	6	7
	1							
	2							
	3							
	4							
	5							
	6							
1	7							
	8							
	9							
	10							
	11							
	12							
2	13							
	14							
	15							
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3	20							
	21							
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4	28							
	29							
	30							
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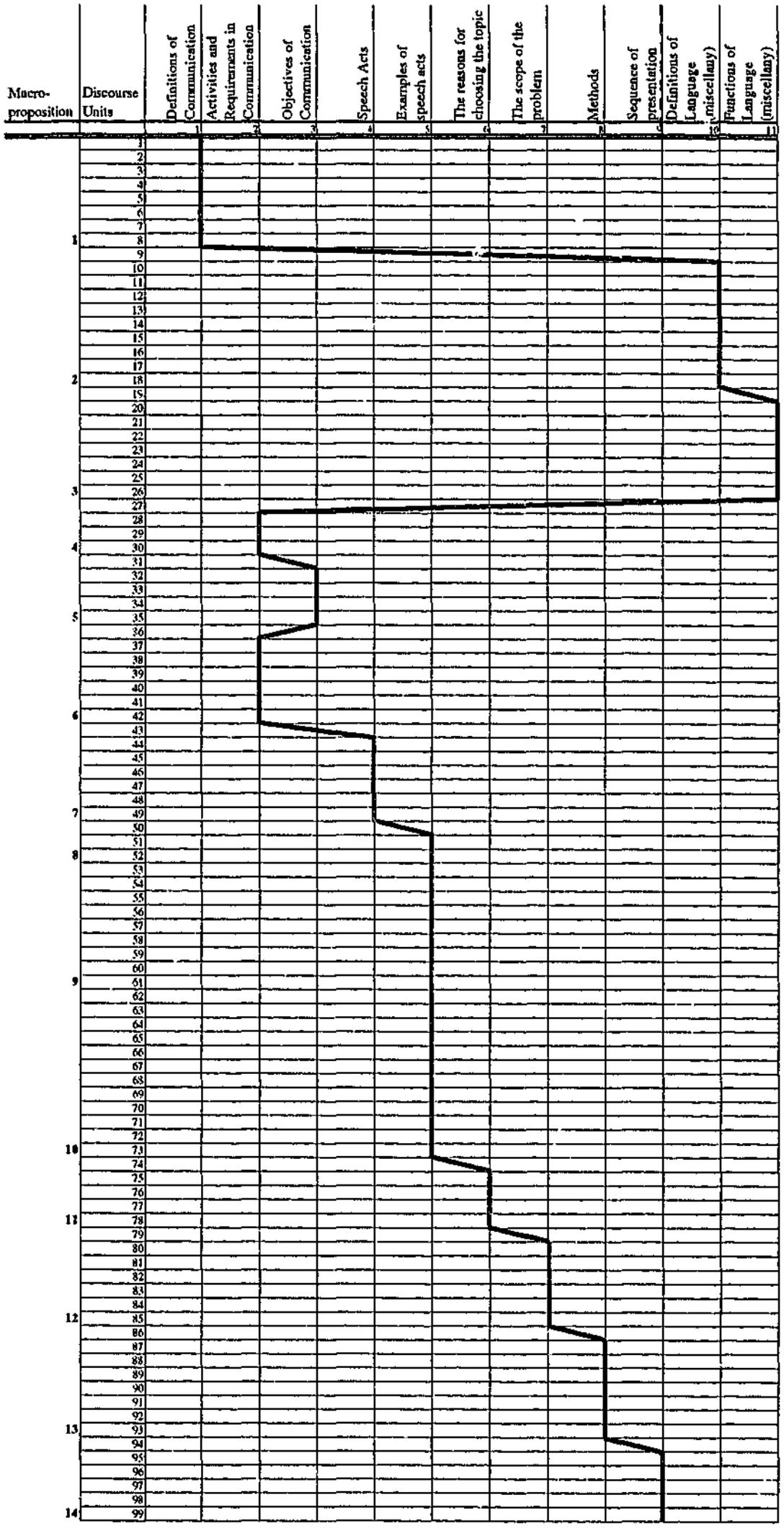
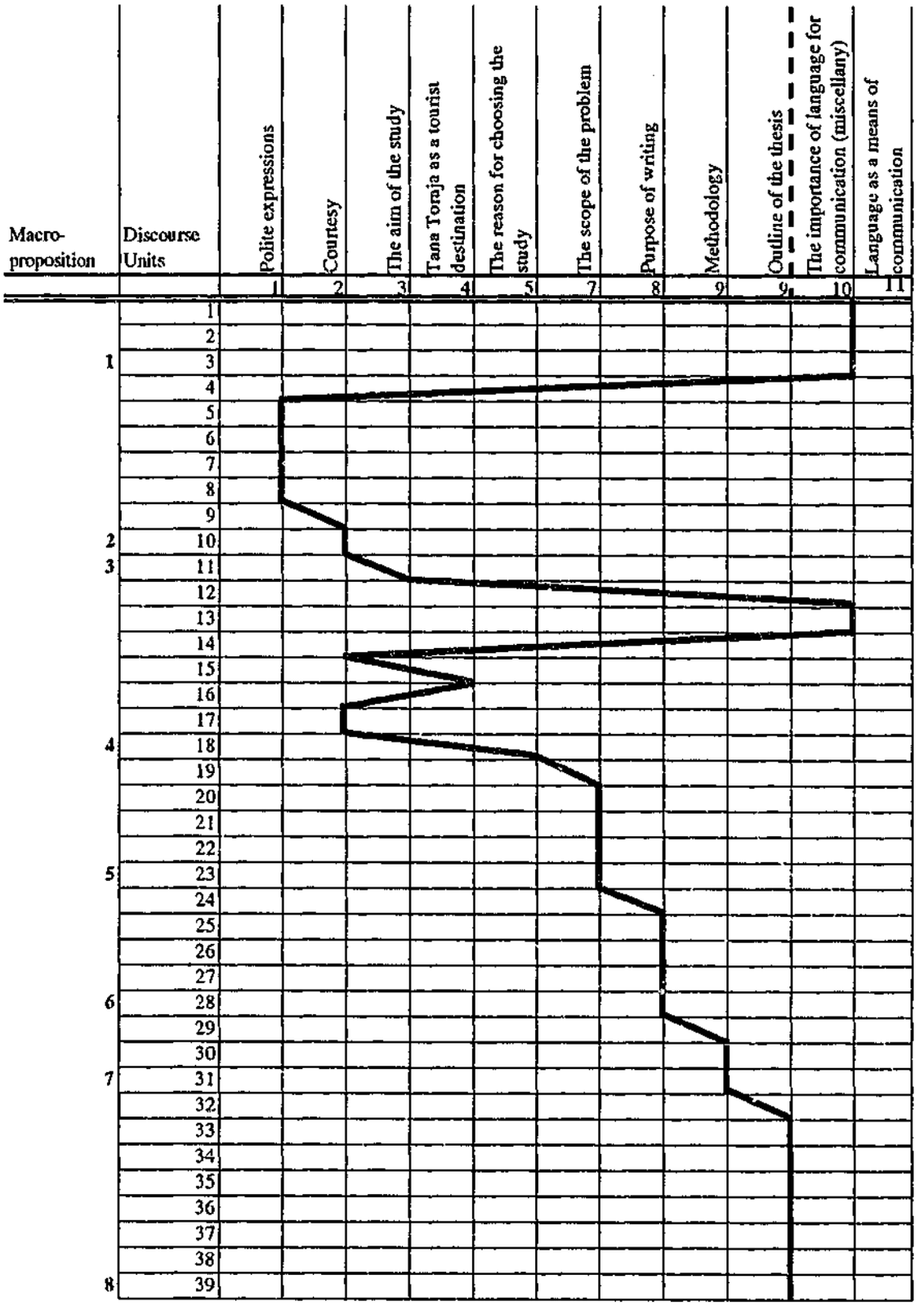
5	32							
	33							
	34							
	35							
6	36							
	37							
	38							
	39							
	40							
	41							
7	42							

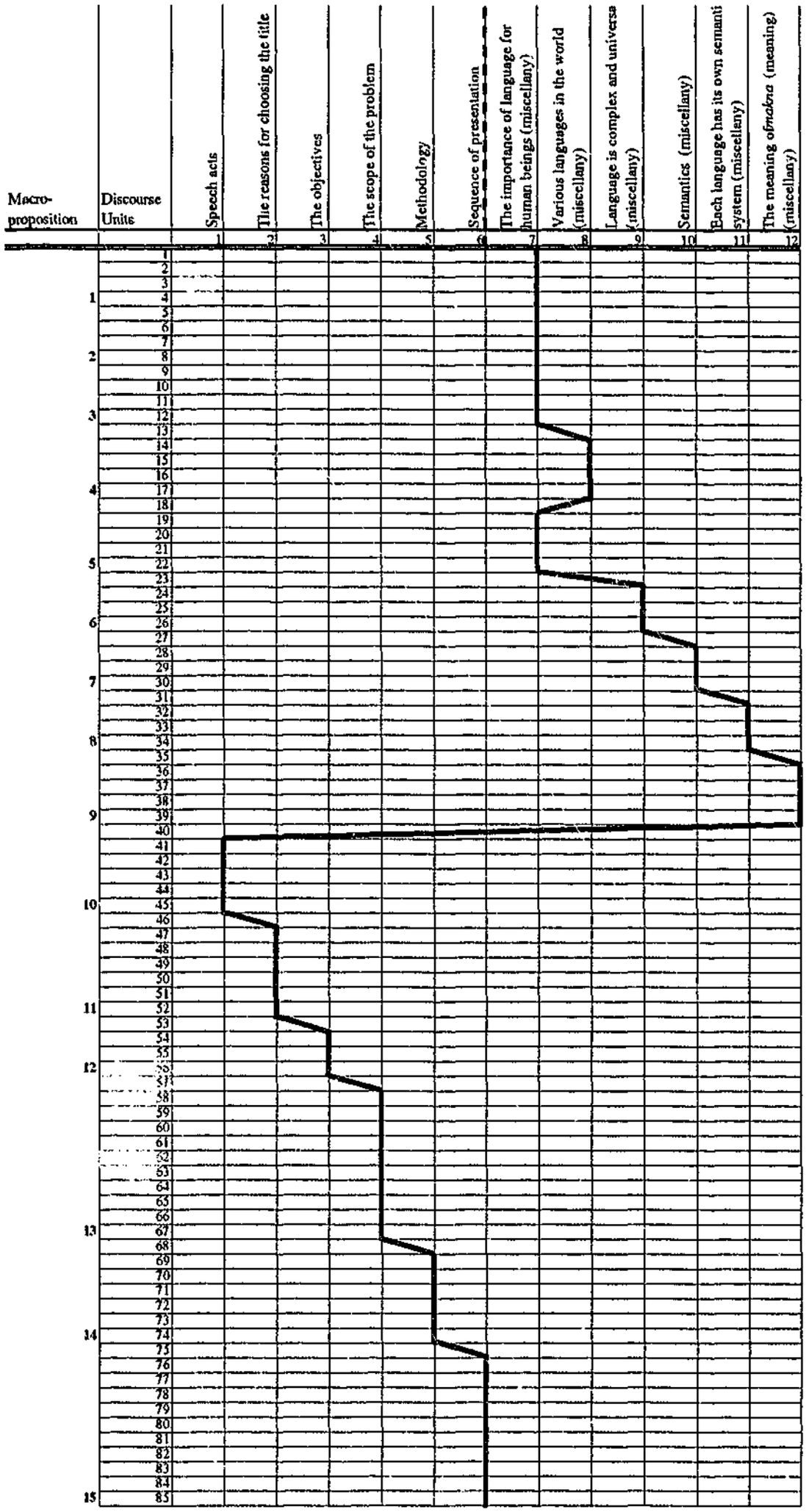
Graph 7-11. Linearity of DUs in ED(EL)1



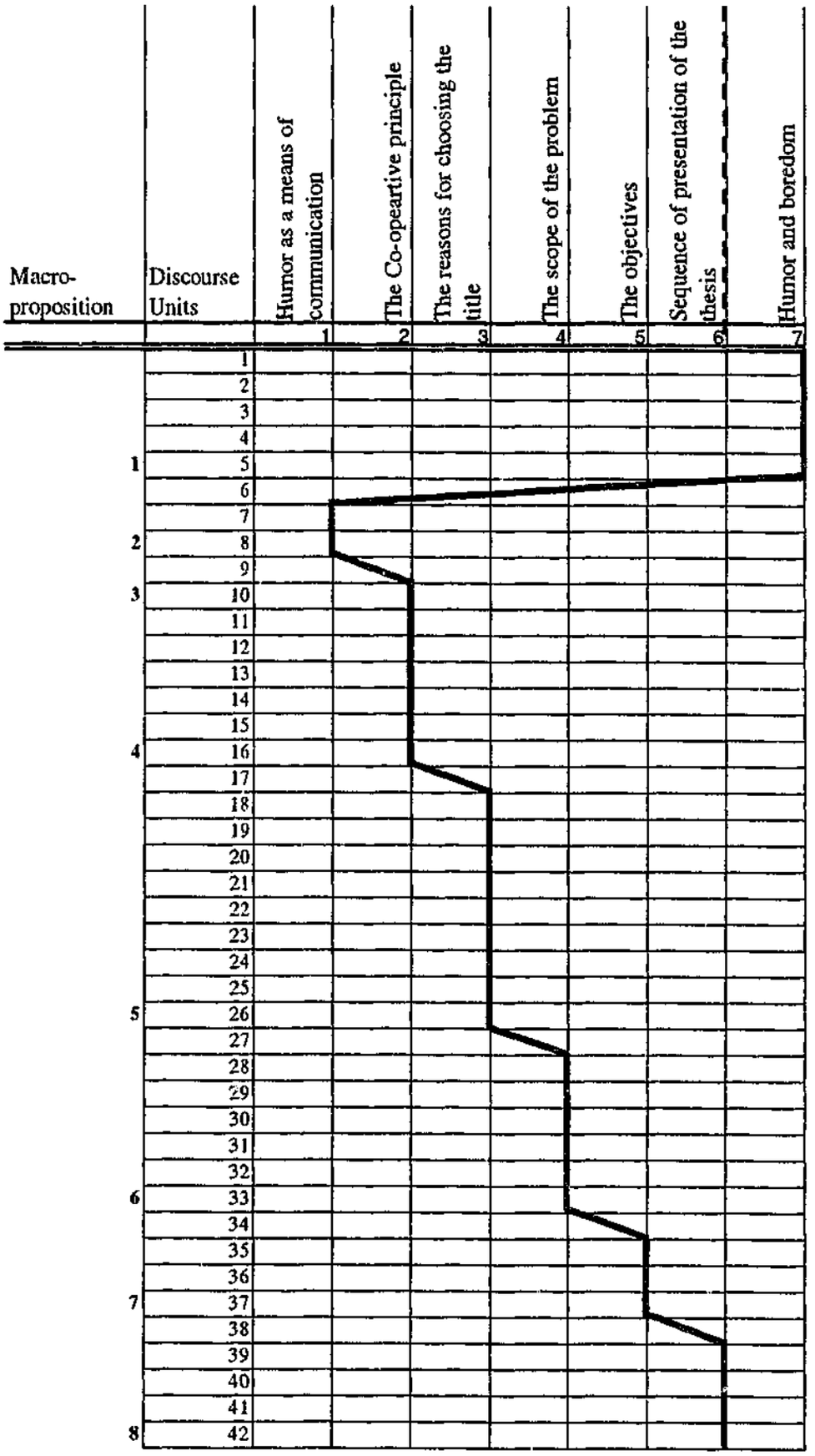
Graph 7-12 Linearity of DUs in ED(EL)2



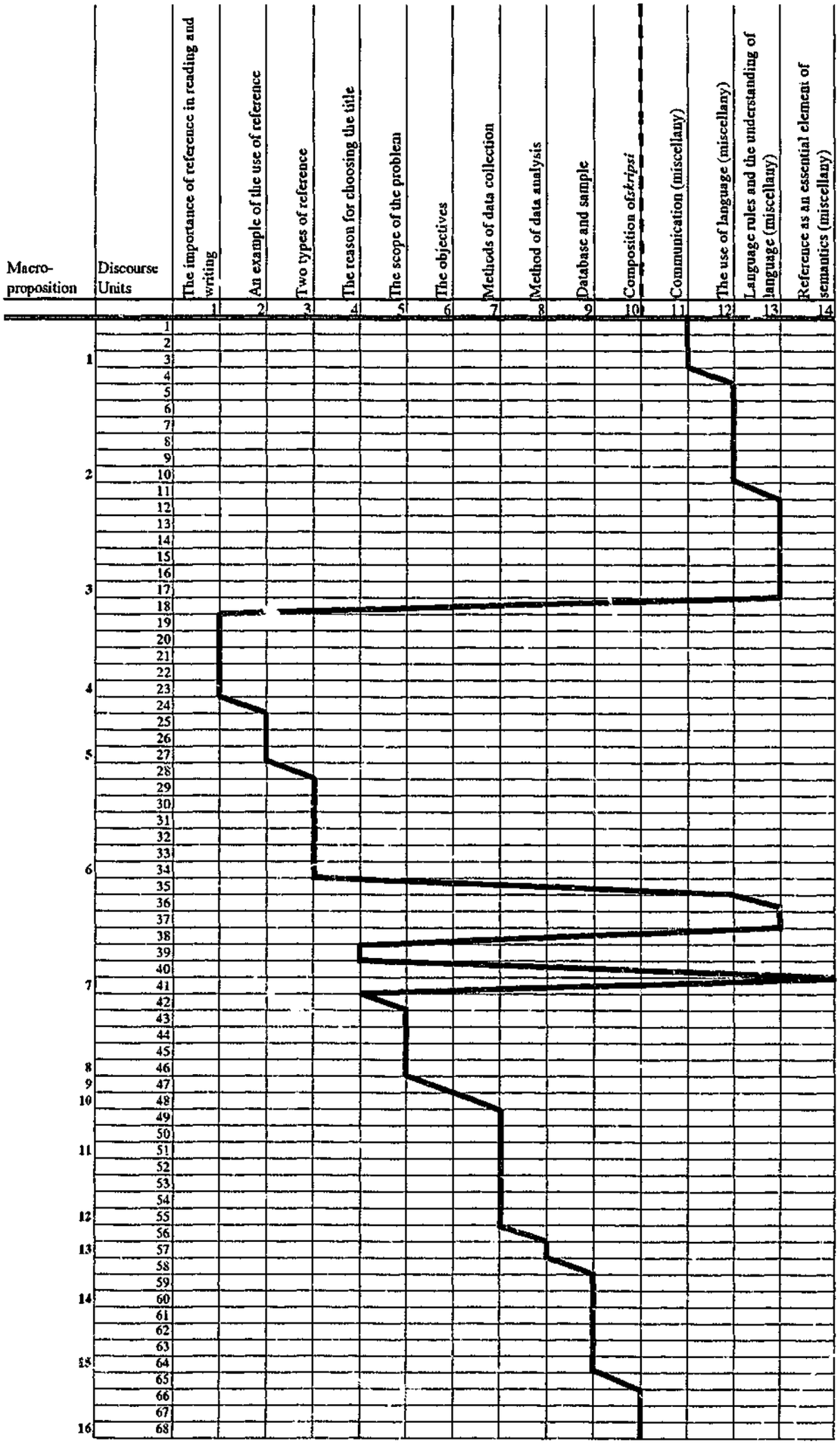
Graph 7-13. Linearity of DUs in ED(EL)3



Graph 7-14. Linearity of DUs in ED(EL)4



Graph 7-15. Linearitv of DUs in ED(EL)5



Graph 7-16. Linearity of DUs in ED(EL)6

Macro-proposition	Discourse Units	Linguistic acts	The reasons for choosing the title	The scope of the problem	The objectives of the study	Method of data collection	Method of data analysis	Composition of the *skripsi*	Thinking Instruments (miscellany)
		1	2	3	4	5	6	7	8
	1								
	2								
	3								
	4								
1	5								
	6								
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	40								
	41								
	42								
8	43								
	44								
	45								
	46								
9	47								

Graph 7-17. Linearity of DUs in ED(EL)7

Macro-proposition	Discourse Units	The meaning in the speaker's message	The reason for choosing the title	An example of illocutionary act	The scope of the problem	The objectives of the study	Library research	Data collection	Database and sample	Data analysis	Composition of the *skripsi*	The importance of language (miscellany)
		1	2	3	4	5	6	7	8	9	10	11
	1											
	2											
	3											
	4											
	5											
	6											
	7											
1	8											
	9											
	10											
	11											
	12											
	13											
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	53											
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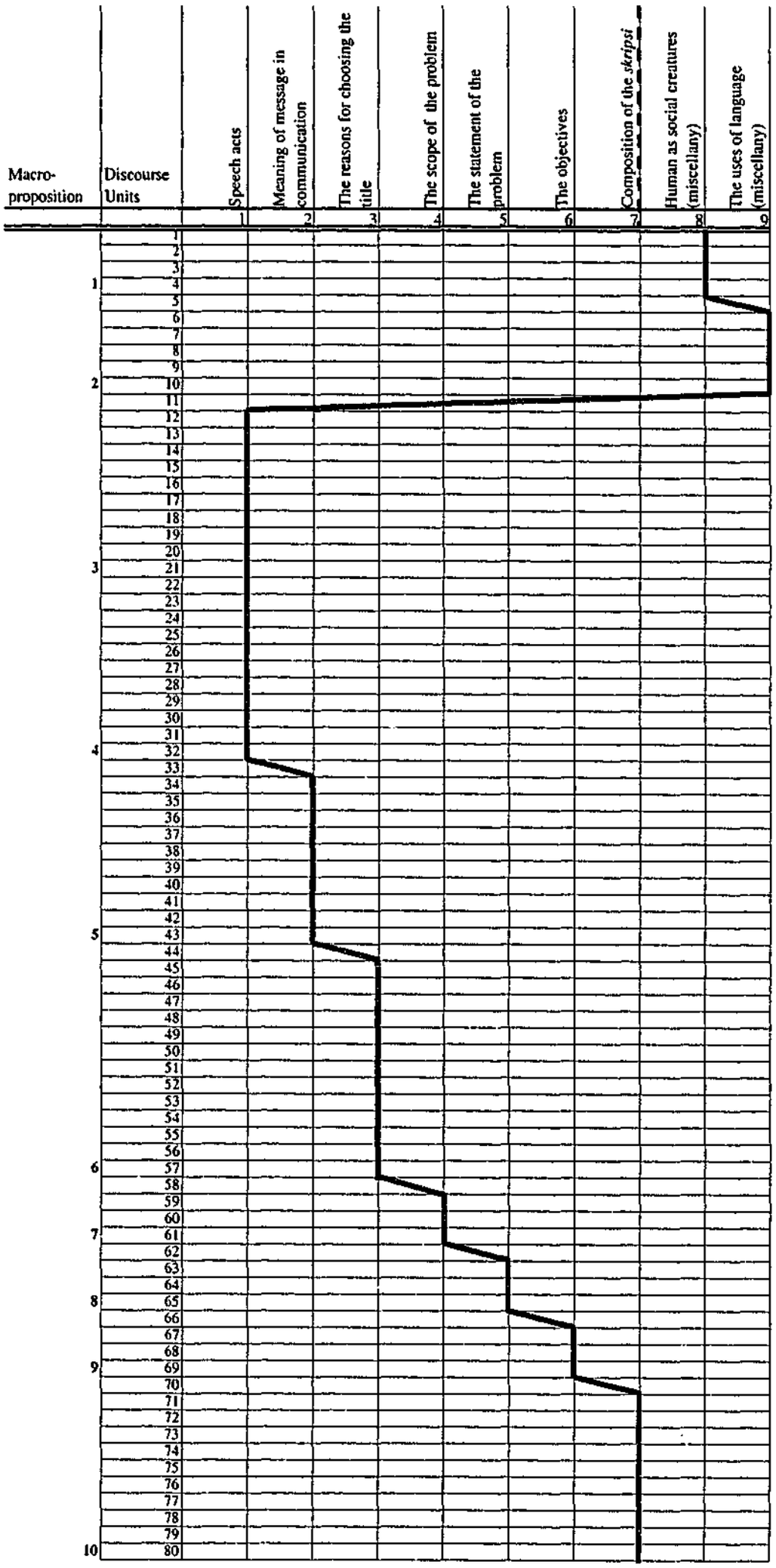
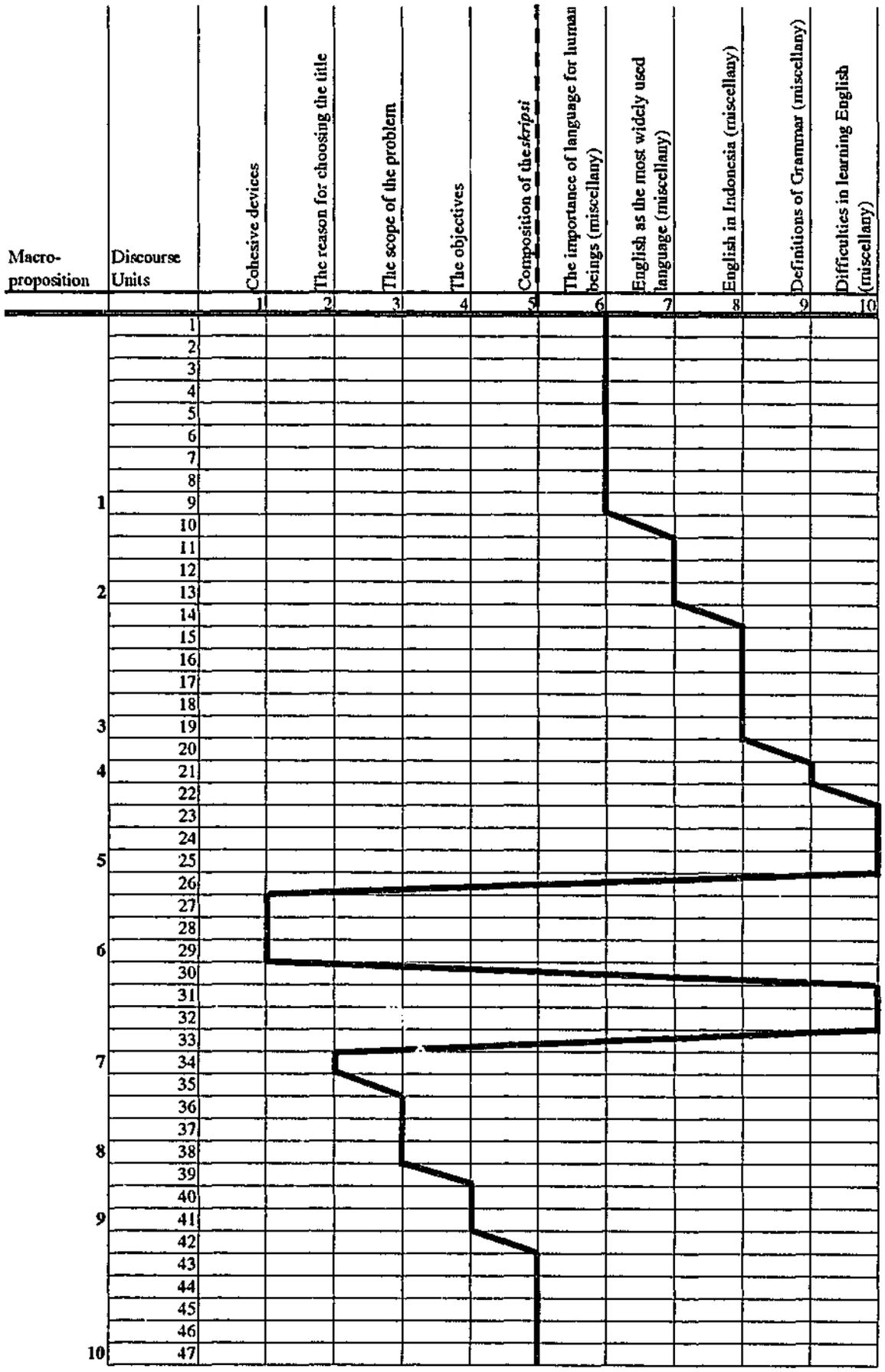
10	56											
	57											
	58											
	59											
11	60											

Graph 7-18. Linearity of DUs in ED(EL)8



Graph 7-19. Linearity of DUs in ED(EL)9



Graph 7-20. Linearity of DUs in ED(EL)10

7.4 Hierarchy of Discourse Units

This analysis of hierarchical relationships in the text is concerned with the pattern of dependency of discourse units (see Chapter 5), to see whether most of the discourse units (DUs) of the related themes in texts are clustered in groups ('coordinated'), or whether most of these related DUs are distanced from each other ('subordinated').

7.4.1 AE

Except for texts AE2 and AE5, AE texts were variously divided into sections based on certain categories. Sections in texts AE4, AE7, AE8 and AE10 are based on main themes in the texts. For example, 'discourse analysis as a clinical tool' and 'discourse development' are both the titles of the second and the third sections in text AE7 and the themes found in the text. The sections in other texts are based on characteristic features of a research article, such as general introduction, background literature and general findings (AE9) and research questions, significance of the research, background, and structure of the research (AE6). The sections in texts AE1, AE3, AE4 and AE7 show a combination of these two categories. Some of these sections are divided into subsections. Divisions/sections are introduced in texts AE1, AE3, AE8, and AE10. In six other texts, AE2, AE4, AE5, AE6, AE7, and AE9 they are not, and so are indicated here by the node X.

Texts AE1, 3, 4, 5, 6, 7, 8, 9 and 10 are considered to be 'coordinated,' while text AE2 is judged 'subordinated.'

The 'Coordinated' AE Texts

Text AE1

Figure 7-1 shows that arguments in text AE1 are predominantly coordinated because they are clustered into sections. For instance, there are four sections which follow the introductory section (DUs 1-26): 'turn-taking' (DUs 27-50), 'transition relevance place' (DUs 51-95), 'chi-square test' (DUs 96-108), and 'data collection' (DUs 109-186). Arguments in the section 'data collection' are subdivided into groups of related DUs: subjects (DUs 112, 116-133, 182-186), questionnaire (DUs 113-115), interview (DUs 134-155), data transcription (DUs 156-173), and limitation of the study (DUs 174-181). Yet, there are four instances of subordinated arguments in the text in which groups of related DUs are distanced from one another. For example, as displayed in figure 7-1, DU 148 in text AE1 depends on DU 141, and DU 141 depends on DU 139; all of them deal with Labov's second principle, showing a distance of seven DUs. Similarly, DU 182 is dependent on DU 133, both of which deal with the subject of the study. This dependency shows an interval of 49 DUs.

Text AE3

Arguments in text AE3 are grouped into sections. For instance, there are three main sections which follow the section on 'introduction,' namely, 'literature review' (DUs 16-133), 'cross-cultural implications' (DUs 134-175) and 'data collection' (DUs 176-294). Some arguments in the sections on 'literature review' and 'data collection' are divided into smaller groups of related DUs. Despite this coordinated structure, there are eight instances of subordinated structures of arguments, which are indicated by the large intervals between dependent DUs. They all occur in the section on culture and interactional style (MP 4). Thus, for instance, DUs 127-132, which discuss the role of consensus among African Americans, are dependent on DU 38-42, which deal with the interactional style of African Americans, showing an interval of 86 DUs. Similarly, DUs 111-121 are at considerable distance from DUs 89-94 and 44-46; all of them discuss the interactional style of English people. These segments on interactional styles depend on DUs 32-33 which introduce the various ways of speaking in different societies.

> 32. The different ways of speaking in different societies are based on their respective cultural priorities and values,
> 33. and many studies looking particularly at interactional style have shown this connection.

And, while DU 122 depends on DUs 119 after a gap of 11 DUs, DU 133 depends on DU 126, showing a gap of 7 DUs; all of which deal with the theme 'French interactional style.'

Text AE4

Text AE4 is characterised by four unnumbered sequential sections – 'hypothesis' (DUs 1-77), 'the objectives of the study' (DUs 78-99), 'the sample' (DUs 100-235), and 'the instrument' (DUs 236-311) – which indicate a coordinated structure. Each section is divided into several subsections and smaller groups of related headings which are not separated from one another. For example, the section 'the sample' is divided into 'constants' (DUs 105-196) and 'variables' (DUs 197-235); while 'the constants' are further divided into seven groups of related DUs – 'sex' (DUs 105-112), 'age' (DUs 113-122), 'ethnic background' (DUs 123-134), 'social class' (DUs 135-144), 'social network' (DUs 145-181), 'attitudes to sloppy speech' (DUs 182-194), and 'interviewer' (DUs 195-196). There are two groups within the section on 'variables,' namely 'social variables' (DUs 197-204) and 'interactional variables' (DUs 205-235).

Text AE5

Although text AE5 is not divided into sections, its arguments are considered coordinated because groups of related DUs are located near each other. Despite the fact that the division into these groups of DUs is not mentioned, it would be expected from such coordinated texts

that DUs are generally arranged in sequential groupings, and, therefore, a predictable textual organisation is established. For instance, figure 7-5 of text AE5 shows that DUs 13-15, 16, 17, and 18-21, which are four areas of investigation in the study of RST, all depend on the overarching DU 12 which introduces this division.

Text AE6

The arguments in text AE 6 are also considered coordinated because they are clustered into four sections, namely 'research questions' (DUs 1-10), 'significance of the research' (DUs 11-32), 'background – *The Panel*' (DUs 33-79), and 'structure of the report' (DUs 80-87). The section 'background – *The Panel*' is further divided into two subsections 'the speakers' (DUs 42-59) and 'the conversations' (DUs 60-79), which depend on the overarching DU 41.

Text AE7

Text AE7 shows characteristics of a coordinated text because all the arguments are clustered into ten sections – 'discourse' (DUs 1-54), 'clinical discourse analysis' (DUs 55-72), 'discourse development' (DUs 73-97), 'epidemiology of paediatric close head injury [CHI]' (DUs 98-117), 'classification and mechanism of head injury' (DUs 118-171), 'classification of severe CHI' (DUs 172-178), 'degree of recovery following injury' (DUs 179-200), 'general cognitive impairment following paediatric CHI' (DUs 201-252), 'issues regarding the assessment of cognition and language ability following CHI' (DUs 253-308), and 'research questions' (DUs 309-313).

Arguments in the section 'general cognitive impairment following paediatric CHI' is further clustered into four subsections, which are about the four major cognitive effects of closed head injury (DUs 208-214, 215-225, 226-237, and 238-252). Each of those four sections depends on the overarching DU 207 which mentions the cognitive effects of CHI.

Text AE8

Arguments in text AE8 are predominantly coordinated because all DUs of related themes are clustered into four sections – 'cohesion in discourse' (DUs 1-28), 'anaphora' (DUs 29-89), 'some studies on anaphora' (DUs 90-244), and 'factors which affect anaphor usage' (DUs 245-254). Arguments in sections two and three are further grouped into subsections and groups. For example, the section 'some studies on anaphora' (DUs 90-244) contain five groups of related DUs – 'patterns of anaphor' (DUs 102-117), 'comprehension of anaphora' (DUs 118-142), 'development of anaphora' (DUs 143-173), 'recall of anaphora' (DUs 174-191), and 'cross-linguistic comparisons' DUs 192-244); all of which depend on the

overarching DU 101 "The following sections summarize some of these studies" which introduces these five groups of DUs.

Text AE9

Text AE9 which is primarily grouped into four sections – 'thesis topic' (DUs 1-3) 'general introduction' (DUs 4-65), 'background literature: gender and language' (DUs 66-188), and 'men's use of language: general findings' (DUs 189-226) – also shows the pattern of coordinated argument, where the arguments are clustered near each other. Thus, DUs 53-57 and 58-65 in text AE9 which discuss two major areas of the study AE9 are dependent on the overarching DU 52. This coordinated structure of arguments in text AE9 contributes to the linearity of the text (see section 7.3).

Text AE 10

Arguments in text AE10 are coordinated not only because they are all clustered in six sections – 'introduction' (DUs 1-14), 'advertising language' (DUs 15-99), 'Lakoff's framework for defining persuasive discourse' (DUs 100-158), 'a review of non-linguistic literature' (DUs 159-197), 'language attitudes' (DUs 198-227), 'summary' (DUs 228-241) – but also because each section contains groups of related DUs. For instance, the section 'a review of non-linguistic literature' has three groups of related DUs, namely, 'Dunn (1992)' (DUs 165-171), 'Proverbs (1972)' (DUs 172-184), and 'Wrigley (1990)' (DUs 185-191). The section 1.6 on 'summary' has two groups of related DUs: 'summary of chapter 1' (DUs 228-234) and 'an overview of the following chapters' (DUs 235-241).

The 'Subordinated' AE2 Text

Despite the fact that text AE2 is not divided into sections, there are four groups of related DUs in the text. The division into these four groups of DUs is not explicitly mentioned. As can be seen from figure 7-2, this division is indicated by the node X, and DUs of related themes are separated from one another. Within these groups of related DUs, there are two instances of subordinated arguments. DUs 34-41 depend on DUs 25-27 which in turn depend on DUs 3-14; all of them deal briefly with details of the study. This dependency shows an interval of 8 and 12 DUs respectively.

To sum up, text AE2 has a subordinated structure of arguments because the related arguments are not organised into sections. This failure is apparently the cause of the related DUs being distanced from one another.

7.4.2 ED(EL)

As was the case with ID texts, written by Indonesian students, (see Chapter 6), the ED(EL) texts were written following the sections required by the *skripsi* guidebook. The division into these sections is not mentioned at the beginning of the text and is indicated by the node X. All the background sections of ED(EL) texts are found to contain several groups of DUs of the same or related themes. These groups of DUs are also identified by the node X since their division is also not explicitly mentioned at the beginning of the section. For example, the three groups of DUs in the background section of text ED(EL)1, which is not introduced, is indicated by the node X1 (see figure 7-11).

All texts ED(EL) exhibit a coordinated pattern of argument. A discussion of each text follows.

Text ED(ELl)1

Text ED(EL) 1 is coordinated because all related DUs are sequentially grouped into five sections – 'background' (DUs 1-20), 'the reason for choosing the title' (DUs 21-28), 'the scope of the problem' (DUs 29-32), 'the objectives of the study' (DUs 33-36), 'composition of the *skripsi* (DUs 37-42) – showing a predictable text structure. For example (as shown in figure 7-11) DUs 38-42, which mention the contents of the five chapters in the thesis, are dependent on DU 37, which introduces the sequence of presentation for *skripsi* ED(EL)1.

Text ED(EL)2

All related DUs in text ED(EL)2 are grouped near each other in four sections – 'background of choosing the title' (DUs 1-78), 'the scope of the problem' (DUs 79-85) 'methods' (DUS 86-93), and 'sequence of presentation' (DUs 94-99). Arguments of related DUs within the background section are further clustered into groups of DUs. For example, DUs 50-62 and 63-73, which deal with two examples of problems of understanding the meaning of an utterance, depend on DUs 48-49 which explain the problem of understanding the meaning of an utterance.

Text ED(EL)3

The coordinated structure of arguments in text ED(EL)3 is shown by its arguments being clustered into six sections: the untitled introductory statements in DUs 1-10, 'the reason for choosing the title' (DUs 11-18), 'the scope of the problem' (DUs 19-23), 'purpose of writing' (DUs 24-28), 'methodology' (DUs 29-31), and 'composition of the *skripsi*' (DUs 32-39). However, there are three instances of subordinated structure. As illustrated in figure 7-13, one of them is in DUs 12-13, which belong to the section 'the reason for choosing the title,' argue for language function as a means of communication. These DUs 12-13 appear to follow DU 3,

which is one of the introductory statements of the text ED(EL)3. This dependency shows an interval of 9 DUs between arguments on the same theme. This subordinated structure of argument in text ED(EL) 3 contributes to the digressiveness of the text (see section 7.3.2).

Text ED(EL)4

Text ED(EL)4 is coordinated in that its arguments are clustered into six sections: 'background of writing' (DUs 1-45), 'the reason for choosing the title' (DUs 46-52), 'the objectives' (DUs 53-56), 'the scope of the problem' (DUs 57-67), 'methodology' (DUs 68-74), 'sequence of presentation' (DUs 75-85). Arguments in the background section are also grouped into seven groups of related DUs. As illustrated in figure 7-14, there is one instance of subordinated structure. DUs 18-22 depend on DU 12 both of which deal with the importance of language for human beings.

Texts ED(EL)5

Arguments in texts ED(EL)5 are coordinated in that all groups of related DUs are clustered into five sections – 'background' (DUs 1-20), 'the reason for choosing the title' (DUs 21-26), 'the scope of the problem' (DUs 27-33), 'the objectives' (DUs 34-37), and 'sequence of presentation of the thesis' (DUs 38-42). The arguments in the section 'background' are further clustered into three groups of related DUs: 'humor and boredom' (DUs 1-5), 'humor as a means of communication' (DUs 6-8), and 'the Cooperative Principle' (DUs 9-16).

Text ED(EL)6

Arguments in text ED(EL)6 are sequentially grouped into seven sections – 'background' (DUs 1-34), 'the reason for choosing the title' (DUs 35-41), 'the scope of the problem' (DUs 42-46), 'the objectives' (DUs 47), 'methodology' (DUs 48-57), 'population and sample' (DUs 58-64), 'sequence of presentation' (DUs 65-68) – giving it a coordinated structure. Yet, the text also shows two examples of subordinated structure of arguments. DU 35 in the section 'the reason for choosing the title' which states that "people used language everywhere and everytime" is dependent on DU 9 in the section 'background,' which argues that "In other words, we use language in every social situation." Thus, there is a striking interval of 26 DUs. Similarly, DUs 36-37 depend on DU 15 in the section 'background.' These related DUs deal with the theme 'language rules and the understanding of language' and show an interval of 20 DUs.

Text ED(EL)7

Text ED(EL)7 exhibits a coordinated structure in that all related DUs are arranged in seven sequential sections – 'background' (DUs 1-15), 'the reason for choosing the title' (DUs 16-

22), 'the scope of the problem' (DUs 23-25), 'the objectives' (DUs 26-29), 'methodology' (DUs 30-43), and 'composition of the *skripsi*' (DUs 44-47).

Text ED(EL)8

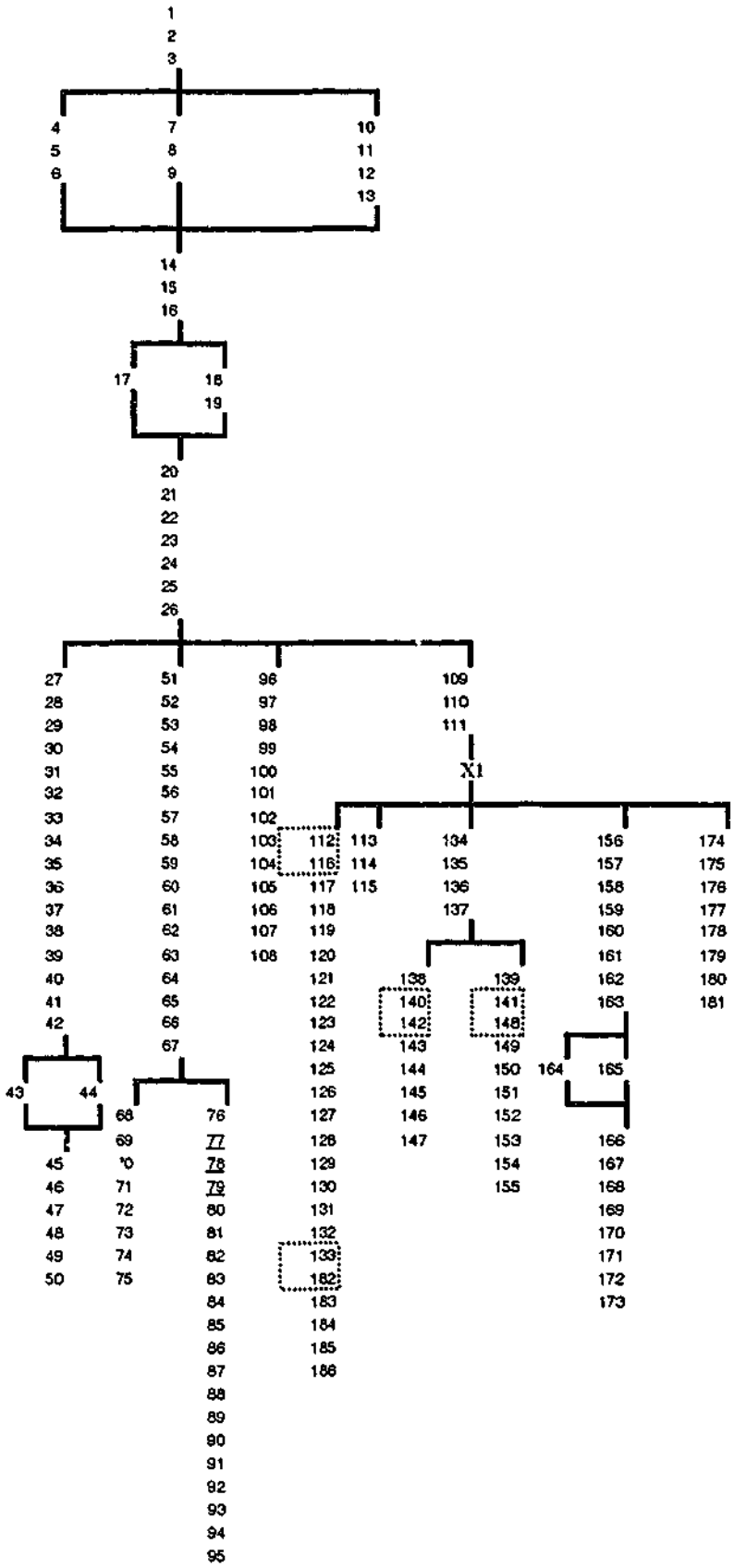
The coordinated structure of text ED(EL)8 is indicated by the clustering of similar DUs near each other into eight sections – 'background' (DUs 1-17), 'the reason for choosing the title' (DUs 18-30), 'the scope of the problem' (DUs 31-36), 'the objectives of the study' (DUs 37-41), 'data collection' (DUs 42-48), 'database and sample' (DUs 49-54), 'data analysis' (DUs 55-56), and 'composition of the *skripsi*' (DUs 57-60).

Text ED(EL)9

Arguments in text ED(EL)9 are grouped into six sections – 'background' (DUs 1-32), 'the reason for choosing the title' (DUs 33-57), 'the scope of the problem' (DUs 58-61), 'the statement of the problem' (DUs 62-65), 'the objectives' (DUs 66-69), 'composition of the *skripsi*' (DUs 70-80). The coordinated structure of text ED(EL)9 (see figure 7-19) can also be seen in DUs 28-31, which elaborate four meanings of "It's cold here" and depend on DU 27 which announces them.

Text ED(EL)10

Text ED(EL)10 also shows a coordinated structure of arguments which are grouped into 5 sections: 'background' (DUs 1-29), 'the reason for choosing the title' (DUs 30-34), 'the scope of the problem' (DUs 35-38), 'the objectives' (DUs 39-41), 'composition of the *skripsi*' (DUs 42-47). Arguments in the sections 'background' and 'the reason for choosing the title' are further clustered into groups of related DUs. While the section 'the reason for choosing the title' contains two groups of related DUs, i.e. 'difficulties in learning English' (DUs 30-32) and 'the reason for choosing the title' (DUs 33-34), there are six related DUs in the 'background' section, namely 'the importance of language for human beings' (DUs 1-9), 'English as the most widely used language' (DUs 10-13), 'English in Indonesia' (DUs 14-19), 'definitions of grammar' (DUs 20-21), 'difficulties in learning English' (DUs 22-25), and 'cohesive devices' (DUs 26-29).

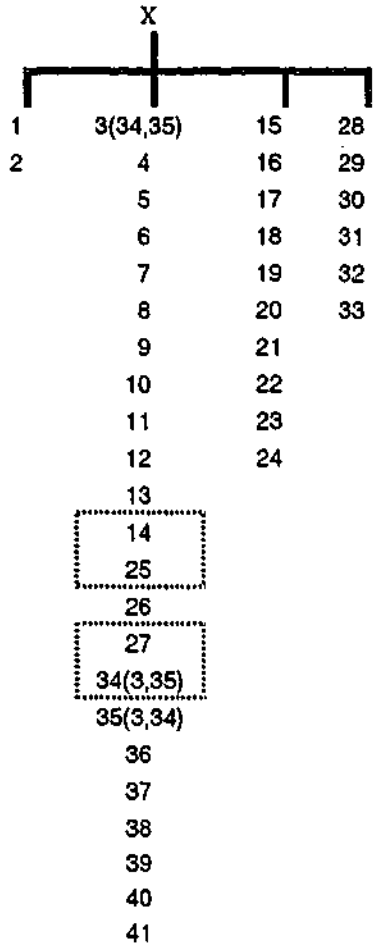


The underlined numbers are DUs in the footnote.

X1 = the division into five groups of DUs in section 1.5 'data collection' is not mentioned

⬚ means there is a distance between related DUs

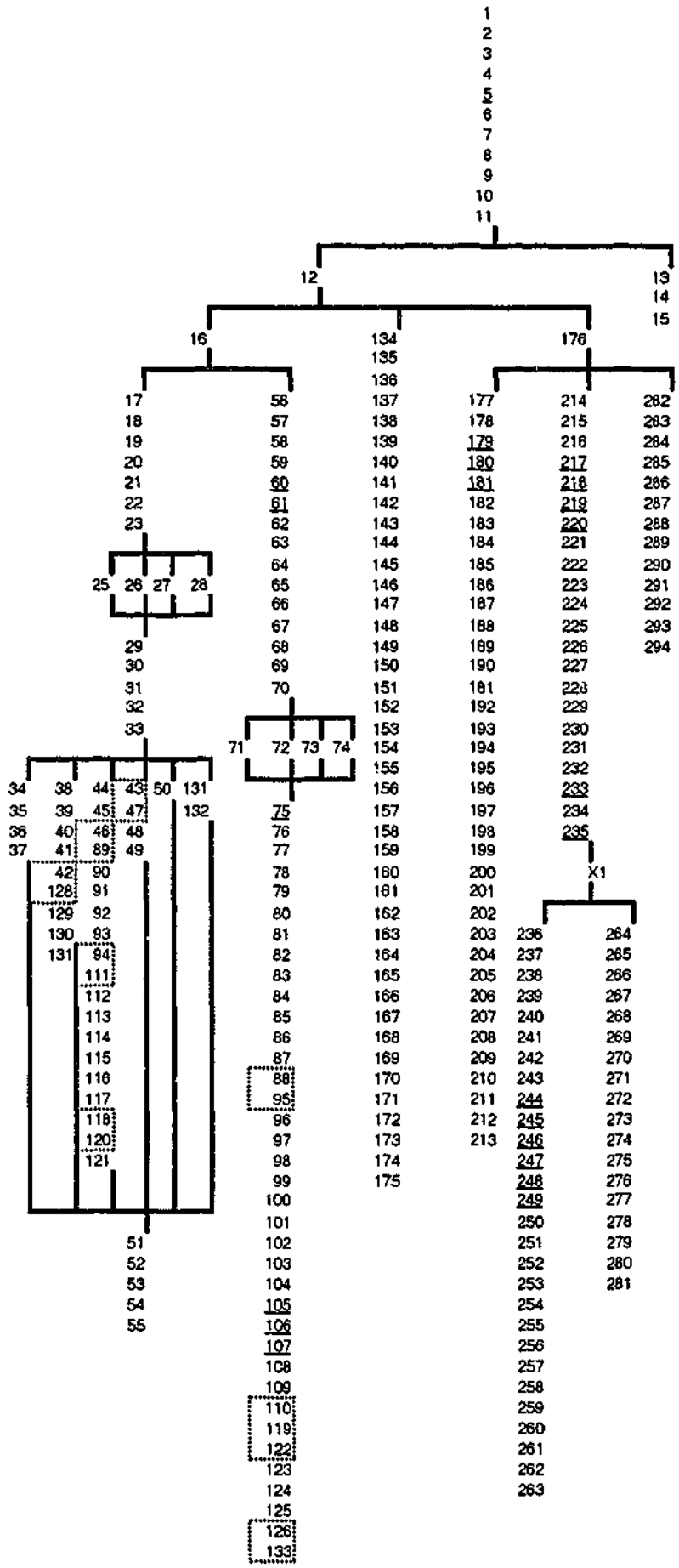
Figure 7-1 Hierarchy of DUs in AE1



X = Chapter 1 (Introduction); the division into four groups of related DUs is not mentioned

⬚ means there is a distance between related DUs

Figure 7-2. Hierarchy of DUs in AE2

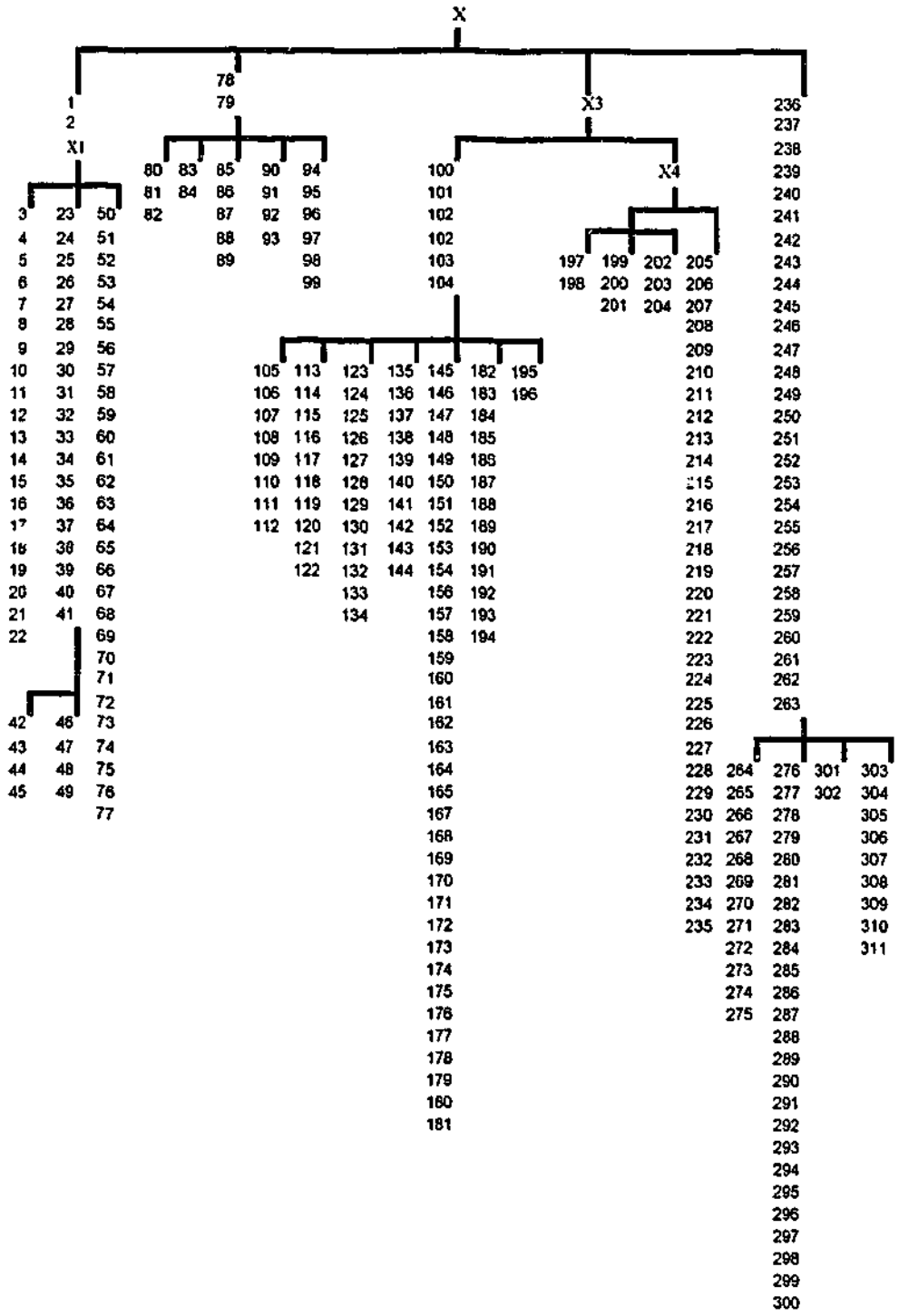


The underlined numbers are DUs in footnote 1.

X1 = the division into two groups of DUs in section 1.4.2 'the consultants' is not mentioned

⬚ means there is a distance between related DUs

Figure 7-3. Hierarchy of DUs in AE3



X = the division of the text into the sections 'hypothesis,' 'objectives,' sample,' and 'instrument' is not mentioned

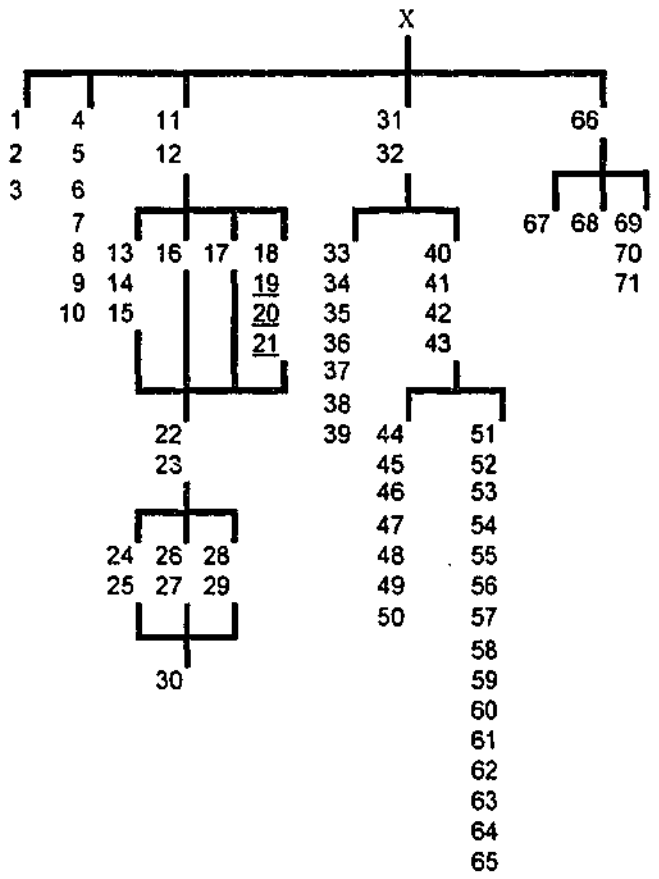
X1 = the division of the hypothesis into the text segments of 'what they are' and 'pragmatic functions' is not mentioned

X2 = the division into the text segments of 'turn-taking' and 'filling, a time device' is not mentioned

X3 = the division into the text segments of 'constants,' social and interactional variables' is not mentioned

X4 = the division into two groups of related DUs in section 'social variables' is not mentioned

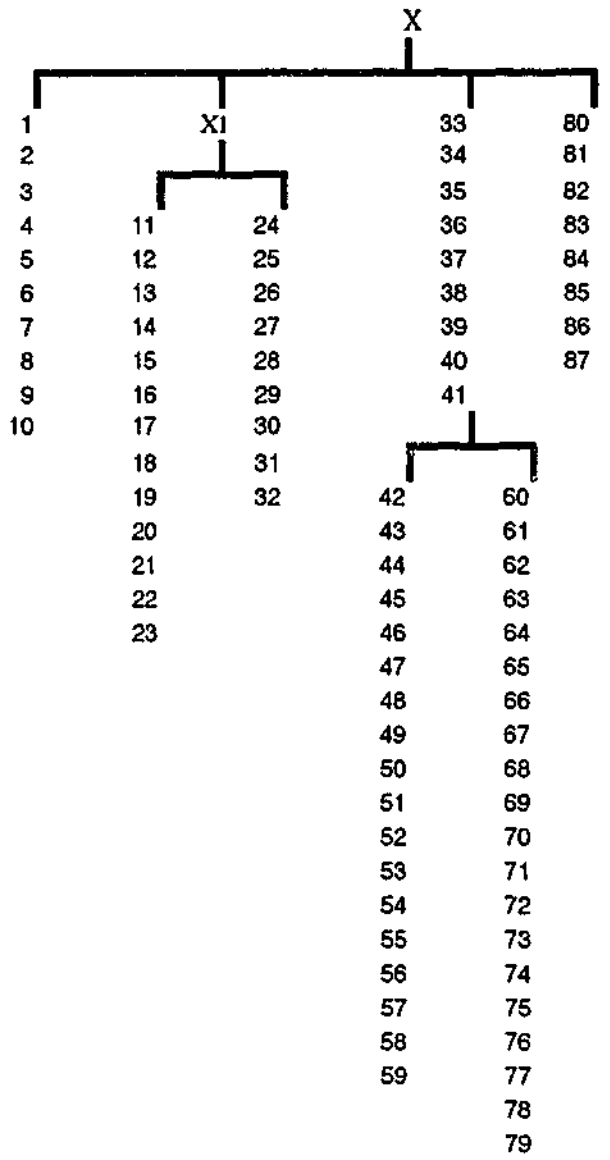
Figure 7-4. Hierarchy of DUs in AE4



The underlined numbers are DUs in the footnote.

X = Chapter I (Introduction);
the division into the five groups of related DUs in chapter I is not mentioned

Figure 7-5. Hierarchy of DUs in AE5



X = Chapter I (Introduction); the division into the four sections is not mentioned
X1 = the division into two groups of DUs in section 1.2 'Significance of the research' is not mentioned

Figure 7-6. Hierarchy of DUs in AE6

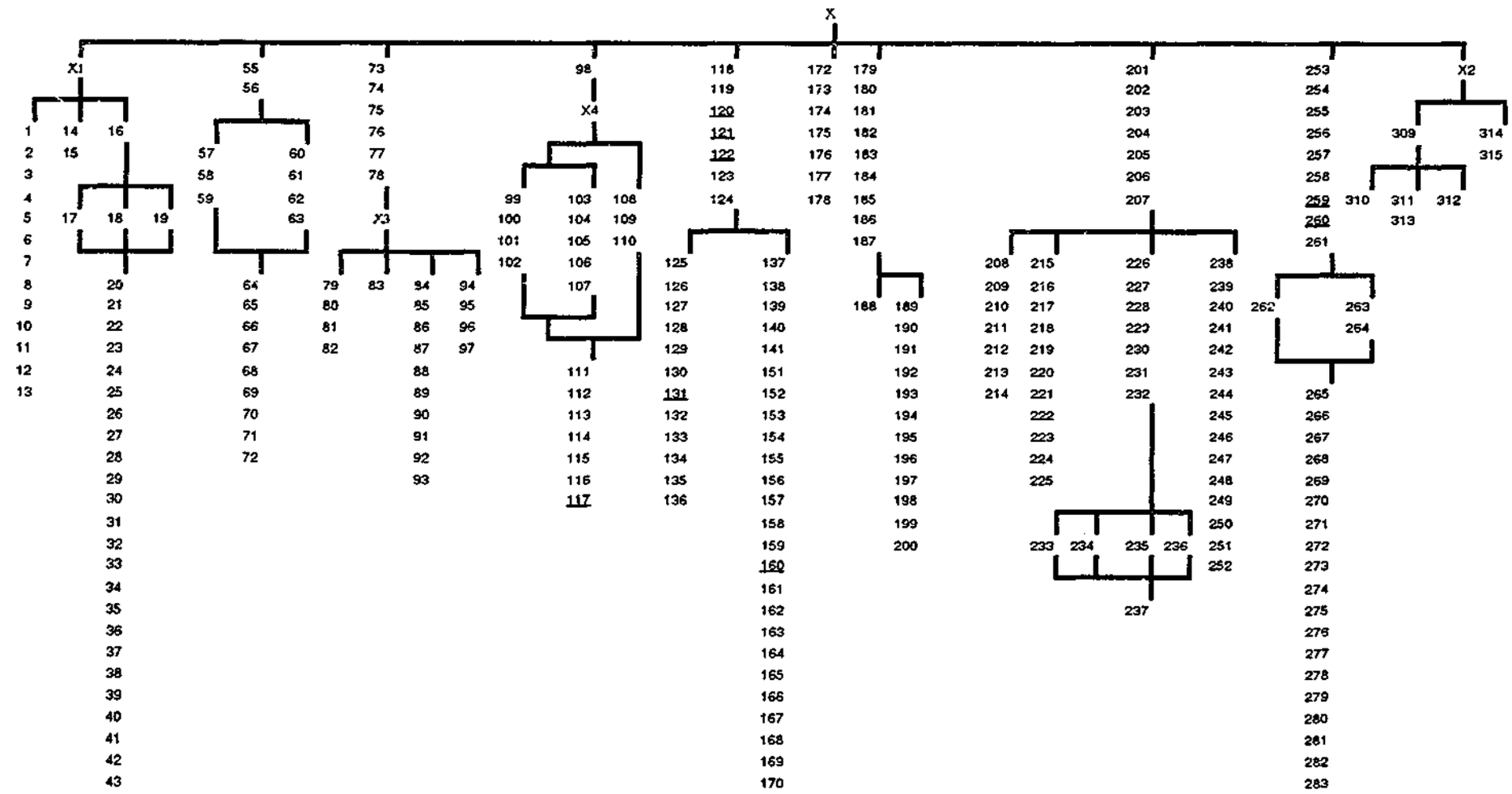
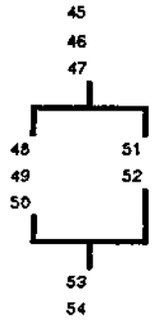
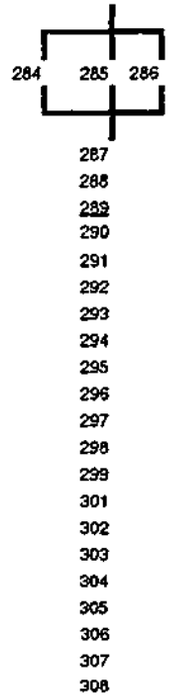


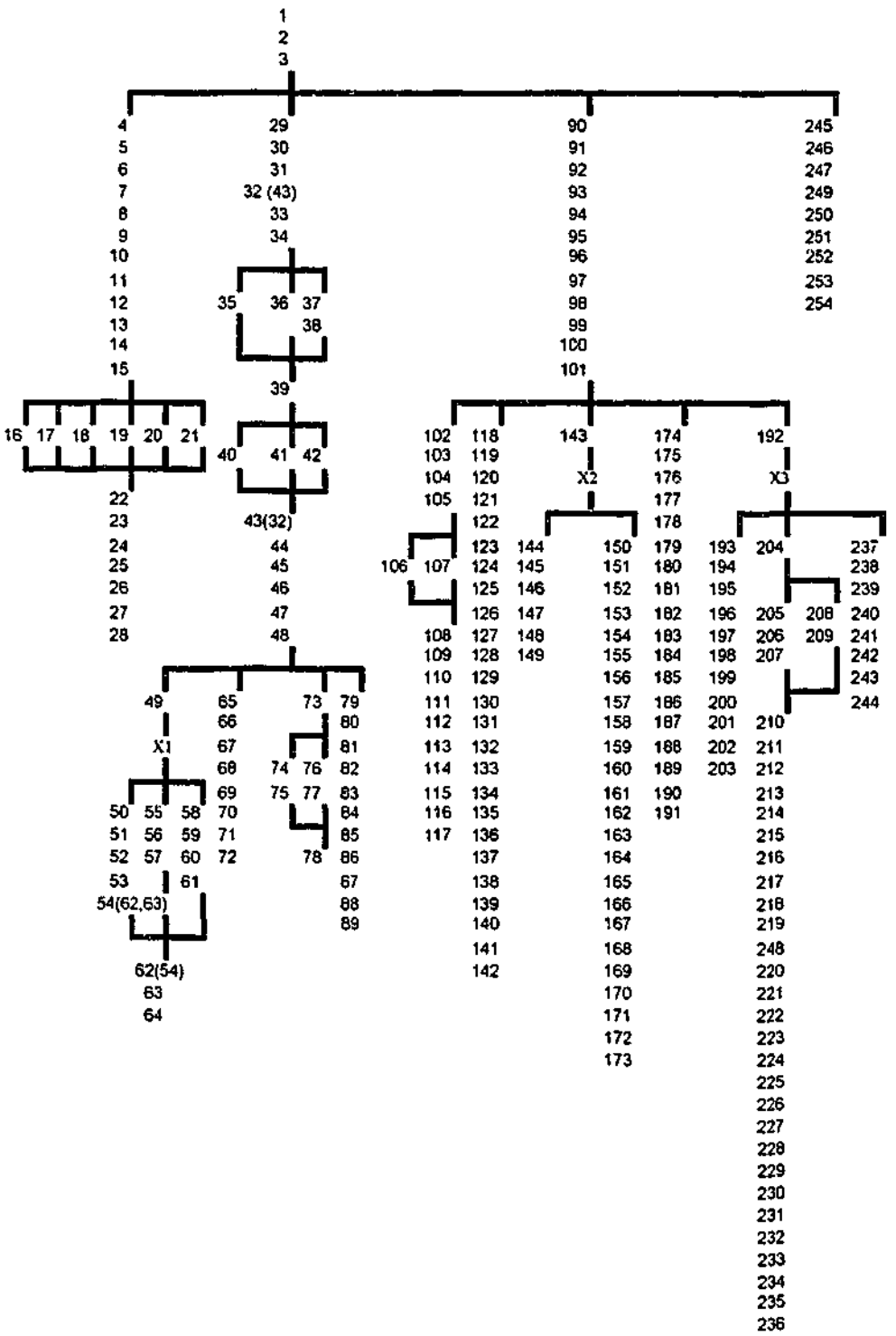
Figure 7-7 AE7 is continued in the next page





X = Chapter I (Introduction); the division of the text into the ten sections is not mentioned
X1 = the division of 'introduction' into three groups of related DUs is not mentioned
X2 = the division of research questions into 'major questions' and 'research hypothesis' is not mentioned
X3 = the division into four groups of related DUs in section 1.3 'discourse development' is not mentioned
X4 = the division into two groups of related DUs in section 1.4 'epidemiology of paediatric CHI' is not mentioned
The underlined number refers to the DUs in the footnotes

Figure 7-7. Hierarchy of DUs in AE7

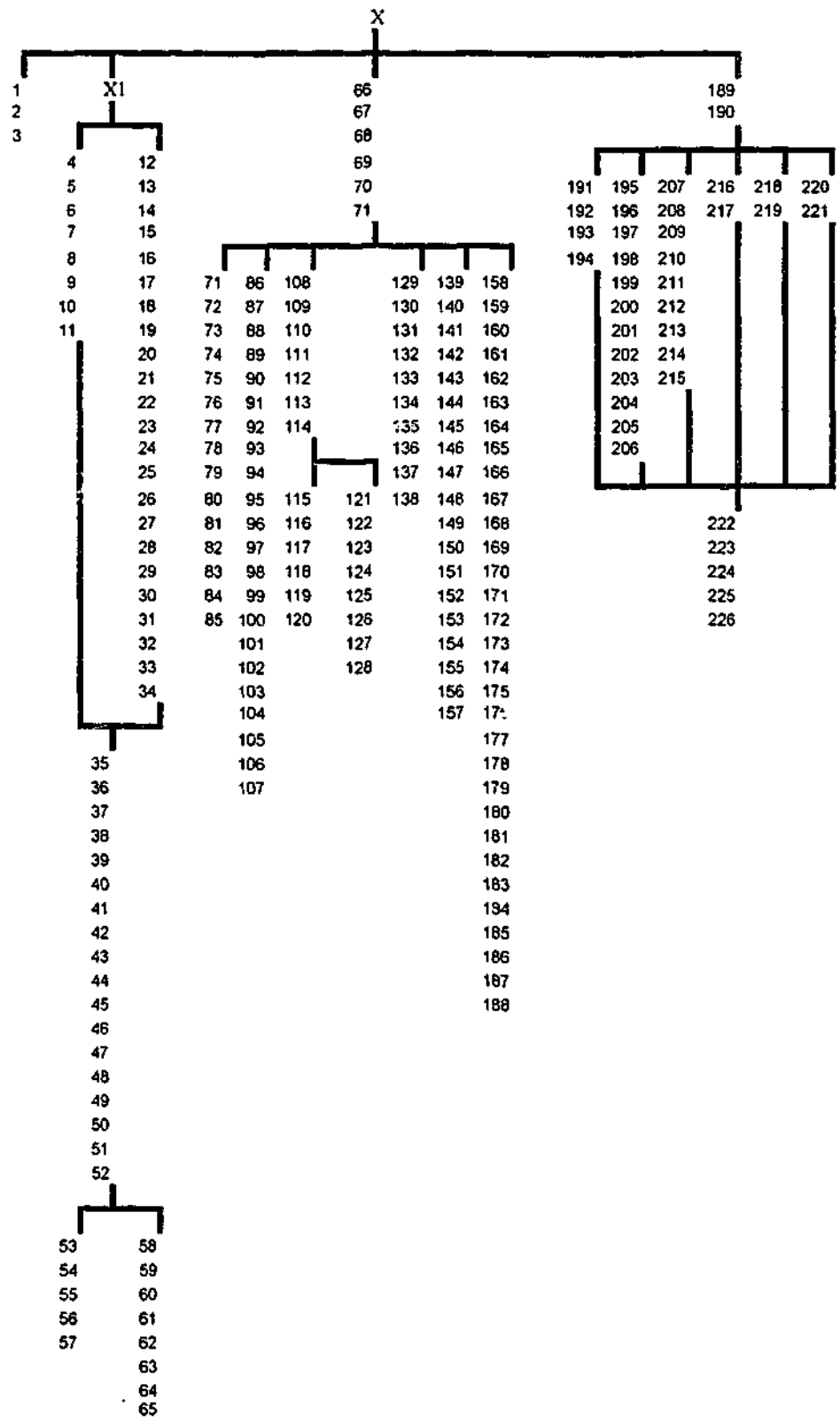


X1 = the division into three groups of DUs in section 1.2.2 'Pronomina and anaphora' is not mentioned

X2 = the division into two groups of DUs in section 1.3.4 'Development of anaphora' is not mentioned

X3 = the division into three groups of DUs in section 1.3.6 'Cross linguistic comparisons' is not mentioned

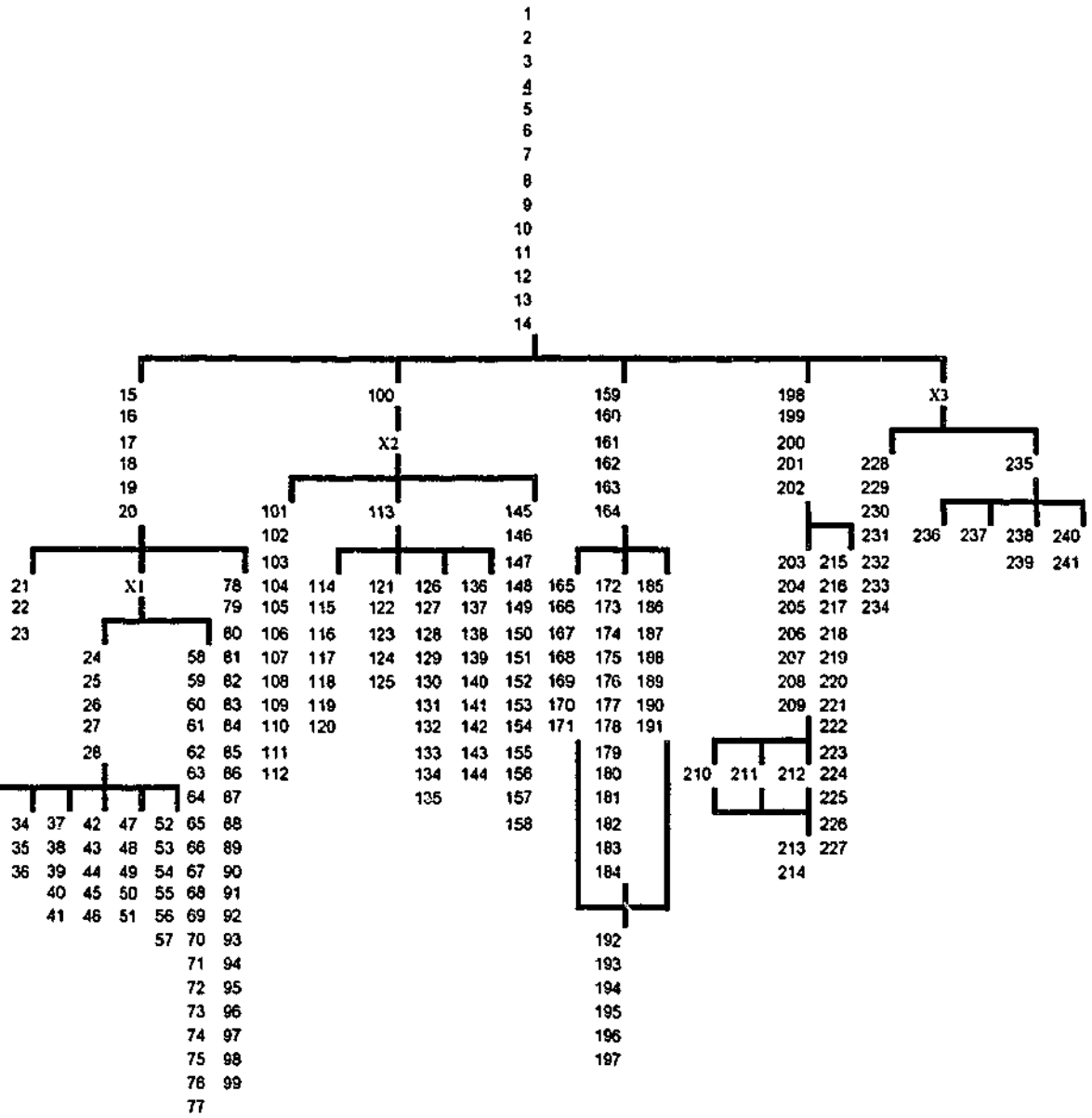
Figure 7-8. Hierarchy of DUs in AE8



X = Chapter I (Introduction and Background), the division into the five sections is mentioned

X1 = the division into two groups of related DUs in section 1.2 'General Introducti is not mentioned

Figure 7-9. Hierarchy of DUs in AE9



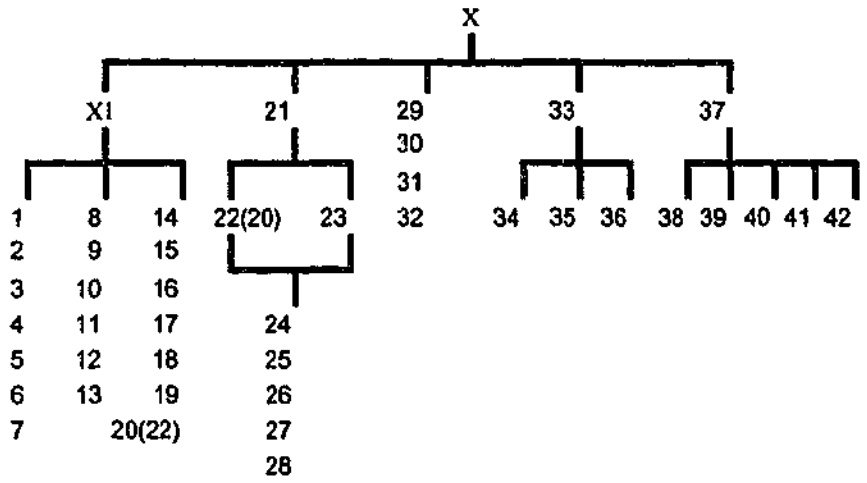
the underlined number indicates the DU in footnote 1

X1 = the division into two groups of DUs in subsection 1.2.3 'Schmidt & Kess' is not mentioned

X2 = the division into three groups of DUs in section 1.3 'Lakoff's framework for defining persuasive discourse' is not mentioned

X3 = the division into two groups of DUs in section 1.6 'Summary' is not mentioned

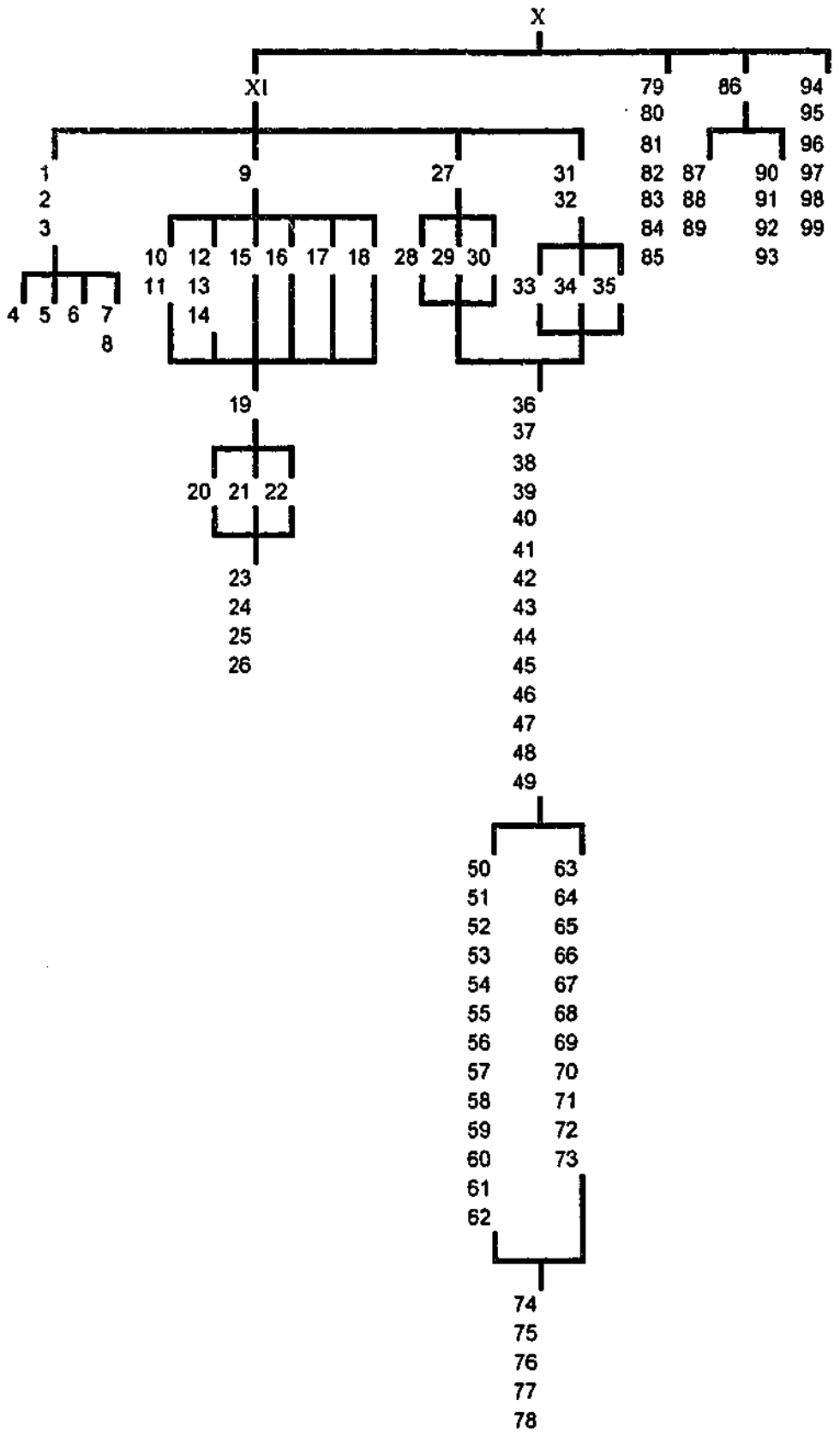
Figure 7-10. Hierarchy of DUs in AE10



X = Chapter I (Introduction)

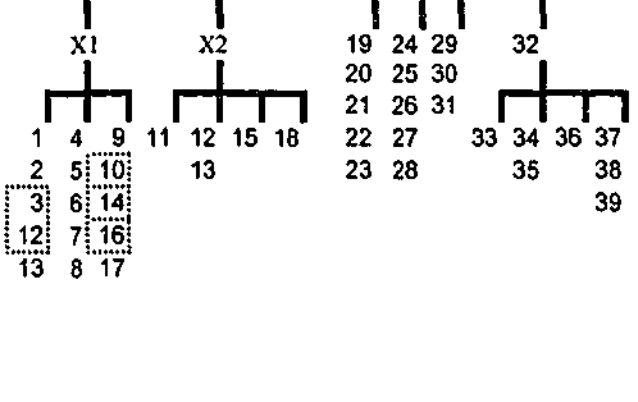
X1 = the division into three groups of DUs in section 1.1 'background' is not mentioned
20(22) = the bracketed DUs means that the DU is repeated in another DU

Figure 7-11. Hierarchy of DUs in ED(EL) 1



X = Chapter I (Introduction)
X1 = the division into four groups of DUs in section 1.1 'background of choosing the title' is not mentioned

Figure 7-12. Hierarchy of DUs in ED(EL)2



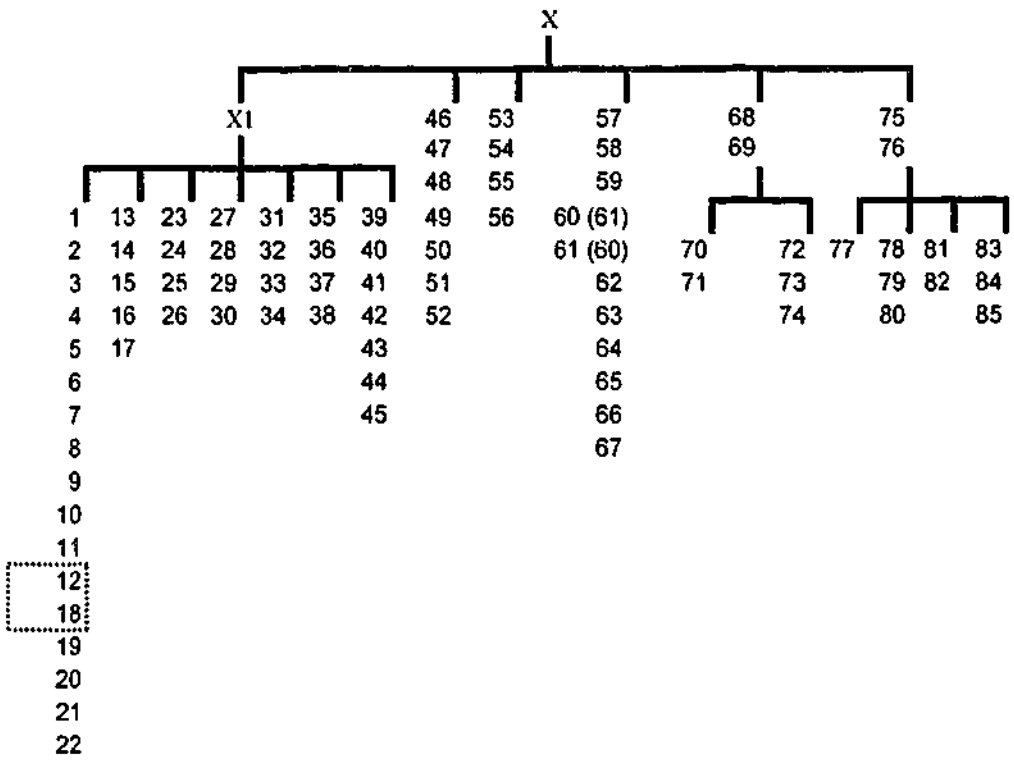
X = Chapter I (Introduction)

X1 = the division into three groups of related DUs in the introductory section is not mentioned

X2 = the division into four groups of related DUs in the section 'the reason for choosing the title' is not mentioned

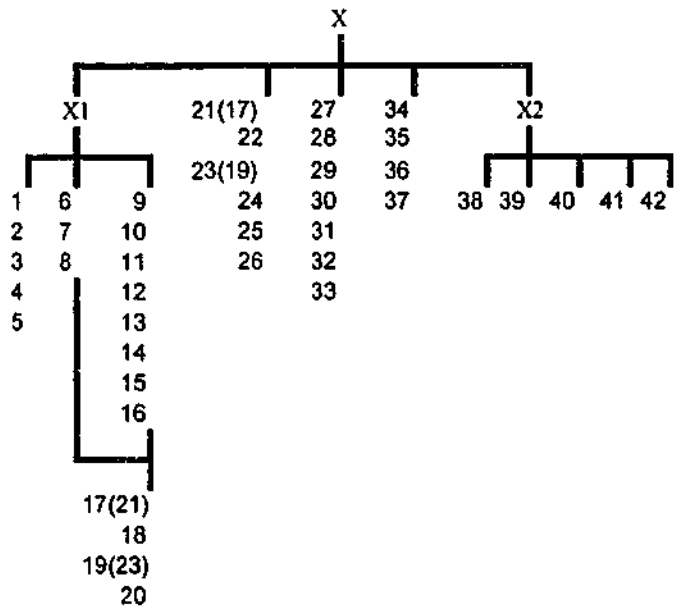
⬚ means there is a distance between related DUs

Figure 7-13. Hierarchy of DUs in ED(EL)3



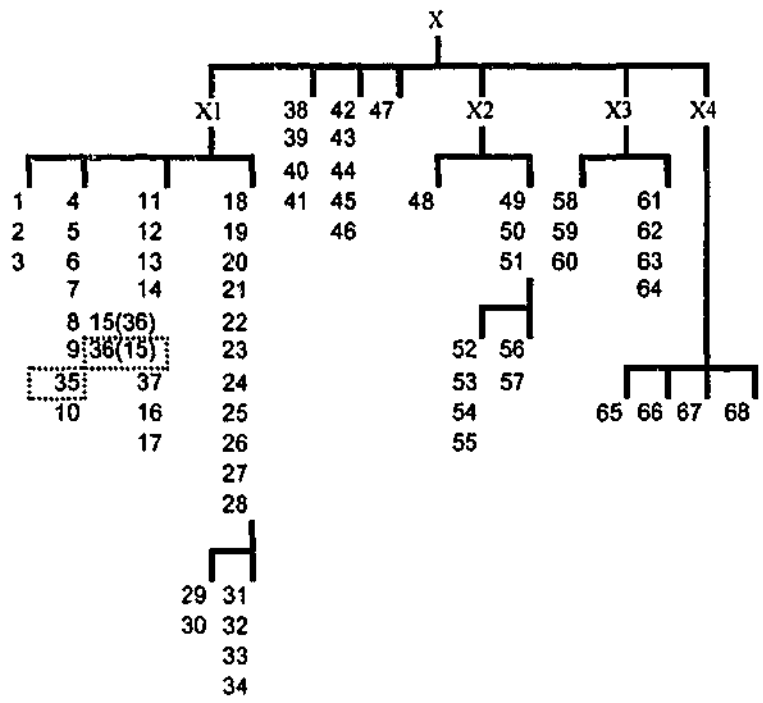
X = Chapter 1 (Introduction)
X1 = the division into the seven groups of DUs in section 1.1 'background of writing' is not mentioned
[ ] means there is a distance between related DUs

Figure 7-14. Hierarchy of DUs in ED(EL)4



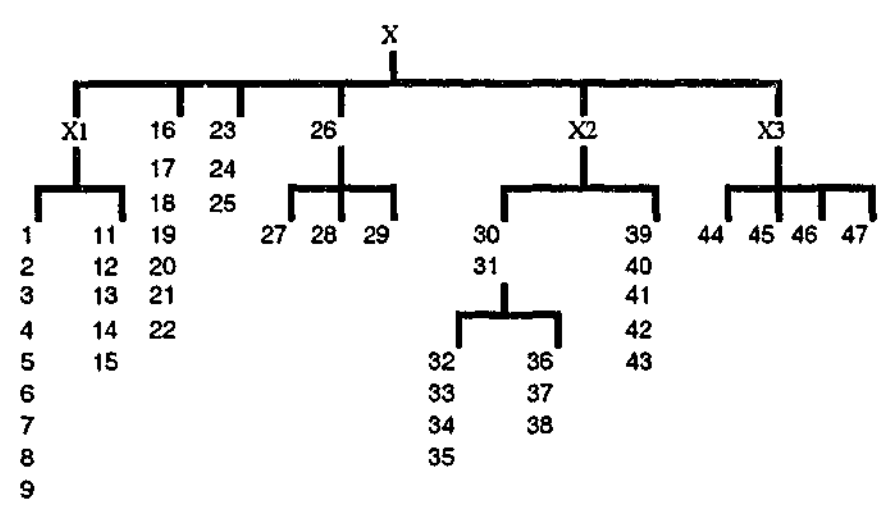
X = Chapter I (Introduction)
X1 = the division into the three groups of DUs in section 1.1 'background' is not mentioned
X2 = the division into five DUs in section 1.5 'sequence of presentation of the thesis' is not mentioned

Figure 7-15. Hierarchy of DUs in ED(EL)5



X = Chapter 1 (Introduction)
X1 = the division into the four groups of DUs in section 1.1 'background' is not mentioned
X2 = the division into the two groups of related DUs in section 1.5 'methodology' is not mentioned
X3 = the division into the two groups of related DUs in section 1.6 'database and sampling' is not mentioned
X4 = the division into four DUs in section 1.7 'sequence of presentation' is not mentioned
⬚ means that there is a distance between dependent DUs

Figure 7-16. Hierarchy of DUs in ED(EL)6



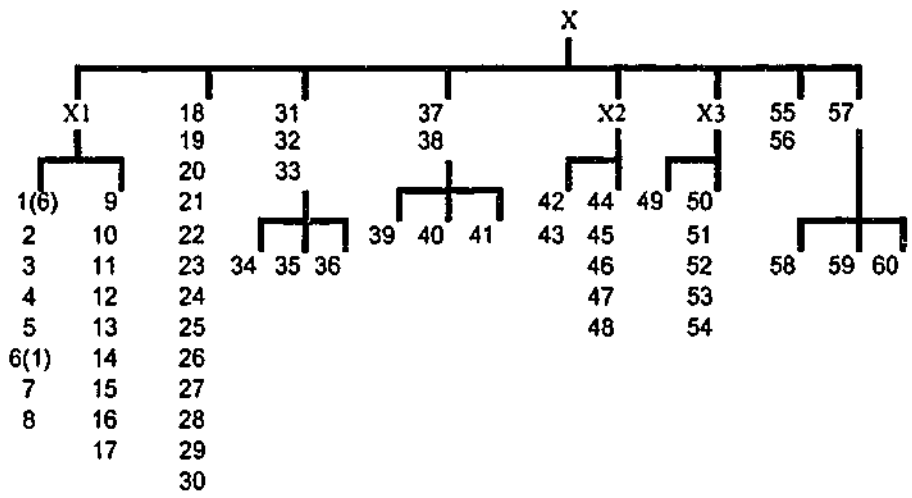
X = Chapter I (Introduction)

X1 = the division into two groups of DUs in section 1.1 'background' is not mentioned

X2 = the division into two groups of related DUs in section 1.5. 'methodology' is not mentioned.

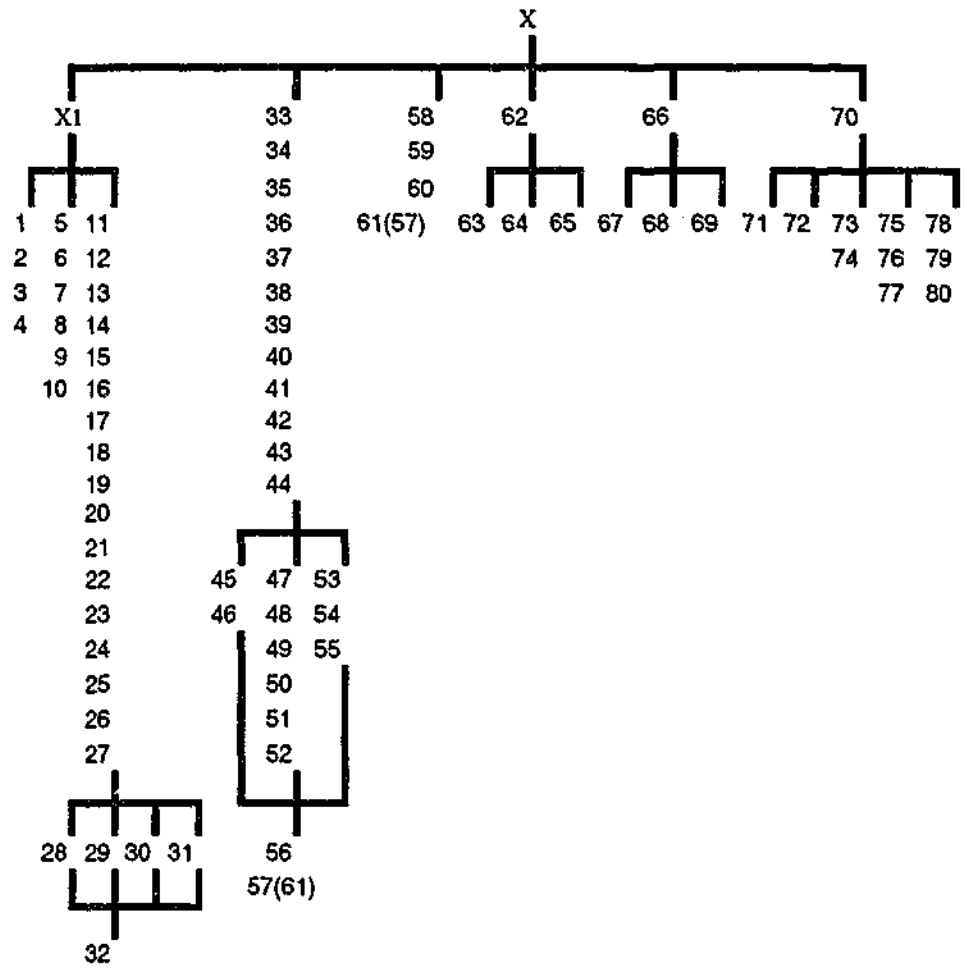
X3 = the division into four DUs in section 1.6 'composition of the *skripsi*' is not mentioned.

Figure 7-17. Hierarchy of DUs in ED(EL)7



X = Chapter 1 (introduction)
X1 = the division into two groups of related DUs in section 1.1 'background' is not mentioned
X2 = the division into two groups of related DUs in section 1.5 'data collection' is not mentioned
X3 = the division into two groups of related DUs in section 1.6 'database and sampling' is not mentioned

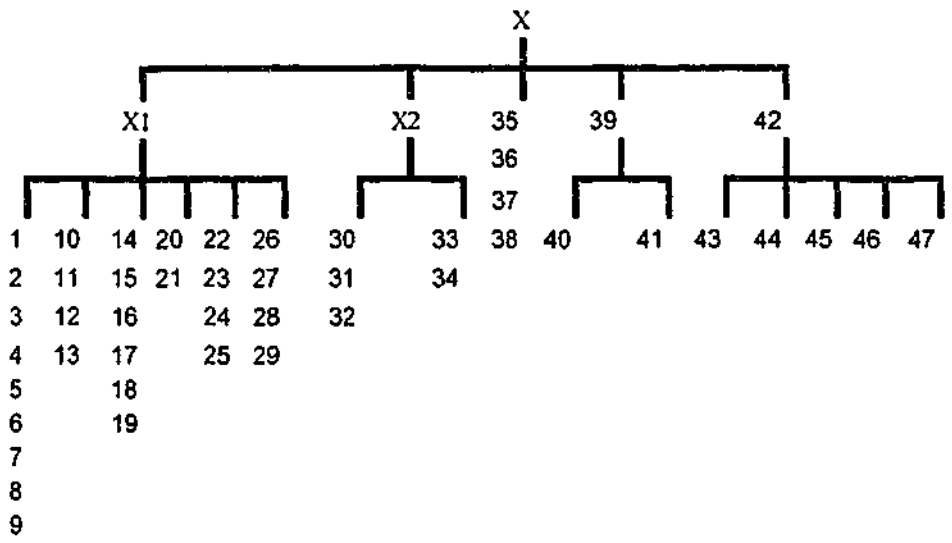
Figure 7-18. Hierarchy of DUs in ED(EL)8



X = Chapter 1 (Introduction)

X1 = the division into three groups of related DUs in section 1.1 'background' is not mentioned

Figure 7-19. Hierarchy of DUs in ED(EL)9



X = Chapter 1 (Introduction)
X1 = the division into the six groups of DUs in section 1.1 'background' is not mentioned
X2 = the division into the two groups of DUs in section 1.2 'the reason for choosing the title' is not mentioned

Figure 7-20. Hierarchy of DUs in ED(EL)10

7.5 Symmetry

Symmetry is the structural characteristic of a text; and as in Chapter 6, a text is categorised as asymmetrical if some sections of the text are longer than others and if there is an imbalance in the number of related DUs branching from the same macroproposition (see Chapter 5).

7.5.1 AE

All ten AE texts are asymmetrical.

Text AE1

The asymmetry in AE1 can be primarily explained by the elaboration of the section 'data collection.' Figure 7-1 shows that the section 'data collection' (DUs 109-186) has 77 DUs, the section 'turn-taking' (DUs 27-50) has 24 DUs, 'Transition Relevance Place' (DUs 51-95) 45 DUs, and 'chi-square' (DUs 96-108) 13 DUs.

Some groups of related DUs branching from the same overarching macroproposition are also asymmetrical. From the same overarching DUs 109-111, the segment on 'questionnaire' (3 DUs) is the least discussed among the text segments in the section 'data collection': 'subject' (24 DUs), 'interview' (22 DUs), 'data transcription' (18 DUs), and 'limitation of the study' (8 DUs). Similarly, the text segments 'approaches to TRP' (DUs 68-75) and 'approaches to data transcription' (DUs 76-95) branch from the same overarching DU 67 to contribute to the asymmetry of the text.

Texts AE2 and AE5

As can be seen from figures 7-2 and 7-5, the asymmetry in both AE2 and AE5 texts, which are not divided into sections, is caused by the elaboration on the brief contents of the thesis rather than on the previous studies.

Text AE2 has 23 DUs in its section on 'brief details of the study' (DUs 3-14, 25-27, 34-41), but only 7 DUs in the section 'basic English grammar for communication' (DUs 1-2, 28-33).

Text AE5 has 35 DUs in its section on 'the organisation of the thesis' (DUs 31-65), 10 DUs in the section on 'previous studies on advertisement' (DUs 1-3), 7 DUs in 'the focus of the study' (DUs 4-10) and 6 DUs in the section on 'the summary of aims of the thesis' (DUs 66-71).

Text AE3

The asymmetry in text AE3 is mainly caused by the elaboration of the sections on 'data collection' (DUs 176-295) and 'literature review' (DUs 16-133). As figure 7-3 shows, some groups of related DUs within these sections also exhibit asymmetry. For example, from six main interactional styles discussed in the section 'literature review,' 'French interactional style' (DUs 56-88, 95-110, 119 and 122-126) is discussed most (56 DUs), followed by 19 DUs on English interactional style, 9 DUs on Black American style (DUs 38-42, 127-132), 4 DUs on Jewish American style (DUs 34-37) and on Polish style (DUs 43, 47-49), 2 DUs on Japanese style (DUs 131-132) and one DU on Israeli style (DU 50).

Text AE4

The asymmetry in text AE4, like that in the AE1, is caused by lengthy discussion in the section 'the sample.' Figure 7-4 shows that the section 'the sample' takes 136 DUs to explain both the constants (DUs 100-196), social variables (DUs 197-204) and interactional variables (DUs 205-235) of the sample, while the sections on 'what are they?' (DUs 3-77) has 75 DUs, 'objectives' (DUs 78-99) has 21 DUs and 'interview' (DUs 236-311) has 76 DUs. There is also an imbalance of related DUs within the section 'constants.' From seven aspects of the sample categorised as 'constants,' the segment on 'social network' (DUs 145-181) is the largest (37 DUs), compared with 'sex' (DUs 105-112) 8 DUs , 'age' (DUs 113-122) 10 DUs, 'social class' (DUs 123-134) 12 DUs, 'family background' (DUs 135-144) 10 DUs, 'attitudes' (DUs 182-194) 13 DUs, and 'interviewer' (DUs 195-196) 2 DUs.

Text AE6

The asymmetry in text AE6 is also caused by an elaboration of one of the four main sections in the text. Yet, it differs from the other AE texts in that it is the section on 'background – *The Panel*' (DUs 33-79), explaining the object of study, that comprises the largest DUs (47 DUs) compared with 'research questions' (10 DUs), 'significance of the research' (22 DUs), and 'structure of the report' (8 DUs).

Text AE7

Text AE7 is also asymmetrical because of the various lengths of arguments in the ten sections in the text. Four of them – 'discourse' (DUs 1-54), 'classification and mechanisms of head injury' (DUs 118-171), 'general cognitive impairment following paediatric CHI' (DUs 201-252), and 'issues regarding the assessment of cognition and language ability following CHI' (DUs 253-308) – have around fifty DUs. Four other sections – 'clinical discourse analysis' (DUs 55-72), 'discourse development' (DUs 73-97), 'epidemiology of paediatric CHI' (DUs 98-117), and 'degree of recovery following CHI' (DUs 179-200) – have 17 – 24 DUs, the

section on 'classification of severe CHI' has seven DUs (DUs 172-178), and the section on 'research questions' has five DUs (DUs 309-313).

Text AE8

The asymmetry in text AE8 is caused by the elaboration in the section 'some studies on anaphora' (155 DUs), which has about seven times the number of DUs in the sections 'cohesion in discourse' (25 DUs), 'anaphora' (61 DUs), and 'factors which affect anaphora usage' (10 DUs).

An imbalance of arguments also occurs within the section 'some studies on anaphora' where the five text segments have various lengths of DUs. The most elaborated text segment is on 'cross-linguistic comparison' (DUs 192-244) 53 DUs, followed by 'development of anaphora' (DUs 143-173) 31 DUs, 'comprehension of anaphora' (DUs 118-142) 25 DUs, 'patterns of anaphora' (DUs 103-117) 15 DUs, and 'recall of anaphora' (DUs 174-191) 18 DUs. Furthermore, among the three groups of related DUs in the text segment on 'cross-linguistic comparisons,' the study of Clanchy (1980) in DUs 204-236 comprises the most DUs (33 DUs), while the text segment on Chafe (1982) in DUs 192-203 has 10 DUs and the study of Bomberg (1986) in DUs 237-244 has 8 DUs.

Repetitions may have contributed to the asymmetry of text AE 8. For instance, DU 32 "A very restricted form of anaphor is understood in Government Binding Theory, (GB)" is repeated in DU 43 "The GB definition of anaphora is a fairly restricted one," while DU 54 "In most circumstances, third person pronouns are anaphoric and first and second person pronouns are not" is repeated in DU 62 "In most situations, however, it is only the third person pronouns which are anaphoric."

Text AE9

Similar to the asymmetry of text AE8, text AE9 has a lengthy discussion of one aspect in the review. The section on 'background literature: gender and language' (DUs 66-188) reviews studies related to conversational interaction in an all-male speech group. It comprises 123 DUs which is twice the number of the DUs in the section 'general introduction' (DUs 4-65) (62 DUs) and about three times the number of DUs in the section 'men's use of language (DUs 189-226) (37 DUs).

Text AE10

In text AE10 the asymmetry is contributed by the elaboration of the section on 'advertising language' which has 85 DUs, compared with the section on 'Lakoff's framework for defining

persuasive discourse' which has 59 DUs, 'a review of the non-linguistic literature' 39 DUs, and 'language attitudes' 30 DUs. A striking imbalance of related DUs branching from the same overarching DUs is also found in the section 'advertising language.' Among the three studies reviewed in this section, 'Schmidt & Kess' (DUs 24-77) is the most elaborated (54 DUs), followed by 'Vestegaard & Schroeder' in DUs 78-99 (22 DUs), and 'Lund (1946)' in DUs 21-23, which comprises only 3 DUs.

7.5.2 ED(EL)

All ED(EL) texts are asymmetrical. The asymmetry is most noticeable in that the section 'background' is much longer than the other sections in the text. Discussion of each text follows.

Text ED(EL)1

The asymmetry in text ED(EL)1, which studies the use of ellipsis in the novel *They call it murder* by Tom Hart, is indicated by a discussion of the irrelevant theme 'the uses of language' (DUs 1-7), and by the contextualisation of the topic (DUs 8-13). These two text segments which are not in balance with the text segment on 'ellipsis' (7 DUs) contribute to the section on 'background' being the longest (20 DUs) compared with the sections on 'the reason for choosing the title' (8 DUs), 'the scope of the problem' (4 DUs), 'the objectives of the study' (4 DUs), and 'composition of the *skripsi*' (6 DUs). The repetition of arguments in DU 20 "It is done in order to make sentences shorter and more concise" and DU 22 "Ellipsis can make the sentences become clear and concise *[sic]*," also contribute to the asymmetry of the text.

Text ED(EL)2

The asymmetry in text ED(EL) 2 is characterised by the longer background section compared with other sections in the text. There is a long series of definitions of communication (DUs 1-8) and explanation of the activities in communication (DUs 27-73) which aim to contextualise the topic, both taking up 54 DUs of the total number of 78 DUs in the background section. There is also the text segments on 'definitions of language' (DUs 9-18) and 'functions of language' (DUs 19-26) which do not explicitly address the topic (see section 7.3). The background section (73 DUs) is in total about eight times longer than the sections on 'the scope of the problem' (7 DUs), 'methodology' (8 DUs), and 'sequence of presentation' (6 DUs).

Text ED(EL)3

The asymmetry in text ED(EL)3 is primarily caused by the irrelevant argument at the beginning of the text (DUs 1-3) and in DUs 12-13. While the introductory section has 10 DUs, the sections on 'the reason for choosing the title' and 'outline of the thesis' have 8 DUs, 'the scope of the problem' and 'purpose of writing' each have 5 DUs, and 'methodology' has 3 DUs.

Text ED(EL)4

The asymmetry in text ED(EL)4 is characterised by the section 'background of writing' (45 DUs) being much longer than the other sections in the text: 'the reason for choosing the title (7 DUs), 'the objectives' (4 DUs), 'the scope of the problem' (11 DUs), 'methodology' (7 DUs), and 'sequence of presentation for the *skripsi*' (11 DUs). The asymmetry is also found in the section 'background of writing,' where some text segments have differing lengths. As shown in figure 7-14, the theme 'speech acts' (DUs 39-45) has 7 DUs, 'the importance of language for human beings' (DUs 1-8, 9-12, 18-22) has 17 DUs, 'various languages in the world' (DUs 13-17) has 5 DUs, and 'the meaning of makna *(meaning)*' has 4 DUs, while the segments on 'language is complex and universal' (DUs 23-26), 'semantics' (DUs 27-30), and 'each language has its own semantic system' (DUs 31-34) have 4 DUs. As we can see, these irrelevant arguments at the beginning of the background section (see section 7.3.2) contribute to the asymmetry of the text.

In addition, the repetitive arguments in DUs 60 and 61 adds to the asymmetry of text ED(EL)4.

> 60. For this writing, the writer will only discuss about the aspects of speech act contained in the short story *The Open Boat* by Stephen Crane.
> 61. So, the writer limits himself to the discussion of the use of speech act that contained in the short story above. *[sic]*

Text ED(EL)5

The asymmetry in text ED(EL)5 is caused by the irrelevant text segment on 'humor and boredom' (DUs 1-5) and by the contextualising text segment on 'humor as a means of communication' (DUs 6-8) in the background section. In addition, some repetitions are also found in the sections 'background' and 'the reason for choosing the title.' The content of arguments in DUs 17 and 19, which are in the background section, is repeated in DU 21 and 23 respectively, which are in the section 'the reason for choosing the title.'

> 17. Based on the pragmatic theory of humor the writer is interested to analyze humor texts from linguistic aspect, that is, analyzing dialogues in the humor texts

18. whether the participants who involve in the dialogues apply the Grice's co-operative principle when they are speaking or not. *[sic]*
19. On the other words, the writer wants to apply the Grice's co-operative principle in humor. *[sic]*

21. There are several reasons why the writer is interested in writing about Grice's Co-operative principle in English Humor as a thesis.
22. They are as follows:
23. The writer want[s] *[sic]* to know how the application of Grice's co-operative principle in humor.

Text ED(EL)6

Text ED(EL)6 is asymmetrical because of the various lengths of the seven sections in the text and of one irrelevant text segment comprising three different themes in the background section (see section 7.3.2). This irrelevance contributes to the asymmetry within the background section which in total comprises 34 DUs and is divided into four text segments of various lengths: 'communication' (DUs 1-3) 3 DUs, 'the use of language' (DUs 4-10, 35) 8 DUs, 'language rules and the understanding of language' (DUs 11-17, 36-37) 9 DUs and 'the importance of reference in reading and writing' (DUs 18-34) 17 DUs.

Text ED(EL)7

Text ED(EL) 7 is characterised by the similar length of the sections 'background' (15 DUs) and 'methodology' (14 DUs). They are about four times longer than the sections on 'the scope of the problem' (3 DUs), 'the objectives' (4 DUs), and 'composition of the *skripsi*' (4 DUs), and about twice the length of the section on 'the reason for choosing the title' (7 DUs).

Text ED(EL)8

The asymmetry in text ED(EL)8 is primarily caused by the irrelevant argument at the beginning of the text (DUs 1-8). The 'background' section comprises 17 DUs, while the sections on 'the reason for choosing the title' comprises 12 DUs, 'the scope of the problem' 6 DUs, 'the objectives of the study' 5 DUs, 'data collection' 7 DUs, 'database and sample' 6 DUs, 'data analysis' 2 DUs, and 'composition of the *skripsi*' 4 DUs.

The repetitive argument in DUs 1 "Language plays an important role in human daily activities" and DU 6 "As language plays an important role in human life," also contributes to the asymmetry of text ED(EL)8.

Text ED(EL)9

Text ED(EL)9 is characterised by a long contextualisation of the topic, i.e. an explanation of an example of a speech act (DUs 11-21) before briefly explaining the theory (DUs 22-31). Together these DUs constitute the longest segment in the background section. Furthermore, the three segments in the 'background' section on 'humans as social creatures' (DUs 1-4), 'the uses of language' (DUs 5-10), and 'speech acts' (DUs 22-31) make the section the largest among the six sections in ED(EL)9; thus contributing to the asymmetry of the text.

The repetitive argument in DU 57 "The writer focuses her study on "Aspects of speech act" to analyze the EH's short story *In Another Country (IAC)*" and DU 61 "In other words, the writer only discusses the aspects of speech act[s] contained in the short story *IAC* by EH" also contributes to the asymmetry of text ED(EL)8.

Text ED(EL)10

Text ED(EL) 10 also has a longer section on 'background' (29 DUs) compared with the sections 'the reason for choosing the title' (5 DUs), 'the scope of the problem' (4 DUs), 'the objectives' (3 DUs), and 'sequence of presentation for the *skripsi* (6 DUs).

Repetition also contributes to the asymmetry of the text. For instance, DU 19 seems to repeat the argument in DU 14. Yet, we can say that DU 19 appears to inductively sum up the argument in DUs 14-16. This summary of arguments makes the text ineptly organised.

14. Nowadays, English in Indonesia has become a very important language.
15. English has been learnt from Junior High Schools up to universities
16. although it is regarded as a foreign language.
17. Moreover, English always becomes one of the requirements for scholars
18. if they are applying for a job
19. In Indonesia, English is an important foreign language in educational field. *[sic]*

7.6 Topic Continuity

As in Chapter 6, this analysis of topic continuity focuses on the language features in the text which explicitly indicate the connections within the text of each thesis introduction. Those features are: topic sentences, reminders, advance organisers, bridging sentences, and enumerating sentences (see Chapter 5).

7.6.1 AE

AE texts are characterised by their use of a wide variety of language devices to indicate topic continuity. Discussion of each text follows.

Text AE1

In addition to topic sentences, as can be seen in DUs 14, 28, 34, 68, 76-77, 88, 97, 174, 182, text AE1 uses a number of advance organisers (DUs 4-6, 41-42, 52). For instance, DUs 41-42 refer to DUs 61-62 where the term *transition relevance place (TRP)* is defined.

41. These possible completion points are called transition relevance places
42. (see the definition below).

61. These 'points of possible unit completion' are transition relevance places (TRP)
62. points at which another speaker may gain the floor, that is, the projected end of the current speaker's turn.

A slightly different range of advance organisers can be seen in DU 52, which begins the discussion of TRP in section 1.3 (DUs 51-95). The phrase *the following discussion* does not refer to a specific upcoming sentence but to a larger area of organisation of arguments, i.e. the whole of section 1.3 which is entitled 'transition relevance place.'

52. A basic notion relevant to the following discussion is the transition relevance place.

An advance organiser is indicated in DUs 4-6 which inform of the contents of the text at the beginning of the text.

4. Before I discuss minimal responses and simultaneous speech,
5. I outline some important terms which are central to my study
    a. and describe my data collection procedure.

Some advance organisers do not refer to the upcoming information within the text, but outside the text, i.e. the other chapters of the thesis. For instance, the following DUs 111 and 115 advise that more information about data and the questionnaire can be found in the Appendices 2 and 1 respectively of thesis AE1.

110. The data used in my own research was collected at the Watsonia Army Barracks in November, 1991
111. and the data is given at Appendix 2.

115. The questionnaire is shown at Appendix 1.

Text AE2

The short text AE2, which is not divided into sections, uses topic sentences to indicate the topic continuity within the text. Although there seem to be more advance organizers (DUs 9, 10, 13, 14, 25, 41) than topic sentences (DUs 15, 28, 34), all advance organisers refer outside the text, that is to other chapters of the thesis. For instance, DU 9 which states "The simple past will be shown to cause less concern to foreign doctors than the perfects" *[sic]* refers to other chapters of the thesis where the topic 'simple past' is discussed.

Text AE3

Four types of topic continuity are used in text AE3. They are topic sentences, reminders, advance organizers and a bridging sentence. While topic sentences are regularly used to start discussing a new argument, such as in DUs 34, 38, 43, 68-69, 84, 89, 100, 111, 122, 135, 167, 194, 204, 258, 264, a bridging sentence is used in DUs 68-69 to bridge the current argument on French interactional style and the Jewish American style of interaction which occurs elsewhere in the text.

> 68. Like Jewish American culture,
> 69. French could be described as a culture favouring "community" values (Tannen 1981:385).

This bridging sentence compares the French style with the Jewish style mentioned previously in DUs 34 and 36 and afterwards in DU 80.

There are only three reminders in text AE3, i.e. in DUs 7, 52 and 70.

> 7. – and this certainly to be the case for the British authors of the articles "Amazing new breed: the polite Parisian" (above – Henley 2000 in *The Guardian* (UK)), and "France is 60 feet further away" – a gleeful report after the collapse of part of the English coastline opposite France (*The Sun* (UK)).
>
> 52. The studies quoted above were chosen from the wide range available on the sole basis that these cultures have similar features to French culture and interactional style,
>
> 70. Its interactional style shares many of the features discussed above and can be seen to be 'co-operative'.

The word *above* in DU 7 refers to the author of the article from which the quoted extract mentioned in DUs 1-5 is taken. While the phrase *quoted above* in DU 52 refers to the studies of interactional style of other cultures mentioned in DUs 18-50 (MPs 4-8), the phrase *discussed above* in DU 69 refers the current discussion of French interactional style to the previously mentioned features of Jewish American culture (DUs 34-37) indicating their similarities.

There are three advance organisers found in text AE3. They are in DUs 55, 75, 221 which are used to refer the current argument and its further discussion in other parts of the text. For instance, DU 52-55, which employs both a reminder and an advance organiser, among other things, inform us that the discussion of similarities in interactional style is to be discussed later within the text.

While DUs 55 and 221 refer to other text segments within the text, DU 75, which states "The literature on the specific features dealt with in this study will be reviewed in the following chapters *(this DU is in footnote number 3)*," refers outside the text.

Text AE4

Text AE4 employs four devices to indicate topic continuity: topic sentences, reminders, advance organisers, bridging sentences, and enumerating sentences.

Topic sentences are commonly used at the beginning of a paragraph, such as DUs 3, 50, 67 and 79 to indicate the beginning of a new argument. The enumerating sentences are identified in the text segment on 'objectives' where five objectives of the study AE4 are elaborated (DUs 80, 83, 85, 90, 94). Each of them begins with an enumerating sentence, indicated by the transition signals *firstly, secondly, thirdly, fourthly, finally.* For example, DUs 80 and 94-95 show two of the four objectives of the study AE4.

> 80. Firstly, tag-fillers would be elicited in a genre and situation appropriate to their use bearing in mind that it might not be the only one.
>
> 94. Finally, a view could be gained of the person, her involuntary expression,
> 95. the way she presents herself in fact not just the way she intends to do so, in a social situation and in a pragmatic listener speaker situation.

One reminder is found in DU 42 which is used to remind and refer to the preceding argument on the pragmatic functions of tags mentioned in DUs 34-41.

> 42. It follows from the functions above that tags will be turn final and have the role of relinquishing the floor to the next speaker.

There are two advance organisers used in text AE4. The first is in DU 79 "a series of interviews designed to achieve the following objectives" which points to the next five objectives of AE4, and the second is in DU 104 which refers to the order of discussion of a number of constants of the sample "according to the following constants: sex, age, ethnic

background, social class, membership of a social network, where they live and having the same tradition of entertaining or visiting."

Text AE5

Text AE5 makes use of a variety of devices to indicate topic continuity. In addition to topic sentences which are used to indicate the beginning of a new argument such as in DU 1, 11, 31, 59, 66, this text employs two reminders. The first reminder is indicated by the phrase *such questions* in DU 4 which states "This thesis will not be concerned with such questions," referring to the previous studies of advertisement in DUs 1-3 as a basis to state the research questions of the study AE5 in DUs 5-10.

The second reminder is in DU 30: "The position taken by the author with regard to a number of the above works will be elaborated at the relevant junctures in the thesis." The phrase *the above works* refers to the previous discussion of some works on RST in DUs 24-29.

One advance organiser found in text AE5 is used to refer the current argument to the upcoming related information within the text. DU 22, which states "Within these areas, important work has been done on the following topics," indicates that the areas mentioned in DUs 11-21 refer to a number of RST related topics mentioned in DUs 24, 26, 28.

Like text AE2, text AE5 uses advance organisers which do not refer to other parts in the chapter, but to other parts of the thesis. These advance organisers are found in DUs 14, 24-25, 26-27, 28-29, and 33-34. For example, DUs 24-25 tell us that further discussion on discourse intentions, and intentional and attentional states (Mann & Thompson 1987; Grosz & Sidner 1986) can be found in chapter 3 of thesis AE5.

> 20. * Discourse intentions; intentional and attentional states (Mann & Thompson 1987; Grosz & Sidner 1986) [asterisk is in the original text]
> 21. ([see] Chapter 3)

Another topic continuity device in text AE5 is the use of enumerating sentences where new arguments are indicated by such phrases as *the first, the second* and *finally*. This device is used in DUs 33, 40, 44, and 51 to identify the beginning of the three areas of investigation in study AE5.

> 33. The first area of investigation [...] is the rhetorical structure (or structure of semantic and pragmatic relations) within texts.

> 40. The second and third areas of investigation move into a discussion of the 'level' at which texts are organised, and of the relationships which hold between those levels.

Text AE6

To indicate the topic continuity within the text, text AE6 mostly uses topic sentences, for example in DUs 1, 11, 24, 42, and 47.

Like texts AE2 and AE5, text AE6 also makes use of an advance organiser which refers to other parts of the thesis. For example, DUs 35-36 refers the current discussion of an episode of *The Panel* to the complete episode in appendix L of the thesis.

Text AE7

The topic continuity in text AE7 is characterised by the use of many topic sentences and reminders, one bridging sentence, and a few advance organisers.

Reminders are used in two ways. First, as found in DU 47 "As mentioned above, there are many types of discourse genres (Paltridge, 1995)," the reminder fails to specify the exact location of the argument; in contrast, DU 93, "See 1.1 and 2.2," mentions the specific location of the previously mentioned argument on Grice's maxim of quantity. Other reminders of this latter type are in DUs 113, 168, 260, 291 and 308.

Advance organisers are used in DUs 101 and 110 to refer the current discussion of the epidemiology of head injury to the discussion of classification and mechanisms of head injury in the upcoming section 1.5.

The only bridging sentence in text AE7 is in DU 92 "This usage shares a relationship with Grice's (1975) maxim of Quantity," which bridges the argument on the children's acquired conversational skills discussed in section 1.3 (DUs 82-92), with Grice's maxims mentioned in elsewhere in the text, e.g. in DUs 22-27, 37-38, 44 and 54.

Text AE8

The continuity of topics in text AE8 is characterised by the use of many topic sentences and advance organisers.

Topic sentences are identified in DUs 2, 4, 31, 92, 119, 126, 134, 204, and 246, while advance organisers are used at the end of sections, in DUs 25, 28, 48, 64, 101, to refer the current discussion of an argument in the particular upcoming section. For instance, following a

discussion on 'what an anaphora is' in DUs 26-27 is an advance organiser in DU 28 which says "This will be discussed further in the next section."

Text AE9

Text AE9 uses various devices to indicate topic continuity. The most common device is topic sentences which are found in DUs 1, 4, 12, 24, 35, 40, 51, 58, 71, 80-81, 86, 115, 131 and 158.

There are two reminders found in the text: in DU 110 refers to Zimmerman and West's (1975) study of irregularities in the turn-taking mechanism discussed in DUs 86-92; and in DU 142, which is used to refer to the forms of language mentioned previously in the discussion of Lakoff (1985) in DU 77.

> 110. Her paper "Who's got the floor?" brought into question the universality of previously described turn-taking models.
>
> 142. It included the forms mentioned above in the description of Lakoff's Language and Woman's Place.

One advance organiser in text AE9 is found in DU 85 'Other problems with Lakoff study will be referred to further on,' where the argument regarding the other problem with Lakoff (1975) is referred to in the later part of the section 3 'Background Literature: Gender and Language,' such as DUs 88-91, 129-138, 151-157.

Two bridging sentences – DUs 108, 168 – are used to relate the topics between text segments. For instance, the bridging sentence in DU 108 which is in MP14 states that "Edelsky (1981) reached similar conclusions regarding the male domination of conversation." The phrase *similar conclusion* in DU 108 shows that it relates the argument in MP 14 to the argument in the previous MP 13 which deals with Zimmerman and West's (1975) finding of the male domination of conversation.

One use of enumeration is found in text AE9. The use of the phrases *the first type* in DU 115 and *the other type* in DU 121 indicates the introduction of two arguments on two types of floor used in conversation.

> 115. The first type of floor, F1, Edelsky describes as corresponding to Sacks, Schegloff and Jefferson's turn-taking pattern,
>
> 121. The other type of floor, F2, is described as a "collaborative" floor,

These DUs 115 and 121 employ enumerating sentences indicating the order of argument.

Text AE10

Text AE10 employs topic sentences, advance organisers and enumerating sentences to indicate topic continuity.

There are twenty-one topic sentences in text AE10 found in DUs 3, 8, 17, 34, 37, 42, 47, 52, 58, 79, 101, 113, 121, 126, 136, 145, 160, 173, 193, 215, 235. Advance organisers are used in DUs 10-14 and 18-20 to point the current discussion of an argument to the upcoming section within the text. For example, DUs 10-14 in section 1.1 introduce the contents of the text (i.e. sections 1.2-1.6). Other advance organisers in DUs 45-46, 219, 227, 234 are used to refer outside the text, such as to appendix B (DU 219) or chapter 2 (DU 227).

Enumerating sentences can be seen in DUs 114, 121, 126 and 136 which indicate the first of Lakoff's four characteristics of persuasive discourse, and show that there is continuity from the first to the fourth characteristics.

> 114. One is nonreciprocality.
>
> 121. A second characteristic of *persuasive discourse* is that the language is unilateral, defined by Lakoff as when "true participation only occurs on one side" (1982:30).
>
> 126. The third characteristic discussed by Lakoff is that the language is *novel.*
>
> 136. A fourth characteristic is that persuasive discourse is not spontaneous.

7.6.2 ED(EL)

Topic continuity in ED(EL) texts is characterised by the use of topic sentences and reminders. Discussion of the texts follows.

Text ED(EL)1

The continuity of topics in text ED(EL)1 employs topic sentences to introduce a new argument, followed by its elaboration or supporting sentences, as can be seen from DUs 1-3.

> 1. Language is used as a tool for communication by people.
> 2. It connects one person to another in a society.
> 3. By using language people can conceal and reveal their characteristics, identity etc.

There is only one reminder used in text ED(EL)1, in DU 21, which begins the section on 'the reason for choosing the title,' to refer to the previously mentioned argument in DU 19 in the section 'background.'

19. The omission is called ellipsis.

21. As mentioned above, the omission of a word is called Ellipsis.

Text ED(EL)2

Text ED(EL)2 uses both topic sentences and reminders for its topic continuity. While topic sentences are found in DUs 27, 31, 50, 86, 94, an example of a reminder is in DU 19 "The above statements give a clear picture of the function of language" which connects the previous argument on definitions of language and the upcoming argument about the functions of language. Other reminders can be seen in DUs 36, 74, 79.

36. Based on the statement above, communication will be fully created
37. if we do the three activities (expressing, interpreting and negotiating the intention) in ways that are right and easily understood.

74. From the facts above, there are two reasons why the writer chooses this topic:

79. Based on the previous explanation, the writer limits her attention to the following things:

Text ED(EL)3

There are limited uses of topic sentences and reminders as devices to maintain topic continuity in text ED(EL)3. The reminder 'based on this,' in DUs 9-10 and 18, respectively concludes the introductory paragraph and the section 'the reason for choosing the title.'

Text ED(EL)4

Almost all paragraphs in text ED(EL)4 begin with a topic sentence. Although topic sentences in this text are primarily used to indicate the continuity of arguments in the text by starting a new argument in a text segment, some topic sentences are located at the end of a text segment, as can be seen from the following DU 34.

31. Each language has its own semantics system.
32. The word *rice* in English, for example, can mean:
    - nasi (when it is cooked)
    - beras (when it is harvested and milled)
    - and padi (when it is still in the field), in Bahasa Indonesia.
33. The example above shows us that there is no two languages match exactly in terms of meaning. *[sic]*
34. They have their own characteristics.

DU 33 seems to sum up the previous DUs 31 and 32 in MP 8. This summing-up is continued by DU 34 in MP 8, which says "They have their own characteristics," while the first DU 35 in the next MP 9 starts with a new argument on the meaning of *makna* (meaning) by quoting

Kridalaksana (1982). DU 34 suggests that the writer intends to discuss the characteristic semantic system of each language. In other words, this phenomenon of topic sentence shows that the discussion of the argument in DUs 31-32 is not completed before embarking on a new argument in the next paragraph.

The advance organiser in DU 45 of the text segment on 'speech acts' which says "This theory will be much more discussed in the next chapter as the main discussion on this thesis" does not refer to the upcoming information within the text, but to other parts of the *skripsi*. Besides this, there are two reminders used in the text. The first reminder is in DU 27, which asserts that "one of those aspects above is semantics," and refers to the previously mentioned argument that there are many aspects of language. The second reminder is in DU 33 and refers to the example mentioned in DU 32.

Text ED(EL)5

Topic continuity in text ED(EL)5 is indicated by the use of topic sentences. Yet, the last section on 'sequence of presentation of the thesis,' which follows the text segment on 'the objectives,' does not begin with a topic sentence to indicate the continuity of its argument with other sections parts of the text, but directly mentions the content of the section (DUs 38-42) as follows.

38. Chapter one deals with the introduction which includes the Background of writing, the Reasons for choosing the title, Scope of Problem, The Objectives of Writing and the Sequence of Presentation.
39. Chapter Two deals with the theoretical background which includes Theory of Humor, Grice's Co-operative Principle and Theory of Conversational Implicature.
40. Chapter Three deals with the Methodology which includes Library Research, Method of Collecting Data and Method of Analyzing Data.
41. Chapter Four gives Data Presentation and Analysis.
42. Chapter Five gives Conclusions and Suggestions.

The continuity of the topics is established by the use of the sequentially numbered chapters and heading sections (see section 7.4.2).

Text ED(EL)6

The topic continuity in the text ED(EL)6 uses topic sentences in almost all paragraphs except the text segment on 'the scope of the problem' (DUs 42-46) which employs a reminder. Although the phrase *previous explanation* in DU 42 does not clearly refer to specific previous

explanation, it is assumed that that the scope of the problem is established based on the immediately preceding section 'the reason for choosing the title.'

Like text ED(EL)5, its section on 'composition of the *skripsi*' does not employ any language device to indicate the continuity of its arguments from the other six sections in the text. In this case, the chronologically numbered headings help establish the continuity of the text.

Text ED(EL)7

The continuity of the topics in the text ED(EL)7 is indicated by the use of seven topic sentences (DUs 1, 6, 11, 23, 26, 30, and 39) and one reminder (DU 16). Like texts ED(EL)5 and 6, its section on 'composition of the *skripsi*' in MP 9 does not use any topic continuity device.

Text ED(EL)8

The continuity of the topics in the text ED(EL)8 is indicated by the use of a few topic sentences and reminders. An example of reminder is in DU 24, which says "The above example has many different functions depending on who says it, to whom, and what situation," follows DU 23 stating the example "The window is open."

Reminders are also found in DU 18 where the writer based his/her reason for choosing the title on the previously mentioned background section (DUs 1-17), and in DU 29 (MP 4) where the writer refers the explanation in DUs 29-30 to the previously-mentioned example in DU 23 in MP 4.

Text ED(EL)9

The continuity of topics in text ED(EL)9 is shown by the use of many topic sentences, one advance organiser and one reminder. Topic sentences are found in DUs 4, 5, 21, 22, 33, 62, 66 and 70. An advance organiser is indicated when DU 32 mentions that the current discussion of the theory of speech acts in the background is explained in the next chapter 2. This advance organiser, however, does not refer to the argument within the text but to other parts of the *skripsi*.

The reminder in text ED(EL)9 is found in DU 56 "Based on the reason above, the writer is interested in discussing some aspects of speech acts." Yet, the phrase *Based on the reason above* does not inform us of the specific argument previously mentioned in the section 'the reason for choosing the title.'

Text ED(EL)10

The continuity of topics in the text ED(EL)10 is indicated by the use of eight topic sentences (DUs 1, 10, 14, 26, 30, 35, 39 and 42), and two reminders (DUs 22 and 34). DUs 22-23 begin the section on 'difficulties in learning English.'

> 22. Based on the above fact, [...], till now the students still face difficulties in learning English.
> 23. [although system of English learning and teaching processes have been improved]

The reminder in DU 34, which is located in the last sentence of the section on 'the reason for choosing the title' is used to refer to the previously mentioned argument in the same section.

> 33. One of the difficulties encountered by students is how to achieve cohesiveness in the text correctly.
> 34. Based on the problem above, the writer intends to discuss the title "Cohesive Devices in the Magazine: A Descriptive Analysis."

Like text ED(EL)5, which has one text segment that does not employ a topic continuity device, the text segment on 'definitions of grammar' in DUs 20-21 (MP 4) does not indicate its continuity with other topics in the text; instead, the two definitions of grammar are simply mentioned consecutively in one paragraph without any introduction or comment on them.

> 20. According to Hornby, Gatenby, and Wakefield (1960:543): "Grammar is the study of the forms of words and how they are put together in sentences; the rules about the use of words."
> 21. Swan (1988:xix) states that "Grammar is the rules that say how words change to show different meanings, and how they are combined into sentences."

7.7 Integration of References From Other Sources

As described in Chapter 6, the analysis of integration of references from other sources is concerned with how the references are used in relation to other parts of the text, especially with the writer's argument, in order to show their integration into the text (see Chapter 5). The findings are grouped and presented based on their commonalities.

7.7.1 AE

There are four important ways of using references from other sources to show their integration into AE texts.

First, the majority of references from other sources in AE texts are integrated into the text by supporting the previously mentioned arguments. For instance, DU 14 in text AE1 is the

writer's claim which says "There is indeed a difference in the communicative competence of males and females." This argument is supported by a number of studies mentioned in DU 15.

> 14 That there is indeed a difference in the communicative competence of males and females
> 15. has been demonstrated in many areas, including tag questions (Holmes, 1987), interruptions (Zimmerman and West, 1975; West and Zimmerman, 1983), minimal responses (Wood, 1988), linguistic hedging devices (Holmes, 1987), topic development (Coates, 1988b) and verbosity (Woods, 1988).

In other words, the different communicative competence between males and females, as argued in DU 14, occurs in the use of tag questions, interruptions, minimal responses, linguistic hedging, devices, topic development, and verbosity.

The fact that these seven references support the writer's argument in DU 14 implies their supporting function which shows the integration of the references mentioned in DU 15 into the text AE1. Its further integration is manifest by these references being categorised into either 'dominance approach' (DUs 16-17) or 'difference approach' (DUs 17-18).

DU 82 in AE1, which states "Other studies using this method of transcription are Tao (1992), Chafe (1987) and Du Bois and Thompson (1990)," also indicates the integration of the three references because of their support of Du Bois et al's (1990) method of transcribing data mentioned in DUs 76-77.

> 76. When transcribing my own data,
> 77. I used the system devised by Du Bois, Schuetze-Coburn, Paolino and Cumming (1990) which indicates a completed intonation unit by the use of a full-stop (.).

The similar use of references supporting a previous argument is found in DU 14 in text AE6.

> 14. While some studies of language and gender have been undertaken in an Australian English setting (e.g. Holmes 1986, Cook 1995, papers in Pauwels 1987a, Eisikovits 1989, Thwaite 1993, Winter 1993, Reid 1995),

As can be seen, the seven references mentioned in DU 14 provide examples of the argument that some studies of language and gender have been undertaken in an Australian English setting.

The similar citations which support the writer's previous argument are also found in text AE3 (DUs 146) and AE5 (DUs 13, 16), and AE7 (DU 48).

Another example of supporting references can be seen in DUs 34, 35-36 and 37-38 in AE4.

33. Tone has a part to play here.
34. Horvarth (1985:132) concludes that the speaker uses high rising tone to "request the heightened participation of the listener".
35. The speaker assertive role of HRT has been mentioned by Cheshire in Romaine (p 165) in the tag *in'it, [sic]*
36. where this is described as expressing hostility and aggression.
37. The agreement marking tags *you know what I mean* and *you know*, described by Sebba and Tate (1986), also carry HRT and are aggressive
38. in that they are said to perform rather than elicit agreement in Jamaican-English Creole, functioning for speaker dominance.

The three references – Horvarth (1985:132), Cheshire in Romaine (p 165), and Sebba and Tate (1986) – support the argument in DU 33 by providing three specific examples of how tone is used in identifying tag fillers.

The integration of references is also indicated when they provide three specific facts or examples that support the previous argument. For example, the references in DUs 104-107 in text AE7 support the writer's argument in DU 103 that "In Australia, the incidence of head injury is just as grim as its incidence in the US."

104. The Victorian Injury Surveillance System reported an incidence of head injury in children under 15 years of age at 1,494 during 1989 and 1990.
105. 52% of these were admitted to hospital or died because of their injury (Ozanne-Smith, 1991).
106. Based on Victorian hospital admissions during the period of 1987-8, the overall incidence of head injury in children aged between 0 and 14 years was estimated at 375 per 100,000 children per year,
107. some 125 per 100,000 children more than in the USA (Stirling, 1995).

The supporting references are also demonstrated in text AE8. Brown & Yule (1983) (DUs 5-6), Levinson (1983) (DU 7), van Dijk (1977) (DUs 8-9), Karmiloff (1980) (DU 10) and Halliday & Hasan (1976) (DU 13) are integrated into text AE8 because they specifically show the relevance of coherence and cohesion to discourse as argued in the DU 4.

4. In discussions of discourse, both coherence and cohesion are relevant.
5. Brown and Yule (1983) argue that coherence and cohesion do not always go together;
6. a text may be linguistically cohesive, and yet incoherent.
7. As Levinson (1983) points out, topical coherence is something which is constructed across turns by the colloboration of the participants.
8. Van Dijk (1977) gives an intuitive definition of coherence,

9. that it is a semantic property of discourses, which has to do with the interpretation of each sentence relative to the interpretation of the other sentences.
10. Karmiloff-Smith (1980) defines coherence as the temporal/causal structure of the story content.
11. Coherence is this linking of ideas;
12. in contrast, cohesion relates to the structure of the text.
13. Halliday and Hassan (1976) argue that it is the cohesive devices between and within sentences which constitute a text.

Reference to other sources is also used to support the writer's view of a study. For instance, DUs 145-148 in AE9 state the writer's view of O'Barr and Atkins (1980) which is supported by Swann's (1989) implication in DU 144.

145. Although their results establish a correlation between the use of linguistic features as being the result of a certain social context rather than purely of a speaker's gender,
146. it is important to remember that in the courtroom people are placed in a situation where, to a large degree, witnesses are treated in a similar manner regardless of their gender
147. so this becomes less important than other factors.
148. Swann (1989) implies this when she states "when gender is salient in an interaction ... men would tend to dominate" (Swann 1989:127).

Some integrated references in AE texts which support the previous argument are indicated by the use of markers. The use of the marker *cf* (*confer* –'compare' [EL]) in DU 37 in text AE3 suggests that Wierzbicka (1991) has a slightly different concept, as compared with Tannen (1981) in DU 36, to describe the characteristic of Anglo culture valuing the autonomy of every individual.

36. Tannen refers to Jewish culture as one which favours "community" as opposed to "independence" (1981:385).
37. This latter term could be used to describe Anglo culture, as one which values the autonomy of every individual (cf Wierzbicka 1991:30).

In a similar way, the reference to Pauwels (1987a) in DU 13 in AE6 suggests that Pauwels (1987) presents the same view as the writer.

13. The majority of language and gender research to date has studied white English-speaking communities, particularly in the United States (cf. Pauwels 1987a).

This comparison further indicates a slight difference between the writer's point of view and Pauwel's (1987) in that the latter reference involves the study of language and gender in Australia while the former focuses on the United States.

The phrase *similar strategies* in DU 58 in text AE10 shows that Geis' (1982) strategies, which are described in DUs 58, support Schmidt & Kess' (1986) strategies as described in DUs 25-41, 47-48, and 52-57. This support shows that these two references are integrated into the text, which studies the persuasive discourse in promotional letters.

58. Geis (1982) describes similar strategies to that of Schmidt and Kess (1986).

The use of certain markers or phrases to identify the integration of references from other sources is also shown in AE3 (DUs 25, 97, 205-206), AE5 (DUs 1-3), AE7 (DUs 301-302) and AE9 (DUs 108-109).

Second, references from other sources are integrated into the AE texts by being linked to various aspects of the study such as the nature of data, the structure of the interview, and the object of the study. Being linked to the aspects of study indicates the support of references to the writer's argument. For example, Gumperz (1982), the only reference in text AE2, in DUs 16-22 illustrates the case of a migrant doctor in the United States who was charged with perjury. Because of the apparent lack of understanding of a certain grammatical distinction, he had not made the temporal distinctions expected of him. This discussion, which highlights the importance of past referencing form, indicates that Gumperz (1982) is integrated into the text.

References in AE texts are also integrated by being associated with the data, as shown in DUs 206, 207, and 208-209 in AE3.

204. It is impossible to know to what extent the data is naturalistic.
205. Although none of the consultants appeared to be disturbed by either my presence or that of the microphone,
206. it is clear that the situation is not perfectly natural (cf. Labov's "observer's paradox" (1972)).
207. Béal (2000:18) claims that it has been found that the presence of the researcher as observer and participant does not affect the authenticity of the data,
208. whereas Schriffrin felt that although she shared a Jewish identity with the speakers,
209. they were unlikely to use the same speech behaviour as they would if she were not there (1984:314).
210. My own experience leads me to agree with Schriffrin,

Since Labov (1972), Béal (2000:8), and Schriffin (1984:34) have commented on data collection like that used in AE3, they have shown their integration into text AE3.

Some integrated references in AE texts are also used in support of a term used in the study. For instance, DU 53 in text AE1 says "This term was introduced by Sacks et al. (1974) as part

of their discussion on turn-taking in conversation." It means that Sacks et al (1974) is the source for the term *transition relevance place* mentioned in DU 58.

Many references from other sources in AE10 are integrated into the text when discussing the object of study AE10, i.e. promotional letters for a night club. The references in DUs 35-36, 56-57, 63-64, 75-77, 94-95, 98-99, 134-135, 154-158, 169-171, and 175-184 show strategies of using advertising language, as argued in the references, which were found in the promotional letters. For instance,

> 35. Petty, Cacioppo and Goldman found that the use of rhetorical questions has completely opposite effects depending on whether the recipient of the message had a high or low level of personal involvement in the subject of the communication (1981:854).
> 36. An example of a rhetorical question in the sample *Manhattan* promotional letter is *Now, I can't think of a better place to show off your Christmas presents, can you?*
>
> 56. The aim of overlexicalisation is to focus attention on topics that speaker or writer consider to be important (Schmidt & Kess 1986:28).
> 57. Overlexicalisation is not apparent in the *Manhattan* promotional letters.
>
> 63. Examples are given of the adjectivisation process such as "buttery, creamy, crispy." (Schmidt and Kess 1986:32).
> 64. Adjectives are also used in the *Manhattan* promotional letters.
>
> 75. Some of the methods discussed by Geis (1982) are changed slightly by the *Manhattan* to suit a promotional letter.
> 76. To attract the reader's attention events such as *Christmas Eve Beach Party* are underlined
> 77. and information about the night is moved into the centre of the page.

All references in DUs 35, 56, 63 and 75 refer to the object of study AE10 – the Manhattan Hotel promotional letters – and support the previous argument.

Other supporting references that are associated with the aspects of the study are found in AE1 (DUs 102-103, 126-127, 137).

References from other sources into AE texts are also integrated by showing the same concern with the writer's claim, as can be seen in DUs 114-115 in AE7.

> 114. There is a plethora of literature that examines what effect traumatic brain injury (TBI) has on language skills in adults;
> 115. however, it is surprising that there is very little research on the effects of TBI on young children, particularly in the domain of

> conversational discourse (Willcocox, Mogford-Bevan, 1995; Haritou *et al.*, 1997)

The integration of references in DU 114 is indicated by the fact that Willcocox, Mogford-Bevan, 1995 and Haritou *et al.*, 1997 share the same angle with the writer of AE7. In particular, they concern the little research carried out on young children's conversational discourse.

The third way of integrating references from other sources into AE texts is by both supporting and criticising an argument, as found in DUs 28-30, 52-56 and 63-65 in text AE1.

28. In order to study the data I collected, I used the model of turn-taking outlined by Sacks, Schegloff and Jefferson (1974).
29. This model was devised to analyse conversation.
30. However, some of the basic tenets of the system are, at best, questionable.

52. A basic notion relevant to the following discussion is the transition relevance place.
53. This term was introduced by Sacks et al. (1974) as part of their discussion on turn-taking in conversation
54. but was never explicitly described by them.
55. It is simply mentioned in regards to the 'unit-types' used in the turn-taking system
56. and is given the quality of 'projectability'.

63. Just how these points can be defined is still being debated.
64. For example, Murray (1985) argues that interpretation is always required to distinguish transition relevance places
65. and that 'even the import of proximity to what is interpreted as a possible completion point varies, depending on prior speech' (1985:38).

Thus, DU 30 refers to Sacks et al's (1974) model of turn-taking used in study AE1. This means that while the argument in the reference is accepted and used in the study AE1, at the same time it is criticised; this integrates the reference into the text.

Similarly, the writer's criticism of Sacks et al (1974) for not explicitly describing the notion TRP, as stated in DU 53, indicates the integration of this reference into the text. DU 63 again evaluates the notion TRP as used in Sacks et al (1974), and argues that "just how these points can be defined is still being debated." The writer's evaluation further finds support from Murray's (1985) argument as stated in DUs 64-65 and 67. The latter reference, therefore, shows its integration into the text.

The same way of integrating references from other sources is shown in DUs 294-296 in text AE7.

294. While they may not be sensitive enough for revealing deviant behaviour when used alone;
295. Damico (1991) recognised their value
296. when used in conjunction with a functional, pragmatic language test.

The integration of references from other sources is also demonstrated when arguments in some references in AE texts are criticised by other references. For example, DUs 129-132 in AE9 state

129. Although Lakoff (1975) describes "weak" female features as being generally rather than absolutely part of women's speech compared to that of the male mainstream,
130. the implication of this has resulted in a persistent depiction of certain features of speech as being associated with either male or female speakers.
131. Aries, in her (1987) review of language and gender studies, criticizes this division as being overly simplistic.
132. She points out that [...] the actual usages are much more relative,

As we can see, Lakoff (1975) is evaluated and criticised in Aries' (1987) review of language and gender; thus, integrating the references into the text of AE9. The same way of integrating references is also demonstrated in DUs 83-84 and 146-148 in this text.

Similarly, references in text AE3 (DUs 23-28) show that they are compared, criticised and contrasted to show their integration into the text.

23. The universality of the principles of human communication proposed by Grice (1975), Brown & Levinson (1987), and Leech (1983) have been questioned
24. and it has been claimed that they are in fact subject to substantial variation across cultures
25. (cf. Matsumoto (1988) and Strecker (1993) who looked at the concept of 'face' in Japanese and Hamar societies respectively;
26. Ochs Keenan (1976) with her work on the desirability of withholding information in Malagasy village society;
27. Clyne (1994) with his work on inter-cultural communication in the Australian workplace
28. and Wierzbicka's work in general concerning culture- and language-specific norms (1985, 1986, 1991, 1994, inter alia), to quote only a few).

As we can see, DU 23 questions the argument on the universality of the principles of human communication proposed by Grice (1975), Brown & Levinson (1987), and Leech (1983). The marker *cf* in DU 25 indicates that these three references are to be compared with the argument

in DU 24. These three references are further contrasted with eight references in DUs 25-28 – Matsumoto (1988) and Sticker (1993), Ochs & Keenan (1976), Clyne (1994) and Wierzbicka (1985, 1986, 1991, 1994) – all of which argue for substantial variation across cultures.

Fourth, while it is clear that references from other sources in AE texts are integrated in various ways, the contents of other references are simply described or summed up. For instance, DUs 92-98 in AE8, which is a study of anaphora, sum up Marslen-Wilson and Tyler (1980) in terms of the comprehension of anaphora.

> 117. Marslen-Wilson and Tyler (1980) tested adult subjects for on-line speech understanding
> 118. and tried to determine *what* happens *when* during speech understanding.
> 119. They tested subjects for word recognition in contexts of normal prose, anomalous prose and scrambled prose.
> 120. Other variables were position of target word in sentence, and the use of the target word in the previous sentence.
> 121. They established that word-recognition occurs very early in the word itself,
> 122. and that several competing hypotheses can be processed simultaneously.
> 123. They found that the implication of this is that all words are analysed in context, the way that anaphora is.

This way of integrating the reference is found in most AE texts such as AE1 (DUs 99-100), AE3 (DUs 38-42), AE4 (DU 23), AE7 (172-176, 187-193, 206-207, 209-214, 219, 273-274), AE8 (92-98, 104-106, 126-133, 134-142, 144-149, 150-173, 175-176, 190-191), AE9 (DUs 71-79, 115-125) and AE10 (DUs 25-30, 52-56, 58-63, 79-93, 101-112, 113-117).

It has been shown that references from other sources in AE texts primarily show their integration into the text in four ways: first, the references support the previously-mentioned arguments in various ways; second, the references are associated with the aspects of AE studies; third, the references are criticized, or both support and criticize other arguments in the text; and fourth, the contents of the references are simply described or summed up.

7.7.2 ED(EL)

Basically all references from other sources in the ten ED(EL) texts support or are supported by the writer's argument.

All references in ED(EL) texts are used to support the current argument. For instance, DUs 3 and 7-8 in ED(EL)3 support the arguments in DUs 1-2 and 6 respectively. DU 3, which states Kentjono's (1982) argument that "language can be used as a tool in cooperation,

communication, and for self-identification towards other people and social groups in society," is similar to the argument in DUs 1-2.

1. Language is a very important tool in human communication.
2. Therefore, it cannot be separated from community.

Precisely the same reference to Kentjono (1982:2) is similarly used in DU 10 in text ED(EL)9, and is also integrated into the text.

The integration of supporting references is implemented in various ways. First, the references are used to provide definitions for the terms mentioned. For instance, DUs 28-30 in ED(EL)4 state

28. Semantics is the aspect of language that relates to study *[sic]* of meaning.
29. F.R. Palmer, in his book of grammar, states: "Semantics is the study of meaning." (Palmer, 1981:34)
30. while James R. Hurford stated his own definition that "Semantics is the study of meaning *[sic]* of language". (Hurford, 1983:1)

As we can see the writer's argument in DU 28 is supported by Palmer (1981:34) and Hurford (1983).

Similar support in the form of definition is found in texts ED(EL)2, 5, 6 and 8. Text ED(EL)2 employs many references from other sources which support an argument by providing definitions. Definitions of communication by the New Collegiate Dictionary (1981:225), Rubin and Thompson (1982:27), Gumperz (1983:3) and Sigband (1987:9) in DUs 4-8 support the writer's argument in DUs 1-3.

1. In every day life, people always communicate one another. *[sic]*
2. Communication plays a very important role in human activities.
3. To communicate means to exchange ideas, feelings, wishes, or thoughts with other people.

Definitions of language by Mario & Frank (1964: 119), Samsuri (1974:4), Blout (1974:53), Goldstein (1948:23), Shapiro (1957:156) and Mudds & Sillars *[sic]* in DUs 10-18 in text ED(EL)2 also support the argument in DU 9 "One of the means of communication is language."

The writer's argument in DU 7 in text ED(EL)5 which states "In general, humor is used to show the funniness" is supported by the definition of humor from Encyclopedia Britannica (1983) "saying that humor is a type of simulation that tends to elicit the laughter reflex" (DU 8).

DU 20 in text ED(EL)6 states Halliday and Hasan's (1976:308) definition of reference which supports the writer's argument in DUs 18-19. We can say that this reference is integrated into the text.

18. In reading or writing, we always deal with reference.
19. Reference is any expression used to refer to something or someone.
20. According to Halliday and Hasan (1976:308): Reference is the relation between an element of the text and something else by reference to which it is interpreted in the given instance

Morris' definition of 'pragmatics,' in DUs 20-21 in text ED(EL)8, is integrated into the text because the definition provides the definition of the term *pragmatics* mentioned in DU 19.

19. The writer is interested in studying illocutionary acts from the pragmatics point of view.
20. Morris (1938:6) said that pragmatics is the study of the relationship between the 'sign' and the interpreter,
21. which is different from semantic study of the formal relation of the sign and the object.

It has been shown that the definitions cited from the references show support for the writer's previous arguments.

Second, the references from other sources in ED(EL) texts indicate their integration into the text by providing examples to the previous argument. For instance, DU 50 in text ED(EL)2 mentions an example quoted from Dorrance (1955), which is intended to support Stubbs' (1983) argument in DUs 48-49. This example shows that Dorrance (1983) both supports the argument and is supported by the writer's explanation of the example in DUs 51-52.

48. A central problem for analysis is therefore the depth of indirection involved in much discourse:
49. the distance between what is said and what is meant (1983:47)
50. A good example taken from *The Devil on a Hot afternoon* by Ward Dorrance can be given here to show that people say one thing and mean another: *Can she get to the stove?* (1955:7)
51. The real meaning is *Have you had anything to eat?*
52. The choice of this indirect utterance is intended to ask whether the hearer have *[sic]* had something to eat, but of course by an ironical reference to an every day situation.

Third, references support the argument by specifying it. For instance, Cook (1990:28), in DUs 25-28 in text ED(EL)8, both provides examples to and specifies the writer's argument in DU 24.

23. For example, The window is open.
24. The above example has many different functions depending on who says it, to whom, and what situation.
25. If it is said by a husband to a wife in the middle of the night,

26. he performs the indirect illocutionary act of expressing of worry, *[sic]*
27. but said by a headteacher to a pupil,
28. he performs the indirect illocutionary act of ordering (Cook, 1990:28).

Similarly, DU 29 in text ED(EL)10, which states "Halliday and Hasan (1976) identify five main cohesive devices in English: reference, substitution, ellipsis, conjunction, and lexical cohesion," provides the specific aspects of cohesion mentioned in DU 28 "Cohesion in a surface relation, connects together the actual words and expressions that we can see or hear." By so doing, this reference is integrated into the text.

Fourth, the supporting references from other sources show their integration into ED(EL) texts by being interpreted or explained. In this way, the writer supports the arguments in the references. For example, Sweet's definition of language in the New Encyclopedia as mentioned in DUs 5-6 in text ED(EL)4 is interpreted in DUs 7-8.

5. Henry Sweet, an English Phonetician and language scholar, states that: "Language is the expression of ideas by means of speech – sounds combined into sentences,
6. this combination answering to that of ideas into thought". (The New Encyclopedia of Britanica, p.642)
7. Through this definition we can say that in communicating or expressing his ideas one uses words combined into sentences.
8. It means that words and sentences are part of language.

The same way of using the reference is shown by DUs 53-54 in text ED(EL)2 where Stubbs (1983:5) is interpreted in DUs 60-62.

53. If we have the basic problem of speakers who say one thing but mean another,
54. there is also a resultant problem, that is how hearers may perform long strings of interpretation on any utterance they hear (Stubbs 1983:5).

60. This misunderstanding may occur
61. since the hearer finds it hard to grab the idea correctly,
62. and literally interprets the utterance as a question.

Fifth, references from other sources are integrated into the text when they refer to or are associated with an aspect of ED(EL) studies which in turn indicate their support for the specific aspect of the study being discussed. For example, Stubbs' (1983:148) argument in DUs 50-51 refers to the topic of study ED(EL)4 in DUs 46-48.

46. This thesis entitled "Aspects of Speech Act in Stephen Crane's *The Open Boat*."

47. Seeing this title, it is clear that through this thesis the writer uses the aspects of speech act to analyse Stephen Crane's short story *The Open Boat.*
48. This short story is chosen
49. because it is one of Stephen Crane's best work.
50. As generally known that speech act theory emphasizes the uses of language,
51. and in fact applies to utterances not sentences (Stubbs 1983:148)

Purwo (1990) in text ED(EL)7 (DU 20) is similarly referred to by the focus of study ED(EL)7 in DUs 21-22, which indicates its integration into the text.

20. The determination of meaning employs context (who said X, to whom X is said, when and where X is said) (Bambang K. Purwo, 1990) make the speech acts considered as the most interesting study within pragmatic study. *[sic]*
21. Based on this characteristic, that is meaning employs context, the writer considers pragmatic[s] and more specifically speech acts, as having the key to analyse language
55. especially the utterances (direct communication between the speaker/addresser to the hearer/addressee) which are dominant in the communication activities.

7.8 Overview of Findings

The analysis presented here reveals different rhetorical structures of thesis introductions in English by Australian (AE) and Indonesian students (ED(EL). The AE texts typically display slightly digressive, coordinated, and asymmetrical arguments, use advance organiser for topic continuity, and integrate reference from other sources in various ways, while the ED(EL) texts characteristically demonstrate a digressive pattern, use reminders, and integrate only supporting references into the texts.

The slight digressiveness in ten AE texts is strengthened by the fact that, on average, the topic of AE texts is indicated or stated for the first time at the beginning of the texts. On the other hand, the digressiveness of the ten ED(EL) texts is reinforced by the fact that, on average, the topic of ED(EL) texts is not indicated at the beginning of the texts but after the topic has already been discussed.

Although both AE and ED(EL) texts share the same coordinated and asymmetrical structures, their causes are different. The coordinated structure in AE texts is mainly due to the related DUs being grouped into sections or subsections, while the asymmetry is distinctively caused by the elaboration of arguments. In contrast, the coordinated structure in ED(EL) texts is primarily caused by irrelevant arguments on a theme being clustered near

each other, thus contributing to the asymmetry in the text. The findings are summarised in Tables 7.1 and 7.2 (see pp. 368-369).

Despite the fact that the analyses of AE and ED(EL) texts reveal different tendencies underlying the structure of texts written in English by Australian and Indonesian students, they do not provide an indication of functions that these texts perform. Therefore, in the next chapter, these texts will be assessed in the specific context of orality and literacy which underlie the academic writing traditions of Australia and Indonesia.

Table 7.1 Overview of the rhetorical structures of AE1 - AE10

Text No	TOTAL		DIGRESSION					Topic (DU)	L	H	S	Topic Continuity	Integration of references
	Word	DU	IR	IT	Tot	DUs	%						
1	2549	186	1	1	2	14	7.52	2	SD	C*	A	TS, AO*	support (general, citation of other works, point to the topic)
2	740	41		2	2	15	36.58	3	D	Sub	A	TS, AO*	support (point to the importance of the study)
3	6030	294	4	4	8	74	25.17	8	D	C*	A	TS, R, AO*	support (examples, point to the nature of data), compare, criticise & contrast, be described
4	3836	311		5	5	23	7.39	1	SD	C	A	TS, R, AO, E	support (example, point to the structure of interview), be described
5	1158	71	1		1	3	4.22	4	SD	C	A	TS, R, AO*, E	support (citations of other works)
6	1182	87		1	1	8	9.19	1	SD	C	A	TS, AO*	support (citations of other works), criticize
7	4853	315	1	2	3	7	2.22	14	SD	C	A	TS, R, AO, BS	support (citations of other works), support & criticise, be described
8	3667	254		1	1	2	0.79	2	SD	C	A	TS, AO	support (specific facts/examples), be described
9	3407	226						1	L	C	A	TS, R, AO, E, BS	support (general), criticise, be described
10	345	241	1		1	1	0.41	3	SD	C	A	TS, AO, E	support (point to the object of the study), be described

Note:
IR = irrelevant text segment; IT = interruption; Topic (DU) = topic of the text is first stated or indicated in DU ....; L = linearity/linear; SD = slightly digressive; D = digressive; H = hierarchy; C = coordinated; C* = coordinated, with a few instances of subordinated arguments; Sub = subordinated; S = Symmetry; A = asymmetry; TS = topic sentences; R = reminder; AO = advance organizers; AO* = some/all AOs refer outside the chapter; BS = bridging sentence; E = Enumerating sentence.

Table 7.2 Overview of the rhetorical structures of ED(EL)1 – ED(EL)10

Text No	TOTAL		DIGRESSION					Topic (DU)	L	H	S	Topic Continuity	Integration of references
	Word	DU	IR	IT	Tot	DUs	%						
1	578	42	B		1	7	16.66	28	D	C	A	TS, R	NA
2	1344	99	1	1	2	23	23.23	74	D	C	A	TS, R	support (definition, example), be supported (interpretation)
3	947	39	B+1	1	3	7	17.94	11	D	C*	A	TS, R	support (general)
4	1180	85	B		1	38	44.70	47	D	C*	A	TS, R, AO*	support (definition), be supported (interpretation)
5	628	42	B		1	5	11.9	17	D	C	A	TS, R	support (definition)
6	932	68	B+2		3	21	30.88	39	D	C*	A	TS, R	support (definition)
7	820	47	B		1	10	21.27	16	D	C	A	TS, R	support (refer to the topic of the study)
8	849	60	B		1	8	13.33	18	D	C	A	TS, R	support (definition, example)
9	1193	80	B		1	10	12.5	56	D	C	A	TS, R, AO*	support (general)
10	676	47	B+1		2	28	59.57	32	D	C	A	TS, R	support (example)

Notes:
IR = irrelevant text segment; IT = interruption; B= irrelevant text segment at the beginning of a text; Topic (DU) = topic of the text is first stated or indicated in DU ….; L = linearity/linear; SD = slightly digressive; D = digressive; H = hierarchy; C = coordinated; C* = coordinated, but there are some instances of subordinated arguments; S = Symmetry; A = asymmetry; TS = topic sentences; R = reminder; AO = advance organizers; AO* = some AOs refer outside the chapter; N/A = no reference is used.

CHAPTER EIGHT

ORALITY AND LITERACY IN UNDERGRADUATE THESIS INTRODUCTIONS

8.1 Introduction

This contrastive rhetoric study has scrutinised texts that constitute one kind of academic writing tradition in Indonesia and Australia. The aim has been to contrast the rhetorical structure of undergraduate thesis introductions in Bahasa Indonesia and English, and the extent of the influence of orality and literacy on them. Chapters 6 and 7 respectively examined the rhetorical structure of thesis introductions in BI by Indonesian students and in English by both Indonesian and Australian students. The argument presented here is based on the view that culture systematically influences the underlying rhetorical structure of written texts. This chapter has two major purposes. First, to discuss the influences of orality and literacy on the undergraduate thesis introductions in BI (ID texts) and English (AE and ED(EL) texts). Second, to consider the pedagogical implications for the teaching of academic writing at Indonesian universities.

8.2 Undergraduate Thesis Introductions in Bahasa Indonesia

The analysis in Chapter 6 identifies the rhetorical structures of ID texts as predominantly digressive, mostly coordinated but with a few instances of subordinated arguments, and asymmetrical. Topic sentences and reminders are the characteristic topic continuity devices in ID texts, while the integration of references occurs only when those references support the argument in various ways. The discussion which follows examines the influence of oral and literate traditions in Indonesia on those rhetorical structures.

The underlying text structure of undergraduate thesis introductions in BI reflects Indonesian lecturers' perceptions of what constitutes academic writing in Indonesian universities. One criterion for academic writing is that the topic and thesis statement should be mentioned at the beginning of the text together with other details such as the background and the scope of the problem motivating the research. Keraf (1980) says that these details should be given on the pretext that readers do not know most of what is going to be discussed. Unfortunately, it is not clear to most students which details should be incorporated in the background section; consequently, the arguments presented in it tend to digress from the main topic of the *skripsi*. There are two main consequences of the digressions in the background and other sections of the texts.

First, the irrelevant arguments at the beginning of ID texts delay announcing the topic of the text, and getting straight to the theme of a section. For instance, the topic of ID1 is stated in DUs 101-103 out of a total of 178 DUs, and the topic of ID10 is indicated for the first time in DU 46 out of a total of 68 DUs. The earliest naming of the topic of text is in DUs 23 of ID7 and ID8, both of which have a total of 116 DUs.

Second, the inclusion of irrelevant arguments in the background section in almost all ID texts, and the repetition of arguments, whether in the same section or another, makes the background section characteristically longer than other sections of the texts; so ID texts are all asymmetrical with respect to the length of their sections.

Continuity in ID texts is indicated by common devices such as the integration of supporting references, topic sentences which indicate the beginning of a new argument, and reminders which refer to previously mentioned arguments. These reminders are normally used at the beginning of sections 'the scope of the problem,' 'the statement of the problem,' and 'the objectives.' However, some other uses of reminders such as *Sesuai dengan uraian di atas,* (Based on the above-mentioned explanation) in DU 40 (ID9) and *Sehubungan dengan hal tersebut di atas* (Based on things mentioned above in DU 25 (ID10) do not clearly refer back to a specific argument. Because of such unclear reference, the sections in the texts are not well connected to one another.

The irrelevant arguments in ID texts and the ensuing consequences do not conform to the criteria for academic writing in Indonesian universities. Yet, these thesis introductions in BI are an example of discourse practice in the Indonesian academic community; and for that reason they should be understood as purveying Indonesian cultural values. The hypothesis is that these irrelevant text segments, which are regularly found at the beginning of thesis introductions or sections within these introductions, and the devices marking continuity, have functions which reflect the characteristics of Indonesian oral culture.

It has been argued that the core value of Indonesian culture lies in the diverse ethnic languages in Indonesia and, according to Sastrowardoyo et al (1983), the cultures of ethnic peoples in Indonesia are reflected in their oral literature. As discussed in the following four subsections, the main characteristics of Indonesian oral cultural values influence the distinctive rhetorical structure of undergraduate thesis introductions in BI by Indonesian Department students.

8.2.1 Patterns of Thought and Expression

One of the characteristics of Indonesian oral traditions can be seen in the pattern of thought and expression in the undergraduate thesis introductions written in BI. Chapter 4 has identified three main characteristics of the language pattern in the oral culture: parallelism, repetition, and aggregation. These patterns are reflected in the irrelevant arguments at the beginning of the ID texts and the repetition of arguments in the texts.

Most ID texts have irrelevant arguments simply added to one another to form one text segment. These irrelevant arguments partly employ aggregations to illustrate a concept. In Chapter 4 it was argued that aggregations in oral culture refer to concepts which are described or explained by referring to objects commonly found or activities commonly experienced in daily life. Thus, for instance, the concept 'getting late' for Buginese people, which is described as *riowu billaq ni lé tikkâé* (Enre 1999:117) (the sun is continued by the light from a lamp), comprises the sun, light from a lamp, and the change from the sunlight to the lamp light. The reference to these three elements to illustrate the concept 'getting late' suggests that these elements occur in the everyday life of oral-based Indonesians.

This pattern of expression is regularly applied at the beginning of ID texts. The texts formulaically begin with aggregative expressions where the concepts of, for example, 'the importance of language,' 'discourse' and 'communication' are explained by referring to the elements which are familiar from the oral tradition. Thus, the concept of 'the importance of language' is described in DUs 1-3 in ID2 by being associated with human beings, who are contrasted with other living-creatures, and with communication.

1. *Manusia mempergunakan bahasa sebagai sarana komunikasi vital dalam hidup ini.*
2. *Bahasa merupakan salah satu ciri pembeda kita umat manusia dengan mahluk hidup lainnya di dunia ini.*
3. *Perlu disadari bahwa manusia menggunakan bahasa sebagai sarana komunikasi*

1. Man uses language as a vital means of communication in life.
2. Language is a characteristic that distinguishes human beings from other living creatures in the world.
3. It is necessary to be aware that man uses language as a means of communication

It is assumed that 'communication' (DUs 1 and 3) means daily conversations between two or more people, and that 'other-living creatures' (DU 2) do not posses the same kind of language as humans do for their communication.

In a similar way, the aggregation of the concept 'communication' is shown in DUs 1-3 in ID8.

> 1. *Dalam kehidupan sehari-hari, manusia tidak dapat melepaskan diri dari lingkungannya.*
> 2. *Keterkaitan dengan lingkungan ini antara lain dapat berupa kebutuhan akan komunikasi.*
> 3. *Komunikasi itu sendiri merupakan bagian dari bahasa yang digunakan dalam setiap aspek kehidupan, misalnya dalam bidang pemerintahan, pendidikan, atau pekerjaan.*
>
> 1. In everyday life humans cannot be separated from their environment.
> 2. The dependence of human beings on their surroundings can be inferred from their need to communicate.
> 3. Communication itself is part of the language used in every aspect of life, for instance in government, education or work. *[sic]*

The concept 'communication' is characteristically explained by referring to 'humans' (DUs 1-2), and is supported by the explicit statement in DU3 that communication is practised everyday by peoples of both oral and literate cultures.

This thesis has argued that both orality and literacy should be considered as discourse practices of the members in both oral and literate cultures and, therefore, oral traditions, which include the preliterate oral tradition, are not severed from literacy. This suggests that those objects and practices which are commonly found in oral Indonesian culture or activities, are not limited, and may include those which are essential for literate-oriented people. Thus, the aggregation of 'discourse' in DUs 1-4 in ID4 contains a collection of elements which are assumed to be essential terms for the oral-oriented Indonesian students majoring in a Bahasa Indonesia course. Those units are 'linguistic units,' 'phonemes,' 'morphemes,' 'words,' 'phrases,' 'clauses,' and 'sentences' (DU 3).

> 1. *Wacana merupakan tataran kebahasaan yang tertinggi atau terbesar dan terlengkap.*
> 2. *Dalam wacana berbagai aspek kebahasaan yang dilibatkan mulai dari satuan kebahasaan yang terkecil sampai yang terbesar.*
> 3. *Satuan bahasa tersebut mencakup: fonem, morfem, kata, frasa, klausa serta kalimat yang pada akhirnya membentuk sebuah paragraph (wacana).*
> 4. *Wacana merupakan organisasi bahasa di atas kalimat atau klausa, seperti pertukaran-pertukaran percakapan atau teks-teks tertulis (Tarigan, 1987:25).*
>
> 1. Discourse is the highest or the largest and the most complete linguistic unit.
> 2. Various linguistic units can be found in a discourse, from the smallest linguistic unit to the largest linguistic unit.

3. Those linguistic units include phonemes, morphemes, words, phrases, clauses and sentences which at last form a paragraph (discourse).
4. Discourse is a linguistic organisation on top of sentences or clauses, such as an exchange of conversation or written texts (Tarigan, 1987:25).

Other examples of aggregations in undergraduate thesis introductions in BI can be seen in DUs 1-4 in ID1, DUs 1-11 in ID5, DUs 1-13 in ID6, DUs 2-4 in ID10, which show the importance of language, DUs 1-4 in ID3, DUs 4-6, 9-15 in ID9, focusing on discourse, and in DUs 1-3 in ID9 which focus on language and linguistics.

Such examples of aggregation in ID texts suggest that aggregation constitutes the typical formulaic pattern in thesis introductions in BI. Although this formula is not always evenly spread within the ID texts, the aggregations are reinforced by means of repetitions. For example, the aggregative expressions focusing on discourse in DUs 1-4 in ID4 are repeated in DU 15 and at the beginning of the section on 'operational definition' (DUs 96-99).

Similar repetition is found in DUs 42, 56 and 76 in the sections 'background' and 'the scope of the problem' in text ID5 and in DUs 35-36, 40-42, 53, 57, 101, 107, 109, and 126 in the sections on 'background,' 'the problem,' and 'the scope of the problem' in text ID1.

The mnemonic device of aggregations is strengthened by the use of parallelism where expressions have rhythmical balance, a similar structure, and involve some degree of repetition. The parallelism in ID texts is mostly found at the beginning of the sections 'the scope of the problem,' 'the statement of the problem,' and 'the objectives' in all ID texts where these sections always begin with a reminder, referring to arguments in the previous sections. For instance, DUs 124 and 139 in ID1 begin the sections on 'the scope of the problem' and 'the objectives of the study' which refer to the previous sections on 'background' and 'statement of problem' respectively.

124. Sebagaimana uraian latar belakang masalah di atas, tampak bahwa puisi mempunyai corak atau kekhasan tersendiri apabila melihat bentuk dari pemilihan katanya.
124. As explained in the background section, it seems that poems have specific style or characteristics from the view of the choice of words.

139. Berdasarkan pembatasan masalah yang telah diuraikan di atas, maka penelitian ini bertujuan untuk:
139. Based on the scope of the problems discussed previously, this study aims..

The following DUs 48, 53, 57 and 61 are the reminders sequentially used at the beginning of four out of the five sections in ID10.

> *48. Bertolak dari latar belakang masalah di atas, maka masalah-masalah yang ditemukan dalam penelitian ini antara lain adalah sebagai yang berikut.*
> 48. Based on the above-mentioned background, the problems found in this study, among others, are as follows.
>
> *53. Merujuk pada identifikasi masalah diatas dapatlah ditentukan batasan dan rumusan masalahnya.*
> 53. Based on the identification mentioned above, we can decide the scope and statement of the problems.
>
> *57. Berdasarkan pembatasan masalah di atas, maka masalah penulisan ini dapat dirumuskan sebagai yang berikut:*
> 57. Based on the above-mentioned scope of problems, the problems [in this *skripsi*] are stated as follows:
>
> *61. Demikian pula, berdasarkan rumusan masalah di atas, maka tujuan penulisan ini dapat ditetapkan sebagai yang berikut.*
> 61. Similarly, based on the statement of the problems mentioned above, the objectives of the study are stated as follows.

These reminders mean that identification of the research problem is found in the section 'background,' and the section 'the scope of the problem' refers back to the section 'the identification of the problem,' while the section on 'the statement of the problem' refers to the argument in the section 'the scope of the problem.' Similarly, the reminder in DU 61 refers to arguments in the section 'the statement of the problem' in ID10.

The similar repetitive phrases at the beginning of the sentences in DUs 124 and 139 in ID1 and DUs 48, 53, 57, 61 in ID10, such as *Bertolak dari latar belakang masalah di atas* (Based on the above-mentioned background) in DU 48 in ID10, display the rhythmical balance of the parallelism.

As we can see there is a tendency to use a reminder that repeats the same structure in the opening sentences of sections in undergraduate thesis introductions in BI. Thus, as has been shown, thesis introductions in BI employ oral-based patterns: aggregations, repetitions and parallelism which appear to be the vital mnemonic devices. These patterns cause thesis introductions in BI to delay announcing the topic of the text and create a distinctive Indonesian style that is different from that of the AE texts.

8.2.2 Adaptation and Originality

In Chapter 4 it has been argued that in Indonesian oral tradition, adaptation is required in any interaction, and is usually demonstrated at length at the beginning of formal interaction before coming to the point of the discussion. Such a formal interaction includes the writing of thesis introductions where arguments integrate with each other to achieve textual coherence.

In Indonesian oral culture adaptation is noticeably manifest in the transmission of oral cultural values such as retelling stories to new audiences. The transmitted stories and their pattern of expression do not change but are adjusted for the intended audience. The adjustment can be in the form of the way the stories are retold, either as a monologue or a dialogue. The stories are also adjusted to the special needs of the audience. For example, *Sinrilikna KB*, which is in the form of a song, is a recent composition to encourage people to have no more than two children (Parawansa et al 1992). Its performance is accompanied by a traditional musical instrument.

As explained previously, the beginning part of thesis introductions in BI usually contains aggregations. These aggregations appear to be part of the adjustment before discussing the background of the topic of the text. It can be said that the adaptation in ID texts, which also occurs at the beginning of sections, is likewise an adjustment to the content of the section. In an oral culture, this kind of adjustment preceding the main argument parallels the brief compliments usually offered at the beginning of a conversation. The compliments usually express admiration of the interlocutor's physical appearance or possessions and are not related to the ensuing point of the discussion.

The adaptation at the beginning of the sections tends to be shorter than the adaptation at the beginning of the text and shows relevance to the theme of the sections. The relevance is usually indicated by a reference to the more general expression of the theme. For instance, as found at the beginning of sections in most ID texts, the section on 'the scope of the problem' in ID9 begins with a general statement on the need to identify the scope of the problems in the study (DU 45), followed by the mention of the problems in DUs 46-49 and the scope of the study (DUs 50-52).

> *42. Sebelum memasuki pembahasan maka perlu mengidentifikasi masalah terlebih dahulu.*
> 42. Before getting into the discussion it is necessary to identify the problems in this study.

The adaptation process, which indicates the originality of the text can also be seen in the way Tarigan (1987:52-59) in DUs 96-103 (ID1), is ultimately linked to the focus of study ID1 in

DUs 102-103 after a lengthy discussion of the argument in the reference without giving reasons for its use.

> *96. Berdasarkan bentuk wacana, Tarigan (1987: 52-59) membagi wacana dalam tiga bagian yaitu: wacana prosa, wacana drama, dan wacana puisi.*
> *97. Yang dimaksud dengan wacana prosa adalah wacana yang diwujudkan dalam bentuk prosa.*
> *98. Contohnya: novel, artikel cerita pendek, skripsi surat dan sebagainya.*
> *99. Wacana drama adalah wacana yang diwujudkan dalam bentuk drama, dalam bentuk dialog, baik secara lisan ataupun tertulis.*
> *100. Sedangkan wacana puisi adalah wacana yang diwujudkan dalam bentuk puisi baik secara lisan ataupun tertulis.*
> *101. Yang menjadi pusat pembicaraan dalam penulisan ini adalah wacana puisi.*
> *102. Dalam hal ini adalah wacana puisi yang diwujudkan dalam bahasa tertulis,*
> *103. yaitu kumpulan puisi Sukma Laut karya Aspar yang akan dianalisis dengan menggunakan teori kohesi.*

> 96. Based on the forms of discourse, Tarigan (1987:52-59) divides discourse into three types, namely: prose, drama, and poem.
> 97. A prose text is a discourse realised in the form of prose.
> 98. For example, novel, articles, short stories, *skripsi*, letters, etc.
> 99. A drama is a discourse realised in the form of drama and dialogue, either spoken or written form.
> 100. While a poem is a discourse realised in the form of poetry either in written or spoken form.
> 101. The focus of discussion in this *skripsi* is the discourse of poems.
> 102. In this case, the poetic form is realised in written language,
> 103. That is, a collection of Aspar's poems *SL* will be analysed using the theory of cohesion.

The same reference is also used in the following DUs 33-37 (ID9) which is connected to the focus of study ID9 in DUs 38-39.

> *33. Berdasarkan bentuk wacana, Tarigan (1987:52-559 [sic]) membagi wacana dalam tiga bagian yaitu: wacana puisi, wacana drama, dan wacana prosa.*
> *34. Yang dimaksud dengan wacana puisi adalah wacana yang diwujudkan dalam bentuk puisi baik lisan ataupun tertulis.*
> *35. Wacana drama adalah wacana yang diwujudkan dalam bentuk prosa.*
> *36. Contohnya novel, artikel, cerita pendek, skripsi dan sebagainya.*
> *37. Yang menjadi pusat pembicaraan dalam penulisan ini adalah wacana prosa.*
> *38. Dalam hal ini adalah wacana prosa yang diwujudkan dalam bahasa tertulis, yaitu novel "Pertemuan Dua Hati" karya Nh. Dini*

39. yang akan dianalisis dengan menggunakan teori wacana, khususnya kohesi referensial persona.

33. Based on the form of discourse, Tarigan (1987:52-559 *[sic]*) divides discourse into three types namely, poems, drama and prose.
34. What is meant by a poetic discourse is a discourse realised in form of a poem either in oral or written form.
35. A drama is a discourse realised in the form of prose.
36. For examples, novels, articles, short stories, *skripsi*, letters, etc.
37. The focus of discussion in this *skripsi* is the discourse of prose.
38. In this case the prose form is realized in the novel *Pertemuan Dua Hati* [The Meeting of Two Hearts] by Nh Dini.
39. which will be analysed using the personal pronominal references of the theory of cohesion.

Precisely the same reference to Tarigan (1987:52-59) is also used in DUs 43-47 (ID5) and DUs 34-40 in ID6, and linked to the focus of respective studies. The adaptation of reference shows how the argument in the same reference is adapted to the distinctive object of study, i.e. poetry (ID1, ID 5 and ID 9) and novel (ID6). In other words, the focus of the study/text is established by copying and adapting the same scholarly publication.

Thus, the novelty of ID texts is mostly stated in the section 'the objectives of the study' or 'the statement of the problem.' For instance, DUs 63-64 state the objectives of ID7.

63. 1) Mengetahui wujud dan kategori tindak tutur yang terdapat dalam dakwah ZMZ.
64. 2) Mengetahui peranan hubungan makna antara tindak lokusi, ilokusi, dan perlokusi dengan faktor situasional dan atau sosiokultural dalam melihat efektivitas dakwah ZMZ.

63. 1) To find out the forms and categories of speech acts in the preachings of ZMZ.
64. 2) To find out the role of relationship between the meanings in the locutionary, illocutionary and perlocutionary acts and the situational and sociocultural factors, that are important in making ZMZ's preaching effective.

DUs 66-67 in ID8 show that despite having the same topic 'speech acts' as ID7, ID8 demonstrates originality by analysing different objects of study.

66. 1. Mengidentifikasikan jenis-jenis tindak tutur yang terdapat dalam kegiatan penjual obat kaki lima.
67. 2. Mengelompokkan tindak tutur penjual obat kaki lima berdasarkan kategorinya.

66. 1. To identify the types of speech acts found in the activity of sidewalk medicine selling.
67. 2. To group the speech acts of sidewalk medicine sellers based on their categories.

In this case, the originality of ID7 is signalled by the focus of the study, *ZMZ's preaching* and that of ID8, *the sidewalk medicine seller*. Both of these objectives reflect the distinctiveness of the transmitted Indonesian cultural values being adapted to a new situation, new audience or new purpose.

8.2.3 Relevance

The third characteristic of Indonesian oral-based culture which is of concern here is the perception of the past, which is governed by the concerns of the present. It means that the past, which is no longer relevant to present conditions is discarded, presumably because the storage and retrieval of knowledge relies on the limited memory of a human being. Yet, in the transmission of oral cultural values in the daily life of Indonesians, the past does not diminish, as it is reflected in the continuing respect for mythological and cultural heroes, and sometimes gods.

In the context of the writing of undergraduate thesis introductions, the present concern is represented by the student's argument which needs to be substantiated by referring to other sources of knowledge. Meanwhile, the past is indicated in the use of references from other sources, and these scholarly publications should also be bestowed respect.

This study finds that only a few references from other sources are used in thesis introductions written by Indonesian students in BI. The use of scholarly publications is limited to those that support the writer's claim. This use of reference, which represents the past, characteristically reflects the various ways the elderly and powerful are respected in oral culture. One way to show support in the oral tradition is by conducting a special ritual, for example, asking for forgiveness from the gods whose names are mentioned in the recitation of the sacred literature *Sureq Galigo*. An example of supporting references from other sources is Austin, (in Tarigan 1986) in DUs 7-8 in text ID2, which supports the writer's claim about the uses of language in DUs 3-6.

> 3. *Perlu disadari bahwa manusia menggunakan bahasa sebagai sarana komunikasi*
> 4. *bukan hanya merupakan suatu peristiwa belaka atau suatu yang terjadi dengan sendirinya,*
> 5. *melainkan komunikasi mempunyai fungsi, mengandung maksud dan tujuan tertentu*
> 6. *serta dirancang untuk menghasilkan beberapa efek, pengaruh, atau akibat pada lingkungan para pendengar dan para pembaca [sic]*
> 7. *Hal ini sejalan dengan pendapat Austin dalam (Tarigan, 1986:146)*

8. *yang mengatakan "komunikasi adalah serangkaian tindak ujar yang dipakai secara bersistem untuk menyelesaikan tujuan-tujuan tertentu."*

3. It is necessary to be aware that man uses language as a means of communication
4. [the use of language] is not a mere event or a natural phenomenon,
5. communication has functions, certain purposes and aims,
6. [communication] is planned to give some effects and influences or results to listeners or readers. *[sic]*
7. This view follows Austin (in Tarigan, 1986:146)
8. who says that communication is a series of speech acts systematically used to accomplish certain objectives.

Meanwhile the following DUs, 68-70, show how Tallei (1988:10) in ID4 is used as an example to clarify the writer's point of view about the relationship between propositions.

68. *Hubungan antara proposisi-proposisi tersebut kadang-kadang tidak secara langsung,*
69. *akan tetapi memerlukan pemahaman dari apa yang tersirat dalam suatu proposisi [sic]*
70. *seperti pada contoh berikut:*
    A: Jam berapa sekarang?
    B: Belum (Tallei, 1988:45)

68. The relationship between propositions is sometimes indirectly stated,
69. but it requires an understanding of the implicit meaning of propositions,
70. as can be seen from the following example,
    A: What's the time now?
    B: Not yet (Tallei, 1988:45)

Other ways of using references to show support for the writer's claim are indicated when those references provide citations or definitions, elaborate the previous argument, are linked to the topic, data collection, or identification of the problem of the study, or are followed by the student writer's explanation.

Thus, this study has found that reference to alternative views is minimal; in other words, counter-views seem to be unacceptable. These limited alternatives imply that the authors of scholarly publications are treated in the same way as powerful people in the oral-oriented tradition. This is to say that those authors are similarly bestowed the power of transmitting oral cultural values.

Just as there is a communal tradition of respecting elderly and powerful people, the knowledge embedded in a bibliographical reference is also assumed to belong to the community. This is

reflected in the findings in Chapter 6 which show that the arguments in references, which are assumed to be part of the knowledge and cannot be challenged, seem to be regarded as of equal importance to the writer's argument.

References from other sources are copied verbatim, sometimes without acknowledgement. For example, the following quotation from Tarigan (1987:70) is copied word for word in DUs 85-86 in ID1, DUs 22-23 in ID9 and in DUs 23-24 in ID6.

> *Wacana yang ideal mengandung seperangkat proposisi yang saling berhubungan untuk menghasilkan rasa kepaduan atau rasa kohesi. Selain itu juga dibutuhkan rasa keteraturan atau kerapian susunan yang menimbulkan rasa koherensi.*
> (Tarigan 1987:70)
>
> An ideal discourse contains a number of propositions which are interrelated to produce a sense of being cohesive [BI] or a sense of 'being cohesive' [EL].
> In addition, it needs a regularity or an arrangement of the structure which gives a sense of coherence.
>
> *85. Wacana yang ideal mengandung seperangkat proposisi yang saling berhubungan untuk menghasilkan suatu rasa keterpaduan atau rasa kohesi.*
> *86. Selain itu juga dibutuhkan keteraturan atau kerapian susunan yang menimbulkan rasa koherensi.*
> (ID1-MP)
>
> *22. Wacana yang ideal mengandung seperangkat proposisi yang saling berhubungan untuk menghasilkan suatu rasa keterpaduan atau rasa kohesi.*
> *23. Selain itu juga dibutuhkan keteraturan atau kerapian susunan yang menimbulkan rasa koherensi.*
> (ID9-MP)
>
> *23. Wacana yang ideal mengandung seperangkat proposisi yang saling berhubungan untuk menghasilkan suatu rasa keterpaduan atau rasa kohesi.*
> *24. Selain itu juga dibutuhkan rasa koherensi.*
> (ID6-MP)

The following is the translation for both DUs 85-86 (ID1) and DUs 22-23 (ID9), and for DU 23 (ID 6) and for DU 24 (ID6).

> An ideal discourse contains a number of propositions which are interrelated to produce a sense of being cohesive [BI] or a sense of 'being cohesive' [EL].
> In addition, it needs a regularity or an arrangement of the structure which gives a sense of coherence.
> (DUs 85-86 (ID1) and DUs 22-23 (ID9))

23. An ideal discourse contains a number of propositions which are interrelated to produce a sense of being cohesive [BI] or a sense of being 'cohesive' [EL].
24. In addition, it also needs a sense of being coherent.

While from the oral tradition point of view these examples show that the authors of the scholarly works are respected, we may also claim that from the view of academic tradition, Tarigan (1987) has been blatantly plagiarised because the source is not acknowledged.

8.2.4 Abstraction and Analytical Thinking

This section is concerned with the way concepts and analytical thoughts are expressed in Indonesian oral culture. As mentioned in Chapter 4, members of an oral-based tradition call on concrete objects which they use everyday to convey abstractions. The use of concrete objects implies that concepts, which are considered to be part of knowledge and are characteristic of a literate culture, should be familiar to members of the oral culture. This implication is reflected in the way academic concepts are explained in undergraduate thesis introductions in BI. Although some of these concepts are defined, there seem to be two common ways of expressing other important concepts in ID texts.

First, the academic concepts are expressed in various ways using either translations of those concepts in BI, or the most similar terms in BI or both of them. As shown in the following DU 28 in ID4, the concepts are written in the most similar Indonesian terms, which are followed by the English terms.

28. Apapun bentuknya wacana mengasumsikan adanya penyapa (addressor) dan pesapa (addressee).
28. Whatever the form of discourse is, a discourse always assumes that there is an addresser [BI] ('addresser' [EL]) and an addressee [BI] ('addressee' [EL]).

The above DU 28 in ID4 shows that the English terms *addressor* and *addressee* follow the BI terms *penyapa* and *pesapa* instead of the English term being translated into BI *yang menyapa* (those who address) and *yang disapa* (those who are addressed). This way of expressing concepts is found in many ID texts such as DUs 48, 53-54 in ID3, DU 46 in ID4 and DU 44 in ID6.

BI terms for academic concepts are often followed by the corresponding English terms, for example in DU 47 in ID6.

47. Oleh karena itu dalam semua wacana, pengembangan proposisi dapat ditelusuri melalui keterpaduan atau kohesi.

47. For that reason, in all discourses, the development of propositions can be traced through cohesion [BI] or 'cohesion' [EL].

Yet, because of the historical influence, some of the terms in BI are followed by their counterparts in Dutch. For instance, DU 14 in ID4 *"Demikian pula dalam bentuk tulisan, wacana dapat ditemukan pada [...] karya iklan (reklame) ... "* (Similarly, the written form of discourse can be found in [...] advertisements [BI] ('reklame' [Dutch])).

The order of presentation of these terms varies. For instance, the BI term *penggantian* precedes the BI translation of the concept *substitusi* in DU 52, while the BI translation of the English concept *substitusi* (substitution) precedes the BI term *penggantian* in DU 63 in the same text ID6.

52. Selain itu dalam wacana puisi memang banyak ditemukan adanya penggantian atau substitusi, elipsis atau penghilangan, dan repetisi atau pengulangan,

52. Besides, in poetic discourse we can find many replacements [BI] or 'substitution' [EL], 'ellipses' [EL] or omission [BI] and 'repetition' [EL] or repetition [BI] in such a way

63. Kohesi gramatikal mencakup pronomina, substitusi atau penggantian, elipsis atau penghilangan, dan konjungsi.

63. Grammatical cohesion includes pronouns, substitution or replacement [BI], ellipsis or omission [BI] and conjunction.

The translation of the English terms in BI can be followed by the English terms, as can be seen from the translations of the concepts *written discourse* and *discourse analysis* in DUs 30 and 40 in ID6.

30. Wacana tertulis (written discourse) adalah wacana yang diwujudkan dalam bahasa tulis.

30. Written discourse [BI] 'written discourse' [EL] is a discourse expressed in written language.

40. Dalam hal ini, wacana puisi "Lubang Tanpa Dasar" karya Ghufron Hasyim yang akan dianalisis dengan memakai pendekatan analisis wacana (Discourse Analysis).

40. that is a collection of poems *Lubang Tanpa Dasar* [Baseless Hole] by *Ghufron Hasyim* will be analysed using the approach of discourse analysis [BI] 'discourse analysis' [EL].

Second, concepts are provided with their definition, as can be seen in DU 108 in ID4.

108. Kohesi yang yang lebih dikenal dengan istilah keruntutan ialah suatu wujud semantic dari wacana yang didasarkan pada interpretasi hubungan antar proposisi.

> 108. Cohesion which is also known as *keruntutan* is a semantic form of discourse based on the interpretation of the relationship between propositions.

Here the concept *cohesion* is expressed by providing the BI term *keruntutan* followed by its definition.

The various ways concepts are expressed in thesis introductions in BI suggest the ways these concepts are familiarised in order that they become part of the daily life of Indonesian students' oral tradition. Yet, because these concepts are often repetitively expressed in such a way in the same ID text, they can be called lexical redundancies.

Despite these lexical redundancies, some of them are singly expressed either in the most similar Indonesian terms, or the translation of English terms into BI. For instance, DUs 45-46 in ID6 show that the concepts *pemarkah anafora* (anaphoric makers), *substitutsi* (substitution), *pengulangan kata* (repetition), and *sinonim* (synonym) are expressed either using their translation in BI or the BI terms.

> *45. Keterpaduan itu mudah dikenal*
> *46. karena ia terdiri atas alat-alat kebahasaan pemarkah anafora, substitusi, pengulangan kata, sinonim, dan lain-lain (Tallei, 1988:9).*

> 45. The cohesion is easily recognised
> 46. since it consists of linguistic devices: anaphoric markers, substitutions, repetition of words, synonyms, etc (Tallei, 1988:9).

Another characteristic of an oral tradition, see Chapter 4, is that thoughts tend to be illogically organised. This fact is claimed to result from the tradition of showing reverence to elderly and influential people in the oral tradition. Failure to show due respect to people in power, who are commonly considered to originate from gods, most often results in punishment. This is to say that rather than logically analysing, for example, the causes of a dispute to find out its solution, it is more important to glorify the people in power or their predecessors in the tradition that it is they who are supposed to determine who and what are right or wrong. Similarly, instead of alphabetically organising a series of invitees' names mentioned in the university rector's speech during students' graduation day, these names are listed according to their social rank in the society.

This glorification of tradition discourages members of the oral-oriented tradition from thinking analytically, from synthesising and inferring logically. The consequences are in the problems

found in all thesis introductions in BI such as the incorrect uses of connectors, a lack of knowledge about the topic of the text, and the fact that the writer contradicts him or herself.

For instance, DU 29 in ID7 seems to be illogically concluded from the previous DU though both statements deal with spoken language.

> *28. Dalam mengamati pemakaian bahasa Indonesia ragam dakwah dalam masyarakat sangatlah tepat jika objek yang diamati adalah bahasa lisan.*
> *29. Hal ini disebabkan ada faktor-faktor yang terdapat pada bahasa lisan terdapat pada bahasa tulis, [sic]*
>
> 28. In observing the use of BI in preaching it is appropriate to focus on the spoken language as the object of observation.
> 29. This is because some features of spoken language can be found in written language *[sic]*

In other words, the argument in DU 29, which has been falsely assumed to be the reason for the argument in DU 28, does not provide the reason for focusing on the spoken language of preaching in BI. This illogical reasoning further affects the continuity of arguments in ID7.

Another problem in the presentation of analytical thinking can be seen in the lack of knowledge essentially related to the topic of the text. DU 21 in ID7 demonstrates the writer's misunderstanding that studies of language benefit language.

> *21. Penulis ingin menunjukkan bahwa ilmu-ilmu bahasa tidak hanya dapat dirasakan manfaatnya oleh bahasa itu sendiri tetapi juga berguna bagi seluruh aspek kehidupan manusia. [sic]*
> 21. The writer aims to show that studies of language do not only benefit the language itself but also for all aspects of human beings. *[sic]*

The way analytical thoughts are expressed in thesis introductions in BI can also be seen when the writer contradicts him/herself in DUs 77-78 in ID5.

> *77. Untuk membahas aspek-aspek secara keseluruhan tentu membutuhkan waktu yang lama;*
> *78. dan untuk menghindari kemungkinan pembahasan yang ngambang, maka penulis hanya akan membahas kohesi leksikal yang berupa ekuivalensi dan pengulangan saja.*
>
> 77. To discuss every aspect of cohesion needs a long time;
> 78. and to avoid the possibility of long winded discussion, the writer will only discuss the equivalents and repetitions in lexical cohesion.

The contradiction is shown by the fact that, despite the writer's intention to avoid the long-winded discussion, the above-mentioned focus of study comes after a long-winded discussion on the role of lexical cohesion in DUs 65-70 and the scope of the problem in DUs 71-76. The contradiction is evidence for weak reasoning in ID5. A similar blatant contradiction of argument within a single sentence can be seen in DU 126 in ID1 which states *Kepadatan bahasanya terlihat dari ungkapan idenya yang tidak mempergunakan bahasa yang padu dan padat. [sic]* (The density of language in poems can be seen from the ideas expressed in poems which do not use cohesive and dense language *[sic]*).

Contradiction and the illogical analysis of arguments, which includes sloppy thinking, suggest that the problems in the undergraduate thesis introductions in BI are deeply rooted in the Indonesian oral tradition.

In summary, it is evident that thesis introductions in BI are significantly influenced by the Indonesian oral-based tradition as shown in the discussion of four characteristics of oral culture. It has been shown that the influence notably affects the linearity, topic continuity, and the integration of references into the texts, while the hierarchy and symmetry of the text do not seem to be directly influenced by the oral culture.

8.3 Undergraduate Thesis Introductions in English

The analysis described in Chapter 7 identifies texts written in English by both Australian students (AE) and by Indonesian students from English Department (ED(EL)) as asymmetrical and 'coordinated' with some instances of subordinated argument. AE texts, however, are characteristically identified as slightly digressive, and employ topic sentences and advance organisers as the most frequently used language devices to indicate the continuity of arguments in the texts. References in AE texts are integrated in various ways, such as by supporting or criticising the claim in the reference, or by being described by the student writer. Meanwhile, the rhetorical structure of ED(EL) is distinctively identified as digressive and makes use of topic sentences and reminders as the most frequent topic continuity devices; and the references merely support the previous claims or are supported by the upcoming explanation.

The difference between the AE and ED(EL) texts indicates that texts written in the same language do not necessarily show the same rhetorical structure. Despite the claim (Kaplan 1966) that the rhetorical structure varies from one language to another, it is the culture of the writer's institution and larger community which is more powerful in explaining and interpreting the textual rhetorical structure. As the following sections show, the rhetorical

structure is influenced by the writer's native culture. The AE texts are assumed to have been influenced by the literate culture of Australian universities and the ED(EL) texts are influenced by the oral-based tradition of Indonesian universities. The following two sections discuss the findings from AE and ED(EL) texts respectively.

8.3.1 Undergraduate Thesis Introductions in English by Australian Students

The underlying rhetorical structure of undergraduate thesis introductions by Australian students is produced within the context of academic writing tradition in Australian universities, as reflected in Ballard & Clanchy's (1991) study of the Australian lecturers' perceptions of what constitutes academic writing in Australian universities.

One of the criteria for academic writing in Australian universities, discussed in Chapter 4, is that the topic of the text should be stated at the very beginning and subsequently developed following a linear pattern. This study finds that the topics of all AE texts are stated at the beginning of the texts: DU 1 (AE4, AE6, AE9 and AE10), in DU 2 (AE1 and AE8), and in DU 3 (AE2). Despite this early mention of the topic, the AE texts are characteristically not linear but slightly digressive because of some interruptions from other text segments on different themes.

We can also infer from the interruption that some parts of the text need to be elaborated, and this elaboration causes all AE texts to be asymmetrical to some extent. This slight digressiveness is partly caused by the fact that some footnotes in AE texts contain arguments which are marginally relevant to the topic of the text and to themes in the texts. However, it is important to note that this slight irrelevance is marked and recognised by its appearance in footnotes. Footnotes, for example, introduce an abbreviated reference to the name of a hotel frequently mentioned in the text (DU 4 in AE10) or provide additional information about the translation process conducted in the study (DU 5 in AE3). Thus, the main arguments in AE texts generally show relevance to the topic of the text.

Relevance is also indicated by various language devices used to show connections between arguments in the text. For instance, an advance organiser is used to indicate the connection between the argument currently under discussion with the upcoming discussion of another argument or to inform in advance of the elaboration of an on-going argument either in a subsequent section or in the appendix.

The relevance of the arguments to the topic of AE texts is also reflected in the integration of references to scholarly publications to support and criticise the thesis writer's argument.

All AE texts, except for text AE2, also have a coordinated structure in which their related arguments are mostly clustered near each other.

These major characteristics of AE texts tend to show that the rhetorical structure of thesis introductions in English by Australian students conforms to Australian cultural values. It may seem that Australian cultural values are of minor importance in explaining the influence of literate culture on the AE texts. In fact this is not the case. As discussed in the following four subsections, the findings from the AE texts suggest that the four characteristics of literate culture strongly influence the rhetorical structure of AE texts.

8.3.1.1 Patterns of Thought and Expression

The literate tradition in the context of the Australian academic community can be seen in the patterns of thought and expression of AE texts which are direct and assertive.

This study shows that the specific topic of AE texts is directly and explicitly stated at the beginning of the texts and so are the themes of sections at the beginning of the section. The argument at the beginning of most AE texts does not only state the topic or focus of the study, but also the content of the thesis introductions and of other main chapters of the thesis. As found in most AE texts, the arguments tend not to digress because they are mainly generated from what has been stated at the beginning. For instance, DUs 2-3 in AE1, which state the focus of AE1, are followed by the specific content of the introduction in DUs 4-6, and of the literature review in Chapter 2 (DUs 7-9) and by the statement on the procedure and analysis in Chapter 3 (DUs 10-13). The arguments in the following four sections in AE1 – turn-taking, transition relevance place, chi-square and data collection – then sequentially occur in the order mentioned in DUs 4-6.

Although the topic of all AE texts is stated at the beginning of the texts, the content of the chapters in AE5, AE7 and AE10 is presented at the end of the introduction.

The same explicit expression of the themes of most sections is found at the beginning of the sections despite the fact that the content of the sections has been mentioned at the beginning of the thesis introduction. For instance, in text AE10, following DUs 159-162, which show the importance of non-linguistic literature, is DU 163, which tells us the specific content of the section 'A Review of the non-linguistic literature' at the beginning of the section, although the content of this section has been stated in DU 13.

13. In the third section the non-linguistic literature that was examined will be described

159. The non-linguistic literature is important to discuss
159. as it is the literature that many promotional letter writers use to guide them in letter writing.
160. This literature is also important
161. because it instructs readers how to achieve effective persuasive language rather than simply describe persuasive language.
163. This section discusses Dunn (1992), Proverbs (1972) and Wrigley (1990).

8.3.1.2 Adaptation and Originality

As pointed out in Chapter 4, one of the typical literate traditions is to take initiative in any interaction. In terms of the criteria of academic writing in Australian universities, this trait is manifest when a wide range of alternative views are interpreted to establish a distinctive point of view. In other words, a new idea is tested based on the existing literature. The various views from the literature are adapted to suit the topic of the study, while the originality of the argument is reflected in the novelty of the point of view in the thesis introduction. For example, DUs 4-6 and 35-37 in text AE9, which is the introduction to a study analysing conversational interaction in an all-male speech group, show how the writer starts his/her argument by first referring to the mainstream gender-based analysis of language (DUs 4-6), and questioning the terms 'competitiveness' and 'dominance' used to define male interactional style (DU 35), before establishing his/her own view that there must be evidence to support the claim that the characteristic male interaction expresses male dominance (DUs 36-37).

4. Many of the gender based analyses of language that have been produced in the last few years have been done by women.
5. This in itself is unimportant,
6. although it does reflect the tendency of the literature to focus primarily upon the language of women or upon linguistic comparisons and interaction between men and women.

35. By defining male interaction as "dominance" [...] one begins looking for evidence to support this.
36. This raises the need for a study which explores all-male conversation in much the same way that previous feminist studies have examined the nature of women's language.
37. A way of doing this is to treat men's language as a subculture, looking at in a manner that is disassociated from existing studies of all-female and male-female interaction, and from comparative studies.

In this case, the novelty is reflected in the examination of men's language in a group of men. Thus, there is no repetition of argument regarding gender-based analysis because the gender-

based analysis is analogically explored in all-male speech interaction, treating men's language as a subculture.

A similar procedure is applied in establishing the originality of text AE3, which uses Béal's (1994) study of cultural values of interactional style between French and Australian employees, and extends it to *l'engagement* in the interactional style of six native French speakers concentrating particularly on the area of expressing opinions.

Meanwhile the following DUs 51-52 and 54 show that text AE7 applies Grice's (1975) conversational maxims to a clinical-based analysis of a head injury population.

51. The discourse genre that would most likely describe what one might call 'everyday interaction' (though not all) is conversational discourse;
52. a discourse genre rarely studied in head injured populations.
53. While discourse has only recently been explored in head injured populations,
54. there is a method of analysis based on Grice's (1975) theoretical framework that seems to be slowly emerging as a tool sensitive enough for examining subtle yet pervasive discourse errors in these clinical populations.

The distinctiveness of ideas in AE texts is also shown when referring to accounts of the topic in the literature. This can be seen in DUs 15-24 in AE2 when the importance of the study of past referencing refers to Gumperz (1982), which discusses the case of a migrant doctor who misunderstood certain grammatical distinctions.

While there are various ways of demonstrating the novelty in most AE texts, AE6 indicates its distinctive argument simply by filling in the gap in the literature review, and AE4 draws a hypothesis based on previous studies, as stated in the following DUs 1-2.

1. Not a great deal of information about the nature of tags and fillers is available in the literature,
2. so only a few general ideas went to make up my first hypothesis

8.3.1.3 Relevance

This section, which is closely related to the previous section, is concerned with the way the past is perceived in a literate culture in which, Goody & Watt (1968) argue, people select, adjust, and eliminate items. This past is influenced by social pressures which are so numerous that the argument finally comes out as an individual one. According to Goody & Watt (1968), because of the availability of numerous and various views, the use of the past by literate-based people should be based on logical relations and purpose.

The way the past is used in a literate culture suggests a recognition of all views and is reflected in the various ways scholarly references are used in the introductions written by Australian students. This recognition is possible, presumably due to the existing writing system which allows the recording of all information.

Besides supporting the previous claim, references in AE texts, which represent the past, indicate its integration into the texts in various ways. For example, DUs 70-73, 79-83, 87-88 and 125-127 in AE9 show that the same reference can be both supported and criticised.

70. Lakoff's (1975) Language and Woman's Place is often given as the starting point of modern research into gender and language.
71. It is a valuable starting point
72. because it was one of the first studies to deal specifically with language and gender in a feminist context,
73. and as such proved to be a catalyst for much subsequent research.

79. Although this work is an important and highly influential starting point,
80. there are a number of problems with it.
81. The most obvious flaw in Language and Woman's Place is the complete absence of any empirical data to support the claims that Lakoff makes.
82. Lakoff refers instead to her "intuitions" as a native speaker of her own particular dialect of English as support for her arguments,
83. Other problems with Lakoff's study will be referred to further on.

87. Unlike Lakoff,
88. they used authentic data of dyadic conversations, which they recorded surreptitiously, as material for their investigation; 10 of all-female pairs; 10 of all-male; and 11 of mixed sex.

124. Although Lakoff (1975) describes "weak" female features as being generally rather than absolutely part of women's speech compared to that of the male mainstream,
125. the implication of this has resulted in a persistent depiction of certain features of speech as being associated with either male or female speakers.
126. Aries, in her (1987) review of language and gender studies, criticises this division as being overly simplistic.

There are two points that can be made here. First, based on a certain view, each argument in a reference contains both positive and negative sides. In this case, the fact that Lakoff (1975) is acknowledged as the starting point of modern research into gender and language (DUs 70-73) is the positive side of this reference, while the absence of empirical data to support Lakoff's claims is the negative side of the reference (DUs 79-82).

Despite the fact that the writer of AE9 offers a number of criticisms of Lakoff (1975), as indicated in DU 83, the other criticisms are not yet mentioned in the discussion of modern research into gender and language (DUs 79-83). Those criticisms are stated in DUs 87-88 where Lakoff's lack of authentic data is emphasised, and in DUs 125-127 where Lakoff's classification of male and female features is considered simplistic.

Second, we can infer that in literate culture, ideally, all references are treated as equally important, just like all the members of the culture are treated. The equal importance is indicated in their potential to be used as a framework in establishing one's argument. It means that all references can be used in various ways to frame one's argument. For example, while Lakoff (1975) is explicitly supported in DUs 70-73, Lakoff's argument is refuted in DUs 79-82 in order to frame the writer's argument that there is no evidence yet to establish the characteristic male interaction as being dominant. We can say, here, that the criticism of Lakoff in DUs 79-82 also functions as one of the bases of the writer's claim.

8.3.1.4 Abstraction and Analytical Thinking

As mentioned in Chapter 4, the fourth characteristic of a literate tradition is the way in which concepts and analytical thoughts are expressed and organised. This study finds that in all AE texts the major concepts frequently referred to are expressed in the form of definitions which, unlike the perception-based descriptions of concepts in oral traditions, provide the details of its operations. For instance, the concept 'head injury' is defined in DUs 118-122 in AE7.

> 118. Head injury, [...], is considered a traumatic insult[2] to the brain that can result in psychological, cognitive and physiological changes within the individual.
> 119. [as it has been defined by National Head Injury Foundation (1985)]
> 120. The term 'insult' is used here rather than 'impact'
> 121. since CHI does not necessarily have to be caused by impact to the brain.
> 122. It can be caused by a sudden head movement which can disrupt the brain, i.e. Whiplash. *(DUs 120-122 are in footnote number 2).*

The definition in DU 118 is further clarified by comparing the term 'insult,' used in the definition with 'impact' (DUs 120), and by explaining the difference between these two terms (DUs 118-119).

Although the concept *l'engagement* in AE3 is not explicitly defined, the concept is explained in detail in a separate section 1.2.2 'French interactional style' in DUs 85-95, in the etymology of the concept (DUs 96-100) and the value embedded in the concept (DU 105).

Similarly, the concepts in texts AE1, AE8 and AE10 are explained in great detail in separate sections or chapters. As shown in the following DUs 6 and 8-9 from AE10 the concept *persuasive discourse*, used as the framework for analysing advertisment, is elaborated in the introductory chapter.

> 6. A framework for analyzing these promotional letters, a background in language attitudes and suitable surveying techniques were required for the research.
>
> 8. This chapter examines persuasive discourse, specifically the persuasive discourse used in advertising.
> 9. A variety of authors *[sic]* strategies for defining advertising will be discussed with an aim to discovering a framework for this thesis.

Thus, we have seen that concepts in a literate culture are made clear not only in definitions, but also by additional explanatory details.

The other related dimension of literate culture can be seen in the way thoughts are logically organised. In terms of academic writing this implies that arguments are expected to be variously connected with one another across sections of the text. It means that the arguments are not only related to what has been mentioned before but may also refer to an upcoming argument or claim. This relationship between arguments can also be seen in the comparison and evaluation of different points of view.

The arguments that are logically connected are indicated by the use of transition signals. For instance, DUs 31-58 in AE6 show us how the main arguments in AE5 are logically connected and organised into three areas of investigation as follows: first area of investigation (DUs 33-39), second (DUs 44-50), and third (DUs 51-58).

> 31. This thesis is organised into three broad areas of theoretical investigation.
>
> 33. The first area of investigation [...] is the rhetorical structure (or structure of semantic and pragmatic relations) within texts.
>
> 40. The second and third areas of investigation move into a discussion of the 'level' at which texts are organised, and of the relationships which hold between those levels.
>
> 44. The second area of investigation [...] will concern the work of van Dijk in relation to the global themes and purposes of texts, and the textual devices of different genres which facilitate recognition of those themes and purposes, called 'schemata' or 'schematic structure.'

> 51. The third area of investigation [...] is the role of lexical and other sources of cohesion in text organisation.

The connections between these three areas of investigation in AE6 are shown by the enumerating sentences in DUs 31, 33, 40, 44 and 51 using the transition signals *the first area*, *the second and third areas*, *the second area*, and *the third area*.

In short, thesis introductions in English by Australian students are significantly influenced by the literate tradition of Australian culture. The influence significantly affects the linearity, topic continuity and the integration of references into the texts, while the hierarchy and symmetry of the text do not seem to be directly attributable to the literate-based Australian culture.

8.3.2 Undergraduate Thesis Introductions in English by Indonesian Students (ED(EL))

Like thesis introductions in BI, the underlying rhetorical structure of ED(EL) texts reflects the academic writing tradition in Indonesian universities. It means that although written in English, the literate culture which is reflected in the use of the English in the writing of the thesis does not seem to play a significant role in characterising the rhetorical structure. In fact, the ED(EL) texts share the characteristics of ID instead of AE texts in terms of the digressiveness, the coordinated and asymmetrical structure of arguments, the use of supporting references, and the use of topic sentences and reminders as the common topic continuity devices in the texts.

While the coordinated hierarchy, the asymmetry and the use of references in ED(EL) texts follow the pattern of ID texts, the digressiveness and the topic continuity do not appear to precisely replicate them. Chapter 7 identifies that both the irrelevant text segment, and the interruption of other text segments with different themes, are causes of the digressiveness of ED(EL) texts. The irrelevant text segments occur especially at the beginning of the texts. Nine ED(EL) texts have irrelevant text segments, eight of which occur at the beginning. One of these texts is ED(EL)10 which shows the highest percentage of digression (59.57% of the total 47 DUs). On the other hand, interruptions to other text segments only occur in ED(EL)2 and ED(EL)3.

This persistence of irrelevant text segments correlates with the asymmetry of ED(EL) texts and with a characteristic long delay announcing the topic in most ED(EL) texts. For instance, the topic of ED(EL)2 is first indicated in DU 74, out of the total 99 DUs, and the topic of ED(EL)9

in DU 56 of 80 DUs, while the earliest mentioned topic is found in DU 11 of 39 DUs in ED(EL)3.

Chapter 7 also identifies reminders as one of the language devices commonly used to connect arguments in ED(EL) texts. Yet, unlike the reminders in ID texts, the reminders in ED(EL) which refer to a previous section are not mainly located at the beginning of sections. For instance, DU 56 in ED(EL)9, which states the reason for choosing the title, comes at the end of the text segment 'the reason for choosing the title' (DUs 44-47) after arguing for the importance of the meaning of messages in communication (DUs 33-43).

The non-continuity, however, is found in the section 'composition of the *skripsi*,' in ED(BI)5, 6, 7 and 10, which lists the contents of the chapters in the *skripsi*. Thus, this argument on the composition of the *skripsi* does not employ any language devices which are supposed to connect this argument with other arguments in the text, such as the scope of the problem, the statement of the problem, or the objectives of the study.

ED(EL) texts, which are generally much shorter than ID texts mainly share the characteristics of ID texts presumably because they display the same Indonesian oral-based cultural values. Nonetheless, there are some slight variations between the rhetorical structure of thesis introductions written by Indonesian students in BI and in English.

8.3.2.1 Patterns of Thought and Expression

From the three major patterns expressing oral culture in Indonesia, discussed in Chapter 4, aggregation is the most salient in ED(EL) texts. The irrelevant text segments in them partly employ elevated language to explain or illustrate a concept. For instance, DUs 1-3 and 4-9 in ED(EL)6 respectively show the emphasis on the concepts *communication* and *language*.

1. Communication is used by everybody in everyday life.
2. It plays a very important role in human activities.
3. To communicate means to exchange feeling, knowledge, ideas, wishes and thought with other people.
4. Language is used as a tool of communication by people.
5. It connects one person to another in society.
6. By using language, people can conceal and reveal their characters, identity, etc.
7. Language enables us to understand other people.
8. We can get knowledge and understanding about things around us.
9. In other words, we use language in every social situation.

Other examples of irrelevant aggregations in thesis introductions by Indonesian students in English are found in DUs 1-6 in ED(EL)1), DUs 9-18 in ED(EL)2, DUs 1-3 in ED(EL)3, DUs

1-4 in ED(EL)4, DUs 6-10 in ED(EL)7, DUs 1-8 in ED(EL)8 and DUs 5-10 in ED(EL)9 which all discuss the concept *language*, while DUs 1-8 and 10-13 in ED(EL)2 discuss the concept *communication* and *language* respectively.

Different from other irrelevant text segments at the beginning of ED(EL) texts, which aggregate expressions emphasising general concepts in the texts, the first text segment on 'humour and boredom' in ED(EL)5 irrelevantly explains why people resort to reading humorous books.

Unlike aggregations in ID texts, which are all found at the beginning of sections, the aggregations in some ED(EL) texts tend not to be located at the very beginning. The following DUs 5-10 in ED(EL)9 come after the discussion of human beings as social creatures in DUs 1-4.

> 5. With language people can conceal and reveal their characters, personal identity, and other particular background.
> 6. Language enables us to understand other*[s']* thoughts.
> 7. In return they can understand ours.
> 8. It is used by other people in communication to express ideas, feeling, and wishes or anything else to the other people [in] both spoken or written [form].
> 9. On the other hand, with language people can cooperate, communicate and express themselves one another. *[sic]*
> 10. As Kentjono (1982:2) says that: "Bahasa dapat digunakan sebagai sarana dalam bekerjasama, berkomunikasi dan mengidentifikasikan diri kepada sesama dan kelompok social dalam masyarakat". [Language can be used as a means of cooperation, communication, and self-identification to other people and social groups in the society.]

Three ED(EL) texts contain two aggregations emphasising two concepts consecutively; they are DUs 1-8 and 9-18 in ED(EL)2 and DUs 1-3 and 4-9 in EDE(L)6, both of which focus on the concepts *communication* and *language*, and DUs 1-9 and 10-13 in ED(EL)10, which attend to the concepts *language* and *English as an international language.*

We can infer from the aggregations in ED(EL) texts that the texts tend to begin with very general concepts before starting the topic of the text and discussing the concepts relevant to the topic. This reflects the strong preference of oral-based culture to employ concrete and familiar objects in explaining a concept.

Furthermore, the sections in ED(EL) texts are also inclined to begin with a general statement relating to the theme of the section. For instance, the general statement on language in DU 35

in ED(EL)6 seems to repeat the arguments on the use of language in DUs 4 and 9; it is the first DU in the text segment 'the reason for choosing the title' (DUs 35-41).

4. Language is used as a tool of communication by people.

9. In other words, we use language in every social situation.

35. People used language everywhere and everytime. *[sic]*

DUs 37-38 in ED(EL)8 similarly use general statements at the beginning of the section 'the objectives of writing.'

37. The writer has some purposes in writing this paper.
38. They are [as follows]:

Other general statements at the beginning of sections are found in DU 68 in ED(EL)4, DU 37 in ED(EL)8, DU 33 in ED(LE)9 and DU 30 in ED(EL)10. From the fact that some aggregations of concepts do not occur at the beginning of sections, we can say that, although a few general statements at the beginning of sections tend to repeat the aggregated concepts at the beginning of the ED(EL) texts, this tendency does not occur in most ED(EL) texts.

8.3.2.2 Adaptation and Originality

Like ID texts, ED(EL) texts also reflect the oral-based tradition of adaptation. This is to say that the aggregations at the beginning of the text, despite being irrelevant to the topic of the text, appear to be used as an adjustment to the coming discussion of the background to the topic of the text. Similarly, the general statements beginning the sections in ED(EL) texts constitute an adaptation before discussing the arguments.

While adaptation is shown by adjusting to the next argument, the originality in ED(EL) texts is exhibited in the statement of the topic of the text and of the objectives in ED(EL) studies. For instance, the originality of ED(EL)4 is indicated in the statements of its three objectives in DUs 54-56, following the topic of the text *speech acts* in DU 48.

48. Seeing this title, it is clear that through this thesis the writer uses the aspects of speech act to analyse Stephen Crane's short story *The Open Boat.*

54. to explain what the speaker does through the dialogues he utters,
55. to identify speech act performed by the speaker thorough his dialogues
56. to find out what types of illocutionary act contained in the dialogues.

The phrases *the dialogues* (DUs 54 and 56) and *his dialogues* (DU 55) refer to the dialogues in Crane's story, indicating the originality in ED(EL)4.

Despite the fact that the objectives stated in DUs 39-41 in ED(EL)8,and DUs 67-69 in ED(EL)9,have the same topic 'speech acts' as ED(EL)4, each of these three texts demonstrate their originality by having a different object of study. These three distinctive objects of study are the novel *Open Boat* by Stephen Crane in ED(EL)4, the drama *Waiting for Godot* in ED(EL)8 and the short story *In Another Country* by Ernest Hemingway in ED(EL)9.

> 39. To explain the aspects of illocutionary acts in the drama.
> 40. To classify the kinds of illocutionary acts that are performed by the speakers and the hearers.
> 41. To explain the direct and indirect illocutionary acts that performed *[sic]* by the speakers and the hearers.
>
> ED(EL)8-MP

> 67. To identify the kinds of speech acts that are performed by the speakers and the hearers in the short story *IAC*
> 68. To find out the types of illocutionary acts contained in the dialogue and monologue of the speakers and the hearers in the short story *IAC*
> 69. To classify kinds *[sic]* of illocutionary acts that are performed by the speakers in the short story *IAC*
>
> ED(EL)9-MP

8.3.2.3 Relevance

Like the references from other sources in ID texts, the references in ED(EL) texts are also predisposed to the way the past is perceived in Indonesian culture. References used in ED(EL) texts, which represent the past, are very few and they are limited to those which support the writer's argument. For instance, Purwo (1990) in DU 20 in ED(EL)7 is linked to the topic of ED(EL)7, *speech acts.*

> 20. The determination of meaning employs context (who said X, to whom X is said, when and where X is said) (Bambang K. Purwo, 1990) make the speech acts considered as the most interesting study within pragmatic study.

The fact that none of the references in ED(EL) texts are criticised or argued against clearly shows the respect attributed to their authors. So the use of references in ED(EL) texts is influenced by the oral-based tradition, like thesis introductions in BI by Indonesian students. Despite the fact that this restricted use of references could also be due to the alarming lack of adequate library resources, it clearly indicates that the writer does not show that he/she participates in Anglo academic discourse practice, which a thesis introduction represents.

8.3.2.4 Abstraction and Analytical Thinking

To some extent, in terms of the way of concepts are expressed, ED(EL) texts are similar to ID texts in that the concepts are put into words by providing definitions or illustrations. For instance, the two important concepts in ED(EL)5 which deal with 'Grice's Cooperative Principle in English Humour' are 'humour' and the 'Cooperative Principle.' They are defined separately, as shown in the following DUs 6 and 11-12.

> 6. Humour is one of the means of communication, functioning to give information, to assert feelings like happiness, anger, annoyance and sympathy.
>
> 11. The co-operative principle is a principle which was introduced by Paul Grice in 1975
> 12. and it becomes a part of discussion about conversational implicate. *[sic]*

DU6 shows that the concept 'humour' is defined from the perspective of its uses, while the concept of Cooperative Principle in DUs 11-12 is illustrated in terms of its history.

In a similar way, the word *makna* [BI] 'meaning' [EL] is defined in DUs 35-39 in ED(EL)4 and the concept *reference* is defined in DU 19 in ED(EL)6.

Yet, except for the above examples, it seems that most of the concepts defined in ED(EL) texts are not closely related to the topic of the text. Instead they are the names of the field of study from which the topic of the text is derived. For instance, DUs 28-30 in ED(EL) 4, which is entitled *Aspects of speech act in Stephen Crane's The Open Boat*, provide two definitions of *semantics.*

> 28. Semantics is the aspect of language that relates to study *[sic]* of meaning.
> 29. F.R. Palmer, in his book of grammar, states: "Semantics is the study of meaning." (Palmer, 1981:34)
> 30. while James R. Hurford stated his own definition that "Semantics is the study of meaning *[sic]* of language". (Hurford, 1983:1)

Other such concepts are found in DUs 18-19 in ED(EL)7, which is entitled *The study of speech acts in Marah Rusli's novel Sitti Nurbaya,* and DUs 20-21 in ED(EL)8, which focuses on *Aspects of illocutionary acts in the drama Waiting for Godot*; both of which define *pragmatics.* DUs 20-21 in ED(EL)10, which deal with *Cohesive Devices in the magazines [sic]* define the concept *grammar.* Invoking such general concepts may imply that there is a preference only to deal with the peripheral aspects of the topic rather than the substance of the topic. In this case, the peripheral aspects of the topic may reflect the objects considered familiar in daily life in the oral tradition.

The Indonesian oral tradition of deep respect for older people seriously affects the analytical thoughts expressed in thesis introductions written in English by Indonesian students, just as it influences thesis introductions written in BI. The effect of the oral-based tradition on ED(EL) texts is manifested in the inappropriate use of transition signals. For example, *therefore* has been unsuitably used in DUs 17 in ED(EL)1 following the arguments in DUs 14-16.

14. In learning a language it is advised to have a knowledge of the use of structure. *[sic]*
15. A language user can be considered successful in using a language
16. if he/she could make the hearer understand what he/she means.
17. Therefore, *[sic]* we often find an omission in a certain part or the expression that should be in the sentence.

As we can see the argument in DU 17 is not a result of the series of arguments in DUs 14-16. Instead it contrasts with the arguments in DUs 14-16. While there may be more explanation needed to smoothly connect DUs 14-15 with arguments in DU 17, DU 17 may be more appropriately stated as *However, we often find an omission in a certain part of the expression that should be in the sentence.*

Incorrect use of the transition signal *on the other hand* can be seen in DU 9 in ED(EL)9.

6. Language enables us to understand other*[s']* thoughts.
7. In return they can understand ours.
8. It is used by other people in communication to express ideas, feeling, and wishes or anything else to the other people [in] both spoken or written [form].
9. On the other hand, *[sic]* with language people can cooperate, communicate and express themselves to one another.

In this case, arguments in DUs 6-8 have been inappropriately followed by *on the other hand* indicating a contrast of arguments in DUs 6-8 and 9. Because DUs 6-9 similarly argue about the use of language, we may use, instead, a transition signal which indicates an addition to the arguments in DUs 6-8 and 9. Thus, DU 9 should read *And with language people can cooperate, communicate and express themselves to one another.*

Similarly, the use of *however* in DU 11 in ED(EL)4 should be deleted because the argument in DU 11 does not contrast with but adds to the argument in DUs 9-10.

9. It is generally known that there is no one in the world can live by himself, *[sic]*
10. even though he has everything to support his life.

11. However, he needs other people both as friends and as members of a society to share his feeling or even solving his problems. *[sic]*

DUs 39-40 in ED(EL)6 likewise demonstrate the illogical use of *because*.

39. The writer chooses the title "Endophoric and exophoric references as used in Reader's Digest"
40. because she believes that reference is the essential element of Semantics which relates our language to our experience *[sic]*
41. and that the use of reference in the text has relation with the achievement of cohesiveness in the text.

As we can see, DU 40 is logically not reflecting the reason for choosing the title of ED(EL)6 as indicated in DU 39. What should be stated instead, is the reason for using Readers' Digest as an object of study in analysing Endophoric and Exophoric references. In fact, the above DUs 40-41 are not related to the previous DU 39 and should be read as an additional argument explaining the importance of reference in study ED(EL)6.

To sum up, thesis introductions in English by Indonesian students share the characteristics of thesis introductions in BI by Indonesian students in that both are affected to a large extent by the oral tradition of Indonesian culture. The influence can be seen in the linearity, topic continuity and the integration of references into the texts, while the hierarchy and symmetry of the text do not seem to be directly influenced by the oral-based Indonesian culture.

8.4 Pedagogical Implications

The results of this study indicate that contrastive rhetoric studies are very important for identifying what needs to be improved in Indonesian student's academic writing skills, and in particular their writing of *skripsi*. On the evidence of the rhetorical structure of the thesis introductions in BI by Indonesian students, and in English by Australian and Indonesian students, it is the oral tradition that systematically influences the underlying rhetorical structure and causes the frequent incoherence in the thesis introductions of Indonesian students.

Although it is difficult to change one's cultural tradition and way of thinking, the findings of this contrastive rhetoric study specifically suggest four pedagogical implications for the teaching of academic writing at Indonesian universities and for Indonesian students' *skripsi*. First, there is an urgent need to introduce the teaching of various rhetorical structures from across cultures and across genres, so that students become cognizant of the various patterns and can differentiate them. And, most importantly, Indonesian students need to be aware of the typical rhetorical structure of academic writing in BI in order that they can learn to adjust their rhetorical structure to follow the rhetoric patterns of specific genres or cultures required.

Second, students need to explicitly state the topic of their academic text at the beginning of the text and clearly point out their own standpoint on a given issue. At the same time, students need to learn how to organise their arguments logically in an academic text in such a way as to clearly establish the writer's own point of view.

Third, while it is true that Indonesian students need to have more exercises in academic writing, such exercises should be focused on combining sentences within and across paragraphs while retaining their rhetorical relationship. In this case, students need to be trained in how to use appropriate transition signals showing interrelationships between arguments in their texts. The exercises should include deductive and inductive analyses, synthesising a number of arguments, and making valid inferences from an argument. This suggestion further demands the integration of reading and writing, where reading does not merely involve learning about facts but also involve thinking about the logical organisation of arguments.

Fourth, students need to make the most of their reading exercises. They need to understand that views from other sources can be used in different ways; thus a reference from other sources is not only used to support the student's claim but can offer a contrary point of view. The views from published scholars can, for example, be argued against in order to establish the student's own view of an issue. In other words, it is important to recognise that the same arguments from one single source can be both supported and criticised depending on one's standpoint. These skills can be developed by writing exercises in which students learn how to formulate both criticisms of and support for arguments from other sources.

In addition to the pedagogical implications for the teaching of academic writing at Indonesian universities, this study also has lessons for guidance in writing *skripsi*. Despite the fact that the generic outline of the introduction of *skripsi* reflected from the section headings – background, identification of problem, scope of problem, statement of problem, operational definitions, objectives and significances – may help students structure their arguments, the repetition which occurs at the beginning of most sections indicates the need to raise an awareness that such headings do not argue for totally separate issues within the introduction. Instead, these headings should be used as a guide to structure the arguments in the introduction in such a way that they are relevant to the topic. Thus, first, the content of each section heading should relate to the topic of the study and text. Second, arguments in these sections should be interrelated coherently.

8.5 Concluding Remark

This chapter has discussed the implication of oral and literate culture on the rhetorical structure of undergraduate thesis introductions in Bahasa Indonesia by Indonesian Department students, UNHAS, and in English by Melbourne-based Linguistics students and by English Department students, UNHAS. In addition, the chapter identifies a number of pedagogical implications for the teaching of academic writing at Indonesian universities and for guidance in writing *skripsi*.

It has been shown that the four major characteristics of oral culture, namely, pattern of expression, adaptation and originality, relevance and the absence of abstraction and analytical thinking significantly affect three aspects of rhetorical structure of the thesis introductions in BI, i.e. linearity, topic continuity and integrations of references, while the hierarchy and symmetry do not seem to be directly affected by the oral-based Indonesian culture.

On the other hand, the major characteristics of literate culture crucially influence three aspects of the rhetorical structure of the undergraduate thesis introductions in English by Australian students.

Despite the fact that the thesis introductions by Indonesian students from the English Department were written in English, the rhetorical structure is not shaped by the literate culture but by the oral-based culture of Indonesia. This is to say that, with some slight variation in the rhetorical structure of thesis introductions in BI, the four major characteristics of oral culture influence the rhetorical structure of thesis introductions in English by Indonesian students.

The persistence of the rhetorical pattern in ID and ED(EL) texts shows that the pattern represents the underlying rhetorical structure of thesis introductions written by Indonesian students irrespective of the fact that their major four-year study is English language and culture. Thus, although the ED(EL) texts were written in English, which is considered the language most widely used in academic writing, the textual rhetorical structures are characteristically the same as the ID texts in BI due to the writer's cultural background rather than to the different languages which the texts are written in.

As summed up in the next chapter, the influence of orality and literacy in the rhetorical structure of thesis introductions in Bahasa Indonesia written by Indonesian students, and in English by Australian and Indonesian students, highlights the problem of the Indonesian students' lack of academic writing skills.

CHAPTER NINE
CONCLUSION

This contrastive rhetoric study has attempted to provide a useful analysis of the rhetorical structure of undergraduate thesis introductions in Bahasa Indonesia by Indonesian students, to contrast with thesis introductions in English by Australian and Indonesian students. Since the texts analysed in this study were produced in a specific university context and, therefore, perform a specific function unique to the context, this study has also endeavored to contribute to the understanding of the academic writing traditions in Indonesian and Australian universities.

A central aim of this study was to highlight two important and related issues of academic writing practices in Indonesian universities. The first issue concerns the claim that Indonesian students' academic writing is incoherent; indeed, incompetence in organising arguments is clearly visible in their *skripsi*. This study analysed the rhetorical structure of Indonesian students' arguments, comprising two significant aspects of academic writing, i.e. the organisation of students' arguments and the ways of integrating references from other sources into the thesis.

The second issue concerns the claim that the oral-based tradition of Indonesia influences the underlying text structure of undergraduate thesis introductions in both BI and English. The issue is generally concerned with the ways of viewing the world, as reflected in the major characteristics of oral and literate culture which influence the students' writing. This is to say that the perceived criteria for academic writing are influenced by oral and literate traditions respectively.

In other words, the purpose of the study was not to show that rhetorical structure in BI lacks something which is present in the rhetorical structure of English texts, but instead to show that aspects of rhetorical structure significantly reflect the specific cultural traditions in which they have developed.

Based on the view that language is the core value of human beings, we have attempted to demonstrate that Australian English is a core value of Australian culture, whereas the diverse ethnic languages in Indonesia constitute a core value of Indonesian culture. Meanwhile, the English language has been shown to be a core value of academic culture, which is subsumed in the larger scope of both Indonesian and Australian communities.

Both oral and literate values have impacted the discourse practice of academic writing traditions in Indonesian universities. The influence of literate culture is reflected in the four criteria of good academic writing – language structure, paragraph development, topic and thesis statement in the introduction, and quotations and references to sources – which appear to follow the perceived criteria of academic writing in Australian universities. This is because academic writing in academic communities in Indonesia and Australia shares the same literate cultural values embedded in the English language. Yet, as mentioned in Chapter 3, the function of English in the context of Indonesian universities is much less successful than the other two functions of English, i.e. as a means of communication among scholars and in creating new vocabulary.

Yet, the implementation of these criteria is to a large extent affected by the major characteristics of oral-based Indonesian culture, namely aggregation, parallelism and repetition, adaptation, relevance to the present concern and the absence of abstraction and analytical thinking. Thus, because the academic community in Indonesia belongs to the larger-scope Indonesian community, comprising diverse ethnic cultures, the products of its members are inevitably affected by the oral-based Indonesian culture. Consequently, the members of the academic community in Indonesia still strongly prefer to converse in their ethnic languages in their non-academic daily activities, and these ethnic languages epitomise the essence of Indonesian culture through which knowledge and cultural values are transferred.

On the other hand, Australian English, which is spoken on the Australian continent by the multicultural society comprising the indigenous people, the Anglo-Saxon, and other immigrants, represents the cultural values of a largely literate society. These values, which are strongly embedded in the criteria for academic writing in Australian universities, reflect the accepted values of the academic community in Australia, and in turn the general Australian community.

The study has found that the rhetorical structure of undergraduate thesis introductions in BI is characterised by digressions at the beginning of the texts, the use of topic sentences and reminders as the most common topic continuity devices, and the use of supporting references. The undergraduate thesis introductions in English by Australian students are predominantly slightly digressive, use topic sentences and advance organisers as the most common topic continuity devices and make various uses of references from other sources, while the Indonesian students writing in English tend to share the same features of rhetorical structure as the thesis introductions in BI. This study has also found that the coordinated structure of

arguments and asymmetry occur in both thesis introductions written in BI by Indonesian students, and in English by Indonesian and Australian students.

It has been argued that, while the rhetorical structures of thesis introductions in English by Australian students reflect the literate-based cultural values, the rhetorical structure of all thesis introductions by Indonesian students in both BI and English are significantly influenced by an oral-based tradition, irrespective of whether student writers have learned the English language and culture during their four-year university study. This is to say that the ways of thinking of Indonesian people in general, which are reflected in the four major characteristics of the Indonesian oral tradition (patterns of thought and expression, the relevance to the present concerns, adaptation and originality of arguments, and the abstractions and analytical thinking) a large extent influence the academic writing tradition in Indonesia, which further affects the ways arguments are structured and how references are integrated into thesis introductions.

From the findings of this study, we can suggest that the issue of Indonesian students' lack of academic writing skills is characteristically evident in the rhetorical structures of undergraduate thesis introductions by Indonesian students in both Bahasa Indonesia and English in terms of digressions, the limited use of supporting references and the misuse of transition signals.

Almost all digressions, which are in the form of irrelevant text segments at the beginning of the texts, are the aggregations of concepts. While some of these irrelevant text segments are also inserted in other parts of the texts, only a few interrupt other themes in the texts. However, because *skripsi* introductions are an example of discourse practice of the academic community in Indonesia, the digressions, which are in the forms of aggregations, should be understood as reflecting the Indonesian oral-based culture where interactions and transfer of knowledge are preferably oral.

Like the praises raised at the beginning of oral interactions with the purpose of showing respect, these typical aggregations, which mainly focus on very general aspects such as *communication* and *language*, are therefore considered meaningful in the context of Indonesian oral culture. They appear to be used as an adjustment to the ensuing discussion of the background of the topic, despite the fact that these aggregations delay the announcement of the topic of the *skripsi*.

All references in thesis introductions by Indonesian students are primarily used to support the student writer's claims with an example or an elaboration. None of the references are critically

employed to establish the *skripsi* writer's point of view. Like digressions, these supporting references reflect the common practice in Indonesian-based oral interactions, where the people in power and the elderly are automatically accorded respect. Thus, published scholarly works are accepted uncritically as authoritative; counter arguments, which are essential in establishing one's standpoint in an essay, are strongly discouraged as showing disrespect.

The crucial dependence on authoritative predecessors in Indonesian culture does not only result in the absence of a critical use of scholarly publications but also in a difficulty relating one argument to another. This dependence leads to the mere acceptance of other people's ideas, which are simply added one to the other, as characteristically reflected in the common pattern of the Indonesian way of thinking in which arguments are paralleled.

Three important issues emerge from this contrastive rhetoric study, despite its limited database, showing directions for further studies. First, future research needs to explore the cognitive aspects of Indonesian students' using references from scholarly works through an examination of Indonesian students' ways of knowing and ways of acculturating into the Indonesian academic community. Second, it would be useful to find out whether there is a difference in the rhetorical structure of Indonesian students' academic writing after they have been exposed to various rhetorical structures from other cultures and genres, and after more intensive learning and practice of essential academic writing skills in real situations, which require them to integrate critical evaluations into the text. Finally, as a contribution to contrastive rhetoric studies, it is important to examine the rhetorical structure of spoken academic discourse in BI, and to analyse the distribution of characteristic features in both spoken and written texts representing various genres in BI.

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APPENDICES

The ID, AE and ED(EL) texts used as data in this study have an average of 1528, 3076 and 910 words per text respectively and it is not practical to incorporate all of them into this thesis. Instead a sample text for each category is included here. Appendix 1 contains ID1 which represents ID text; Appendix 2 contains AE3; and Appendix 3 contains ED(EL)4. They were chosen because they best exemplify the rhetorical structures of thesis introductions in Bahasa Indonesia and English. All complete ID, AE and ED(EL) texts, their macropropositions and discourse units are available for inspection in the Linguistics Program at Monash University.

APPENDIX ONE

Appendix One comprises the text of ID1, followed by its translation (ID-Texttr), and its macropropositions and discourse units (ID1-MP) and its translation (ID-MPtr).

ID1-Text

KOHESI DALAM KUMPULAN PUISI SUKMA LAUT KARYA ASPAR
(SUATU ANALISIS WACANA)
BAB I PENDAHULUAN

1.1 Latar Belakang Masalah

(1)[1] Semua orang memahami betapa penting dan mendasarnya bahasa. Meskipun tak banyak diketahui bagaimana proses terbentuknya bahasa itu dari awal hingga menjadi seperti sekarang. Konfucius (dalam Hoerip, 1986: 90) 2500 tahun yang lalu mengatakan bahwa "Tanpa mengetahui tenaga kata-kata, sia-sialah untuk memahami manusia". Demikian, kemudian bahasa itu seperti sekarang, sebagai alat komunikasi sehari-hari dengan cara pengucapan dan pemilihan kata-kata serta susunannya. Jadilah ia sistem pemberian tanda dan arti kata dalam kamus-kamus, tata bahasa dan lain sebagainya. Dengan kata lain, ia telah menjadi milik publik dengan norma-norma dan kelaziman-kelaziman dalam cara pemakaiannya.

(2) Bahasa semakin berkembang, karena penggunaannya yang terus menerus dilakukan oleh manusia dalam segala lapangan filsafat, ilmu pengetahuan, agama, kesusasteraan, dan pergaulan. Dengan bahasa, kita mampu memberikan bentuk-bentuk tertentu terhadap benda serta menciptakan uraian-uraian dan keterangan-keterangan mengenainya. Tata bahasa yang sedang kita pakai misalnya, yang sarat dengan norma-norma yang ada di dalamnya, hanyalah suatu pegangan untuk mempermudah proses penyampaian, pengertian, pemikiran, pendapat, dan berita-berita. Tetapi ia tidak boleh menentukan secara mutlak. Ia akan beku tanpa mengalami tangan-tangan kedua untuk pemberian makna selanjutnya. Abdul Hadi (dalam Hoerip, 1986: 100).

(3) Jiwa kita dinamis. Pengalaman pribadi kita sering bergerak kemana-mana dibangunkan oleh mimpi, harapan, ingatan, dan bayangan. Dan itu merupakan "dunia" yang hanya terdapat di dalam diri kita. Adapun sastra adalah bentuk pengungkapan pengalaman yang hanya terdapat dalam diri penyair. Berbicara tentang "bahasa" sebagai alat pengucapan kesusastraan, kita akan berpangkal pada hal yang memang mendasar pada bahasa itu semenjak awal tumbuh sampai perkembangannya kemudian, yaitu bahasa adalah hasil dari tenaga penciptaan. Dengan demikian ia kreatif, dan ia tidak akan berkembang menjadi keadaannya seperti sekarang tanpa pemberian makna-makna oleh pemakainya, serta melalui pembaharuan-pembaharuan Pengembangan itu bisa dilakukan secara bersama-sama, misalnya oleh para ahli bahasa, tetapi juga secara perorangan yakni dalam kesusastraan. Hadi (dalam Hoerip, 1986: 101-102).

(4) Bahasa yang digunakan oleh penyair dalam mengungkapkan penghayatannya bukan hanya sebagai alat saja melainkan sekaligus sebagai tujuan. Pemakaian kata-kata yang digunakan oleh penyair bukan sekadar mengandung arti, tetapi juga mengandung nilai. Sebagai pembaca, untuk memahami kata-kata yang digunakan oleh penyair, tidak cukup hanya memahami artinya secara harafiah saja, tetapi harus memahami secara keseluruhan dengan suasana yang mendukungnya. Itulah nilai rasa yang digunakan oleh penyair dalam memilih kata-kata di dalam puisi.

(5) Karya sastra yang ditulis oleh penyair baik berupa prosa maupun karya sastra yang berupa puisi dewasa ini cukup banyak. Mutunya pun sudah cukup memadai, serta para penyair pun sudah banyak

[1] The indented bracketed number indicates a new paragraph.

berkembang sejalan dengan kemajuan zaman (Riana, 1988: 1). Salah satu wujud karya sastra adalah puisi. Puisi adalah untaian kata-kata yang dibentuk dengan cara khas. Puisi dijadikan sarana untuk mengungkapkan pengalaman batin. Pengalaman yang terkandung dalam puisi disusun dari peristiwa yang telah diberi makna dan ditaftsirkan secara estetis atau keindahan. Dengan penggunaan bahasa yang khas itu puisi dapat menggugah hati pembaca dan pendengarnya.

(6) Puisi adalah salah satu bentuk karya sastra sangat menarik sekali apabila melihat bentuk dan pemilihan katanya. Puisi juga sebagai bentuk karya sastra berbeda dengan bentuk karya sastra lainnya. Letak perbedaannya dapat dilihat bahasanya yang jauh lebih padat dibandingkan dengan bentuk prosa. Kepadatan bahasanya terlihat dari ungkapan idenya yang tidak mempergunakan bahasa terurai melainkan dengan bahasa yang padu dan padat.

(7) Di samping kepadatan bahasa, bentuk penyajian puisi berbeda dengan bentuk penyajian prosa. Puisi ditulis dalam bentuk larik, sedangkan prosa ditulis dalam bentuk karangan biasa, beralinea atau berparagraf. Luxemburg (1984: 185) mengatakan bahwa:

> "Unsur dasar dalam susunan teks puisi bukanlah kalimat, melainkan larik sajak. Kata-kata yang mewujudkan teks puisi tidak hanya tunduk kepada struktur kalimat secara logik-sintaktik, melainkan pula kepada struktur ritmik sebuah larik sajak. Dengan demikian kata-kata lebih lepas dari struktur kalimat dan lebih berdiri sendiri dalam teks".

(8) Bahasa puisi mempunyai corak atau kekhasan tersendiri. Bahasa puisi berbeda dengan bahasa pergaulan sehari-hari, juga berbeda dengan ragam bahasa karya sastra seperti novel dan roman. Walaupun demikian, kata-kata yang dipergunakan merupakan kata-kata yang terdapat dalam bahasa sehari-hari. Sebagaimana yang dikatakan oleh Samsuri, (1982: 24) bahwa 'penyimpangan' bahasa itu merupakan suatu kebiasaan penyair. Sejalan dengan pendapat Hoerip (1986: 111) yang menganggap bahwa masalah bahasa yang paling pelik terdapat di dalam puisi.

(9) Bahasa puisi bersifat padu dan padat meskipun kehadiran puisi untuk dinikmati, dirasakan, dan dimengerti. Keterpaduan itu mudah dikenal karena ia terdiri atas alat-alat kebahasaan pemarkah anafora, substitusi, pengulangan kata, sinonim, dan lain lain (Tallei, 1988:9). Oleh karena itu, dalam semua wacana, pengembangan proposisi dapat ditelusuri melalui keterpaduan atau kohesi.

(10) Puisi yang bersifat padu dan padat dapat dilihat dalam kumpulan puisi Sukma Laut karya Aspar yang salah satu antaranya adalah puisi Kutukan.

KUTUKAN
Lelaki itu berjalan menuju matahari terbenam
Terhuyung membawa luka-luka kutukan dipunggungnya
ia tak menoleh ke belakang, dan tak menatap ke depan
bila tak kembli, pasti maut membawa namanya pulang
ikan-ikan berpesta menerima darahnya
dalam kegelapan malam atau ketika fajar bangkit
cahaya bulan lemah menyapu permukaan laut
esok, orang-orang yang tak henti mengutuknya
menjala dan melahap ikan itu (Aspar, 1985: 40).

(11) Puisi Kutukan di atas menghasilkan suatu keterpaduan atau kohesi bagi penyimak atau pembaca. Dikatakan demikian, karena puisi ini mengalami proses penggantian atau substitusi yang merupakan salah satu aspek kohesi, yaitu satuan lingual pada larik terdahulu mengalami proses penggantian pada larik berikutnya. Maksudnya, kata lelaki itu pada larik pertama mengalami proses penggantian yaitu berupa kata ia pada larik kedua, keempat, kelima, dan keenam. Di samping itu, apabila puisi Kutukan tidak mengalami proses penggantian, maksudnya satuan lingual pada larik pertama yaitu kata lelaki itu tidak mengalami penggantian berupa kata ia dan –nya pada larik berikutnya dan tetap memakai kata lelaki itu sampai larik terakhir maka menimbulkan bentuk yang kurang gramatikal. Dengan kata lain kekuranggramatikalan menimbulkan monotoni atau menimbulkan rasa kebosanan dan akan terasa janggal kedengarannya.

(12) Di sini kita melihat Aspar sebagai pengarang melukiskan bagaimana caranya proposisi-proposisi saling berhubungan satu sama lain untuk membentuk suatu wacana puisi sehingga terjadi suatu keterpaduan atau keutuhan dalam puisi tersebut. Tarigan (1987: 96) mengatakan bahwa kata kohesi tersirat pengertian kepaduan atau keutuhan yang mengacu pada aspek bentuk atau aspek formal bahasa. Widdowson (dalam Tallei, 1988: 9) menyimpulkan bahwa keterpaduan (kohesi) mengacu pada cara proposisi berhubungan satu sama lain secara struktural untuk membentuk teks.

(13) Penggunaan bahasa dalam sastra dikenal dengan nama stilistika yang merupakan cabang linguistik, sebagaimana dikatakan oleh Yunus (1981: 27) bahwa "Pengertian stilistika di sini dibatasi kepada penggunaan bahasa dalam sastra". Stilistika juga dikaitkan dengan retorika yaitu teknik pemakaian bahasa sebagai seni, baik lisan maupun tulisan yang didasarkan pada suatu pengetahuan yang

tersusun baik (Keraf, 1985: 1-3). Haris mengemukakan yang dikutip oleh Tallei (1988: 5) yaitu "Bahasa bukanlah merupakan kumpulan kata-kata dan kalimat tanpa aturan tetapi merupakan suatu kesinambungan yang teratur disebut wacana." Oleh sebab itu, penggunaan teori kohesi karena stilistika adalah cabang linguistik dengan objek sasarannya adalah karya sastra misalnya novel, roman, dan puisi.

(14) Wacana yang ideal mengandung seperangkat proposisi yang saling berhubungan untuk menghasilkan suatu rasa keterpaduan atau rasa kohesi. Selain itu juga dibutuhkan keteraturan atau kerapian susunan yang menimbulkan rasa koherensi. Dengan kata lain, kohesi (perpautan bentuk) dan koherensi (perpautan makna). Tarigan (1987: 27) mengungkapkan "Wacana adalah satuan bahasa yang terlengkap dan tertinggi atau terbesar di atas kalimat atau klausa dengan koherensi dan kohesi tinggi berkesinambungan yang mempunyai awal dan akhir yang nyata disampaikan secara lisan atau tertulis".

(15) Wacana tertulis atau written discourse adalah wacana yang diwujudkan dalam bahasa tulis. Untuk menerima, memahami, atau menikmati isinya, si penerima harus membacanya. Sedangkan wacana lisan atau spoken discourse adalah wacana yang diwujudkan dalam bahasa lisan. Untuk menerima, memahami, atau menikmati wacana lisan, sipenerima harus menyimak atau mendengarkannya (Tarigan, 1987: 52-55).

(16) Berdasarkan bentuk wacana, Tarigan (1987: 52-59) membagi wacana dalam tiga bagian yaitu: wacana prosa, wacana drama, dan wacana puisi. Yang dimaksud dengan wacana prosa adalah wacana yang diwujudkan dalam bentuk prosa. Contohnya: novel, artikel cerita pendek, skripsi surat dan sebagainya. Wacana drama adalah wacana yang diwujudkan dalam bentuk drama, dalam bentuk dialog, baik secara lisan ataupun tertulis. Sedangkan wacana puisi adalah wacana yang diwujudkan dalam bentuk puisi baik secara lisan ataupun tertulis. Yang menjadi pusat pembicaraan dalam penulisan ini adalah wacana puisi. Dalam hal ini adalah wacana puisi yang diwujudkan dalam bahasa tertulis, yaitu kumpulan puisi Sukma Laut karya Aspar yang akan dianalisis dengan menggunakan teori kohesi.

1.2 Masalah

(17) Studi tentang wacana merangkum berbagai masalah, seperti: konteks wacana, unsur-unsur wacana, kohesi, koherensi, keterbacaan, implikator, praanggapan, dan lain sebagainya. Yang menjadi bahan pengkajian dalam penulisan ini adalah masalah kohesi saja.

(18) Kohesi merupakan aspek formal bahasa dalam wacana. Deese (dalam Tarigan, 1987: 25) mengatakan "Wacana adalah seperangkat proposisi yang saling berhubungan untuk menghasilkan suatu rasa kohesi bagi penyimak atau pembaca". Oleh sebab itu, aspek formal bahasa yang berkaitan erat dengan kohesi menghasilkan tentang proposisi-proposisi yang saling berkaitan satu sama lain untuk membentuk teks.

(19) Kohesi dalam wacana dapat terlihat baik dalam strata gramatikal maupun dalam strata leksikal tertentu. Kohesi gramatikal mencakup pronomina, penggantian atau substitusi, penghilangan atau elipsis, dan konjungsi. Kohesi leksikal mencakup pengulangan atau repetisi, sinonim, antonim, hiponim, kolokasi dan ekuivalensi (Tallei, 1988: 27-31).

(20) Telah dijelaskan di depan bahwa kumpulan puisi Sukma Laut karya Aspar itu akan dianalisis dengan teori kohesi. Kohesi sebagai konsep semantik, memang tepat objek sasarannya adalah wacana dan tidak cocok dalam kalimat Halliday (dalam Riana, 1988: 3). Timbul suatu pertanyaan dapatkah puisi dinyatakan sebagai wacana? Dalam kenyataannya wacana sebagai satuan gramatikal tertinggi atau terbesar yang direalisasikan dalam bentuk karangan yang utuh, paragraf, kalimat atau kata yang membawa amanat yang lengkap (Kridalaksana, 1984: 208).

(21) Keterpaduan atau kohesi dalam puisi mengacu pada proposisi-proposisi yang saling berhubugan satu sama lain secara struktural untuk membentuk teks. Oleh karena itu, muncullah beberapa masalah yang perlu diketahui yaitu:

a. sejauh mana penyimpangan bahasa yang digunakan dalam karya sastra puisi jika dikaitkan dengan penggunaan bahasa sehari-hari?
b. dapatkah puisi dinyatakan sebagai wacana ?
c. dapatkah digunakan salah satu teori linguistik yakni teori kohesi untuk menganalisis karya sastra khususnya puisi dalam kumpulan puisi Sukma Laut karya Aspar?
d. Bagaimanakah keterpaduan atau kohesi dalam kumpulan puisi Sukma Laut karya Aspar dengan melihat ketiga aspek kohesi yaitu aspek dalam proses penggantian atau substitusi, proses penghilangan atau elipsis, dan proses pengulangan atau repetisi?

1.3 Pembatasan Masalah

(22) Sebagaimana uraian latar belakang masalah di atas, tampak bahwa puisi mempunyai corak atau kekhasan tersendiri apabila melihat bentuk dari pemilihan katanya. Dibandingkan dengan karya sastra lainnya, puisi jauh lebih padat apabila dilihat dari segi bahasanya. Kepadatan bahasanya terlihat dari ungkapan idenya yang tidak mempergunakan bahasa yang padu dan padat. *[sic]*

(23) Eastophe (dalam Riana, 1985:5) mengatakan bahwa "hubungan antara larik satu dengan larik lainnya dalam satu bait puisi ditandai dengan kohesi". Bertitik tolak dari beberapa pendapat para pakar bahasa tentang kohesi itu maka setiap bait puisi dinyatakan sebagai satu wacana. Dalam analisis, setiap larik dalam puisi Sukma Laut dinyatakan sebagai satu kalimat, sehingga hubungan antara larik satu dengan larik lainnya dipadukan dengan kohesi. *[sic]*

(24) Dalam membahas wacana puisi Sukma Laut, harus ditentukan batasan masalah yang akan dibahas. Oleh sebab itu, penulis merasa perlu untuk membatasi pada hal-hal yang dianggap untuk menghindari kemungkinan pembahasan yang mengambang, maka penulis hanya akan membahas bagaimana keterpaduan atau kohesi puisi Sukma Laut apabila ditinjau dari ketiga aspek kohesi yaitu proses penggantian, proses penghilangan, dan proses pengulangan.

(25) Pemilihan ketiga aspek yang tersebut di atas dengan anggapan bahwa ketiganya sangat menarik dengan dilihat dari segi paduan katanya jika dikaitkan dengan delapan buah puisi yang dijadikan sampel. Oleh sebab itu, muncullah beberapa masalah yang perlu diketahui yaitu:

a. dapatkah digunakan salah satu teori linguistik yakni teori kohesi untuk menganalisis karya sastra khususnya puisi dalam kumpulan puisi Sukma laut karya Aspar ?
b. bagaimanakah keterpaduan atau kohesi dalam kumpulan puisi Sukma Laut karya Aspar dengan melihat ketiga aspek kohesi yaitu aspek dalam penggantian atau substitusi, proses penghilangan atau elipsis, dan proses ulangan atau repetisi?

1.4 Tujuan Penelitian

(26) Berdasarkan pembatasan masalah yang telah diuraikan di atas, maka penelitian ini bertujuan untuk:

a. melihat penggunaan salah satu teori yang ada di dalam linguistik yakni teori kohesi untuk menganalisis karya sastra dalam kumpulan puisi Sukma Laut karya Aspar;
b. menggambarkan keterpaduan atau kohesi dalam kumpulan puisi Sukma Laut karya Aspar dengan melihat ketiga aspek kohesi yaitu aspek dalam proses penggantian atau substitusi, proses penghilangan atau elipsis, dan proses pengulangan atau repetisi.

1.5 Metodologi

(27) Dalam suatu penelitian tentu mempunyai cara tersendiri dalam pengumpulan data dan menganalisis data. Untuk itu penelitian ini dilakukan dengan jalan studi pustaka dan observasi dengan menggunakan sumber data yang terdapat dalam kumpulan puisi Sukma Laut karya Aspar secara keseluruhan. Tetapi, sebelum peneliti menjelaskan cara pegumpulan data dalam analisis data, maka terlebih dahulu penulis menguraikan populasi sampel penelitian.

1.5.1 Populasi

(28) Yang menjadi populasi dalam penelitian ini adalah sekumpulan puisi Sukma Laut karya Aspar. Dalam hal ini, dalam kumpulan puisi tersebut terdapat 56 buah puisi.

1.5.2 Sampel

(29) Untuk mendapatkan data yang dapat dipertanggungjawabkan, maka ditempuh metode yang benar dalam setiap langkah kegiatan, termasuk cara pengambilan sampel. Pengambilan sampel berdasarkan populasi dalam penelitian ini, yaitu delapan buah puisi yang menjadi sampel dari 56 buah puisi dalam kumpulan puisi Sukma Laut karya Aspar.

(30) Cara pengambilan sampel berdasarkan dengan batasan masalah yaitu melihat keterpaduan atau kohesi dalam aspek proses penggantian, proses penghilangan, dan proses pengulangan. Oleh sebab itu, digunakanlah pemilihan sampel secara purposive, yaitu puisi, yang dipilih ditentukan berdasarkan ketiga konsep dalam kohesi. Berdasarkan hal ini ditemukan dua buah puisi yang mengalami proses penggantian, dua buah puisi yang mengalami proses penghilangan dan dua puluh buah puisi yang mengalami proses pengulangan.

(31) Setelah menemukan beberapa puisi yang mengalami proses penggantian, penghilangan, dan pengulangan, penulis membatasi jumlah puisi yang menjadi objek penelitian. Dua buah puisi yang menjadi objek penelitian yang mengalami proses penggantian yaitu puisi "Sang Gerobak" dan puisi "Kutukan", dua buah puisi yang mengalami proses penghilangan yaitu puisi "Kutukan" dan puisi "Sang Kakek Berkata", dan untuk puisi yang mengalami proses pengulangan ada lima yaitu puisi "Gembala", "Bab Penghabisan", "Tidurlah Tidur" "Lakekomae" dan "Bagaimana Bisa Engkau Jadi Debu".

1.5.3 Metode Pengumpulan Data

(32) Demi penyempurnaan tulisan ini, maka penulis mengumpulkan data dengan cara teknik tertentu. Ada dua jenis metode penelitian yang lazim digunakan, yaitu metode pustaka dan metode observasi atau pengamatan. Oleh karena sumber data yang diteliti adalah data tertulis pada puisi tersebut, maka untuk mendapatkan data primer, penulis menggunakan langkah-langkah sebagai berikut:

a. pengamatan
Penulis mengamati dengan jalan membaca dan memperhatikan kata dalam kumpulan puisi Sukma Laut secara keseluruhan.
b. pencatatan
Setelah melakukan pengamatan, selanjutnya penulis mencatat data-data yang akan dianalisis dengan berpedoman pada salah satu teori linguistik yaitu teori kohesi.
c. klasifikasi data
Kemudian penulis melakukan klasifikasi data dengan jalan membedakan puisi yang mengalami proses penggantian (substitusi), proses penghilangan (elipsis), dan proses pengulangan (repetisi) dengan berdasarkan kepada teori-teori para pakar bahasa tentang keterpaduan atau kohesi.

1.5.4 Metode Analisis Data

(33) Dalam pembahasan ini, penulis menggunakan metode deskriptif untuk menggambarkan fakta atau fenomena seperti apa adanya. Maksudnya memberikan suatu gambaran tentang kohesi berdasarkan data yang telah dikumpulkan yaitu sembilan buah puisi sebagai sampel dari kumpulan puisi Sukma Laut yang menjadi objek penelitian. Pembahasan atau analisis data yang lebih mendalam dilakukan dengan menggunakan pendekatan struktural dengan maksud melihat keterpaduan puisi berdasarkan struktur yang membangun dalam proses penggantian penghilangan, dan pengulangan.

Number of words 2506

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COHESION IN THE COLLECTION OF *ASPAR'S* POEMS *SUKMA LAUT* [SOUL OF THE SEA]
(A DISCOURSE ANALYSIS)
CHAPTER I INTRODUCTION

1.1 Background

(1) Every one knows how important and basic language is. Yet, it is unknown how languages were formed from the very beginning until now. Confucius (in Hoerip, 1986:90) said 2500 years ago that "Without knowing the force of words, it is impossible to understand human beings". As they are now, languages are used as a means of daily communication with their way of being pronounced, and choosing the words and their structure. This way, languages become a system of symbols and word meanings in a dictionary, grammar, etc. In other words, a language belongs to the public with its own norms and usage.

(2) Languages become more developed because of their continued use by humans in all aspects of life such as philosophy, science, religion and interactions. With languages, we are able to give certain forms to things and to explain details of these things. The grammar that we use, for example, which is full of language rules, is only a guide to ease process of presenting ideas, thoughts, opinions and news. Yet, the grammar cannot make absolute decisions *[sic]*[2]. It will freeze if it does not experience second hands to provide further meaning. Abdul Hadi (in Hoerip, 1986:100). *[sic]*

(3) Our soul is dynamic. Our personal experience often moves everywhere being woken up by our dreams, hopes, memories and imagination. *[sic]* And that is "the world" which only exists in ourselves. *[sic]* Meanwhile literature is a form of expressing experience which only exists in poets. Talking about "language" as a means of expressing the literature, we will get back to the basics of language from its early to its later development, that is, language is a result of a creating force. Therefore, languages are creative, and languages will not develop into what they are now without being provided meanings by their users, and without experiencing some improvements. The development can be carried out together, for example by linguists; yet it can also be done by individuals, that is in literature. Hadi (in Hoerip, 1986:101-102).

(4) Language used by poets to express their understanding is not only a means but also an objective. The words used by poets are not only meaningful but also have values. As readers, to understand the poets' words, it is not enough for us to only understand the literal meaning; but *[sic]* we must also understand the whole including the supporting context. This is the kind of value used by poets in choosing the words for poems.

(5) Today there are many literary works written by poets, either in the form of prose or poems. Their literary quality has also been satisfactory, and poets have themselves developed following the latest developments (Riana, 1988:1). One form of literary work is the poem. A poem is a series of words

[2] *[sic]* indicates that the sentence follows the one in the original thesis introduction and or that the meaning of the sentence is not clear. There are many similar cases in this ID5 and other ID texts.

which are uniquely structured. Poems are considered a means to express spiritual experience. The experience in poems consists of events which have been given meaning and interpreted aesthetically or been constructed artfully. Using this kind of specific language, poems can touch a reader's and listener's heart.

(6) A poem is one form of literary work, which on the grounds of its form and choice of words, is very interesting. Moreover, as a literary work, a poem is different from other literary works. The difference is in the language which is more dense than prose. The density of the language can be seen from the ideas expressed which do not employ detailed language but cohesive and dense language. *[sic]*

(7) Besides the density of language, the form of presenting a poem is different from the form of presenting prose. Poems are written in lines, while prose is in the form of an essay having indentation and paragraphs. Luxemburg (1984:184) says that:

> The basic elements in the composition of the text of a poem are not sentences but lines. Words of poems do not only logically and syntactically depend on sentence structure but also on the structure of the rhythm of the lines. Therefore, the words are more detachable than the structure of sentences and more independent of the text.

(8) The language of poems has its own pattern or style. The language of poems is different from the language of daily interaction, and also from the style of literary works such as a novel or a romance. However, the words used by poets are those words found in the daily usage of a language. As it is said by Samsuri (1982:24) 'deviation' in language is common to poets. This view is in line with Hoerip (1986:111) who considers that the most difficult language is found in poems.

(9) The language of a poem is cohesive and dense; nevertheless poems exist to be enjoyed, felt, and understood. Cohesion is easily recognised because it consists of anaphoric markers, substitutions, repetitions, synonyms, and other things (Tallei, 1988:9). Therefore, in all discourses, the development of propositions can be traced through unity or cohesion.

(10) Poems that are cohesive and dense can be seen in the collection of poems *Sukma Laut (SL)* [Soul of the Sea] by *Aspar*; one of which is the poem *The Curse.*

THE CURSE

[1] That man runs to the sunset
staggered carrying the cursed injuries on his back
he does not turn back, and does not stare forward
when he does not come back, surely death brings his name back
[5] fish are partying welcoming his blood
in the dark night or when the dawn raises
the light of the moon weakly sweepsthe surface of the sea
tomorrow, people will incessantly curse him
catching and guzzling that fish (Aspar, 1985:40)

(11) The above poem *The Curse* produces cohesion [BI] or 'cohesion' [EL][3] for literary critics and readers. It does so, because this poem experiences a process of replacing or substitution which is one of the aspects in cohesion; that is a linguistic unit in one line experiences a replacement process in the next line. It means that the words that man in the first line go through a substitution process and become the word he in the third line and the word his or him in the second, fourth, fifth and sixth *[sic]* lines. Besides, when the poem *The Curse* does not go through the substitution process, it means that a linguistic unit in the first line i.e. the words that man are not substituted with the words he and his or him in the next lines, and that the linguistic unit keeps using the words that man until the last line. This will result in a form which is less grammatical. In other words, the nongrammaticality causes monotony or a feeling of boredom *[sic]* and will sound awkward to the ears.

(12) Here we can see the poet Aspar illustrating how the propositions relate one another to form a poetic discourse in such a way so as to create unity or completeness in the poem. Tarigan (1987: 96) says that the word *cohesion* implies unity or completeness and the word refers to the aspect of form or the formal aspect of language. Widdowson (in Tallei, 1988:9) concludes that unity (cohesion) refers to the ways propositions relate to one another structurally to form texts.

(13) The use of language in literature is known as stylistics which is a branch of linguistics; as Yunus (1981:27) says "Understanding stylistics is limited to the the uses of language in literary works." Stylistics is also related to rhetoric that is the technique of using language as an art, either in oral or written works, which are based on well organised knowledge. (Keraf, 1985:5) Harris said, as quoted in Talley (1988:5), "Language is not a collection of unarranged words and sentences but is a regular continuity called discourse". That is the reason for the use of the theory of cohesion; because stylistics is

[3] In the original text, the term in BI is followed by its bracketed English term. In this translation it is written as follows *the term [BI] 'the term' [EL].*

a branch of linguistics which has as its intended objectives literary works such as a novel, a romance or a poem.

(14) An ideal discourse contains a number of propositions which are interrelated to produce a sense of unity or a sense of cohesion. In addition, it needs a regularity or an arrangment of the structure which gives a sense of coherence. In other words, cohesion (connection of forms) and coherence (connection of meanings) are created. Tarigan (1987:27) says that "Discourse is the most complete unit of language and is the highest unit on top of sentences or clauses; it has sustainable coherence and cohesion; discourse has its real beginning and end and being expressed in spoken or written form".

(15) Written discourse [BI] or 'written discourse' [EL] is a discourse realised in a written language. To hear, understand and enjoy the content readers have to read the discourse. While a spoken discourse [BI] or 'spoken discourse' [EL] is a discourse realised in the spoken language. To hear, understand or enjoy the spoken discourse, listeners should observe or listen.

(16) Based on forms, Tarigan (1987:52-59) divides discourse into three parts, namely: prose, drama, and poem. A prose text is a discourse which is realised in the form of prose. For example, novels, articles, short stories, *skripsi*, letters, etc. A drama is a discourse realised in the form of drama, the form of dialogue, either in spoken or written form. While a poem is a discourse realised in the form of poetry either in written or spoken form. The focus of discussion in this *skripsi* is the discourse of poems. In this case, the poetic form is realised in written language, that is a collection of poems, *SL*, by *Aspar* will be analysed using the theory of cohesion.

1.2 The Problems

(17) A study of discourse covers a variety of issues, such as the context of discourse, co-text, elements of the discourse, cohesion, coherence, comprehension, implicature, presupposition, etc. The topic of discussion in this *skripsi* is cohesion only.

(18) Cohesion is a formal aspect of language in discourse. Deese (in Tarigan, 1987:25) says that "Discourse is a number of propositions which are interrelated to produce a sense of cohesion for observers or readers." Therefore, the formal aspect of language which is closely related to cohesion produces propositions which are related to one another forming the text.

(19) Cohesion in discourse can be seen at either the grammatical or the lexical level. Grammatical cohesion includes pronouns, a substitution [BI] or 'substitution,' [EL] ellipsis or 'ellipsis' [EL] and conjunction. Lexical cohesion covers repetition [BI] or 'repetition' [EL], synonyms, antonyms, hyponyms, collocation, and equivalents (Tallei, 1988:27-31).

(20) It has been mentioned before that a collection of Aspar's poems *SL* will be analysed using the cohesion theory. Cohesion as a semantic concept appropriately has discourse as its object, and it would be inaccurate to have sentences as the object. A question is raised then, "Can a poem be considered a discourse? As a matter of fact, a discourse as the highest grammatical unit is realised in the form of a complete essay, paragraph, sentence or word which carry a complete message (Kridalaksana, 1984: 208).

(21) The cohesion [BI] or 'cohesion' [EL] in a poem refers to propositions which are structurally related to one another to form a text. Therefore, there are several problems that are worth knowing, namely:

a. to what extent does the language used in the literary work of a poem deviate from the daily use of language?
b. Can a poem be called a discourse?
c. Can one linguistic theory, i.e. theory of cohesion be used to analyse literary work, in particular poems in the collection *SL* by *Aspar?*
d. Using the three aspects of cohesion, i.e. substitution process [BI] or 'substitution' [EL], ellipsis process [BI] or 'ellipsis' [EL], and process of repetition [BI] or 'repetition' [EL], what is the cohesion [BI] or 'cohesion' [EL] in the collection of Aspar's poems *SL* like?

1.3 The Scope of the Problem

(22) As has been explained in the background section, it seems that poems have a specific style or characteristic from the view of the choice of words. Compared with other literary works, the language of poems is more dense. The density can be seen from the expression of ideas which do not use cohesive and dense language. *[sic]*

(23) Easthope (in Riana, 1985:5) says that "relationship between one line and the other lines in one verse of a poem is identified by the cohesion." Based on several views of linguists regarding cohesion, every verse in one poem is considered as one discourse. In the analysis, every line of a poem is considered to be a sentence; so one line and another is related by cohesion. *[sic]*

(24) In analyzing the discourse of the poem *SL*, we must determine the scope of the problem to be discussed. For this reason, the writer feels it is necessary to limit the discussion to the things which can avoid the possibility of irrelevance; therefore, the writer will only discuss cohesion [BI] or 'cohesion' [EL] in the poem *SL* from three aspects of cohesion, i.e. the substitution process, the ellipsis process, and the repetition process.

(25) The above-mentioned choice of the three aspects is based on the assumption that those three aspects are very interesting from the point of view of the lexical items in the eight poems which make up the sample of the study. Therefore, there are several problems to consider, namely:

a. Can one theory of linguistics, i.e. the theory of cohesion, be used to analyse literary works especially the poems in the collection *SL* by Aspar?
b. Using the three aspects of cohesion, i.e. the substitution process [BI] or 'substitution' [EL], the ellipsis process [BI] or 'ellipsis' [EL], and the repetition process [BI] or 'repetition' [EL], what is the cohesion [BI] or 'cohesion' [EL] in the collection of Aspar's poems *SL* like?

1.4 The Objectives of the study

(26) Based on the scope of the problems discussed previously, this study aims

a. to see the use of one of the theories in linguistics, i.e. cohesion theory to analyse literary works in particular the collection of Aspar's poems *SL*
b. to describe the cohesion [BI] or 'cohesion' [EL] in the collection of Aspar's poems *SL* by using the aspects of cohesion, i.e. the substitution process [BI] or 'substitution' [EL], the ellipsis process [BI] or 'ellipsis' [EL], and the repetition process [BI] or 'repetition' [EL].

1.5 Methodology

(27) A study usually has its own method of data collection and analysis. Therefore, this study is conducted by doing a library research and observation *[sic]*, using the source of data as can be found in the collection of Aspar's poems *SL* as a whole. Yet, before the writer explains the way of collecting data in the analysis of data, the writer explains the population and sample of the study. *[sic]*

1.5.1 Population

(28) The population of the study is the whole set of collection of Aspar's poems *SL*. In this case, there are 56 poems in that collection.

1.5.2 Sample

(29) To obtain reliable data, an appropriate method is used in every activity which includes the choice of sample. The sample is taken based on the population of the study, i.e. eight poems, from the 56 poems by Aspar in the collection *SL*.

(30) The sample is taken based on the scope of the problem, i.e by looking at the cohesion [BI] or 'cohesion' [EL] in the process of substitution, ellipsis and repetition. Therefore, the selection of sample is based on purposive criteria, i.e. selection of a poem is based on the three aspects of cohesion. Based on this criterion it was found that two poems manifest the process of substitution, two poems manifest the process of ellipsis, and twenty poems manifest the process of repetition.

(31) After finding several poems that manifest the processes of substitution, ellipsis and repetition, the writer limits the number of poems which become the objects of the study. The two poems that manisfest substitution are the poem *Sang Gerobak* (The Carriage) and the poem *Kutukan* (The Curse); the two poems that manifest ellipsis are *Kutukan* (Curse) and *Sang Kakek Berkata* (Grandfather speaks); and there are five poems that manifest repetition, namely *Gembala* (Shepherd), *Bab Penghabisan* (The Last Chapter), *Tidurlah Tidur* (A calling for the little child to sleep), *Lakekomae* (Where are you going) and *Bagaimana Bisa Engkau Jadi Debu* (How can you turn into dust?).

1.5.3 The method of data collection

(32) For the completion of this writing, the writer collects the data using a certain procedure and technique. There are two types of commonly used research methods, that is library research and the observation method. As the source of data is the written data of the poems, to obtain primary data, the writer uses the following steps:

a. observation
   The writer observed the poems by reading and paying attention to every word in the collection of Aspar's poems, *SL*
b. Writing down
   After observing, the writer wrote down the data to be analysed based on one of the linguistic theories, namely the cohesion theory.
c. Classification of data

Then the writer classified the data by differentiating the poems that experience the process of substitution [BI] 'substitution'[EL], the process of ellipsis [BI] 'ellipsis' and the process of repetition [BI] 'repetition' [EL] based on the linguists' theories about cohesion [BI] or 'cohesion' [EL].

1.5.4 Method of analysing the data

(33) In the discussion, the writer uses the description method to describe facts or phenomena as they are. The purpose is to provide a description of cohesion based on the collected data. There are nine poems which are the sample of the collection of Aspar's poems *SL* as the objects of the study. The discussion or the deeper analysis of data is conducted by using a structural approach to find out the cohesion of a poem based on the structure that develops in the processes of substitution, ellipsis and repetition.

Number of words 2969

ID1-MP

1.1 Latar Belakang Masalah

1. Semua orang memahami betapa penting dan mendasarnya bahasa.[4]
1. Semua orang memahami betapa penting dan mendasarnya bahasa.
2. Meskipun tak banyak diketahui bagaimana proses terbentuknya bahasa itu dari awal hingga menjadi seperti sekarang.
3. Konfucius (dalam Hoerip, 1986: 90) 2500 tahun yang lalu mengatakan bahwa "Tanpa mengetahui tenaga kata-kata, sia-sialah untuk memahami manusia".
4. Demikian, kemudian bahasa itu seperti sekarang, sebagai alat komunikasi sehari-hari
5. dengan cara pengucapan dan pemilihan kata-kata serta susunannya.
6. Jadilah ia sistem pemberian tanda dan arti kata dalam kamus-kamus, tata bahasa dan lain sebagainya.
7. Dengan kata lain, ia telah menjadi milik publik
8. dengan norma-norma dan kelaziman-kelaziman dalam cara pemakaiannya.

2 Bahasa semakin berkembang.

9. Bahasa semakin berkembang,
10. karena penggunaannya yang terus menerus dilakukan oleh manusia dalam segala lapangan filsafat, ilmu pengetahuan, agama, kesusasteraan, dan pergaulan.
11. Dengan bahasa, kita mampu memberikan bentuk-bentuk tertentu terhadap benda serta menciptakan uraian-uraian dan keterangan-keterangan mengenainya.
12. Tata bahasa yang sedang kita pakai misalnya, yang sarat dengan norma-norma yang ada di dalamnya,
13. hanyalah suatu pegangan untuk mempermudah proses penyampaian, pengertian, pemikiran, pendapat, dan berita-berita.
14. Tetapi ia tidak boleh menentukan secara mutlak.
15. Ia akan beku tanpa mengalami tangan-tangan kedua untuk pemberian makna selanjutnya. Abdul Hadi (dalam Hoerip, 1986: 100). *[sic]*

3 Bahasa bersifat kreatif.

16. Jiwa kita dinamis.
17. Pengalaman pribadi kita sering bergerak kemana-mana *[sic]*
18. dibangunkan oleh mimpi, harapan, ingatan, dan bayangan. *[sic]*
19. Dan itu merupakan "dunia" yang hanya terdapat di dalam diri kita. *[sic]*
20. Adapun sastra adalah bentuk pengungkapan pengalaman yang hanya terdapat dalam diri penyair. *[sic]*
21. Berbicara tentang "bahasa" sebagai alat pengucapan kesusastraan,
22. kita akan berpangkal pada hal yang memang mendasar pada bahasa itu semenjak awal tumbuh sampai perkembangannya kemudian,
23. yaitu bahasa adalah hasil dari tenaga penciptaan.
24. Dengan demikian ia kreatif,
25. dan ia tidak akan berkembang menjadi keadaannya seperti sekarang tanpa pemberian makna-makna oleh pemakainya, serta melalui pembaharuan-pembaharuan.

[4] The underlined words is the macroproposition of the following discourse units.

26. Pengembangan itu bisa dilakukan secara bersama-sama, misalnya oleh para ahli bahasa,
27. tetapi juga secara perorangan yakni dalam kesusastraan. Hadi (dalam Hoerip, 1986: 101-102).

4 Bahasa penyair mengandung arti dan nilai.

28. Bahasa yang digunakan oleh penyair dalam mengungkapkan penghayatannya bukan hanya sebagai alat saja melainkan sekaligus sebagai tujuan.
29. Pemakaian kata-kata yang digunakan oleh penyair bukan sekadar mengandung arti, tetapi juga mengandung nilai.
30. Sebagai pembaca, untuk memahami kata-kata yang digunakan oleh penyair, tidak cukup hanya memahami artinya secara harafiah saja, tetapi harus memahami secara keseluruhan dengan suasana yang mendukungnya.
31. Itulah nilai rasa yang digunakan oleh penyair dalam memilih kata-kata di dalam puisi.
32. Karya sastra yang ditulis oleh penyair baik berupa prosa maupun karya sastra yang berupa puisi dewasa ini cukup banyak.
33. Mutunya pun sudah cukup memadai,
34. serta para penyair pun sudah banyak berkembang sejalan dengan kemajuan zaman (Riana, 1988: 1).

5 Puisi sebgai salah satu karya sastra mengungkapkan pengalaman batin.

35. Salah satu wujud karya sastra adalah puisi.
36. Puisi adalah untaian kata-kata yang dibentuk dengan cara khas.
37. Puisi dijadikan sarana untuk mengungkapkan pengalaman batin.
38. Pengalaman yang terkandung dalam puisi disusun dari peristiwa yang telah diberi makna dan ditaftsirkan secara estetis atau keindahan.
39. Dengan penggunaan bahasa yang khas itu puisi dapat menggugah hati pembaca dan pendengarnya.

6 Puisi berbeda dari karya sastra prosa.

40. Puisi adalah salah satu bentuk karya sastra sangat menarik sekali apabila melihat bentuk dan pemilihan katanya.
41. Puisi juga sebagai bentuk karya sastra berbeda dengan bentuk karya sastra lainnya.
42. Letak perbedaannya dapat dilihat bahasanya yang jauh lebih padat dibandingkan dengan bentuk prosa.
43. Kepadatan bahasanya terlihat dari ungkapan idenya
44. yang tidak mempergunakan bahasa terurai melainkan dengan bahasa yang padu dan padat.

7 Puisi berbeda dari prosa dalam hal bentuk penyajiannya.

45. Di samping kepadatan bahasa, bentuk penyajian puisi berbeda dengan bentuk penyajian prosa.
46. Puisi ditulis dalam bentuk larik,
47. sedangkan prosa ditulis dalam bentuk karangan biasa, beralinea atau berparagraf.
48. Luxemburg (1984: 185) mengatakan bahwa: "Unsur dasar dalam susunan teks puisi bukanlah kalimat, melainkan larik sajak.
49. Kata-kata yang mewujudkan teks puisi tidak hanya tunduk kepada struktur kalimat secara logik-sintaktik, melainkan pula kepada struktur ritmik sebuah larik sajak.
50. Dengan demikian kata-kata lebih lepas dari struktur kalimat dan lebih berdiri sendiri dalam teks".

8 Bahasa puisi berbeda dari bahasa pergaulan sehari-hari.

51. Bahasa puisi mempunyai corak atau kekhasan tersendiri.
52. Bahasa puisi berbeda dengan bahasa pergaulan sehari-hari,
53. juga berbeda dengan ragam bahasa karya sastra seperti novel dan roman.
54. Walaupun demikian, kata-kata yang dipergunakan merupakan kata-kata yang terdapat dalam bahasa sehari-hari.
55. Sebagaimana yang dikatakan oleh Samsuri, (1982: 24) bahwa 'penyimpangan' bahasa itu merupakan suatu kebiasaan penyair.
56. Sejalan dengan pendapat Hoerip (1986: 111) yang menganggap bahwa masalah bahasa yang paling pelik terdapat di dalam puisi.

9 Bahasa puisi bersifat padu dan padat.

57. Bahasa puisi bersifat padu dan padat

58. meskipun kehadiran puisi untuk dinikmati, dirasakan, dan dimengerti.
59. Keterpaduan itu mudah dikenal
60. karena ia terdiri atas alat-alat kebahasaan pemarkah anafora, substitusi, pengulangan kata, sinonim, dan lain lain (Tallei, 1988:9).
61. Oleh karena itu, dalam semua wacana, pengembangan proposisi dapat ditelusuri melalui keterpaduan atau kohesi.

10 Contoh puisi yang bersifat padu dan padat dapat dilihat dalam kumpulan puisi *Sukma Laut* karya *Aspar.*

62. Puisi yang bersifat padu dan padat dapat dilihat dalam kumpulan puisi Sukma Laut karya Aspar
63. yang salah satu antaranya adalah puisi Kutukan.

11 Puisi Kutukan memperlihatkan suatu keterpaduan atau kohesi.

64. Puisi Kutukan di atas menghasilkan suatu keterpaduan atau kohesi bagi penyimak atau pembaca.
65. Dikatakan demikian, karena puisi ini mengalami proses penggantian atau substitusi yang merupakan salah satu aspek kohesi,
66. yaitu satuan lingual pada larik terdahulu mengalami proses penggantian pada larik berikutnya.
67. Maksudnya, kata lelaki itu pada larik pertama mengalami proses penggantian yaitu berupa kata ia pada larik kedua, keempat, kelima, dan keenam.
68. Di samping itu, apabila puisi Kutukan tidak mengalami proses penggantian,
69. maksudnya satuan lingual pada larik pertama yaitu kata lelaki itu tidak mengalami penggantian berupa kata ia dan –nya pada larik berikutnya
70. dan tetap memakai kata lelaki itu sampai larik terakhir
71. maka menimbulkan bentuk yang kurang gramatikal.
72. Dengan kata lain kekuranggramatikalan menimbulkan monotoni atau menimbulkan rasa kebosanan *[sic]*
73. dan akan terasa janggal kedengarannya.

12 Proposisi dalam puisi Kutukan berhubungan satu sama lain membentuk wacana puisi.

74. Di sini kita melihat Aspar sebagai pengarang melukiskan bagaimana caranya proposisi-proposisi saling berhubungan satu sama lain untuk membentuk suatu wacana puisi
75. sehingga terjadi suatu keterpaduan atau keutuhan dalam puisi tersebut.
76. Tarigan (1987: 96) mengatakan bahwa kata kohesi tersirat pengertian kepaduan atau keutuhan yang mengacu pada aspek bentuk atau aspek formal bahasa.
77. Widdowson (dalam Tallei, 1988: 9) menyimpulkan bahwa keterpaduan (kohesi) mengacu pada cara proposisi berhubungan satu sama lain secara struktural untuk membentuk teks.

13 Stilistika berhubungan dengan penggunaan bahasa dalam sastra.

78. Penggunaan bahasa dalam sastra dikenal dengan nama stilistika yang merupakan cabang linguistik,
79. sebagaimana dikatakan oleh Yunus (1981: 27) bahwa "Pengertian stilistika di sini dibatasi kepada penggunaan bahasa dalam sastra".
80. Stilistika juga dikaitkan dengan retorika yaitu teknik pemakaian bahasa sebagai seni, baik lisan maupun tulisan
81. yang didasarkan pada suatu pengetahuan yang tersusun baik (Keraf, 1985: 1-3).
82. Haris mengemukakan yang dikutip oleh Tallei (1988: 5) yaitu "Bahasa bukanlah merupakan kumpulan kata-kata dan kalimat tanpa aturan tetapi merupakan suatu kesinambungan yang teratur disebut wacana."
83. Oleh sebab itu, penggunaan teori kohesi *[sic]*
84. karena stilistika adalah cabang linguistik dengan objek sasarannya adalah karya sastra misalnya novel, roman, dan puisi.

14 Wacana mengandung sejumlah proposisi yang saling berhubungan untuk menghasilkan rasa keterpaduan.

85. Wacana yang ideal mengandung seperangkat proposisi yang saling berhubungan untuk menghasilkan suatu rasa keterpaduan atau rasa kohesi.
86. Selain itu juga dibutuhkan keteraturan atau kerapian susunan yang menimbulkan rasa koherensi.
87. Dengan kata lain, kohesi (perpautan bentuk) dan koherensi (perpautan makna).

88. Tarigan (1987: 27) mengungkapkan "Wacana adalah satuan bahasa yang terlengkap dan tertinggi atau terbesar di atas kalimat atau klausa
89. dengan koherensi dan kohesi tinggi berkesinambungan *[sic]*
90. yang mempunyai awal dan akhir yang nyata *[sic]*
91. disampaikan secara lisan atau tertulis."

15 Wacana tertulis berbeda dari wacana lisan.

92. Wacana tertulis atau written discourse adalah wacana yang diwujudkan dalam bahasa tulis.
93. Untuk menerima, memahami, atau menikmati isinya, si penerima harus membacanya.
94. Sedangkan wacana lisan atau spoken discourse adalah wacana yang diwujudkan dalam bahasa lisan.
95. Untuk menerima, memahami, atau menikmati wacana lisan, sipenerima harus menyimak atau mendengarkannya (Tarigan, 1987: 52-55).

16 Ada tiga macam wacana berdasarkan bentuknya.

96. Berdasarkan bentuk wacana, Tarigan (1987: 52-59) membagi wacana dalam tiga bagian yaitu: wacana prosa, wacana drama, dan wacana puisi.
97. Yang dimaksud dengan wacana prosa adalah wacana yang diwujudkan dalam bentuk prosa.
98. Contohnya: novel, artikel cerita pendek, skripsi surat dan sebagainya.
99. Wacana drama adalah wacana yang diwujudkan dalam bentuk drama, dalam bentuk dialog, baik secara lisan ataupun tertulis.
100. Sedangkan wacana puisi adalah wacana yang diwujudkan dalam bentuk puisi baik secara lisan ataupun tertulis.
101. Yang menjadi pusat pembicaraan dalam penulisan ini adalah wacana puisi.
102. Dalam hal ini adalah wacana puisi yang diwujudkan dalam bahasa tertulis,
103. yaitu kumpulan puisi Sukma Laut karya Aspar yang akan dianalisis dengan menggunakan teori kohesi.

1.2 Masalah

17 Studi tentang wacana merangkum berbagai masalah.

104. Studi tentang wacana merangkum berbagai masalah, seperti: konteks wacana, unsur-unsur wacana, kohesi, koherensi, keterbacaan, implikator, praanggapan, dan lain sebagainya.
105. Yang menjadi bahan pengkajian dalam penulisan ini adalah masalah kohesi saja.

18 Kohesi merupakan aspek formal bahasa.

106. Kohesi merupakan aspek formal bahasa dalam wacana.
107. Deese (dalam Tarigan, 1987: 25) mengatakan "Wacana adalah seperangkat proposisi yang saling berhubungan untuk menghasilkan suatu rasa kohesi bagi penyimak atau pembaca".
108. Oleh sebab itu, aspek formal bahasa yang berkaitan erat dengan kohesi menghasilkan tentang *[sic]* proposisi-proposisi
109. yang saling berkaitan satu sama lain untuk membentuk teks.

19 Kohesi dalam wacana terlihat dalam strata gramatikal dan leksikal.

110. Kohesi dalam wacana dapat terlihat baik dalam strata gramatikal maupun dalam strata leksikal tertentu.
111. Kohesi gramatikal mencakup pronomina, penggantian atau substitusi, penghilangan atau elipsis, dan konjungsi.
112. Kohesi leksikal mencakup pengulangan atau repetisi, sinonim, antonim, hiponim, kolokasi dan ekuivalensi (Tallei, 1988: 27-31).

20 Objek sasaran kohesi adalah wacana.

113. Telah dijelaskan di depan bahwa kumpulan puisi Sukma Laut karya Aspar itu akan dianalisis dengan teori kohesi.
114. Kohesi sebagai konsep semantik, memang tepat objek sasarannya adalah wacana
115. dan tidak cocok dalam kalimat Halliday (dalam Riana, 1988: 3).
116. Timbul suatu pertanyaan dapatkah puisi dinyatakan sebagai wacana?
117. Dalam kenyataannya wacana sebagai satuan gramatikal tertinggi atau terbesar yang direalisasikan dalam bentuk karangan yang utuh, paragraf, kalimat atau kata yang membawa amanat yang lengkap (Kridalaksana, 1984: 208).

21 Sejumlah masalah muncul dalam kaitan wacana dengan dengan puisi.

118. Keterpaduan atau kohesi dalam puisi mengacu pada proposisi-proposisi yang saling berhubugan satu sama lain secara struktural untuk membentuk teks.
119. Oleh karena itu, muncullah beberapa masalah yang perlu diketahui yaitu:
120. a. sejauh mana penyimpangan bahasa yang digunakan dalam karya sastra puisi jika dikaitkan dengan penggunaan bahasa sehari-hari?
121. b. dapatkah puisi dinyatakan sebagai wacana ?
122. c. dapatkah digunakan salah satu teori linguistik yakni teori kohesi untuk menganalisis karya sastra khususnya puisi dalam kumpulan puisi Sukma Laut karya Aspar?
123. d. Bagaimanakah keterpaduan atau kohesi dalam kumpulan puisi Sukma Laut karya Aspar dengan melihat ketiga aspek kohesi yaitu aspek dalam proses penggantian atau substitusi, proses penghilangan atau elipsis, dan proses pengulangan atau repetisi?

1.3 Batasan Masalah

22 Puisi mempunyai corak tersendiri.

124. Sebagaimana uraian latar belakang masalah di atas, tampak bahwa puisi mempunyai corak atau kekhasan tersendiri apabila melihat bentuk dari pemilihan katanya.
125. Dibandingkan dengan karya sastra lainnya, puisi jauh lebih padat apabila dilihat dari segi bahasanya.
126. Kepadatan bahasanya terlihat dari ungkapan idenya yang tidak mempergunakan bahasa yang padu dan padat. *[sic]*

23 Hubungan antara satu baris dan dengan baris lainnya disatukan oleh kohesi.

127. Eastophe (dalam Riana, 1985:5) mengatakan bahwa "hubungan antara larik satu dengan larik lainnya dalam satu bait puisi ditandai dengan kohesi".
128. Bertitik tolak dari beberapa pendapat para pakar bahasa tentang kohesi itu maka setiap bait puisi dinyatakan sebagai satu wacana.
129. Dalam analisis, setiap larik dalam puisi Sukma Laut dinyatakan sebagai satu kalimat,
130. sehingga hubungan antara larik satu dengan larik lainnya dipadukan dengan kohesi.

24 Pembahasan wacana puisi Sukma laut perlu dibatasi.

131. Dalam membahas wacana puisi Sukma Laut, harus ditentukan batasan masalah yang akan dibahas.
132. Oleh sebab itu, penulis merasa perlu untuk membatasi pada hal-hal yang dianggap untuk menghindari kemungkinan pembahasan yang mengambang,
133. maka penulis hanya akan membahas bagaimana keterpaduan atau kohesi puisi Sukma Laut apabila ditinjau dari ketiga aspek kohesi yaitu proses penggantian, proses penghilangan, dan proses pengulangan.

25 Batasan masalah studi ini adalah sebagai berikut.

134. Pemilihan ketiga aspek yang tersebut di atas dengan anggapan bahwa ketiganya sangat menarik dengan dilihat dari segi paduan katanya
135. jika dikaitkan dengan delapan buah puisi yang dijadikan sampel.
136. Oleh sebab itu, muncullah beberapa masalah yang perlu diketahui yaitu:
137. a. dapatkah digunakan salah satu teori linguistik yakni teori kohesi untuk menganalisis karya sastra khususnya puisi dalam kumpulan puisi Sukma laut karya Aspar ?
138. b. bagaimanakah keterpaduan atau kohesi dalam kumpulan puisi Sukma Laut karya Aspar dengan melihat ketiga aspek kohesi yaitu aspek dalam penggantian atau substitusi, proses penghilangan atau elipsis, dan proses ulangan atau repetisi?

1.4 Tujuan Penelitian

26 Ada dua tujuan penelitian.

139. Berdasarkan pembatasan masalah yang telah diuraikan di atas, maka penelitian ini bertujuan untuk:
140. a. melihat penggunaan salah satu teori yang ada di dalam linguistik yakni teori kohesi untuk menganalisis karya sastra dalam kumpulan puisi Sukma Laut karya Aspar;
141. b. menggambarkan keterpaduan atau kohesi dalam kumpulan puisi Sukma Laut karya Aspar dengan melihat ketiga aspek kohesi yaitu aspek dalam proses penggantian atau substitusi, proses penghilangan atau elipsis, dan proses pengulangan atau repetisi.

1.5 Metodologi

27 Setiap penelitian mempunyai cara tersendiri dalam mengumpulkan dan menganalisis data.

142. Dalam suatu penelitian tentu mempunyai cara tersendiri dalam pengumpulan data dan menganalisis data.

143. Untuk itu penelitian ini dilakukan dengan jalan studi pustaka dan observasi

144. dengan menggunakan sumber data yang terdapat dalam kumpulan puisi Sukma Laut karya Aspar secara keseluruhan.

145. Tetapi, sebelum peneliti menjelaskan cara pegumpulan data dalam analisis data,

146. maka terlebih dahulu penulisa menguraikan populasi sampel penelitian.

28 Populasi penelitian adalah kumpulan puisi Sukma Laut karya Aspar.

147. 1.5.1 Database

148. Yang menjadi populasi dalam penelitian ini adalah sekumpulan puisi Sukma Laut karya Aspar.

149. Dalam hal ini, dalam kumpulan puisi tersebut terdapat 56 buah puisi.

29 Metode yang benar diperlukan untuk mendapatkan data yang dapat dipertanggungjawabkan

150. 1.5.2 Sample

151. Untuk mendapatkan data yang dapat dipertanggungjawabkan, maka ditempuh metode yang benar dalam setiap langkah kegiatan, termasuk cara pengambilan sampel.

152. Pengambilan sampel berdasarkan populasi dalam penelitian ini, yaitu delapan buah puisi yang menjadi sampel dari 56 buah puisi dalam kumpulan puisi Sukma Laut karya Aspar.

30 Pengambilan sample dilakukan secara purposive.

153. Cara pengambilan sampel berdasarkan dengan batasan masalah yaitu melihat keterpaduan atau kohesi dalam aspek proses penggantian, proses penghilangan, dan proses pengulangan.

154. Oleh sebab itu, digunakanlah pemilihan sampel secara purposive, yaitu puisi, yang dipilih ditentukan berdasarkan ketiga konsep dalam kohesi.

155. Berdasarkan hal ini ditemukan dua buah puisi yang mengalami proses penggantian, dua buah puisi yang mengalami proses penghilangan dan dua puluh buah puisi yang mengalami proses pengulangan.

31 Penulis membatas jumlah puisi yang menjadi objek penelitian.

156. Setelah menemukan beberapa puisi yang mengalami proses penggantian, penghilangan, dan pengulangan,

157. penulis membatasi jumlah puisi yang menjadi objek penelitian.

158. Dua buah puisi yang menjadi objek penelitian yang mengalami proses penggantian yaitu puisi "Sang Gerobak" dan puisi "Kutukan",

159. dua buah puisi yang mengalami proses penghilangan yaitu puisi "Kutukan" dan puisi "Sang Kakek Berkata",

160. dan untuk puisi yang mengalami proses pengulangan ada lima yaitu puisi "Gembala", "Bab Penghabisan", "Tidurlah Tidur" "Lakekomae" dan "Bagaimana Bisa Engkau Jadi Debu".

32 Penelitian ini memakai metode pustaka dan observasi untuk mengumpulkan data.

161. 1.5.3 Method of data collection

162. Demi penyempurnaan tulisan ini, maka penulis mengumpulkan data dengan cara teknik tertentu.

163. Ada dua jenis metode penelitian yang lazim digunakan, yaitu metode pustaka dan metode observasi atau pengamatan.

164. Oleh karena sumber data yang diteliti adalah data tertulis pada puisi tersebut,

165. maka untuk mendapatkan data primer, penulis menggunakan langkah-langkah sebagai berikut:

166. a. pengamatan

167. Penulis mengamati dengan jalan membaca dan memperhatikan kata dalam kumpulan puisi Sukma Laut secara keseluruhan.

168. b. pencatatan

169. Setelah melakukan pengamatan, selanjutnya penulis mencatat data-data yang akan dianalisis dengan berpedoman pada salah satu teori linguistik yaitu teori kohesi.

170. c. klasifikasi data

171. Kemudian penulis melakukan klasifikasi data

172. dengan jalan membedakan puisi yang mengalami proses penggantian (substitusi), proses penghilangan (elipsis), dan proses pengulangan (repetisi) dengan berdasarkan kepada teori-teori para pakar bahasa tentang keterpaduan atau kohesi.

33 Studi ini memakai metode analisis deskriptif dan structural untuk menganalisis data.
173. 1.5.4 Metode analisis data
174. Dalam pembahasan ini, penulis menggunakan metode deskriptif untuk menggambarkan fakta atau fenomena seperti apa adanya.
175. Maksudnya memberikan suatu gambaran tentang kohesi
176. berdasarkan data yang telah dikumpulkan yaitu sembilan buah puisi sebagai sampel dari kumpulan puisi Sukma Laut yang menjadi objek penelitian.
177. Pembahasan atau analisis data yang lebih mendalam dilakukan dengan menggunakan pendekatan struktural
178. dengan maksud melihat keterpaduan puisi berdasarkan struktur yang membangun dalam proses penggantian penghilangan, dan pengulangan.

ID1-MPtr
1.1 Background
1 Every one knows how important and basic a language is.
1. Every one knows how important and basic a language is.
2. Yet, it is unknown how languages are formed from the very beginning until now.
3. Confucius (in Hoerip, 1986:90) said 2500 years ago that "Without knowing the force of words, it is impossible to understand human beings."
4. As they are now, languages are used as a means of daily communication,
5. with their way of being pronounced, and way of choosing the words and their structure.
6. This way, languages become a system that provides symbols and word meanings in a dictionary, in grammar, etc.
7. In other words, a language belongs to the public
8. language has its own norms and usage.

2 Languages develop because of their use in most aspects of life
9. Languages become more developed,
10. because of their continuing use by humans in all aspects of life such as philosophy, science, religion, literature and interactions.
11. With languages, we are able to give certain forms to things and to explain details of these things.
12. The grammar that we use, for example, which is full of its rules,
13. is only a guide to ease the process of presenting ideas, thoughts, opinions and news.
14. Yet, the grammar cannot make absolute decisions for us.*[sic]*
15. It will freeze without experiencing second hands to provide further meaning. Abdul Hadi (dalam Hoerip, 1986:100). *[sic]*

3 Languages are creative.
16. Our soul is dynamic. *[sic]*
17. Our personal experience often moves everywhere *[sic]*
18. and is woken up by our dreams, hopes, memories and imagination.*[sic]*
19. And that is "the world" which only exists in ourselves. *[sic]*
20. Meanwhile literary work is a form of expressing experience which only exists in poets. *[sic]*
21. Talking about "language" as a means of expressing the literature,
22. we will get back to the basics of language from its early to its later development,
23. that is, language is a result of a creating force.
24. Therefore, languages are creative,
25. and languages will not develop into what they are now without being provided meanings by their users, and without experiencing some improvements.
26. The development of language can be carried out together, for example by linguists;
27. Yet it can also be done by individuals, that is in literature. Hadi (in Hoerip, 1986:101-102).

4 The poet's language has meaning and value.

28. Language used by poets to express their understanding is not only a means, but it is also an objective.
29. The words used by poets are not only meaningful but also have values.
30. As readers, to understand the poets' words, it is not enough for us to only understand the literal meaning of those words, but *[sic]* we must also understand the whole including the supporting context.
31. This is the kind of value used by poets in choosing the words for poems.
32. Today there are many literary works written by poets, either in the form of prose or poems.
33. Their literary quality has also been satisfactory,
34. and poets have themselves developed following the new developments (Riana, 1988:1).

5 Poems as literary works express a spiritual experience.

35. One form of literary work is the poem.
36. A poem is a series of words uniquely structured.
37. Poems are considered a means to express spiritual experience.
38. The experience stated in poems consists of events which have been given meaning and interpreted aesthetically or constructed artfully.
39. Using this kind of specific language, poems can touch a reader's and listener's heart.

6 A poem is different from prose in terms of its language.

40. A poem is one form of literary work, which on the grounds of its form and choice of words is very interesting.
41. As a literary work, moreover, a poem is different from other literary works.
42. The difference is in the language which is more dense than prose.
43. The density of the language can be seen from the way the ideas are expressed
44. which do not employ detailed language but cohesive and dense language.

7 A poem is different from prose in terms of its presentation.

45. Besides the density of language, the form of presenting a poem is different from the form of presenting prose.
46. Poems are written in lines,
47. while prose is in form of an essay which has indentation or paragraphs.
48. Luxemburg (1984:184) says that:"The basic elements in the composition of the text of a poem are not sentences but lines.
49. Words of poems do not only logically and syntactically depend on sentence structure but also on the structure of the rhythm of the lines.
50. Therefore, the words are more detachable than the structure of sentences and more independent of the text."

8 The language of a poem is different from the language of daily use.

51. The language of poems has its own pattern or style.
52. The language of poems is different from the language of daily interaction,
53. and it is also different from the style of literary works such as a novel or a romance.
54. However, the words used are those words found in the daily usage of a language.
55. As said by Samsuri (1982:24) 'deviation' in language is common to poets. [5]
56. This view is in line with Hoerip (1986:111) who considers that the most difficult language is found in poems.

9 The language of a poem is unified and dense.

57. The language of a poem is cohesive and dense
58. Nevertheless, poems exist to be enjoyed, felt, and understood.
59. Cohesion is easily recognised
60. because it consists of anaphoric markers, substitutions, repetitions, synonyms, and other things (Tallei, 1988:9).
61. For that reason, in all discourses, the development of propositions can be traced through unity or cohesion.

[5] The use of quotation marks for the term 'deviation' follows the original text.

10 An example of cohesive and dense poems is the collection of poems *Sukma Laut (SL)* (Soul of the Sea) by *Aspar.*

62. Poems that are cohesive and dense can be seen in the collection of Aspar's poems, *SL* (Soul of the Sea).
63. One of the poems is the poem *Kutukan (The Curse).*

11 The poem *Kutukan (The Curse)* produces a unity or cohesion.

64. The above poem *The Curse* produces a cohesion [BI] or 'cohesion' [EL][6] for literary critics and for readers.
65. It does so, because this poem experiences a process of replacing or substitution which is one of the aspects in cohesion,
66. that is a linguistic unit in one line experiences a replacement process in the next line.
67. It means that the words that man in the first line go through a substitution process and become he in the third line and the word his or him in the second, fourth, fifth and sixth *[sic]*lines.
68. Besides, when the poem *The Curse* does not go through the substitution process,
69. it means that a linguistic unit in the first line – the words that man – are not substituted with the words he and his or him in the next lines
70. and the linguistic unit keeps using the words that man until the last line
71. that will result in a form which is less grammatical.
72. In other words the nongrammaticallity causes monotony or causes a feeling of boredom[7] *[sic]*
73. and it will sound awkward to the ears.

12 Propositions in the poem *The Curse* relate one another to form a poetic discourse.

74. Here we can see the poet Aspar illustrates how the propositions relate one another to form a poetic discourse in such a way
75. so as to create unity or completeness in the poem.
76. Tarigan (1987: 96) says that the word *cohesion* implies unity or completeness which refers to the aspect of form or the formal aspect of language.
77. Widdowson (in Tallei, 1988:9) concludes that unity (cohesion)[8] refers to the ways propositions relate to one another structurally to form texts.

13 Stylistics relates to the use of language in literature.

78. The use of language in literature is known as stylistics which is a branch of linguistics,
79. as Yunus (1981:27) says "The meaning of stylistics here is limited to the the uses of language in literary works."
80. Stylistics is also related to rhetoric. i.e. is the technique of using language as an art, either in oral or written works,
81. which is based on well arranged knowledge (Keraf, 1985:5).
82. Harris said, as quoted in Talley (1988:5), "Language is not a collection of unarranged words and sentences but a recurrence of segments which is called discourse".
83. That is the reason for using the theory of cohesion
84. i.e. since stylistics is a branch of linguistics with its intended objectives being literary works, such as a novel, a romance, or a poem.

14 Discourse contains a number of related propositions to form a sense of cohesion.

85. An ideal discourse contains a number of propositions which are interrelated to produce a sense of being cohesive [BI] or a sense of 'being cohesive' [EL].[9]
86. In addition, it needs a regularity or an arrangement of the structure which gives a sense of coherence.
87. In other words, cohesion (connection of forms) and coherence (connection of meanings)[10] are created.
88. Tarigan (1987:27) says that "Discourse is a unit of language which is the most complete and the highest in the hierarchy of language units above sentences or clauses,

[6] As found in the original text in BI, the same term is repeated. The first is the term in BI, and the second is its English translation. There are many similar instances of the repetitive ways of stating the terms in ID texts.
[7] DU 71 seems to be inccorectly connected to the previous argument in DUs 68-70.
[8] As found in the original text.
[9] The word *rasa* (sense) is repeated in the original text
[10] The phrases (connection of forms) and (connection of meanings) are found in the original text in BI.

89. [discourse has] a high and sustained coherence and cohesion,
90. [discourse] has a real beginning and an end
91. [and discourse] is expressed in written or spoken form."

15 The difference between written and spoken discourse is as follows.
92. Written discourse [BI] or 'written discourse' [EL] is a discourse realised in a written language.
93. To hear, to understand, or to enjoy the content readers have to read the discourse.
94. While a spoken discourse [BI] or 'spoken discourse' [EL] is a discourse realised in the spoken language.
95. To hear, to understand or to enjoy the spoken discourse, listeners should observe or listen to understand or to enjoy (Tarigan, 1987:52-55).

16 Based on the forms of dicourse there are three types of discourse.
96. Based on the forms of discourse, Tarigan (1987:52-59) divides discourse into three types, namely: prose, drama, and poem.
97. A prose text is a discourse realised in the form of prose.
98. For example, novels, articles, short stories, *skripsi*, letters, etc.
99. A drama is a discourse realised in the form of drama and dialogue, either in spoken or written form.
100. While a poem is a discourse realised in the form of poetry either in written or spoken form.
101. The focus of discussion in this *skripsi* is the discourse of poems.
102. In this case, the poetic form is realised in written language,
103. that is, a collection of Aspar's poems *SL* will be analysed using the theory of cohesion.

1.2 The problem

17 A study on discourse covers a variety of issues.
104. A study of discourse covers a variety of issues which include the context of discourse, the co-text, discourse elements, cohesion, coherence, comprehension, the implicature, the presupposition etc.
105. The topic of discussion in this *skripsi* is cohesion only.

18 Cohesion is a formal aspect of language in discourse.
106. Cohesion is a formal aspect of language in discourse.
107. Deese (in Tarigan, 1987:25) says that "Discourse contains a number of propositions which are interrelated to produce a sense of cohesion for observers or readers."
108. Therefore, the formal aspect of language which is closely related to cohesion produces propositions
109. which are related to one another forming the text.

19 Cohesion in discourse can be seen at grammatical and lexical levels.
110. Cohesion in discourse can be seen either from the view of its grammatical or lexical level.
111. Grammatical cohesion includes pronouns, a substitution [BI] or 'substitution' [EL], ellipsis [BI] or 'ellipsis,' [EL] and conjunction.
112. Lexical cohesion covers repetition [BI] or 'repetition' [EL], synonyms, antonyms, hyponyms, collocation, and equivalents (Tallei, 1988:27-31).

20 The object of cohesion is discourse.
113. It has been mentioned before that a collection of Aspar's poems *SL* will be analysed using cohesion theory.
114. Cohesion as a semantic concept appropriately has discourse as its object,
115. and it would be inaccurate to have sentences as the object.
116. A question is raised then, "Can a poem be considered a discourse?"
117. As a matter of fact, a discourse as the highest grammatical unit is realised in the form of a complete essay, paragraph, sentence or complete word which carries a complete message (Kridalaksana, 1984: 208).

21 A number of problems emerge in the cohesion within poems.
118. The cohesion [BI] or 'cohesion' [EL] in a poem refers to propositions which are structurally related to one another to form a text.
119. For that reason, there are several problems to consider, namely

120. a. to what extent does the language used in the literary work of a poem deviate from the daily use of language?
121. b. Can a poem be called a discourse?
122. c. Can one linguistic theory, i.e. the theory of cohesion be used to analyse literary work, in particular poems in the collection of Aspar's poems *SL*?
123. d. Using the three aspects of cohesion, ie. substitution process [BI] or 'substitution' [EL], elliptical process [BI] or 'ellipsis' [EL], and process of repetition [BI] or 'repetition' [EL] what is the cohesion [BI] or 'cohesion' [EL] in the collection of Aspar's poems like?

1.3 The scope of the problem

22 Poems have a specific style.

124. As explained in the background section, it seems that poems have a specific style or characteristic from the view of the choice of words.
125. Compared with other literary works, a poem's language is more dense.
126. The density of language of poems can be seen from the ideas expressed in poems which do not use cohesive and dense language. *[sic]*

23 The relationship between one line and another is cohesive.

127. Easthope (in Riana, 1985:5) says that the "relationship between one line and the other lines in one verse of a poem is identified by the cohesion".
128. Based on several views of linguists regarding cohesion, every verse in a poem is considered as one discourse.
129. In the analysis, every line of a poem is considered to be a sentence;
130. so one line is related to another by cohesion. *[sic]*

24 It is necessary to limit the discussion of the discourse to the Aspar's poem SL.

131. In analysing the discourse of the poem *SL*, we must determine the scope of the problem to be discussed.
132. For this reason, the writer feels it is necessary to limit the discussion to things which can avoid the possibility of irrelevance;
133. Therefore, the writer will only discuss the cohesion [BI] or 'cohesion ' [EL] in the poem *SL* from the three aspects of cohesion, the substitution process, the ellipsis process, and the repetition process.

25 The scope of the problems is as follows.

134. The above-mentioned choice of the three aspects is based on the assumption that those three aspects are very interesting from the point of the lexical items
135. when they are related to the eight poems which make up the sample of the study
136. Therefore, there are several problems to consider, namely:
137. a. Can one theory of linguistics, i.e. theory of cohesion be used to analyse literary works especially the poems in the collection of Aspar's poems, *SL*?
138. b. Using the three aspects of cohesion, -- substitution process [BI] or 'substitution' [EL], ellipsis process [BI] or 'ellipsis' [EL], and process of repetition [BI] or 'repetition' [EL], what is the cohesion [BI] or 'cohesion' [EL] in the collection of Aspar's poems *SL* like?

1.4 The objectives of the study

26 There are two objectives of the study.

139. Based on the scope of the problems discussed previously, this study aims
140. a. to see the use of one of the theories in linguistics i.e. cohesion theory to analyse literary works, in particular the poems in the collection of Aspar's poems, *SL*
141. b. to describe the cohesion [BI] or 'cohesion' [EL] in the collection of Aspar's poems *SL* by looking at the three aspects of cohesion which are substitution process [BI] or 'substitution' [EL], ellipsis process [BI] or 'ellipsis' [EL], and process of repetition [BI] or 'repetition' [EL].

1.5 Methodology

27 A study usually has its own method to collect data.

142. A study usually has its own method of data collection and analysis.
143. Therefore, this study is conducted by doing a library research and observation *[sic]*
144. using the source of data which can be found in the collection of Aspar's poems *SL* as a whole.
145. Yet, before the writer explains the way of collecting data in the analysis of data,

146. the writer explains the database and sample of the study. *[sic]*

28 The population of the study is the collection of Aspar's poems *SL* .
147. 1.5.1 Database[11]
148. The database of the study is the entire collection of Aspar's poems *SL*.
149. In this case, there are 56 poems in that collection.

29 An appropriate method is necessary to obtain reliable data.
150. 1.5.2 Sample
151. To obtain reliable data, an appropriate method is used in every activity including the choice of sample.
152. The sample is taken based on the population of the study, i.e. eight poems out of the 56 poems by Aspar in the collection *SL*.

30 The sample is taken using a purposive criterion.
153. The sample is taken based on the scope of the problem, i.e. by looking at the cohesion [BI] or 'cohesion' [EL] in the process of substitution, ellipsis, repetition.
154. Therefore, the selection of sample is based on purposive criteria, i.e. the selection of a poem is based on the three aspects of cohesion.
155. Based on this criterion it was found that two poems reflect the process of substitution, two poems of ellipsis, and twenty poems of repetition.

31 The writer limits the number of poems as the objects of study.
156. After finding several poems that manifest the processes of substitution, ellipsis and repetition,
157. the writer limits the number of poems which become the objects of the study.
158. The two poems that reflect the use of substitution are the poem *Sang Gerobak* (The Carriage) and the poem *Kutukan* (The Curse);
159. the two poems that reflect the use of ellipsis are *Kutukan* (The Curse) and *Sang Kakek Berkata* (Grandfather speaks);
160. and there are five poems manifest repetition, namely *Gembala* (Shepherd), *Bab Penghabisan* (The Last Chapter), *Tidurlah Tidur* ('A calling for the little child to sleep'), *Lakekomae* (Where are you going) and *Bagaimana Bisa Engkau Jadi Debu* (How can you turn into dust).

32 This study is based on library research and the observation method for data collection.
161. 1.5.3 Method of data collection
162. For the completion of this writing, the writer collects the data using a certain procedure and technique.
163. There are two types of commonly used methods of research, namely library research and observation.
164. Because the source of data is the written data, i.e. the poems, to obtain primary data,
165. the writer used the following steps:
166. a. Observation
167. The writer observed by reading and paying attention to every word in the collection of Aspar's poems, *SL*
168. b. Writing-Down
169. After the observation, the writer wrote down the data to be analysed based on one of the linguistics theories, namely the cohesion theory.
170. c. Classification
171. Then the writer classified the data
172. by differentiating the poems that manifest the process of substitution [BI] ('substitution'[EL]), process of ellipsis [BI] ('ellipsis' [EL]), process of repetition ('repetition'[EL]) based on linguistic theory of cohesion [BI] or 'cohesion' [EL].[12]

33 This study uses the methods of descriptive and structural analysis to analyse data.
173. 1.5.4. Method of data analysis

[11] Because the subsections within the section 'methodology' are introduced in DUs 145-146, these subsection headings are considered separate DUs. They both represent state of affairs which are not explicitly stated in the form of a sentence (clause) but in the form of headings. So, based on DUs 145-146, DU 147 should read 'database is one aspect of the methodology in this study'. Similar instances of this case are found in other ID texts.

[12] These words (substitution), (ellipsis), and (repetition) are put in brackets as found in the original.

174. In the discussion, the writer uses the description method to describe facts or phenomena as they are.
175. The purpose is to provide a description of cohesion based on the collected data,
176. the collected data are nine poems which are the sample from the collection of Aspar's poems *SL* as the objects of the study.
177. The discussion or the deep analysis of data is conducted by using a structural approach
178. to see the cohesion of a poem based on the structure that develops in the processes of substitution, ellipsis, and repetition.

APPENDIX TWO

Appendix Two comprises the text of AE3 followed by its macropropositions and discourse units (AE3-MPtr).

AE3-Text

HOW THE FRENCH GET ENGAGED:
AN ANALYSIS OF FRENCH INTERACTIONAL STYLE

1.1 Introduction

(1) According to *The Key*, a bi-monthly bilingual newspaper based in Paris:

> "*À Paris, l'engueulande est un rite extrêmement stylisé obéisant à ce qu'on pourrait appeler le Code Incivil: plus vous êtes groisser avec les gens et plus vous valorisez leur existence... La dispute est au Parisien d'aujourd'hui ce que la pensée était pour Descartes:* Vitupero, ergo sum! .... *Car, pour les initiés, cela veut dire, en fait: 'Nous sommes à Paris et il est évident que vous faites partie de la tribu!'*"
>
> In Paris, bawling people out is an extremely stylized ritual which obeys what could be called the Uncivil Code; the ruder you are to people, the more you value their existence... Arguing is today's Parisian what thinking was to Descartes: Vitupero, ergo sum! .... Because to the initiated, what it means in fact, is: "We are in Paris, and it's obvious that you're one of us!"'[1]

(2) It may be hard for an Anglo Saxon to see the connection between bawling someone out and valuing their existence – and this certainly to be the case for the British authors of the articles "Amazing new breed: the polite Parisian" (above – Henley 2000 in *The Guardian* (UK)), and "France is 60 feet further away" – a gleeful report after the collapse of part of the English coastline opposite France (*The Sun* (UK)). However, there is a connection, and this study will look at one of the key cultural values behind it, this being the notion of *l'engagement* (literally 'commitment'). This study aims to show how *l'engagement* is an essential element of French culture and interactional style, and that understanding the value of this concept is key to understanding the French.

(3) In this chapter I discuss the connection between culture and interactional style, and the relevance of the notion of *l'engagement* and its importance in French interactional style. Chapters 2 and 3 look in more detail at the ways in which *l'engagement* is realized, namely some of the strategies for "getting engaged", and the importance of expressing opinions respectively. This will be achieved by analyzing four conversations between pairs of native French speakers recently recorded for this purpose, using a Conversation Analysis approach. I will also review the literature in this area where I consider the relevant conversational features in each section.

1.2 Literature Review

1.2.1 Culture and Interactional Style

(4) In different societies, and different communities, people speak differently. These differences in ways of speaking are profound and systematic.

These differences reflect different cultural values, or at least different hierarchies of values.

Different ways of speaking, different communicative styles, can be explained and made sense of, in terms of independently established different cultural values and cultural priorities.

(Wierzbicka 1991:69)

"La langue joue un rôle déterminant et moteur dans l'identitié nationale"
'Language plays a determining and driving role in national identity'
(Hagège 2000:49)

(5) The universality of the principles of human communication proposed by Grice (1975), Brown & Levinson (1987), and Leech (1983) have been questioned and it has been claimed that they are in fact subject to substantial variation across cultures (cf. Matsumoto (1988) and Strecker (1993) who looked at the concept of 'face' in Japanese and Hamar societies respectively; Ochs Keenan (1976) with her work on the desirability of withholding information in Malagasy village society; Clyne (1994) with his work on inter-cultural communication in the Australian workplace and Wierzbicka's work in general concerning culture- and language-specific norms (1985, 1986, 1991, 1994, inter alia), to quote only a few). The wealth of cross-cultural communication studies is indicative of the importance this area of research deserves and had been afforded. One of the most widely studied aspects of this field is that of

pragmatics and how different cultural and linguistic backgrounds can lead to miscommunication as a result of pragmatic failure. The different ways of speaking in different societies are based on their respective cultural priorities and values, and many studies looking particularly at interactional style have shown this connection.

(6) Both Tannen (1981, 1981a, 1984) and Schriffin (1984, 1985) have studied Jewish American conversational style and have shown that features such as a preference for personal topics, faster turn taking, frequent overlapping, "machine gun" questions (Tannen 1981), and frequent disagreement are all features of "high involvement style" (Tannen 1984:30) which display interest and a closeness between the interlocutors. Tannen refers to Jewish culture as one which favours "community" as opposed to "independence" (1981:385). This latter term could be used to describe Anglo culture, as one which values the autonomy of every individual (cf Wierzbicka 1991:30).

(7) Kochman's work on Black American culture (1981) also looks at interactional style and the way that blacks and whites view arguments differently (among other things). He shows how blacks distinguish between argument as an expression of opinion and angry, hostile argument, whereas whites do not make this distinction and equate confrontation with conflict (1981: 18-20). Black culture values the expression of feelings, believing that when expressing an opinion "emotion cannot be separated from its cause" (1981:38), whereas whites believe that emotion interferes with one's ability to reason (1981:19).

(8) Wierzbicka (1991:41-44) shows how opinions are expressed "forcefully" in Polish, usually presented as statements of fact rather than personal opinions, whereas English speakers tend to preface their opinions with hedges such as *I think* or *In my view*, thereby implying more detachment from the statement. One of my consultants remarked that he felt that:

(1) Luc: *"...les Angalis ont un peu plus d'objectivité dans leur, dans leur façon de s 'exprimer. Ils essayent toujours d'avoir un point de veu un peu distant de leur point de veu personnel. T'as l'impression quand ils parlent ils ont un peu, ils mettent un peu de distance par rapport à leurs emotions ... Un Anglais va mettre peut-être un peu plus ... peut-être regarder un peu plus ce qu'il dit, mettre un petit peu plus de distance par rapport à cequ'il resent et à ce qu 'il dit."*

Luc: '...the English have a bit more objectivity in their, in their ways of expressing themselves. They always try to have a point of view that's a bit distant from their personal point of view. You get the impression that when they speak they have a bit, they put a bit of distance with regard to their emotions... An English person will maybe put a bit more ... watch what they say a bit more distance with regard to what they feel and what they say."

This ties in with the notion of respect for autonomy in Anglo culture which entails not imposing on someone else. Wierzbicka argues that this is reflected in the use of interrogatives for offers and requests in English; the use of tags (and the restricted use thereof in Polish (1991: 27-30)). Wierzbicka describes polish as a culture where uninhibited expression of feelings (good or bad) and disagreement are valued, to the extent that a number of discourse markers expressing disagreement and impatience with one's interlocutor's views exist in Polish (1994:79). Blum-Kulka describes Israeli culture as one where "sincerity and truthfulness in interpersonal relations overrides the importance of avoiding infringement of the other" (1997:54).

(9) This is just a small selection of the valuable work which has been carried out in this area. The studies quoted above were chosen from the wide range available on the sole basis that these cultures have similar features to French culture and interactional style, and show that agreement is not always the norm (to be discussed further below).

1.2.2 French Interactional Style and *l'engagement*

"En France, toute menace pour la langue est perçue comme un péril pour l'dentitié nationale"(Hagège 2000:49).

(10)'In France, any threat to the language is perceived as a danger to national identity'

Carroll (1988:29,32) believes that French conversation affirms and reveals the relationship between the interlocutors[2], and that it commits them to each other. Conversational strategies such as overlaps, finishing each others' sentences and punctuating the discourse with personal remarks and opinions, are ways of showing spontaneity, involvement, enthusiasm and interest, and bringing the conversants closer together (Béal 1993:103). The sense of 'binding' can be related to this aspect of getting involved in the conversation. According to Carroll (1988:145), the French are always a product of the networks which give them their identity. It appears that centuries ago *converser* ('to converse') meant 'to live with someone', 'to frequent'. The notion of involvement and binding is still alive today in French conversational style (1988:39). (This contrasts with Anglo meaning of *conversation* –"the

informal interchange of information, ideas etc.", and *to be conversant*, which means "well versed or experienced in, familiar with (a subject)" (*The New Shorter Oxford English Disctionary* 1993:502).)

(11) Like Jewish American culture, French could be described as a culture favouring "community" values (Tannen 181:385). Its interactional style shares many of the features discussed above and can be seen to be 'co-operative'. French speakers show involvement by finishing their interlocutor's sentences, repeating and adding to what is being said (referred to as *renchérir*, 'to make dearer'), asking for confirmation and more details, interrupting and speaking on top of each other[3] (Béal 1992:36-7).

(12) Using the Natural Semantic Metalanguage proposed by Wierzbicka (1992, 1996 inter alia) and the notion of Cultural Scripts developed within this framework (1994), (i.e. using maximally simple language to describe a cultural norm from a "culture-free" perspective (1994:70)), we can propose the following cultural script outlining the ideals captured in French conversational style (adapted from Béal's definition of *s'engager* 1993:103):

someone is saying something now
I think something
I want to say it now
I can say it now
if I say it this person can know I feel something good towards them
they can feel something good towards me

(13) The notion of good feelings comes from knowing that your interlocutor is interested in what you are saying and wants to contribute to the conversation, because what you are saying has made them think. Again, like Jewish American culture, disagreement in French conversation shows that you have heard your interlocutor, and are interested enough to want to share your opinion with them. Arguing affirms a closeness between the speakers, and shows that their relationship can withstand differing opinions.

(14) The importance of opinions and defending them in French culture can be captured in the French term *l'engagement* ('commitment' or 'involvement'), for which Béal gives the following cultural rule (1993:102):

> *Chacun a le droit d'avoir ses propres desires, ses propes opinions, ses propres sentiments. Mais chacun a le devoir d'exprimer ses désirs, ses opinions, ses sentiments de façon claire pour les autres, et si les autres veulent l'influencer, il a le devoir de défender et de justifier ses désirs, ses opinions, ses sentiments.*
>
> 'Everyone has the right to have their own wishes, their own opinions, their own feelings. But everyone has the duty to express their wishes, opinions, feelings, clearly to others, and if others want to influence them, they have the duty to defend and justify their wishes, opinions, feelings.'

This contrasts with Wierzbicka's cultural rule for English:

> ...everyone has the right to their own feelings, their own wishes, their own opinions. If I want to show my own feelings, my own wishes, my own opinions, it is all right, but if I want to influence somebody's else actions, I must acknowledge the fact that she/he too, may have his/her feelings, wishes or opinions and that these do not have to coincide with mine (Wierzbicka: 1985:154).

(15) The term *engage* ('involved', 'committed') comes from the verb *engager*, 'to commit', 'to bind', 'to involve', 'to get under way', 'to enter into', 'to engage', and the reflexive verb *s'engager*, 'to commit oneself', 'to undertake', 'to enter into', 'to embark on'. According to Béal (1992:46) *engagé* "reflects the strong cultural value French places on the public display of one's opinions, even in everyday life and on any kind of topic". This is supported by Carroll (1988:24), who says that "in French, we say that a conversation must be 'engaged', 'sustained', 'fueled' ...". The prolific use of terms related to *engagé* serves to illustrate the importance of this concept of binding or linking with the conversation, and the following examples give an indication of this:

(2) *"La discussion s'engage, et Alphonse nous apprend que..." (Bardin: 1997)*
'The discussion *s'engage* ('gets under way'), and Alphonse tells us that ...".

(3) *"...l'auteur engage son dialogue avec le philosophe." (Blouin: 1999)*
'...the author *engage* ('enters into') his dialogue with the philosopher'.

(4) *"S'engager en conversation: etude expérimentale de l'engagement illocutoire en conversation." (Brassac 1992)*
'S'engager ('Engaging') in conversation" experimental study of illocutory *engagement* 'engagement') in conversation'.

(5) *"Grâce à son engagement personnel, il a réussi à obtenir d'eux des engagement fermes et clairs sur le respect du plan de paix de l'Oua, notamment leur engagement à reprendre à Alger leurs discussions de proximité..."(Oua/Paix(Oua/Peace) from News 31st May 2000).*

'Thanks to his personal *engagement* ('involvement'), he was able to obtain firm and frank *engagements* ('commitments') from them with respect to the Oua peace plan, in particular their *engagement* ('undertaking') to resume proximity talks in Algiers...'.

(6) *"...ses engagement aux côtes des peuples du tiers-monde..." (Said 2000).*
'... his *engagement* ('commitment') to people in the third world'.

(16) In French culture one is encouraged to express one's opinions more often than not. One of Béal's consultants remarked that "It seems important that the French people have an opinion on just about every topic that there is" (Béal 1992: 46). This importance was supported by my consultants, one of whom remarked:

(7) Irène: *"Ah moi je trouve ça fundamental, ah moi je plains des gens qui n'ont pas d'opinion"*
Irene: 'Oh I think it's fundamental, oh I pity people who don't have an opinion'

(8) Irène: *"Mais j'vais... j'vais ... je peux pas concevoir que des gens n'aient pas d'opinion moi, ça...ça me fait vraiment du mal"*
Irène: 'But I'll ... I'll ... I can't even imagine people not having an opinion, that ...that really upsets me'

(17) The value of *l'engagement* in the sense of commitment can be seen in the following derogatory expressions to describe non-committal people and attitudes:

ne pas vouloir se mouiller - 'to remain non-committal' (literally 'not to want to get oneself wet')
ménager la chèvre et le chou - 'to sit on the fence' (literally 'to treat the goat and the cabbage tactfully')
donner une réponse de Normand - 'to give an evasive answer' (literally 'a Norman's answer', i.e. a resident of Normandy.)

One of my consultants confirmed that a Norman's answer is *"Peut-être ben (bien) que oui, peut-être ben (bien) que non"* (Maybe, maybe not') and that it is of ten used by the Normans. Four of my other consultants also knew the expression, but did not feel that it was necessarily used more in Normandy than in other parts of France.

(18) The importance of being committed to one's own opinion is supported by the following quote from Georges Duhamel heard on SBS Radio (2000):

"Il y a toujours du courage à dire ce que tout le monde pense"
'It is always easy to find the courage to say what everyone else already thinks'

The English expressions 'to stick one's neck out' and 'to go out on a limb', when used to refer to saying something, convey the opposite values (Béal 1993:102). They imply taking a risk by saying something different to everyone else, something not generally accepted, e.g. "Well, I'm going to stick my neck out here and say that I think she should be fired". Consensus is seen as something positive in Anglo culture, and is illustrated in our prolific use of tag questions which seek agreement, at the same time ostensibly leaving our interlocutor an option to disagree, as well as our common saying "agree to disagree". (Wierzbicka 1994:79). (The standard French tag *n'est-ce-pas? ('*is it not the case?'*)* or its more informal equivalent *non?* ('no?') also seek the interlocutor's agreement but in fact are hardly ever used.) One of my consultants also reported her Australian colleagues as often saying "I couldn't agree more, but...", which is a good example of our desire for consensus even though we are going to disagree.

(19) Consensus is not as popular with the French however, as it is seen as suppressing one's objections, as not defending one's point of view, and as accepting the constraints of the group over the individual (Béal 1993: 102). This is referred to in the French proverb *Qui ne dit mot consent* 'He who says nothing consents', illustrating that if one disagrees, one should say so. This is also what Kochman (1981:29) found for Black American culture, where one of the interactional norms is that if you disagree with the view being expressed, you will be so moved by a desire to join in that you will find yourself obliged to speak up. This is in direct contrast to Japanese culture however, where silence can indicate a refusal or disagreement and is an expression of defiant objection (ueda1974: 86-187; Lebra 1987:350). This shows that preference for consensus is entirely culture-specific.

1.3 Cross-Cultural Implications

"Je crois que pour parler aux gens if faut d'aboard être dans la même réalité qu 'eux" Abou-Haider 1999)

(20) 'I think that to be able to speak to people, one first has to be in the same reality as them'

It is understandable that such a different interactional styles can lead to problems in conversations between speakers from differing linguistic backgrounds, otherwise known as pragmatic failures. Although these pragmatic failures are often due to the distinct interactional style of each

culture, they may be more likely to be attributed to the speaker's individual personality, often resulting in the stereotyping of a whole nation. Thomas (1983:96-7) points out that native speakers make allowances for grammatical errors on the part of non-native speakers but do not recognize pragmatic failure. Instead, the non-native speaker may be seen as impolite or unfriendly, leading to assumptions and generalizations about everyone from that particular linguistic background.

(21) These failures can be attributed to the speaker's unconscious transfer of pragmatic norms from their native language. Béal (1990, 1998a) looked at interactions between French and Australian employees of a large French company in Melbourne by collecting and analyzing recorded data over a period of two years and found that transfers led to the French speakers giving the wrong impression in English and being labeled as 'blunt', 'rude' and 'arrogant' by the Australians (Béal 1990:18). These pragmatic values are so embedded in one's culture that most speakers are unaware of them.

(22) As Tannen (1981:395) puts it:

> Communication is always an imperfect business. Each person is an island and no other person ever understands another's intent in all its motivations, ramifications, and associations. But intentions are perceived correctly in proportion to the degree to which conversational style is shared, or understood. When interlocutors' styles are relatively similar, intentions are apt to be more or less correctly perceived, without explanation.

(23) This means that communication is more likely to be effective when the interlocutors share a first language (L1). However, in order to communicate equally effectively in one's second language (L2), pragmatic competence must figure as part of second or foreign language teaching, as well as "more effective teaching of the behavioural component" (House and Kasper 1981: 184). Tateyama, Kasper, Mui, Tay, and Thananart (1997:166) emphasise the importance of making foreign language learners aware of the ethnolinguistically specific aspects of L2 pragmatics and Thomas (1983:110) believes that:

> Sensitizing learners to expect cross-cultural differences in the linguistic realizations of politeness, truthfulness, etc., takes the teaching of language beyond the realms of more training and makes it truly educational. Helping students to understand the way pragmatic principles operate in other cultures, encouraging them to look for the different pragmatic or discoursal norms which may underlie national and ethnic stereotyping, is to go some way towards eliminating simplistic and ungenerous interpretations of people whose linguistic behaviour is superficially different from their own.

To enable language teachers to do this, we need to provide them with the tools to do so, i.e. what are known as 'discourse and culture' studies, which describe the speech behaviour of a particular language group and show how this is connected to the culture of that people (Goddard & Wierzbicka 1997:231).

(24) Although much has already been written on French interactional style (Béal (1990, 1992, 1993, 1994, 1998); Cadiot et al (1979); Cosnier & Kerbrat-Orecchioni (1987); Kerbrat-Orecchioni (1987, 1990); Roulet et al. 1987); Traverso (1996) among others), only Béal's work (1992, 1993, 1994) specifically deals with the cultural values behind this interactional style, such as the notion of *l'engagement*. This is not to say that other authors have not covered the conversational strategies involved in *l'engagemen*, i.e. co-operative talk and expressing opinions. (On the contrary, co-operative conversational style in particular has been covered quite extensively.) This study draws mainly from Béal's work in this area, and extends it by looking further at *l'engagement*. I believe that understanding the core values behind a culture is essential to understanding the interactional style of that culture. As Carroll (1988:4) says, "When I – (as) an American –say, 'French people are rude, they don't let you get a word in edgewise, they interrupt you all the time', I am merely referring to the implicit rules of American conversation". We cannot hope to learn to speak another language or to understand another culture without learning about that group of people's core values. To show that *l'engagement* is the key to understanding French interaction, I will use a Conversational Analysis approach to look at the interactional style of six native French speakers, concentrating particularly on the area of expressing opinions (due to the fact that a considerable amount has already been written on co-operative style).

(25) By providing an analysis of French conversational style relating specifically to the notion of *l'engagement*, I hope to make a small contribution to the literature in this area, as well as to a cross-cultural communication studies, and the field of teaching French as a foreign language, where the examples and ideas discussed could be used in the classroom.

1.4 Data Collection

1.4.1 The Procedure

(26) The data consist of four tape-recorded conversations of forty five minutes each.[5] The participants of each conversation were made up of two native speakers of French (from French) and myself, a fluent non-native speaker. My participation in the conversation was limited to asking

occasional questions to facilitate the conversation between the two French speakers, and to adding comments from time to time. I tried as much as possible to create a relaxed and informal atmosphere, to avoid a kind of interview situation. The consultants were asked to talk to each other rather than to me. However, in three cases the seating arrangements meant that my participation increased. Robert and Elisabeth sat next to each other and opposite me, which resulted in them having more of a conversation with me than with each other. In the case of the conversations between Vincent and Pauline, and Luc and Liliane, we were all seated around a table, with the consultants fairly close together and myself a little further away. This did not prevent all the consultants from displaying similarities in their interactional style, but the examples were particularly striking in the fourth conversations, where the positioning was more conducive to me simply introducing the topics and allowing the consultants to talk to each other. In this instance Guilaume and Irène were facing each other across a desk, while I was to one side.

(27) An attempt was made to ensure that the conversations were similar as possible in all respects, and that the topics discussed were the same. A list of topics to discuss had been prepared beforehand, which included the difference between *tu* and *vous* (the familiar and polite forms of *you* in French), life in Australia, the difference between the French and the Australians, multiculturalism, the role of honesty in a relationship and the importance of expressing one's opinion. (See Appendix 1 for a full list of the topics discussed.). The list was given to some of the consultants who wished to see the types of questions they were going to be asked, but they did not consult the list during the recording session. The conversations evolved naturally and the order of the questions asked was altered to fit the flow of conversation (given that some of the topics arouse out of others), as asking them in the exactly the same order each time could have caused an interview effect.

(28) It is impossible to know to what extent the data is naturalistic. Although none of the consultants appeared to be disturbed by either my presence or that of the microphone, it is clear that the situation is not perfectly natural (cf. Labov's "observer's paradox" (1972)). Béal (2000:18) claims that it has been found that the presence of the researcher as observer and participant does not affect the authenticity of the data, whereas Schriffrin felt that although she shared a Jewish identity with the speakers, they were unlikely to use the same speech behaviour as they would if she were not there (1984:314). My own experience leads me to agree with Schriffrin, especially since I do not share the same background as my consultants, and cannot be sure if they modified their speech behaviour knowing that I was not a native speaker of French. That said, most of the data collected support what has been written about French interactional style to such a degree that it would seem to be as authentic as possible given the circumstances.

1.4.2 The Consultants

(29) The eight consultants were chosen on the basis of the length of time they had been in Australia[6], as it was thought that this could affect their interactional style. Seven of the consultants had been in Australia for less than two years, and in fact five of them had only been here for a matter of weeks (or days in one case). Two of the consultants' participation in the study was used to make up numbers, (i.e. to enable me to study their partner's interactional style) as one had been in Australia for more than two years, and one was French Canadian. Both of these factors would be likely to alter their interactional style. As such the interactional styles of both these participants have been excluded from the results of the study, although examples of the content will be used. However, despite being here for nine years, the first consultant illustrated remarkable similarities to the others in her interactional style, and by her own admission considers herself very French[7].

The consultants were as follows

Table 1.1 Details of Consultants[1]

Name[8]	Personal Details	Relationship	Relationship to me	Length of time in Australia	Setting

(30) It was attempted wherever possible to ensure that the speakers' background and their relationship to each other was the same, to enable the findings to be more generalisable. In fact, although there were some differences between the speakers' backgrounds, there are striking similarities between the conversations, indicating that on the whole, the interactional style is culturally determined. Obviously not everyone who comes from the same country will have an identical interactional style, and even among speakers from similar backgrounds it cannot be known to what extent an individual's personality will come into play. One of my consultants (Luc) leads a somewhat alternative lifestyle in a "pseudo hippie / new age" environment, and appeared to have a laid-back and reflective character. (Luc is also the consultant who has lived outside France for five years. Either of these factors could account

[1] The whole table 1.1 from the original text is not copied here. This is the upper part of the table.

for the fact that Luc's interactional style displayed fewer examples of the strategies used by the other consultants[9].) Liliane, my French Canadian consultant felt that always having an opinion was *"plus personnel que culturel"* ('more personal than cultural') because her English husband *"a une opinion sur tout"* and *"aime donner son opinion sur tout"* ('has an opinion on everything' and 'likes to give his opinion on everything'), whereas she will *"attendre d'avoir beaucoup d'information avant d'avoir une opinion"* ('wait to have lots and lots of information (about a topic) before forming an opinion'). Individual differences must also be taken into account, however, at a certain subconscious level one's personality must be at least partially shaped by one's culture, and it is fair to say that this will therefore apply to one's interactional style to a certain extent. That is why we understand each other as native speakers of the same language. Both the literature and the shared features noted in this study support this claim.

(31) It should be noted at this point that this is not a sociolinguistic study, and that I have not controlled for age, gender, socio-economic background or town of origin of my consultants. (Although two of my consultants were from Paris, the others were from different parts of France.) However, while I recognize that these factors could cause certain differences, I believe that the similarities displayed by all of the consultants provide a strong basis for the argument that interactional style is principally influenced by one's culture.

(32) The relationship between the participants is another factor which could affect certain aspects of their interactional style. The pairs of consultants were made up of mother and son, complete strangers meeting for the first time (two pairs), and colleagues working for the same organization but in different areas, who had only met each other ten days before the recording session. The mother and son can be classified as intimates, the two pairs as strangers, and the fourth pair as co-workers (Wolfson 1986: 694). Wolfson found that middle-class Americans consistently demonstrate similar behaviour when interacting with intimates, status-unequals and strangers, where the relationships are fixed and the speakers know what to expect of one another (Wolfson 1986: 694). However, when interacting with non-intimates, status-equals, co-workers and acquaintances, where the relationship is less defined, middle-class Americans tend to work harder and negotiate more. Wolfson, Marmor & Jones (1989:185) found similar patterns in the results of the Cross Cultural Speech Act Realization Project ([in]Blum-Kulka et al. 1989). However, the second and third pairs of my consultants cannot be considered strangers in quite the same sense as for Wolfson, as although their relationship was fixed, they were obliged to act as acquaintances for the duration of the study, which may have altered their usual behaviour towards strangers. The fourth pair, although co-workers, were only going to work in the same place for a few weeks. This may mean that they would not have found it necessary to work on their relationship as much as if they had known that they would be working together on a permanent basis.

(33) The analysis of the conversations shows, however, that similar interactional strategies are used by all consultants. This indicates that the relationship between interlocutors in this study did not play a significant role in their interactional style.

1.4.3 Conversational Analysis and Transcription

(34) The main objective of Conversation Analysis is to "describe the procedures and expectations in terms of which speakers produce their own behaviour and interpret the behaviour of others" (Heritage 1984:241). The field of Conversation Analysis is vast and linguists such as Sacks (1987), Schegloff (1995), Jefferson (1994) and Pomerantz (1984), as well as Heritage (1984), are responsible for a large part of the work in this area. As well as their concept of overlaps in turn taking, and the notion of 'preference' and 'dispreferred responses', I will be using a combination of trancription methods, namely that of Jefferson (1994:185-191), and that developed by Du Bois et al at the University of California, Santa Barbara (1992). Both methods have proved very useful for the type of conversation analysis I undertake in this study.

(35) Although I have principally analysed the conversations qualitatively, I also include some quantitative data, such as frequency counts of turns and other tokens. This is not provided for all of the conversational strategies examined, but only those that lent themselves clearly to such analysis. The unit of analysis I will be using is the turn, which I define as one unbroken stretch of speech uttered by one person, regardless of any interjections or backchannels such as *hm* ('mmm'), *oui/ouais* ('yes/yeah'), *c'est vrai* ('that's true') etc. uttered by the interlocutor. These interjections and backchannels are not counted as turns. In the following example I have counted only one turn for Vincent, and only one turn for Pauline (the last utterance in the example):

(9) Vincent: *...il y a beaucoup de choses les fromages aussi [c'est different euh]*
Kerry *[Ah oui oui oui]*
Vincent: *toute la nourriture .. tous des repères alimentaires sont differents on connaît plus aucune marque*
Pauline: *mmm*

Vincent: *sauf les les très très grandes*
Kerry: *Oui*
Vincent: *et donc euh ... c'est vrai qu'on .. bon .. quand on va au supermarché on sait pas acheter en fait*
Pauline: *[mmm]*

Footnotes
[1] All translations my own except where marked otherwise.
[2] As Béal points out, it is interesting to note that we speak of *interlocuteur* ('interlocutor') in French rather than (the equivalent of) *speaker* and *hearer* as in English, where the term *interlocutor* is used as a technical term only. The term *interlocuteur* evokes more of a feeing of equal participation than the English terms (Béal 1994:55).
[3] The literature on the specific features dealt with in this study will be reviewed in the following chapters.
[4] I have been unable to ascertain the exact origin of this expression, but one of my consultants thought that it may have something to do with the war and another thought that it may have been connected to the English
[5] The conversations were not video taped which of course means that the non-verbal beaviour is lost. This was unfortunate, particularly in one of the conversations where even one of the consultants remarked that we should have filmed the conversation because we could have seen the face his interlocutor was pulling as she was *"trop mignonne"* ('too cute').
[6]It was discovered during one of the conversations that, although he had only recently arrived in Australia, one of the consultants (Luc) had left France five years earlier and had lived in English speaking countries for three out of those five years. The issues regarding this consultant are discussed further below.
[7]Pauline: "... *c'est après quelques annés que j'ai vécu à Melbourne* (sic), *je me suis rendue compte ... que j'avais une certaine affinité avec eux (les Français) ... parce que je me jamais considérée fraingaise ... et quand je suis venur ici, que je me suis un petit peu isolée des Français, que je les au re-rencontrés si tu veux, j'avais vraiment ce contact, cette affinité, je sais pas ce ... un jeu de mots, un certaine façon de voir les choses, le style, toutes ces petites choses...*"
'...after living in Melbourne for a few years, I realized ... that I had a certain affinity with them (the French) ... because I never considered myself French... and when I came here, I kept away from the French a bit, when I re-encountered them if you like, I really felt in touch with them, this affinity, I don't know this ... a play on words, a certain sense of humour, a certain way of seeing things , style, all those little things...'
[8] Pseudonyms have been used throughout.
[9] This could also be attributed to his conversational partner Liliane's nationality and calm personality which may have affected the dynamics of the conversation. Luc informed me later that although Liliane speaks perfect Frech, he felt he had not been conversing with a French person, but rather a French *speaker*. The more formal setting and the apparent unequal status of the interlocutors may also have had an effect on the situation. However, the fact that Luc displayed a similar interactional style to the other consultants (albeit to a lesser degree) despite all of these factors, strongly supports the fact that interactional style is culturally determined to a large degree and can override factors such as relationship to one's interlocutor, personality, background, setting, etc. to a certain extent.

Number of words 6030

AE3-MP
1.1 Introduction
1 Bawling people out is a stylized ritual in Paris.
1. According to *The Key*, a bi-monthly bilingual newspaper based in Paris: "In Paris, bawling people out is an extremely stylized ritual which obeys what could be called the Uncivil Code;
2. the ruder you are to people, the more you value their existence...
3. Arguing is today's Parisian what thinking was to Descartes: Vitupero, ergo sum!....
4. Because to the initiated, what it means in fact, is: "We are in Paris, and it's obvious that you're one of us!"
5. All translations are my own except where marked otherwise. *(This DU is in footnote no. 1)*

2 There is a connection between bawling someone out and valuing their existence.

6. It may be hard for an Anglo Saxon to see the connection between bawling someone out and valuing their existence
7. – and this certainly to be the case for the British authors of the articles "Amazing new breed: the polite Parisian" (above – Henley 2000 in *The Guardian* (UK)), and "France is 60 feet further away" – a gleeful report after the collapse of part of the English coastline opposite France (*The Sun* (UK)).
8. However, there is a connection,
9. and this study will look at one of the key cultural values behind it, this being the notion of *l'engagement* (literally 'commitment').
10. This study aims to show how *l'engagement* is an essential element of French culture and interactional style,
11. and that understanding the value of this concept is key to understanding the French.

3. A brief description of the contents of the thesis is as follows.

12. In this chapter I discuss the connection between culture and interactional style, and the relevance of the notion of *l'engagement* and its importance in French interactional style.
13. Chapters 2 and 3 look in more detail at the ways in which *l'engagement* is realized, namely some of the strategies for "getting engaged", and the importance of expressing opinions respectively.
14. This will be achieved by analyzing four conversations between pairs of native French speakers recently recorded for this purpose, using a Conversation Analysis approach.
15. I will also review the literature in this area where I consider the relevant conversational features in each section.

4 Different ways of speaking reflect different cultural values.

16. 1.2 Literature Review
17. 1.2.1 Culture and Interactional Style
18. In different societies, and different communities, people speak differently.
19. These differences in ways of speaking are profound and systematic.
20. These differences reflect different cultural values, or at least different hierarchies of values.
21. Different ways of speaking, different communicative styles, can be explained and made sense of, in terms of independently established different cultural values and cultural priorities.
22. 'Language plays a determining and driving role in national identity'

5 Human communication is subject to substantial variation across cultures.

23. The universality of the principles of human communication proposed by Grice (1975), Brown & Levinson (1987), and Leech (1983) have been questioned
24. and it has been claimed that they are in fact subject to substantial variation across cultures
25. (cf. Matsumoto (1988) and Strecker (1993) who looked at the concept of 'face' in Japanese and Hamar societies respectively;
26. Ochs Keenan (1976) with her work on the desirability of withholding information in Malagasy village society;
27. Clyne (1994) with his work on inter-cultural communication in the Australian workplace
28. and Wierzbicka's work in general concerning culture- and language-specific norms (1985, 1986, 1991, 1994, inter alia), to quote only a few).
29. The wealth of cross-cultural communication studies is indicative of the importance this area of research deserves and had been afforded.
30. One of the most widely studied aspects of this field is that of pragmatics
31. and how different cultural and linguistic backgrounds can lead to miscommunication as a result of pragmatic failure.
32. The different ways of speaking in different societies are based on their respective cultural priorities and values,
33. and many studies looking particularly at interactional style have shown this connection.

6 Jewish American conversational style has some characteristic features.

34. Both Tannen (1981, 1981a, 1984) and Schriffin (1984, 1985) have studied Jewish American conversational style
35. and have shown that features such as a preference for personal topics, faster turn taking, frequent overlapping, "machine gun" questions (Tannen 1981), and frequent disagreement are

all features of "high involvement style" (Tannen 1984:30) which display interest and a closeness between the interlocutors.

36. Tannen refers to Jewish culture as one which favours "community" as opposed to "independence" (1981:385).
37. This latter term could be used to describe Anglo culture, as one which values the autonomy of every individual (cf Wierzbicka 1991:30).

7 Black American's interactional style is different from the whites.

38. Kochman's work on Black American culture (1981) also looks at interactional style and the way that blacks and whites view arguments differently (among other things).
39. He shows how blacks distinguish between argument as an expression of opinion and angry, hostile argument,
40. whereas whites do not make this distinction and equate confrontation with conflict (1981: 18-20).
41. Black culture values the expression of feelings, believing that when expressing an opinion "emotion cannot be separated from its cause" (1981:38),
42. whereas whites believe that emotion interferes with one's ability to reason (1981:19).

8 Polish and English have different ways of expressing opinions.

43. Wierzbicka (1991:41-44) shows how opinions are expressed "forcefully" in Polish, usually presented as statements of fact rather than personal opinions,
44. whereas English speakers tend to preface their opinions with hedges such as *I think* or *In my view*, thereby implying more detachment from the statement.
45. One of my consultants remarked that he felt that:

    (1) Luc: '... the English have a bit more objectivity in their, in their ways of expressing themselves. They always try to have a point of view that's a bit distant from their personal point of view. You get the impression that when they speak they have a bit, they put a bit of distance with regard to their emotions... An English person will maybe put a bit more ... watch what they say a bit more distance with regard to what they feel and what they say."[2]

46. This ties in with the notion of respect for autonomy in Anglo culture which entails not imposing on someone else.
47. Wierzbicka argues that this is reflected in the use of interrogatives for offers and requests in English; the use of tags (and the restricted use thereof in Polish (1991: 27-30)).
48. Wierzbicka describes Polish as a culture where uninhibited expression of feelings (good or bad) and disagreement are valued,
49. to the extent that a number of discourse markers expressing disagreement and impatience with one's interlocutor's views exist in Polish (1994:79).
50. Blum-Kulka describes Israeli culture as one where "sincerity and truthfulness in interpersonal relations overrides the importance of avoiding infringement of the other" (1997:54).

9 Interactional style of other cultures show similarity with French interactional style.

51. This is just a small selection of the valuable work which has been carried out in this area.
52. The studies quoted above were chosen from the wide range available
53. on the sole basis that these cultures have similar features to French culture and interactional style,
54. and [the studies] show that agreement is not always the norm
55. (to be discussed further below).

10 French conversations reveal a relationship between interlocutors.

56. 1.2.2 French interactional style and *l'engagement*
57. 'In France, any threat to the language is perceived as a danger to national identity'
58. Carroll (1988:29,32) believes that French conversation affirms and reveals the relationship between the interlocutors[2],
59. and that it commits them to each other.
60. As Béal points out, it is interesting to note that we speak of *interlocuteur* ('interlocutor') in French rather than (the equivalent of) *speaker* and *hearer* as in English, where the term *interlocutor* is used as a technical term only.

[2] These utterances, as an example of the writer's findings, are considered as one DU.

61. The term *interlocuteur* evokes more of a feeling of equal participation than the English terms (Béal 1994:55). *(DUs 60 and 61 are in footnote 2)*
62. Conversational strategies such as overlaps, finishing each others' sentences and punctuating the discourse with personal remarks and opinions, are ways of showing spontaneity, involvement, enthusiasm and interest, and bringing the conversants closer together (Béal 1993:103).
63. The sense of 'binding' can be related to this aspect of getting involved in the conversation.
64. According to Carroll (1988:145), the French are always a product of the networks which give them their identity.
65. It appears that centuries ago *converser* ('to converse') meant 'to live with someone', 'to frequent'.
66. The notion of involvement and binding is still alive today in French conversational style (1988:39).
67. (This contrasts with Anglo meaning of *conversation* –"the informal interchange of information, ideas etc.", and *to be conversant*, which means "well versed or experienced in, familiar with (a subject)" *(The New Shorter Oxford English Dictionary* 1993:502).)

11 French is like Jewish American culture in favouring community values.

68. Like Jewish American culture,
69. French could be described as a culture favouring "community" values (Tannen 1981:385).
70. Its interactional style shares many of the features discussed above and can be seen to be 'co-operative'.
71. French speakers show involvement by finishing their interlocutor's sentences,
72. repeating and adding to what is being said (referred to as *renchérir*, 'to make dearer'),
73. asking for confirmation and more details,
74. interrupting and speaking on top of each other[3] (Béal 1992:36-7).
75. The literature on the specific features dealt with in this study will be reviewed in the following chapters. *(This DU is in footnote number 3).*
76. Using the Natural Semantic Metalanguage proposed by Wierzbicka (1992, 1996 inter alia) and the notion of Cultural Scripts developed within this framework (1994), (i.e. using maximally simple language to describe a cultural norm from a "culture-free" perspective (1994:70)),
77. we can propose the following cultural script outlining the ideals captured in French conversational style (adapted from Béal's definition of *s'engager* 1993:103):

    someone is saying something now
    I think something
    I want to say it now
    I can say it now
    if I say it
    this person can know I feel something good towards them
    they can feel something good towards me[3]

12 French is similar to Jewish American culture in disagreeing.

78. The notion of good feelings comes from knowing that your interlocutor is interested in what you are saying and wants to contribute to the conversation,
79. because what you are saying has made them think.
80. Again, like Jewish American culture,
81. disagreement in French conversation shows that you have heard your interlocutor, and are interested enough to want to share your opinion with them.
82. Arguing affirms a closeness between the speakers,
83. and shows that their relationship can withstand differing opinions.

13 French term *l'engagement* indicates the importance of opinions in French culture.

84. The importance of opinions and defending them in French culture can be captured in the French term *l'engagement* ('commitment' or 'involvement'), for which Béal gives the following cultural rule (1993:102):
85. 'Everyone has the right to have their own wishes, their own opinions, their own feelings.
86. But everyone has the duty to express their wishes, opinions, feelings, clearly to others,
87. and if others want to influence them,

[3] These cultural scrips are considered as one DU, as indicated from "we can propose the following cultural script..."

88. they have the duty to defend and justify their wishes, opinions, feelings.'

14 French cultural rule is different from the English one.

89. This contrasts with Wierzbicka's cultural rule for English: ...everyone has the right to their own feelings,
90. If I want to show my own feelings, my own wishes, my own opinions,
91. it is all right,
92. but if I want to influence somebody's else actions,
93. I must acknowledge the fact that she/he too, may have his/her feelings, wishes or opinions
94. and that these do not have to coincide with mine (Wierzbicka: 1985:154).

15 The French term *engagé* has a strong cultural value in French conversation.

95. The term *engagé* ('involved', 'committed') comes from the verb *engager*, 'to commit', 'to bind', 'to involve', 'to get under way', 'to enter into', 'to engage', and the reflexive verb *s'engager*, 'to commit oneself', 'to undertake', 'to enter into', 'to embark on'.
96. According to Béal (1992:46) *engagé* "reflects the strong cultural value French places on the public display of one's opinions, even in everyday life and on any kind of topic".
97. This is supported by Carroll (1988:24), who says that "in French, we say that a conversation must be 'engaged', 'sustained', 'fueled' ...".
98. The prolific use of terms related to *engagé* serves to illustrate the importance of this concept of binding or linking with the conversation,
99. and the following examples give an indication of this:
    (2) *"La discussion s'engage, et Alphonse nous apprend que..." (Bardin: 1997)*
    'The discussion *s'engage* ('gets under way'), and Alphonse tells us that ...".
    (3) *"...l'auteur engage son dialogue avec le philosophe." (Blouin: 1999)*
    '...the author *engage* ('enters into') his dialogue with the philosopher'.
    (4) *"S'engager en conversation: etude expérimentale de l'engagement illocutoire en conversation." (Brassac 1992)*
    '*S'engager* ('Engaging') in conversation" experimental study of illocutory engagement 'engagement') in conversation'.
    (5) *"Grâce à son engagement personnel, il a réussi à obtenir d'eux des engagement fermes et clairs sur le respect du plan de paix de l'Oua, notamment leur engagement à reprendre à Alger leurs discussions de proximité..."(Oua/Paix(Oua/Peace) from News 31st May 2000).*
    'Thanks to his personal *engagement* ('involvement'), he was able to obtain firm and frank *engagements* ('commitments') from them with respect to the Oua peace plan, in particular their *engagement* ('undertaking') to resume proximity talks in Algiers...'
    (6) *"...ses engagement aux côtes des peuples du tiers-monde..." (Said 2000).*
    '... his *engagement* ('commitment') to people in the third world'.

16 In French culture one is encouraged to express one's opinions

100. In French culture one is encouraged to express one's opinions more often than not.
101. One of Béal's consultants remarked that "It seems important that the French people have an opinion on just about every topic that there is" (Béal 1992: 46).
102. This importance was supported by my consultants,
103. one of whom remarked:
    (7) Irène: 'Oh I think it's fundamental,
    oh I pity people who don't have an opinion'
    (8) Irène: 'But I'll ... I'll ... I can't even imagine people not having an opinion,
    that ...that really upsets me'

17 The term *l'engagement* has a value of commitment.

104. The value of *l'engagement* in the sense of commitment can be seen in the following derogatory expressions to describe non-committal people and attitudes:
    ne pàs vouloir se mouiller - 'to remain non-committal' (literally 'not to want to get oneself wet')
    ménager la chèvre et le chou - 'to sit on the fence' (literally 'to treat the goat and the cabbage tactfully')
    donner une réponse de Normand[4] - 'to give an evasive answer' (literally 'a Norman's answer', i.e. a resident of Normandy.)[4]

105. I have been unable to ascertain the exact origin of this expression,
106. but one of my consultants thought that it may have something to do with the war
107. and another thought that it may have been connected to the English *(These 3 DUs are in footnote no. 4)*
108. One of my consultants confirmed that a Norman's answer is (Maybe, maybe not') and that it is often used by the Normans.
109. Four of my other consultants also knew the expression,
110. but did not feel that it was necessarily used more in Normandy than in other parts of France.

18 Being committed conveys an opposite value of consensus.

111. The importance of being committed to one's own opinion is supported by the following quote from Georges Duhamel heard on SBS Radio (2000):
112. 'It is always easy to find the courage to say what everyone else already thinks'
113. The English expressions 'to stick one's neck out' and 'to go out on a limb', convey the opposite values (Béal 1993:102) when used to refer to saying something.
114. They imply taking a risk
115. by saying something different to everyone else, something not generally accepted, e.g. "Well, I'm going to stick my neck out here and say that I think she should be fired".
116. Consensus is seen as something positive in Anglo culture,
117. and is illustrated in our prolific use of tag questions which seek agreement,
118. at the same time ostensibly leaving our interlocutor an option to disagree, as well as our common saying "agree to disagree". (Wierzbicka 1994:79).
119. (The standard French tag *n'est-ce-pas? ('*is it not the case?'*)* or its more informal equivalent *non?* ('no?') also seek the interlocutor's agreement but in fact are hardly ever used.)
120. One of my consultants also reported her Australian colleagues as often saying "I couldn't agree more, but...", which is a good example of our desire for consensus
121. even though we are going to disagree.

19 Consensus is not as popular with the French.

122. Consensus is not as popular with the French however,
123. as it is seen as suppressing one's objections,
124. as not defending one's point of view,
125. and as accepting the constraints of the group over the individual (Béal 1993: 102).
126. This is referred to in the French proverb *Qui ne dit mot consent* 'He who says nothing consents', illustrating that if one disagrees, one should say so.
127. This is also what Kochman (1981:29) found for Black American culture,
128. where one of the interactional norms is that if you disagree with the view being expressed,
129. you will be so moved by a desire to join
130. in that you will find yourself obliged to speak up.
131. This is in direct contrast to Japanese culture however,
132. where silence can indicate a refusal or disagreement and is an expression of defiant objection (ueda1974: 86-187; Lebra 1987:350).
133. This shows that preference for consensus is entirely culture-specific.

20 Different interactional style can culturally cause pragmatic failure.

134. 1.3 Cross cultural implications
135. 'I think that to be able to speak to people, one first has to be in the same reality as them'
136. It is understandable that such a different interactional styles can lead to problems in conversations between speakers from differing linguistic backgrounds, otherwise known as pragmatic failures.
137. Although these pragmatic failures are often due to the distinct interactional style of each culture,
138. they may be more likely to be attributed to the speaker's individual personality, often resulting in the stereotyping of a whole nation.
139. Thomas (1983:96-7) points out that native speakers make allowances for grammatical errors on the part of non-native speakers but do not recognize pragmatic failure.
140. Instead, the non-native speaker may be seen as impolite or unfriendly, leading to assumptions and generalizations about everyone from that particular linguistic background.
141. These failures can be attributed to the speaker's unconscious transfer of pragmatic norms from their native language.

142. Béal (1990, 1998a) looked at interactions between French and Australian employees of a large French company in Melbourne by collecting and analyzing recorded data over a period of two years
143. and found that transfers led to the French speakers giving the wrong impression in English
144. and being labeled as 'blunt', 'rude' and 'arrogant' by the Australians (Béal 1990:18).
145. These pragmatic values are so embedded in one's culture that most speakers are unaware of them.

21 Effective communication requires an awareness of relationship between the language and culture.

146. As Tannen (1981:395) puts it: Communication is always an imperfect business.
147. Each person is an island
148. and no other person ever understands another's intent in all its motivations, ramifications, and associations.
149. But intentions are perceived correctly in proportion to the degree to which conversational style is shared, or understood.
150. When interlocutors' styles are relatively similar, intentions are apt to be more or less correctly perceived, without explanation.
151. This means that communication is more likely to be effective
152. when the interlocutors share a first language (L1).
153. However, in order to communicate equally effectively in one's second language (L2),
154. pragmatic competence must figure as part of second or foreign language teaching, as well as "more effective teaching of the behavioural component" (House and Kasper 1981: 184).
155. Tateyama, Kasper, Mui, Tay, and Thananart (1997:166) emphasise the importance of making foreign language learners aware of the ethnolinguistically specific aspects of L2 pragmatics
156. and Thomas (1983:110) believes that: Sensitizing learners to expect cross-cultural differences in the linguistic realizations of politeness, truthfulness, etc., takes the teaching of language beyond the realms of more training and makes it truly educational.
157. Helping students to understand the way pragmatic principles operate in other cultures, is to go some way towards eliminating simplistic and ungenerous interpretations of people whose linguistic behaviour is superficially different from their own
158. encouraging them to look for the different pragmatic or discoursal norms which may underlie national and ethnic stereotyping,
159. To enable language teachers to do this we need to provide them with the tools to do so, i.e. what are known as 'discourse and culture' studies,
160. which describe the speech behaviour of a particular language group and show how this is connected to the culture of that people (Goddard & Wierzbicka 1997:231).

22 This study focuses on *l'engagement* as the key to understanding French interaction.

161. Although much has already been written on French interactional style (Béal (1990, 1992, 1993, 1994, 1998); Cadiot et al (1979); Cosnier & Kerbrat-Orecchioni (1987); Kerbrat-Orecchioni (1987, 1990); Roulet et al. 1987); Traverso (1996) among others),
162. only Béal's work (1992, 1993, 1994) specifically deals with the cultural values behind this interactional style, such as the notion of *l'engagement*.
163. This is not to say that other authors have not covered the conversational strategies involved in *l'engagement*, i.e. co-operative talk and expressing opinions.
164. (On the contrary, co-operative conversational style in particular has been covered quite extensively.)
165. This study draws mainly from Béal's work in this area,
166. and extends it by looking further at *l'engagement*.
167. I believe that understanding the core values behind a culture is essential to understanding the interactional style of that culture.
168. As Carroll (1988:4) says, "When I – (as) an American – say, 'French people are rude, they don't let you get a word in edgewise, they interrupt you all the time',
169. I am merely referring to the implicit rules of American conversation".
170. We cannot hope to learn to speak another language or to understand another culture without learning about that group of people's core values.
171. To show that *l'engagement* is the key to understanding French interaction, I will use a Conversational Analysis approach to look at the interactional style of six native French speakers, concentrating particularly on the area of expressing opinions

172. (due to the fact that a considerable amount has already been written on co-operative style).

23 This study is hoped to make some contributions.

173. By providing an analysis of French conversational style relating specifically to the notion of *l'engagement*,
174. I hope to make a small contribution to the literature in this area, as well as to a cross-cultural communication studies, and the field of teaching French as a foreign language,
175. where the examples and ideas discussed could be used in the classroom.

24 The method of data collection is as follows.

176. 1.4 Data collection
177. 1.4.1 The procedure
178. The data consist of four tape-recorded conversations of forty five minutes each.[5]
179. The conversations were not video taped which of course means that the non-verbal beaviour is lost.
180. This was unfortunate, particularly in one of the conversations where even one of the consultants remarked that we should have filmed the conversation
181. because we could have seen the face his interlocutor was pulling as she was *"trop mignonne"* ('too cute'). *(These 3 DUs 179– 181 are in footnote 5)*
182. The participants of each conversation were made up of two native speakers of French (from French) and myself, a fluent non-native speaker.
183. My participation in the conversation was limited to asking occasional questions to facilitate the conversation between the two French speakers, and to adding comments from time to time.
184. I tried as much as possible to create a relaxed and informal atmosphere, to avoid a kind of interview situation.
185. The consultants were asked to talk to each other rather than to me.
186. However, in three cases the seating arrangements meant that my participation increased.
187. Robert and Elisabeth sat next to each other and opposite me, which resulted in them having more of a conversation with me than with each other.
188. In the case of the conversations between Vincent and Pauline, and Luc and Liliane, we were all seated around a table, with the consultants fairly close together and myself a little further away.
189. This did not prevent all the consultants from displaying similarities in their interactional style,
190. but the examples were particularly striking in the fourth conversations,
191. where the positioning was more conducive to me simply introducing the topics and allowing the consultants to talk to each other.
192. In this instance Guilaume and Irène were facing each other across a desk,
193. while I was to one side.

25 The topics of the conversations had been prepared.

194. An attempt was made to ensure that the conversations were similar as possible in all respects,
195. and that the topics discussed were the same.
196. A list of topics to discuss had been prepared beforehand,
197. which included the difference between *tu* and *vous* (the familiar and polite forms of *you* in French), life in Australia, the difference between the French and the Australians, multiculturalism, the role of honesty in a relationship and the importance of expressing one's opinion.
198. (See Appendix 1 for a full list of the topics discussed.).
199. The list was given to some of the consultants who wished to see the types of questions they were going to be asked,
200. but they did not consult the list during the recording session.
201. The conversations evolved naturally
202. and the order of the questions asked was altered to fit the flow of conversation (given that some of the topics arouse out of others),
203. as asking them in the exactly the same order each time could have caused an interview effect.

26 This study attempts for a natural conversation.

204. It is impossible to know to what extent the data is naturalistic.
205. Although none of the consultants appeared to be disturbed by either my presence or that of the microphone,
206. it is clear that the situation is not perfectly natural (cf. Labov's "observer's paradox" (1972)).

207. Béal (2000:18) claims that it has been found that the presence of the researcher as observer and participant does not affect the authenticity of the data,
208. whereas Schriffrin felt that although she shared a Jewish identity with the speakers,
209. they were unlikely to use the same speech behaviour as they would if she were not there (1984:314).
210. My own experience leads me to agree with Schriffrin,
211. especially since I do not share the same background as my consultants,
212. and cannot be sure if they modified their speech behaviour knowing that I was not a native speaker of French.
213. That said, most of the data collected support what has been written about French interactional style to such a degree that it would seem to be as authentic as possible given the circumstances.

27 The consultants are described as follows.

214. 1.4.2 The consultants
215. The eight consultants were chosen on the basis of the length of time they had been in Australia [6]
216. as it was thought that this could affect their interactional style.
217. It was discovered during one of the conversations that,
218. although he had only recently arrived in Australia,
219. one of the consultants (Luc) had left France five years earlier
220. and had lived in English speaking countries for three out of those five years.
221. The issues regarding this consultant are discussed further below. *(These 5 DUs 217-221 are in footnote 6).*
222. Seven of the consultants had been in Australia for less than two years,
223. and in fact five of them had only been here for a matter of weeks (or days in one case).
224. Two of the consultants' participation in the study was used to make up numbers, (i.e. to enable me to study their partner's interactional style)
225. as one had been in Australia for more than two years,
226. and one was French Canadian.
227. Both of these factors would be likely to alter their interactional style.
228. As such the interactional styles of both these participants have been excluded from the results of the study,
229. although examples of the content will be used.
230. However, despite being here for nine years,
231. the first consultant illustrated remarkable similarities to the others in her interactional style,
232. and by her own admission considers herself very French[7].
233. Pauline: "...after living in Melbourne for a few years, I realized ... that I had a certain affinity with them (the French) ... because I never considered myself French... and when I came here, I kept away from the French a bit, when I re-encountered them if you like, I really felt in touch with them, this affinity, I don't know this ... a play on words, a certain sense of humour, a certain way of seeing things , style, all those little things...' *(This is the DU of the example stated in footnote 7).*
234. The consultants were as follows

Table 1.1 Details of Consultants

Name[8]	Personal Details	Relationship	Relationship to me	Length of time in Australia	Setting

235. Pseudonyms have been used throughout. *(This DU is in footnote number 8)*

28 The similarities of speakers' background contribute to the generalization of the study.

236. It was attempted wherever possible to ensure that the speakers' background and their relationship to each other was the same, to enable the findings to be more generalisable.
237. In fact, although there were some differences between the speakers' backgrounds,
238. there are striking similarities between the conversations, indicating that on the whole, the interactional style is culturally determined.
239. Obviously not everyone who comes from the same country will have an identical interactional style,
240. and even among speakers from similar backgrounds it cannot be known to what extent an individual's personality will come into play.

241. One of my consultants (Luc) leads a somewhat alternative iifestyle in a "pseudo hippie / new age" environment, and appeared to have a laid-back and reflective character.
242. (Luc is also the consultant who has lived outside France for five years.
243. Either of these factors could account for the fact that Luc's interactional style displayed fewer examples of the strategies used by the other consultants[9].)
244. This could also be attributed to his conversational partner Liliane's nationality and calm personality which may have affected the dynamics of the conversation.
245. Luc informed me later that although Liliane speaks perfect French,
246. he felt he had not been conversing with a French person, but rather a French *speaker*.
247. The more formal setting and the apparent unequal status of the interlocutors may also have had an effect on the situation.
248. However, the fact that Luc displayed a similar interactional style to the other consultants (albeit to a lesser degree) despite all of these factors,
249. strongly supports the fact that interactional style is culturally determined to a large degree and can override factors such as relationship to one's interlocutor, personality, background, setting, etc. to a certain extent. *(These 6 DUs –* 244-249 *– are in footnote 9)*
250. Liliane, my French Canadian consultant felt that always having an opinion was *"plus personnel que culturel"* ('more personal than cultural')
251. because her English husband *"a une opinion sur tout"* and *"aime donner son opinion sur tout"* ('has an opinion on everything' and 'likes to give his opinion on everything'),
252. whereas she will *"attendre d'avoir beaucoup d'information avant d'avoir une opinion"* ('wait to have lots and lots of information (about a topic) before forming an opinion').
253. Individual differences must also be taken into account,
254. however, at a certain subconscious level one's personality must be at least partially shaped by one's culture,
255. and it is fair to say that this will therefore apply to one's interactional style to a certain extent.
256. That is why we understand each other as native speakers of the same language.
257. Both the literature and the shared features noted in this study support this claim.

29 This is not a sociolinguistic study.

258. It should be noted at this point that this is not a sociolinguistic study,
259. and that I have not controlled for age, gender, socio-economic background or town of origin of my consultants.
260. (Although two of my consultants were from Paris,
261. the others were from different parts of France.)
262. However, while I recognize that these factors could cause certain differences,
263. I believe that the similarities displayed by all of the consultants provide a strong basis for the argument that interactional style is principally influenced by one's culture.

30 The relationship between the participants.

264. The relationship between the participants is another factor which could affect certain aspects of their interactional style.
265. The pairs of consultants were made up of mother and son,
266. complete strangers meeting for the first time (two pairs),
267. and colleagues working for the same organization but in different areas, who had only met each other ten days before the recording session.
268. The mother and son can be classified as intimates, the two pairs as strangers, and the fourth pair as co-workers (Wolfson 1986: 694).
269. Wolfson found that middle-class Americans consistently demonstrate similar behaviour [...], where the relationships are fixed and the speakers know what to expect of one another (Wolfson 1986: 694).
270. [when interacting with intimates, status-unequals and strangers]
271. However, [...], middle-class Americans tend to work harder and negotiate more.
272. [when interacting with non-intimates, status-equals, co-workers and acquaintances, where the relationship is less defined]
273. Wolfson, Marmor & Jones (1989:185) found similar patterns in the results of the Cross Cultural Speech Act Realization Project (Blum-Kulka et al. 1989).
274. However, the second and third pairs of my consultants cannot be considered strangers in quite the same sense as for Wolfson,
275. as although their relationship was fixed,

276. they were obliged to act as acquaintances for the duration of the study, which may have altered their usual behaviour towards strangers.
277. The fourth pair, although co-workers, were only going to work in the same place for a few weeks.
278. This may mean that they would not have found it necessary to work on their relationship as much as
279. if they had known that they would be working together on a permanent basis.

31 Similar interactional strategies are used by all consultants.
280. The analysis of the conversations shows, however, that similar interactional strategies are used by all consultants.
281. This indicates that the relationship between interlocutors in this study did not play a significant role in their interactional style.

32 This study uses a combination of transcription methods.
282. 1.4.3 Conversation Analysis and transcription
283. The main objective of Conversation Analysis is to "describe the procedures and expectations in terms of which speakers produce their own behaviour and interpret the behaviour of others" (Heritage 1984:241).
284. The field of Conversation Analysis is vast
285. and linguists such as Sacks (1987), Schegloff (1995), Jefferson (1994) and Pomerantz (1984), as well as Heritage (1984), are responsible for a large part of the work in this area.
286. As well as their concept of overlaps in turn taking, and the notion of 'preference' and 'dispreferred responses', I will be using a combination of trancription methods, namely that of Jefferson (1994:185-191), and that developed by Du Bois et al at the University of California, Santa Barbara (1992).
287. Both methods have proved very useful for the type of conversation analysis I undertake in this study.

33 This study principally analyzes the conversations qualitatively.
288. Although I have principally analysed the conversations qualitatively,
289. I also include some quantitative data, such as frequency counts of turns and other tokens.

290. This is not provided for all of the conversational strategies examined,
291. but only those that lent themselves clearly to such analysis.
292. The unit of analysis I will be using is the turn, which I define as one unbroken stretch of speech uttered by one person, regardless of any interjections or backchannels such as *hm* ('mmm'), *oui/ouais* ('yes/yeah'), *c'est vrai* ('that's true') etc. uttered by the interlocutor.
293. These interjections and backchannels are not counted as turns.
294. In the following example I have counted only one turn for Vincent, and only one turn for Pauline (the last utterance in the example):

(9)	Vincent:	*...il y a beaucoup de choses les fromages aussi [c'est different euh]*
	Kerry	*[Ah oui oui oui]*
	Vincent:	*toute la nourriture .. tous des repères alimentaires sont differents on connait plus aucune marque*
	Pauline:	*mmm*
	Vincent:	*sauf les les très très grandes*
	Kerry:	*Oui*
	Vincent:	*et donc euh ... c'est vrai qu'on .. bon .. quand on va au supermarché on sait pas acheter en fait*
	Pauline:	*[mmm]*

APPENDIX THREE

Appendix Three comprises the text of ED(EL)4 followed by its macropropositions and discourse units (ED(EL)4-MPtr).

ED(EL)4-Text

ASPECTS OF SPEECH ACT IN STEPHEN CRANE'S 'THE OPEN BOAT'
CHAPTER I INTRODUCTION

1.1 Background of Writing

(1) Language has a very important role in human life. It is used by people in communication to express ideas, thoughts, feelings, and wishes or anything else to other people both spoken and written. That is why language is usually claimed as a tool of communication because of the main function of it.

(2) Henry Sweet, an English Phonetician and language scholar, states that:

> "Language is the expression of ideas by means of speech – sounds combined into sentences, this combination answering to that of ideas into thought". (The New Encyclopedia of Britanica, p.642)

Through this definition we can say that in communicating or expressing his ideas one uses words combined into sentences. It means that words and sentences are part of language. It is generally known that there is no one on the world can live by himself, *[sic]* eventhough he has everything to support his life. However, he needs other people both as friends and as members of a society to share his feeling or even solving his problems. *[sic]*[1] All of these can take place only by using language.

(3) Language of one people is different from others. It can be caused by the difference of place or the origin of people. English, for example, is used in England, Indonesian (Bahasa Indonesia) is used in Indonesia. Moreover, it can also be caused by the importance of a language to other people. This is *[sic]* happened when there is any relation between two or more groups of people, for example, in business relation, trade relation, etc. Consequently, English as an international language, is used almost all over the world either as a second language or as foreign language.

(4) U.S. linguist George L. Trager and Bernard Bloch in their Outline of Linguistic Analysis (1942), state that:

> A language is a system of arbitrary vocal symbol by means of which a social group cooperates". (The New Encyclopedia of Britannica, p.642)

It means that a language can also be used by two or more social groups to cooperate between them not only within a social group.

(5) Language is very complex and universal. It consists of many aspects that relate to one another. These aspects themselves are subject to have a special interest or attention. It means that it is needed further analysis by students.

(6) One of those aspects above is semantics. Semantics is the aspect of language that relates to study *[sic]* of meaning.

(7) F.R. Palmer, in his book of grammar, states: "Semantics is the study of meaning." (Palmer, 1981:34) while James R. Hurford stated his own definition that

"Semantics is the study of meaning *[sic]* of language". (Hurford, 1983:1)

(8) Each language has its own semantics system. The word *rice* in English, for example, can mean:

- nasi (when it is cooked)
- beras (when it is harvested and milled)
- and padi (when it is still in the field), in Bahasa Indonesia.

The example above shows us that there is no two languages match exactly in terms of meaning. *[sic]* They have their own characteristics.

(9) According to Kridalaksana, an Indonesian linguist, in his Kamus Linguistik, meaning or *makna* in Bahasa Indonesia are:

> "(1) maksud pembicara [a speaker's intention] (2) pengaruh satuan bahasa dalam pemahaman persepsi atau prilaku manusia atau sekelompok manusia [the influence of language unit in understanding the perception of behaviour of humans or a group of people] *[sic]* (3) hubungan dalam arti kesepadanan antara bahasa atau antara ujaran dan semua hal yang ditunjukkannya [the relationship between language or utterance

[1] *[sic]* indicates that the sentence follows the one in the original thesis introduction and or that the meaning of the sentence is not clear. There are many similar cases in this ED(EL)4 and other ED(EL) texts.

and all which are referred by language or utterance], dan (4) cara menggunakan lambang-lambang bahasa" [the way of using symbols of language]. (Kridalaksana 1982:103)

(10) A part of semantics that analyses the meaning of utterances is semantics speech act. This theory sees a piece of utterance as an action.

"... some utterances are not statements or questions about some pieces of information, but are actions" (Stubbs 1983:148).

(11) The most common example for this is *It's cold in here.*
This utterance is not meant to give an information that it's cold in here, but it is a request to hearer to close the windows. This theory will be much more discussed in the next chapter as the main discussion on this thesis. *[sic]*

1.2 Reason for Choosing This Title

(12) This thesis entitled "Aspects of Speech Act in Stephen Crane's *The Open Boat.*" *[sic]*

(13) Seeing this title, it is clear that through this thesis the writer uses the aspects of speech act to analyse Stephen Crane's short story *The Open Boat.* This short story is chosen because it is one of Stephen Crane's best work[s]. *[sic]*

(14) As generally known that speech act theory emphasizes the uses of language, and in fact applies to utterances not sentences (Stubbs 1983:148). So, the writer analyzes the dialogues contained in the short story above.

1.3 The Objectives

(14) The objectives of the writer writes this thesis are as follows;

a. to explain what the speaker does through the dialogues he utters,
b. to identify speech act performed by the speaker thorough his dialogues
c. to find out what types of illocutionary act contained in the dialogues.

1.4 Scope of Problem

(15) In this thesis, the writer analyzes the language of a short story by using the theory of speech act. It is impossible for the writer to discuss or to analyze all the aspects of language, because to analyze them on the whole it needs a long time. For this writing, the writer will only discuss about the aspects of speech act contained in the short story *The Open Boat* by Stephen Crane.

(16) So, the writer limits himself to the discussion of the use of speech act that contained in the short story above. *[sic]*

(17) The writer analyzes what the speaker does through his dialogues, what kinds of speech act performed, *[sic]* and what type of illocutionary act contained in the dialogues. *[sic]*

(18) As generally known, speech act is divided into three aspects of types. *[sic]* The aspects of speech act discussed in this thesis include:

a. Locutionary act,
b. Illocutionary act, and
c. Perlocutionary act.

In the discussion, the writer gives some examples that interpretated as the three aspects of speech act above.

1.5 Methodology

(19) In this thesis, the writer is going to apply some methods to complete this writing. The writer uses the following methods:

1.5.1 Library Research

(20) The writer reads some books which are relevant to the aim at this thesis, or other references needed which have relationship to the topic discussed.

1.5.2 Data Collecting

(21) This method is used by collecting some data. The data are taken from the source of data that is *The Open Boat* a short story written by Stephen Crane.

1.6 Sequence of Presentation

(22) The writer divides this thesis into four chapters. They are as follows:

(23) Chapter one is Introduction which covers background of writing, reason for choosing the title, the objectives, scope of problem, methodology, and sequence of presentation.

(24) Chapter two is Theoretical background. In this chapter, the writer presents some definitions on speech act theory and its aspects. And this theory and its aspects will be discussed in this chapter.

(25) Chapter three is Data and Analysis. This chapter is the main part of this writing and is divided into two parts; data presentation and analysis of data.

(26) Chapter four is conclusion and suggestion. In this chapter, the writer draws a conclusion concerning what has been discussing in the previous chapters. And also some suggestions which are considered necessary.

Number of words 1180 words

ED(EL)4-MP

1.1 Background of writing

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2 Words and sentences are part of language.

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6. this combination answering to that of ideas into thought". (The New Encyclopedia of Britanica, p.642)
7. Through this definition we can say that in communicating or expressing his ideas one uses words combined into sentences.
8. It means that words and sentences are part of language.

3 Everybody needs other people.

9. It is generally known that there is no one in the world can live by himself, *[sic]*
10. even though he has everything to support ₃ life.
11. However, he needs other people both as friends and as members of a society to share his feeling or even solving his problems. *[sic]*
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5 Two groups of people can be related by the use of the same language

18. This is *[sic]* happened when there is any relation between two or more groups of people,
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9 The meaning of *makna* (meaning)

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