

# TEKNOSASTIK

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in Speaking Class at Universitas Muhammadiyah Malang**

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# **TEKNOSASTIK**

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## A Lecturer's and Students' Perspective toward Ethnic Snake Game in Speaking Class at Universitas Muhammadiyah Malang

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### Abstract

*In the 21<sup>st</sup> century era, technology has influenced on many aspects of life includes education. Thus, lecturers are demanded to apply it in teaching and learning process because it can help lecturers deliver the material in attractive ways to trigger the students' enthusiasm. There were still fewer technology usage in teaching and learning in speaking class as the researchers did a preliminary study (questionnaire) in Universitas Muhammadiyah Malang (UMM). The preliminary study showed that 63% students said their lecturer never uses multimedia-based medium in teaching speaking, yet 89% students thought the usage in classroom was important. Answering the students' need, the researchers want to use a multimedia-based medium, Ethnic Snake Game, in speaking class for Electrical Engineering students in UMM. Thus, this research belongs to descriptive research. In using this multimedia-based medium, the lecturer and students showed positive responds.*

**Key Words:** *multimedia-based medium, game, speaking class*

### Introduction

The twenty first century is the century where technology cannot be separated in any aspects of life; it helps people socialize, shop, do transactional banking, learn, and so forth. People mostly are able to use and operate technology in life, even children, who are more recently known as digital native, can master the technology better than adult. Being aware of the wide range of using technology around digital native, lecturers are appealed to use technology or Computer Assisted Language Learning (CALL) in education aspect in order to attract students' attention, maximize their potential, and expand what they need to learn. It is in line with Smaldino, Lowther, & Russel (2008: 5) who state that CALL, however, will help students learn beyond text book, not limited to the confines of the classroom, and help them achieve their highest potential regardless of their innate abilities. So, lecturers are demanded to choose which technology suits their ability and mastery. Preparing technology in teaching is not easy and takes time, but it is more long lasting than paper or other conventional teaching. Besides, it also can be used again and again and easier to carry around.

Apparently, using multimedia in teaching English skills (Reading, Listening, Writing, and Speaking) is developing among the teachers or lecturers. It is because the teaching and learning activities become more effective and interesting for students. In fact, the variation of teaching media is limited; the lecturers mostly only use power point or video for teaching reading, listening, writing, and speaking. Fortunately, these monotonous media usage stimulate the researchers to apply good and interesting media in a class, Ethnic Snake Game.

Ethnic Snake Game which is a multimedia-based medium (computer-based) which contains local wisdom such as some pictures about traditional clothes or foods in order to promote speaking skill for electrical engineering students at Universitas Muhammadiyah Malang (UMM). It is adapted from snakes and ladders game board which is modified and combined with technology. Originally, snakes and ladder is found in a book from India and played by using numbers that was written on the board, pawns and dice (Avedon, 2010). Recently, it has been modified regarding the material and rules. For example in teaching and learning process, teacher or lecturer will modify the board depending on what English skill or content he/she will teach. Ethnic snake game is game adopted from snake and ladder game but it was modified by adding some pictures from many places of Indonesia to make students aware of some cultures. There are three units in this multimedia; the first unit is "Describing Thing". The second unit is "Describing Person". The third unit is "Describing Object". Every unit is completed with warm-up activity, material, snake game, and quiz.

The students will play a game and monitored by the lecturer. First, the lecturer will divide students into several groups. Then, the students will spin the dice in line based on the number of the group. After that, the pawn will automatically move based on the number they get. Next, they need to describe (speaking) about the picture

based on the instruction given below the picture within 15 seconds. If their answer is correct, the lecturer will click on check button (✓) and they can stay on the position and roll the dice again after others group play. However, if their answer is wrong, the pawn will automatically go back two steps. How to play this game is almost the same like snake and ladder game that are some pawn, dice, and board. The students' pawn will move based on the number after rolling the dice. If they are lucky, they get number on the board with a question and they need to speak based on the instruction shown within limited time. However, if they cannot speak clearly according to the lecturer, their pawn will go back two steps. The worst is unlucky number which they will get number on the board with skip turn caption, go back two steps, etc. Finally, the winner is the fastest student or group to reach finish line.



Figure 1. The first appearance of the multimedia game

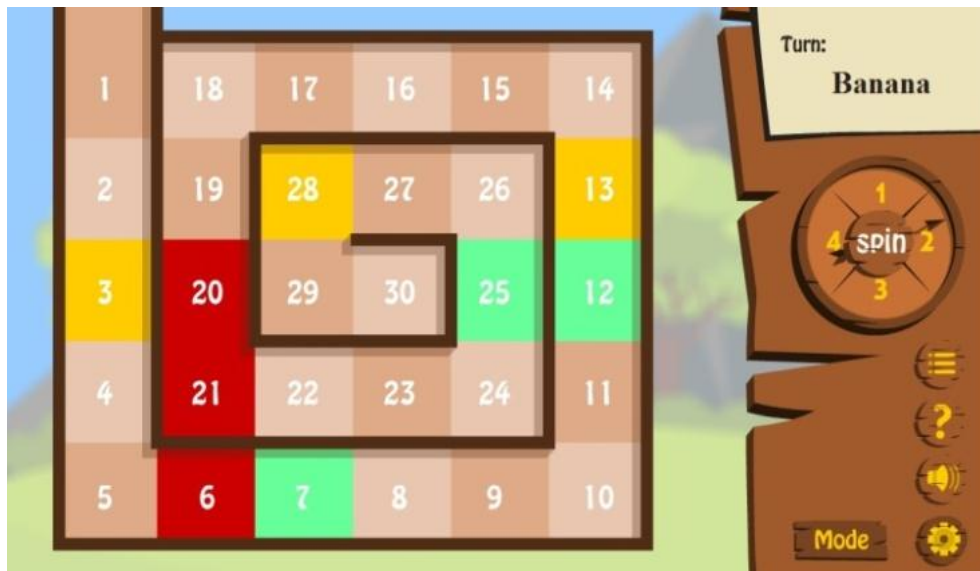


Figure 2. Ethnic snake game board



**Figure 3. The example of the instruction after the students move their pawn**

UMM, especially electrical engineering major is chosen by the researchers because both of the researchers were the alumni of this university and one of them is the ESP lecturers in this institution until now. So, the researchers had access to do a research in UMM. Moreover, the preliminary survey and book observation were conducted by the researcher by collecting the data from book analysis, giving questionnaire to students. Regarding the instruments, the researcher used questionnaire. Based on the preliminary survey in the form of questionnaire and book observation done by the researcher on December 19, 2015, there are some reasons why the researcher proposes a multimedia-based medium as an alternative medium for teaching ESP in UMM. First, the speaking activities in the book used by the ESP lecturer entitled English for Electrical Engineering (2014) are monotonous. The activities are mostly individual performance, group presentation, role-play, and making a dialogue. Second, ESP program in UMM is a model for other schools or universities that want to create the same program. It is proven by some universities or school who visited Language Center (LC) UMM to have ESP study visit because some of them do not have an ESP program yet and some of them want to know about the syllabus, teaching and learning process, media used, and many more. The list of school and university are provided in the table below:

No.	Name of the Institutions	Date of Study Visit
1.	University Muhammadiyah of Purwokerto	December 20, 2011
2.	MAN Bangil	January 24, 2012
3.	University Muhammadiyah of Jember	April 7, 2012
4.	Politeknik Negeri Batam	April 8, 2014
5.	University of Surakarta	January 24, 2015
6.	University Muhammadiyah of Yogyakarta	February 4, 2015
7.	SMAN 2 Mojokerto	October 13, 2015
8.	University Muhammadiyah of Sukabumi	January 15, 2016

**Table 1. Study Visit to LC of UMM**

Third, based on the questionnaires which given to the students showed that most of them wanted to have various activities in learning speaking. The result on how they think about teaching media in speaking class is presented in the table below.

Statements	Always	%	Sometimes	%	Never	%
Does ESP Lecturer use teaching media in speaking class?	39	38.6	52	51.5	8	7.92
In your opinion, is the use of teaching media important in a class?	90	89.1	11	10.9	0	0

Does teaching media increase your interest in speaking?	65	64.4	32	31.7	3	2.97
Does teaching media help you in understanding the material?	64	63.4	36	35.6	1	0.99
Does the lecturer use computer-based media in the class?	1	0.99	35	34.7	64	63.4
In your opinion, is speaking skill important for your career in the future?	95	94.1	3	2.97	1	0.99

**Table 2: Students' Opinion about Speaking Class**

From the table above, 52 out of 101 students said that the lecturer sometimes used teaching media in a class whereas most of them (90 students) thought that teaching media was important in a class. Moreover, more than a half of them said teaching media will increase their interest in the material and do help them in understanding the material. In contrast, 64% students said the lecturer never used computer-based media in teaching speaking. However, only 35% students said that their lecturer sometimes used computer-based media in a class.

Furthermore, the researchers have own interest in English teaching speaking since it is productive skill and the target of speaking is to express the idea freely and spontaneously (Harmer, 2007). Moreover, Ur (2012: 117) stated that among four language competence skills (listening, speaking, reading, and writing), speaking is the most important skill to be learnt. Besides, Brown and Yule (1983) stated that it is often considered one of the most difficult aspects of language learning. It is because they need to combine the grammars, vocabularies, the pronunciation, and also the culture they have learnt together as Nunan (1999) stated that the speaker needs communicative competence which includes not only linguistic competence but also a range of other sociolinguistic and conversational skills. In fact, it is true that students at university level hardly speak and express their idea spontaneously although they have learnt the language or skill since elementary school or junior high school.

Based on the explanation above, the researchers want to know a lecturer's and students' perspective toward Ethnic Snake Game—multimedia usage in a class. According to Moyle, Wijngaards, and Owen (2012: 3), many students think that the more complex the technology uses in a class, the more motivation they have in teaching and learning in class which means the students expect more to the lecturer uses more technology in class. In contrast, the lecturers believe that teacher-centered activity which follows the curriculum design is the best way in teaching and learning process (Campbell, 2012). Hopefully by understanding the lecturer's and students' perspective toward the multimedia, it can help them to increase the teaching and learning activities process in the class.

### Method

The research method used in this study is descriptive since the researchers got the data from giving questionnaire and conducting teaching in speaking class of Electrical Engineering students at UMM. It is in line with Ary (2006: 31), qualitative research is used to seek an understanding about a phenomenon by focusing on the picture rather than breaking it down into variables. The goal is a holistic picture and depth of understanding, rather than a numeric analysis of data.

For the sample of the research, the researchers worked with the 1<sup>st</sup> semester students from Electrical Engineering major in UMM, East Java, class C. The class was selected because it has been choose by the director of Language Center. Both of the lecturers would become the observer and a lecturer of the class would conduct the teaching and learning process used the proposed multimedia. The multimedia is chosen because it consists of describing people topic which the topic is stated in the syllabus as one of the topics that must be taught in the first semester.

### Discussion

The multimedia usage was conducted in the 7<sup>th</sup> meeting for Electrical Engineering students on Monday, December 26<sup>th</sup>, 2016. During the teaching and learning activities, the multimedia helped to boosted the atmosphere since the students were very active in following the activities. As Shyamlee and Phil (2012) said that applying multimedia in teaching English can bring some advantages such as cultivating students' interest, promoting students' communication capacity, widening students' knowledge, improving teaching effect, improving interaction between lecturer and students, creating a context for language teaching, and providing flexibility to

course content. Moreover, in this digital era, students value a technology in learning language to conventional one. It is in line with Nomass (2013) that students like using technology, like computer, in learning language. Beside students, this medium also gives significant impact to the lecturer who can deliver the material easily and in interesting way. Alsulami (2016) said that using technology in teaching English as foreign language can improve students' understanding about the material because they are used to it in their daily life.

There were 24 students and one lecturer when this multimedia was used since it was speaking class which the maximum capacity 25 students. After the activity has been done, the researchers gave a students' questionnaire for students and lecturer's questionnaire for the lecturer in the end of the class. It was to know their opinion toward the medium which had used for learning English. The result is shown in the table below.

No	Statements	Sangat Setuju (%)	Setuju (%)	Kurang Setuju (%)	Tidak Setuju (%)
1.	Multimedia flash yang baru saja diimplementasikan dikelas sangat menarik.	46	54	0	0
2.	Saya menyukai gambar-gambar dan animasi gambar yang disajikan dalam multimedia tersebut.	29	63	0	8
3.	Saya jauh lebih mudah memahami topic Bahasa Inggris hari ini dengan menggunakan multimedia tersebut.	13	79	0	8
4.	Belajar Bahasa Inggris hari ini sangat asyik dan menyenangkan.	29	63	8	0
5.	Saya menyukai multimedia ini dari awal sampai akhir penyajiannya.	17	75	0	8
6.	Saya menjadi tertarik dan termotivasi dalam belajar Bahasa Inggris.	25	67	0	8
7.	Saya ingin multimedia tersebut tetap ada dipertemuan selanjutnya dalam pembelajaran Bahasa Inggris karena asyik dan menyenangkan.	25	67	8	0

**Table 3. Students' Opinion about Multimedia Usage**

From the table above, 54% students agreed that this multimedia-based medium was interesting and 46% students even strongly agreed that the medium was interesting. Next, more than a half students which were 63% students as the agreed that they liked the pictures shown in the medium, 29% also strongly agreed they like the picture even though 8% strongly disagreed because of the color produced by the LCD projector affected the color of the pictures. Surprisingly, 79% of students agreed that they could understand the topic by using this medium but 8% of students strongly disagreed because they came late to the class and missed some explanation or instruction that caused some confusion. Then, 29% and 63% of students strongly agreed and agreed that today's lesson was enjoyable and fun. Luckily, 17% of students strongly agreed that they liked the medium even from the beginning until the end, and so did 75% of the students agreed about that. After that, 25% and 67% of students strongly agreed and agreed that they were more interested and motivated in learning English although 8% of students strongly disagreed with item five and six. Last, the same percentage as the previous item strongly agreed and agreed that they wanted this medium for the next meeting yet 8% of students disagreed.



As well as the students, the lecturer was also given a checklist in order to know her opinion toward this multimedia-based medium and its guide book. In fact, she gave a positive response about them by giving score four (strongly agree) columns on almost items. The details were presented below.

No	Statements	Score	Notes
1.	Multimedia flash yang baru saja diimplementasikan dikelas sangat menarik.	4	
2.	Warm-up dalam produk ini sangat bagus dan menarik minat dan motivasi mahasiswa.	3	
3.	Gambar-gambar dan animasi gambar yang disajikan dalam multimedia tersebut sangat menarik.	4	
4.	Instruksi dan pertanyaan-pertanyaan materi dalam produk sudah jelas.	4	
5.	Dengan menggunakan multimedia ini. Aktivitas-aktivitas siswa menjadi menyenangkan, kelas menjadi hidup, dan tidak monoton.	4	
6.	Terdapat pendalaman materi dalam produk ini dalam bentuk games yang interaktif.	4	
7.	Buku panduan dari produk ini sudah jelas bahkan sangat membantu dalam pemahaman dan pengoperasian produk ini.	4	

**Table 4. The Result of Lecturer' checklist after Try-out**

Reflecting on the result of the questionnaire which more than 90% students gave positive responses in all statement related to the multimedia-based medium and got almost 4 score in every item of the lecturer's checklist, the researchers implied that this multimedia usage is attractive and interesting for the classroom activity. Using interesting medium and which was consisting many attractive pictures can be some triggers since the activity in a class before was monotonous and used fewer medium.

### Conclusion

Imagining the lecturer's and students' expectation toward technology, the Ethnic Snake Game usage would be the answer of the problems. This study was conducted due to lack of technology usage in teaching speaking at UMM. The lecturers were never used a multimedia-based medium in teaching speaking which made the class less attractive and monotonous. Yet, many students thought that multimedia is important and help them during the class. This research enables lecturer and students to correlate their perception in order to improve the learning activity process. Thus, it helps the students to enjoy the class and so does the lecturer.

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## Implementing Role Play in English for Business Class

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### Abstract

*This research studies about role playing activity in English for business class at Universitas Teknokrat Indonesia. English for business is a compulsory subject for non-English study program. The objectives of this study are to identify the students' attitude toward role playing activity in the class and the implementation of role play in the class. 45 students from informatic engineering study program who take English for business are the participants of this research. Data were collected through questionnaire, interview and observation which were then analyzed and tabulated. The result of this study shows that most students have positive attitudes toward role playing activity during studying English for business. knowing their role in a given situation based on topics being learnt in the class and playing the role ease them to practice speaking English and improve their English ability. Students are also motivated to learn English since the activity is enjoyable for them.*

**Key Words:** attitude, English for business, role play

### Introduction

English plays important role for global communication and is recognized as an international language which is used in academic and occupational field. The development of technology nowadays has influenced English language teaching. instead of technology, the development in science and economics require to use English as media to communicate among expertists around the world. It attracts the course designers to change the use of general English into English for specific purpose. This English for specific purposes refer to an approach of language learning which lead the learners meet the purpose of why they need to learn the target language. The traditional teaching of ESP has generally focused on the delivery of language information through reading comprehension, writing, vocabulary and grammar exercises neglecting the need to integrate it with skills (Nunan, 2003). However, they believe that interactive teamwork, critical reading and writing, communication skills, negotiation, presentations are some of the vital soft skills for today's academic and future work environment (Johnson et al., 1983). Foreign languages have been learned not for their own sake but as vehicles for social and economic contacts and for the transportation of ideas (Kirkloz, 1999).

In Indonesia, English has been taught in schools and becomes compulsory subject for high school and higher school. Educators are facing some challenging in teaching English since English is not used for daily conversation. Teaching activity done by teacher will be influenced by teaching technique and the perception of that technique. There are many techniques that can be used to teach English, they are gaming, discussion, role play and presentation. Related to the need of English as specific purpose, some private universities in Indonesia put English in their curriculum as a compulsory subject to be learnt. Students from some study program will learn English based on their needs. It also works in Universitas Teknokrat Indonesia in which first and second semester students from information system are obliged to take English for business to full fill their English needs. The materials are practical, which mean that the students need to practice speaking English by doing some role. This is the reason in which most lecturers use role play activity as an effective technique to teach students. A role play is done when students take the part of particular person; a manager, a shop assistant. They act out the conversation. They do it unscriptedly, in which they do not prepare the script but they have prepared the ideas (Roger, 2015). It means that role play has number of possibilities for communication practice. Role play provides learners to practice speaking English before they do it in real situation. Besides, students also learn in an imaginary situation which is designed as real situation to develop their English ability. This situation will lead students to use English in real life.

Since role play has been implemented in the class, it is expected that students can get the basic knowledge of English and help their academic life. However, it is important to know what students' expectation from it? what do they think toward role play in English language learning? Since teaching English is now Student-centered, it is essential to know their perception toward language they have learnt in the class.

## Method

This is a qualitative study. This research aims at identifying students' attitude toward role playing activity in the class and how role play technique is implemented. The researcher used questionnaire in the form of likert scale and interview to gain data. The data is then analyzed by using descriptive analysis. There are 45 students as the participants in this research. The questionnaire consists of 16 statements about their attitude toward role playing activity.

## Findings and Discussion

Students are assigned to do role playing activity as customer service in some public places and telephoning. Besides, they are also assigned to act as the manager of a company that present company profile. These materials are part of English for Business subject that they have to accomplish. From these activity, the researcher tried to identify students' attitude toward activity they have done and the implementation of role play in the class. The finding of research is described in the following paragraph.

### Students' Attitude

The result of questionnaire showed that most students enjoy studying English through role play. The respondent responses (84%) "strongly agree" and "agree". They agreed that learning English through role play is fun and enjoyable. Since the students have to prepare themselves for their best performance in playing the role, they thought that it is challenging to prepare it. Because it is challenging, the students are motivated to learn English. It can be seen from the result of the questionnaire in which 36 respondents or 80% of total respondents responses "strongly agree" and "agree". It is also strengthened by the result of questionnaire. Student A response whether they are motivated or not when studying English by using role play technique. The response is as follow.

*"Sangat termotivasi sekali, sekarang sangat bersemangat sekali dalam belajar bahasa inggris" (I am really motivated and eager to learn English).* -student 1-

The other student responses:

*"Ya, karena setelah saya melakukannya saya merasa senang dan termotivasi untuk menghafal vocab inggris agar saat ada tugas peran saya tidak kesulitan". (Yes, I am happy and motivated to memorize vocabularies in order that I will not get difficulty during practicing role play).* -student2-

A role-play uses different communicative techniques and develops fluency in the language, promotes interaction in the classroom and increases motivation (Ladousse, 1995). Peer interaction has a range of motivational and social benefits. These include: interacting with peers is more interesting than listening to lectures, improves communication skills, increases self-awareness and also provides opportunities for forming relationships (Biggs, 2000). Role playing can be effectively used in the classroom to motivate and engage students, enhance current teaching strategies, provide real world scenarios to help students learn, learn skills used in real world situations (negotiation, debate, teamwork, cooperation, persuasion), provide opportunities for critical observation of peers (Bonwell, 1991).

Role-plays are important in the communicative approach because they give learners an opportunity to practice communicating in different social contexts and different social roles (Freeman, 2000). A role-play is a highly flexible learning activity, which has a wide scope for variation and imagination. Thus, role play can improve learners' speaking skills in any situation, and helps learners to interact. For the shy learners, role play helps by providing a mask, where learners with difficulty in conversation are liberated. In addition, It is fun and most learners will agree that enjoyment leads to better learning.

20% respondents response "disagree" toward the statement that role play motivates students. They got difficulty to memorize English vocabulary so that they got difficulty to perform the play. It can be seen from the result of questionnaire below.

*"Saya kurang termotivasi karena kata-kata dalam bahasa Inggris sulit untuk dihafal". (I am not motivated because English vocabulary is difficult to memorize)* -student 4-

Students agree that role playing activity improve their English ability. It can be seen from that data that 91% of total respondents (41 students) agree on the statement that role play improve their English ability. Through role

playing activity, they knowledge is also improved. 93% respondents agree that their knowledge about English and role they play has improved. It can also be seen from the result of questionnaire whether there is improvement on their English.

*“Ada, salah satu nya yaitu peningkatan kemampuan dalam hal berbicara dalam bahasa inggris”. (the improvement is on my speaking ability). –student 1-*

*“Sangat meningkatkan kemampuan bahasa Inggris setelah mendapat pembelajaran tersebut”. (Role play improves my English ability) –student 2-*

Role play can improve learners’ speaking skills in any situation and helps learners to interact. Role play puts students in situation in which they are required touse and develop those phatics forms oflanguage which are so necessary in oiling the works of social relationships. Students need to prepare their role in English (Ladousse, 1995). it is helpful for students to have tried out and experimented with language they will require in the friendly and safe environment of a classroom. Role play helps many shy students by providing them with a mask.

Role play provides students with new epressions and vocabulary. The data of questionnaire showed that 77% respondents (35 students) agree that they get some new vocabulary after doing role playing activity. Since the activity is scripted role play, students need to know the meaning of each expression written. Knowing the meaning of each expression and vocabulary will enable students to play the role and conduct conversation easily. It can be seen from the result of interview whether they learn new vocabulary and expression.

*“Iya. Saya mendapatkan banyak kosakata baru yang belum pernah saya dengar sebelumnya. Jadi saya cari artinya dulu sebelum praktek supaya saya mudah mempraktekkan percakapan itu”. (I get a lot of new vocabulary that I have never known before. I find out the meaning before I practice the play) –student 3-*

Role-playing develops learners’ fluency in speaking (Kowalska, 1991). The wide range of language functions, for example apologising, greetings, etc., is exercised more than in any other activities. Learners’ focus is put on the communication of meaning rather than on the appropriate use of language. Therefore, through role-playing teachers may train students’ speaking skills in any social situations. It means that learners are put in conditions which require speech that is used to communicate socially more than the language necessitated by teaching syllabuses.

Role play helps those shy students to overcome their shyness. 66 % respondents respond “disagree” that they feel shy to perform the play. It means that more than a halp students feel free and enjoy practicing and performing their role. They are not shy on it. This is the advantage of role play in which role-playing is that learners are given a chance to pretend someone else. Such a technique may help timid students to overcome their shyness of speaking (Ladousse, 1995). Reticent students often have difficulty talking about their experiences or about themselves. The fact that they are someone else makes them feel that their own personality is not implicated. Students can become anyone they like for a short time. Students can also take the opinion of someone else. Functional language of scenarios can be activated and practiced through role play in imaginary situation. It aims at encouraging students thinking and creativity, letting students develop and practice new language and behavioral skills in a relatively non-threatening setting and can create the motivation and involvement necessary for learning to occur.

### **Implementation of Role Play**

In the interactional class, role play was conducted by performing some role of an employee in certain company that they have prepared before. There are three topics in English for Business class that they have to present by using role play. They are practicing customer service, telephoning and presenting company profile. In customer service topics, students have to pretend themselves as a receptionist and a guests. They act them out. In presenting company profile, students have to act themselves as the manager of certain company that introduce the company profile. At glance, students performances were good. They can act their role well. However, there are some mistakes that the researcher notice. They commonly did mistakes in grammar and pronunciation. After the students finished performing the play, lecturer gave comment and feedback which is later on beneficial for students to perform the play better.

Basically, students satisfied with their performance in role play. The data from the questionnaire stated that 77% respondents satisfied with their performance. They conduct conversations and act as if they were someone they act out. Putting pupils into pairs for doing the dialogues is a simple way of organizing even large classes.

Dialogues, which involve some sort of action or movement, are the ones which work best with the pupils. Intonation is terribly important too, and pupils love to play around with it (Scott, 2003). Students pretend that they are in various social contexts and have a variety of social roles. In role-play activities, the teacher gives information to the learners such as who they are and what they think or feel. Thus, the teacher can tell the student "You are David; you go to the doctor and tell him what happened last night." (Harmer, 2007). In role play the pupils are pretending to be someone else like the teacher, or a shop assistant, or one of their parents, etc. " One way of getting student to speak in different social context and to assume varied social roles is to use role-play activities in the classroom. Role plays can be performed from prepared scripts, created from a set of prompt and expression or written using and consolidation knowledge gained from instruction or discussion of the speech act and its variations prior to the role plays themselves.

### Conclusion

Role play is an effective technique to teach English to non-English study program. This technique encourages and motivates students to learn English. Students enjoy the learning process since they play someone else role. A great majority students think that role play improve their English ability. Through preparing the script before performing the play, students are automatically learn the vocabulary used for the play. Then they recognize vocabulary that they haven't ever known before. In general, the respondents show positive attitude toward role play technique. Only a few students feel shy to perform the play in front of the class. The implementation of role play in the class is done well. However, there were some mistakes in the form of grammar and pronunciation. Feedback and comments from lecturers must be given to make students perform the best.

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## English Drama in the Late of Victorian Period (1880-1901): Realism in Drama Genre Revival

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### Abstract

*A progressive growth in literature was seen significantly during Victorian period. These decades also saw an overdue revival of drama, in which the existence of drama was started to improve when entering late of Victorian period. Along with that situation, Thomas William Robertson (1829-1871) emerged as a popular drama writer at that time besides the coming of Henrik Ibsen's works in 1880's. However, Robertson's popularity was defeated by other dramatists during late of Victorian period (1880-1901), drama writer like Oscar Wilde (1854-1900). Beside Wilde, there were several well known dramatists during late of Victorian period. Dramatists as Shaw, Jones, and Pinero were also influential toward the development of drama at that time. In the discussion of English drama development, role of late Victorian period's dramatists was really important toward the development of modern drama. Their works and efforts really influenced the triumph of realism and development of drama after Victorian period ended. Therefore, the development of drama during late of Victorian period is discussed in this particular writing, due to the important roles of dramatist such as Wilde, Shaw, Pinero, and Jones. Here, their roles to the revival of English drama and the trend of realism in the history of English literature are very important.*

**Keywords:** drama, late of Victorian period, realism

### Introduction

During Victoria's long reign, a progressive growth in literature was seen significantly. In the domain of fiction, it was practiced notably by Dickens, Thackeray, the Brontës, George Eliot, Trollope, James and Hardy. Domain of Poetry was popular as well, especially works of Tennyson, Browning, and Hopkins. Basically, it was an age both exhilarated and bewildered by the growing wealth and power, the pace of industrial and social change, and by scientific discovery. However, its last two decades took on a different atmosphere, and literature developed various specialist forms such as; aestheticism, professional entertainment, and disenchanting social concern (Alexander, 2000: 293). Besides, these decades also saw an overdue revival of drama, in which the existence of drama that was not really significant during the early of Victorian period, it slowly started to improve when entering late of Victorian period. During these decades, the old Victorian poets went on writing, but their juniors were retiring or minor, consciously aesthetic or consciously hearty.

On the other concern, Samekto (1998: 78) explains that one of the important characteristics of Victorian English literature was the purpose of increasing society's morality. Literature was used to portray a realistic life and to guide society in ideal way of life by enlarging people's understanding by nurturing sympathy that was depicted upon all in the power to feel a common humanity at work in humble modes of life, petty aspirations, and thwarted desires (Adams, 2009: 189). In such condition, literature was directed to the perspective of 'realism'. Realism is an important term in the discussion of literature that began to flourish around 1850. Realism itself is used as a response to the imaginative descriptions exaggerated by the literary works of the previous period (Romantic). It rebuked the visions of imagination or at least tested them against definite reality which presumably will dispel the merely visionary and enhance one's appreciation of everyday life (Adams, 2009: 188-189). Therefore, realism became a resistance to fantasy and a submission to external reality.

As explained previously, Victorian period saw an overdue revival of drama. As influenced by romantic period, the early Victorian period still did not have passion in drama writing. At that time, the existence of drama was not really appreciated by society of middle class who dominated social life in England (Samekto, 1998: 95). After entering 1860, the situation started to change because of the interest of Queen Victoria in drama, and afterwards it was followed by her society. Along with that situation, Thomas William Robertson (1829-1871) emerged as a popular drama writer at that time. Originally, he was familiar because of his popular novel-based drama "David Garrick" (1864) that showed the elements of realism, and in 1867 he published "Caste" as his following masterpiece that even though it was not really soft to read, but quite successful when it was performed

on the stage (Samekto, 1998:95). It can be said that Robertson was one of pioneers for the advance of realism, especially in the domain of drama besides the coming of Henrik Ibsen's works in 1880's. However, Robertson's popularity was defeated by other dramatists during late Victorian period (1880-1901), drama writer like Oscar Wilde (1854-1900) with his comedies was better in entertaining and attracting audiences. Beside Wilde, there were several well-known dramatists during late Victorian period. Dramatists as Shaw, Jones, and Pinero were also influential toward the development of drama at that time.

In the discussion of English drama development, the role of late of Victorian period's dramatists was really important toward domain of modern drama. Their works and efforts really influenced the triumph of realism and development of drama after Victorian period ended. Therefore, the development of drama during late of Victorian period is discussed in this particular writing, due to the important roles of dramatist such as Wilde, Shaw, Pinero, and Jones. Here, their roles to the development of English drama and the advance of realism through their drama will be explicated in detail.

### **Method**

Since it is a library research, this research is done by using descriptive qualitative method in which the data analyzed are in a form of texts in some primary data sources that support the analysis about drama development during late of Victorian period. The data gotten are processed and analyzed based on conditions and trends of drama during the late of Victorian period.

### **Discussion**

Novelists' attention to perform real life was reflected in part of the new prominence of the theater. It was pioneered by Thomas William Robertson whose dramas performed based on the stories of his own novel. Adams (2009: 382) explains that the first rapid improvement in the financial rewards derived from playwriting, as the royalty system expanded and copyright became more secure during late Victorian period. Based on that situation, there was a growth of small theaters in which that did not significantly occur during the early Victorian period.

### **Dramatists and Their Works**

The thematic fulcrum of a newly vitalized drama was sexual politics and social life, and farce was ideally suited to mock social form (Adams, 2009: 382). Furthermore, the existence of drama was getting more alive because more affluent audiences tended to be more responsive to the aspiration of critics. The dominant playwrights during the late Victorian period were Henry Arthur Jones (1851-1929), Arthur Pinero (1855-1934), Oscar Wilde (1854-1900), and George Bernard Shaw (1856-1950). Outside those names, there was a famous Norwegian dramatist named Henrik Johan Ibsen (1828-1906) who was able to overshadow and influence the development of drama in England during this period through his works.

Ibsen was often considered as the father of realism and also one of the founders of modernism in theater. Ibsen's works examined the realities, in which they utilized a critical eye and free inquiry into the conditions of life and issues of morality. At his age, Ibsen was often ranked as one of the truly great playwrights in the European tradition, and he was widely regarded as the most important playwright since Shakespeare. He influenced other playwrights around Europe especially in England. Even if he wrote his works in Danish, but in England his works was translated into English. In 1779, Edmund Goose had published an account of Ibsen's work and William Archer began translating his plays in 1880. The success of that effort was reached when a license was finally secured for "*A Doll's House*", and it was continued by the productions of "*Romersholt*", "*Hedda Gabbler*", and "*Ghost*" in 1891 (Adams, 2009: 383-384). As result, at the end as non-English playwright, Henrik Ibsen was quite important and influential to the development of English drama during late of Victorian period. His works in realistic perspective were able to inspire new sense of theater to other playwrights in England and that became a first step to the advance of realism in drama during late of Victorian period.

#### **2.1 Henry Arthur Jones**

Basically Henry Arthur Jones' works were not radical and in either content or form, but were sufficiently unconventional in their topics and treatment to unsettle conservative critics (Adams, 2009: 382). His first success was gotten with "*The Silver King*" (1882), in which it impressed many critics because they considered it as



spectacle in favor of supple and had naturalistic dialogue in his melodrama. *The Silver King* tells a story of a young man tricked into believing himself a murderer, who flees to Nevada and makes a fortune in mining, and then he returns home in disguise to discover his innocence (Jackson, 1982: 5, in Adams, 2009: 383). In 1884, Jones published "*Saints and Sinners*" which ran for two hundred nights. It placed on the stage a picture of middle-class life and religion in a country town, and the introduction of the religious element that caused a considerable outcry by portraying a hypocritical dissent congregation that drives out its minister in punishment for his daughter's sexual lapse (Adams, 2009: 383).

During his career, not less than twenty dramas produced by Jones, although often raising similar subjects and with a similar realistic style as Henrik Ibsen, Jones was much less well known. The reasons are his lack of deep psychological insight characteristic of the Norwegian master and his conservative minded attitude, as opposed to the liberal minded of Ibsen. However, his contributions toward the life of English drama development on late Victorian period cannot be denied, since his perspective of reality among the society through his works at that time was really appreciated by the critics and society proven by long re-ran of his drama in each publication of them. Therefore, his role in reviving domain of drama through realistic style had activated the notion of realism at that time, in which mainstream of realism was getting advanced in history of English drama.

## 2.2 Arthur Pinero

Throughout Pinero's creativity, he promoted theater into more sustained and dared to engage with contemporary sexual ferment (Adams, 2009: 383). Adams also explains that Pinero started his career as an actor with Henry Irving's company at the Lyceum in the late 1870, but soon he turned to playwriting in which he would be very productive, because he had nearly sixty works produced in his lifetime. Unlike Jones, Pinero shaped his early reputation with farce rather than melodrama. However, his great achievement was gotten through his melodrama such as "*The Profligate*" in 1887 and "*The Second Mrs. Tanqueray*" in 1893. *The Profligate* depicted a man whose stainless wife prompts agonized memory of his own past transgressions, which in the original version tormented him to the point of suicide, though the ending was softened for its performance in 1889.

*The Second Mrs. Tanqueray* was more widely applauded than any other by an English playwright of the past generation (Adams, 2009: 384). Adams explains that the characteristics of melodramatic are really recognizable in this play, because its story depicts the major character's past that returns to haunt her, and the play is culminated with her suicide, but the play offers newly complex attention to the burdens of respectability, where the heroine is plunged into numbing social isolation, compounded by her uneasy relations with her husband's austere daughter and by her sense that her husband's devotion is divided between the two women. Regarding to this play, Adams (2009: 384) also explains that one reviewer once complained that *The Second Mrs. Tanqueray* was much too tame, that the self-sacrifice of its major character prolonged the myth of natural female innocence and obscures a more fundamental social reality.

Basically, Pinero's works were not really radical both content and form to show its social critics, like what Jones did, however his works had created many huge success and made stars of their actresses and actors. On the other concerns, although his dramas were not as radical as Ibsen's works, nonetheless they had represented many issues of social life in England. Moreover, Pinero's realistic style was really appreciated by society proven by 230 performances of *The Second Mrs. Tanqueray* since it was published, and gave 36.000 pounds at the box office at that time. Therefore, Pinero's role toward the development of drama during late of Victorian period cannot be underestimated, and his realistic drama style also well contributed to the advance of realism in the domain of English drama history to that period.

## 2.3 Oscar Fingall O'Flahertie Wills Wilde

Oscar Wilde was a brilliantly provocative critic, where his distinction resided in his famous comedies. According to Andrew Sanders (1994: 476), Wilde's experience in tragedy plays was not really successful. His first play, "*Vera: or, The Nihilists*" in 1880, gave a pretty minimal mastery of theatre technique and a thinner grasp of the Russian political realities which it attempted to dramatize. His blank-verse drama, "*The Duchess of Padua*" (written in Paris) in 1883, never even reached the stage, while "*A Florentine Tragedy*", begun in 1894 when Wilde was at the height of his powers, remained unfinished until 1897. That was only one of his tragedies considered as the most powerful and influential entitled "*Salome*". It was written in French and translated into English in 1894 by Wilde's lover, Lord Alfred Douglas, in which this play, was not produced in England until 1931 because it was

considered as outrageous treatment of the Bible history and it had bad author's reputation (Wilde's homosexual case).

Otherwise, Wilde's comedies of the 1890s had a far surer place in the theatre. Based on Sanders (1994: 476-477), *The Importance of Being Earnest* in 1895 has indeed been accorded an unchallenged canonical status considered as the most quoted play in the English language after *Hamlet*. "*Lady Windermere's Fan: A Play about a Good Woman*" in 1892 was Wilde's first supreme success on the London stage, and it was continued by "*A Woman of No Importance*" in 1893, in which both plays had a noticeable feminist bias in which they stressed the innate strength of their central female characters.

In April 1895, at the time of Wilde's arrest charged with illegal homosexual practices, both "*An Ideal Husband*" and "*The Importance of Being Earnest*" were playing to large London audiences. As the scandal developed, first Wilde's name was removed from the hoarding outside the theatres, and then the running of both plays was suddenly terminated. However, beside his terrible social reputation, Wilde's contribution to the development of English drama was obviously influential. His inspiring mastery and facetiousness in the use of words to his drama were really fresh and entertaining (Samekto, 1998: 96). He made many serious issues such as birth, love, marriage, died, illegal relation, honor and etc, to a very light and humorous performance, so that no one would feel offended by his works.

## 2.4 George Bernard Shaw

Among some famous playwrights during late Victorian period, George Bernard Shaw was considered as one of the most influential playwrights toward not only late Victorian period, but also early until middle of twentieth century. Besides, he is considered to have the longest career as English playwright in the history of English drama (Samekto, 1998: 122). He was an Irish but he had already lived in England since his young age. He was inspired by the experience of Henrik Ibsen and started his playwright career at the Independent theater (Adams, 2009: 385), and like Ibsen, Shaw also used drama to portray his social ideas (Samekto, 1998: 122). According to Adams (2009: 385), Shaw's first play was a didactic reality play in three acts entitled "*Widower's Houses*" in 1892, and it was followed by "*The Philanderer*" in 1893, in which he depicted an ideal of sexual freedom through this drama.

Shaw was a member of "*Fabian Society*", in which that community had a purpose to realize socialism via democratic ways (Samekto, 1998: 122). As the follower of such ism, he saw many serious imbalances in the society. However, he never put his ideas with miserable atmosphere in his plays. In fact, he presented his ideas with prank, full of clever and witty use of diction, reminding to the style of Oscar Wilde. Since an important aim of his many plays was to face his audiences with completely new points of view and ways of looking at their own life and the society they lived in, he enjoyed to show his idea by expressing them with much wit (Thornley and Robert, 1984: 165-166). Samekto (1998: 122) also explains that Shaw's facetious excellence compared to Wilde was "Provocative Paradox" that he used to tease and arouse his audiences' feeling.

Paradox is a notion that is contradictory with common sense or weird but it actually contains truth (Samekto, 1998: 123). In his works, Shaw delighted in saying and showing the opposite of what his audiences expected, as example were "*Arms and the Man*" in 1898 that presented a sympathetic figure of soldier who does not want to fight, and "*The Devil's Disciple*" in 1901 that presented the man whom conventional society has thought as evil and selfish, but willing to sacrifice himself for others (Thornley and Robert, 1984: 166). In this case, Shaw tried to transfer his ideas about human experiences such as sex, ethics, religion, politics, and etc, by giving an extraordinary way of moral message transfer. Paradox was used to approach audiences' mind and feeling, so at the end the audiences would understand the message transferred by understanding themselves and their reality in social life. Ibsen's influences basically had inspired Shaw to move under thought of realism, in which via his dramas he had contributed to the advance of realism during late Victorian period and later he could sustain the triumph of realism in twentieth century drama development.

## Conclusion

In conclusion, there are two major points that can be sum up based on all explanation given previously. Firstly, during long reign of Victorian period, the revival of drama occurred in the late Victorian period, in which the thematic fulcrum of that newly vitalized drama was sexual politics and social life. Furthermore, Society's interest and their responds to the aspiration of critics triggered the existence of drama to be more alive at that time. Secondly, Outside English dramatists, works of Norwegian dramatist Henrik Johan Ibsen also influential toward the development of drama in England during this period. His realism perspective inspired some English Dramatists

to develop their own realistic drama style. That situation also triggered to the advance of realism in English drama domain that led to the triumph of realism in early until mid of twentieth century. Therefore, the revival of drama on late of Victorian period can be considered as one of the golden ages of drama development in the domain of English literature because it had numerous playwrights with their masterpieces and also high number of theaters.

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## Écriture Feminine in the Narration Level of Jeanette Winterson's *The Powerbook*

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### Abstract

*This writing examines the narration level in Jeanette Winterson's novel The Powerbook (2000) by focusing on the concept of écriture feminine, referring to the structure and the form of narration. Jeanette Winterson is one of woman writers in English literature whose works indicate a form of écriture feminine as a counter discourse for phallogocentrism. Winterson's works in the narration level exhibit the difference from the conventional narration forms. In The Powerbook, écriture feminine in the narration level is shown in the form of fragmented narration that comes in three different forms, namely: narcissistic narrative, public narration and demythologizing history. The result of the research points out that the narration form of the novel is a resistance toward phallogocentrism by demonstrating women's writing that manifests the way women make sense of their world.*

**Key Words:** *écriture feminine, Jeanette Winterson, narration*

### Introduction

The issue of women's sexuality in literary works, especially novels, have been frequently discussed by many literary scholars and critics. Sexuality in literary works is not always displayed in its content of the story alone but also in the way the story is served. It means that the way in which a novel tells its story also participates in delivering the theme of sexuality it carries. One of woman writers who shows such concept in her many works is Jeanette Winterson.

This article discusses how Jeanette Winterson's novel titled *The Powerbook* (2000) exhibits the way in which the story is told in a nonlinear and fragmented manner as the manifestation of its feminine writing form. Feminine writing or *écriture feminine* is a term proposed by the French literary scholar Helene Cixous in her essay "*The Laugh of Medusa*" (1976). The phrase refers to how a woman writes her body in the language and text as a form of resistance toward phallogocentric discourse.

Cixous (1976: 876) calls women to write their bodies by saying, "And why don't you write? Write! Writing is for you, you are for you: your body is yours, take it". Not only writing, women are also called to write in their own way and style by reclaiming their bodies. This is what Cixous means by feminine writing, namely "writing gets done by women that goes beyond the bounds of censorship, reading, the gaze, the masculine command" (Cixous, 1981:53). The writing that frees itself from the masculine command is what Cixous refers to as the true texts of women, namely female sexed texts (Cixous, 1976: 877). It underlines the idea that what is considered as feminine is not the writer of the text but rather the text itself. In other words, Cixous proposes the idea of writing in a different language which can accommodate women's experience, hence a woman's language.

To write in women's language means to write in a different way from men's language and from their sexuality that is centered in the phallus. According to Irigaray (1985:25), "women's desire would not be expected to be the same language as men: women's desire has doubtless been submerged by [men's] logic..." Therefore, unlike men's writing and centered sexuality, women's sexuality is not determined by and limited to one area of their body but is instead spreading (Irigaray, 1985). Women's sexuality is consequently reflected on their writing form, which is not linear, unlike what is commonly found in conventional writings, but in pieces or fragmented. Such form of writing is discussed by Lanser in "*Towards Feminist Narratology*" (1989) by focusing the importance of such occurrence as a form of resistance of women's writing toward the logic of phallogocentrism.

Lanser (1989: 466), quoting Maria Brewster, said that plot in a universal view reflects the "discourse of male desire recounting itself through the narrative of adventure, project, enterprise, and conquest". Consequently, the plot in women's story, which does not adhere to such style, "is condemned simply to negative definition—plotlessness, or story without plot" (Lanser, 1986: 465). A narrative that gives an impression of not having a plot is shown in *The Powerbook* (2000) novel by Jeanette Winterson. The fragmented plot in *The Powerbook* is

constructed through multiple narratives along with its setting of time which regularly changes from the present, past, and future.

Besides a fragmented narrative, a feminine writing also demonstrates its difference from phallogocentric discourse in the form of narcissistic narrative. This term comes from Linda Hutcheon's (1980) theory, referring to texts which are aware or conscious of the fact that they are texts or fictions. According to Hutcheon (1980), the fact that a narrative is aware of itself is important because it minimalizes the alienation effect created by a conventional narrative. With the awareness toward its fictionality, a text gives the readers an opportunity to participate in its creation process. I found such form of narrative in the *The Powerbook* novel.

Not only stopping at the point where a text is aware of its status as text per se, a feminine writing can also be signified by reminding readers of its fictionality through a public narration, namely the narration that addresses narratees (readers) outside the textual world (Lanser, 1989). According to Lanser (1989), the form of public narration is significant for it denotes women's effort to get out of the idea that women are related to the private zone whereas public sector is of man's possession.

Another idea that is also resisted in a feminine writing is the glorification of history or the dichotomy between history which is regarded as fact or reality and fiction which is regarded as creation or invention. Kilic (2004) refers to the effort of resisting such idea as the act of demythologizing history. This is important because by merging a history and a fiction, a text "...problematize[s] the validity of history, as well as the validity of the traditional view that the historical and fictional are separate" (Hutcheon as discussed by Kilic, 2004: 127).

By considering the importance of aforesaid narrative form in a feminine writing, this research is directed to identify how the novel is playing with traditional narrative's convention and how such play signifies the text's effort to speak in the form of feminine writing. Therefore, this research aims to describe the way the novel's playing toward traditional narrative's standards and to exhibits the text's effort to speak in the feminine language through such plays.

## Method

The novel *The Powerbook* (2000) by Jeanette Winterson exhibits an act of playing with traditional narrative's conventions in various ways. For that reason, I began conducting this research by categorizing textual symptoms in the novel according to the issue. Afterwards, text passages that belong to the same issue were discussed by compatible theories.

The umbrella term or the big issue that covers specific issues in the novel is fragmented narration because the novel is composed of the fragments of stories set in the past, present, and future. To discuss this main issue, I applied Susan Lanser's feminist narratology theory which argues that feminine writings are frequently considered as plotless because it does not flow in a straight line.

I subsequently entered into the discussion of the specific issues. The first one is the text's awareness toward itself. To discuss it, I utilized Linda Hutcheon's theory on narcissistic narrative in her book *Narcissistic Narrative The Metafictional Paradox* (1980).

Afterwards, I discussed the public narration which is signified by the fact that the novel's addressing the narratee outside the textual world. In discussing it, I benefit from Lanser's (1989) theory arguing that public narration in a feminine writing is significant because in phallogocentric discourse, the public is considered as man's domain and women are related to the private one.

The last issue is history demythologization. The novel frequently shows allusion to legends and history, indicating the merging of fiction and what is considered as nonfiction. To analyze it, I utilized Kilic's (2004) writing in "*Demythologizing History: Jeanette Winterson's Fictions and His/Tories*" which discusses the merging of fiction and history in Winterson's work in general. All these steps were carried out to answer research questions mentioned in the previous part in order to come to the research conclusion.

## Discussion

The discussion of the narration level of *The Powerbook* is carried out by first discussing Jeanette Winterson's works and how they generally indicate the form of feminine writings. In order to show it, I discuss three novels of Jeanette Winterson that I have examined in my previous research (Shihab, 2014). This is relevant to provide a context before I further discuss the *The Powerbook*. The discussion of *The Powerbook* is carried out

by first mentioning two important reviews given by critics toward this novel. This is essential to give my research a position between those reviews.

### **Jeanette Winterson and Feminine Writing**

Winterson first reached her recognition from her first novel *Oranges are not the only Fruits* that succeeded in claiming a *Whitbread Award for a First Novel* in 1985. The novel tells a story about a teenage girl named Jeanette and how she has to face the pressure from her religious family and environment when she begins to find out that she is a lesbian. The resistance showed by Jeanette as the main character towards her surrounding norms is displayed in not only the content of the story per se but also in the technique of telling the story itself.

This novel tells its story in a nonlinear plot which is constructed by the change of the time of narrated and the time of narrating without visible marks. The nonlinearity of the plot is also established by inserting other narratives in between the main narratives. This inserted narratives take form of fairytales and do not possess any relevance or coherence to the story about Jeanette as the main story.

I also found the nonlinear narration technique in other Winterson's novel, *The Passion* (1987). Set in the Napoleonic era, the novel uses the first point of view in telling its story. The narrators consist of two main characters who take turn in telling the story in their own point of view, namely a male French soldier named Henri and a red-haired, web-footed daughter of a Venetian boatman named Villanelle. From the aspect of narrative, the novel is toying with the concept of (sexual) identity by showing how Villanelle works in a casino by disguising herself as a man and with the concept of heteronormativity by showing how she falls in love and have a romantic and sexual relationship with a woman.

From the aspect of narration, the nonlinearity of the novel's plot is constructed through the changing of narrators in the same narrative body without any visible marks. In addition to the nonlinear plot, the novel also shows the way it is playing with the traditional narrative technique by showing its awareness toward the fact that it is a text and by addressing narratees outside of the textual world. In addition, the novel also merges Henri's rational world with Villanelle's magical world which, in Henry's point of view, is not logical or does not make any sense.

Such technique is also exhibited in other Winterson's novel, *Gut Symmetries* (1997). The novel tells a triangle love story between Stella, Alice, and Jovel. Just like previous two novels, in the aspect of the story, this novel also shows a resistance toward heteronormativity by delivering love story between two female characters, Stella and Alice.

In the aspect of narration, this novel also employs a technique similar to the other two novels. *Gut Symmetries* is told alternately through the three character's point of view. The novel's plot's nonlinearity is fashioned through the changing of the time of narrated and the time of narrating as well as the changing of narrators in the same body of narrative without any visible marks. In addition, *Gut Symmetries* shows its consciousness toward its fictionality by mentioning that it is a story as well as addressing the narratee outside of the textual universe.

The ways the three Winterson's novels above play with narration techniques are also exhibited in *The Powerbook*, both in relatively similar techniques and other different forms. In discussing it, I begin by first talk about two different and rather opposing reviews toward the novel by two literary critics.

### **The Narration Level of *The Powerbook***

Jeanette Winterson is an English writer who is famous for her works which deconstruct the limits of conventional narratives (Méndez, 2010:7). Such play of Winterson's works is also viewed as an effort to transgress phallogocentric narratives (Front, 2010) by delivering a nonlinear narration employed in traditional literary works (Terzieva-Artemis, 2007:1).

I found such judgment in Elaine Showalter's review, saying that *The Powerbook* is a literary junk food with nothing to say (Showalter, 2000). Showalter claimed that her disappointment is not placed in the narration style of *The Powerbook* but rather on the love-and-affair theme that is frequently exhibited in many other Winterson's works. However, I see Showalter's view as one of the cases mentioned by Terzieva-Artemis (2007:1), that "*Jeanette Winterson is a novelist who has conspicuously defied traditional literary standards in her work in the past twenty years and yet critics are constantly tempted to define her against such standards*".

I found a rather different nuance in Kelly Kellaway's review. Unlike Showalter's, which takes a focus in the novel's thematic aspects, Kellaway's review pays more attention to *The Powerbook's* narration style. She more optimistically views that "[t]he computer is, for [Winterson], a conceit, an invitation to explore, a way of

making narratives come and go faster than the speed of light. It never holds her up or back. Her writing is graceful, jargon-free, light as thistledown” (Kellaway, 2000). Harmonious to what is argued by Terzieva-Artemis, Kellaway chooses to value Winterson’s novel by detaching it from traditional literary standards that tend to focus merely on the thematic issue like what Showalter does.

The difference between Showalter’s and Kellaway’s focuses shows a strong relation to Lanser’s theory of feminist narratology. Lanser (1989) argues that a text consists of two levels, namely the content of the story or what she calls a *histoire*, and the way the story is told or what she calls a *récit*. She states that “*récit* and *histoire*, rather than being separate elements, converge, so that telling becomes integral to the working out of story” (Lanser, 1989: 466). Therefore, aside from the difference of Showalter’s and Kellaway’s focuses, I argue that the importance of *The Powerbook* lies on both aspects of the novel and how those two are intertwined to produce the wholeness of its story. As a result, before specifically discussing textual symptoms exhibited in the *récit* level, I first discuss the novel’s content of the story or the *histoire* level.

In the level of *histoire*, the novel is centered on an online fiction writer named Ali who falls in love with a married woman. This female character’s name is never mentioned in the whole story. The novel only gives a hint on the character’s identity as a woman by addressing her in the pronoun “she”. Different from the anonymous character, the text does not explicitly tell the reader whether Ali, who plays a center role as the narrator, is a male or female character. This novel only implies that Ali is a woman in several parts of the story. For example, in a chapter set in the past, there is a story of Ali being a woman who disguises herself as a man.

Those textual symptoms indicate the novel’s playing with sex and gender discourse. The novel shows that, as Butler argues (1990: 7), sex and gender is probably not a different thing. The blurring of Ali’s identity and the anonymity of the female character mentioned before are in line with Butler’s view (1990) that sex and gender is an intelligible frame that helps, but also limits, one’s effort in identifying a human being, and that sex and gender are performances.

The *histoire* level discussed above shows the novel’s position toward phallogocentric discourse in which it resists the idea of heteronormativity and a rigid identity proposed by phallogocentrism. Things that are considered as normative are toyed with in the novel by exhibiting a rather fluid (gender and sexual) identity. Such content of the story is also supported by the novel’s narration technique, or what Lanser calls as *récit*.

In the *récit* level, *The Powerbook*’s narrative, in general, takes the form of fragments which makes it a “plotless” narrative. The novel shows a plural reality which is constructed through the composition of past, present, and future. The continuously changing tense leads to an impression of a fragmented and disintegrated narrative, which consequently blurs the whole picture of the main story the novel tries to deliver. Lanser (1989: 464) argues that in the traditional point of view, such style is frequently stigmatized as a narrative that has no plot, which then leads to the impression that such text does not have a story, or cannot even be considered as a narrative whatsoever.

Each tense in *The Powerbook* is delivered in its own chapter. The chapters indicating the present time tell a story about Ali in front of her computer. She works as a writer who creates a story according to what her clients order. The chapters indicating the past are the stories that Ali writes to fulfill her clients’ demands. These stories are composed of various famous legends like those of King Arthur and Francesca da Rimini as well as Lancelot and Guinevere, or tales related to history like those of Giovanni de Castero and George Mallory. In addition to these tales, the past-set chapters are also comprised of the story of Ali’s childhood with her foster parents. Meanwhile, the chapters indicating the future tell stories about the romantic and sexual relationship between Ali and the married woman whose name is never revealed.

The fact that three different tenses are compressed in the same big narration, *The Powerbook* inevitably creates an impression of a fragmented narrative in which the fragments possess no relevance among each other. Nevertheless, Lanser (1989) argues that in fact underneath a woman’s writing, which is considered as plotless, lies a subversive plot that signifies women’s effort to understand their world. Their way of understanding the world is seen not only from the story they tell but also from the way the story is told as well as the act of telling itself. The feminine writing’s way of telling story subsequently manifests differently from what is found in the traditional narration. In *The Powerbook*, the way of telling the story, or what Lanser refers as *récit*, manifests in the forms that are discussed below.

The first one is the text’s awareness toward itself, or what is called narcissistic narrative. This phenomenon is found in several parts of the novel, some of which are presented in the following part:

“*This is just a story*” (Winterson, 2000: 27)

“*I warned you that the story might change under my hand.*” (Winterson, 2000: 83)

*“I keep telling this story—different people, different places, different times—but always you, always me, always this story, because a story is a tightrope between two worlds.”* (Winterson, 2000: 119)

Those passages above show how *The Powerbook* realizes that it is a text (in the passages above is mentioned as “story”) or a fiction. In Hutcheon’s terminology, such fiction is called a narcissistic narrative or a fiction that shows its awareness as a text by referring to itself (Hutcheon, 1980: 1). Hutcheon (1980) sees that the form of self-conscious narrative is important since it undermines the glorification towards the author which consequently creates a gap between the author and the reader. She also argues that by shortening the distance, narcissistic narrative reduces the emerging effect of alienation and provides the reader the opportunity to participate in the process of fiction’s creation.

Involving the reader in a fiction also manifests more specifically in the next symptom, namely public narration. A public narration is a narration which is addressed explicitly and implicitly to the reader outside of the text (Lanser, 1989: 461). In *The Powerbook*, public narration emerges by means of the first-person narrator’s (Ali in the form of “I”) action of addressing narratee or the reader (mentioned by the word “you”) as displayed in the passages above. In addition, the text’s action of addressing the reader is also presented in the following passages:

*“Then she made a speech. I suppose you can guess the line.”* (Winterson, 39)

*“You can change the story. You are the story”* (Winterson, 2000:244).

*“This is the story of Francesca da Rimini and her lover Paolo. You can find it in Boccaccio. You can find it in Dante. You can find it here.”* (Winterson, 2000: 123)

*“In this life you have to be your own hero. By that I mean you have to win whatever it is that matters to you by your own strength and in your own way.”* (Winterson, 2000: 155)

All of the passages above show how the novel addresses narratee outside of the text, namely the reader, in the form of pronoun “you”. In the framework of *écriture féminine*, the public narration is important because phallogocentric discourse associates women to private realm and man to public realm (Lanser, 1980). By means of those aforementioned ways, *The Powerbook* novel exposes that a feminine writing can embrace what Lanser (1980) calls public audiences and therefor persuades readers to involve and take part in the story as well as the process of telling the story. The involvement is essential because through *écriture féminine* discourse, the narrator in the story “[is] sharing an experience so that the listener’s life may complete the speaker’s tale (Lanser, 1986: 467).

Not only taking the readers into the tale, *The Powerbook* also involves the reader in a process of creating a history by means of telling various tales of legends and history. As I have mentioned in the beginning part of my discussion, one of the ways that contribute to making the novel’s plot fragmented is the insertion of stories set in the past. These stories possess allusion to history or several popular legends in West literature.

One of the stories set in the past is found in a chapter titled “Open Hard Drive”. Set in 1634, this chapter tells a story about a woman named Ali who was assigned by her parents to smuggle tulip bulbs from Turkey to Dutch. In order to accomplish the mission, Ali has to disguise herself to be a man. This story implies that the origin of how Netherland is famous for its tulips is because of Ali’s success in delivering the tulip bulbs, as it is displayed at the beginning of the chapter, “In the sixteenth century the first tulip was imported to Holland from Turkey. I know—I carried it myself” (Winterson, 2000: 9).

In addition to the story of Ali and tulip bulbs, another chapter which has an allusion to legends or history is the one titled “Really Quit?”. This chapter tells a story about Giovanni de Castro who comes back to Italia after completing his journey in Levant. His coming back to hometown leads to an immense advantage for Italians because Giovanni succeeds in inventing seven mountains rich of alums, discontinuing Italian from having to import alums from Turkey. In the opening of the chapter, the text tells the story in Pius’s point of view as the teller:

*“In 1460 Giovanni de Castro, godson of Pope Pius II, returned to Italy from the Levant. In his memoirs, Pius himself described what happened.*

*[space]*

*While Giovanni was walking through the forested mountains, he came on a strange kind of herb.”*  
(Winterson, 2000: 221)



The first paragraph above depicts the opening of the tale narrated by an omniscient narrator who introduces a character who later takes over the storytelling. The next narrator is Pius whose story comes in the second paragraph, separated by a space from the first one. Afterwards, as the story arrives at the point where the alums are invented, the text turns the point of view and tells the story from the perception of Giovanni himself.

*“Giovanni takes up the story himself.*

*[space]*

*“All day I had been searching for a pearl earring lost in my chamber by my mistress.” (Winterson, 2000: 222)*

Giovanni, whom in the previous part of the narrative was referred to as a “he” because he was inside of Pope Pius’s point of view as the story teller, changes to an “I” and tells the story through his own point of view. Unlike Pius’s story, which attributes Giovanni’s invention as something majestic and great, Giovanni’s version in the other hand unveils that his invention on alums is something accidental as he was busy looking for his lost earring in the mountains.

The examples of allusion toward history above, i.e. Ali’s story with tulips and Holland and Giovanni’s story with alums and Italia, are coherence with what Kilic (2004) refers to as history demythologization. It suggests that first, those examples signify the text’s deliberation or purpose to argue that history is not something rigid. Second, the insertion of stories having an allusion to history in the main narration of the novel signifies the merging between the ones that are considered real and factual and the ones that are known as fictions. It signifies the text’s effort to counter the myth saying that history is a reality. For that reason, this novel “... problematize[s] the validity of history, as well as the validity of the traditional view that the historical and fictional are separate” (Hutcheon as discussed by Kilic, 2004: 127).

### Conclusion

The discussion of the narration level of *The Powerbook* demonstrates that the novel tells the story in the form of feminine writing by means of its nonlinear plot which comes in pieces and fragments. The fragmentation is formed by means of a compilation of stories set in the past, present, and future in different chapters. Such plot is one of feminine writing’s characteristics which signifies its effort to make sense of its world.

In addition to the fact that the feminine writing in *The Powerbook* is signified in general by the fragmented plot, this novel also speaks in feminine language through three more specific ways, each of which signifies the effort to give a counter discourse toward phallogocentrism. First, through a form of narcissistic narrative, this novel displays its awareness towards its status as fiction and therefor undermines the glorification of the author and shorten the gap between the author and the reader. Second, through the form of public narration, this novel displays that the reader, which in the conventional narrative is considered as an entity outside of the textual world, is brought into and take part in the experience inside of the text. Third, through history demythologization, this novel withstands the idea belonging to phallogocentric discourse which regards history as something rigid. By merging the ones that are regarded as facts and those that are presumed as fiction, this novel proposes a viewpoint that these two entities are not different, but rather stories that are created.

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## Predicates of Indonesian and English Simple Sentences

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### Abstract

*This paper was developed from a research report presented in The Third Southern Region of Sumatera TEFLIN held by Sriwijaya University in 2014. Comments received by the participants of the seminar and following studies done on the topic made it possible for this article to find its way to be published in a journal. As Indonesian and English sentences realize their predicates by using different kinds of syntactic categories, most learners of English having Indonesian as their linguistic background face difficulties in understanding the language. This is a contrastive study done by conducting an analytical analysis on simple sentences of both languages. The result of this research shows that both English and Indonesian sentences employ verbs as their predicates. However, in addition to verbs, Indonesian sentences also use other kinds of syntactic categories such as nouns, adjectives, etc. to be the predicates of sentences. These main differences of English and Indonesian systems have to be underlined in learning process and teaching English to learners in order to avoid grammatical mistakes.*

**Key Words:** *adjective, adverb, predicate, noun, verb*

### Introduction

Borsley defines predicate as the one that says something about whoever or whatever the subject refers to (2003: 85). This means that as a crucial part of a sentence, predicate refers to that which is not the subject of the sentence. Instead, it tells something about the subject. In this study, however, those that function as objects and adverbials are sometimes not counted as parts of predicates. Apart from the implication that the above definition is considering the part from a verb or a verb phrase to the end of an English sentence as a predicate, unless it is specified, the focus here is on the verb or the verb phrase.

While English predicates consist of verbs as the most important constituents (Greenbaum and Nelson, 2002: 21), other languages such as Indonesian and Bataknese, a local language spoken in the western part of Indonesia, may use words in other categories as the predicates (Shopen, 2007: 224). The combination of these predicates with their subjects form the main elements of simple and even complex sentences. A simple sentence is the one that contains only one subject and one predicate. It is also called a major clause in its independent form.

As Greenbaum and Nelson (2002: 16) put it, "A sentence that does not contain another clause within it is a simple sentence." This distinguishes the characteristic of a complex sentence which has more than one subject as well as the predicate. To narrow the analysis, this research focuses on the simple sentences of both languages. Although English and Indonesian sentences are much the same in their typical word order, that is S-V-O, they show differences in the word categories that can take the position of a verb as the predicate. This needs a scientific explanation as to what differences they have and how to anticipate the mistakes might be made as the result of interference from both languages.

### Method

This is a descriptive-analytical qualitative research that makes use of available facts or information to analyze and to make a critical evaluation of (Kothari, 2004: 110; Stake, 2010). The main objects of this synchronic study are Indonesian and English simple sentences. The sources of the data were short stories. English source of data was the short story *The Seven Poor Travelers* written by Charles Dickens and published by the University of Adelaide in 2013 and the Indonesian source of data was the short story written by M. Fathoni Arief entitled *Darah Jawa* posted in 2007 on a website.

In collecting the data, both primary and secondary, it was content-analysis method which was applied. Kothari says that this kind of method is concerned with the study of messages in existing documents or verbal materials (2004: 110). Thus, to collect the data necessary for this study, the researcher decided the kinds of source or English and Indonesian texts from which the data would be taken. Then, he read the texts to make sure the data

available were sufficient for the research. The last step was to re-read the data source of each language, choose the data containing any kinds of predicates, and write them down on papers to be processed.

There were some steps that were be done in analyzing the data. First, complex sentences were omitted. Second, the raw data were examined in order to find errors or omissions during the process of collecting. Third, the data were assigned numerals or certain symbols so that it would be easier to put them into appropriate classifications. Fourth, the researcher sorted the data according to their kinds of predicates. Fifth, the researcher observed how certain kinds of predicates are realized in their simple sentences.

### Findings and Discussion

This part of the article is divided into four points: verbs as predicators, nouns as predicates, adjectives as predicates, and other phrases as predicates. To easily refer to the data, they are number in an order across different points.

#### Verbs as Predicators

Both English and Indonesian employ verbs as predicates in sentences. Aarts (2001: 9) and Greenbaum and Nelson (2002: 21) define predicate as everything in the sentence except the subject. Bas Aarts specifies that the verb alone is called *predicator* (2001: 14-15). This means that the verb phrase or the predicator, the noun phrases that function as direct object and indirect object, as well as the adverbials which might be present in a ditransitive sentence, for instance, are all included in the predicate because they follow the subject. From the examples below, the italicized parts function as the predicates and the underlined ones are the predicators.

- (1) The gentlemen *met*.
- (2) I *found* them.
- (3) Aku *datang* ke sini.
- (4) Ia *meneteskan* air mata.

It is obvious here that the verbs in both English and Indonesian can function as predicators. Sentence (1) is one of English examples for this fact. In Indonesian, sentence (3) can be used as an example because the adverbial *ke sini* can be omitted, leaving the verb *datang* alone as the predicator. There is another case from the collected and analysed data that is worth presented here like *Mereka semua meninggal* 'They all died' in which, like that in (1), one verb acts as the predicate as well as the predicator.

The verbs in (1) and (3) are intransitive and the ones in (2) and (4) are transitive but they all function as predicators with the same position after the subjects. When other kinds of verbs are used in this sentence type, the order and the function hold, like (5) and (6) given below.

- (5) The matron *gave* them their five cents.
- (6) Kakek dan nenek *memberikan* aku sebuah nama.

These ditransitive verbs occupy the same functions as those other kinds do in sentence (1) through (4) above. The other kinds of verbs such as complex transitive and intensive are all subject to this pattern in both English and Indonesian typical declarative sentences. This similarity between English and Indonesian verbs to function as predicate makes it easier to learners, especially English students learning Indonesian, to transfer the English pattern to Indonesian.

Thus, in saying *I found them*, for example, can be easily put into *Saya menemukan mereka* without significant issue to comprehend. Doing the same thing from Indonesian to English, however, is not as straight forward as this. It needs other grammatical issue as to what number of the subject it refers to and in what tense the verb should be put. The kind of problem found by Indonesian students in learning English, however, is not as difficult as the ones going to be discussed below. It is because in this case, both Indonesian and English linguistics allow verbs to be predicators or predicates.

#### Nouns as Predicates

Not like in English, Indonesian nouns can function as predicates. The following simple sentences have proper noun as in (7), common noun as in (8), and noun phrase as in (9) as their predicates in the sense they say things about the subjects.

- (7) Namanya *Vrida*.

- (8) Itu *petunjuk*.  
(9) Hari ini *hari pertama*.

This is not the way it works in English. The nouns themselves cannot act as predicates for the subjects. In other words, all English major clauses or simple sentences must have verbs in their predicates. *To be*, which in its form has to agree with the number of the subject, is needed in order to fill the position of the predicator. As seen from examples (10) and (11), the italicized words are the predicators.

- (10) They *are* French officers.  
(11) Next year *is* the year of the proclamation.

Pattern like this one poses a grammatical difficulty when changing Indonesian sentences into English. It is very often that Indonesian students misunderstand this rule of nominal sentences. The above three Indonesian simple constructions, for instance, may incorrectly be put into translations like in (12 through (14).

- (12) \*Her name *Vrida*.  
(13) \*It a *clue*.  
(14) \*Today the *first day*.

Seen from those ungrammatical constructions, verbs are absent and this causes the sentences to be ill-formed. Students often produce this kind of sentences not only when engaging in a conversation or delivering a presentation but also when writing a paper or other assignments. In order to avoid such grammatical mistakes, it is important to underline that the presence of verbs is essential in forming English sentences. Shopen calls this as nominal predicate (2007: 229).

### Adjectives as Predicates

Just like the nouns, Indonesian adjectives are also used as predicates. In using them, there is no special grammatical rule to be think about. They are used in exactly the same way Indonesian nouns are used as predicates. Simple sentences below portray how adjectives or adjective phrases tell things about the subjects they refer to.

- (15) Pelabuhan di bagian Timur ini *cukup ramai*.  
(16) Kedatanganku *sia-sia*.  
(17) Beliau *masih begitu muda*.

That in (15) employs an adjective phrase *cukup ramai* which literally means 'crowded enough' to explain the subject *Pelabuhan di bagian Timur ini* that refers to a place. The adjective phrases in (16) and (17) behave the same. Taking (17) as an example, the phrase's head *muda* that means 'young' forms a constituent with its modifier *masih begitu* 'still very' to explain the subject *Beliau* 's/he'. English adjectives in contrary cannot be grammatically correct when used alone as predicates. In order for this kind of word class becomes the part of a predicate, intensive verb such as *to be* is needed. This can be seen from the data presented below.

- (18) The story *is* intelligible.  
(19) Those faces *are* familiar.

Seen from the above, the presence of *is* and *are* is necessary in order to form those grammatically acceptable sentences. The comparison between these English simple sentences to those of Indonesian in (15) through (17) shows that the latter cannot be translated as follow.

- (20) \**The harbor in the East* crowded enough.  
(21) \**My coming* useless.  
(22) \**She* still so young.

These grammatical errors, however, always happen when changing Indonesian sentences into English or whenever Indonesian students speak or write in English. The reason behind this is the application of Indonesian grammatical structure to that of English. To have acceptable constructions, appropriate forms of intensive verbs must be inserted after the italicized subjects of those simple sentences.

### Other Phrases as Predicates

The fourth kind of Indonesian linguistic unit that can be employed as predicate is adverb of place such as *di sini* or *ke pasar* in their prepositional forms. This will be illustrated by the simple sentences given here.

- (23) *Aku dari daerah sini.*  
(24) *Nenek moyangku ke Suriname ratusan tahun yang lalu.*  
(25) *Mereka di sana.*

It is obvious from the italicized phrases that they function as the predicates of the sentences. The sentences above contain no verbs. That in (23) consists of a personal pronoun *Aku* 'I' and a prepositional phrase *dari daerah sini* literally 'from this area'. This phrase functions as the predicate of the subject *I*. The one in (24) employs *Nenek moyangku* 'My ancestors' as the subject, prepositional phrase *ke Suriname* as the main predicate, and another phrase *ratusan tahun yang lalu* as an adverb of time. Like (23), there is no verb in it. The predicate, however, has to be underlined here, can also extend from the prepositional phrase *ke Suriname* to the end of the sentence, making the adverbial as a part of the predicate. Number (25) is much simpler; a personal pronoun *Mereka* 'They' and a prepositional phrase *di sana* 'there'. Like the others, no verb is employed here.

When *daerah*, *Suriname*, and *sana* are seen as independent words, they are actually, respectively, noun, proper noun, and pronoun, but the presence of the prepositions in front of them make them adverbs of place. English adverbs of place alone cannot function as predicates.

- (26) \*I from this area.  
(27) \*My ancestors to Suriname hundred years ago.  
(28) \*They there.

Literally translated from the previous ones, those English simple sentences above, from (26) through (28), are grammatically incorrect. Looking at their word-for-word counterparts in (23) through (25), however, makes it seem logical to have such constructions. Students with lack of understanding of English grammatical rules and lack of practice on producing English sentences may take this for granted. However, this is not the way English pattern works. They need verbs that link those preposition phrases to the subjects as in the sentences below.

- (29) They *are* on the bank of the river.  
(30) The trouble *is* in your mind.  
(31) The six travelers *were* in the room.

Based on this pattern then the incorrect examples above can be put in their grammatically correct forms like *I am from this area*, *My ancestors went to Suriname hundred years ago*, and *They are here*. A lot of English sentences are in this kind of form. It is significant to underline this difference with Indonesian sentences. When teaching English to students with Indonesian linguistic background, thus, a teacher should pay attention to these notions of language diversities.

In addition to adverbials, phrases related to time and number can also function as predicates in Indonesian. Sentences like *Mobil mereka tiga* and *Acaranya jam tujuh*, for examples, employ the word *tiga* 'three' and the phrase *jam tujuh* 'seven o'clock' which are related to number and time as the predicates. These sentences cannot be simply translated into English as *\*Their car three* and *\*The party at seven* without the presence of appropriate *to be* as the main part of the predicates.

## Conclusion

Most of the kinds of Indonesian predicates discussed in this article are realized differently in English sentences. As the result shows, only verbs can take the position as predicates in English. In addition to verbs in contrary, other word classes, such as nouns and adjectives, are used as predicates in Indonesian sentences. This has to be underlined to avoid grammatical mistakes when changing sentences from one language into another.

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## **Ephhebophilia Suffered by the Main Character in the Novel *Lolita* by Nabokov**

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### **Abstract**

*Lolita* was written by a Russian writer Vladimír Nabokov in the twentieth century. Humbert, the male character in the story, was considered to be an ephhebophile since he was attracted to girls in their adolescences. The author wrote about the character's sexual orientation which led to his downfall. Psychological approach and ephhebophilia theory applied in this research in order to reveal the description of Humbert's sexual orientation. Meanwhile, the data for this research were taken from the dialogues and narrations in *Lolita* novel. As it is a library research, the writers took the secondary data needed from books, journals, articles, and internet sites to analyze the issue. Hence, in conducting the research, descriptive qualitative method was applied to elaborate the data concerning to the research question. After applying those techniques and analyzing data, the writers drew several conclusions. Ephhebophilia was not only focus on the sexual encounters, but also on the sexual attraction. In this case, the construction of ephhebophilia in the main character was influenced by his unforgettable sexual encounter with his teenage lover. Therefore, Humbert became fixated to much younger women and he could not escape from his burning desire. His sexual encounter with his teenage lover had also influenced the way he saw the young girls. He often fantasized and sexually attracted to them. Overall, throughout the story, Humbert had suffered due to his sexual orientation. Nabokov was able to present the male character's dilemma and grief who desperately needed help.

**Key Words:** ephhebophilia, *Lolita*, main character, sexual orientation

### **Introduction**

In 1955 the first edition of *Lolita* by Vladimir Nabokov was quietly published in Paris due to its shocking sexual content. Moreover, in the first six months, the publication and reception of *Lolita* must overcome pornography allegation. However, in 1956, the novel was recommended as one of the best novels and eventually it captured a lot of critical attentions. Columnists of *Sunday Express* expressed their wrath towards the recommendation. *The New York Times Book Review* of February 26, 1956 even stated that they have received "a flurry of mail" since they reviewed the work (Appel JR, 1991: 35-36).

The novel tells a story of a middle age man, Humbert, who is attracted to a 12 and half years old girl named Dolores (*Lolita*). Humbert is not just sexually attracted to this girl, but he is also in love with her. His obsession towards *Lolita* is a result of his love experience with a young girl named Annabel when he was 14. Humbert and Annabel are in love with each other and involve in a sexual relationship. But, after four months of separation, Annabel died of typhus. After his heart breaking experience with his first love, Humbert's sexual orientation begins to develop. In this case, he prefers much younger girls instead of women. Sexual orientation is defined as follows:

Sexual orientation refers to the sex of those to whom one is sexually and romantically attracted. Categories of sexual orientation typically have included sexual attraction to members of one's own sex (gay men or lesbians), attraction to members of both sexes (bisexuals) (Guide, 2011: 1).

In other words, sexual orientation is a tendency of a person defined by the gender to which he or she is sexually attracted. Furthermore, a person who is primarily or exclusively attracted to the same gender is characterized as gay or homosexual. Meanwhile, a person who has strong, viable attraction for people of both genders is characterized as bisexual. Sexual orientation explicitly engages sexual attraction, in this case, Humbert is sexually attracted to *Lolita* who happens to be much younger than him. Throughout his novel, Nabokov describes that *Lolita*, as a 12 years old girl, has also developed her sexual attractions toward Humbert. For those reasons, the publishers at that time have had a second thought before publishing the novel. Sexual thoughts and attractions emerge in the adolescence Belge (2011). *Lolita* appears to have a strong sexual attractiveness. This sexual



attractiveness is the ability to arouse someone sexual desire. Each individual has different kind of attractiveness and each individual has different sexual attractions toward the opposite sex or same sex. Humbert lays his eyes on Lolita for the first time at Charlotte Haze's house. Charlotte is Lolita's mother, later in the story she married Humbert, but then she died due to car accident. Humbert continues his pursuit on Lolita and takes her to the Enchanted Hotel. He describes the moment as "the parody of a hotel corridor. Parody of silence and death". The specific attraction showed by Humbert towards Lolita is known as *Ephebohiles or Ephebophilia*. There are various perspectives regarding the term, however, according to Wedding and Niemiec that most cases of ephebophilia's attractions must have involved older men who are attracted to much younger girls. The origin of the term comes from Greek word *ephebos* which means "one arrived at puberty". For that reason, the attractions are mostly specific to the age group 14- 16 year-olds (Bering, 2009:1). Furthermore, Ephebophilia is also called as 'love of a youth' (Bullock, 2000:2). The statement means that the case happens to an adult man who is attracted to a young girl or boy in the puberty stage. Although the novel was once considered as dirty lit, but one cannot ignore the fact that Humbert has gone through some emotional sufferings as a result of the attractions.

This paper will attempt to show the description of the ephebophilia as portrayed by the male character, Humbert. The paper will also provide further insights about the character's sexual orientation, attractions and fantasies through his behaviors and thoughts on the female characters, Annabel and Lolita. Psychological approach is suitable for the topic of this paper psychological condition is one of the factors that influences sexual orientation of human beings. According to Stangor (2011:10), psychology is the scientific study of mind and behaviour. In other words, this approach assists to reveal the character's mind and behaviour related ephebophilia.

### Method

This research employs qualitative method. The data source for this study was *Lolita* novel by Vladimir Nabokov. This research started with data collections from the fictions including narrations and dialogues related to ephebophilia. The data were collected, analyzed and the conclusion was drawn without making any generalization.

This paper applies library research in the data collecting technique since all of the data were taken from the novel. The first method in collecting the data is reading the data source comprehensively. The second is identifying the data related to ephebophilia. The third is classifying and arranging the data in order to be analysed.

### Discussion

#### 3.1 The Construction and Sexual Attraction in Ephebophilia

Belge (2011) defines that sexual orientation starts during the adolescence. In other words, teen years are crucial time for human beings to develop their sexual orientation that involves sexual attraction towards the opposite sex or same sex. Sexual attraction mostly depends on the physical stimulation and appearance as seen in Humbert. Humbert is different from those who can be considered as normal men, in the novel he explains:

"A normal men given a group photograph of school girls or Gril Scouts and asked to point out the comeliest one will not necessarily choose the nymphet among them. You have to be an artist and a madman, a creature of infinite melancholy, with a bubble of hot poison in your loins and super-voluptuous flame permanently aglow in your subtle spine (oh, how you have to cringe and hide!), in order to discern at once, by ineffable signs—the slightly feline outline of a cheekbone, the slenderness of a downly limb, and other indices which despair and shame and tears of tenderness forbid me to tabulate—the little deadly demon among the wholesome children; *she* stands unrecognized by them and unconscious herself of her fantastic power." (Nabokov, 1995: 11)

At the age of 14, he is attracted to Annabel, half English and half Dutch girl, who is a few months younger than him. He describes her as a lovely child with "honey-colored skin", "thin arms", "brown bobbed hair", "long lashes", and "big bright mouth" (Nabokov, 1955: 6). The way he says "honey-colored skin" specifically shows that Humbert remembers her appearance vividly and all he could recall is pure physical. Nabokov creates Humbert in his own image: middle age, broke, broken hearted, desperate, pathetic and lonely. Earlier in the story Humbert boasts about his family, childhood and how his teachers and friends like him. However, this is before his sexual encounter with Annabel. Annabel's death has caused a great shock for him. His life changes; his frustration and

nightmares lead to his permanent inability to cope with romance during his youth. Eventually his experience with Annabel leads him questioning his sexual desire towards children. He mentions that he has spent his time analysing his cravings, motives, actions, and so forth. He is convinced that in a certain magic and fateful way Lolita began with Annabel (Nabokov, 1955: 6). Humbert commences his understanding on his sexual attraction towards the opposite sex and he realizes his sexual orientation after his loss. Annabel's prepubescent beauty becomes his references of an "ideal" woman. For that reason, the first time Humbert meets Lolita, he is immediately attracted to her. "Love of a youth" or also famous with the term Ephebophilia can be seen in the male character's absolute fondness to the young girl.

Lolita has similar physical appearance like Annabel. Humbert narrates that she has similar frail, honey-hued shoulders, silky supple bare back, and chestnut of hair. Additionally, he even recalls her juvenile breasts as the one he has fondled one immortal day (Nabokov, 1955: 25). For that reason, Humbert is attracted to Lolita as soon as he looks at her. His attraction arises and he also develops feelings for her. The girl suits his "ideal" characteristics and in fact there is a sense of relief in Humbert when he says that he has been living for 25 years since he loses Annabel to feel the excitement and the joy once again (Nabokov, 1955: 26). Andrew (2011) earlier states that sexual attractions deal with someone's ability to sexually arouse someone else. Although Lolita is still 12 and half years old at the time Humbert finds her, but she has all the attributes to attract him. Furthermore, sexual experience constructs one's sexual orientation. Humbert's sexual relationship with Annabel provide him enough experiences. It takes a long process for him to finally accepts his sexual orientation. He has been trying to control his desires toward much younger girls ever since Annabel dies. He even describes in the novel that he married his first wife, Valeria, simply because she imitates a little girl. Humbert's preference to Valeria presents a strong indication that he suffered from Ephebophilia. However, he states that his marriage with Valeria helps him to manage his sexual desire. At one time he explains that a little girl who lives in the opposite of his house, the grocer's daughter, has attracted his attention. He imagines her and he states that, "her shadow drove me mad" (Nabokov, 1955: 17). Nevertheless, Valeria existence helps him to find legal outlets in order to accomodate his fantasies. Men who suffered from Ephebophilia cannot escape from their burning desire. Those who are considered as normal men would not be attracted to girls under 16 years old.

In Humbert's case, interpersonal relationship also contributes to his sexual orientation. Plante (2004) states that an interpersonal relationship is one of the elements that influences one's sexual psychology. Humbert and Annabel develop their relationship from acquaintances to lovers. As the writer, Nabokov begins his story slowly and with detached calm. Humbert's alteration from a shy boy to become a passionate man takes over the rest of the story. All of his miserable experiences lead to his sexual preference which is Ephebophilia. It is when men are strongly attracted to postpubescent adolescents. Nabokov narrates how Humbert loves to stare at young girls and that his action sometimes irritates Lolita. He would park his car in a public places like natatoriums, museums, and local schools. He loves watching school girls, moreover, he says that they are always a pretty sight (Nabokov, 1995: 105 – 106). Whenever he is at a swimming pools, he would love watching Lolita play with other girl-children. Humbert enjoys her looking at her rubber capped, bepearled, smoothly tanned, as glad as an ad, in her trim-fitted satin pants and shirred bra. He is proud to have her, he calls Lolita as his Pubescent Sweetheart and she is "His" Lolita. In the Ephebophile case as mentioned earlier, the men would develop a sexual attraction toward young girls in their adolescent. Additionally, the term used to describe men who are aroused by pubescent or early adolescent children (Rowan, 2006:4). Humbert's attraction can be seen through his idea that there are girls within the age limit of nine and fourteen who, according to him, look more mature or older than they are (Nabokov, 1995: 16-17). Their nature is not human, but nymphic or demoniac. The girls are nymphets since they possess sexual appeal that could arouse men. In the story, Lolita is a young maiden who possesses angelic beauty. She is the maiden who turns into a "nymphic".

### **3.2 Humbert's Sexual Encounters, and Fantasies as an Ephebophile**

This particular part of the research seeks further understanding about the term ephebophilia and the sexual fantasies engage in it. The particular term involves sexual attraction of adult men with postpubescent adolescents girls. After his sexual encounter with Annabel, Humbert becomes obsess with girls much younger than his age. Earlier in the story he propose an idea reagrding young grils:

Now I wish to introduce the following idea. Between the age limits of nine and fourteen there occur maidens who, to certain bewitched travelers, twice or many times older than they, reveal their true nature which is not human, but nymphic (that is, demoniac); and these chosen creatures I propose to designate as "nymphets." It will be

marked that I substitute time terms for spatial ones. In fact, I would have the reader see “nine” and “fourteen” as the boundaries — the mirrory beaches and rosy rocks — of an enchanted island haunted by those nymphets of mine and surrounded by a vast, misty sea. (Nabokov, 1955: 10)

Humbert implies in his idea that there are girls who are more mature than their age. These girls possess the ability to sexually attract men. Therefore, they are considered as “demonic”. Furthermore, earlier in the story Humbert states that if he is given a photograph of school girls or Girl Scouts, he would prefer the little one with the most powerful ability, the sex appeal, rather than the ones with older ages. Throughout the story, Nabokov appears to emphasize the idea that Humbert’s suffering is a result of his unfulfilled desires toward Annabel. Clearly, the beginning of the story describes how the two, Humbert and Annabel, are always seeking for a chance to spend some intimate moments together.

One night she managed to deceive the vicious vigilance of her family. In a nervous and slender-leaved mimosa grove at the back of their villa we found a perch on the ruins of a low stone wall. Through the darkness and the tender trees we could see the arabesques of lighted windows which, touched up by the colored inks of sensitive memory, appear to me now like playing cards—presumably because a bridge game was keeping the enemy busy (Nabokov, 1955: 8).

Humbert recalls his first sexual encounter with Annabel. The excitement of having to spend time with the girl he loves is the one that haunts him. Humbert explains that ever since his parting with Annabel he cannot forget her seaside limbs as well as her tongue. Her memory stays with him for over 24 years until he meets the incarnation of her, Lolita. Annabel’s death takes its biggest and deepest toll on Humbert. His memory of his first love’s physical appearance and personalities lingers in his mind. For those reasons, he describes his youths as miserable days. His sexual encounter with Annabel forms the characteristics of his “ideal” woman. However, Annabel is only 6 months younger than him the first time they meet. Thus, her age plays a major role in Humbert’s sexual orientation. He constantly seeks women who meet his sexual orientation or his “ideal” type.

After his relationship ends with Annabel and before he meets Lolita, Humbert has gone through other sexual encounters with prostitutes and he is also married a woman, Valeria. The women are not in their adolescence, however, they possess the typical features or personalities of a little girl. In the case of Monique, a young prostitute from French, Humbert says that the girl is in her eighteen probably even two years younger than her age. He can tell that the girl is still immature from her body, her hips that are no bigger than squatting lad, and her Parisian childish lips. She is the mixture of professional *fréttement* and childlessness. Humbert clearly compares her to other prostitutes. According to Humbert, Monique is the only one who provides him genuine sexual pleasure (Nabokov, 1955: 13-14). It can be inferred from his actions and statements that he gains more sexual excitement when he spends intimate moment with women much younger than him.

Ironically, Humbert’s sexual encounters and fantasies toward younger girls (especially Lolita) in the story merely shows that Annabel is the main focus of his sexual desires. Although the story mostly describes his relationship and his attractions with Lolita, the way he pursues all of the other girls is appeared as a result of his sexual experience with Annabel. At this point, it is understandable that Humbert’s erotic thoughts and attraction to younger girls begin in the first time he caresses Annabel’s body. He expresses his first experience with the girl vividly including the way her legs part, the ways she kisses him, the lips, and the feeling in which he says half pleasures and half pain (Nabokov, 1955: 8). It seems that Nabokov as the author creates an implication in the story and strengthens the idea that Annabel is in every girl and woman Humbert drawn to. Humbert’s sexual imagery deeply polluted his mind. Therefore, when he meets Lolita, he cannot resist her enchanted physical appearances that resemble Annabel.

The dimmest of my pollutive dreams was a thousand times more dazzling than all the adultery the most virile writer of genius or the most talented impotent might imagine. My world was split. I was aware of not one but two sexes, neither of which was mine; both would be termed female by the anatomist. But to me, through the prism of my senses, “they were as different as mist and mast” (Nabokov, 1995: 18).

In this passage, Humbert suddenly turns into a romantic, yet pathetic man. Humbert feels as if he is in lost direction in defining his sexual orientation. The above quotation explicitly tells his sexual arousal toward her body has already taken over his life. His life is only bounded with a girl that has certain physical beauty like Annabel or Lolita. Nabokov emphasizes the fact that Humbert's attractions toward Lolita blinds and blocks his conscience. Unfortunately in the story, she seems to be described merely as an object of an erotic fantasies. Humbert without no doubt has gained pleasures from his erotic fantasies by looking at the girl's body. In the ephebophilia case, one does not necessarily involve in sexual encounters. It is the sexual pleasure and attractions that matter. Nabokov presents the idea of child adoration from the actions and statements in the story. Primoratz (199: 183) states that the ephebophilias are attracted to adolescents. Therefore, Humbert's idea about younger girls indicates the symptom of ephebophilia.

It will be marked that I substitute time terms for spatial ones. In fact, I would have the readers see "nine" and "fourteen" as the boundaries - the mirrory beaches and rosy rocks - of an enchanted island haunted by those nymphets of mine and surrounded by a vast, misty sea. Between those age limits, are all girl-children nymphets? Of course not. Otherwise, we who are in the know, we lone voyagers, we nympholepts, would have long gone insane (Nabokov, 1995: 16-17).

What makes Lolita different from other girls in her age? She is a true nymphet. She might appear to be inferior, plain or nice, cute or sweet, attractive or ordinary, formless with cold-skinned. Basically, Lolita, for men who are considered to be normal, is just a little girl with pigtails and tummies. However, for Humbert, she has the angelic beauty that drives his sexual attraction. Her "nymphet" appearance has triggered Humbert's sexual fantasy. This condition is in line with a statement that ephebophilia engages with fantasy (Lanning, 2001). Humbert believes that there should not be any kind of boundary in sex. For him, Lolita appears to be innocent, however, she has everything that Humbert wants. She is the resemblance of Annabel whom he is fixated to. To Humbert, Annabel is his "ideal" woman". Humbert emphasizes that everybody must have their own sexual fantasy on description of their ideal women. For that reason, throughout the story, Nabokov rarely describes Humbert and Lolita's sexual encounter in detail since Humbert's desires towards Lolita is not merely to make love to her, to touch her or to have her body, but it is also to fulfill his fantasies which is related to his sexual orientation to young girls.

### **Conclusion**

In this research has provided the descriptions of ephebophilia in the main character, Humbert. The characteristics of ephebophilia can be seen clearly through the ephebophilia construction, the sexual attraction, and the sexual fantasies. The ephebophilia construction of Humbert was a result of his sexual encounter with Annabel. They met while they were in their adolescences. However, Annabel died not long after they got their first chance to have an intercourse. Humbert became fixated to Annabel ever since he lost her. He could not let go of her memory and his sexual encounters with her. She became the "ideal" type of woman for him and eventually leads to his sexual orientation. He was only attracted to girls in their adolescent and when he met Dolores (Lolita) he became infatuated with her.

Ephebophilia was not only focus on the sexual encounters, but also on the sexual attraction. An ephebophile gains satisfaction by having a sexual fantasy towards young girls. Humbert, in this case, is attracted to Lolita's physical appearance, which according to Humbert is the resemblance of Annabel. Humbert receives sexual pleasures by looking at her body. Nabokov portrayed his major character as a middle age man in despair who was holding on to his desires and enjoyed sexual pleasures from much younger girls. Although the novel was once considered as a pornographic novel, Lolita has proven to serve beyond the sexual depictions. The novel has provided the story and description of a man who has gone through some sufferings due to his desires toward younger girls. Nabokov was able to present the readers the grief and dilemma that suffered by the main character who desperately needed help.

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