

LANGUAGE CHANGING IN NOVEL BIRU BY FIRA BASUKI**ANGGRAINI THESISIA SARAGIH
FBS UNIMED****Abstract**

This study deals with feminism perspective based on novel. The author is also woman, namely **Fira Basuki**. The novel tells us about the relationship of women and men with conflicts and love. The problem is how about the language changing in that novel that influences feminism perspective. The objective of this study is to find out about the language changing in that novel with variation language. The study used qualitative method. The data was the dialogues some characters in that novel that use Indonesian language. The researcher found three changes and variation of languages in that novel. They are Indonesian language that change into slang, Indonesian language that change into foreign language, and Indonesian language that change into local language. So the conclusion of this study is in this modern era, the woman tends to use the variation of language to maintain their existences in the society.

Keyword: *novel, feminism, variation, changing, language*

1. Introduction

Language is always changing. We've seen that language changes across space and across social group. Language also varies across time.

Generation by generation, pronunciations evolve, new words are borrowed or invented, the meaning of old words drifts, and morphology develops or decays. The rate of change varies, but whether the changes are faster or slower, they build up until the "mother tongue" becomes arbitrarily distant and different. After a thousand years, the original and new languages will not be mutually intelligible. After ten thousand years, the relationship will be essentially indistinguishable from chance relationships between historically unrelated languages.

In isolated subpopulations speaking the same language, most changes will not be shared. As a result, such subgroups will drift apart linguistically, and eventually will not be able to understand one another.

In the modern world, language change is often socially problematic. Long before divergent dialects lose mutual intelligibility completely, they begin to show difficulties and inefficiencies in communication, especially under noisy or stressful conditions. Also, as people observe language change, they usually react negatively, feeling that the language has "gone down hill". You never seem to hear older people commenting that the language of their children or grandchildren's generation has improved compared to the language of their own youth.

Nowadays, language change not only happen in daily conversation among people or in mass media such as television and radio but we can also find it in newspaper, magazine, and novel. The researcher chose the novel *Biru by Fira Basuki* because the novel published in 2004 and feminism perspective-based. After reading the the synopsis of the novel, the researcher supposed that the language used in the novel is the originally Indonesian Language with some variations. This novel depicts many female characters with different characters. The characters will contribute an understanding of the analysis of feminism studies in *Biru* novel. Fira Basuki also describes the direct form of female sexuality. The vulgar sentences can make the reader fantasize in a negative direction. The using of language variation of the writer can affect the content and the imagination of the reader. The language variation became a tool of interesting way to attract the readers. If the novel contains variation of language, the novel will be read by people. So, the researcher will find out the language variation used in the novel *Biru* by Fira Basuki. The researcher will identify the using of language changing and variation that attract the reader of feminism novel.

2. Theoretical Framework

Linguistic variation is central to the study of language use. In fact it is impossible to study the language forms used in natural texts without being

confronted with the issue of linguistic variability. Variability is inherent in human language: a single speaker will use different linguistic forms on different occasions, and different speakers of a language will express the same meanings using different forms. Most of this variation is highly systematic: speakers of a language make choices in pronunciation, morphology, word choice, and grammar depending on a number of non-linguistic factors. These factors include the speaker's purpose in communication, the relationship between speaker and hearer, the production circumstances, and various demographic affiliations that a speaker can have." (Reppen , 2002)

Dialectal Variation

A *dialect* is **variation** in grammar and vocabulary in addition to sound variations. For example, if one person utters the sentence 'John is a farmer' and another says the same thing except pronounces the word farmer as 'fahmuh,' then the difference is one of accent. But if one person says something like 'You should not do that' and another says 'Ya hadn't oughta do that,' then this is a dialect difference because the variation is greater. The extent of dialect differences is a continuum. Some dialects are extremely different and others less so." (Ellis, 1999)

Types of Variation

Regional variation is only one of many possible types of differences among speakers of the same language. For example, there are occupational dialects (the word *bugs* means something quite different to a computer programmer and an exterminator), sexual dialects (women are far more likely than men to call a new house *adorable*), and educational dialects (the more education people have, the less likely they are to use double negatives). There are dialects of age (teenagers have their own slang, and even the phonology of older speakers is likely to differ from that of young speakers in the same geographical region) and dialects of social context (we do not talk the same way to our intimate friends as we do to new acquaintances, to the paperboy, or to our employer). . . . [R]egional

dialects are only one of many types of **linguisticvariation**."(Millward and Hayes, , 2012)

Slang is an informal nonstandard variety of speech characterized by newly coined and rapidly changing words and phrases. In his book *Slang: The People's Poetry*(OUP, 2009), Michael Adams argues that "slang is not merely a lexical phenomenon, a type of word, but a linguistic practice rooted in social needs and behaviors, mostly the complementary needs to fit in and to stand out."

SLANG

The most significant characteristic of **slang** overlaps with a defining characteristic of jargon: slang is a marker of in-group solidarity, and so it is a correlate of human groups with shared experiences, such as being children at a certain school or of a certain age, or being a member of a certain socially definable group, such as hookers, junkies, jazz musicians, or professional criminals. (Allan & Kate 2006)

Novel Biru by Fira Basuki

The novel was published in 2004 and feminism perspective-based. This novel depicts many female characters with different characters. The characters will contribute an understanding of the analysis of feminism studies in *Biru* novel. Fira Basuki also describes the direct form of female sexuality. The vulgar sentences can make the reader fantasize in a negative direction.

The contents of her own book tells the story of the life of a human being, from school age until they have grown up, controlled storyline makes us not too want to speed up reading the end of the story. It's a bit forgotten indeed with the story, but this book is one of the best books because it supports the readers not to believe in the world. Life is dead and the story of a person's life is indeed the one who determines.

The story is more about the past and a reunion that will be held after 20 years of high school graduation with Blue theme. It was told by the perspective of each character, the one with the other interconnected issues of his life. It became complicated and worrying. Like the example of Aris's character, it is said that he

has such a trait, likes to chew a woman (like a rapist) with a sweet look and playboy, but on the other hand, he has a high social spirit, willing to spend his money as a conglomerate for social activities.

Fira Basuki is a female writer in Indonesia. The emergence of a number of female writers does not seem to be a coincidence, but has an indivisible relationship with the socio-cultural transformation of Indonesia, which among others is the result of the struggle of women feminist and emancipation. In addition, there are interesting phenomena in some of the works of women authors, among others in raising or describing themes related to women and sex.

Novel presented is not only to entertain but also a new lesson for the reader. But sometimes a novel that is too free can affect the reader until the reader feels that the negative thing he did was reasonable. The feminism perspective influenced the language variation in that novel. So, as readers can enjoy the variation of language that affected their imagination too.

3. Method

This study follows requirements of the qualitative research design. The data were taken from the dialogue from characters in novel *Biru*. The data used Indonesian language. The data were analyzed by descriptive text using theory of language variation.

4. The Findings of the Study

There are many different routes to language change. As the examples, changes can take originate in **Language contact** and **Social differentiation**. In **Language contact**, migration, conquest and trade bring speakers of one language into contact with speakers of another language. Some individuals will become fully bilingual as children, while others learn a second language more or less well as adults. In such contact situations, languages often borrow words, sounds, constructions and so on.

In Social differentiation, social groups adopt distinctive norms of dress, adornment, gesture and so forth; language is part of the package. Linguistic distinctiveness can be achieved through vocabulary (slang or jargon), pronunciation (usually via exaggeration of some variants already available in the environment), morphological processes, syntactic constructions, and so on.

By doing this research, some kind of data about language change in novel "BIRU" by Fira Alaska can be collected. The data show that the language change in this novel was caused by Language contact and Social differentiation.

The data that can be found are as follow:

- a. Indonesian Language that change into slang
 - " *Iya deh terserah lu*" (*it is up to you*)
 - " *gue udah kerumah tunangannya tauk*" (*we have to come to his fiance*)
 - " *Gue bisa nggak, kagak ngbayar ?*" (*can I get free charge?*)
 - " *kaypoh deh ingin tahu urusan orang*" (*do you want to know my business, don't you*)
 - " *kok elu gitu amat sama dia?* " (*why do you do like that ?*)
 - " *tapi dia kayak Lidia Kandou, sebal dah*" (*she like Lidya Kandau, I don't like it*)
 - " *mie pecalnya kagak ada yang nandingin*" (*her pecal noodles is the best*)
 - " *jangan begitu dong*" (*don't do like that!*)
 - " *bapak Aris memang enak, jarang nyopirin bosnya*" (*Mr Aris is really good, he seldom wok to drive his boss*)
 - " *bisa apes lu kalok ketahuan bokapnya*" (*you can lose it, if her father knew that*)
- b. Indonesian Language at change into foreign Language
 - " *aku bukan lagi the prettiest woman buat dia*" (*I am not the prettiest woman for him*)

- “ *sorry cindy*, kami harus pergi sekarang” (I am sorry Cindy, we have to go now)
 - “ *next time*, ayok kita pergi ke bioskop “ (let’s go to the cinema next time)
 - “ *ok lah, let’s go*, aku sudah bosan disini terus” it’s okay. (Let’s go. I feel bored now)
 - “ *sial, I really damn sian*” (damn, I really damn!)
 - “ *Candy, wake up*. Udah jam 8 pagi nih” (Cindy, wake up. It is 8 o’clock in the morning)
 - “*good luck Tom*, aku selalu mendukungmu” (good luck tom I will support you)
 - “aku langsung *check-in* setelah tiba di hotel” (I will check in after I arrive at the hotel.)
- c. Indonesian Language that change into Local language
- “*ndoro*, ini ada surat” = (Mister, here is the letter!)
 - “*ora repot-repot wis*, aku beli makanan di luar saja” (ora repot-repot, I will buy the food outside)
 - “*anak ka ba Juann Fernando?*” (is that your son, Juan Fernando?)
 - “*sopo jennge* teman mu yang di ruang tamu?” (what is your friend’s name in the living room?)
 - “*nyuwun duku*, saya tidak tahu” (excuse me, I don’t know)
 - “*wonten tamu*, terus saya buka pintu” (*wonten tamu*, I will open the door)
 - “*dini iki* bapak ora pualng kerumah” (*Dini iki* does your father come to our house?)
 - “*hatur nuhun*, saya sangat menyukainya” (*hatur nuhun*, I love it so much)
 - “*mangga calik*, saya buat kopi sebentar” (*mangga calik*, I will make your coffee)
 - “Aris? Aris *teh* anak yang baik dari dulu” (Aris, Aris *teh* is a good boy

Based on the data above, some kind of language change from novel "BLUE" by Fira Basuki happen in some aspects. Actually the novel is originally from Indonesia. The author is Indonesian people, edited in Indonesia and published in Indonesia. But in this case the language that used have some variation. So, language change in the novel can be analized as follow.

1. Before the these list of the expression chang into slang, the original Indonesian Language which is correct is as follow.

"Iya *deh* terserah *lu* → baiklah, terserah anda saja

"*gue* udah kerumah tunangannya *tauk'* → saya sudah pergi ke rumah tunangannya.

"*Gue* bisa *nggak*, kagak *ngbayar* ? " → apakah saya bisa tidak membayarnya?

"*kaypoh deh* ingin tahu urusan orang" → penasaran ya, ingin tahu urusan orang

"*kok elu* gitu *amat* sama dia? " → mengapa kamu bersikap seperti itu terhadap dia?

"tapi dia kayak Lidia Kandou, *nyebelin dah* " → tetapi dia mirip Lidia Kandou, sangat menyebalkan

"mie pecalnya *kagak* ada yang *nandingin* → mie pecalnya tidak ada duanya

"jangan begitu *dong* " → janganlah seperti itu

"bapak Aris memang beruntung , jarang *nyopirin* bosnya " → bapak Aris memang beruntung, jarang mengantarkan bosnya

"bisa *apes lu kalok* ketahuan *bokapnya*" → kamu akan kena masalah jika ketahuan ayahnya

2. Before these expression change into foreign Language, the original Indonesian language as follow.

"aku bukan lagi the *prettiest woman* untuk dia" → aku bukan lagi wanita tercantik untuk dia

“*Sorry Cindy*, kami harus pergi sekarang” → maaf Cindy, kami harus pergi sekarang

“*Next time*, ayo kita pergi ke bioskop “ → lain kali, ayo kita pergi ke bioskop

“*ok lah, let’s go*, aku sudah bosan disini terus” → baiklah, mari kita pergi, aku bosan disini

“*Sial, I really damn sian*” → sial, aku sangat frustrasi

“*Candy, wake up*. Udah jam 8 pagi nih” → Candy bangun. Sudah jam 8 pagi

“*Good luck Tom*, aku selalu mendukungmu” → semoga sukses Tom, aku selalu mendukungmu

“*Aku langsung check-in* setelah tiba di hotel” → aku langsung memesan kamar setelah tiba di hotel

If these expression do not use Local language, the Indonesian Language base on its role as follow.

“*Ndoro*, ini ada surat” → nyonya, ini ada surat

“*ora repot-repot wis*, aku beli makanan di luar saja” → tidak usah repot-repot, aku beli makanan di luar saja

“*Anak ka ba Juann Fernando?*” → dia anaknya tuan Juan Fernando

“*Sopo jenenge* temanmu yang di ruang tamu?” → siapa nama temanmu yang di ruang tamu?

“*Nyuwun duku*, saya tidak tahu” → maaf, saya tidak tahu

“*Wonten tamu*, lalu saya buka pintu” → ada tamu, lalu saya buka pintu

“*Dini iki* bapak ora pulang kerumah” → hari ini bapak tidak pulang ke rumah

“*Hatur nuhun*, saya sangat menyukainya” → terimakasih, saya sangat menyukainya

“*Mangga calik*, saya buat kopi sebentar” → tunggu, saya buat kopi sebentar

“*Aris? Aris teh* anak yang baik dari dulu” → Aris? Dia itu anak yang baik dari dulu

5. The Advantages this study for students

1. Giving a general discussion or readers on what are the impacts of variation language toward language change in a novel.
2. Giving the direction for students in learning process about how slang, local and foreign language affected the language change in a novel
3. Applying the the new style of original language in a novel without mix it with another language that never encoutered before especially in learning process
 1. Giving the insight to the readers about the importance maintaining the original language.

6. Conclusion and Suggestion

Conclusion

From previous explanation and the analysis of this research, the writer can conclude that in this novel, the writer show some kind of language. Three kinds of language can use in a novel and it is an example of language change. It shows the maintenance of the language from women can be various according the society. The women use language based on the situation. The women tend flexible in some condition with interaction with others.

Suggestion

Finally the researcher of this study comes to suggest the readers, to change some expression or statement in a novel with another language can be apply in any condition to make good communication , but it is important to realize that the orignal language should be maintained. The researcher hope, after read this research, the reader able to comprehend and face the language change which is usually appear in daily life.

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