

PASSIVE VOICE IN INDONESIAN AND ENGLISH POEMS: A COMPARATIVE STUDY OF FROST'S AND RENDRA'S POEMS

BENTUK PASIF DALAM PUISI BAHASA INDONESIA DAN INGGRIS: KAJIAN KOMPARATIF PUISI-PUISI KARYA FROST DAN RENDRA

Afrianto

STBA TEKNOKRAT LAMPUNG

No. Telp 081379987241

Email: a.free2481@gmail.com

ABSTRACT

There are many researchers cultivating poems and commonly applying literary criticism approach, but only a few researchers have analyzed poems from the linguistic point of view. This research constructs an analysis on poems to find out the implementation of passive voice in Frost's and Rendra's poems and to reveal the comparison of English and Indonesian passive voice patterns as well. This research deals with twenty poems for its data; ten were taken from Frost's poems and the rest were from Rendra's poems. It is revealed that in composing his poems Rendra applied passive voice more often than Frost. The findings support the idea that passive construction can be a way to express ideas by hiding the real reference or the subject (actor) so that readers are not able to gain the ideas without comprehending and considering the context. Furthermore, the findings show that basically both English and Indonesian passive voice have the same components; they are subject (patient), verb, and agents (actor). The study also indicates that there are five patterns of passive voice found in Rendra's poems and there is a pattern of passive voice found in English poems.

Key words:

passive voice, subject (patient), agent (actor), poem

ABSTRAK

Ada banyak penelitian yang mengkaji puisi dengan pengaplikasian pendekatan kritik sastra, tetapi masih sedikit peneliti yang menganalisis puisi dengan pendekatan linguistik. Penelitian ini menyajikan suatu analisis terhadap puisi untuk menemukan implementasi kalimat pasif dalam puisi-puisi yang ditulis oleh Frost dan Rendra dan juga mengungkap perbandingan bentuk kalimat pasif dalam bahasa Inggris dan bahasa Indonesia. Peneliti menggunakan 20 puisi; 10 puisi Rendra dan 10 puisi Frost. Ditemukan bahwa Rendra lebih sering mengimplementasikan bentuk pasif dibandingkan dengan Frost. Temuan dari penelitian ini mendukung pendapat peneliti bahwa bentuk-bentuk pasif merupakan satu cara untuk mengekspresikan pendapat dengan tidak menyebutkan pelaku yang sebenarnya, sehingga pembaca tidak akan mampu menangkap ide dalam puisi tanpa memahami dan mempertimbangkan konteks yang melingkupi puisi tersebut. Lebih jauh lagi, temuan dari penelitian ini menunjukkan bahwa pada dasarnya bentuk kalimat pasif dalam bahasa Inggris dan bahasa Indonesia memiliki komponen yang sama, yaitu subjek

(penderita), verba, dan Agen (Pelaku). Peneliti menemukan ada 5 bentuk kalimat pasif dalam puisi Rendra; tetapi hanya satu bentuk kalimat pasif dalam puisi Frost.

Kata kunci:

bentuk pasif, subjek (penderita), agen (pelaku), puisi

INTRODUCTION

Sentences are the sequences of words figuring out ideas. Intentionally, each writer constructs sentences to express ideas, sometimes explicitly and sometimes implicitly. They construct certain type of sentences in order to make readers get the same idea as what they want to deliver from the sentences constructed. For instance, a poet sometimes constructs an inverted structure in order to give more emphasis on the part inverted. Take a look at the following example:

[Alone she cuts and binds the grain
And sings a melancholy strain] (ex. 1)

This sentence, taken from Wordsworth's poem entitled *The Solitary Reaper*, employs "she" as the subject doing everything alone. Here, Wordsworth emphasizes the word "alone" and the subject "she." The emphasis can also be placed on the other part of the sentence, for instance,

[The grain is cut and bound by her alone] and
[A melancholy song is sung by her]

Such a change can be done in order to switch the emphasis from the actor to the object (in the active sentence). The way to gain it is by changing the sentence into the passive voice. It can also be structured without the actor [The grain is cut and bound] and [A melancholy song is sung], so the sentences purely discuss the patient or in this case the subject in-both the passive sentences.

Another example is taken from the same poem as example (1), but from a different stanza;

[The music in my heart I bore
Long after **it was heard no more.**] (ex. 2)

The example shows the implementation of passive form in the poem. Wordsworth only wants to talk about the music, so he constructs the passive form in the second line. Actually he can construct the active form [Long after, I didn't hear it any more]. It seems that passive form can be an alternative way to give more emphasis on the object (in the active sentence). The first line is an inverted structure, because the noun phrase [The music in my heart] as the object is placed at the beginning of the sentence. It can actually be reconstructed as [I bore with the music in my heart].

From the explanation above, it can be stated that in order to change the focus of the subject, a sentence can be reformed into passive voice. Thus, the object in the

active sentence will become the subject in the passive one and automatically this object becomes something discussed/focused, so that the actor can be omitted.

There are some studies which deal with passive voice. The first one entitled *Identifying Reduced Passive Voice Construction in Shallow Parsing Environments* is a thesis done by Sean Paul Igo (2007). This research describes a learned classifier that can accurately recognize the reduced passive voice construction using feature that only depends on a shallow parser. The second research, entitled *Passive Voice as an Inimitable Linguistic Phenomenon in the Holy Qur'an*, was done by Dr. Khalil Hassan Nofal in 2011. It seeks to give a comprehensive account of passive constructions in terms of semantic functions and to present a brief account of the structures and types of passive constructions and the relevant transformation. Besides, it also reveals the meaning of passive in addition to the syntactic functions of such constructions in the Holy Qur'an where they are widely used in its chapters and verses. The next research was done in 2007 by Jana Plecháčková. It tries to reveal the tendencies in the translation of the passive on a sample which comprises parts of two English (*The Lord of the Rings: The Fellowship of the Ring, Catch 22*) and two Czech (*Válka s mloky, Osudy dobrého vojáka Švejka za světové války*) original works and their translation.

There are also two other researchers examining passive voice. Both related their research to the treatment of patients. Kelly L. Porter (2005) examines 34 nurses' patient progress notes, and the passive voice appears to serve the rhetorical function of deferring attention away from the agent, the nurse, and toward the patient or the materials being used to treat the patient, much as it is used in scientific writing. It is also found that the passive voice is sometimes used inconsistently. The second one is Sonia Oliver del Olmo (2006), who has based her research on a corpus of 10 Research Papers (RP) in English and 10 RP and 10 Case Reports (CR) in Spanish. This research investigates the role of passive voice in modulating specialized discourse and set out to find behind the existence of a wide range of hedging realization.

Based on the background above and those previous studies, the researcher wanted to direct the focus of this research on the passive voice. Poetry was chosen as the object of research, since a poem, as a literary work, has also a function to express criticism, the pros and cons of something, or tragedy, and the sentences used are various depending on the ideas delivered. As stated by Perrine (1992), poetry is concerned with all kinds of experience--beautiful or ugly, strange or common, noble or ignoble, actual or imaginary. Another thing that can be found in a poem is that the poet sometimes uses another reference to refer to a particular person/thing in the real life. Furthermore, the poet also avoids mentioning or stating the real actor when expressing such a criticism or opinion so that the poet sometimes applies passive voice in depicting the ideas in the poem. It means that the poet will focus only on the event/tragedy/matter. On the other hand, readers will still be able to get the intended points as long as they comprehend the context of the poem.

Based on the English and Indonesian grammar, this research also compares the passive voice. Kroeger (2005) states that the term grammar is often used to refer to the complete set of rules in a particular language needed to produce all the regular patterns. To compare the English and Indonesian grammar, 20 English and Indonesian poems were taken as the data: ten English poems written by Frost and ten Indonesian poems written by Rendra. Two reasons why this research used Rendra's and Frost's poems are: 1) both poets are famous, so the researcher assumed that they will be *ear-catching* to the readers, and 2) their poems express criticism or sound the unfair/unjust condition happening in society such as in Frost's *Departmental*, *To a Thinker*, and in Rendra's *Aku Tulis Pamflet ini*, *Sajak Pulau Bali*, or *Sajak Anak Muda*. Therefore, this research took both poets as the sources of the data even though they came from different era and area.

Conducting this research, the researcher wants to know further what patterns of passive voice are applied in the poems and whether or not the passive voice helps the poet express ideas in composing poems by hiding the reference (actor).

METHODOLOGY

The method used in this research is descriptive analysis, since this research is conducted to describe the implementation of passive voice in English and Indonesian poems; besides, it also describes the comparison of passive voice based on English and Indonesian grammar.

The first step was identifying the passive forms in the poems; then all the passive sentences were classified based on the patterns so that the similarities or even the contrasts could be seen clearly. After describing the comparison, the researcher described the intended notion that the poet created when composing the poems by applying the passive forms.

The poems analyzed were taken from Frost's and Rendra's poems. Frost's poems are *Departmental*, "Out, Out – ", *Desert Places*, *Home Burial*, *Birches*, *Stopping by Woods on a Snowy Evening*, *Design*, *Acquainted with the Night*, *Never Again Would Birds' Song Be the same* and *The Road Not Taken*. Rendra's poems are *Aku tulis pamflet ini*, *Doa serdadu sebelum berperang*, *Gerilya*, *Sajak anak muda*, *Sajak mata-mata*, *Sajak pulau Bali*, *Sajak Bulan Mei 1998 di Indonesia*, *Sajak bulan purnama*, *Sajak sebatang lisong*, and *Sajak orang kepanasan*. Those poems were collected randomly in order to find out how often passive form was applied by Frost and Rendra.

THEORETICAL FRAMEWORK

According to Greenbaum and Nelson (2002) and Aarts (2001), the structure of a passive voice can be described in terms of a transformation from the corresponding active one. It means that there will be some changes when an active sentence is transformed to a passive one. Basically, the difference between active and passive sentences lies on the position of the agent and the form of the verb. In

