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Follow APA style for table titles and headings (placed above the table) and figures and figure captions (placed below the figure). Examples:

Table 1

Types of communication strategies used across age groups

Figure 1. Frequency of communication strategy use across age groups

Do not use footnotes. If notes are unavoidable, use a numeral in superscript and list notes at the end of the article, before the References.

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Contents

Input type effects on students' written narrative responses	1
Mohd Izwan Ramlee, Ernisa Marzuki and Ahmed Shamsul Bahri Mohamad Tuah	
Responding to literary texts through poetry writing	12
Collin Jerome	
Word familiarity and lexical change: The case of Sarawak Malay Dialect	17
Radina Mohamad Deli, Rosnah Mustafa and Monaliza Sarbini-Zin	
Aspek kelewahan dalam laporan akhbar atas talian	24
<i>Redundancies in online news reports</i>	
Hamidah Abdul Wahab	
'Lang' kah 'Pintu'? Perubahan leksikal masyarakat Melayu Sarawak dewasa Ini	33
<i>Recent lexical change in the Sarawak Malay Dialect</i>	
Monaliza Sarbini-Zin, Rosnah Mustafa, Haikal H. Zin and Radina Mohamad Deli	
文化课	38
Chinese cultural class	
Wee-Ling Kuan	

INPUT TYPE EFFECTS ON STUDENTS' WRITTEN NARRATIVE RESPONSES

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Abstract

This pilot study examines the differences of second language learners' written responses when they are given two different input types with similar content. One input was through written narrative or visual only input, where the learners need to read, and the other was a performed narrative or audio-visual input, where learners need to watch. Learners were then required to respond to the input by completing the narratives. Results showed that there were no major discrepancies in terms of complete/incomplete storylines, length, and number of dialogues, but revealed that the audio-visual input influenced learners more as their responses have a stronger correspondence to the traits in the performance rather than the written narrative.

Keywords: input, written narrative, drama performance, second language learner

Introduction

There are undoubtedly many methods to teach a language. These methods can vary in the forms of input type, which in turn may affect learner response. For instance, Morrow (1988) found that young children who often listen to story readings are better in responding and asking questions compared with those who do not. Narratives is one type of input for language teaching. Narratives can be in written form (reading text), audio form (stories that are listened to), or audio-visual form (e.g., drama, play).

Drama has been extensively used in classroom teaching. Belliveau's (2007) study on a drama-based approach to teaching showed that learners found drama to be a fun way of learning. Students were also found to be more motivated to learn. Belliveau, however, only examined student and teacher responses when performing a drama and not their responses whilst watching a drama. Still, it gives the idea that the insertion of drama into language teaching and learning can be beneficial to both teachers and students. One teacher was quoted as saying, "My teaching style was ... greatly affected ... from talents that I never knew I had" (p. 58). Belliveau's (2007) study showed a similar result with Bernal's (2007) study. Bernal (2007) also used drama to teach English to second language learners with positive results.

Nevertheless, it should be noted that drama may not always work in a language classroom. Dodson (2000) points out some possible problems of using drama in classrooms, which may include student's scepticism and the perception that drama is not serious learning. Wan (1990) warns that using drama in a language classroom may encourage the use of inaccurate linguistic forms. In addition, it may also not be suitable for all levels of learners.

An alternative to drama is the use of printed stories or narratives. As stories are entertaining, believable and easier to remember compared to formulae or rules, they are perceived as an effective teaching tool (Rossiter, 2002). Not only can stories be used in adult and/or young adult education, they have also been found to be effective with children (Morrow, 1988). Nonetheless, Squire (1964) cautioned educators to be aware of the difficulties. The study examined 52 adolescents reading four different short stories. Squire found six sources of difficulty which may hinder understanding of the texts. The six sources were: 1) failure to grasp author's intentions; 2) reliance on stock responses during certain situations; 3) possession of certain critical pre-notions; 4) sidetracked by irrelevant matters; 5) determination to interpret story in only one way; and 6) being "happiness bound".

Insofar, research on learner responses to drama and narratives have focused on direct student participation (e.g., Belliveau, 2007; Bernal, 2007; McQuiggan, Rowe, Lee, & Lester, 2008; Stern, 1980; Vitz, 1984). When involved in drama, Stern (1980) found that learners felt that they gained higher self-confidence as they became less embarrassed to speak out. In addition, the learners in Stern's (1980) research also revealed that they enjoyed participating in a drama. Similarly, research indicated that learners reported higher levels of interest when narratives were applied in the form of a computer game (McQuiggan, Rowe, Lee, & Lester, 2008).

These studies indicate that learners seem to respond positively towards the use of drama and narratives in classroom context. However, the use of drama versus written narratives as input for language teaching has not been widely researched. This pilot study focuses on how learners respond to these two forms of narrative input, namely, performed narrative (short drama – audio-visual) and written narrative (short story – visual only).

Purpose of Study

The preliminary study examined the output generated by university learners after exposure to two different input types: visual (printed text) and audio-visual presentation (short drama). It aims to find out whether the different input types affect the learners' responses despite the similarity of the input context.

1. Are there any differences in the learners' written responses to visual and audio-visual input?
2. Which input (visual or audio-visual) is more influential when presented first?

Methodology

Two types of input were prepared by the researchers. One was a written input (visual only), which was a typed story (see Appendix A). The second was a short drama performance for the audio-visual input. The drama performance mimicked the written storyline with six minor differences. The differences are:

- i. The name of the main characters (*Samuel* and *Maria* in the visual input; *Sam* and *Nisa* in the audio-visual input);

- ii. The number of years that the characters have been together (*two* years in the visual input and *four* years in the audio-visual input);
- iii. The place where the female character finds a hair (*coat* in the visual input and *pillow* in the audio-visual input);
- iv. The name of the woman with whom the main male character allegedly has an affair with (not mentioned in the visual input; *Caroline* in the audio-visual input);
- v. The name of the man with whom the main female character has an affair with (not mentioned in the visual input; *Faidz* in the audio-visual input); and
- vi. The animal whose hair was found (a *dog* in the visual input and a *cat* in the audio-visual input).

The drama was performed by two instructors of English in a public university. Both types of input served as a prompt as learners were required to continue the story presented in the visual and audio-visual inputs.

Seven learners from two groups of intact classes (14 altogether) were randomly selected. All 14 learners were of intermediate level of English proficiency. The learners were then grouped into Group A and Group B. Group A received the audio-visual input first before given the visual input, whilst Group B received the visual input first before the audio-visual input. This counterbalancing is shown in Table 1.

Table 1
Counterbalancing of input for Groups A and B

Group	First input	Second input
A	Audio-visual	Visual
B	Visual	Audio-visual

For the visual input, the learners were given a piece of paper containing the typed story and approximately 10 minutes to read. Then the papers were taken away from them and they were given another 10 minutes to continue the story. No reference to the typed story was allowed once they started writing their responses. Hence, the responses were solely based on the learners' understanding and memorisation of the visual input in the given time.

Table 2
Codes of responses from learners

Group A (<i>watch first; read second</i>)	Group B (<i>read first; watch second</i>)
Response A1 = seven responses Audio-visual (drama)	Response B1 = seven responses Visual (reading)
Response A2 = seven responses Visual (reading)	Response B2 = seven responses Audio-visual (drama)

For the audio-visual input, both groups were combined to watch a 10-minute performance about a similar storyline. The group combination was done to ensure that all learners watched the same performance, as no live performance can be replicated exactly. An even slightly different performance would most probably affect the learners' responses. After the performance, the learners were instructed to respond by continuing the story that was performed, also through writing. Four types of responses – coded A1, A2, B1 and B2 –

were gathered from the 14 learners. Altogether, there were 28 responses, as presented in Table 2.

Findings and Discussion

Differences in responses from audio-visual input and visual input

The learners' responses were first analysed individually to find differences. Three criteria were analysed: the number of incomplete storylines, the length of stories, and the number of dialogue lines found in the stories. The results are shown in Table 3.

Table 3
Findings based on responses from Group A and Group B

	Group A		Group B	
	A1	A2	B1	B2
Incomplete stories	2	2	3	4
Approximate number of words	1,308	1,361	1,060	1,231
Number of dialogue lines	13	16	29	28

The first criterion analysed was whether learners completed their stories upon submission. Table 3 shows that there was almost no difference in the number of incomplete storylines. The lack of differences in the number of incomplete stories suggested that there was no significant difference when the input was given through visual form only or through audio-visual form. Nonetheless, this result might also be due to the time given by the researcher to the learners – 10 minutes to complete their responses. Perhaps 10 minutes was not enough for some learners regardless of the type of input. This may be interpreted in a few ways: the learners might lack ideas to complete their stories, or did not fully understand the input, or had miscalculated the given time for writing the response. Lack of proficiency, however, was not one of the causes as all 14 learners' English proficiency levels were similar.

Analysis regarding the length of the responses showed that responses from Group A were lengthier than responses from Group B. Further analysis revealed that Group A produced more words after reading the typed input, whilst Group B produced more words after watching the drama. Nonetheless, when the numbers are combined, it is clear that the group who watched the drama produced a higher number of words compared to the group reading the narrative. The difference, however, was very small (118 words). This slightly higher number of words in responses written after watching the performance may be due to the more dramatic nature of presentation. It can be argued that drama, as Belliveau (2007) found, motivates the learners to write more. Worthy of note is the fact that the number of words did not correspond to the completion (or non-completion) of storylines, as shown in Group B's responses (see Table 3).

The third analysis involved the number of dialogue lines. A dialogue line is considered as any fully quoted phrase or sentence said by any character in the learners' responses. The results for the number of dialogue lines were found to be the opposite to the results for the number of words, as Group B produced a higher number of dialogue lines compared to Group A, for both visual and audio-visual input. This is most probably the reason that Group B had fewer words; their responses were narrated in terms of dialogues.

Interestingly, responses from both groups contained more dialogue lines after reading the text instead of after watching the performance. The researchers initially expected a higher number of dialogue lines to emerge in responses to the drama performance as the reading text contained less dialogue than the performed act. This result might be due to the fact that the learners involved were currently learning to write scripts, and at the time the research was conducted, they had not yet acted their scripts out.

Influence of the input type

To find out the influence yielded by each input type, the researchers compared the learners' responses by concentrating on the six minor differences mentioned earlier (name; number of years; place; name of male affair; name of female affair; type of animal). Responses coded as A1 (audio-visual: first) were compared with responses coded as B2 (audio-visual: second), whilst responses coded as A2 (visual only: second) were compared with responses coded as B1 (visual only: first).

It was found that A1 and B2 responses did not deviate from the original drama performance, at least, in the case of the six differences. Therefore, learners who watched the drama performance after reading the input were not influenced by their reading. On the other hand, A2 and B1 responses were dissimilar. Stories written by learners who read the input first before they watched the performance contained no deviations from the original written input, but stories written by learners who read the input after they watched the performance showed deviations. Thus, learners who received audio-visual input before they received visual only input tended to be influenced by the audio-visual input even when they responded to the visual only input.

As expected, drama as an input seemed to have more influence on learners' responses. Even though the learners were given a short break between watching the drama and reading, they were still influenced by the characters and scenes in the drama. This is evident from the existence of names of characters (*Ernisa* instead of *Maria*), the insertion of names which were mentioned in the drama but not in the reading input (e.g., *Carol*) and the "wrong" type of animal (*cat* instead of *dog*).

Another interesting finding from this study was the response from one particular learner. This learner, who was in Group B (reading first before watching the drama), did not seem to understand the written input. This was clear from the way the learner wrote his/her response. The story that s/he submitted was incoherent to the original input. However, after watching the drama, the same learner managed to continue the story coherently. This finding seemed to support Squire (1964) who ascertained that narratives alone may not be understood by learners. In this case, the narrative was the typed story. The learner in this study was able to understand the same narrative when it was performed.

Finally, it can be argued that with the different inputs, there were also different instructional tasks, as the instruction for the visual input was "Read the exposition and continue the story", whilst the instruction for the audio-visual input was "Watch the performance and continue the story". Nevertheless, the researchers believe that the differences noted in the analysed responses are more likely to be the results from the different input types and less likely the result of the instructional tasks.

Conclusion

This pilot study analyses the differences found when learners continued a story from two different inputs – visual input only (reading) and audio-visual input (drama). The study also

looks at the influence of one type of input against the other. It was found that there are slight differences between the responses when learners read the input and when the learners watch the input. These differences are in terms of the number of words, which is higher in the responses from watching the drama and the number of dialogue lines, which is higher in responses from reading. The study also found that drama as an input may be more influential compared with reading text as an input. The preliminary findings need to be verified in further studies using a larger number of participants.

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RESPONDING TO LITERARY TEXTS THROUGH POETRY WRITING

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Abstract

There are various ways in which readers respond to literature. This article discusses how readers (students in particular) can express their ideas and thoughts about the literary texts they have read through poetry writing. It begins with an overview of reader response theory and the field of literary response research, followed by a discussion of oral and written forms of readers' responses to literature and a classroom activity that requires students to express their thoughts about literary characters in poetic forms. The article also highlights students' proficiency, and literacy and literary skills as some of the factors that need to be considered when using poetry writing as a way of responding to literature.

Keywords: reader response theory, literary response research, poetry writing, literary text

Introduction

There is a substantial body of research that investigates readers' responses to literature. Louis M Rosenblatt (1978), David Bleich (1978), Stanley Fish (1970), Norman Holland and Wolfgang Iser (cited in Tompkins, 1980) are some of the prominent scholars in this field of study. These scholars are the key proponents of the reader response theory that champions readers' subjective rather than objective response to literary texts.¹ They believe that the reader, the text, and a wide range of factors all play a major role in the process of responding to literature.

There are, as Beach and Hynds (1991) posit, at least three points to consider when one thinks about the process of responding to literary texts:

- Readers can respond to texts in various ways (e.g., symbolic interpretation, asking questions, problem solving)
- Readers can bring different attitudes and values to their reading (e.g., personal attitudes (like/dislike; negative/positive), personal orientations and reasons for reading (self or information-driven))
- Readers' responses are influenced by a variety of factors (e.g., gender, experience, knowledge, curricular, teacher and the environment)

Moss (2003) categorises the different ways in which readers respond to literature into two main types: oral and written forms. Discussion, questioning strategies and dramatic activities make up the oral form of literary response while writing response journal and written retelling of stories are examples of written form of literary response.

Moss's (2003) view is consistent with Bleeker and Bleeker's (1996) claim that students can respond to literature (particularly fiction) through writing poetry. "Poetic forms," as

Bleeker and Bleeker assert, “provide a framework for students’ responses and allow them freedom to respond independently and creatively to a given text” (para. 3). For instance, students can express their understanding of a novel or a play they have read by writing poems. This can be done by allowing students to express their ideas on, for instance, the characters, conflicts, themes, and symbols and write these ideas in a variety of poetic forms (e.g., simple, complex, close, open). Here is an activity that can be carried out with students in a poetry or creative writing class.

1. Divide students into groups of five and ask them to choose one main character in a short story or a novel they have read.
2. Allow students to express their thoughts about the character, particularly the conflict(s) the character experiences and write all these thoughts on a piece of paper.
3. Next, ask students to summarise their thoughts in a short paragraph (by highlighting the key ideas and words) and turn this paragraph into a simple poem.
4. Depending on their level, provide students with a pre-created poem template for organising their ideas and words or give them the freedom to write the poem using a poetic form of their choice. Students may either choose the character’s voice or their own to be the voice of the poem.

Text read: Frank O’Connor’s *My Oedipus Complex*

Students’ level of proficiency: Intermediate to upper-intermediate

Character identified: Larry

Thoughts and ideas about the character’s conflict:

Pre-created poem template

<i>Students write about Larry’s conflict with his father who has just returned from the war. Students explain how his father’s presence has affected his life, particularly his close relationship with his mother. Students also write about the birth of Sonny, Larry’s younger brother, who complicates further Larry’s relationship with their parents.</i>		Daddy, Why do you have to _____ _____ _____ _____ _____ Mummy, Why do you have to _____ _____ _____ _____ _____ Sonny, Why do you have to _____ _____ _____ _____ _____
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The following are examples of poems that were written based on a creative writing student's response to the main characters (and their conflicts) in Ian Worthington's (2004) *Alexander the Great: Man and God*, William Shakespeare's (1572) *The Tragical History of Hamlet Prince of Denmark* and Ernest Hemmingway's (1925) *Old Man and the Sea* and Oscar Wilde's (1891) *The Picture of Dorian Gray*².

The Great

Was it because of
Your love for
Hephaestion
That undying
Unswerving
Love
For a fellow brother or
Lover
Were you really
Poisoned or
killed
At the hands of your fellow
Comrades for
Power
Pure jealousy or
Unrequited love
From the great man

Ophelia's Lover

You are peeling
away
layers upon layers
of mysteries
aching for the answers to
your questions.

You are
awful
in making decision
The rashness
stupidity
clumsiness.

You are
useless
in love
Mother, father die
friends and lover too.

Are you
the royal Dane
or the prince of Death?
Gloom and mysteries
besiege you.
Sadness and paranoia
are your garb
concealing
layers upon layers
of your flaccid existence

Santiago

It is, they say
an existential battle
between the old man and
the giant fish
amidst the violent sea
under the sunlit sky
It is a battle of the
body and mind they say;
A big catch but
a big loss
The old man wills the battle,
but nature refuses to resign
They say that
there are forces
beyond the old man's knowledge and
control.
Nature where he comes
And to her he must return.

‘So what?’ you might ask
I say, Can't you see?

Portrait

You are not yourself tonight
your gaze stretches to the far flung
horizon
where the evening sun sets in
illuminating the darkening sky

Unstirred
The drowsy breeze
pulls down the long silky hair
that now blocks your view
I seize the moment!
on this drawing canvas
charcoaling your temperament
outlining your fragile beauty
charcoal smudging your innocence

Here I replicate an image that
would cause riots in the hearts
of thousands of those who
are enchanted by your looks
and a thousand more who are
envious of your curious charm

May this piece of art preserve you
your time in space and the moment
that captures your callous indifference
and your immortal youth
But never will it be a reminder of
your sins in this world

It is important to mention that there are a couple of aspects to consider before allowing students to express their thoughts about the texts they have read through poetry writing.

- Students must have read the said texts and discussed them thoroughly with their instructors
- Students must have a good knowledge of literary elements and devices, and must have adequate exposure to reading and writing poetry

There are also other important factors to be considered including students' proficiency, literacy (e.g. reading and writing) and literary skills (i.e. the ability to read, understand and interpret literary texts), the texts used (e.g., language use, cultural references, content and context) and the subject taught in the classroom (e.g., poetry, creative writing, basic English). But despite all these reservations, it is not impossible to encourage students and readers in general to respond to literature through writing poetry. It would be interesting to see how the above mentioned factors intersect with one another in the process of responding to literature.

Notes

1. The proponents of New Criticism such as John Crowe Ransom believe that readers must interpret literary texts objectively and should not bring, for instance, their own experiences and expectations to the whole process. This is because New Criticism "is a literary criticism which concerns itself with the interpretation and evaluation of the 'words on the page' rather than with the study of source and social-cultural background" (Kumar, 2005, p. 24).
2. The poems I have quoted here were written entirely by me when I was a student of an advanced creative writing class at Universiti Putra Malaysia in 2000.

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WORD FAMILIARITY AND LEXICAL CHANGE: THE CASE OF SARAWAK MALAY DIALECT

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Abstract

This preliminary study looks at the familiarity rating of words in Sarawak Malay Dialect (SMD). Although familiarity ratings of language items are usually utilised in psycholinguistic research, they can be very useful for studies in the area of language change. The aim of this study is twofold: (1) to compare the perceptive familiarity rating of Sarawak Malay words; and (2) to document Sarawak Malay words that are undergoing lexical change. Fifty SMD words were used in this study consisting of those with meanings that can be considered as medium to high in frequency for everyday speech. Questionnaires were designed using a 5-point Likert-type scale to rate word familiarity and distributed to 15 participants who were native SMD speakers between the ages of 20 and 25. Across word items, more than one third were found to be rated as less familiar and unknown and thus were not actively used in daily conversations. There were also a number of words perceived as familiar to highly familiar but were not widely used in everyday speech. Evidently, it is crucial to document and preserve these SMD words as they are fast becoming passive vocabulary for the young and may eventually be lost in their lexicon.

Keywords: Word familiarity, Sarawak Malay dialect, language change, passive vocabulary

Introduction

It is a generally accepted notion that languages are alive and dynamic in the sense that they are systems which evolve over time. In line with the global changes that affect communities' sociocultural and socioeconomic conditions, it is inevitable for the lexicon, morphology and syntax of a particular language to undergo constructive and even detrimental changes. In an ever-changing world, the lexicon of a less dominant language or dialect undergoes lexical change processes which affect the meaning of a word in its usage. There are also instances in which a shift or variation in word preference occur across generations of speakers. Oftentimes, observable changes in the lexicon are the most common indication of language change.

There are also other more serious language phenomena affecting the lexicon. One of it is when words cease to be used by a linguistic community and disappear gradually from the current lexicon. The loss of words or meanings is attributed to factors such as urbanisation and language contact.

In the case of Sarawak Malay dialect (hereafter, SMD), numerous works which are descriptive in nature have focused primarily on linguistic systems and patterns of variations observable in SMD (e.g., Collins, 1987; Zainal Abidin Merjan, 1992). The present study, however, examines SMD from a different perspective given the view that a large number of words in the SMD lexicon are fast becoming passive vocabulary among the young and old SMD speakers alike. A shift from SMD to a more standardized Malay lexicon or Standard Malay (hereafter, SM) has also been identified (e.g., from the word *manok*, meaning chicken in SMD, to the word *ayam* in SM). One of the causes of such a shift is the use of SM as the primary medium of instruction in Malaysian national schools. A Malay child growing up in Malaysia (in the case of this study, Sarawak) will most likely learn SM in primary and secondary schools, and even the university. This study, however, will not explore the child's SM acquisition and learning processes. Instead, the study examined 50 SMD words that are in danger of disappearing from the SMD lexicon by using a psycholinguistic method of rating words and their meanings based on perceived familiarity.

The only study to gauge familiarity ratings of SM words was done by researchers from National University Singapore in which a total of 530 words were examined (Pareira, Liow & Mohd Saniff, 1992). Another study from the same university looked at the familiarity ratings of standard Malay affixes (Lee, Liow, & Wee, 2007). Thus far, there are no other studies found using similar methods for rating word familiarity of a regional dialect. Compared with other known languages in the world, European languages have been documented extensively not just based on corpus and frequency counts, but also in terms of familiarity. The method of rating words is important in measuring how well language users know or understand certain language items. The results of such measurement can be used to validate studies investigating the use of these items in language comprehension and production. Other more advanced longitudinal studies use computational modeling methods involving large numbers of language items to explore intra- and inter-generational processes of language change and variation (e.g., Smith, 2007).

Using familiarity rating to document words will provide substantial information about certain language items. This include: 1) the language items that are less known or relevant for a specific language community; 2) the differences in familiarity rating between generations of speakers; and 3) the percentage of loss of words overtime. This study will focus primarily on the first type of information. The objectives are: a) to compare the perceptive familiarity rating of Sarawak Malay words; and b) to document Sarawak Malay words which are undergoing lexical change.

Methodology

A questionnaire was designed to rate the perceived familiarity of words based on the following scale and description which have been translated into English from their original SM version:

- 1 – not familiar with the word and its meaning*
- 2 – not very familiar with the word and its meaning*
- 3 – rather familiar with the word and its meaning*
- 4 – familiar with the word and its meaning*

5 – very familiar with the word and its meaning

In general, the familiarity rating scale used in psycholinguistic assessments is based on 7 levels of ratings (e.g. Lee, Liow, & Lee, 2007). However, due to the preliminary nature of the current study, the items were examined using a 5-point Likert scale rating system. If the respondents chose either 3, 4 or 5 as their answers, they were encouraged to give written meanings or synonyms to the words both in SMD and SM. A language background section and a separate final question asking respondents to inform whether or not they use these words in their daily conversation were also included. The words used were collected through observations and interviews with native speakers of SMD in and around Kuching, Sarawak. A mixture of 50 words from the SMD lexicon that are frequently and rarely used by native SMD speakers were chosen as target items. These words, however, were not controlled for frequency, type or meaning.

Participants

The participants of this study consisted of 11 female and 4 male undergraduates between the ages of 20 and 25 who are native speakers of SMD. They were grouped as a single generation of speakers closely associated with the Z generation. These are individuals born in or after 1990, which coincides with the birth of graphical Web resembling the internet of today. Twelve of them are from Kuching whilst the rest are from Kota Samarahan – a division 25km from Kuching town. Only 2 out of 15 respondents reported using SM instead of SMD as their most frequent spoken language at home.

Results and Findings

A mean count for each of the 50 SMD words resulted in about 38% of the total number of words rated as having low to very low familiarity rating. Those rated familiar and highly familiar made up 62% of the total items. The 19 words shown in Table 1 are under the familiarity mean of 3.0 and therefore can generally be considered as less known and not widely understood. These words have a high tendency of disappearing from the SMD lexicon if not documented thoroughly and systematically. For the complete table, please refer to the Appendix.

It was observed that words between the scales of 1.0 to 2.0 are mostly specialized terms used in carpentry with the exception of the adjective *ganjo* (tall) and the nouns *tadeng* (earrings), *tekoan* (teapot) and *godang* (clinic). Consequently, it is hardly surprising for the terms to be very unfamiliar to most participants. The four words mentioned earlier have meanings that are still relevant in Sarawak today and are usually substituted with words phonetically closer to those in SM. Words between the scale of 2.0 and 3.0 are also made up of adjectives, verbs, and nouns frequently used in everyday speech of native SMD speakers in and around Kuching and Kota Samarahan. These are possibly words that the participants may or may not have heard at some points in their lives but would not understand and would not know how to use these words in their daily conversations. None of the participants reported of having used any of the 19 words in their daily speech. Given the less familiar nature of these words, there were no synonyms or meanings provided by the participants.

Table 1

Ascending mean for perceived familiarity rating of SMD words below 3.00

Words	Mean	Standard Deviation
suit	1.2000	.41404
tadeng	1.2667	.79881
perepat	1.2667	.45774
kaso	1.4000	.82808
langkok	1.4667	1.06010
ganjo	1.6000	1.40408
tekoan/ tengkoan	1.6000	1.40408
godang	1.6667	1.39728
gelegar	1.7333	1.27988
menais	2.1333	1.80739
rembo	2.1333	1.68466
langar	2.2000	1.69874
ayong	2.2000	1.78085
ngansa	2.2667	1.62422
kolom	2.2667	1.75119
kelido	2.3333	1.75933
ladin	2.4667	1.88478
kenceng	2.4667	1.88478
pagu	2.6000	1.91982

Most of these unfamiliar words, however, can generally be classified as having high frequency meanings. The word *ladin* (knife) has largely been influenced by the SM word *pisau* but with an identifiable glottal sound for words ending in SMD, thus resulting in the term *pisok*. The word *ladin* may still be used by older generations of native SMD speakers (those born in 1950) when they speak with those from their own age group and their own children.

In the case of extreme word loss, it often involves words or phrases with meanings that are no longer relevant to a particular linguistic community or generation as in the case of the Inuit community in North Baffin Island (Bordin, 2009). These dying words are closely related to the Inuits' traditional culture and religion. Thus, a clear lexical discontinuity between generations of Inuit speakers is observable. For the present study, the word meanings of the 50 SMD words are still very relevant for the SMD speech community of today. Therefore, the unfamiliarity of these words to the Z generation, the younger generation of native SMD speakers, should not be viewed as a case of a total word loss but rather a generational shift in which a word or a phrase is used in preference over other words or phrases. It would be interesting for future research to examine urbanisation, language contact, and language policy as possible contributing factors to the phenomena affecting SMD.

Table 2

Ascending mean for perceived familiarity rating of some SMD words above 3.00

Word	Mean	Standard Deviation
kaleng	3.0000	1.96396
bicu	3.3333	1.79947
dasan	3.7333	1.75119
rangkak	4.2000	1.42428
jamek	4.2667	1.38701
mupok	4.5333	1.24595
lantoh	4.5714	1.08941
kumbuk	4.6000	1.05560
saruk	4.8667	.35187
uras	4.9333	.25820
mantak	5.0000	.00000
ngesor	5.0000	.00000

As for words with ratings above 3.0 (Table 2), they can be generally considered as familiar SMD words that are understood by the participants. These words range from nouns mostly consisting of household items such as *kaleng* (food container made of iron or steel) and *dasan* (place for storing things) to verbs and adjectives with high frequency meanings like *tapuk* (to put) and *mantak* (raw or uncooked). For this category of words, those rated comparatively low may have meanings that are less used in everyday speech. The word *kaleng*, for instance, has a relatively lower frequency meaning as opposed to the more frequently occurring meaning of the word *ngesor* (to show off).

All these familiar words, however, are not necessarily used for everyday conversation based on the feedback from some participants in the study. A possible reason is their preference for using synonyms and words phonetically nearer to those in SM with or without some noticeable dialect influence. Some examples are the words *uras* (garbage) and *mupok* (go home) which are often substituted with the words *sampah* and *balit* in SM (*balit* derives from the SM word *balik* but with an identifiable plosive “t” for words ending in SMD, thus resulting in word *balik* being pronounced as *balit*).

Conclusion

From the familiarity rating database, it is evident that there are a number of SMD words that are neither understood nor actively used by the younger generation of native SMD speakers. Previous claims of such words being gradually phased out by more standardised forms can now be supported by systematic numerical data. About one third of the words presented to the participants in this study were either not widely understood or non-existent in their lexicon. The use of SM as the primary medium of instruction in national schools may have affected their word choice. The familiarity rating method used in this study proves to be useful for investigations of linguistic phenomena such as lexical change. It can further strengthen information about the knowledge and usage of language items using solely observational methods. For dialects such as SMD which does not have sufficient written and historical documentation, a current frequency count database would not provide much information about the words besides those that are presently in active use in social media

sites by users of limited age groups. Although the language change phenomenon occurring in SMD is hardly a new finding, a study of this nature allows researchers to systematically document and build a repository of words in hope of preserving those in danger of being lost to a new generation of speakers. It is hoped that future research on SMD can address other aspects that are not covered in this study such as diverse and variegated population SMD speakers and lexical attributes (e.g., spelling, frequency, and regional differences). Other potential research can involve cross-generational investigations of language items, to see whether there are differences or similarities in terms of their understanding and usage.

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Appendix

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
suit	15	1.00	2.00	1.2000	.41404
tadeng	15	1.00	4.00	1.2667	.79881
perepat	15	1.00	2.00	1.2667	.45774
kaso	15	1.00	4.00	1.4000	.82808
langkok	15	1.00	5.00	1.4667	1.06010
ganjo	15	1.00	5.00	1.6000	1.40408
tekoan_tengkoan	15	1.00	5.00	1.6000	1.40408
godang	15	1.00	5.00	1.6667	1.39728
gelegar	15	1.00	5.00	1.7333	1.27988
menais	15	1.00	5.00	2.1333	1.80739
rembo	15	1.00	5.00	2.1333	1.68466
langar	15	1.00	5.00	2.2000	1.69874
ayong	15	1.00	5.00	2.2000	1.78085
ngansa	15	1.00	5.00	2.2667	1.62422
kolom	15	1.00	5.00	2.2667	1.75119

kelido	15	1.00	5.00	2.3333	1.75933
ladin	15	1.00	5.00	2.4667	1.88478
kenceng	15	1.00	5.00	2.4667	1.88478
pagu	15	1.00	5.00	2.6000	1.91982
kaleng	15	1.00	5.00	3.0000	1.96396
telok	15	1.00	5.00	3.0667	1.83095
sandit	15	1.00	5.00	3.2000	1.69874
lang	15	1.00	5.00	3.2667	1.94447
ngeteng	15	1.00	5.00	3.3333	1.91485
bicu	15	1.00	5.00	3.3333	1.79947
tumpik	14	1.00	5.00	3.3571	1.90575
belunyor	15	1.00	5.00	3.5333	1.76743
sep	13	1.00	5.00	3.5385	1.85362
percak	15	1.00	5.00	3.6000	1.91982
ngepok	15	1.00	5.00	3.6000	1.76473
dasan	15	1.00	5.00	3.7333	1.75119
rutit	15	1.00	5.00	3.7333	1.86956
acap	15	1.00	5.00	3.8000	1.61245
ngintu	15	1.00	5.00	3.8667	1.64172
ampus	15	1.00	5.00	3.9333	1.53375
ipak	15	1.00	5.00	3.9333	1.62422
rangkak	15	1.00	5.00	4.2000	1.42428
jamek	15	1.00	5.00	4.2667	1.38701
betekang	14	1.00	5.00	4.2857	1.43734
aruk	15	1.00	5.00	4.4667	1.06010
tapuk	15	1.00	5.00	4.5333	1.06010
mupok	15	1.00	5.00	4.5333	1.24595
lantoh	14	1.00	5.00	4.5714	1.08941
kumbuk	15	1.00	5.00	4.6000	1.05560
saruk	15	4.00	5.00	4.8667	.35187
uras	15	4.00	5.00	4.9333	.25820
engkah	15	4.00	5.00	4.9333	.25820
cerik	15	4.00	5.00	4.9333	.25820
mantak	15	5.00	5.00	5.0000	.00000
ngesor	15	5.00	5.00	5.0000	.00000
Valid N (listwise)	12				

ASPEK KELEWAHAN DALAM LAPORAN AKHBAR ATAS TALIAN

REDUNDANCIES IN ONLINE NEWS REPORTS

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Abstrak

Pelaporan sesuatu mesej menggunakan bahasa yang jelas serta tepat amat penting dalam penulisan laporan akhbar. Justeru, amalan kelewahan dalam konteks ini wajar dielakkan bagi memberi pemahaman yang lebih menyeluruh kepada pembaca, bukan sahaja dari segi kandungannya, malah meliputi sudut penggunaan bahasanya. Berasaskan hal ini, kajian ini akan meneliti aspek kelewahan dalam laporan akhbar tempatan atas talian. Dengan menggunakan kaedah pemerhatian berserta huraian deskriptif, tinjauan terhadap laporan akhbar tempatan atas talian menunjukkan bahawa unsur kelewahan adalah ketara dari sudut imbuhan pada leksikal dan penggunaan perkataan. Merujuk fenomena ini, disarankan agar penulis laporan akhbar mengambil inisiatif memantapkan mutu penulisan mereka, terutamanya dari segi pematuhan terhadap aspek nahu. Langkah ini perlu digiatkan oleh penulis bagi menghasilkan berita akhbar yang lebih bermutu, khususnya dari segi penulisan dan kandungannya, dan pada masa sama berupaya menonjolkan sisi kepengarangan penulis yang lebih beretika dalam menggunakan bahasa utama negara. Hal ini adalah sejajar dengan penghormatan yang harus diberi kepada status bahasa Melayu itu sendiri sebagai bahasa rasmi Malaysia.

Kata kunci: laporan akhbar, nahu, kelewahan, bahasa Melayu

Abstract

Reporting of messages using precise and clear language is pertinent in news report writing. Thus, redundancies in such context should be avoided in order to provide a more complete comprehension to the readers not only in terms of content but also the use of language. This study scrutinises the aspect of redundancies in online news reports. Using observations and descriptive explanation, reviews on local online news reports revealed that redundancies are apparent in the news reports in terms of lexical affixes and the use of words. In this phenomenon, newspapers report writers are advised to take initiative to improve the quality of their writing especially in adhering to the grammar. To produce better news, this step needs to be enhanced, particularly from the aspect of the writing and the content, while portraying the more ethical side of the writer's reporting in using the country's main language in line with its status as the official language of Malaysia.

Keywords: news report, grammar, redundancies, Malay language

Pendahuluan

Perkataan “lewah” membawa makna berlebih-lebih sehingga bertambah perkara, hal dan sebagainya yang tidak perlu, misalnya perkataan dalam ayat (*Kamus Dewan Edisi Keempat*, 2007, p. 934). Berdasarkan Lee dan Raja Masittah Raja Ariffin (2007, p. 221) pula, konsep kata lewah merujuk kepada penggunaan yang berlebih-lebihan sehingga bertambah perkara yang tidak perlu atau berlaku ulangan makna yang sia-sia. Misalnya menerusi contoh “penjahat yang jahat itu mencuri”. Dalam contoh ini, pengulangan perkataan “penjahat” berserta frasa “yang jahat” sudah menunjukkan unsur kelewahan kerana wujud ulangan kata yang tidak diperlukan dalam binaan tersebut. Selain itu, frasa “mempersetujui permintaannya” dikategorikan sebagai kelewahan kerana kehadiran imbuhan *memper-...-i* bagi kata dasar “setuju”. Imbuhan yang tepat untuk kata ini ialah *meN-...-i*, iaitu *menyetujui*. Hal ini demikian kerana kehadiran apitan *meN-...-i* dalam contoh tersebut membentuk kata kerja terbitan yang bersifat transitif, iaitu memerlukan satu objek.

Dalam lingkungan nahu bahasa Melayu, kelewahan melibatkan beberapa elemen seperti imbuhan, perkataan, frasa dan ayat. Malah, wujud kelewahan dari sudut pengulangan idea dalam karangan. Berdasarkan definisi dan pengertian ini, unsur lewah dalam penulisan, khususnya penulisan formal seperti laporan akhbar wajar dihindari kerana kehadiran elemen tersebut akan menjejaskan aspek nahu. Aspek kelewahan ini dapat dikategorikan sebagai salah satu kesalahan dalam penggunaan nahu kerana wujudnya unsur yang tidak gramatis dalam binaan ayat. Selain itu, kepersisan ayat akan mengganggu dan pada masa sama berupaya merencatkan kefahaman pembaca dalam konteks yang lebih luas, yakni merangkumi sudut nahu bahasa Melayu dan kandungan laporan berita akhbar itu sendiri.

Berdasarkan Asmah Omar (2007, pp. 112-113), akhbar dimaksudkan juga surat khabar harian, buletin berkala dan makalah, dan medium ini bertujuan menyebarkan maklumat kepada khalayak, di samping mempunyai edaran yang sangat luas dari segi kawasan geopolitik, selain merentasi semua golongan umur dan lapisan sosial masyarakat. Takrifan ini menjelaskan kepada umum tentang upaya dan peranan akhbar dalam menyebarkan luas informasi kepada para pembaca. Namun, dalam konteks dunia tanpa sempadan yang dilengkapi kemudahan teknologi komunikasi terkini, akses terhadap akhbar atas talian dilihat lebih mudah kerana pembaca dapat melayari laman tersebut pada bila-bila masa, asalkan memiliki gajet tertentu dan kemudahan internet. Maka, dengan kelebihan teknologi ini, bahan berita yang sampai kepada pembaca akan lebih pantas dengan capaian audiens yang lebih ramai. Dalam hal ini juga, lebih ramai pembaca akan terdedah kepada laporan akhbar secara atas talian, sama ada berita tersebut tinggi mutu penulisannya ataupun sebaliknya.

Secara khusus, kajian ini akan memfokus kepada aspek kelewahan yang terdapat dalam laporan akhbar Utusan Borneo atas talian, beralamat: <http://www.theborneopost.com>, iaitu kategori berita setempat dari bulan Ogos 2012 hingga Oktober 2012. Kategori berita setempat dipilih sebagai data kajian kerana klasifikasi ini memuatkan laporan berita semasa, iaitu bentuk penulisan yang menggunakan kata bersifat umum dan mudah difahami pembaca. Berdasarkan Asmah Omar (2007, p. 114), jenis pemberitaan akhbar seperti laporan peristiwa semasa merupakan bentuk berita yang am sifatnya, yakni tidak ada kecenderungan kepada bidang tertentu. Justeru, kata dan ungkapan yang digunakan sebahagian besarnya diambil daripada perbendaharaan am (*general vocabulary*). Dengan huraian ini, diandaikan bahawa tahap penggunaan bahasa dalam penulisan laporan akhbar kategori tersebut bersifat sederhana dari segi pemilihan kata dan tahap bahasanya, namun masih difahami oleh golongan pembaca umum.

Dapatan dan Perbincangan Aspek Kelewahan

Menerusi penelitian yang dilakukan terhadap laporan-laporan akhbar Utusan Borneo atas talian, terdapat dua aspek kelewahan yang sangat dominan berbanding elemen-elemen kelewahan yang dinyatakan sebelum ini, iaitu; (i) imbuhan, dan (ii) perkataan. Bagi kelewahan penggunaan imbuhan pada perkataan, didapati bahawa imbuhan yang terlibat ialah imbuhan awalan dan imbuhan apitan sahaja, manakala bagi aspek kelewahan perkataan melibatkan unsur pengulangan leksikal dalam sesuatu ayat. Berikut merupakan penjelasan dan huraian kesalahan yang dimaksudkan;

1. Kelewahan Penggunaan Imbuhan

i. Apitan *memper-...-i* “

Berdasarkan Nik Safiah Karim, Farid M. Onn, Hashim Musa dan Abdul Hamid Mahmood (2011, pp. 211-212), apitan ini tidak begitu produktif dan kata-kata yang dapat bergabung dengan apitan ini tidak banyak. Penggunaan apitan ini adalah untuk menyatakan makna khusus bagi sesuatu perbuatan kata kerja, misalnya *memperingati*. Bentuk-bentuk yang lazim digunakan seperti *memperolehi*, dan *memperbaiki* seperti dalam contoh ayat di bawah, serta beberapa contoh lain; *memperdalami*, *memperkuasai* dan *memperhalusi* dianggap melewat dalam konteks penulisan formal. Penggunaan imbuhan yang tepat bagi kata-kata dalam contoh ayat di bawah ialah apitan *men-...-i* untuk *membaiki* dan awalan *memper-*, untuk *memperoleh*. Manakala apitan *meN-...-i* dan awalan *memper-* dapat digunakan untuk *memperhalus*.

- a. Lawrence berkata, pengurusan sistem parkir bawah syarikat kontraktor diharap akan memperbaiki sistem sedia ada selain menyediakan sistem parkir yang moden.
(MBM Boleh Kaut RM1 Juta Setahun Dari Sewa Parkir, 29 September 2012)
- b. “Semakin membesar anak itu kelak, semakin sukar untuk dia berdepan dengan situasi yang seolah-olah ‘melayan’ dia seperti warga asing, tanpa memperolehi sebarang kemudahan dan faedah daripada kerajaan kerana tidak memiliki sijil kelahiran atau kad pengenalan,” katanya.
(Jangan Abaikan Hak Anak, 30 Ogos 2012)
- c. Timbalan Menteri Datuk Dr Wee Ka Siong berkata, pengarah JPN perlu memperhalusi sebab dan tujuan kutipan derma itu sebelum memberikan kelulusan.
(Wee: Kementerian Pelajaran Tidak Halang Inisiatif PIBG Kumpul Dana, 10 Ogos 2012)

ii. Apitan *memper-...-kan*

Berdasarkan Nik Safiah Karim et al. (2011, pp. 209-210), apitan *memper-...-kan* dapat digunakan dengan dua golongan kata, iaitu kata nama dan kata kerja. Apabila apitan ini digunakan dengan kata kerja, pengertian yang wujud ialah menyebabkan orang lain melakukan perbuatan yang terkandung dalam maksud kata kerja, misalnya “memperdengarkan”; menyebabkan orang mendengar. Manakala apitan *memper-*

...-kan yang digunakan dengan kata nama membawa maksud kausatif, iaitu menjadikan atau menyebabkan, misalnya "mempersaudarakan"; menjadikan seperti saudara. Dalam contoh-contoh di bawah, penggunaan apitan ini didapati tidak gramatis dan melewah. Hal ini demikian kerana, imbuhan yang tepat ialah *memper-* kerana diikuti oleh bentuk kata adjektif. Imbuhan awalan *memper-* digunakan dengan kata adjektif untuk membawa maksud menjadikan lebih atau bertambah (Nik Safiah Karim et al., 2011, p. 210). Dalam hal ini, kata adjektif seperti *luas* dan *besar* hanya menerima imbuhan *memper-*, bukannya apitan *memper-*kan seperti berikut;

- a. Kementerian Pelajaran perlu melihat beberapa faktor secara teliti sebelum menerima cadangan untuk memperluaskan penggunaan kad Schooltrac yang dapat mengesan pelajar ponteng sekolah.
(*Schooltrac Kesan Pelajar Ponteng Perlu Dikaji*, 29 Ogos 2012)
- b. Majlis Bandaraya Miri (MBM) bercadang memperbesarkan Tamu Lutong untuk membolehkan lebih ramai peniaga di sini mencari rezeki di kawasan berkenaan.
(*MBM Cadang Perbesar Tamu Lutong*, 8 September 2012)

iii. Imbuhan *diper-*

Imbuhan ini digunakan dengan kata adjektif untuk membawa maksud dijadikan lebih atau dijadikan bertambah, dan dalam sesetengah konteks terdapat sebilangan kecil kata nama yang hanya menerima imbuhan *diper-* untuk membentuk kata kerja, misalnya *diperalat*, *diperdaya* dan *diperkacang* (Nik Safiah Karim et al., 2011, pp. 215-216). Walau bagaimanapun, wujud penggunaan imbuhan ini dalam konteks ayat di bawah yang menyebabkan kelewahan. Hal ini sejajar dengan pernyataan Nik Safiah Karim et al. (2011, p. 182), iaitu awalan *diper-* yang bergabung dengan kata kerja *buat* akan menjadi *diperbuat* dan bentuk ini dianggap lewah bagi kata *dibuat*.

"Pada sekitar 1994, penduduk rumah panjang ini telah menarik nafas lega apabila kerajaan memasang bekalan air bersih dan elektrik walaupun pada ketika itu rumah panjang ini masih diperbuat daripada kayu lagi," katanya.

(*31 Ogos Tarikh Keramat Yang Wajar Diingati Setiap Warganegara Malaysia*, 31 Ogos 2012)

iv. Apitan *diper-...-i*

Berdasarkan Nik Safiah Karim et al. (2011, p. 217), apitan *diper-...-i* sama seperti apitan *memper-...-i*, iaitu tidak begitu produktif. Bentuk-bentuk yang lazim digunakan seperti *diperolehi*, *diperbaiki*, *diperkuasai*, *diperakui*, *diperhalusi*, dan *dipersetujui* dinyatakan sebagai bentuk terbitan yang lewah. Bentuk-bentuk ini seharusnya menerima awalan tertentu, misalnya awalan *diper-* untuk *diperoleh*, apitan *di-...-i* untuk *dikuasai*, *dibaiki* atau *dihalusi*, dan apitan *di-...-i* atau *diper-...-kan* untuk *diakui* atau *diperakukan*. Seperti dalam penerangan ini, bentuk kelewahan juga ditemui dalam data kajian, iaitu seperti berikut;

- a. Terdapat cadangan memorandum persefahaman yang diusulkan serta dipersetujui kedua-dua belah pihak untuk melakukan usaha bersepadu berdasarkan kesaksamaan dan faedah bersama selain mengukuhkan lagi

hubungan mesra dan kerjasama kedua-dua bandar secara aktif membangunkan hubungan bandar mesra.

(Korea Selatan Anggap Sarawak Negeri Berpotensi, 30 Ogos 2012)

- b. Jelasnya, buat masa sekarang sesetengah kawasan Ulu Pandan terutama Lebus dapat dihubungi menggunakan jalan ladang kelapa sawit dan ia akan **diperbaiki** dari semasa ke semasa bagi menyenangkan penduduk setempat berulang-alik dari bandar Bintulu ke rumah panjang mereka di Lebus.
(Pembinaan Jalan ke Ulu Pandan Masuk Fasa Kedua, 30 Ogos 2012)
- c. Bagaimanapun, seni tari kebudayaan di negeri ini harus **diperhalusi** dengan kajian tambahan yang lebih terperinci dan optimis.
(Pendedahan Tarian Tradisional Mampu Semai Semangat Cintakan Budaya, 19 September 2012)
- d. “Sebab itu, mereka tampil berjumpa SUPP untuk memohon bantuan dan kini kami bersyukur kerana berjaya membantu mereka,” kata Lai sambil menambah berita gembira itu **diperolehi** pada Selasa minggu lepas.
(11 Pelajar Cina Peroleh CGPA 4.0 Terima Tajaan JPA, 29 Ogos 2012)
- e. Beliau menambah, kelulusan terhadap kerja membaik pulih tersebut turut **diperakui** oleh MBKS.
(Peniaga Batu Lintang Berpuas hati Dengan Projek Baik pulih, 28 Ogos 2012)

v. Imbuhan **diper-kan**

Berdasarkan Nik Safiah Karim et al. (2011, p. 214), kata kerja yang terbentuk dengan apitan *diper-...-kan* ini wujud dalam ayat pasif, iaitu ayat yang menjudulkan objek asal, dan aspek makna apitan ini membawa pengertian *terjadi* atau *disebabkan*, misalnya perkataan *dipertemukan* membawa maksud “dijadikan” atau “disebabkan bertemu”. Manakala aspek makna yang kedua membawa pengertian menyebabkan sesuatu perbuatan yang terkandung dalam maksud kata kerja dilakukan orang lain, misalnya perkataan *diperdengarkan*; menyebabkan sesuatu didengar oleh orang lain. Bentuk *diper-* adalah berbeza dengan *diper-...-kan* kerana awalan *diper-* digunakan dengan kata adjektif untuk membawa maksud dijadikan lebih atau dijadikan bertambah, misalnya *diperindah*; dijadikan lebih indah atau bertambah indah. Dalam konteks ayat di bawah, kata-kata yang digaris sewajarnya menggunakan awalan *diper-* lantaran wujud kata adjektif seperti *hebat*, *kukuh*, *luas* dan *kemas*.

- a. Jurucakap Bahagian Kutipan Dana WWF yang enggan dikenali semalam berkata kempen memulihara haiwan itu semakin **diperhebatkan** ke setiap bahagian di negeri ini.
(Pemuliharaan Penyusutan Hidupan Liar Lain Penting: WWF, 29 Ogos 2012)
- b. “Cuma sekarang ini adalah masalah berkaitan dengan rangkaian penerbangan perlu **diperkukuhkan** lagi dan seperti yang kita sedia maklum penerbangan terus dari Baghdad (ibu negara Iraq) ke Kuala Lumpur oleh penerbangan AirAsia dalam pertimbangan,” katanya.
(Pelancong Iraq Pasaran Berpotensi, 30 Ogos 2012)

- c. Justeru kata Lawrence, sekiranya projek ini berjaya kelak, ia akan **diperluaskan** ke kawasan Pasar Malam di SABERKAS bagi memudahkan para peniaga kerana mereka tidak lagi perlu membawa bateri atau enjin jana kuasa sendiri untuk menyalakan lampu sepanjang berniaga di pasar malam tersebut.
(Pasar malam Bandaraya Miri Galak Belia Terlibat Perniagaan, 30 Ogos 2012)
- d. Menurutny, ia perlu **diperkemaskan** semula seiring dengan peredaran masa.
(Semak semula Imbuan Tetap Perumahan, 29 Ogos 2012)

2. Kelewahan Perkataan dalam Ayat

Contoh-contoh ayat yang disertakan ini menunjukkan wujudnya penggunaan kata yang tidak diperlukan dalam binaan ayat dan menjadikan ayat tersebut tidak gramatis. Ayat tersebut sewajarnya menggunakan satu daripada dua perkataan yang digaris. Hal ini demikian kerana kata yang satu lagi perlu digugurkan kerana wujud pertindanan makna.

- i. Acara tumpuan yang **julung kali** diadakan ialah Kejohanan Layang-Layang Sukan Asia Pasifik **kali pertama**.
(Peserta Festival Layang-layang Diraikan Majlis Jamuan Malam, 2 Oktober 2012)
- ii. Tambah Nyaring, sejak 44 tahun Rumah Semurin didirikan pada 1968 dengan **hanya** tiga pintu **sahaja** ketika itu, pelbagai pembangunan telah masuk ke kawasan rumah panjang tersebut dari tahun ke tahun.
(Tarikh Keramat Yang Wajar Diingati Setiap Warganegara Malaysia, 31 Ogos 2012)
- iii. "Sistem sokongan yang menyalurkan bantuan ini kelak bukan **hanya** untuk wanita Bumiputera **sahaja** tetapi merangkumi mereka yang bukan Bumiputera kerana ia dinilai berdasarkan kepada keperluan mereka," tambahnya.
(Ibu Tunggal Bukan Islam Dibantu, 29 Ogos 2012)
- iv. Walaupun hidup dalam masyarakat majmuk dan berlainan agama, ia tidak menjadi penghalang untuk rakyat negeri ini untuk terus kekal bersatu dan **saling hormat-menghormati** antara satu sama lain.
(Perbezaan Bukan Penghalang Untuk Hormat-menghormati, 2 Oktober 2012)
- v. **Selain itu** ia **juga** diharap dapat memupuk perpaduan dalam institusi pendidikan selain membentuk nilai murni.
(Detik Ambang Merdeka SMK Sibu Jaya Berlangsung Dengan Jayanya, 31 Ogos 2012)
- vi. Suasana **hiba** dan **pilu** menyelubungi kawasan tanah perkuburan terbabit sebaik sahaja mayat mendiang yang dibawa menaiki lori Angkatan Tentera Malaysia (ATM) tiba.
(Mayat Mendiang Nathaneil Selamat Dikebumikan, 29 Ogos 2012)
- vii. Bercakap kepada pemberita semasa mengadakan **pemeriksaan** dan **tinjauan** ke jalan raya di kawasan tersebut semalam, Ahli Dewan Undangan Negeri (ADUN)

Bawang Assan Dato Sri Wong Soon Koh berkata, salah satu projek naik taraf ialah di sebuah jalan curam di persimpangan Jalan Hock Ming bagi menjamin keselamatan pengguna.

(Kerja-kerja Naik Taraf Jalan di Sg. Bidut Dilaksana Tidak Lama Lagi, 29 Ogos 2012)

- viii. **Antara nama-nama** besar yang akan memeriahkan persidangan ialah Dan Brickley daripada Google Inc, Hiroaki Kitano (Sony Inc), Francesca Rossi (Universiti Padova, Itali), Karen Coyle (Konsultan Pusat Sumber Digital, Amerika Syarikat) dan Andreas Dengel (Pengarah Saintifik, Pusat Penyelidikan AI Jerman).

(Persidangan Kepintaran Buatan dan Teknologi Semantik Direalisasikan Dengan Sokongan SCB, 29 Ogos 2012)

- ix. **Antara barang-barang** yang hilang termasuk peralatan elektrik, barang kemas, jam tangan, telefon bimbit dan wang tunai yang tidak dapat diketahui nilainya.

(Pegawai Mahkamah Kerugian RM10000 Rumah Dipecah Masuk, 1 Oktober 2012)

- x. Katanya perpecahan dilihat semakin ketara pada waktu ini jika dilihat kepada pergelutan dan konflik dalaman yang amat dasyat yang sedang berlaku di **kebanyakan negara-negara** Islam di Timur Tengah.

(Umat Islam Harus Terus Bersatu, 18 September 2012)

- xi. **"Kebanyakan kes-kes"** yang dimaklumkan dari Kuching, Sarikei, Sibul, Samarahan dan Kapit," katanya dalam kenyataan akhbar di sini semalam.

(Kes Baharu HFMD Menurun, Kata Pengarah Kesihatan, 4 Ogos 2012)

Rumusan

Pengutaraan masalah penggunaan tatabahasa, khususnya melibatkan aspek kelewahan dalam penulisan laporan akhbar seperti ini sewajarnya dipandang dari sudut yang positif dan terbuka oleh penulis dan pihak yang terlibat dalam penghasilan serta pengembangan media ini. Dalam menyampaikan kandungan berita dan juga tajuk berita, satu strategi yang sama digunakan, iaitu menarik perhatian pembaca dengan menggunakan kata-kata tertentu (Asmah Omar, 2007, p. 121). Dalam ruang lingkup ini, sungguhpun penulis mempunyai kapasiti untuk melaporkan berita menggunakan gaya bahasa dan kepengarangannya tersendiri, namun satu perkara penting yang harus diteliti ialah unsur bahasa yang terkandung dalam laporannya, iaitu sama ada mematuhi hukum bahasa atau mementingkan kandungan yang bersifat sensasi bagi menarik perhatian pembaca semata-mata. Kewujudan unsur yang bersifat membazir dalam ayat perlu dielakkan agar sesuatu penulisan akan lebih padat dan ringkas serta dapat menyampaikan mesej kepada pembaca dengan lebih mudah. Secara keseluruhan, langkah mendaulatkan bahasa Melayu harus diperhebat menerusi semua medium agar bahasa ini terus berupaya menjadi bahasa ilmu dan dipandang tinggi oleh semua pihak, sesuai dengan statusnya sebagai bahasa rasmi negara.

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'LANG' KAH 'PINTU'? PERUBAHAN LEKSIKAL MASYARAKAT MELAYU SARAWAK DEWASA INI

LEXICAL CHANGE IN THE SARAWAK MALAY DIALECT

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Abstrak

Kertas kerja ini bertujuan melihat fenomena perubahan leksikal atau kosa kata yang berlaku dalam Dialek Melayu Sarawak (DMS). Untuk tujuan ini, dalam kertas kerja siri pertama ini, pengkaji akan memberikan sedikit gambaran perubahan kepada beberapa leksikal yang biasa digunakan oleh penutur asli DMS di kawasan Kuching dan Kota Samarahan sekitar tahun 60-an sehingga akhir 90-an dan cara perubahan secara konsisten telah berlaku pada akhir tahun 90-an sehingga kini. Data kajian dikutip hasil temu bual informal dengan informan-informan yang berumur antara belasan tahun sehingga 80-an. Data juga dikutip hasil pemerhatian. Dapatan kajian mendapati terdapat kosa kata penutur asli DMS berubah seiring dengan perubahan zaman dan termasuklah kosa kata yang biasa digunakan oleh penutur yang berumur ada yang tidak lagi digunakan. Antara sebab perubahan yang berlaku secara gradual ini termasuklah taraf pendidikan, sikap penutur sendiri, faktor modenisasi perkahwinan campur, dan taraf ekonomi dan sosial.

Kata kunci: perubahan leksikal, Dialek Melayu Sarawak

Abstract

This paper examines the phenomenon of lexical change in Sarawak Malay Dialect (SMD). Towards this purpose, the paper serves as the first in a series of articles that relate to the development of the lexicon of SMD from the 1960s to the end of 1990s. This paper specifically aims to bring to light observable patterns in the usage of vocabulary of this variety of Malay among younger SMD speakers in the Kuching and Kota Samarahan districts. The data for the study were obtained through informal interviews with informants who were in their teens to their eighties. Observations of the SMD use were also carried out. The results indicate that the vocabulary items used by native speakers of SMD have changed with time. Several words (among many others) are observed to be less and less used among the

younger generations of SMD speakers. It discusses, in brief, factors that cause gradual changes in a language, which include educational level, speakers' attitudes, modernisation, mixed marriage, and socio-economic status.

Keywords: *Lexical change, Sarawak Malay Dialect*

Pendahuluan

Bahasa merupakan sistem lambang pertuturan yang dinamik dan bersifat arbitrari. Dalam erti kata lain, bahasa sentiasa mengalami perubahan. Umum mengetahui perubahan yang paling ketara adalah dari segi kosa kata sesuatu bahasa. Demikian juga halnya dengan Dialek Melayu Sarawak (DMS). Kajian ini memfokus kepada perubahan kosa kata dalam DMS terutama dalam kalangan generasi muda penutur asli DMS. Data kajian diperoleh daripada penutur asli DMS yang berumur antara awal 20-an dan 80-an. Kaedah kajian menggunakan perbincangan secara informal antara pengkaji dengan informan dan juga berdasarkan pemerhatian pengkaji yang merupakan penutur asli DMS.

Perbincangan

“Mun ko nok tido, tido dalam telok nun. Jangan tergeley-geley sitok. Lang ya tutup, sik urang nangga ko melansut jangkak tok”.

“Mun ko nok tido, masok dalam bilit. Jangan tegeley-geley/gurin sitok. Tutup pintu, sik urang nangga ko tido jangkak tok”.

Ungkapan yang tertera di atas merupakan ungkapan biasa dalam pertuturan domestik harian masyarakat Melayu Sarawak. Namun, perbezaan yang ketara dapat dilihat dari segi pemilihan kosa kata yang berbeza. Walaupun maksud yang hendak disampaikan dalam kedua-dua ayat adalah sama, namun disebabkan kosa katanya berbeza, ini sekali gus mengubah lenggok dan daftar bahasa yang digunakan. Besar kemungkinan apabila ayat pertama diajukan kepada generasi masa kini terutama generasi bawah usia 30-an, bunyinya agak janggal atau tidak langsung difahami.

Seiring dengan perubahan zaman dan proses modenisasi seperti bahasa-bahasa lain, DMS telah mengalami perubahan yang agak ketara. Penggunaan beberapa perkataan seperti yang bergaris di atas sama ada tidak lagi digunakan ataupun hanya digunakan oleh segelintir masyarakat Melayu Sarawak. Umum mengetahui bahasa merupakan sesuatu yang dinamik, iaitu sukar untuk membendung perubahan atau peralihan yang berlaku dalam penggunaan bahasa dalam sesebuah masyarakat. Perubahan serta peralihan ini bukan berlaku dalam sekelip mata tetapi secara perlahan dan tidak disengajakan mahupun dirancang. Dalam erti kata lain, proses perubahan tersebut berlaku secara semula jadi. Fromkin, Rodman dan Hyams (2003, p. 499) menganalogikan perubahan yang berlaku dalam bahasa seolah-olah perubahan yang berlaku dalam astronomi:

All living languages change with time. It is fortunate that they do so rather slowly compared to the human life span. It would be inconvenient to have to relearn our native language every twenty years. Stargazers find a similar

situation. Because of the movement of individual stars, the constellations are continuously changing their shape. Fifty thousand years from now we would hardly recognize Orion or the Big Dipper, but from season to season the changes are imperceptible. Linguistic change is also slow, in human- if not astronomical- terms. As years pass we hardly notice any change.

Nagy (2010, p. 2) menyokong andaian umum ilmuan yang menyatakan perubahan yang paling ketara dalam sesuatu bahasa adalah dari segi leksikal. *"It is commonly claimed that the lexicon is the most volatile part of language and most likely to undergo change due to superstrate influence in a language contact situation"*. Namun, hakikatnya tiada sesiapa yang benar-benar mengetahui secara terperinci cara atau faktor yang menyebabkan bahasa berubah. Faktor-faktor yang menyebabkan sesuatu bahasa berubah bukanlah mudah untuk ditentukan. Antara faktor yang diketahui menyumbang kepada peralihan atau perubahan dalam bahasa (perubahan yang dimaksudkan di sini bukanlah perubahan yang dilalui seseorang dalam memperoleh (*acquiring*) atau mempelajari (*learning*) sesuatu bahasa) termasuklah pinjaman kosa kata daripada bahasa-bahasa lain dan proses asimilasi, iaitu proses untuk memudahkan artikulasi (*ease of articulation*). Antara faktor lain yang menyebabkan kecenderungan kepada berlakunya perubahan leksikal ini termasuklah faktor sosial, status ekonomi, proses urbanisasi, atau sikap penutur sesuatu bahasa itu sendiri (Johnson, 1993; Habib, 2005; Nagy, 2010).

Penutur sesuatu bahasa mempunyai kecenderungan untuk menyesuaikan sebutan mereka untuk memudahkan atau untuk menjadikan sebutan menjadi lebih efisien. Sebagai contoh, huruf vokal yang hadir sebelum konsonan nasal dalam bahasa Inggeris selalunya dinasalkan untuk memudahkan artikulasi. *"The Great Vowel Shift"* telah membawa kepada perubahan dalam bahasa dan ia juga merupakan fenomena yang sukar untuk diuraikan. Faktor lain yang membawa kepada perubahan dalam nahu sesuatu bahasa ialah *analogic changes*. Hasil perubahan analogik ialah pengurangan dalam bilangan morfem yang tidak sekata (*irregular morphemes*) yang terpaksa dipelajari dan diingati satu persatu (Fromkin et al., 2003). Jika diperhatikan, kita akan dapati manusia sentiasa mencari jalan untuk memudahkan cara mereka berinteraksi dan berkomunikasi. Keperluan manusia untuk memudahkan cara sebutan atau ejaan sesuatu perkataan supaya mudah difahami ataupun untuk menjimatkan masa contohnya, mendorong mereka untuk menjadi kreatif dan inovatif, sama ada secara disedari oleh mereka ataupun tidak. Ironinya "pengurangan" sebutan, ejaan atau morfem ini sebaliknya mencambah perkataan-perkataan baru atau pun melahirkan variasi lain dan ini "memperkayakan" bahasa tersebut.

Perubahan dalam sesuatu bahasa boleh terjadi dalam mana-mana angkubah linguistik contohnya, dari sudut fonetik mahupun semantik. Dalam artikel ini, aspek yang akan dikupas ialah kosa kata DMS. Antara isu yang dibincangkan ialah terdapat sesetengah kosa kata dalam DMS lama yang jarang sekali digunakan dalam era ini terutama bagi golongan muda. Tanda-tanda perubahan dalam pilihan leksikal ini bukan sahaja dapat didengari daripada perbualan – perbualan rawak, tetapi dapat dilihat secara jelas dalam penulisan atau perbualan bertulis tidak formal dalam rangkaian media sosial. Sebagai contoh, perkataan "gadong" agak jarang digunakan. Sebaliknya, anak-anak muda dewasa ini lebih sering mengungkapkan "ijo" yang bermakna "hijau" dalam perbualan mereka. Demikian juga dengan penggunaan "enggodok" bagi warna "ungu". Selain itu, masyarakat dewasa ini sering menggunakan perkataan "purple" bagi maksud warna ungu. Dalam hal yang sama perkataan "lipstick" kerap digunakan untuk menggantikan perkataan DMS "bicu". Begitu juga dengan perkataan "pupor" yang digantikan dengan perkataan "compact powder" atau "compact" sahaja. Dalam hal ini, pengaruh bahasa Inggeris amat ketara sekali

dalam perbualan masyarakat Melayu tempatan. Walaupun masih ramai penutur asli DMS menggunakan “manok” namun tidak dapat dinafikan perkataan “ayam” juga popular, terutamanya dalam kalangan penutur muda DMS. Perkara yang sama dapat diperhatikan dengan penggunaan perkataan “moto”. Dalam DMS, “moto” bererti “kereta”. Perkataan bahasa Melayu standard didapati lebih kerap digunakan oleh generasi muda Melayu Sarawak dewasa ini.

Artikel ini bukanlah bertujuan memberi bukti-bukti eksperimental untuk pemerhatian rawak mahupun hipotesis kajian ini. Sebaliknya, kajian ini bertujuan menghurai dan membincangkan beberapa perkataan yang didapati sudah hampir hilang penggunaan dalam pertuturan generasi muda kini. Dalam artikel mendatang, dapatan atau hasil kajian berkaitan dengan isu perubahan penggunaan DMS dalam kalangan penuturnya akan dirungkaikan.

Jadual 1 menyenaraikan beberapa perkataan lama DMS yang dipilih dan perkataan baharu atau alternatif yang didapati digunakan dengan agak meluas masa kini. Perkataan lama yang dimaksudkan ialah perkataan-perkataan yang sering ditutur oleh generasi lama, seawal lebih kurang 20 tahun yang lalu, iaitu sekitar tahun 2000. Perkataan baharu pula bererti perkataan-perkataan yang diamati lebih kerap digunakan oleh anak-anak muda dewasa ini. Perlu diingatkan bahawa tiada garisan penamat mutlak yang menunjukkan waktu sesuatu perkataan “dihenti-pakai” dan “dimula-pakai”. Tindakan pasti berlaku dan perkara yang ingin diketengahkan ialah perubahan leksikal dalam DMS secara makro.

Jadual 1

Perkataan yang jarang digunakan dalam DMS:

	Perkataan lama	Perkataan baharu	Maksud dalam Bahasa Melayu Standard
1.	Telok	Bilit	Bilik
2.	Lang	Pintu	Pintu
3.	Tekoan	Ketel	Cerek
4.	Kaleng	tingkat/ringkat	Mangkuk tingkat
5.	Leci	Periok	Periuk
6.	Godang	Klenik	Klinik
7.	Kelido	Sendok	Senduk
8.	Ladin	Pisok	Pisau
9.	Kumbuk	Selimut	Selimut
10.	Ampus	Asma	Lelah
11.	Percak	Sapu tangan	Sapu tangan
12.	Loyang	Periok	Periuk
13.	Pupor	Compact powder/compact/poda	Bedak
14.	Bicu/inci	Lipstick	Gincu
15.	Dasan	Tempat/bekas	Tempat/bekas
16.	Sep	Lemari	Almari
17.	Kungkong	Rantey	Rantai
18.	Moto	Kereta	Kereta
19.	Tadeng	Antin-antin/sumpin	Anting-anting
20.	Rumah pasong	Polis stesen/balai polis	Balai polis

Perubahan yang agak ketara terjadi dalam kalangan Masyarakat Melayu Sarawak yang bermastautin di kawasan bandar. Amatan dan temu bual secara informal dengan informan-informan mendapati, antara lain, faktor yang mempengaruhi seleksi dan perubahan leksikal dalam DMS merupakan perkahwinan campur (antara masyarakat Melayu Sarawak dan Melayu Semenanjung), proses urbanisasi, pendidikan, pengaruh media, dan status ekonomi. Perubahan ini tidak boleh dibendung. Namun, untuk memastikan perkataan lama ini tidak hilang ditelan zaman, maka usaha perlulah dilakukan untuk memastikan perkataan-perkataan lama ini didokumentasikan untuk rujukan masa depan.

Penutup

Perubahan yang berlaku dalam mana-mana bahasa adalah sesuatu yang sukar dibendung. Perubahan ini bukanlah sesuatu yang tidak baik, malah keadaan ini menunjukkan betapa bahasa itu sesuatu yang dinamik. Antara faktor yang menyebabkan perubahan ialah proses urbanisasi, perkahwinan campur, taraf pendidikan dan sebagainya. Begitu juga halnya dengan DMS yang sedikit sebanyak mengalami perubahan terutama dari segi kosa kata. Hal ini dapat dibuktikan melalui kosa kata yang digunakan oleh penutur golongan muda DMS yang kurang terdedah dan jarang menggunakan beberapa kosa kata yang sering digunakan oleh penutur yang lebih berumur. Dalam artikel ini penulis mengutarakan 20 perkataan DMS lama yang hampir hilang daripada kosa kata penutur muda.

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文化课

CHINESE CULTURAL CLASS

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Abstract

Chinese cultural component is one of the essential parts that has to be covered in the syllabus of the Mandarin proficiency course at Universiti Malaysia Sarawak. Students enjoy the cultural class very much. They have great interest in the topics covered and normally ask a lot of questions during the class. Since context matters in ensuring smoother and easier understanding of cultural knowledge by the students, sharing of stories and experience on the part of instructor has been very common when cultural class is being conducted. This article reports the most memorable experience of an instructor when “Chinese names” is taught. Students are not only learning the cultural knowledge pertaining to the language, but also the daily customs and practices as well as the ways to deal with people. This is shown when a student remembers what has been said by her instructor and applies it when communicating with her instructor.

Keywords: Mandarin proficiency, cultural class, practices and customs, Chinese name

在砂拉越大学的华语班里，我们有文化课。这文化课约占整个课程的二十巴仙。学生们都很喜欢上文化课。我想，他们最会发问的时段，就是在文化课进行时。

每次教文化课时，我都尽量把自己的故事介入其中。这样主要是想给他们实际的例子，从中加深他们的认识。学生们对这样的教学方式的反应也很好，每次都兴趣盎然地发问一连串问题。

在这么多堂文化课中，让我印象最深刻的就是关于“华人姓名”。我的姓氏——“官”，算是少有或说不普遍的姓氏。教单姓和复姓时，我也以自己的姓氏做例子。

“官”这个姓氏源自“上官”，后来会变成“官”，据说主要有两个原因。其中一个原因是“人们为了书写和称呼上的简便”（官秀岩，2011：38），另一个原因是“汉朝时，尚书上官桀父子与宰相霍光争权遭满门抄斩；唐朝时，宰相上官仪因为反对武则天的独裁统治又遭满门抄斩”（官秀岩，2011：38）。因此，不少姓“上官”复姓的人，就改成单姓“上”或者单姓“官”。

讲到这个故事时，学生们都发出“哦哦哦”的声音，而且听得津津有味。我还和学生说：“你们叫我老师，我固然高兴，可是我更喜欢你们叫我官老师。因为老师是很笼统的称呼，而官老师则专指我，代表你们对我的尊重，记得我的姓氏。”

很多学生之后还是叫我“老师”，没叫我“官老师”。当然，我没有很在意，但是，我万万没想到有一个学生会将这些记在心里。学期末，我给他们字条，叫他们以中文字写感言给我时，她竟然会以中文字称呼我“官老师”，让我受宠若惊，也万分高兴。

从这样的一个小互动中，我深深觉得，作为一个老师，真的要好好注意自己的言谈举止。因为学生都会看在眼里，记在心里。

我感到很欣慰。因为学生从我们这里学习到的，不仅仅是有关文化的知识，还学习了生活礼仪和待人处事的道理。

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图1. 在写感言给我时, 很多学生还是称呼我为“老师”

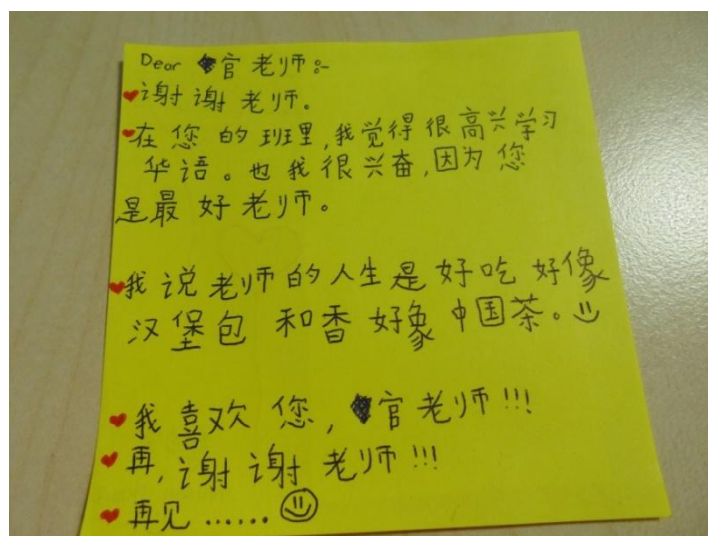


图2. 只有这个学生, 她会记得我是“官老师”