FORMULAIKA ANALYSIS OF SARA PARETSKY'S AND S. MARA GD'S DETECTIVE NOVELS: A COMPARATIVE STUDY

(Avalu Surat Cakaradet Sari Paretsky dan S. Mara GD; Studi Komparatif)

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ABSTRACT
This thesis is a study of Sara Paretsky's and Mara Gd's popular novels in relation to the influence of economic and sociocultural factors which underlie the creation of Sara Paretsky's and Mara Gd's detective novels. The works of popular literature are chosen here because this thesis is also intended to argue that practically the works of popular culture are also interesting and even important to be analysed. This study covers, firstly, the discussion about detective novels as one of the popular culture's products which have a big number of readers, and secondly an analysis of the influence of economic and sociocultural conditions on the creation of both these American and Indonesian detective novels.

Applying an interdisciplinary approach, and assuming that Sara Paretsky's and Mara Gd's detective novels are the mental evidence in seeing the market variation, and the rate of crime in both Indonesia and America, this study particularly describes the difference in the obstacles and challenges which should be faced by the detectives. For this purpose, four novels of each are observed. The result is then compared to the realities of economic and sociocultural conditions in America and Indonesia during the times these popular detective novels were written.

The result of the observation shows that in the case of crime rate, America suffers higher crime rate than Indonesia because one of the factors is the advancement in using industrial technology.

Keywords: Economic condition — sociocultural condition — the influence — crime — detective.

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INTRODUCTION

It is widely known that popular culture can be in the form of popular literature, popular art, popular songs, and so forth. As one of the forms of popular culture, popular literature has been analyzed by many students from both the undergraduate and graduate programs. Nurigiyantoro (2000:2) in his Teori Pengkajian Fiksi points out: “Banyak orang (baca: wajar) yang beranggapan bahwa sastra pop juga perlunya diperhatikan (baca: diteliti) dan bahkan pentas diadakan di sekolah. Apalagi jika kita mengingat tipisnya bahan antara keduaanya...” [Many experts hold the view that popular literature also needs to be analyzed and even deserve to be taught in school. Moreover, there is a very fine dividing line or distinction between high literature and popular literature...].

Popular literature and popular art also have the right to exist and their existence must therefore be appreciated. Mass production of art and literature in society is not a garbage although usually their existence is intended only to be enjoyed and then substituted by other forms of popular art and popular literature that provide more entertainment needed by readers as the time passes.

In reality, whether in Indonesia or in other countries like America and England, the number of people who read popular literature are greater than those who read high literature. They become attracted to popular literature because popular novels such as detective novels deal with problems which occur in our daily life. This idea is supported by Jack Nachbar and Kevin Leuse (1990:15):

Popular culture forms the vast majority of the artifacts and events which compose our daily lives, but it does not consist of our entire culture: it surrounds us but does not draw us opportunities for existence apart from it. All of us participate in at least two other kinds of culture which we need also to understand and identify as a means of illustrating several other characteristics of the popular culture which forms the bulk of our cultural existence.

From the idea above, it can be said that one of the identities of popular literature is reality. Since it deals mostly with reality it manages to attract a lot of readers. Moreover, its attraction becomes greater because of the existence of fantasy and suspense.

Detective stories are usually concerned with cases which are basically considered as social problems. Those social problems can be in the form of murder, corruption, and other evil actions which cause people to feel worried and unsafe. Everyday after the process of reading a detective story, the thesis writer realizes that actually these bad actions which are found in detective stories also happen in reality. As long as human beings live in this world, the existence of crime is a persistent fact of life. Given worse, the techniques or methods of committing criminal acts are becoming increasingly sophisticated.

Authors of detective stories seem to be sensitive with this phenomenon. Everytime they launch their literary works, they always attract the readers because the story always reflects the condition of the time when they are written. Jacob Sumardjo in his book Sastera Dan Masa (1980:33): “Karya sastera populer yang baik adalah karya yang tetap memikat peniti dan pemula zaman apu pun” [A good popular literature is a work which invariably engages the attention of the readers at all times.]

A detective story always depicts criminality, and criminal acts are a representation of social problems. The statement from Cawelti (1976:57) below supports my idea:

A third major factor in nineteenth-century attitudes toward crime was the rise of scientific and social approach to the analysis of criminal deeds. The new scientific attitudes led to empirical investigations of the causes of crime and to the assumption that crime could be best understood and dealt with not as a moral or religious matter but in terms of its social psychological background. In this view, criminal acts were not evil deeds, but the result of defective social arrangements or heredity.

I have chosen two authors from two different backgrounds which also give the readers a description of many cases of crime and motives which happened in each country. The participation of these two authors in the creation of popular literature is important because their productivity in launching literary works makes the readers not only attracted to read popular literature but also analyze it.

Cawelti (1976) give a statement related with formulaic literature that: Formulaic literature is, first of all, a kind of literary art. Therefore, it can be analyzed and evaluated like any other kind of literature. Two central aspects of formulaic structures have been generally condemned in the serious artistic thought of the last hundred years: their essential standardization and their primary relation to the needs of escape and relaxation. In order to consider formula literature in its own terms and not simply to condemn it out of hand, we must explore these two basic characteristics.

The statements above encouraged me to choose popular literature as an object of analysis. In this research, the objects are represented by eight detective novels, four of which by S. Mara Go and the other four by Sara Paretsky. The thesis writer has chosen Sara Paretsky and Agatha
Christie representing America and Europe based on Cawelti’s statement (1976:106) as follows:

"...I defined the formulaic pattern of the classical detective story and offered some tentative explanations of the psychological and cultural forces that have made this genre fascinating to so many Europeans and Americans in the later nineteenth and twentieth centuries.

Moreover he also stated in (1976:110) that:

"...George Simenon is certainly the best at developing and sustaining this fruitful balance of detective and other interests, and therefore he stands so far as the master of the longer classical detective formula just as Poe and Doyle remain the high points of the shorter format. Because Simenon’s skill is so rich and subtle, I will attempt to give some specific to these generalizations about the art of genre by examining first some examples of two excellent and not transcendent practitioners of the genre, Agatha Christie and Dorothy Sayers.

From the two quotations of Cawelti above, it can be understood that although Agatha Christie comes from England, her existence in this genre, especially in classical detective, is very important and has great influences both in England and America. That is why this phenomenon encouraged the thesis writer to choose her as the object of analysis.

I have chosen S. Mara Gd to represent Indonesia based on the statement in Jacob Sumardjo’s book (1984) which stated that “Novel S. Mara Gd merupakan novel lantak atau novel detective dengan pola klaster yang umum ditemukan pada genre ini” (Sara Mara Gd’s detective novel is considered a classical detective story).

METHOD OF RESEARCH

The method used in this thesis is library research. This research was done by gathering a collection of critical books and essays related to Sara Paretsky and her works and also S. Mara Gd and her works. The sources for this research are not only limited to printed media but also include electronic media. These sources provide many theories, rules, statements, principles, ideas and other things which can be used for the analysis and solve the problem being analyzed (Nawawi, 1998).

This research was done in many libraries of Gadjah Mada University, namely the Pasca Sarjana Library, the Faculty of Letters Library, Unit I Library, Unit II Library, American Studies Library, and Udayana, Imam Muhri’s Private Library. In addition, some private universities’ libraries served to supplement the sources for the research.

Reference books, articles and essays dealing with the backgrounds of Sara Paretsky and S. Mara Gd are also used in this research. The sources that are considered as the primary sources are the novels of Sara Paretsky and S. Mara Gd, which the thesis writer obtained from book rentals, the and S. Mara Gd. This study is written under the discipline of American Studies, which says that American Studies is an interdisciplinary studies where the discipline of science are related each other which use the social science, culture and literature, history, politics, economic structure, technology, religion and belief. Concerning with this idea, the main object will seen from many aspects of sociology, history, culture and literature, and comparative literature.

ANALYSIS

Sara Paretsky’s Detective Stories

The situation in the classical detective mystery story usually begins with an unsolved crime and moves toward the elucidation of its mystery (Cawelti 80). In four of S Mara Gd’s detective story novels, the situation begins with an unsolved crime before the detective comes to process the case. As found in Misti Kihasia Searang Siuan; Misti Dian Yang Padam; Misti Kolam Yang Dangkal; and Misti Gado Tak Bernama, all the victims are found in a dead condition and these events become more complex and confusing because the death seems to become a mystery. The people who caused the death are still in question.

Concerning the first main element, most of the victims in S. Mara Gd’s classical detective stories come from a high social level as what happens in Misti Kolam Yang Dangkal. In this story, the victim is Hadi, a widower without a son or daughter and the oldest son of the Searang, a long established descendant family. The main cause of this murder is social jealousy. Hadi has been chosen to become the heir of some huge plantation and rice field.

Many criminals in S. Mara Gd’s detective novels have a tendency to transfer their guilt to other people, especially those who are innocent. This is done in order to defend themselves from the police accusation. This is reflected in Misti Dian Yang Padam (1985:239) in which Sumarseno, the criminal tries to prepare his alibi. He takes all the money and jewelry of the victim to give a clue that the murder has been committed by the group of hold-up men. Another example is Sinwiyoyin in Misti Kolam Yang Dangkal (1986:407) which indicates that he is always looking..."
for someone to be scapegoated.

Dealing with the third element of the existence of detectives who make the investigation and try to solve a case, there are differences in in America. In view of this condition, the author S. Mara Gd is smart Captain Kosasih. The description of captian Kosasih as a detective is different from the American classical detective's tradition because generates amateur who has something in excess of observation, reasoning, and knowledge. Generally, in a classical detective story a detective is accompanied by his or her friend. While in Agatha Christie's stories Sherlock company Captain Kosasih.

Sara Paretsky's Detective Stories

The difference between the classical and hard boiled detective stories lies on the setting. While the classical detective uses an isolated place as a setting, the hard boiled detective uses a city as the background. This has always been related to the public's interest in the problem of modern urban life, particularly in crime' (2001:par.1)

Like a classical detective story, there are also four main roles in the hard boiled detective story. As reflected in Bun Marks, Blood Shot, Killing time between classical and hard boiled detective criminal is the uncertain role of the criminal. In hard boiled detective story, they are often disguised as a friend or even as a lover or the detective or the victim.

Conflict in hard boiled detective is more complicated. This is clearly seen in detective confrontation with the criminal. While in classical detective conflict take place between two sides, a criminal against the victim. On the other hand, hard boiled detective present multi sides criminal, but also between the detective against a policeman who often detective into jail.

The Influence of Socio Cultural and Economic Condition on The Creation of Detective Novels

Creation of crime as the main ingredient of detective stories can not be detached from the social condition that the author is familiar with. Sara Paretsky, for example, in her interview with Steve Moore (1998) says:

While I was in school, I did everything from washing bottles in a science lab to managing conferences on employment problems. After I received my degree, I spent ten years as marketing manager with CNA Insurance in Chicago. I've found my experience in the financial world invaluable background for writing about the white collar crimes that VI is always uncovering.

S. Mara Gd, who lives in Surabaya, also often depicts crime events which happen in this city. These authors may see the crime when they are watching TV or listening to the radio about news of crime or even from the real criminal acts which have happened in their environments.

Sara Paretsky lives in Chicago while Mara Gd lives in Surabaya. These two different places of different countries certainly create different modes of representation. The difference lies not only in the setting of crime, the motive of crime, the scale of crime, and the type of criminals. The following shows how these elements are dramatized in the stories and how the economic, social, and cultural conditions influence the formation of the formula.

Chicago is an exemplar of the urban crisis in the United States in a number of respects: governmental, physical, social and economic, and political. (1977:21). This may bring about a conclusion that an increasing number of people can therefore means an increasing number of crime and a greater variety of crime. The existence of big factories and companies in this city also give a chance for the prevalence of the act of corruption. It is in this situation and environment that Paretsky's Dead Lock, Killing Orders, Blood Shot, and Burn Marks are created.

Chicago as the setting for Paretsky's detective novels is described as a city industry the result of which is hard life among individuals. The hard life is, for example, illustrated clearly in Blood Shot (1988:18): "The story sounded depressingly familiar. People on the hip North Side went to the doctor every time they stubbed their toes, but in South Chicago you expected life to be tough. Dizziness and weight explosion happened to lots of people; it was the kind of thing grown up kept to themselves."

The hard life causes the motive of crimes committed by individuals. One of the causes of the hard life is also illustrated clearly in Paretsky's
novels as a result of the closure of factories which caused a high rate of unemployment. This rate is strikingly becoming higher as the closed factories are big factories, such as the closed steel mill factory which dominated in Paretsky's stories.

Concerning the existence of industries in America especially in Chicago as a setting for Paretsky's novels, it is necessary to know that America became familiar with industry far earlier than Indonesia. This date below shows that America has become familiar with industry since 1830's:

The industrialization of America began in the 1830's. The international preeminence of the United States was primarily established after the civil war, but it was especially during the 1840's and 1850's that per capita productivity really took off. During that time, it increased at a rate some what greater than that of the long range trend for entire nineteenth century (Ward:1971:23)

From Paretsky's novels being analyzed, written from 1984 to 1990, the crimes depicted in these novels shows a higher degree of sophistication, the advancement. The advancement is for example in the form of instruments used in committing the crimes. Compared with the condition of crimes in Mara Gd's novels, the crimes in Paretsky's are far more sophisticated. This condition is caused by their long familiarity with factories. During the period of 1830's until 1930's, America had gone through the rise and decrease of its industries while Indonesia at that time was still long way from independence. The long experience with industry result in crime commonly known as "white collar crime". According to Edwin Sutherland, these criminal acts included consumer fraud, violation of rules, violation of financial trust, bribery, and pension fraud. (Hunt:1987:268)

White collar crime, as presented in Blood Shot (1988) is about the existence of a chemical factory which produces a dangerous chemical effect on the people around it. In this novel, most of the victims who consist of the workers of the factory itself complain about diseases affecting their liver and kidneys. This kind of negligence is also found and often commented in America, for example in the case of Ford Motor Company.

White collar crime, on the other hand, is not found in four of Mara Gd's detective novels. Mara Gd's crimes, however, are committed by with a high class status. These people are represented by dr. Irwan (MRSS,1986), Sumarsono (MDYP,1986), and Siswoyo (MKVD,1986). These people can be categorized as people with good economic cond-
ports the wide scope of crime. The involvement of one or two members of the police department above shows that practically, crime does not exist only in the underworld, but also among those who should have fought the crime.

The level of crime, whether it is a big crime or minor crime, is influenced by the intelligence of the criminals themselves. This means that both detectives and criminals, as depicted in Paretsky’s detective novels, always show their strong ability to commit a crime. In Deal Lack (1984:154), for example, the criminals try to kill the detective by blowing up the ship. In Burn Marks, the detective makes an investigation in a building construction where the victim’s corpse is found in the middle of the night. In this investigation the detective has a formidable assault because there is someone who tries to kill her by throwing a torch to the building where she is in. The blowing of a ship and other sophisticated modes of both committing and fighting the crime can be called sophisticated crimes because it involves a method which is not familiar in ordinary life. Therefore, it is no wonder that in investigating the case, the detective often finds hard and risky situations.

Unlike Paretsky’s novels, Mara Gd’s detective novels only deal with crime categorized as unsophisticated since the motive of the crime operates within individual relationships in a limited social circle. Crime, as described in Mara Gd’s detective novels, can be categorized as crime which happens in the same level of class. It means that when people who commit a crime come from the low class, the victim usually also comes from the low class. This, for example, can be seen in Misteri Cadis Tak Bernama (1986) in which both the criminal and the victim are low class people. They are both employees. Another example is in Misteri Kolam Yang Dangkal (1986) in which both the criminal and the victim are members of a rich family.

The detectives, therefore, do not need to use sophisticated instruments like those used in Paretsky’s detective novels. They should rely on the capacity of their reasoning power. Kapten Kosasih and Gozali are never described as having a bitter confrontation with the criminals because the investigation can be easily solved through the interrogation with all suspects.

The condition of investigation in Mara Gd’s detective novels, which usually uses an interrogation system, often contributes to the appearance of hypocrisy. The hypocritical side of human beings in Mara Gd’s detective novels is clearly exposed. This, for example, can be seen in the way the criminals try to find a scapegoat for what they have done.
Gd’s detective novels. The difference, may exist in the form of crime rate, scope of crime, and mode of investigation.

How crime is differently dramatized in American and Indonesian detective novels may also result from the difference between the smallest unit of society. Indonesian family can be categorized as the extended family. In Indonesia, a household may consist of many members such as the parents and their children, nieces, cousins, the grandfather, the grandmother, and even uncles and aunts. In Mara Gd’s detective novels, this condition is described clearly inMeteri Kalam Yang Dalgal (1986). In this novel, Mrs. Cokro lives with her son who brings also with him a family. This condition is likely which can even happen in a most harmonious life, as pointed out by Hendropriyono (1989:246):

Peliang timbulnya kontramsi selalu ada di mana saja. Diperhatikan orang atau golongan tidak bersama hammer selalu timbul kontramsi, bahkan di dalam keluarga hidup yang paling mewah pun. Hal ini dapat dimengerti karena seperti yang diungkapkan oleh peribahasa ading “tot capita quod consilia” (dalam banyak hal kemana ada banyak pendapat), pernah ada orang yang saat itu tidak tertutur sama dengan pendapat orang lain. Keinginan yang disepakati sebelum tidak selalu menyamarkan hati orang lain, yang berbeda cita-citanya.

[In English: A chance for the emergence of conflict always exists everywhere. In a place where a group of people or individuals live together, there is almost always a conflict, even in a most harmonious life. This is understandable because as the proverb says “tot capita quod consilia” (in many heads there are many opinions), the opinion of one person is not necessarily the same as the opinion of another person. (One success does not always please other people with different aims in life.)]

Sara Paretsky, on the other hand, comes from the background of a nuclear family. The members of the family is usually limited only to father, mother, and children. It is common in America that when adults get married they create their own family and live separately from their parents. It also often happens that after the children reach the age of seventeen, they are usually independent. Many independent people, for example, are described as unmarried people. In Paretsky’s detective novels, these people are represented by Dr. Lotty Herschel, Ms. Cho Chigwell, Elena, and the detective herself. They live alone without families.

CONCLUSION

As a product of social condition, the author gets some inspiration from social problems. Without the existence of social problems it seems impossible to create a detective story. Since the author is a member of a different society, he or she will bring a different representation in the

Where Widyanoto, et al., Formulaic Analysis...
in Paretsky’s detective novels in using guns. Another example is the creation of multipler crime in Paretsky’s detective novels which involve two kinds of criminal: white collar criminals and low class criminals.

Mara Gd, on the other hand does not depict white collar crime but local and traditional crime which usually exist in the form of fighting for inheritance and misappropriation of other people’s possession. Murders in Mara Gd’s detective novels are usually committed by stabbing, hitting, and strangulation.

The strikingly different modes of crime as described in Paretsky’s and Mara Gd’s detective novels also bring about different methods of detective investigation. Investigation in Paretsky’s detective novels is far more difficult than in Mara Gd’s. The detectives, in Mara Gd’s detective novels are often vulnerable to attack and accusations. They often get involved in violent confrontations. Investigation in Mara Gd’s detective novels, however, is simple. The detectives do not need sophisticated methods of investigation like those in Paretsky’s detective novels. They rely on the capacity of their reasoning power.

America suffers a higher crime rate than Indonesia because one of the factors is the advancement in industrial technology. Besides, America along with the better economic and sociocultural condition, practically has more variety of crime.

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The Choice of Language in Mandar Society:
A Case Study of Mandar Society in The Sub District of Pulau Laut Utara, Kotabaru Regency, South Kalimantan

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ABSTRACT

The sociolinguistic research entitled The Choice of Language in Mandar Society: A Case Study of Mandar Society in The Sub District of Pulau Laut Utara, Kotabaru Regency, South Kalimantan, aims to: (1) find the form of language code variation in Mandar society; (2) determine the pattern of language choice in Mandar society; (3) identify the factors which determine language choice.

There are two sources of data in the research: they are the main data and supporting data. The main data is in the form of oral speech of Mandar society, which gets involved in various speech events in the family and transaction domains. The supporting data is in the form of information about the description of historical geographical, social, cultural, and situational of the language. Using scrutinizing method with language technique and free involved statement did the data collection. Besides, was done in observation through observer’s parader, which is observing a conversation without being known by the speaker.

The results of this research shows that: (1) the shape of language code variation in the family domain apparently is more varied than the transaction domain. In the family domain, it is found a single variation BM and BB; code switching from BM to BB, BB to BM, BB to BI, BI to BM, and code mixing BB in BM. Meanwhile, in the transaction domain, it is only found a single variation that is BB, and code moving from BB to BM to BB. (2) The patterns of language choice Mandar society in the family domain were in the form of BM + BM, and BI + BM; whereas, in the transaction domain, it is only found BB + BB. (3) The factors which determined language choice in Mandar society are

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