

CHAPTER 3

PRESENTATION AND ANALYSIS OF THE DATA

The stories presented here are personal experience narratives, which arouse spontaneously in the conversation among female and male workers living in Surabaya city. They are told by groups of people consist of two to five workers, one of them is the teller and the rest are the hearers. The members of the group are acquainted to each other, although they do not work at the same company. The tellers' ages range from 22 to 40 and some of them are married.

The stories told by men and the stories told by women show different characteristics. To find the occurrences of contest and community used in story, the writer counts how often male and female protagonists perform contest activities in which individual acts alone and how often they do community such as helping, advising in concert with others.

3.1. Presentation of the Data

3.1.1. Stories by Male Tellers

Story 1 : A male teacher tells about his student who hasn't paid the educational expenses. The student persisted that he had paid it. The

teacher invited the student's mother to school, but did not give her advise.

M1 : Iki kelemahannya nek kono, winginane lak ngotot. Ibu'e sampek nangis-nangis. Kan tak omongi ngene, "Ibu mbayarinya pada bulan apa itu, Januari, Ibu mbayarinya bulan Februari, berarti belum, Ini stempelnya aja bulan Februari.

M2 : kadang kadang areke nyampekna, "lha iki lho bu, wis mbayar,"

M1 : Iya, gak ndelok stempele

Story 2 : A male worker tells about his families new hobbies to watch movie and his consequences to pay the increased electricity usage.

M : Masa' koen kalah ambe' aku, telung keluarga tuku VCD loro kurang situk, dadhi wis, tuku pisan...Wayahé mbayar, adikku tak *whek ewhek ewhek ewhek*

Story 3 : two men discuss car machine. Each of them compete their knowledge upon it.

M1 : Sing gendheng-gendhengan na' Mayjen Sungkono. Penzoil iku sampek limang ewu kilo, gak wani aku. Petang ewu ae wis tak ganti.

M2 : Nek Dharmawangsa kene tulisane sampek petang ewu. Nggonku, Mesran dua puluh lima puluh tak gawe rong ewu, lewat iku wah, iso ngantem mesin.

Story 4 : A man tells about his friend, a merchant, who just fight with other merchant. He was there to help his friend.

M1 : wis mari mbayar, ambek bakule disusuki. Mari ngunu diitung ana sing palsu ... terus, dibalekna ambek B,.. Dhadhakna bakule ngamuk, gak trima...lha ya apa, padha lanange, wis, maleh tukaran, pisuh pisuhan. Untung wong wong nunggi, nek gak, sak pasar ribut.

M1 : Ya, aku ngewangi B, langsung tak tarik tangane.

Story 5 : M who just met his old girlfriend tells about their last meeting which results bad experience.

M : Koen lak cuma tak ngono'na ((put his hand at friend's hand)), "Lho, K," Koen ngomong, "Sapa koen,"... Aku mba' surung, nggeblak aku... Aku mendhem dingono'na, tak parani, kancamu jange nggibeng. Wu:t...tanganku langsung pak pok pak pok.

Story 6 : A man had been threatened by a worker he employed. He resolved the incident by challenging him to fight. At the last part of the story, he tried to reconstruct his relationship with the worker.

M : "Pak Z, sampean wingi ambek anak buah sampean ngomong apa. Nek sampean ngganco aku, saiki tak ladheni. Ayo wong telu, mreng, maju pisan. Aku lek kalah saiki gak apa apa. Tapi sampean dhurung tentu menang sak teruse."

M : "Ndhelok Pak Z nggali nggali , sak na wong tuwa iku. Sak umur mertuaku. " Pak, sepurane aku mau emosi"

Story 7 : M needs companion of other workers in doing the duty because of his last scaring experience.

M : Mari ngunu lampune sik komplén, sik ana sing mati, sing garapane X iku. Aku dikongkon mrana maneh ambe Y. "Wah, saya nggak berani Pak, kalo sendirian..." "Ngajaka B, B kongkon nyetir" "Sama D juga, pak." "Wong telu? ya wis wong telu."

Story 8 : M and B were partners. They just had a quarrel. M did not help B when B met a harm situation of boss coming.

M : Mau lho, Bose teka, lho dheke (B) main catur, gak tak reken, main ambe' anak buahe S. Teka mburi wonge. Gak tak omongi, ba bah wi:s ba bah.

3.1.2. Stories by Female Tellers

Story 1 : A woman tells about her daughter's achievement in lesson since she sent her in a good school.

F1 : Anakku lho, F2. Lebih-kurang, besar-kecil iku wis diwuruki ngono; jam-jaman.
F2 : Masi ndhuk TeKa kene lak iyo se, na' TeKa A iku.

Story 2 : F tells about her daughter who was ill. She shares her experience in caring her daughter.

F1 ; ..pirang pirang dina iki tak batin arek iku. Ketir ketir ae. Bari ngunu wis panas, petang dina iku diombeni obat. Isa keringetan. Nek isa keringetan berarti wis biasa areke... Wah sumpek aku nek kathik iki lara.

Story 3 : Another woman also tells about her daughter who was sick, but she needed her sister help in facing the problem.

F1 : [areke] mek muntah thok, tak maemi roti, bubur, sega, mbalik. Aku terus ndhelok ilate ambek ndhelok, nganu, putih. Ambek mbakyuku langsung digawa nang rumah sakit.

F2 : Gak mentolo aku, dicubles kono, dicubles kene

F1 : Nangis aku mbak

Story 4 : A woman tells about her family and about giving advise to her brother who were in the problem.

F : Dheweke iku dulu pernah ngomong "Aku mau ke Jakarta, mbak." " Lha apa'a", "Lha ya, kalo orang nang aku sambat, aku iki isine ngrungokna sambate uwong, tapi nek aku sambat , aku iki sambate na' sapa? Rasanya badan ini mau njerit aja," jarene. "Yo sing sabar ae, ta X. Orang itu gak selamanya kaya ngunu."

Story 5 : F tells about her experience in her work. She thanks for not being alone in doing the job. At the last part of the story, she suggests to not let her female friend doing such duty alone.

F : Aku wingenane nagih nang BAJ iku. Masya Allah, untung aku nagih ngajak sopir. "Pak, aku terna nang BAJ." "Oh, nggih mbak," kan sepi se daerah kunu iku. Sepi mamring.

F : Ngunu aku ndhisik gak ngerti, tak pikir iku rame, koncoku tak kon nagih ijen...Tapi aku nontok kondisi seperti itu, ya wis gak kate ngongkon maneh.

Story 6 : A teacher tells about her students who threat other students. She with another teacher and the residents around the incident tries to break it up. But her crying out can stop the incident.

F : ..."ditutna ae ayo T arek arek iku," dadakna wong wong sing nang gone kampung,"iku lho mbak W, iku lho,"... Hendrik iku cengungak cengunguk, ngerti aku mbengok ngunu , langsung mlebu, wedhi dheke.

Story 7 : F tells about the cassette of the boss she borrowed from her colleague, A. A lent it out to F without the boss' permission. She tried to defense herself from getting boss' anger.

F : Kasete iku wis suwe ngitar nang nggonku. Trus takon nang mbak A. "A, kowe ngerti kasetku Ebiet," "Cieh, emangnya pak Y aje, yang punya kaset Ebiet, [laughs]...Trus mari ngunu, "Ndang mba:k, balekna mbak," jarene, "selak konangan pak Y".

Story 8 : F tells about seven dogs living at her work place. She is afraid of the dogs' bites. She calls T for a help when she deals with the dogs.

F : Asune nak Pak Y iku tambah akeh, ngelu aku ngrasakna...Aku nek isuk, keblet nuyuh, pule "nak mburi, nggagak, nak mburi, nggagak, nak mburi" [laughs] Ngebel mburi sik, "T:! Asune talenana:" " Ya Mbak, wis tak cencang,"

F : Wong lara lara ngunu ya sik jahat asune iku. "Gak tak cencang , Mbak." "Apa'a?" "Lara," "Lara iku sik isa nyokot apa nggak" [laughs]...Temenan, meneng. Aku lewat iku dhe'e meneng. Lha kok ape mlebu jedhing, dhe'e mbludhus mbludhus jange nyokot. "T:! tak getak ngunu terus tak tinggal mlayu. "T:, cancangan!" Ngguyu thok dhe'e.

Story 9 : F tells about her neighbour A who has been proposed by her boyfriend before finishing study. A's parents worried about her study. The teller thinks it

is not proper for A and makes suggestion to the situation.

F : .. tapi wong tuwane njaluk ngenteni kuliahe A mari dhisik,.. Nek nurut aku ya, nek pancene sik suwe kuliahe, ya aja pacaran sik, mengko ae nek wis arepe wisuda. Apa ra ngerti ragate kuliah iku ya akeh,"

For most general, men's stories tend to be about contest, while women's tend to be about community. Of the eight men's stories, five of them protagonists act alone and the results are successful. The protagonists/the tellers of two stories cooperate with other people (Story 5 and 7). One story involves both community and contest elements (Story 6).

From total nine women's stories, seven stories show community activities of the protagonists : giving advises, helping, and doing action with others. Two stories show contest of the tellers (Story 2 and 7). Tabel 1.1 summarizes these occurrences.

Table 1.1. Types and Numbers of Occurrences of Community and Contest Elements

Types	Men's Stories	Women's Stories
Community	2 (25%)	7 (77.8%)
Contest	5 (62.5%)	2 (22.2%)
Both community and Contest	1 (12.5%)	0 (0%)
Total	8 (100%)	9 (100%)

3.2. Analysis of The Data

Stories for woman and man can be used as means of reconstructing social power, especially among working class. Stories are tools for strengthening their status, position, and relationship in the community. Through stories, woman and man actively create world of power to resolve the situation that violates normal condition. One may use community strategy and the other prefers to use contest (Johnstone, 1993).

3.2.1. Stories by Male Tellers with Contest Elements

Story 1 : The teller who works on a sanitair detailer meets an old girlfriend in a reunion. He tells about their last meeting which results bad experience.

(1) M : Koen iku goncengan ambek wong lanang. Koen ndelok gerak jalan . Koen nggawe kaos abang, triningan, iling nggak.

The teller describes the event to reconstruct the world where the incident took place and brings his hearer into it.

(2) M : Koen lak cuma tak ngenekna [put his hand on the girl's hand and quickly draw it] "lho, K," Koen lak ngomong "Sa:pa koen," "Lho, koen lali ambik aku ta," Aku mba' surung, nggeblak aku. Aku muangkel ambe' kelakoanmu.
F : Lha wedhi aku, gak tau eruh wong mendhem...

The disturbance occurs when his friend, K, does not recognise him anymore. The friend feels disturbed by his acting and pushes him back.

(3) M : Aku dingenekna, "Sa:pa koen," Aku mendhem dingonokna. Tak parani, kancamu maju jange nggibeng. "Whu:t" Tangan munggah munggah nak rai. Tanganku langsung pak pok pak pok.

M resolves his disturbance just by hitting the girl friend's companion.

Story 2 ; A teacher tells to his colleague about his student who had not paid the school expenses.

(1) M1: " Iki kelemahannya nak kunu. Winginane lak ngotot. Ibune sampe' nangis nangis. Kan tak omongi ngene, Ibu mbayarinya pada bula:n, apa itu, Januari, *Ibu mbayarinya bulan pebruari, Ini stempelnya aja bulan Pebruari*"
 M2: Kadang kadang arek iku nyampekna, "lha iki lho Bu, bulan januari,"
 M1: Gak nontok na' stempele, *pasti ngunu*

The problem arises when his student persists on his argue that he had paid the expense. M1 invited the student's mother to school but did not give her resolution. He describes his irritation to his student in his rising tones (in italic lines).

Story 3 : A man tells about his families hobbies to watch movie at home and his consequences to pay the increased electricity usage.

(1) M1: Masa' koen kalah ambe' aku, telung keluarga tuku visidi loro kurang situk, dadhi wis,

tuku pisan.

(2) M2: Ya, sing loro ngedol lin lak ngunu

M2 does not have the player and perhaps he does not want to have it, but what being said by M1 disturbs him. He uses verbal response in (2) as he knows M1 holds public transportation (*lin*) and depends on it.

(3) M1: Winginane wayahe mbayar, adikku tak *whék ewhek ewhek ewhek*

There are two contests in this story: between M2 as response to M1 and between M1 and his brother. The use of expression of grumble *whék ewhek ewhek ewhek* shows creative choice of the teller to perform his power.

3.2.2. Stories by Male Tellers with Community Elements.

Story 1 : A man tells about his friend, a merchant, who was entangled in a quarrel with another.

(1) M1: ...dhe'e lak kulakan krupuk, tuku akeh, soale ape didhol nang omahe. Wis mari mbayar, ambek bakule disusuki. Mari ngono diitung, kok ana sing palsu. Iku lho, dhuwik sepuluh ewu abang. Ana situk. Trus dibalikna ambek B, karepe njaluk tukar. Dhadhakna bakule ngamuk, gak trima, dikiro termasuk pengedar uang palsu. Lha ya' apa, padha lanange. Wis, malih tukaran. Pisuh pisuhan, Untung wong wong padha nulungi, nek gak lak sak pasar ribut.

M2 : Lha terus awak ya'apa.

(2) M1: Ya aku ngewangi B, langsung tak tarik ae tangane. Mari ngunu krupuke dibanting, dhu wike dijuluk nang bakule, langsung tak ting-

gal ngalih.

The disturbance occurs when B gets problem with the exchange. The quarrel will come to a harm if people do not break it up. M1 as the friend of B helps him out of this situation.

Story 2 : A man tells about his experience handling a project in Madura. He met ghost appearance there that made him little scared.

- (1) M ; Sing medheneni iku waktu nak Meduro. Waktu iku awan awan jange Jum'atan. Iku kan mbenakna lampu jalan, bolak balik dibenakna rusak maneh. Aku, B, H, wong telu nggawa andha. Wis beres kabeh. Wong wong wis siap siap ngajak sembahyang. Arek arek adus, aku nang mburi. Ambune ambu mbako, angine buanter kathik puanas.
- (2) M : Aku ngecek be'e alat, alate arek arek ana sing keru. Uamba wis tha nggonne iku. Dhawane teka kene sampe' omahe S. Jange mbalik, nang nggone ilalang iku ana kaya arek cilik penculut penculut kaya kethek. Rambute dhawa, sapa rek, Aku ya gak dhuwe perasaan apa apa. Tak parani. Pas krungu adan waktu iku, aku sadar.

M describes the event in details of the object and place to bring the hearer in a horror situation. It shows the teller's creative choice in developing his dramatic story.

M tells that before the incident, he heard some workers who stayed there ever haunted by the baby's crying. When the workers followed that sounds, they finally found a grave yard behind the back walls where the crying came up. The teller

feels curious. He needs to confirm the incident to the guard.

(3) M : "Sik, aku takok pak. Temboke jare dhukur pak, mburi kunu gak ana lawange ta?" "Oh, gak ana Mas," "Nek awan awan gak ana arek cilik dolen kunu," "Oh, gak oleh Mas," "Sik ta, aku mau awan awan ketemu arek cilik, sekitar umur pitung taun," "Sampeyan gak salah ta," "Iya, rambute njegrak njegrak" "Oala:h. Sampean di ketho'i Pak. Ya iku gendruwo" Masya Allah. Aku dheg dhegan. "Jange tak tututi wong iku, tak parani"

Ater facing the incident, he did not dare to go that place again without accompanying other persons.

(4) M ; Mari ngunu lampune sik komplek, sik ana sing mati, sing garapane X iku. Aku dikongkon mrana ambek Y. "Wah, saya nggak berani Pak, kalo sendirian." "Masa, nek ngunu ngajaka B, B kongkon nyetir." "Sama D juga Pak," "Wong telu? Ya wis, wong telu"

3.2.3. Story by Male Teller Consists of Community and Contest Elements Both

Story 1

The teller is a man who is handling a building project in Surabaya. He told to his colleagues about incident with other workers he employs.

(1) M : Aku mari geheran ambe' wong galian. Gara garae dhurung dibayar.

The teller starts with an abstract about the incident.

(2) M : Sabtu kan wayahe mbayari, iku sik dhurung. minggu sore aku dibel Pak N. "Anu, Pak M, sampean mene aja na' lapangan dhisik. Iki rame wis, wong wong padha nggoleki sampean". "Apa'a Pak N," "Sampean jange diganco soale galiane dhurung dibayar." "Lho, kok isa ngana," "Iya, Pak Z ambek anak buahe ngene, sampean nang kantor ae gak usah nganu," "Oh, gak isa Pak N. Aku kudhu ngerti masalahe dhisik. Tak selesekna. Nek sentimen pribadi gak usah nak lapangan, nek masalah kerjaan diselesekna na' kunu." "Aja, Pak M," "Wi:s gampang,"

The disturbances begin when N and his coworkers threatened the protagonist (the teller) to fight because Z has not been paid for his work. The teller specifies the time of event as an effort of presenting that he did not predict he would meet that incident. N, another worker the teller employs, tries to advise him not to get involve for a meantime, but the teller cannot accept. He rejects the advise using such expressions of "ngene", "nganu", "oh, gak isa", "wi:s gampang".

(3) M : Teka proyek tak jujuk sik. "Pak Z, Sampean wingi ambek anak buah sampean ngomong apa. Nek sampean ngganco aku, saiki tak ladeni. Ayo, wong telu, mreng, maju pisan. Aku lek kalah saiki gak pa pa. Tapi sampean dhurung mesti menang sak teruse. Tak entekna dhulur dhulurmu,

M in this sequence tries to outcome his inconvenience feeling by contest : challenge the antagonist (Z) in a fight, attempting in physical force.

(4) M : "Ayo saiki apa njupuk wesi sik, iku na' nga rep." "Gak usah, Gak usah pak, maksude iku ngene," "Ngomong sing enak, dipikir awak iki arek cilik ta," wah wis, aku sumbar sumbar thok poko'e gak urus.... meneng kabeh. Aku muangkel, kudhu nggepuk ae aku wisan... trus aku istighfar, "Astaghfirulla:h. Ya apa se masalahe."

M is being over estimate. He now controls the role in the situation. He succeeds to show his power and domination towards the antagonists. Brown and Gilman assumed that a person who is able to control other's behaviour then may be said to have power over another (Tannen, 1990).

The disturbance is continuous when Z tells that M is supposed to pay him according to S (the M's partner). S, although he is responsible for the payment, persists never give Z the order.

(5) M : *"Wis, saiki nek galian iki gak dibayar jaluk-en na' kantor, na' kantor paranana."* "Nek krungu A [the boss} lak mbalik nak awake." Bari ngunu, ape tak tinggal wis, "ya wis ngene=ngene M, ukuren maneh ae." *"Ngene lho S, KOen sing jelas, sak jelas jelase endi sing diukur nggawe ukuran sing endi."* KOen iku Insinyur, sak jane isa mikir."

M has made some advises in (5) (saying in the italics). But the advising activity is the teller's tool to underestimate the antagonist' capability in resolving the problem. Again, the protagonist wins this contest. At last, the teller tries to reconstruct his relationship with the antagonist Z using community

source.

(6) M : wis rada suwe, ndhelok pak Z nggali nggali sak na wong tuwa iku. Sak umur padha karo mertuaku. "Pak, sepurane aku mau emosi."

Social norms of Surabaya society do not allow younger people confront with the elders. The protagonist realises he has violated the norms and should fix it up.

3.2.4. Stories by Female Tellers with Community Elements

Story 1

The story is told by a woman who works on an expedition service. She is with two other female workers from different companies. The writer identifies them as R and I. They are all familiar to each other. She tells the story as a response to R's story about her sister's job.

(1) F : Aku winginane nagih, mbak I, na' BAJ iku. Masya Allah, Untung aku nagih ngajak sopir. "Pak, aku terna nang BAJ, Pak ya:" "Oh, nggih Mbak," Kan sepi se R, daerah kunu iku, R suepi mamring.

R and I: Wi::h

(2) F : Ya, mungkin hari kerja mbak I, dhurung istirahat. Sing ana iku wong dhodhol ambe' boks boks gedhe ambek sopire. Lha, waktu iku sopirku ngenteni na' pintu sana lha aku pintu sana, mbak I.

F visited a very quiet place where the situation rather scares her. She gives description of the place and the objects on it, so her hearers can feel sense of being scared too. Fortunately, the accompanion of the driver helps to release her insecurity.

(3) F : "Nang endi, wong iku mau." Mlaku, pas pasan ambe' wong lanang . Wong lanang iku sebelah kunu. Disapa, "Mbak, Mbak," Tak pikir mbak iku apa ya: Tak toleh, kurang ajar wong iku, Masya Allah, [laughs] Trus tak tinggal ngalah. Aku mla:yu mbuka' lawang langsung tak tutup bruak [h] "Wis Pak, maneh maneh aja lewat kene,"[laughs]

F in sequence (3) acts alone. The result of this, F get embarrassed.

(4) F : Ngunu aku ndhisik gak ngerti. Tak pikir iku rame. Kancaku tak kon nagih ijen. "D, koen wani?" "Oh, wani Mbak," Wong areke iku pancen tomboy. "Koen iku lanang D, gheghermu thok ae wedhok" [laughs]..."Wis ta mbak, tenang ae, aku nek kon nagih wis be:res."

The direct reported speech above is used by the teller to raise joke. It is not intended to mock her friend, but to show close relationship between her and her friend in the story and to build relationship to her hearers.

After getting embarrassing teasing, F will not permit her female partner going out without companion. Although her partner is characterised as tough

as man and can be counted for doing such duty.

- (5) F : Ancene areke iku kuat mbak I, areke iku ya jilbaban tapi cuek dia. Dadi areke iku gak takut dengan apapun. Tapi aku nontok kondisi seperti itu, ya wis gak kate ngongkon maneh."

Story 2 : A teacher of religion tells about the incident made by her students.

- (1) F1 : Ceritane ana arek tukaran, lho kok sing wedhok wedhok iku didhang molehe ngunu
[
F2 : dadi aku iku keplayon playon ngetutna. Kok gak enak se, aku. Arek arek iku kok gak menggok menggok, kok thunuk thunuk...biasane langsung menggok. Jajal ditutna ae F1 arek arek iku. Dadhakna, wong wong sing nang nggone kampung iku, "Iku lho, Mbak W, iku lho," Rame.
F1: Dadi wingi iku main drama drama'an.
F2: Kathik ana sing nangis. Sing nangis, iku masalahe dhe'e wedhi koncone diganggu, dhe'e melok nangis, W[h]ua:: [laughs] ngunu iku aku ya melok nangis. Kate nyeneni kok nang tengah dalan,
F1: Babah na bu, cik wong tuwane ngerti kabeh.

The disturbance occurs when the students leave the study place with unusual behave. Together with her companion, the teacher follows them. They finally know that the female students are threatened by male students. With support of the residents, she tries to handle it.

- (2) F1: ... "Nek ngaji tukaran ae mene maneh *gak usah MLEBU*" tak bengoki. Ruame, ngerti kabeh sak kampung iku. Hendrik iku, cengungak

cengunguk, ngerti aku mbengok ngunu langsung mlebu, wedhi dhe'e.

Knowing her students cry, F1 empowers herself to cry out "gak usah mlebu". This effort can stop the incident.

Story 3 : A woman shares the experience of caring her child who was sick.

(1) F1: Anakku mbiyen ya ngunu...Anakku pertama iku nak bu J, jare gak pa pa. Tus nak T gak pa pa, trus tak gawa nak dokter P kok sik mutah. Tak maemi roti, bubur, sego mbalik. Aku terus ndelok ilate, ambek ndelok nganu, putih. Langsung ambek mbakku digawa nak rumah sakit.

F2: Gak mentala aku, dicubles kana dicubles kene,

F1: Nuangis aku, mba:k, ngene thok.

The teller involves the existence of her sister to help her facing that situation.

3.2.5. Stories by Female Tellers With Contest Elements

Story 1 : Three women are talking about their children education. F3 complains about the increasing of school expenses without quality improvement. She compares it with her friend experience.

(1) F1 : Anakke mbakku ambek anakke tanggane, dheke TeKa kunu, anakke mbakku Ketintang=majuan Ketintang. Uadhoh F3, areke iku wis iso sembarang,

(2) F2 : padha ambek mbakku

(3) F1 : [anakku lho, F2, lebih besar
lebih kecil iku wis diwuruki ngunu, jam jaman
[

(4) F3 : Masi
nduk TeKa kene, lak iya se, nduk TeKa A kene,

F1, F2, F3, in (1), (2), (3), (4) are all making contest to what they know (the children education). It underscores with the overlapping they make.

Story 2 : F tells about her companion, A, who saved herself from getting the boss' anger. A lent out the cassette of the boss to F without his permission.

(1) F : ... Kan kasete pak Y, Ebiet, iku digawa A, maksude gawe rungon rungon. Aku krungu. "Mbak, kasete sapa iki?" "Kasetku." "Masa', Sampean dhuwe kaset ngene?" "Hehee, Iya, kasete pak Y." "Tak silih ya, tak rungakna nek kantor" Mbak D krungu, disilih.

(2) F : Trus mari ngunu, winginane pas kate mulih na' Nganjuk iku, Pak Y nggoleki kasete Ebiet iku. Wis suwe iku ngiter nang nggonku, sak wulan luwih. Trus takon na' Mbak A, "A. Kowe ngerti kasetku Ebiet," "Cieh, emangnya Pak Y aje yang punya kaset Ebiet," [laughs] "Saya juga bisa beli" "Endhi dhuwekmumu, nontoki," "Seben-tar, nanti saya carikan"

A wants to show that she can buy the cassette if she wants. She does not want to be belittled.

A in F's story tries to reply the boss' implicit accusation using a specific dialect. She speeches in that dialect to change the boss' subject. Her attempt is actually made to protect herself from being annoyed because she lent out the cassette to the teller. She got little worried about, as in (3)

(3) F : dhurung digolekna, wonge wis budhal na' Nganjuk. Trus mari ngunu "Ndhang Mbak, balekna

Mbak," jarene, "selek konangan Pak Y"
[laughs]

In the analysis above, both woman and man present the situation in details including the description of the object, time, place. It is used by the teller to create the world inside the story in order to influence his hearer. Woman constructs reported speech in her story to rapport her and the hearer relationship while man uses it to point out his story. The thematic choice of contest is more used by male worker to show his power (figure 1.1.) while community is choosed by female worker as the source of power (figure 1.2.)

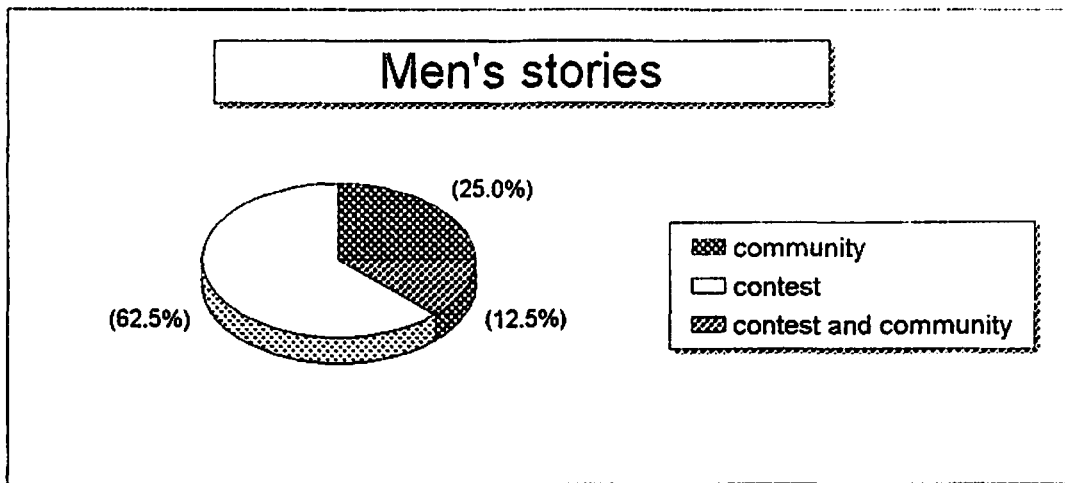


Figure 1.1 Men's Stories

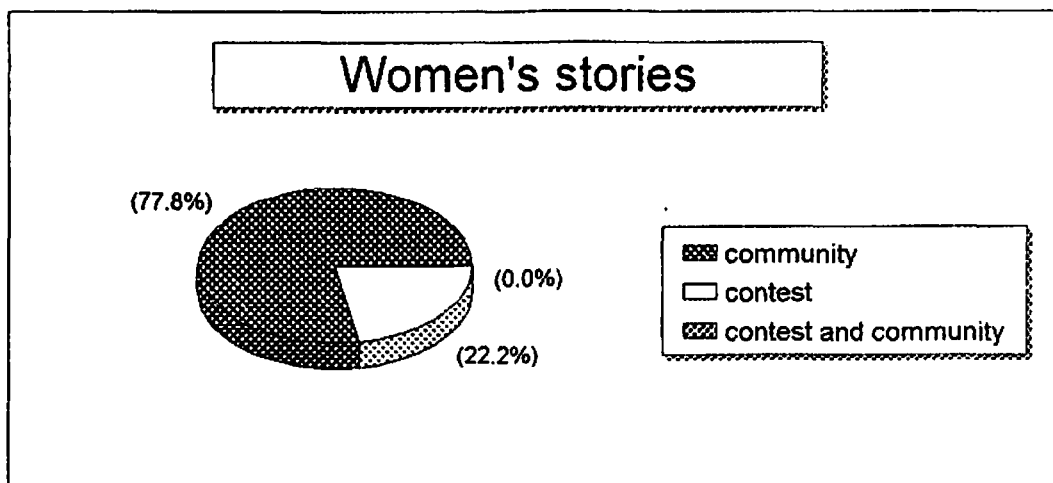


Figure 1.2 Women's Stories

CHAPTER 4

CONCLUSION