FINDINGS AND DISCUSSION

This chapter presents the findings and discussion of the present study regarding the representation of children social actors in five different short stories in *Si Hati Putih* as well as values in the representation.

4.1 Findings

As mentioned in chapter one and three, the present study was conducted in order to investigate the representation of children social actors and its significance in five different short stories of *Si Hati Putih*. Data analysis reveals that the inclusion strategy is frequently used to represent the actors. Meanwhile, the representation signifies that children social actors are presented to be independent, possess individuality, and sociable. More detail of each finding will be further elaborated in sections 4.1.1 and 4.1.2 respectively.

4.1.1 Representation of Children Social Actors

Data analysis shows that the short stories used exclusion and inclusion strategies. The most frequent strategy employed by the author is inclusion strategy. The distribution of exclusion and inclusion found in the stories are summarized in Table 4.1.

Table 4.1 Exclusion and Inclusion in *Si Hati Putih*

No.	Categorization of representing children social actors	"Es Cendol Ulat Bulu"		"Sahabat Baru dari Jakarta"		"Si Hati Putih"		"Hadiah Tak Terduga"		"Hantu yang Lapar"		Total	%
		F	%	F	%	F	%	F	%	F	%		
1	Exclusion	2	5.71	0	0	2	2.9	3	2.78	1	2.5	8	2.61
2	Inclusion	33	91.43	54	100	67	97.1	105	97.22	39	97.5	298	97.39
	Total	35	100	54	100	69	100	108	100	40	100	306	100

Table 4.1 points out the distribution of exclusion and inclusion strategies that are used to represent children social actors in each short story. The explanation regarding both strategies found in the short stories will be further presented in sections 4.1.1.1 and 4.1.1.2.

4.1.1.1 Exclusion

From the analysis of the representation of children social actors in five short stories of *Si Hati Putih*, backgrounding and suppression strategies are used to delete the involvement of children actors in text. The occurrence frequency of two strategies can be seen in Table 4.2 below.

Table 4.2 Backgrounding and Suppression in *Si Hati Putih*

No.	Representation	"Es Cendol Ulat Bulu"		"Sahabat Baru dari Jakarta"		"Si Hati Putih"		"Hadiah Tak Terduga"		"Hantu yang Lapar"	
		F	%	F	%	F	%	F	%	F	%
1	Suppression	1	2.85	0	0	2	2.9	1	0.93	0	0
2	Backgrounding	1	2.85	0	0	0	0	2	1.85	1	2.5

Based on the result shown in Table 4.2, a complete deletion through suppression strategy is included in three out of five stories: once in "Es Cendol Ulat Bulu", twice in "Si Hati Putih", and once in "Hadiah Tak Terduga". The realization of suppression strategy can be found in Excerpt 4.1 taken from "Es Cendol Ulat Bulu".

Excerpt 4.1 *Papa, mama, kak Mila, dan dek Riko tertawa terbahak-bahak.*

"Lho, kenapa? Ada ulat bulu, kok, malah tertawa, si?!" kataku bingung.

"Kak... itu bukan ulat bulu. Itu namanya cendol. hahaha..." akhirnya aku ikut tertawa. Semua tertawa lega.

(Father, mother, Mila, and Riko laughed out laugh.)

("Huh, what"s wrong? There is a caterpillar here, why are you guys laughing?!" I asked confusedly.)

("*Kak*… that isn"t a caterpillar but cendol. Hahaha…" then I laughed alongside them. Everyone laughed heartily.)

("Es Cendol Ulat Bulu")

As explained previously, van Leeuwen (2008) mentions that suppression excludes the participant completely within the text. As illustrated in Excerpt 4.1, the projected wording (marked by the underlined sentence) indicates a social actor who performs verbal process as a response to the previous comment regarding caterpillar. Yet, the actor who delivers the projected wording is deleted. Readers may assume the actor is Cherry's brother or her parent. Since in the previous paragraph, it is mentioned that her brother, along with her parents, came right after they heard Cherry's scream. Regarding this, van Leeuwen (2008) mentions that not every exclusion, especially suppression strategy, is used to deliver propaganda. Some exclusion can appear "innocent", since the details regarding the actors are already acknowledged by the readers. However, in this context, it is hard to identify who said the dialogue by referring to the previous clauses. Since in Indonesia, parents may address their older child as *kak* just like how younger siblings call their older siblings the same way. Therefore, in Excerpt 4.1, the actor's identity is suppressed in the text. Besides omitting the actors who deliver the projected wording, suppression can also occur naturally as exemplified in Excerpt 4.2.

Excerpt 4.2 *Ada yang menunggu dijemput.*

(There were (students) waiting to be picked up.)

<div align="right">("Si Hati Putih")</div>

Excerpt 4.2 reveals there are participants who are waiting to be picked up. Yet, the detailed information regarding "who is waiting?" is omitted from the text. Excerpt 4.2 only informs the readers the existence of participants of the social action.

On the other hand, the use of backgrounding strategy, which leaves the actors" references within the text, can be found in Excerpt 4.3 taken from "Hantu yang Lapar".

Excerpt 4.3 *Tiba-tiba... "Waaa...!!! Hantuuu...!"*

Anak itu menutup pintu kuat-kuat. Berry pun segera memakan semua makanan yang terjatuh itu.

(All of a sudden... "Aaaah!! A ghost..!")

(The child closed the door strongly. Berry took the chance to eat all the dropped foods.)

<div align="right">("Hantu yang Lapar")</div>

Similar to Excerpt 4.1, projected wording (marked by the underlined sentence) indicates the participant of the verbal action who just delivered the idea. However, in Excerpt 4.3, the participant is mentioned in the latter clause, which is *Anak itu menutup pintu kuat-kuat* (the child closed the door strongly). Therefore, Excerpt 4.3 belongs to backgrounding strategy. Another example of backgrounding strategy appears in "Hadiah Tak Terduga", as can be seen in Excerpt 4.4.

Excerpt 4.4 *Sesampainya di sekolah, bel belum berbunyi.*

Rino menaruh tas di kelasnya…

(When (he) arrived at school, the bell still hasn"t rang.)

(Rino placed his backpack in the classroom)

<div align="right">("Hadiah Tak Terduga")</div>

Excerpt 4.4 informs reader the arrival of the actor, yet the further information regarding the actor is backgrounded. However, the following sentence which is *Rino menaruh tas di kelasnya* (Rino placed his backpack in the classroom) clarify the information that *Rino* is the actor which is backgrounded previously. Meanwhile, the findings regarding inclusion strategy used in the short stories are outlined in the following section.

4.1.1.2 Inclusion

Another strategy of socio-semantic approach found in the short stories analysis is inclusion. Inclusion deals with how the author presents the actors in all the short stories. This strategy consists of three main elements: role allocation (activation and passivation), participation, and personalization (see chapter 2). The result of inclusion strategy found in five short stories of *Si Hati Putih*, is presented first in Table 4.3.

Table 4.3 Inclusion in *Si Hati Putih*

No.	Representation	"ECUB"		"SBDJ"		"SHP"		"HTT"		"HYL"		Total	%
		F	%	F	%	F	%	F	%	F	%		
1.	Activation-Participation-Personalization	21	63.63	38	70.37	48	71.64	77	73.33	30	76.92	214	71.81
2.	Passivation-Participation-Personalization	10	30.30	13	24.07	19	28.36	28	26.67	8	20.51	78	26.17
3.	Activation-Participation-Impersonalization	0	0	1	1.85	0	0	0	0	1	2.56	2	0.67
4.	Activation-Circumtanstialization-Impersonalization	0	0	0	0	0	0	0	0	0	0	0	0
5.	Passivation-Participation-Impersonalization	0	0	2	3.70	0	0	0	0	0	0	2	0.67
6.	Activation-Circumtanstialization-Personalization	0	0	0	0	0	0	0	0	0	0	0	0
7.	Activation-Possessivation-Personalization	0	0	0	0	0	0	0	0	0	0	0	0
8.	Activation-Possessivation-Impersonalization	1	3.03	0	0	0	0	0	0	0	0	1	0.36
9.	Passivation-Circumtanstialization-Personalization	0	0	0	0	0	0	0	0	0	0	0	0
10.	Passivation-Circumtanstialization-Impersonalization	0	0	0	0	0	0	0	0	0	0	0	0
11.	Passivation-Possessivation-Personalization	1	3.03	0	0	0	0	0	0	0	0	0	0.36
12.	Passivation-Possessivation-Impersonalization	0	0	0	0	0	0	0	0	0	0	0	0
Total		33	100	54	100	67	100	105	100	39	100	298	100

As illustrated in Table 4.3, in his approach, van Leeuweun (2008) provides 12 categories of inclusion in text. However, the findings reveal only six categories are found in five short stories of *Si Hati Putih* compilation. The most common strategy used in the short stories is Activation-Participation-Personalization with 214 occurrences (71.81%). This strategy, then, is followed by Passivation-Participation-Personalization strategy with 78 occurrences (26.17%). After that, there are Activation-Participation-Impersonalization and Passivation-Participation-Impersonalization, in which both are found twice (0.67%) in the stories. Lastly, there are Activation-Possessivation-Impersonalization and Passivation-Possessivation-Personalization with (0.36%).

Thus, children social actors are mostly represented actively as the actors of the activities rather than as objects of discussion. In addition, each inclusion strategy found in the texts, then, will be explained further in the later subsections.

4.1.1.2.1 Activation-Participation

Activation-Participation deals with how children actors are included as an active participant who involved in activities. The analysis has found that Activation-Participation strategy is the most dominant strategy used in all of the short stories. The representation of children social actors using this type of inclusion is exemplified in Excerpt 4.5.

Excerpt 4.5 *Aku (Dobi) langsung ke kamar.*
(I went straight to my room)
("Sahabat Baru dari Jakarta")

Excerpt 4.5 shows that the pronoun *I* (*aku*) refers to Dobi as the character of the short story entitled "Sahabat Baru dari Jakarta". Thus, in the above example, Dobi is presented actively as an active participant through the participation strategy. Participation strategy in excerpt 4.5 is realized by grammatical role as an actor who is involved in process of *going straight to*.

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Another example in which a child actor is engaged in physical activity can be seen in Excerpt 4.6.

> Excerpt 4.6 *Rino bermain bersama teman laki-lakinya…*
>
> (Rino played with his mates..)
>
> ("Hadiah Tak Terduga")

In Excerpt 4.6, *Rino* as the actor is mentioned as an active participant in the process of *playing* in an active voice. Generally, the subject of an active voice form will be the activated actor, since in most cases the subject will be participated or in this case performed whichever action involved in the clause. Therefore, in Excerpt 4.6 Rino becomes the one who is participated in physical activity through the activation-participation strategy.

4.1.1.2.2 Passivation-Participation

Passivation-Participation strategy shows how children actors are portrayed as passive participants in the text. Similar to activation-participation strategy, passivation strategy occurred in all of the short stories. Excerpt 4.7 includes the example of passivation strategy found in one of the stories, namely "Hadiah Tak Terduga".

> Excerpt 4.7 *Ibu dan gurunya merasa bangga dengan Rino.*
>
> (His mother and his teachers were proud of him.)
>
> ("Hadiah Tak Terduga")

Rino as an actor in the story "Hadiah Tak Terduga" is represented as passive participant in Excerpt 4.7. In that story, passive participant refers to someone who is involved in the act. Generally, passivated participant refers to actor who is at the receiving end of action. However, in above example, it does not refer to someone who does the act directly instead as an object which stimulates the action or a reason why the act is done by the activated social actors. However, since the activated social actors in the above example are adults (*Rino's*

mother and his teacher) the analysis only concerns with Rino as the passivated actor in the text.

Another example of passivation strategy can be found in excerpt 4.8, which is taken from "Sahabat Baru dari Jakarta".

Excerpt 4.8 *"Hai, Dobi!" sapa Bebi kepadaku*
("Hello, Dobi!" Bebi greeted me)

("Sahabat Baru dari Jakarta")

In the above example, Dobi which is represented as *aku* in *kepadaku* is passivated since Bebi becomes the activated participant who initiated the conversation. In that context, Dobi stands as the object to whom the utterance is addressed.

4.1.1.2.3 Activation-Possessivation

Throughout the analysis, the active participants are not only realized through their involvement in activities, but also through the use of possessive pronoun, such as my and our. The realization of Activation-Possessivation strategy can be found in "Es Cendol Ulat Bulu", as can be seen in Excerpt 4.9.

Excerpt 4.9 *Hai namaku Cherry.*
(Hi my name is Cherry.)

("Es Cendol Ulat Bulu")

The activated social actor above, which is realized through possessivation, is *namaku* (my name). To begin with, *name* (*nama)* is a noun and it does not relate to a specific actor. However, after adding a possessive pronoun *my*, it is no longer referring to a noun in general. Instead, it is referring to a specific participant in the story.

4.1.1.2.4 Passivation-Possessivation

From the analysis, the passive participants are not only realized through their involvement in activities, but also through the use possesivation. The realization of passivation-possessivation strategy can be found in "Es Cendol Ulat Bulu", as can be seen in Excerpt 4.10.

> Excerpt 4.10 *Hai namaku Cherry.*
> (Hi my name is Cherry.)
>
> > ("Es Cendol Ulat Bulu")

The passivated social actor above, which is realized through possessivation, is *Cherry* (my name). *Cherry* which is the identity of the social actor in "Es Cendol Ulat Bulu" became the object to clarify the subject which is *namaku* in Excerpt 4.10.

4.1.1.2.5 Personalization and Impersonalization

Throughout the texts, a number of personalization strategies are used to portray social actors in terms of their characteristic as human being. Yet, the author also employed impersonalization strategy in some cases to represent social actors as non-human. Different from impersonalization, personalization strategy consists of several strategies which will be explained later. Meanwhile, the example of impersonalization will be provided in Excerpt 4.11.

> Excerpt 4.11 *"Hai, juga Bebi!" kataku (Dobi) menyambut sapaannya.*
> ("Hello to you to, Bebi" I said answering her greeting.)
>
> > ("Sahabat Baru dari Jakarta")

Similarly, in Excerpt 4.11, the social actors are not represented based on their identity given by the author in the beginning of the story. In this context, the social actor is represented through objectivation, by means of reference to the verb associated with her, which is greeting (*sapaannya*). Through adding possessive pronoun *her (nya)*, Bebi is succeeded in being represented as non-human. On the other hand, the results reveal that the author employed more than one strategies of

personalization. Further explanation regarding personalization strategies found in the text will be included in the following subsections.

4.1.1.2.6 Genericization and Specification

The results of present study found that specification strategy appears in all of the stories, while genericization does not. That is to say, the social actors in the short stories are mentioned as participants who are involved in the context of the text. An example of specification is found in one of the stories, entitled "Es Cendol Ulat Bulu" as can be seen in Excerpt 4.12.

> Excerpt 4.12 *Aku membawa uang sebesar lima ribu rupiah.*
>
> (I bought five thousand rupiah with me.)
>
> ("Es Cendol Ulat Bulu")

As the example of specification strategy, in Excerpt 4.12, the actor is represented through pronoun I *(aku)*. Pronoun I belongs to specification, since in this story, the main character, Cherry, is the narrator of the story, therefore, almost all of first person pronoun refers to Cherry except in certain conditions. These certain conditions usually appear in a story which has more than one children actor, as exemplified in Excerpt 4.13.

> Excerpt 4.13 *"Beb, kamu mau ga jadi sahabatku?..."*
>
> *"Tentu saja aku mau!"...*
>
> ("Beb, would you be my best friend?"
>
> (Of course, I would")
>
> (Sahabat Baru dari Jakarta)

Excerpt 4.13 is taken from the story "Sahabat Baru dari Jakarta". In this example, conversation between two social actors, Bebi and Dobi, can be seen. Both social actors use the pronoun *I* that refers to different people. The first I pronoun refers to Dobi who starts the conversation, while the second I pronoun refers to Bebi. Even though it refers to different people, the pronoun *I* above still shows the specification strategy, since it is used to specify the actors who are involved in verbal actions.

4.1.1.2.7 Assimilation and Individualization

As previously mentioned, the involvement of children actors can be mentioned specifically in the text. Regarding this, the results show that the author used two different ways to specifically mention the social actors. The author use assimilation strategy when actors are mentioned as a part of mass group, whereas individualization is used to emphasize the individuality of the actors. The realization of assimilation can be seen in Excerpts 4.14 and 4.15, while the example of individualization can be seen in Excerpt 4.16.

Excerpt 4.14 *Mereka bersalaman.*

(They shook hand.)

("Si Hati Putih")

In Excerpt 4.14, they as the participant refer to Bendi and Gabby. They are assimilated as the actors involved in the process of shaking hands (*bersalaman).* In the above example, Bendi and Gabby is not mentioned individually rather be assimilated through the use of "they" pronoun which shows the existence of more than one social actors. The use of assimilation in above example points out the fact that both social actors are involved in the same social action. Another example of assimilation can be found in Excerpt 4.15.

Excerpt 4.15 *Semua tertawa lega.*

*(*All laughed their hearts out)

("Es cendol ulat Bulu")

In Excerpt 4.15, the involved social actor is Cherry's family that has been stated approaching Cherry because she was screaming. Each family member is represented one by one through the use of assimilation in Excerpt 4.15, since they are all involved in the same action. Meanwhile, in Excerpt 4.16, the social actors are represented through the use of individualization.

Excerpt 4.16 *Berry pun segera memakan semua makanan yang terjatuh itu.*

(Berry ate all the fallen food.)

("Hantu yang Lapar")

On the other hand, individualization strategy, as can be seen in Excerpt 4.16, occurs when children social actors are represented concerning their singularities. In Excerpt 4.16, the only social actor who is involved in the *eating* action is Berry, because no other actors are stated in that sentence. It is different from Excerpt 4.15, where the example uses the pronoun "they" to shows the existence of more than one social actor. Furthermore, the process which is attached to social actors in Excerpt 4.14 is different from Excerpt 4.16. In Excerpt 4.14, the shaking hand process requires more than one person to happen, while in Excerpt 4.16, the eating process can involve only one person.

4.1.1.2.8 Determination and Indetermination

The analyses show that in representing children actors, indetermination is not a common strategy used in the obtained result. On the contrary, determination strategy is found in all short stories, which means the information regarding the social actors is specified in the stories. The realization of determination strategy can be seen in the following Excerpts.

Excerpt 4.17 *Seorang anak membukakan pintu.*

(A child opened the door.)

("Hantu yang Lapar")

In Excerpt 4.17, the actor is a child (*seorang anak)* even though the author does not include the detailed information regarding the actor. A child (*seorang anak)* is still considered as determination strategy, since it is known from the above sentence that the actor refers to one child who lives in the house that Berry knocked and does not refer to another child in general.

Another example of Determination can be seen in Excerpt 4.18.

Excerpt 4.18 *Halo, namaku Cherry*

(Hello My name is Cherry)

("Es Cendol Ulat Bulu")

Just like the previous example, in Excerpt 4.18, the identity of social actor in the story "Es Cendol Ulat Bulu" is mentioned explicitly through the use of proper noun "Cherry." It differs from Excerpt 4.17 by how it illustrates actor in Excerpt 4.17 is far more detailed with the existence of name. From that name, another identity, such as gender, can be known.

4.1.1.2.9 Association and Dissociation

In representing social actors as a group, sometimes, the social actors are mentioned alongside with other actors without them being necessarily related, namely association. Regarding this, the results found that out of five short stories of *Si Hati Putih*, only two includes association strategy in the text. Moreover, the results illustrate there are only few examples where associations occur in the texts. The realization of association and dissociation can be found in Excerpt 4.19.

Excerpt 4.19 *Rino pulang bersama teman-temannya.*

(He went home with his friends)

("Hadiah Tak Terduga")

Excerpt 4.19 points out association strategy which is realized by circumstances of accompaniment *bersama teman-temannya* (with his friend). This example belongs to association, since the possessive pronoun "with" (bersama) can indicate the association explicit without naming the result group. The use of association in this context allows the actor to carry out his very own identity despite of being represented as a part of a group. From the above example, it is clear that *Rino* is the main focus of the story, while his friends are mentioned to indicate one aspect of *Rino's* life. On the contrary, dissociation happens when the association of social actors is unformed. However, in some cases, dissociation appears as a way to form new association group in text. The example of dissociation found in "Hadiah Tak Terduga" is illustrated in the next clause, particularly in Excerpt 4.20.

Excerpt 4.20 *Bimbo teman Rino bertanya kepada Rino.*

(Then, one of his friends, Bimbo, asked him a question)

<div align="right">("Hadiah Tak Terduga")</div>

In Excerpt 4.20, the association of *Rino and his friend* broke up as soon as *Bimbo*, one of Rino's friends asked the question. Through mentioning Bimbo, the focus of story then switched from Rino and his friends, to Bimbo and Rino as individuals who are not involved in the process of *going home together*, rather as the actors who engaged in conversation. In this sense, dissociation is used to separately mention the actor prior to the change of setting of the story.

4.1.1.2.10 Nomination and Categorization

The analysis shows that the nomination and categorization strategies are employed in texts. Different from categorization strategy, nomination emphasizes the role of the actors in the text, such as being the main character's friend. Both nomination and categorization function to distinguish each characters found in a text.

Excerpt 4.21 *Rino akan berangkat ke sekolah.*

(Rino would go to school.)

<div align="right">("Hadiah Tak Terduga")</div>

Excerpt 4.21 the social actor is nominalized through proper noun Rino. The purpose of nomination is to entail unique identities possessed by each character to distinguish them from the other children social actors in the stories. The appearance of nomination strategy in the beginning of the stories aims to introduce the characters. Meanwhile, the realization of categorization found in one of the stories is exemplified in Excerpt 4.22.

Excerpt 4.22 *Dia adalah anak yang berkulit paling hitam di kampung Happy.*

(He was the darkest kid in Happy village)

<div align="right">("Si Hati Putih")</div>

Unlike the previous example, Excerpts 4.22 shows the use of categorization, particularly physical identification, where the physical characteristics are used to identify the actor through noun referring physical characteristics, which is *kulit paling hitam* (darkest skin). Physical identification is used in stories to introduce the quality of the actor, which makes he or she different from the rest of the characters. Additionally, categorization is often used if the author wants to give detail information regarding the actors.

4.1.1.2.11 Overdetermination and Single Determination

From the analysis of children actors in *Si Hati Putih,* in several occasions, the active participants are involved in more than one social action. However, they are frequently represented to be engaged in one social action only. The example of overdetermination can be seen in Excerpt 4.23.

> Excerpt 4.23 *"Nah, masi ada yang salah!" kata Rino sambil membetulkannya.*
>
> ("Ah, there are still some errors!" Rino said as he corrected the answer)
>
> ("Hadiah Tak Terduga")

In Excerpt 4.23, the child actor, Rino, is represented engaging two actions. First, he is the participant of saying process, and then he is also the participant who corrects the process at the same time. As the above example, usually, overdetermination is found in text that is in form of conversation. On the other hand, almost all of social actors are represented with single determination as in the following Excerpt.

> Excerpt 4.24 *Dia (Berry) melihat sebuah rumah.*
>
> (He saw a house)
>
> ("Hantu Yang Lapar")

In excerpt 4.24, the social actor, Berry, is the actor of seeing action. This clause mentions that Berry does not doing anything other than seeing around. However, it does not mean that Berry is only one doing that one thing in the entire story. Another activity which will be done later is mentioned in different clauses

by mentioning the actor again. Related to overdetermination and single determination in this story, the one which appeared most is single determination, since the illustration of the actors are focused on what particular actor do at that time.

4.1.2 The Significance of the Representation of Children Social Actors

Based on the analysis, the representation of children social actors is realized mostly by inclusion (97.39%) rather than exclusion (2.61%). This result indicates children social actors are represented more explicitly as characters in the short stories. Regarding the use of inclusion and exclusion in text, van Leeuwen (2008) mentions that socio-semantic principles are used to suit the intention of the text producer. In political discourse, for example, exclusion strategy is highly used to hide the opponent of a certain party. Yet, the purpose of narrative text, as explained by Gerot and Wignell (1994), is to deal with various actual or imaginary experiences in different ways. Concerning this, the use of inclusion is highly required in narrative text to clarify the stories.

In *Si Hati Putih,* inclusion and exclusion strategy is implemented in several significant ways to signify the value of the representation. However, since exclusion strategy does not result in any kind of significance because of its low number, only the significance of inclusion strategy is discussed further. First, social actors are mentioned to promote children‟s independence. The representation of children actors is employed as a means to signify independence through activation/passivation and individualization strategies. As the main characters in the stories, children social actors are mostly represented as active participants who engage in activities without other‟s helps. They are being mentioned as those who initiate all their actions. Their independence is shown by how they can come up with ideas of what to do. They rarely ask the others in the story of what they should be doing considering that the children in the story are assumed to be 8 years old.

Excerpt 4.25 *Bendi merencanakan akan menjenguk Gabby setelah dia makan siang dan shalat.*

(Bendi planned on visiting Gabby after having lunch and dzuhur prayer)

("Si Hati Putih")

Excerpt 4.26 *Aku memanggil abang penjual es cendol itu.*

(I called the cendol seller)

("Es Cendol Ulat Bulu")

Such examples indicate the independency of children found in the stories. Both examples only involve one social actor, Bendi in Excerpt 4.25 and Cheery (represents by pronoun *I*). As has been mentioned previously, the social actors are assumed to be 8 years old. However, the social actions that are attached to the actors are the actions which are not easy to do for children, such as visiting friends and calling the seller by themselves.

Moreover, throughout the text, the author nominates children actors using their proper names. The depiction of children actors is used to define children by what they are not by what they do. This implies the important of identity in the story since it aims to differentiate each character in the stories.

Excerpt 4.27 *"Hai, Dobi!" sapa Bebi kepadaku*

("Hi, Dobi!" Bebi greeted me)

("Sahabat Baru dari Jakarta")

Excerpt 4.28 *Bendi merasa kasihan kepada Gabby walaupun dia sering diejek.*

(Bendi felt bad towards Gabby, even though she often mocked him)

("Si Hati Putih")

Excerpt 4.29 *Rino akan berangkat ke sekolah.*

(Rino would go to school)

("Hadiah Tak Terduga")

In the instances where children actors are nominated through proper noun, the author utilizes the representation of children actors to tell their activities, such as greeting friends, feeling something, and going to school. By doing so, the text producer indicates that the nominated actors are the focus of the text. Moreover, it emphasizes the importance of individuality for children to make them realize their true worth.

Other than that, the representation of children actors is used to signify the importance of social life for children. The value is realized through passivation and association strategy.

> Excerpt 4.30 _Rino pulang bersama teman-temannya._
> (He went home with his friends.)
>
> > ("Hadiah Tak Terduga")

> Excerpt 4.31 _"Ayo kita ke taman!" ajak Bebi_
> _"Ayo! Kebetulan aku juga mau ke taman!" kataku._
> ("Let"s go to the school yard" asked Bebi)
> ("Let"s go! I also want to go there" I said)
>
> > ("Sahabat Baru dari Jakarta")

In the above example, association in Excerpt 4.30 is used to associate the main character with other children character. Representing social actors through association can indicate the social lives of the actors, since it indicates the social actors are communicating with the others. Moreover, as previously mentioned, individuality does not mean that the children are selfish or not being open to the other. Instead, individuality means the children have realized their own worth. Excerpt 4.30 shows how children in _Si Hati Putih_ are sociable. They can initiate conversation with other people outside family members and they are close enough with their friends to be able to go home together. This signifies the children are represented as sociable beings.

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In accordance with the analysis of children representation in everyday texts, especially in short stories published by certain publisher, narrative does not only function as a tool to entertain readers, but also have a role to deliver the values of the stories. The values which encourage children to be independent, to become sociable, and to know their self-worth, in fact, are related to the mission of the publisher. Due to that reason, readers should be aware of what is delivered in the everyday text.

4.2.1 Discussion

The result of the present study corresponds with the study conducted by Vitananda (2015) on representation of social actors in two children folktales written by adult. Both results indicate that most characters are represented through inclusion strategy, particularly Activation-Participation-Personalization strategy. The use of inclusion strategy in text reveals that the actors are explicitly mentioned by the author. The reason behind the use of inclusion is related to the intention of the text producer (van Leeuwen, 2008). In terms of narrative purpose, Gerot and Wignell (1994) argue that the purpose of narrative text is to tell the real experience in different ways. Thus, it makes the author of *Si Hati Putih* includes the social actors explicitly, since the main focus of the stories is the daily lives of children as the main characters.

The results of the present study are different from Vitananda‟s study (2015), in which the present study shows passivation appeared the second most in the story *Si Hati Putih*. Referring to Bloom's (1984) theory regarding child development, 8-year-old children only have little comprehension about passive voice, since their comprehension starts to improve when they reach the adolescence stage. However, the number of passivation strategy found in five stories of *Si Hati Putih* is quite high, which is around 26%. Regarding this, Dardjowidjojo (2000) explains that Indonesian children tend to understand passive voice earlier than English-speaking country children, even though there is still some limitation. Usually, passive voice used in political discourse is to indicate the less powerful actor. However, in *Si Hati Putih,* passive voice is used

to only show that the children can construct sentence in passive form without any kind of discrimination toward any social actors. Regarding this, exclusion is similar in this aspect. The use of exclusion in the short stories does not indicate the text producer's intention to discriminate or hide certain children actors. On the other hand, some of exclusion strategy appeared in the texts may be innocent, since the readers are assumed to know the detail regarding the omitted actors.

Moreover, unlike the previous studies conducted by Sadeghi and Maleki (2016), Davari and Moini (2016), and Noor (2017), the results of the present study reveal that there is no indication of gender bias in *Si Hati Putih.* Meanwhile, the previous studies show that there is an existence of gender bias in representing social actors in political discourse. Males are more dominant than females. However, the result of the present study shows nothing about gender bias, both boys and girls characters are represented equally. According to Bloom's theory, 8-year-old children will not be biased, since they do not know about the related terms. However, those children will be biased if their parents are also biased or when they have become 9-year-old children and above. Also, it can only happen if their parents are biased. Yet, even though there is no gender bias in the writer's research, there is a bias towards children. Therefore, only children are illustrated as a whole, while there are only few for the adults. Following this, 8-year-old children start to see the world differently, by which the world is not only consist of themselves. However, 8-year-old children still more focused on themselves and treat the others as bygones. Therefore, in *Si Hati Putih,* the stories are all focused on children.

Moreover, the result signifies the tendency to portray children to be independent and actively participate in physical actions. Regarding the children's identities, the children are represented as those who have realized their true worth. According to Anthony (nd.) there is an increase in terms of awareness and social growth of 8-year-old child. They want to be acknowledged as independent by their family. Since the author of the short stories compilation is a child of that age, most children social actors are represented actively by those values.

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Underlying Values of the Representation of Children Social Actors

According to Wenden (2005), ideology plays an important role in representing particular things or events. This ideology can then be manifested in the form of values held by particular party. In this study, for instance, the values which are derived from how the author of *Si Hati Putih* represents children social actors are related to one of the values held by Mizan as the publisher. To begin with, the representation of children social actors in *Si Hati Putih* indicates that children are presented in positive manner, described as people who are acting independently, have sense of individuality, and sociable. All the values can be identified through the use of strategies that are employed to include children in the stories. That is to say, in *Si Hati Putih*, all children social actors are presented as good children.

In relation to Mizan, seeing that their values hold an important part in making a choice, Mizan, as the publisher of this book, has the power to decide whether or not this book is released. Also, as the publisher, Mizan's value is seen from their published books to create their image in society. For *Si Hati Putih* itself, the research shows that children are represented as positive figures and are not involved in serious social issues. Seeing that ideology shapes our actions (Cole, 2017), Mizan, as the publisher, chooses to publish the book, since it is believed that children representations in *Si Hati Putih* correspond with one of the values to improve the quality of Indonesian children. By publishing book that portray children in a positive way, Mizan can construct children's mindset to follow how the actors acted in the book.

As has been discussed above and in the previous sections, the inclusion strategies that are used to represent children social actors signify values regarding children's social behavior in the story, such as being independent, realizing their true worth, and being sociable. These values are related with the manifestation of Mizan's value, where they want to improve the quality of Indonesian children through books they published. The aforementioned three values in *Si Hati Putih* are related in a way that it helps on achieving Mizan's objective to give children better education media. Thus, *Si Hati Putih* holds an important role in providing

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better education material in Indonesia. Moreover, considering children are the successor of our lives, they hold important missions to further nurture our world. Mizan‟s choice to publish these kinds of books means that their value is capable of influencing Indonesian children, particularly to spread good will through the books they published.