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- S t a t u s** : Tenaga Edukatif Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata Semarang
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Dekan



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Telah melaksanakan tugas,



**M. Reto Dinko A**

# SOCIOLINGUISTICS RESEARCH IN THE JOURNEY OF TIME

**A TRIBUTE TO  
YE. BUDIYANA**

*Editor*  
**Antonius Suratno**



**SOEGIJAPRANATA CATHOLIC UNIVERSITY**

SOCIOLINGUISTICS RESEARCH IN THE JOURNEY OF TIME

A TRIBUTE TO YE. BUDIYANA

## **A TRIBUTE**

Sir Budi yana, we dedicate this book to you. It mostly contains your ideas and inspiration to your students which hopefully be the lasting memory of our coolest friend and our source of inspiration who has a high taste of humor and has better knowledge and understanding. You have been a constant source of support and encouragement during the moments of challenges and predicament of our faculty. We are truly thankful for having you in our school. You have been the source of our strength throughout the journey of our faculty and it is you who have encouraged us all the way through and whose encouragement has made us sure that we will give it all it takes to finish that which you have started as it is you whose good examples have taught us to work hard for the things that you aspire to achieve.

*His Colleagues*

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**Faculty of Language and Arts (FLA)**

**Soegijapranata Catholic University**

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# A Tribute

This book intentionally uses the word *SOCIOLINGUISTICS* in this unique font style in the title lines to suggest that despite the emphasis on creative Sociolinguistics, it also accommodates topics of linguistics in general. It is made up of a collection of articles extracted from the theses of among your best students you have ever supervised and guided throughout their journey studying in the Faculty of Language and Arts, Soegijapranata Catholic University, some contributions from other colleague lecturers who wrote reviews of state of the art articles, as well as articles in Applied Linguistics belong to individual persons which despite seemingly off the sociolinguistics topic yet still reflect relevant ideas. This is, in fact, what the title would suggest.

When we began collecting them we had not realized that time goes by a lot quicker than we can anticipate. As a result, you are already too close to coming to the juncture of your long service, your tireless dedication and commitment to giving your very best to our beloved faculty, and by the time it is printed and bound it will only be a couple of weeks to your retirement. Someday, we believe, you will feel young again to start reading this book as it will always be of a memory of sweet times when your heart and soul were fully dedicated to this tiny mini faculty that embryonically you have ever seeded, fertilized and nurtured. You can then take it down from some upper shelf of your very personal home library, grab it, dust it, clean it and read it again so that you can tell us what you think of it and what you will ever think the ideal faculty you would ever imagine to be like. We may probably be too busy with ourselves, and too naïve and immature to understand words you

ever said, ideas you ever disseminated, but you will still be our affectionate dearest patron and camaraderie of us all.

Sir Budiyan, we dedicate this book to you. It mostly contains your ideas and inspiration to your students which hopefully be the lasting memory of our coolest friend and our source of inspiration who has a high taste of humor and has better knowledge and understanding. You have been a constant source of support and encouragement during the moments of challenges and predicament of our faculty. We are truly thankful for having you in our school. You have been the source of our strength throughout the journey of our faculty and it is you who have encouraged us all the way through and whose encouragement has made us sure that we will give it all it takes to finish that which you have started as it is you whose good examples have taught us to work hard for the things that you aspire to achieve.

On behalf of FLA Lecturers

Anton Suratno

# Acknowledgment

It gives us great pleasure to celebrate the publication of this book. It is a labor of many hands, and on the behalf of the Faculty of Language and Arts (FLA), Soegijapranata Catholic University (SCU), I take the opportunity to thank some people who make this publication possible.

First of all, I thank Drs. Y.E.Budiyana, M.A. for his 29 years of professional life in SCU, and 21 years of unwavering dedication as a full lecturer at the FLA, the faculty he himself proposed to get it started in 1998. He has inspired fellow lecturers and students both on personal and professional levels. William Arthur Ward's well-known quote says "the mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires." We know where pak Budi belongs to.

I also thank my colleagues at FLA:

Antonius Suratno, Ph.D. who is in charge of collecting the manuscripts and carrying out meticulous editing;

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We dedicate this book to Pak Budi. It is certainly not a sign of goodbye; it is a gesture of “see you later.”

God Bless us all.

Thank you.

B. Retang Wohangara, S.S. M.Hum.  
Dean of the Faculty of Language and Arts  
Soegijapranata Catholic University



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# Sociolinguistics and Language Creativity: A Review

by

Gerardus Adhyanggono

Joan Swann and Ana Deumert’s article, “Sociolinguistics and language creativity” in *Language Sciences* Vol. 65 (2018) pp. 1-8, is a review article overviewing the current intersections in the fields of Sociolinguistics and Creativity, especially language creativity in daily life. The intersections discussed are situated within two core questions proposed. The first question concerns the extent the adoption of sociolinguistic approach may contribute to our understanding of creativity. The second one deals with how the study of creativity in language itself may enrich sociolinguistics and linguistic theories. Some key concepts are interwoven to define what is meant by ‘creativity’ in this article. The constructed understanding of creativity is perceived from some theoretical frames of aesthetics, Linguistics, Sociolinguistics, performance, and poetics. All of these theories, to a varying degree, relate to language use. Creativity understood in this article resides in the fundamental notion of creative action with novelty and originality, or “the production of something new that we didn’t have before” (Swann & Deumert, 2018, p. 3). The article posits that sociolinguistic analysis is pivotal to provide

explanations of the usage of language in creative practices. And from the use of language in creative practices of our everyday life, sociolinguists also signify what it suggests. Further, the article argues that the ability of sociolinguistic analysis to reveal micro-processes of creativity constitutes the particular value (or the significant contribution) of sociolinguistic analysis in this context. The structure of the article comprises three sections: introduction, Sociolinguistics and the study of creativity, and creativity and (socio) linguistic theory. In the first section – introduction – the authors delineate the existing interest of academia in the study of creativity. They also explain the current attention of sociolinguists towards everyday forms of creativity, such as playful and humorous discourse, wit and irony, conversational imagery, linguistic manipulation of form and meaning in conversational joking, and art performance, whether on-or off-line. The second part explains how Sociolinguistics is pertinent to the study of creativity. The view presented derives from the vantage point of sociolinguists in that creativity can be approached by sociolinguists from the dimension of value and social meaning that a creative practice bears. This section highlights the issues of appropriateness and moments in creative practices, in relation to their values and social meanings. The sociolinguists consider that recontextualization – the transformation and reinstantiation of linguistic resources in the production of new meanings – is mandatory to address appropriateness and moments in understanding creativity in social life. As to the third section, the authors reverse the angle; how creativity itself as a concept can find its space within the areas of linguistic and sociolinguistic theories. The article indicates that through the ideas of poetics, aesthetics and performance creativity can be further comprehended moving beyond sole aspects of novelty and

originality. Within Sociolinguistics, poetic language brings its own particularity, which cannot be studied from the perspective of truth-value semantic. Aesthetics and performance provide their intersection with Sociolinguistics in their discursive process they express, i.e. politics of discourse. In the seemingly final paragraphs, the article finally underscores that language itself is a form of creativity where rule-bound and rule-breaking creativities coexist.

The first argument of the article – Sociolinguistic approach may explain the linguistic resources of creative practices – seems to be in the correct direction. The second argument further informs us that sociolinguistic analysis may reveal the micro-processes of everyday creativity. These arguments are well clarified in the article in that the Swann and Deumert meticulously interrelate linguistic resources and the micro-processes of creative practices. The linguistic aspects take part in shaping the micro-processes of everyday creativity. The authors draw such a conclusion after reviewing eight linguistic papers. They are:

- ✓ *Mimesis and mimicry in language – creativity and aesthetics as the performance of (dis)semblances: Ana Deumert, University of Cape Town, South Africa*
- ✓ *Aesthetics, politics and sociolinguistic analysis: Mary Louise Pratt, New York University, USA*
- ✓ *Microgenesis of language creativity: innovation, conformity, and incongruence in children’s language play: Asta Cekaite, Linköping University, Sweden*
- ✓ *Cricket bats, #riotcleanup and rhubarb: everyday creativity in Twitter interactions around Test Match Special: Julia Gillen, Lancaster University, UK*

- ✓ *At the fringes of language: on the semiotics of noise: Anne Storch, University of Cologne, Germany*
- ✓ *Linguistic Creativity and the production of cisheteropatriarchy: a comparative analysis of improvised rap battles in Los Angeles and Cape Town: H. Samy Alim, University of California, Los Angeles, USA; Jooyoung Lee, University of Toronto, Canada; Lauren Mason Carris, University of California, Los Angeles, USA; Quentin E. Williams, University of the Western Cape, South Africa*
- ✓ *'You don't have enough letters to make this noise': Arabic speakers' creative engagements with the Roman script: Ivan Panovi\_c, Nanyang Technological University, Singapore*
- ✓ *Messy creativity (a response to the special issue): Rodney H. Jones, University of Reading, UK*

Further, Swann and Deumert base their review on the above papers to deductively answer the core questions developed in the article. The questions are: How can the adoption of a sociolinguistic lens contribute to our understanding of creativity? And how can the study of creativity in language contribute to sociolinguistic and linguistic theory? To answer the first question, the authors perceive that a sociolinguistic analysis provides an explanation on “the micro-discursive processes that produce something as creative in interaction” (Swann & Deumert, 2018, p. 4). Thus, discourse and interaction are the entry points where the creativity of language use is materialized in every day (creative) practices. Interactional discursive practices in everyday creativity are then particularly hospitable to the need for theoretical and aesthetic analyses. This is firmly articulated in the article.

As regards the second question, Swann and Deumert seem to ground their explanation, not only from the reviewed papers but

also from the work of Noam Chomsky on linguistic creativity (Chomsky, 2002) and that of Roman Jakobson on linguistics and poetics (Jakobson, 1960). The authors maintain that from the perspective of language principle seeking for regularity and pattern orientation, language in relation to creativity, especially that of poetic language is something messy, unclearly structured and patterned. With this, Swann and Deumert conclude that language in creative practices needs to be seen as “inherently poetic, aesthetic, performed and performative. It is rooted in an understanding of language as not just referential, a tool for communication, but as expressive and indeed aesthetic experience” (Swann & Deumert, 2018, p. 7). In other words, creative language may produce diverse meanings. At this point, I think the article leaves a gap: for those seeking for a positivist view of pattern and regularity of the language use in sociolinguistic areas, language and creativity cannot be truly extrapolated for they seem to be ‘contradictory’. And yet, for those searching for meaning-oriented function of language as an expressive medium, language and creativity become a fairground to explore.

Overall, I think the article is quite contributory to the fields of Sociolinguistics and the study of Creativity. However, the gap I mentioned above needs to be addressed more comprehensively. Otherwise, the notion of ‘ambivalent’ position of language creativity described as being in between rule-bound and rule-breaking linguistic practices prevails; or is meant to be?

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