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From Primary to Secondary Norms: Investigating Internal Deviation in Joseph Conrad's *The Secret Agent*

Trisnowati Tanto, Jeanyfer Tanusy

Departement of English Literature, Faculty of Languages and Cultures,
Universitas Kristen Maranatha, Bandung, Indonesia

Email: trisnowatitanto@gmail.com

jeanyfer.tanusy@lang.maranatha.edu

Abstract

*A writer's distinctive narrative style, often referred to as their primary norm, shapes their consistent use of language. However, deliberate deviations from this norm can serve significant literary purposes. These deliberate deviations are termed as their secondary norm. This change of language style is believed to hold a specific intention on the part of the writer. This research aims to investigate Joseph Conrad's instances of internal deviation in his novel *The Secret Agent*, and how these deviations contribute to the literary effects of the novel. Conrad's primary norm is characterized by a sentence-complexity style, while his secondary norm involves a shift towards a sentence-simplicity style. To clarify these norms, the study employs the clause complexes theory within the framework of Halliday's Systemic Functional Linguistics. Employing a descriptive qualitative research approach along with a library research method, this study collects and analyses data to uncover the instances of deviation and explore their literary implications. By examining Conrad's intentional internal deviations, this research seeks to describe the underlying motives and the impact of these deviations on the overall reading experience of *The Secret Agent*. Through this investigation, it is found out that Conrad's use of sentence simplicity style contributes to the novel's literary effects, namely building the foreshadowing and suspense, developing the character, and setting the atmosphere of the novel.*

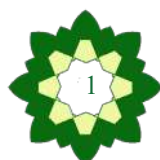
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Introduction

Style is a common term that we frequently come across in various aspects of life, one of which is the writing style in literature. Every author certainly has different writing styles in creating their works that set them apart from other authors. More precisely, the author's style of writing, also known as the primary norm of a writer, is the essence of the artwork itself. According to Huemer (2015, p. 195), style is an expression of the writer's personality, reflecting originality and recurrence. These two characteristics are reflected through features such as lexicalization, figurative forms, structures, tones, and so on. Another opinion comes from Valúšková (2019), who stated that style is "the manner in which the author writes,"



leading up to the term “voice” that the readers listen to (p. 15).

Some familiar names in literature are recognized owing to their distinctive writing styles. Some of them, to name but a few, include Ernest Hemingway, Roald Dahl, and E.E. Cummings. Toshova and Aminova (2022, p. 67) stated that Ernest Hemingway is known for his simplicity style for the purpose of directness and clarity. Nina (n.d., p. 77) further argued that Hemingway seeks to express complicated thoughts through simple sentences, vivid descriptions, and emphasis on certain details. Therefore, most of the time, he avoids the use of abstract adjectives and nouns and complex structures. Furthermore, as claimed by Kürkcü (2022, p. 29), Roald Dahl’s characteristics are the use of witty language and wordplays, such as alliteration, rhyme, pun, and onomatopoeia. This oftentimes is done as a strategy to draw readers’ attention to read his books. Another author with a distinctive style is Edward Estlin Cummings, or E.E. Cummings, who predominantly uses unconventional features, namely grammar, punctuation, capitalization, conjunction, and spelling (Saha, 2016, p. 36). Such deviations function to add “new values to poetic expression beyond the functions that traditionally have been attributed ...” (Gómez-Jiménez, 2017, p. 13).

Occasionally, certain authors deviate from their primary norm, which in Stylistics is termed internal deviation. As the name suggests, Hameed and Al-Sa’Doon (2015, p. 6579) pointed out that internal deviation is a deviation that takes place against the norms that have been established by the writer himself; thus, it is not from the external system. They further stated that features of language that experience internal deviation are in contrast to the previous context, which deviates from readers’ expectations (Hameed & Al-Sa’Doon, 2015, p. 6567). Undoubtedly, this kind of deviation is not done for no purpose. On the contrary, Ahmed and Zangana (2015, p. 2) stated that authors may deviate for aesthetic intention, to make the features of language pleasant to read to see. Or else, as the features of language become noticeable and dominant, the authors wish to make the reader “stimulate more systematic interpretations of the literary text” (p. 2).

One of the writers who frequently deviates from his primary norm is Joseph Conrad (1857 – 1924). Throughout his lifetime, he has written various literary works such as letters, essays, tales, short stories, novels, some of which are presently considered to be his finest. Some of his masterpieces are *Almayer’s Folly* (1895), *Lord Jim* (1900), *Nostromo* (1904), *Heart of Darkness* (1902), and *The Secret Agent* (1907). Conrad’s works have been extensively investigated in several aspects, such as setting, themes, and racism. In particular, one of Conrad’s finest novels, *The Secret Agent*, has also been extensively discussed. For example, Latane (2021, p. 3285) focused his research on finding the anarchism aspect through the portrayal of the character, the Professor. The results showed that the Professor’s desire on transforming into a living weapon to destroy the Greenwich Observatory represents modernism as a threat to society. For instance, the Professor’s anarchist plan is supported by the progression in science and technology.

For all the extensive studies of *The Secret Agent*, the one focusing on internal deviation has never been done so far. Hence, in this research, the researchers would like to explore another area in analysing Conrad’s *The Secret Agent*, namely the internal deviation; more specifically, to find out how his secondary norm – the use of sentence-simplicity style – can be interpreted to support the literary elements such as the plot, characterization, and atmosphere of the novel.

Literary Devices (n.d.) explains that foreshadowing and suspense are elements of plot. Foreshadowing is a literary device used by authors to provide hints or clues about events that will happen later in the story. As such, it helps to build anticipation and prepare readers for future story development. Suspense in literature is a crucial narrative device that creates a state of excitement and uncertainty in the readers. Suspense can be used to

make readers eager to know what will happen next, often while experiencing anxiety or fear. Characterization is a literary device used to create and develop characters within a story, while atmosphere in literature refers to the emotion, feeling, or mood that a writer creates in a narrative through descriptive language. It encompasses the emotional environment in which the story's action takes place and the emotional effect intended to be felt by the audience.

Regarding internal deviation, similar research has been conducted as well. Romala (2018) initially focused on Lewis Carroll's poem "Through the Looking Glass," employing Leech's theory of linguistic deviation. The study uncovered the use of various rhymes, assonance, and alliteration, for aesthetic and musical effects. Carroll was found to employ linguistic deviation on multiple levels, such as phonological, lexical, semantic, dialectical, and historical deviation.

Mansoor and Salman (2020, p. 7) extended this exploration by conducting an analysis titled "Linguistic Deviation in Literary Style Science," covering poetry, drama, and prose. Based on Leech's theory, their research covered old and new English literature, identifying various deviations in genres, including lexical, morphological, semantic, graphological, syntactic, phonological, historical, register, and dialectical. The study highlighted the significance of these deviations in portraying the unique style and expression of writers.

Hussein (2012) further contributed to the understanding of internal deviation by focusing on works from Joyce, Conrad, and Hemingway in the study "Linguistic Foregrounding Through Internal Deviation." Using Quirk and Greenbaum's grammatical theory, the analysis centred on internal norms. He concluded that each author developed their own norms, with Joyce and Conrad leaning towards complexity and Hemingway towards simplicity.

This synthesis of some previous studies emphasises the diversity of approaches and findings in the exploration of internal deviation, focusing more on its role in shaping the style and expression of literary works across different authors and genres. In contrast to prior investigations into internal deviation, this study specifically aims to analyse Joseph Conrad's use of internal deviation in his novel *The Secret Agent*, and how these deviations contribute to the literary effects of the novel.

To establish the validity of these norms, the research applies the notion of clause complexes within the framework of Systemic Functional Linguistics (SFL). This approach is used mainly because it is regarded as a holistic theory since it allows for a more comprehensive analysis of language use in social contexts, making it highly applicable and adaptable in various contexts. Moreover, unlike other theories that may focus on syntactic structure in isolation, Halliday's theory emphasises the functional aspects. This means that clause complexes within SFL are analysed in terms of their communicative purposes and roles within a discourse, which enables deeper insights into how language operates in communication (Eggs, 2004, p. 11).

Clause complexes itself is a notion which examines the relationship between clauses that are presented as textually related messages (Halliday & Matthiessen, 2014, p. 447). Halliday's approach to clause complexes is distinct for its functional orientation, comprehensive framework, and practical applicability, making it a powerful tool for analysing and understanding the complexities of language. In Stylistics, sentences can be classified into two types, namely sentence-complexity and sentence-simplicity styles which differ in their structure.

Halliday (1973, as cited in Eggs, 2004, p. 255) defined complex sentences as grammatical and semantic construction in which two or more clauses are formed to make logical connections. On the other hand, simple sentences contain one clause. In simple sentences, obligatory elements such as subject and finite verb can only occur once, or else it

will be considered a new clause.

Method

This research applies a descriptive and qualitative research method. Descriptive research is used to describe the characteristics, situations, or phenomena being studied by the researcher (McCombes, 2023), while qualitative research is associated with the way of collecting data in the form of texts or images in order to get an in-depth understanding of a certain concept or theory (Creswell, 2014, p. 323). To collect data, the library research method is employed. It is a method in which researchers can find and identify data with supporting references (Meldy et al., 2020). In the research there are 19 events of the novel that become the primary data. These 19 events are selected as they clearly have a significant contribution to the development of the story. Each event consists of several simple sentences and in total, there are 98 data of simple sentences which show Conrad's secondary norm. Since this secondary norm is believed to be intentionally done, the simple sentences in the 19 events are interpreted further in terms of how they support the literary effects of the novel, such as foreshadowing, suspense, characterization, and atmosphere.

The research begins with identifying and classifying the sentences in the novel into simple and complex sentences, based on clause complexes theory within Halliday's SFL framework. The complex sentences refer to Conrad's primary norm, while the simple sentences reflect his secondary norm. In the research, some samples of complex sentences are presented so that it is clear how the complex sentences differ from the simple ones in the realm of Systemic Functional Linguistics.

The clause complexes are identified through the use of two taxis based on their dependency status (Halliday, 1973, as cited in Eggins, 2004, p. 255). In a paratactic relationship, which refers to an equal or independent clause relationship and is identified by punctuation or coordinating conjunctions (for, and, nor, but, or, yet, so), for ease of analysing, each clause is marked using Arabic numbers (1, 2, 3) based on their sequence. In a hypotactic relationship, indicating unequal importance using subordinating conjunctions (because, if, while, when, etc.), the clauses are labelled based on Greek numbers (α , β , γ). **The head or independent clause becomes α , while the dependent or modifying clause(s) is labelled β , γ , and so on.** The research data may include clause complexes with structure variations that combine several taxis; for example, one clause contains coordinating conjunctions, and the other contains subordinating conjunction.

Results and Discussions

As mentioned earlier, Joseph Conrad's primary norm is the use of sentence-complexity style. Table 1 below provides some examples of complex sentences extracted from Conrad's *The Secret Agent*, illustrating his primary norm writing style.

Table 1:
Samples of Sentence-Complexity Style as Conrad's Primary Norm
in *The Secret Agent*

No.	Sentences	Clauses	Complex Sentence Pattern
(1)	Then the customer of comparatively tender years would get suddenly disconcerted at having to deal with a woman, and with rage in his heart would proffer a request for a bottle of marking ink, retail value sixpence (price in Verloc's shop one-and-sixpence), which, once outside, he would drop stealthily into the gutter.	(1i) Then the customer of comparatively tender years would get suddenly disconcerted having to deal with a woman,	(1i) 1
		(1ii) and with rage in his heart would proffer a request for a bottle of marking ink, retail value sixpence (price in Verloc's shop one-and-sixpence),	(1ii) +2 α
		(1iii) which, once outside, he would drop stealthily into the gutter.	(1iii) = β
(2)	The evening visitors – the men with collars turned up and soft hats rammed down – nodded familiarly to Mrs Verloc, and with a muttered greeting, lifted up the flap at the end of the counter in order to pass into the back parlour, which gave access to a passage and to a steep flight of stairs.	(1i) The evening visitors – the men with collars turned up and soft hats rammed down – nodded familiarly to Mrs Verloc,	(1i) 1
		(1ii) and with a muttered greeting, lifted up the flap at the end of the counter in order to pass into the back parlour,	(1ii) +2 α
		(1iii) which have access to a passage and to a steep flight of stairs.	(1iii) = β

(3)	She considered herself to be of French descent, which might have been true; and after a good many years of married life with a licensed victualler of the more common sort, she provided for the years of widowhood by letting furnished apartments for gentlemen near Vauxhall Bridge Road in a square once of some splendour and still included in the district of Belgravia.	(1i) She considered herself	(1i) α 1
		(1ii) to be of French descent,	(1ii) β
		(1iii) which might have been true;	(1iii) $=\gamma$
		(1iv) and after a good many years of married life with a licensed victualler of the more common sort, she provided for the years of widowhood by letting furnished apartments for gentlemen near Vauxhall Bridge Road in a square once of some splendour and still included in the district of Belgravia.	(1iv) +2
(4)	It was unusually early for him; his whole person exhaled the charm of almost dewy freshness; he wore his blue cloth overcoat unbuttoned; his boots were shiny; his cheeks, freshly shaven, had a sort of gloss; and even his heavy-lidded eyes, refreshed by a night of peaceful slumber, sent out glances of comparative alertness.	(1i) It was unusually early for him;	(1i) 1
		(1ii) his whole person exhaled the charm of almost dewy freshness;	(1ii) $\times 2$ 1
		(1iii) he wore his blue cloth overcoat unbuttoned;	(1iii) $=2$
		(1iv) his boots were shiny;	(1iii) $=3$
		(1v) his cheeks, freshly shaven, had a sort of gloss;	(1v) $=4$
		(1vi) and even his heavy-lidded eyes, refreshed by a night of peaceful slumber, sent out glances of comparative alertness.	(1vi) $=5$
(5)	They had to be protected; and their horses, carriages, houses, servants had to be protected; and the source of their wealth had to be protected in the heart of the city and the heart of the country; the whole social order favourable to their hygienic idleness had to be protected against the shallow enviousness of unhygienic labour.	(1i) They had to be protected;	(1i) 1
		(1ii) and their horses, carriages, houses, servants had to be protected;	(1ii) +2
		(1iii) and the source of their wealth had to be protected in the heart of the city and the heart of the country;	(1iii) +3
		(1iv) the whole social order favourable to their hygienic idleness had to be protected against the shallow enviousness of unhygienic labour.	(1iv) +4

For instance, sentence (5) in Table 1 above is a complex sentence comprising four clauses. The relationship between these clauses falls under the category of parataxis, as semicolons are used as connectors between clauses. Additionally, sentence (1) in Table 1 demonstrates a different form of sentence structure. Clauses (1i) and (1ii) are connected through parataxis, while clauses (1ii) and (1iii) exhibit a hypotactic relationship, with clause (1ii) serving as the main or head clause.

Sentence-Simplicity Style and Its Contribution to Literary Effects

Despite the prevalence of sentence complexity as Conrad's primary writing norm, there are instances in his novel where he employs sentence simplicity as a secondary norm. This shift of writing style within *The Secret Agent* reflects the use of internal deviation as Joseph Conrad occasionally changes his writing style from sentence complexity to sentence simplicity. This intentional shift is believed to enhance the story's literary effects. These effects include various aspects of the narrative, including elements of the plot such as foreshadowing and suspense-building, as well as contributing to character development and setting the atmosphere of the novel.

Tables 2 until 20 presented below display some sentences taken from *The Secret Agent* which employ Conrad's secondary norm, which is sentence-simplicity style. These data effectively serve the purposes related to supporting the literary effects. Each table represents one important event in the narrative that can be related to building foreshadowing, suspense, characterization, and atmosphere.

Foreshadowing

The first resulting literary effect is foreshadowing, which can be seen in Tables 2 until 5 below.

Table 2:
Event 1 Employing Sentence-Simplicity Style to Build Foreshadowing

Data	Paragraph	Clause	Simple Sentence Pattern
1	At once Mr. Verloc passed his hand over his hair. A slight perspiration had broken out on his forehead. He let the air escape from his pursed-up lips like a man blowing at a spoonful of hot soup. He had remained motionless, as if feeling himself surrounded by pitfalls.	(1) At once Mr. Verloc passed his hand over his hair.	(1) Clause simplex
		(2) A slight perspiration had broken out on his forehead.	(2) Clause simplex
		(3) He let the air escape from his pursed-up lips like a man blowing at a spoonful of hot soup.	(3) Clause simplex
		(4i) He had remained motionless, as if feeling himself surrounded by pitfalls.	(4) Clause simplex

The data presented in Table 2, labelled as Data (1), illustrates a detailed sequence of actions taken by Mr. Verloc when he becomes apprehensive or uneasy about a certain matter. These actions involve his running his hand through his hair, experiencing slight perspiration, producing sighs, and becoming motionless out of fear. The simplicity and directness of these sentences draw immediate attention to Mr. Verloc's discomfort, hinting at future developments and creating an anticipatory atmosphere.

At the outset of the narrative, Mr. Verloc receives a summons from Mr. Vladimir, the first secretary of the Embassy, who holds considerable power and authority. Mr. Verloc, employed in the Embassy as a secret agent, appears to have undertaken an action that disappoints Mr. Vladimir. Consequently, he feels uneasy upon learning of Mr. Vladimir's order to meet him. This part of the story serves as a foreshadowing device, hinting to readers that Mr. Vladimir is likely to deliver unwelcome news or a displeasing message to Mr. Verloc.

Table 3:
Event 2 Employing Sentence-Simplicity Style to Build Foreshadowing

Data	Paragraph	Clause	Simple Sentence Pattern
2	'Velvet collar. Funny the old woman should have noticed the velvet collar, dark blue overcoat with a velvet collar, she had told us. He was the chap she saw, and no mistake. And here he is all complete, velvet collar and all. I don't think I missed a single piece as big as a postage stamp.'	(1) 'Velvet collar.	(1) Clause simplex
		(2i) Funny the old woman should have noticed the velvet collar, dark blue overcoat with a velvet collar,	(2i) "β
		(2ii) she had told us.	(2ii) α
		(3) He was the chap she saw, and no mistake.	(3) Clause simplex
		(4) And here he is all complete, velvet collar and all.	(4) Clause simplex
		(5i) I don't think	(5i) α
(5ii) I missed a single piece as big as a postage stamp.'	(5ii) 'β		

Another hint about the potential victim is presented once more in Data (2). In this case, the use of sentence-simplicity style surely grabs readers' attention, deeming an important part of the story. Moreover, it can be noticed that repetition is employed again, with the phrase "velvet collar." Data (2) functions as a foreshadowing element, providing readers with a clue concerning the identity of the victim.

Table 4:
Event 3 Employing Sentence-Simplicity Style to Build Foreshadowing

Data	Paragraph	Clause	Simple Sentence Pattern
3	He had gone in red. He came out a strange papery white.	(1) He had gone in red.	(1) Clause simplex
		(2) He came out a strange papery white.	(2) Clause simplex

The main ideas of the two simple sentences in Data (3) in the table above show two contrasting things. This makes readers aware that there must be something shocking happening, which leads to Mr. Verloc's drastic change. The change happens after Mr. Verloc learns that his bother-in-law, Stevie, is dead. At this point, the sentences function as a foreshadowing, giving readers a clue that Mrs. Verloc will strongly react when she knows the fact that her beloved brother dies.

Table 5:
Event 4 Employing Sentence-Simplicity Style to Build Foreshadowing

Data	Paragraph	Clause	Simple Sentence Pattern
4	The poor boy had been taken out and killed. The poor boy was dead. This shaking piece of forgetfulness stimulated Mrs. Verloc's intelligence. She began to perceive certain consequences which would have surprised Mr. Verloc. There was no need for her now to stay there, in that kitchen, in that house, with that man – since the boy was gone forever. No need whatever. She had her freedom. Her contract with existence, as represented by that man standing over there, was at an end. She was a free woman.	(1i) The poor boy had been taken out	(1i) 1
		(1ii) and killed.	(1ii) +2
		(2) The poor boy was dead.	(2) Clause simplex
		(3) This shaking piece of forgetfulness stimulated Mrs. Verloc's intelligence.	(3) Clause simplex
		(4) She began to perceive certain consequences which would have surprised Mr. Verloc.	(4) Clause simplex
		(5i) There was no need for her now to stay there, in that kitchen, in that house, with that man –	(5i) α
		(5ii) since the boy was gone for ever.	(5ii) $x\beta$
		(6) No need whatever.	(6) Clause simplex
		(7) She had her freedom.	(7) Clause simplex
(8) Her contract with existence, as represented by that man standing over there, was at an end.	(8) Clause simplex		
(9) She was a free woman.	(9) Clause simplex		

Data (4) is important as it highlights Mrs. Verloc's resolute choice to separate from her husband due to her brother's death. It marks the moment when she comprehends her newfound freedom to act against her husband and entertains the notion of independence once she leaves him. This story element hints at Mrs. Verloc's potential intention to seek retribution against her husband; thus, it functions as a foreshadowing device.

Suspense

The second resulting literary effect is suspense, which can be seen in Tables 6 until 14 below.

Table 6:
Event 5 Employing Sentence-Simplicity Style to Build Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
5	‘It is stupid in a general way. There is no end to prevention. But it is characteristic. They dislike finality in this country. Don’t you be too English. And in this particular instance, don’t be absurd. The evil is already here. We don’t want prevention – we want cure.’	(1) It is stupid in a general way.	(1) Clause simplex
		(2) There is no end to prevention.	(2) Clause simplex
		(3) But it is characteristic.	(3) Clause simplex
		(4) They dislike finality in this country.	(4) Clause simplex
		(5) Don’t you be too English.	(5) Clause simplex
		(6) And in this particular instance, don’t be absurd.	(6) Clause simplex
		(7) The evil is already here.	(7) Clause simplex
		(8i) We don’t want prevention	(8i) 1
(8ii) – we want cure.	(8ii) =2		

Data (5) within Table 6 above features remarks made by Mr. Vladimir as he provides commentary on the precautionary measures previously executed by Mr. Verloc. Mr. Vladimir’s assessment of these actions is highly critical, regarding them as ineffective. The statements shown in Data (5) underline Mr. Vladimir’s strong disapproval of the preventive measures, to the extent that he insists Mr. Verloc should undertake a “cure.” This stance deviates from the common proverb that “prevention is better than cure,” signaling Mr. Vladimir’s discontent with Mr. Verloc’s performance. Furthermore, the reference to the “cure” provides readers with a hint that Mr. Vladimir has different expectations compared to Mr. Verloc’s prior actions. This element is likely to stimulate the curiosity and tension of readers regarding what Mr. Vladimir will request of him; thus, adding an element of suspense to the story.

Table 7:
Event 6 Employing Sentence-Simplicity Style to Build Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
6	‘They have no imagination. They are blinded by an idiotic vanity. What they want just now is a jolly good scare. This is a psychological moment to set your friends to work. I have had you called here to develop to you my idea.’	(1) They have no imagination.	(1) Clause simplex
		(2) They are blinded by an idiotic vanity.	(2) Clause simplex
		(3) What they want just now is a jolly good scare.	(3) Clause simplex
		(4) This is a psychological moment to set your friends to work.	(4) Clause simplex
		(5) I have had you called here to develop to you my idea.’	(5) Clause simplex

In Data (6), Mr. Vladimir is providing Mr. Verloc with reassurance about the effectiveness of his plan, highlighting the perceived lack of intelligence among middle-class English people. At this particular point in the event, readers remain uninformed about the specifics of the plan and how it will be executed. Consequently, this creates a suspense for readers who are left in anticipation of potential negative developments, not yet privy to the full details of the plan.

Table 8:
Event 7 Employing Sentence-Simplicity Style to Build Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
7	‘A fair-haired fellow,’ the last observed in a placid tone, and paused. ‘The old woman who spoke to the sergeant noticed a fair-haired fellow coming out of Maze Hill Station.’ He paused. ‘And he was a fair-haired fellow.’	(1i) ‘A fair-haired fellow,’	(1i) “1
		(1ii) the last observed in a placid tone,	(1ii) 2 1
		(1iii) and paused.	(1iii) +2
		(2i) ‘The old woman who spoke to the sergeant noticed a fair-haired fellow coming out of Maze Hill Station.’	(2i) “1
		(2ii) He paused.	(2ii) 2
(3) ‘And he was a fair-haired fellow.’	(3) Clause simplex		

Data (7) plays a significant role in advancing the narrative, specifically by bringing attention to the uncertainty that surrounds Mr. Verloc’s potentially being the individual described as “a fair-haired fellow” who might become a victim. The suspense in this context is intensified through the deliberate triple repetition of the phrase “a fair-haired fellow,” leaving readers increasingly uncertain about whether Mr. Verloc is indeed the person in question who could fall victim to the unfolding events.

Table 9:
Event 8 Employing Sentence-Simplicity Style to Build Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
8	It was all her own, because the bargain was at an end. She was clear sighted. She had become cunning. She chose to answer him so readily for a purpose. She did not wish that man to change his position on the sofa which was very suitable to the circumstances. She succeeded. The man did not stir. She was unhurried. Her brow was smooth. The head and shoulders of Mr. Verloc were hidden from her by the high side of the sofa. She kept her eyes fixed on his feet.	(1i) It was all her own,	(1i) α
		(1ii) because the bargain was at an end.	(1ii) $x\beta$
		(2) She was clear sighted.	(2) Clause simplex
		(3) She had become cunning.	(3) Clause simplex
		(4) She chose to answer him so readily for a purpose.	(4) Clause simplex
		(5) She did not wish that man to change his position on the sofa which was very suitable to the circumstances.	(5) Clause simplex
		(6) She succeeded.	(6) Clause simplex
		(7) The man did not stir.	(7) Clause simplex
		(8) She was unhurried.	(8) Clause simplex
		(9) Her brow was smooth.	(9) Clause simplex
		(10) The head and shoulders of Mr. Verloc were hidden from her by the high side of the sofa.	(10) Clause simplex
(11) She kept her eyes fixed on his feet.	(11) Clause simplex		

The primary concept conveyed in Data (8) unmistakably depict Mrs. Verloc's strategy for exacting revenge on her husband. Moreover, they illustrate the composed and calculated manner in which she carries out her plan, indicating thoughtful preparation. This part of the narrative generates curiosity and tension among readers as they anticipate what actions Mrs. Verloc will take against her husband. Consequently, it serves as a suspenseful element in the story.

Table 10:
Event 9 Employing Sentence-Simplicity Style to Build Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
9	Mrs. Verloc was no longer giddy. Her head was steady. On the other hand, she was no longer calm. She was afraid.	(1) Mrs. Verloc was no longer giddy.	(1) Clause simplex
		(2) Her head was steady.	(2) Clause simplex
		(3) On the other hand, she was no longer calm.	(3) Clause simplex
		(4) She was afraid.	(4) Clause simplex

In the key points presented in Data (9), the author clearly aims to depict Mrs. Verloc's physical and emotional state after she has killed her husband. Physically, she remains free

from dizziness and maintains her composure. However, emotionally, she undergoes a significant shift, experiencing fear. Clearly, the use of the parallel structure “Subject + was + Subject Complement” in all four clauses within Data (9) is worth noting. This parallel structure accentuates the contrasting nature of her physical and emotional sensations. At this point of the event, readers are left in suspense, thinking about what Mrs. Verloc’s next actions will be as she is portrayed to be unable to think clearly following her husband’s death.

Table 11:
Event 10 Employing Sentence-Simplicity Style to Build Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
10	She saw there an object. That object was the gallows. Mrs. Verloc was afraid of the gallows.	(1) She saw there an object.	(1) Clause simplex
		(2) That object was the gallows.	(2) Clause simplex
		(3) Mrs. Verloc was afraid of the gallows.	(3) Clause simplex

The main concepts within the clauses in Data (10) describe Mrs. Verloc’s apprehension regarding the repercussions she will face following her husband’s murder. Conrad conveys this through three distinct impressions, with the aim to vividly conveying the sense of the impending consequences and intensify readers’ suspense.

Table 12:
Event 11 Employing Sentence-Simplicity Style to Build Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
11	‘The drop given was fourteen feet.’ No! that must never be. She could not stand <i>that</i> . The thought of it even was not bearable. She could not stand thinking of it. Therefore Mrs. Verloc formed the resolution to go at once and throw herself into the river off one of the bridges.	(1) ‘The drop given was fourteen feet.’	(1) Clause simplex
		(2) No! that must never be.	(2) Clause simplex
		(3) She could not stand <i>that</i> .	(3) Clause simplex
		(4) The thought of it even was not bearable.	(4) Clause simplex
		(5) She could not stand thinking of it.	(5) Clause simplex
		(6i) Therefore Mrs. Verloc formed the resolution to go at once	(6i) 1
		(6ii) and throw herself into the river off one of the bridges.	(6ii) +2

In Data (11), the main ideas unveil the detailed flow of Mrs. Verloc’s way of thinking before she finally thinks of committing suicide by throwing herself into the river. Conrad puts emphasis on the fact that Mrs. Verloc cannot stand the thought of being hanged by repeating this idea three times: “She could not stand that.”, “The thought of it even was unbearable.”, and “She could not stand thinking of it.” The repetition helps keep readers in suspense whether or not she commits suicide.

Table 13:
Event 12 Employing Sentence-Simplicity Style to Build Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
(12)	He looked in without a thought, without intention, without curiosity of any sort. He looked in because he could not help looking in. He looked in, and discovered Mr. Verloc reposing quietly on the sofa.	(1) He looked in without a thought, without intention, without curiosity of any sort.	(1) Clause simplex
		(2i) He looked in	(2i) α
		(2ii) because he could not help looking in.	(2ii) $x\beta$
		(3i) He looked in,	(3i) 1
		(3ii) and discovered Mr. Verloc reposing quietly on the sofa.	(3ii) +2

The clauses in Data (12) depict a highly charged moment as Comrade Ossipon peers through a window and spots a body inside, which is later revealed to be Mr. Verloc's. It is interesting to notice how Conrad employs repeated mentions of the phrase "look in" to intensify the suspenseful atmosphere in this situation.

Table 14:
Event 13 Employing Sentence-Simplicity Style to Build Foreshadowing and Suspense

Data	Paragraph	Clause	Simple Sentence Pattern
13	It came to her suddenly. Murderers escaped. They escaped abroad. Spain or California. Mere names. The vast world created for the glory of man was only a vast blank to Mrs. Verloc. She did not know which way to turn. Murderers had friends, relations, helpers – they had knowledge. She had nothing. She was the most lonely of murderers that ever struck a mortal blow.	(1) It came to her suddenly.	(1) Clause simplex
		(2) Murderers escaped.	(2) Clause simplex
		(3) They escaped abroad.	(3) Clause simplex
		(4) Spain or California.	(4) Clause simplex
		(5) Mere names.	(5) Clause simplex
		(6) The vast world created for the glory of man was only a vast blank to Mrs. Verloc.	(6) Clause simplex
		(7) She did not know which way to turn.	(7) Clause simplex
		(8i) Murderers had friends, relations, helpers	(8i) 1
		(8ii) – they had knowledge.	(8ii) =2
		(9) She had nothing.	(9) Clause simplex
(10) She was the most lonely of murderers that ever struck a mortal blow.	(10) Clause simplex		

In Data (13), Conrad highlights several contrasts between Mrs. Verloc's situation and that of other murderers. Mrs. Verloc is in such a state of despair that she seriously considers fleeing to another country. However, this appears to be an insurmountable challenge because

she lacks friends, relatives, allies, or the necessary knowledge to execute such a plan. Mrs. Verloc's hopelessness serves to heighten the suspense crafted by the author, leaving readers thinking about the potential outcomes for her after her husband's murder. Furthermore, her sense of being utterly lost provides readers with insight into the author's foreshadowing, as it hints at something unfavorable that may be in store for her.

Characterization

The third literary effect supported by the sentence-simplicity style is characterization, as presented in Tables 15 until 18 below.

Table 15:
Event 14 Employing Sentence-Simplicity Style
to Support Characterization

Data	Paragraph	Clause	Simple Sentence Pattern
14	Mr. Verloc never meant Stevie to perish with such abrupt violence. He did not mean him to perish at all. Stevie dead was a much greater nuisance than ever he had been when alive.	(1) Mr. Verloc never meant Stevie to perish with such abrupt violence.	(1) Clause simplex
		(2) He did not mean him to perish at all.	(2) Clause simplex
		(3i) Stevie dead was a much greater nuisance	(3i) 1
		(3ii) than ever he had been when alive.	(3ii) +2

From the key points outlined in Data (14) above, it is evident that Mr. Verloc committed the murder unintentionally, harboring no deliberate intent to cause Stevie's death. Despite this lack of malicious intent, his wife blames him on the unfortunate incident. Consequently, one could argue that Mr. Verloc is neither inherently cruel nor inclined towards murderous actions.

Table 16:
Event 15 Employing Sentence-Simplicity Style
to Support Characterization

Data	Paragraph	Clause	Simple Sentence Pattern
15	Mr. Verloc's sympathy with his wife was genuine and intense. In this mood Mr. Verloc missed Stevie very much out of a difficult word. He thought mournfully of his end. If only that lad had not stupidly destroyed himself!	(1) Mr. Verloc's sympathy with his wife was genuine and intense.	(1) Clause simplex
		(2) In this mood Mr. Verloc missed Stevie very much out of a difficult word.	(2) Clause simplex
		(3) He thought mournfully of his end.	(3) Clause simplex
		(4) If only that lad had not stupidly destroyed himself!	(4) Clause simplex

Data (15) contains key points reiterating that Mr. Verloc has inadvertently caused Stevie's death and highlighting the profound regret that he feels about the incident. These central ideas once more underline that, at his core, Mr. Verloc is a benevolent and compassionate man.

Table 17:
Event 16 Employing Sentence-Simplicity Style
to Support Characterization

Data	Paragraph	Clause	Simple Sentence Pattern
16	She had an equable soul. She felt profoundly that things do not stand much looking into. She made her force and her wisdom of that instinct.	(1) She had an equable soul.	(1) Clause simplex
		(2i) She felt profoundly	(2i) α
		(2ii) that things do not stand much looking into.	(2ii) $=\beta$
		(3) She made her force and her wisdom of that instinct.	(3) Clause simplex

The main ideas conveyed in Data (16) suggest that Mrs. Verloc is composed and unbothered by trivial matters. These traits provide insight into her outward behavior towards her husband. Despite her dissatisfaction with Mr. Verloc's actions, she maintains a stoic silence, keeping her emotions stable.

Table 18:
Event 17 Employing Sentence-Simplicity Style
to Support Characterization

Data	Paragraph	Clause	Simple Sentence Pattern
17	Mrs. Verloc gazed at the whitewashed wall. A blank wall – perfectly blank. A blankness to run at and dash your head against. Mrs. Verloc remained immovably seated.	(1) Mrs. Verloc gazed at the whitewashed wall.	(1) Clause simplex
		(2) A blank wall – perfectly blank.	(2) Clause simplex
		(3) A blankness to run at and dash your head against.	(3) Clause simplex
		(4) Mrs. Verloc remained immovably seated.	(4) Clause simplex

The simple sentences in Data (17) above detail behaviors typically exhibited in moments of profound shock, such as staring with vacant expressions and maintaining an immobile posture. This segment specifically pertains to Mrs. Verloc’s reaction upon learning of Stevie’s death. Her actions unmistakably indicate a deep affection and concern for her brother, as the news of his death profoundly shocks her.

Table 19:
Event 18 Employing Sentence-Simplicity Style
to Set the Atmosphere

Data	Paragraph	Clause	Simple Sentence Pattern
18	Mr Verloc said nothing. He was afraid to open his lips lest a groan should escape him.	(1) Mr Verloc said nothing.	(1) Clause simplex
		(2i) He was afraid to open his lips	(2i) α
		(2ii) lest a groan should escape him.	(2ii) $x\beta$

The simple sentences found in Data (18) depict Mr. Verlock’s reaction to Mr. Vladimir’s idea of bombing. Overwhelmed with shock, he is rendered speechless. This segment of the narrative effectively conveys the intense fear experienced by Mr. Verloc. This contributes significantly to the establishment of a chilling atmosphere in the story. Top of Form.

Table 20:
**Event 19 Employing Sentence-Simplicity Style
to Set the Atmosphere**

Data	Paragraph	Clause	Simple Sentence Pattern
19	‘He’s all here. Every bit of him. It was a job.’ He had been the first man on the spot after the explosion. He mentioned the fact again. He had seen something like a heavy flash of lighting in the fog. The concussion made him tingle all over. He ran between the trees towards the Observatory. ‘As fast as my legs would carry me,’ he repeated twice.	(1) ‘He’s all here.	(1) Clause simplex
		(2) Every bit of him.	(2) Clause simplex
		(3) It was a job.’	(3) Clause simplex
		(4) He had been the first man on the spot after the explosion.	(4) Clause simplex
		(5) He mentioned the fact again.	(5) Clause simplex
		(6) He had seen something like a heavy flash of lighting in the fog.	(6) Clause simplex
		(7) The concussion made him tingle all over.	(7) Clause simplex
		(8) He ran between the trees towards the Observatory.	(8) Clause simplex
		(9i) ‘As fast as my legs would carry me,’	(9i) 1
(9ii) he repeated twice.	(9ii) “2		

The central themes in Data (19) above highlight the enormity of the explosion and the profound shock experienced by the local constable who bears witness to it. As readers delve into this part of the narrative, they are prompted to envision the horror of the situation. In doing so, they effectively immerse themselves in the chilling atmosphere skilfully crafted by the author.

The findings elaborated above indicate that Conrad’s internal deviations play a crucial role in building foreshadowing and suspense, developing characterization, and setting the atmosphere. This aligns with Romala’s (2018) research finding of the aesthetic and musical effects of linguistic deviations in Carroll’s work. This finding also shows that deviations can enhance the reader’s engagement and emotional response. Similarly, Mansoor and Salman’s (2020) analysis of deviations across different genres supports the idea that such techniques are integral to an author’s unique style and expression, which is evident in Conrad’s suspenseful narrative style. Moreover, Hussein’s (2012) conclusion about Conrad’s preference for complexity aligns with the detailed internal deviations found in *The Secret Agent*, which serve to deepen the narrative layers and contribute to the overall literary effects.

Thus, this study not only reinforces the findings of previous research on Conrad’s narrative style but also extends the understanding of internal deviation. The result of the research demonstrates the specific functions of internal deviations in Joseph Conrad’s *The Secret Agent*, particularly in enhancing literary effects such as foreshadowing, suspense, characterization, and atmosphere.

Conclusion

This research investigates the fascinating realm of internal deviation within a writer’s narrative, focusing specifically on Joseph Conrad’s novel, *The Secret Agent*. Through a

careful analysis of internal deviations in Conrad's work, this study has revealed an engaging interaction between his intentional secondary norm and established primary norm. The analysis, which is based on Systemic Functional Grammar's clause complexes theory, highlights Conrad's subtle literary devices and offers some insights into the deliberate changes in sentence complexity.

The importance of these deliberate deviations from the main norm is emphasized by the research's findings. These variations are intentional decisions made by Conrad to improve the literary consequences of his writing, not mere anomalies. Conrad manipulates the readers' experience by using a sentence-simplicity style in certain settings to provoke a range of feelings and reactions. These stylistic variations serve as powerful tools, shaping the overall tone, mood, and pace of the narrative. Furthermore, this study emphasizes the depth of literary analysis and the importance of exploring the intricacies of an author's writing style. In the broader context, this investigation contributes to the understanding of the dynamic nature of literary writing. It draws attention to the thoughtful decisions writers have made, demonstrating their capacity to use language as a flexible tool. By showing that every deviation has purpose and meaning, the examination of fundamental and secondary norms deepens our appreciation of the art form of storytelling.

Readers, scholars, and literature enthusiasts are encouraged to explore the intricate aspects of narrative styles. This task involves exploring the intricate layers of meaning embedded in the text, appreciating the careful skill of authors such as Joseph Conrad. Engaging in this exploration not only deepens our comprehension of individual literary works but also broadens our understanding of the art of storytelling as a whole. This enriches both our experiences with literature and our scholarly endeavours. One of the limitations of this research is its exclusive focus on just one text, namely Joseph Conrad's novel, *The Secret Agent*. The detailed analysis gives valuable insights into Conrad's narrative style; however, a more extensive analysis of various authors and literary works can be considered for future research. Additionally, future studies are still open for discussing the reception and interpretation of such deviations by readers, further enhancing the understanding of the relationship between authors' intentional stylistic choices and reader experiences. This could involve conducting reader-response studies or surveys to find out how readers perceive and interpret the impact of these narrative variations in different literary contexts.

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