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UNIVERSITAS TRUNOJOYO MADURA  
Faculty of Social and Cultural Sciences  
English Department



English Studies Association  
in Indonesia

2nd INTERNATIONAL CONFERENCE  
ON ENGLISH STUDIES IN INDONESIA 2021

**ICONESIA**

ICONESIA 2021

*2nd International Conference on English Studies  
In Indonesia 2021*

## PROCEEDINGS

**“CURRENT TRENDS IN LINGUISTICS,  
LITERATURE, AND CULTURAL STUDIES”**

**17-18 November 2021**

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2021

# **ICONESIA 2021 (2nd International Conference on English Studies in Indonesia 2021) PROCEEDINGS “Current Trends in Linguistics, Literature, and Cultural Studies”**

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Dr. Sriyono, S.S., M.Hum  
Mohammad Halili, S.Hum., M.LangSt  
Miftahur Roifah, S.S., M.A

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# PROCEEDINGS

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## FOREWORD

**Dear ICONESIA presenters and participants,**

It is a great pleasure for me to welcome you all to the 2nd International Conference on English Studies in Indonesia 2021 hosted by English Department, Faculty of Social and Cultural Sciences, Universitas Trunojoyo Madura. This conference takes on the theme “Current Trends in Linguistics, Literature, and Cultural Studies” due to the urgent need to follow the current issues and development of linguistics, literature, and cultural studies. This year we conduct all the keynote and parallel presentations through an online platform.

Iconesia or International Conference on English Studies in Indonesia is a biyearly conference held by ESAI (English Studies Association in Indonesia), the purpose of which is to give rooms for all the English lecturers to present their research papers and to solidify the collegiality of all members of the association under its national congress which is held in parallel with the conference. The theme of the 2021 conference is “Current Trends in Linguistics, Literature, and Cultural Studies”. The subthemes are digital language and literature, post-truth in language and literature, post-human in language and literature, postmodernism in language and literature, contemporary literature and children literature, language, literature, and technology, teaching language and literature.

This conference invites prominent scholars in language, literature, cultural studies, and language teaching, who share their insights and expertise addressing the theme. We proudly welcome Prof. Milena Mileva Blazic from University of Ljubljana (Slovenia); Jitka Plischke, Ph.D from Palacký University (Czech Republic); Dr. Eleni Petraki from University of Canberra (Australia); Assoc. Prof. Mohd Nazri Latiff Azmi from Universiti Zainal Abidin (Malaysia); Prof. Manneke Budiman from Universitas Indonesia (Indonesia); Dr. Rochayah Machali from School of Humanities and Languages, FoaSS, UNSW (Sydney); and Dr. Rosyida Ekawati, S.S., M.A from Universitas Trunojoyo Madura (Indonesia).

We are delighted to see many English lecturers, researchers, and students participating in this conference. We do hope that this conference can give contribution to the development of current studies in linguistics, literature, and cultural studies.

**Regards,**

**Mohammad Halili, S.Hum., M.LangSt**

Head of English Department, Faculty of Social and Cultural Sciences, UTM.





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# LITERATURE







# Overview of Kendari People in Early Covid-19 Outbreak in The Poem 'Percakapan Sunyi' by Irianto Ibrahim

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## ABSTRACT

Since the outbreak in March 2020, Covid-19 has become a terrifying global epidemic and led many people in Indonesia to get convicted. The first outbreak occurred in Kendari, South Sulawesi on March 19, 2020. As a result, this phenomenon initiated some gists for most people in Kendari. One of them shown in the poem "Percakapan Sunyi" or A Silent Talk by Irianto Ibrahim. This research strives to explain how this poem worked and contributed to people in the early outbreak of Covid-19 in Kendari, South Sulawesi. The data is about the poem itself, 'Percakapan Sunyi' by Irianto Ibrahim published on the local news, *Harian Rakyat Sultra* on April 13, 2020. This research used a qualitative approach by implementing the literature sociology theory. The result of this research exhibited that this poem has portrayed the social life of people in Kendari, South Sulawesi since the pandemic started. Irianto Ibrahim, in his poem, delineated some behavior changes and fears to the people in Kendari as this epidemic burst out.

**Keywords:** corona virus, literature, pandemic, society, sociology

## BACKGROUND

Covid-19 was a frightening specter for the Indonesian people at the beginning of its confirmation of positive Covid-19 patients in Indonesia. Covid-19 or coronavirus is an infectious disease caused by a newly discovered virus, namely the coronavirus (Romlah, 2020: 214). The Covid-19 virus at the beginning of its appearance was called 2019-nCoV that later changed to SARS-CoV-2 because it is still in the same family as the viruses that cause Middle East Respiratory Syndrome (MERS) and Severe Acute Respiratory Syndrome (SARS), and in the end called the Covid-19 (Etikasari, et.al, 2020:101). Covid-19 was early detected in Wuhan, Hubei Province, China around December 2019. Hidayat (2020) said that since its initial appearance, this virus has spread very quickly from Wuhan residents to other countries in the world. The number of reported Covid-19 patients reached 51,857 cases in 25 countries by the number of patients who died as many as 1,669. Until finally, the world health organization (WHO) officially released the Covid-19 virus as a pandemic on Wednesday, March 11, 2020 (Azizah, 2020; Friana, 2020; Pamungkas, 2020). From March to April 2020, WHO recorded

more than 2 million cases of Covid-19 in more than 210 countries and regions. This condition resulted in 195,755 people dying and 781,109 people recovering (Nakoe, 2020:66).

The first case of a confirmed Covid-19 patient in Kendari was announced on March 19, 2020. La Ode Rabiul Awal, Spokesperson for the Southeast Sulawesi Covid-19 Task Force, stated that the three confirmed Covid-19 patients in Southeast Sulawesi were part of the Umrah cluster (Pnd, 2020). This first case was followed by a significant increase of ODP (People Under Monitoring) in Southeast Sulawesi. The data on Covid-19 in Southeast Sulawesi as of Sunday, October 3, 2021, at 12.00 WIB are positive Covid-19 patients totaling 20041 people, with the number of patients who recovered from Covid-19 totaling 19237 people and Covid-19 patients who died in Southeast Sulawesi. Southeast Sulawesi numbered 523 people (Budi, 2021). Such conditions cause unrest in the people of Southeast Sulawesi. The state of society during the Covid-19 pandemic was widely praised in the writing of literary works by authors. Since the beginning of the Covid-19 pandemic, literary works have brought up phenomena occurring in society during the Covid-19 pandemic. This condition is the same as the sociology of literary theory indicating that literary works have a primary task in recognizing a social phenomenon.

Sapardi Djoko Damono (1977: 8) says that the foundation of the sociology of literature approach is the idea that literature is a reflection of its era. Literary works are sociocultural documents that are utilized to see phenomena that occur in society at a certain time so that literature is referred to as a medium of social reflection (Putra, 2018: 13). Faruk (2012: 55) suggests that literature can build an imaginary world, an imaginary interaction environment, which reflects the interaction patterns found in the real social world. Sociology of literature understands literary works in relation to society. Wiyatmi (2013: 9) suggests that literature is a product of society. Literary works created by the author cannot be separated from the society where the author lives because the author is part of the community. Therefore, what is described by the author in literary works is often a representation of the reality of life that occurs in society.

Nyoman Kutha Ratna (2009: 332-333) explained that literary works have a very close relationship with society. This can happen because literary works are written by authors who are also members of certain communities, literary works live in a society so that they absorb aspects of life that occur in society, literary works are borrowed through community competence so that they contain problems that occur in society, literary works contain aesthetics, ethics, and also logic where the public has an interest in these three things, and literary works are the essence of inter-subjectivity where people also find a picture of themselves in a work. The ability of the author to describe the results of his experience into the literary works he creates and the ability of the reader to understand a literary work makes the

difference in the wealth of one literary work with other literary works. Authors who are able to combine phenomena that occur in society with fictional characteristics in the literary works they produce are generally successful in becoming social observers.

Grebstein (in Damono, 1977: 4-5) argues that literary works can be understood as a whole if literary works are understood in relation to the environment in which they are produced, the ideas contained in literary works are as important as the form and technique of writing, literature is a moral experiment, society can approach literary works from two directions, namely material factors and spiritual and cultural tendencies that are collective in nature, literary criticism must involve itself in certain goals that are beneficial for the creation of literary works, and critics are responsible for past and future literature. Literature is not a symptom in itself. Literary works are the result of the complex interplay of social and cultural factors in which they are created. Therefore, literary works must be understood in the widest possible context.

The poem *A Silent Talk* by Irianto Ibrahim is one of the literary works that is understood in a broad context. Irianto Ibrahim has written many poems about the Covid-19 pandemic, including the *Sign of Death*, *There is Another Dead*, and the *Silent Talk*. Irianto Ibrahim was born in Gu, Buton Regency, Southeast Sulawesi, on October 21, 1978. Irianto Ibrahim is an academic who teaches at the Faculty of Education and Teacher Training at Halu Oleo University and is also a writer from the Southeast Sulawesi region. He is also the founder of The La Malonda Institute. The La Malonda, founded by Irianto Ibrahim, is a non-profit organization engaged in literature, arts, culture, and humanity. The location of La Malonda is on Jalan Badak, District of Poasia, Kendari, Southeast Sulawesi. Irianto Ibrahim is a writer who is active in writing. He wrote many poems, including a collection of poems *Barasanji in the Middle of Coral* (2004), *Mother, Send Nanda Prayers* (2006), *The Never-Ending* (2007), *Buton, Mother*, and a *Bag of Wounds* (2012), *Which Ends with Questions* (2020) and the *Silent Conversation* poem published in the Southeast Sulawesi People's Daily on April 13, 2020. The *Silent Conversation Poem* is one of the poems written by Irianto Ibrahim during the early days of the Covid-19 pandemic in Kendari City, Southeast Sulawesi. This poem tells a story of someone's anxiety towards loneliness.

Based on the above background, this study aims to find out how the poem *Silent Conversation* by Irianto Ibrahim describes the condition of the people in Kendari City at the beginning of the Covid-19 outbreak in Kendari City, Southeast Sulawesi.

## RESEARCH METHODS

This study used library research and a qualitative descriptive method. The source of the research data was taken from a poem called A Silent Talk by Irianto Ibrahim which was published in a local news, Harian Rakyat Sultra on April 13, 2020. The primary data in this study were words, phrases, and sentences from each line and stanza in the poem A Silent Talk by Irianto Ibrahim which describes the condition of the people in Kendari at the beginning of the Covid-19 outbreak. Secondary data of this study is data obtained from a number of references, either news, articles, journals, books, or other studies that have to do with the object of research. The research stage begins with collecting data related to the condition in Kendari that mentioned in Irianto Ibrahim's poem called A Silent Talk, then the researchers analyzed it by using the sociology of literature theory, and ends with concluding the research results.

## DISCUSSION

### *A Silent Talk*

(Poem by Irianto Ibrahim)

*Do we get used to it  
experiencing anxiety  
accustomed to noticing silence  
accustomed to receiving silence  
the silent one  
and impermeable  
Do we get used to it  
accept the distance while listening to the soft thumping  
the heart that beats clockwise  
in the middle of the night following holding the prayer mat  
with tears and prayers  
do we get used to it  
making out with uncertainty or secretly  
silently caring for hope in doubt  
tricked by numbers  
and calculations?  
our thirsty soul becomes restless  
want to seek God and complain  
but the doors of the mosque are already closed  
already locked  
churches and temples too  
no clang echoes in the air  
all that's left is your heart  
last house  
the place where all intentions  
the most beautiful place to stay  
a shady crater that soothes everything  
take back your old self*

*you who used to be like a baby again  
who occasionally laughs and cries  
who do not know the word sin  
and betrayal  
will we find our way home  
find a place back  
shady sea where to anchor  
throw anchor  
and tie the rope  
we probably need a break  
lay down the tiresome  
relieve anxiety  
and quell anxiety for a moment  
which is getting more and more haunting  
or do we get used to?*

(Kendari, April 3, 2020)

### **A. Changes in Community Behavior**

Irianto Ibrahim described the changing behavior of the people in Kendari, Southeast Sulawesi, who were initially used to crowds and then got used to a quiet atmosphere. Irianto Ibrahim described the compulsion of the community to avoid crowded places at the beginning of the confirmation of the Covid-19 patient in Kendari.

*Do we get used to it  
experiencing anxiety  
accustomed to noticing silence  
accustomed to receiving silence  
the silent one  
and impermeable*

In the first stanza of the Silent Conversation above, Irianto Ibrahim begins his poem by bringing up a word opposites with other words named 'crowded' such as silent, quiet, soundless, and impermeable. One of the crowded places avoided when a Covid-19 patient got confirmed in Kendari City was the office for ASN employees. The poet who works as a public officer is a part of the government officers in Kendari City who has to shift their place of work from the office to their own home. This condition happened after the local government published a plan to work from home for ASN employees and non-ASN employees after some people getting confirmed from the first Covid-19 patient in Kendari. The Mayor of Kendari, H. Sulkarnain Kadir, SE, ME, stated that the implementation of the duties of non-public direct service ASN can be carried out at their respective homes starting from March 20, 2020, until the next two weeks, by the letter of the Mayor of Kendari number 005 /880/2020 (Suparman, 2020).

The urge to work and study from home for workers and students in Kendari has given birth to the policy. This policy was then followed by the local government so that the community did not organize activities that could cause any crowds.

*Do we get used to it  
accept the distance while listening to the soft thumping  
the heart that beats clockwise  
in the middle of the night following holding the prayer mat  
with tears and prayers*

The second stanza of the poem above shows how society must accept the distance from family, friends, and people in the surrounding environment. Activities as working and studying from home or events canceled since the confirmation of the Covid-19 patient in Kendari. As a result, this situation has created a stretch of distance. Even though they have to leave their homes, people must continue to practice social distancing. Karimuna, et.al (2020: 55) explains that social distancing is a method used to avoid crowds by minimizing interaction by keeping a distance of two meters from other people. Social distancing is one of the measures taken to prevent the spread of the Covid-19 disease. Like other Kendari people, the poet in this second verse also questions whether the public will get used to this very sudden change in habits.

The change of behavior and customs of society to prevent transmission and to break the chain of Covid-19 do not only occur in the workplace but also in houses of worship.

*our thirsty soul becomes restless  
want to seek God and complain  
but the doors of the mosque are already closed  
already locked  
churches and temples too  
no clang echoes in the air  
all that's left is your heart  
last house  
the place where all intentions  
the most beautiful place to stay  
a shady crater that soothes everything*

By the fourth stanza of his poem, Irianto Ibrahim describes the closure of houses of worship in the city of Kendari. After the local government urged people to work from their place, the Governor of Southeast Sulawesi then held a joint meeting between the leaders of the religious council, members of the regional leadership communication forum, and related agencies in handling Covid-19 in Southeast Sulawesi on March 27, 2020. The general chairman of the Southeast Sulawesi MUI, Mursyidin, and the General Secretary of the Southeast Sulawesi MUI, Supriyanto, signed a notice numbered 008/MUI-Sultra/III/2020 that contained an appeal

not to hold Friday prayers and any congregational prayers in mosques. People adjured to replace Friday prayers with dzuhur prayers at their respective houses (Rahman, 2020). During the Covid-19 emergency period in Kendari, the public is encouraged to carry out religious activities at their places.

## **B. Public Anxiety**

The Covid-19 pandemic that has spread to the capital city of Southeast Sulawesi has made the public anxious. The public's concern about the spread of Covid-19 is increasing with the number of confirmed Covid-19 patients and the number of People Under Monitoring (ODP) in that capital city. This condition has resulted in the extension of the appeal to continue to work, worship, and study from respective home.

*do we get used to it  
making out with uncertainty or secretly  
silently caring for hope in doubt  
tricked by numbers  
and calculations?*

People whose non-permanent jobs or informal workers have anxiety about the uncertainty of the income they get during the pandemic. By the third stanza of the poem called A Silent Talk, the poet invites the public to keep their hope amid the uncertainty that occurs during the pandemic. The poet, himself, is one of those who initiated fundraising for informal workers, students who chose to stay in Kendari and did not return home (Rido, 2020). By the organization he founded, namely The La Malonda Institute, the poet distributed food aid for people all around Kendari who chose to stay at home but needed food at the beginning of the Covid-19 pandemic. In the seventh stanza below, the poet again invites the public to reduce the anxiety, restlessness felt during the Covid-19 pandemic. The poet also seems to want to inspire people to stay at home.

*we probably need a break  
lay down the tiresome  
relieve anxiety  
and quell anxiety for a moment  
which is getting more and more haunting*

The situation that requires people to stay at home to avoid and break the spread of the Covid-19 virus makes some people feel worried. By the seventh stanza of his poem, the poet invites the public to see the positive side of staying at home, whereas we can rest from outdoor activities and the daily work. By thinking about this condition, the poet provides one solution as a sequence for people to minimize their anxiety at the beginning of the Covid-19 spread in Kendari.

## CONCLUSION

The poem *A Silent Talk* by Irianto Ibrahim that was published in local news, *Harian Rakyat Sultra*, on April 13, 2020, has realistically described the social life of people in Kendari at the beginning of the Covid-19 outbreak. Irianto Ibrahim, in his poem, revealed the change in people's behavior and their anxiety in some activities such as avoiding crowds, worshipping God at home, working at home for public employees without holding any public services, studying at home for students, and implementing social distancing. Public anxiety about being infected with Covid-19 is also getting bigger along with the increasing number of confirmed Covid-19 patients in Kendari. In addition to being worried about the spread of Covid-19, people who do not have permanent jobs are also worried about meeting their daily needs.

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## Deconstruction in Siti Badriah's '*Lagi Syantik*'

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### ABSTRACT

Deconstruction, apparently, is a theory in postmodern era in literature which against the previous theory, structuralism. This theory questions the existing meaning of the text. This library research study intends to analyze the depiction of woman's confidence in Indonesian most popular song, Siti Badriah's '*Lagi Syantik*' and the deconstruction of woman's confidence as the main meaning of the song. The methodology used is descriptive qualitative method which describes and analyzes the collected data taken from the song lyrics. In analyzing the data, the writers use textual analysis and the concept of deconstruction. First, the writers describe and explain the data to figure out the representation of woman's confidence. Second, the idea of woman's confidence is deconstructed to find a new meaning of the song. The results of the study are the depiction of woman's confidence is seen from the song lyrics e.g: '*syantik*', '*bidadari*', and '*ratu*'. Furthermore, the idea of woman's confidence is questioned/ deconstructed by the lyrics '*lagi syantik*', '*bidadari di hatimu*' '*hanya*', '*perlakukan diriku*', '*seperti seorang ratu*', '*ku ingin dimanja kamu*'. These lyrics question the idea of woman's confidence, and by the theory of deconstruction the new meaning of the song is found that is the idea of woman's vulnerability and dependence on man, in which to feel confidence, woman needs man's attention and acknowledgment.

**Keywords:** postmodern theory, meaning instability, song lyric, woman's confidence and vulnerability

### BACKGROUND

Nowadays, you tube becomes one of the most popular entertainment media platforms. This platform encourages people to not only enjoy kinds of amusement but also encourage ones to be video creators. This media fosters human in this digital era to create videos such as movies and music. Contemporary *Dangdut* as the original music of Indonesia gain the peak of popularity through its broadcast on you tube. The musicians of the modern *dangdut* choose you tube as one of the medias to release song because people mostly like to enjoy the latest music video through online media. Hence, contemporary *dangdut* as one of the *dangdut* genres is used as the data in this study.

Siti Badriah's '*Lagi Syantik*' as one of Indonesian contemporary *dangdut* songs is widely accepted among people across the globe through online media platform. This is proven by the highest viewers of Indonesian song so far that is achieved in you tube. According to the data, the viewers of this modern *dangdut* song are more than 648 million viewers in August 2021 (Nagaswara, 2018). Moreover, the viewers are not only from Indonesia but also from countries

in the world, especially Taiwan, Japan and India. This proves that this lyric is considered as the most widely known Indonesian lyric (Chou, J & Chang, S. C. 2018). Furthermore, the writers here interested in analyzing the meaning of this popular dangdut lyric. The previous study on Siti Badriah's '*Lagi Syantik*' conducted by Nur Hikmah (2019) shows semantically, the lyric talks about a woman who feels pretty or beautiful; therefore, she would like to be treated as well as possible by his man. This means that the earlier study stated that woman who feels beautiful or '*syantik*' is the focus of the song. However, in some points, there are some data which do not support that idea. Therefore, deconstruction is used as the theory to point out the other meaning of the song.

Deconstruction is found by the French philosopher and theoretician Jacques Derrida. It is primarily based on his idea of 'difference' which represent the instability of meaning. It could be regarded as a theory against previous literary theories of structuralism in the way of criticizing the existence of 'a focus or center' in the text. This postmodern literary theory is concerned on the existence of meaning gaps or 'binary opposition' in the text. Hence, the deconstruction is aimed at finding out these gaps and uses them as tools to deconstruct the existing meaning of the text. Then, a new meaning of the text is constructed (Massoudi, 2017). From those statements it can be stated that in the deconstruction, the marginal text as the opposite of the center of the text can be considered as the focus of the text because deconstruction will show the main idea in binary opposition becomes subject to question.

Hence, this study uses the theory of deconstruction to deconstruct the center of the text to create a new meaning by first looking at the representation of women's confidence in Siti Badriah's '*Lagi Syantik*', then question whether the lyric really represents woman's confidence or not. The aim of this study is to create a new meaning that is different with the previous one.

## RESEARCH METHOD

In order to observe the issue of woman's confidence and vulnerability, this research employs qualitative study. Textual analysis methodology is applied as a tool to understand the text and what text signifies. This research takes the lyric of the song entitled "*Lagi Syantik*" sung by Siti Badriah, composed by Yogi or Donall, as the text to be reviewed. The name of the singer, not the composer, along with the title of the song is selected to be the term to identify the text because the song and the singer are popularly recognized by public.

Patricia A Curtin quoted Hall (1995) declares that by using textual analysis, the analyst must decenter the text to deconstruct it, working back through the narrative's mediations of form, appearance, rhetoric, and style to uncover the underlying social and historical processes, the meta language that guided its production. Therefore, this analysis on the lyric aims to

expose the underlying social issues related to the principles of confidence and vulnerability in the lyric of the song.

As mentioned formerly, this approach can be applied by, one of them, decentering the text to deconstruct it. The process of deconstruction assists the observation of the main issue studied by this research. Jacques Derrida is the most well-known theorist of deconstruction. Djarot Heru Santosa quoted Faruk states that according to Jacques Derrida, deconstruction is marked with its spread over a timeline, which means that meaning cannot be limited only in a certain context, but it must be dynamic, so that it allows the way for new meanings in accordance with their contexts (Easthope, 1991: 113 in Faruk H.T., 1999:150). Moreover, Christine Quinan concludes that deconstruction drives a radical rethinking of no truths, no stable signifiers, and no fixed social categories. Deconstruction is a method to redefine things which are considered stable, unwavering, and steady. Also, Tyson declares that; first, language is dynamic, ambiguous, and unstable, continually disseminating possible meanings: second, existence has no center, no stable meaning, no fixed ground: and third, human beings are fragmented battlefields for competing ideologies whose only “identities” are the ones we invent and choose to believe.

Deconstruction exposes the variability of arguments, conceptions, and circumstances because of continuous rearrangement of meaning as well as interdependence between opposing fragments in a binary opposition. The binary opposition is conducted by opposing the constructed hierarchy parts in the lyric. Such process is implemented to redefine social issue brought by the text of the song.

## LITERARY REVIEW

Deconstruction, as an intellectual trend, a theory and movement, introduced by Jacques Derrida has been studied, criticized and observed by numerous experts. As a theory in analyzing literary work, this also has been utilized many times. Christine Quinan deconstructs the idea of heterosexuality and homosexuality in graphic novel in her article, *Alison Bechdel and the queer graphic Novel*. I Gusti Ayu Agung Mas Triadnyani in her article, *From Gender Identity Oppression to Power Reversal in the Novel Calabai, studies the ideology behind a textual representation of transgender*. Nur Inayah and Bambang Purwanto talk about portrayal of adults' superiority towards children by destabilizing the binary opposition in the novel in their article, *Deconstructing the Portrayal of Adults' Superiority towards Children in Frances Hodgson Burnett's A Little Princess*. Familia Bowta and Yulan Puluhulawa redefine the characterization of the earliest science fiction novel Mary Shelley's *Frankenstein* on their writing, *Deconstructive Analysis of Main Character in Frankenstein Novel By Mary Shelley*.

This article is different with the previous studies. The previous studies employed deconstruction on novels as the object of the study. This article selects lyric of a song as the object of the study. The selection of the object is similar to the writing of Alexander Angga Pramudya. In his thesis entitled *The meaning of Freddie Mercury's Bohemian Rhapsody; A Study of deconstruction*, he explores literal and deeper meaning of the lyric of the song. This study uses the lyric of another song, *lagi syantik*, promoted by Siti Badriah.

Although deconstruction as a theory has been employed in many other former researches, this is still relevant to be applied to the current works. It is important to check and recheck the universal truth believed because other meanings always hide under that believed fact. Therefore, this research is going to find literal and deeper meaning of lyric of *Lagi Syantik*.

## DISCUSSION

### A. Woman's Confidence Represented in Siti Badriah's '*Lagi Syantik*'

First, this study shows the representation of woman's confidence in Siti Badriah's '*Lagi Syantik*' by analyzing the lyric of the song. The song is opened by the word '*syantik*' which in Bahasa Indonesia, it is '*cantik*' or in English it is '*beautiful*'.

*'Emang lagi syantik,  
Hei, sayangku,  
Hari ini aku syantik'  
Syantik bagai bidadari, Bidadari di hatimu'* (Nagaswara, 2018)

I'm beautiful right now,  
Hey, my darling,  
I feel beautiful today'  
Beautiful like an angel, an angel in your heart'

According to Cambridge Dictionary, beautiful has a meaning having an attractive quality that gives pleasure to those who experience or think about it. In addition, based on KBBI '*cantik*' refers to female face. Another meaning is to be attractive to men; girlish; coquettish. This word is repeated three times in the opening of the first stanza of the lyric. This indicates that the woman has a confidence to declare that she has an attractive quality which gives pleasure to the man as the woman's darling which she calls as '*sayangku*'. Furthermore, the word '*syantik*' is continuously repeated many times until the end of the song. Thus, it can be stated that the woman loves to say '*syantik*' to show her certainty on her physical appearance. Having such physical appearance, pretty or girlish, increase her self-reliance.

Besides that, the word '*bidadari*' is used as the comparison to the woman's beauty. '*Bidadari*' or angel, according to Cambridge Dictionary, that means someone who is very good or kind. According to Jim Walling (2018), angels are the great symbols of innocence and purity. Angels are the symbols of our love, hope, faith, innocence, purity, intelligence, and strength.

Based on Indonesian dictionary, KBBI, '*bidadari*', is the description for very beautiful and flawless figures. Thus, from those definitions, it can be concluded that the woman in the song confidently states she is not only physically beautiful but also spiritually good. She increases her confidence of her inner beauty by comparing herself with the characteristics of angel.

The second stanza of the song, '*ratu*' is used as the word which represents woman's confidence.

*'Hei, sayangku  
Perlakukanlah diriku  
Seperti seorang ratu'* (Nagaswara, 2018)

'Hey, my dear  
Treat me  
Like a queen'

As stated in Cambridge dictionary, '*ratu*' or queen is a woman who rules a country because she has been born into a family which by tradition or law has the right to rule, or the title given to such a woman. Moreover, queen also means any woman who is considered to be the best at what she does. According to KBBI, '*ratu*' is the title of person in power. Those meaning indicates that the speaker believes she is a woman who has a power to control, and she deserves the ultimate treatment and care. Besides that, she has a feeling of pride of herself, her beauty and her power. Thus, the term '*ratu*' used by the speaker as the term to convince herself of her great pride and confidence.

Based on Cambridge Dictionary, confidence means the [quality](#) of being [certain](#) of our [abilities](#), a [feeling](#) of having little [doubt](#) about ourselves and [abilities](#). In addition, Joshua Miller (2016) explained that confidence is realizing what people are good at, the value man provides, and acting in a way that conveys that to others. Confidence is the result of the thoughts people have about themselves and the subsequent actions one take. The speaker's confidence is proven by her believe that she is pretty and she deserves to be treated as a queen. Moreover, it is also shown by her belief that she has the quality of inner-self as angels.

Characteristics of self-reliant women explained by Guest Writer (2018) are practicing self-love and having high self-esteem. Self-love rise self-confidence and allows people to feel good about themselves. Then, women having high self-esteem know their worth and what they deserve. They recognize that they are kind-hearted and enchanting, and they believe people who appreciate their self-quality will stay in their lives. That statement is strengthened by Kristal Kleidon (2021) who points out that the confident woman uses positive words in her talks to enhance her self-quality.

The characteristics of a self-assured woman are in line with the characteristics of the woman in the lyrics of the song. To be called as a confident woman, the speaker chooses the vocab '*syantik*', '*bidadari*' and '*ratu*' to enhance her self-quality. These ways of calling herself

are the example of practicing self-love. Those positive calling increase woman's self-esteem. Furthermore, the lyric '*perlakukanlah diriku seperti seorang ratu*' means that as a woman who has high self-esteem, she deserves a good treatment such a queen should be. She recognizes that she has a good physical beauty and she believes the man she loves will appreciate this. In addition, Miller (2016) defines that the characteristic of confident women is focus on the strengths. The woman of the song invites her partner whom she calls as '*sayangku*' to focus on the quality of her power, physical and spiritual beauty by repeating the three positive words, '*syantik*', '*bidadari*', '*ratu*', throughout the lyrics.

In conclusion, the depiction of woman's confidence in Siti Badriah's '*Lagi Syantik*' is seen from the song lyrics: '*syantik*', '*bidadari*', and '*ratu*'. These three positive words are written many times in the lyrics. That indicates the woman is confidence about her power, physical and spiritual beauty.

## **B. Woman's Confidence and Vulnerability in Siti Badriah's '*Lagi Syantik*'**

To deconstruct Siti Badriah's "*Lagi Syantik*" lyric, the hierarchy that is constructed by the principles of woman's confidence over woman's vulnerability should be closely observed. The confidence of woman, who energetically announce that she feels very pretty at the moment, is the common message received by the listeners of the song. However, the hidden message under such 'declared confidence' is quite opposing, the vulnerability of a woman. To understand this binary concept of confidence versus vulnerability of woman brought by the lyric, the close observation of the supported details is needed.

Confidence is an emotion that supported by self-assurance of certain quality of an individual. One of the qualities mentioned by the lyric of the song is "beautiful." The lyric suggests that the woman feels beautiful at the moment by stating these lyrics

*'Emang lagi syantik,  
Hei, sayangku,  
Hari ini aku syantik'*(Nagaswara, 2018)

I'm beautiful right now,  
Hey, my darling,  
I feel beautiful today'

The lyric portrays a condition when a woman openly and confidently relays an idea, which is in fact her own idea, to highlight her prettiness today. Another party, who is addressed by the woman as "*sayangku/my darling*", is supposed to be the receiver of the information. The bold and energetic nuance of the lyric suggests the confidence of a woman. However, it also has another hidden meaning. It also reveals the vulnerability at the moment. The lyric "*hari ini aku syantik/ I feel really pretty today*" advises that the woman only feels beautiful at certain moment. Therefore, the label of beauty is not always attached to her every time which also

means that the confidence comes out only at that certain moment. Besides, the lyric of “Hey Sayangku/ My Darling” also suggests that the woman needs the acknowledgement of her beauty from another party. This argument is empowered by another part of the lyric “*Syantik syantik gini hanya untuk dirimu*”/ my beauty is only for you. The validation of beautiful that is stamped by another person reflected the vulnerability of the woman. The woman feels insecure whether she is really beautiful as she believes or just in her belief, so the validation aims to support the shown confidence and to cover the hidden vulnerability. The vulnerability is confirmed by: “*tapi bukan sok syantik/but not a fake beauty*” which reflects the doubt of the woman and highlights the differences between real and fake beauty. This contradicts with the declared confidence that has been announced because it shows that the woman needs to prove the authenticity of her beauty.

The words “*bidadari/angel*” and “*ratu/queen*” also show the confidence of the woman since *bidadari* and *ratu* suggest the quality of beauty, high level position of a woman, as well as quality of power and dominance.

‘*Hei, sayangku*  
*Perlakukanlah diriku*  
*Seperti seorang ratu*’  
*Ku ingin dimanja kamu*’ (Nagaswara, 2018)

‘Hey, my darling  
Treat me  
Like a queen  
I want to be loved by you

The lyric above shows not only the confidence but also the dominance of a woman. The woman orders another party to treat her as queen meaning that the woman wish to be adored because of her beauty as well as to be respected because of her high level of position. Furthermore, the lyric also states “*Pengen berduaan dengan dirimu saja* / want to be alone with only you” to show the power held by the woman to order another party. However, by deconstructing those lyrics, another hidden meaning is revealed. Rather than showing the dominance and power, the lyric shows the weakness and powerlessness of woman. “*perlakukanlah diriku Seperti seorang ratu Kuingin dimanja* / treat me as you treat a queen. I want to be loved by you” more describe the situation when a woman begs another party to love and follow her demands. It also shows her vulnerability and fear that her willingness is not fulfilled.

Another fact that should be noticed is “*ratu/queen*” and “*bidadari/angel*” are out of the real world. To be a queen, it is almost impossible in this modern era unless the woman is the descendant of the royal family. To be an angel is also unlikely to happen since angel is more like a fictitious character in the earth. This suggests another contradicting issue. First, it means



that the woman is supposed to be a special and extraordinary creature. However, it also means that the impossibility. Such impossibility related to the empty dream of the woman.

The most repeated word from the lyric is “*syantik*/ beautiful”. This is a slang from the word “*cantik*.” According to [kkbi.web.id](http://kkbi.web.id), *cantik* is 1) *elok*/beautiful; *molek*/attractive (tentang *wajah*/ on face, *muka perempuan*/ woman’s face); 2) *indah dalam bentuk dan buaatannya*/ pretty in form and shape. Based on this definition, the feeling of being pretty is related to the beauty of the face. However, this song leaves out the original word and pick the slang word, *syantik*, instead. The usage of slang word is initially to leave an impression of the prettiness that comes out with certain charm and attractiveness to the listener. Though, it is clear that the shift of word usage also affects its ordinary meaning. Rather than being defined pretty, the shift makes another impression which is the woman works hard to convince others that she is pretty at that certain moment. Such effort shows vulnerability of the woman.

### **C. Woman in the Face of Modern Patriarchal System**

After a series of analysis and observation conducted above, the social process behind the text is related to the vulnerability of a woman and patriarchal system in the modern era. Patriarchy has thousand years of history which covers the domination of man toward woman. In this contemporary era, the patriarchy principles still exist in every field of life. Christian Barli et. al quoted Johnson stated that patriarchy system in society are the privileges of men in patriarchal society which contain male dominance, male identification, male centeredness and obsession with control. Based on this categorizations, male centeredness and male dominance are reflected by the lyric of “*Lagi Syantik*.”

Based on the lyric of the song, the woman feels the need to satisfy and get an agreement from a man. Such thought and action illustrate the dominance of man as well as centeredness of man. Being pretty is not to serve oneself but another party, a man. Such aura must be established to show off the prettiness of a woman in encountering a patriarchal system. In the contemporary society, it is common for a woman to look bold, tough, and confident on the outside to prove their modern values and views. However, such image becomes a fake, if it is built to achieve the man’s demand.

Vulnerability covers helplessness, weakness, and defenselessness. The lyric of the song clearly portrays such hidden emotion which is covered with energetic and confident surface layer.

## CONCLUSION

In this chapter, the writers would like to draw some conclusions and suggestions based on the study.

To sum up, a truth has many layered-definitions. Deconstruction theory aids this research to uncover the hidden messages brought by the song, '*Lagi Syantik*'. On the surface, the song delivers positive image of a woman who is beautiful, confident, and strong. The representation of confident woman in Siti Badriah's '*Lagi Syantik*' is depicted by the words of '*syantik*', '*bidadari*', and '*ratu*'. These three positive words are written repeatedly throughout the lyrics which mean the woman believes in her power as well as her physical and spiritual beauty.

After conducting textual analysis by employing binary opposition of deconstruction, the unseen value of the song is disclosed. The lyric reflects vulnerability of a woman shown by her efforts that always beg the acknowledgement of a man.

Furthermore, the deeper and more focus analysis that have been implemented produce another finding. Women have two issues that should be encountered at once. In one side, women are required to be strong and beautiful because of the super competitive era. In another side, the ghost of patriarchy has silently resurfaced. Although the woman has proven her capability as an individual, there is a strong requirement to ask agreement and acknowledgement of a man.

Finally, the writer would like to contribute a suggestion and recommendation. To the researchers who are interested in studying about deconstruction, it is suggested that this research about deconstruction in Siti Badriah' *Lagi Syantik* can be used as a reference. Then, for the further research can discuss about deconstruction specifically in other song genres in Indonesia such as; kids, *campursari*, and pop song

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## Spaces in Short Stories by Sidoarjo Woman Writers: A Postcolonialism Perspective

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### ABSTRACT

This research is a form of literary criticism used as an appreciation for the works of female writers in Sidoarjo. The problem examined in this study is the possible traces of postcolonialism in these texts and how these traces of postcolonialism emerge in space politics. Data were collected randomly through qualitative methods that were limited to understanding the text. The results show that at least there are representations of the reconstructed traces of the colonies. In interpreting the text, the writer performs a deconstructive reading to prove assumptions about postcolonial traces in the representation of space. The space description contains two different results, namely, a stable and unstable/chaotic space. The results showed that the writers, as postcolonial society members, are inside the political boundary of postcolonial ideas.

**Keywords:** short story, postcolonialism, space

### A. INTRODUCTION

This study analyzes short stories by women writers who are members of the Pena Perajut Aksara Community from a postcolonial perspective. The period between the end of the colonial period and the present is quite long, reaching three-quarters of a century. However, the postcolonial discussion in the writer's writings is not necessarily irrelevant because the postcolonial discourse covers an unlimited sphere of time. The terminology that needs to be understood is that postcolonial studies do not merely show the remnants of colonialism in various ways, but this is one way to strengthen the identity of a nation.

The significance of postcolonialism discussions, particularly in literary texts, is underlined by (McLeod, 2000). He stated that the postcolonial terminology does not merely refer to the classification of time after colonialism but also relates to the ideological remnants in a nation that has experienced colonialism. Meanwhile, (Moore-Gilbert, 1997) focuses on the cultural agenda of cultural entities that are part of societies that have experienced colonialism, such as labeling "commonwealth literature" by writers from ex-colonial countries, such as Salman Rushdie, VS. Naipaul, and others.

These cultural agendas may be evident in a country that holds Commonwealth status. However, in a nation/country that is not a Commonwealth, the agenda that needs to be investigated is neocolonialism. (Faruk, 2007) emphasized that the colonialism carried out by the Dutch and Japanese in Indonesia was carried out militarily and culturally. The legacy they leave behind is not only a memory of physical repression but also hegemonic ones.

Starting from these scientific arguments, the researcher discusses the short stories works of these women writers, which are discussed from a postcolonial perspective. Literary works are a bridge of thought between the writer and the reader. There needs to be a critical study from various perspectives, one of which is postcolonialism.

The works discussed in this study are *Hilang* by Joda and *Kamboja Layu* by Winda Sulistyoningsih. The two works were randomly selected from the *Antologi Bunga Kehidupan* which is a product of Pena Perajut Aksara community, a women writer's community in Sidoarjo.

Research on literary works with a postcolonial perspective approach is not something new. However, this research discusses colonial traces in a more specific context, and does not use objects categorized as canon literary works. (Indriyanto, 2020) blended postcolonial and ecological perspectives in his study of James A. Michener's Hawai'i novel. (Sulistyo, 2020) discussed the lyrics of the phenomenal works of Maestro Gesang, *Bengawan Solo*, and Sutedja's *Di Tepinya Sungai Serayu*, using the same perspective as this research, namely spatial politics. Meanwhile, (Rahariyoso, 2014) discussed the paradoxes of body space in Joko Pinurbo's poem entitled *Sakramen*. Another analysis using the spatial postcolonialism perspectives on novels has also been done by (Purwanti, 2014) who discussed *Doctor Wooreddy's Prescription For Enduring The Ending Of The World* by Colin Johnson and (Suciati, 2014), who discussed *The God of Small Things* by Arundhati Roy.

This discussion about female writers in Sidoarjo was previously discussed by (Fedyanto et al., 2020) and (Fedyanto et al., 2021). However, the scope of the language used in this study is different, because it discusses feminism and meta-literature.

Two questions answered in this research are; first, the possibility of postcolonialism traces in these texts, and second, how do these traces of postcolonialism appear in the context of space politics.

These problems are significant to be examined in research because postcolonial traces simultaneously exist in contemporary works. (Upstone, 2009) wrote that the colonial spatial order can be read productively in terms of instability of meaning, marked implausibility, and ever-present traces of which interrogate the obvious. Its 'truth' is constantly being weakened by "traces" that cannot be eradicated; the meaning is always unstable and keeps referring back to what it denies, marking the absence of disguised diversity.

The instability that appears in these traces is what is relevant for study, regardless of the era in which a work was written. This study aims to describe the shape of the political space traces that exist in each work and how these traces are.

This research is significant because discussing the postcolonial footprint allows ex-colonial people to become sensitive to something new (Upstone, 2009) called the neo-colonial agenda. The inheritance of colonial models and ideals paved the way for neo-colonial subjugation to postcolonial states, restoring an idealized perception of the "west".

## **B. METHOD**

This research is a qualitative study because this research does not focus on proving data with defined measures. The word qualitative with the understanding of hermeneutics means that the total method does not focus on size, the addition of intensive data, or the frequency that finally processes to get meaning according to the context. The reality that is built into social life is studied, studied qualitatively. Conditions and situations are also considered in the study. The search for many questions of the social realm for meaning (Denzin & Lincoln, 2005)

As the material object discussed in this study is literary work, this research is actually a form of research (Siswantoro, 2010) called an "applied criticism." (Pradopo, 2003) explained that applied criticism which is under literary research, is phenomenological criticism, which describes parts of literary works based on phenomena objectively. This means that the researcher must use rigorous and disciplined methods.

In more detail, the interpretation made by the writer is to apply the deconstructive reading method. As explained by (Faruk, 2013), before interrogating the text, the author who is also a deconstructor destroys the text's defenses, and shows that pair opposition is found in it. The opposition is arranged hierarchically by placing one pair as something special, or in a position that is "more" than the other. The deconstructor then shows that the special identity depends on its exclusion from the others and shows that the primacy lies in the subordinate.

## **C. RESULTS AND DISCUSSION**

### **1. Results**

#### **a. The Postcolonial City in *Hilang***

Spaces are not just mere settings in a work of literature, but as (Upstone, 2009) emphasized, the symbolization of spaces in a postcolonial work shows a political representation. This is related to the existence of the colonial heritage in the area that became the colony. He explained that postcolonial traces would certainly remain no matter how long the colonial nation leaves a space. Only, the traces are not always the same as what the former

colonists left. Upstone classified these spaces into national units, journeys, cities, homes and bodies.

This short story tells about a family trip from the city of Surabaya to Yogyakarta for a vacation. (Upstone, 2009) said that postcolonial writers' journeys are metaphors. Air travel and global communication networks are attempts to undercut national ownership with an international perspective. In this short story, the writer's most dominant space being used as the setting is Malioboro, Yogyakarta.

*Yogyakarta yang terkenal dengan keratonnya, bahasa Jawanya, penduduk yang ramah, bangunan kuno peninggalan penjajah Belanda, batik yang mendunia, pasar rakyat ternama Bringharjo dan tidak lupa jalan Malioboro yang merupakan poros Garis Imajiner Kota Yogyakarta....*

(Yogyakarta which is famous for its palaces, Javanese language, friendly people, ancient buildings from the Dutch colonialists, global batik, the famous folk market, Bringharjo, and not to forget Malioboro street which is the axis of the Yogyakarta City Imaginary Line....)

Yogyakarta which is famous for its palaces, Javanese language, friendly people, ancient buildings from the Dutch colonialists, global batik, the famous folk market, Bringharjo, and Malioboro street which is the axis of the Yogyakarta City Imaginary Line. The fragment represents the writer's image of a city. ideal as a vacation destination. However, the sentence structure shows that there is a hierarchy regarding racial identity. The phrase about the beauty of the city is a paradox about the city that was the legacy of the colonizers. During this time, the occupation was assumed to be a repressive force that caused deep trauma for the nation that was once colonized. However, the city he inherited was regarded as something beautiful. The political aspect that appears is how the natives still regard the European nation as a superior nation and are above the native nation.

*Pada awalnya, kota ini terasa sebagai suatu yang indah, menyenangkan,  
Bagiku Yogyakarta sangat mengasyikkan, semuanya terasa alami, indah,  
dan nyaman.*

*Jalan Malioboro ini sudah tidak asing lagi di mata dunia dengan seniman-  
seniman dari dalam dan luar negeri.*

*Pada malam hari, jalan cantik ini dipenuhi pedagang kaki lima pengrajin  
khas Yogyakarta, kafe-kafe, waung lesehan, happening art, pantomim,  
musik, melukis, teater jalanan, dan lain-lain*

(At first, this city felt as a beautiful, relaxing,) (For me Yogyakarta is very exciting, everything feels natural, beautiful, and comfortable.) (Malioboro Street is no stranger to the world with artists from within and outside the country). (At night, this beautiful street is filled with street vendors, typical Yogyakarta craftsmen, cafes, warung lesehan, art happening, pantomime, music, painting, street theater, and others.)



These quotations show that the author has a view of a pleasant city. However, the quote shows how the space in the postcolonial city was also divided. There remains a separation between the space for natives and rivals. In this case, the colonial town representation is something that is intact, stable and segregated.

The space described by the author in this story is a space between two cultures, which is described as harmony. Traditional arts mingle with western arts, as well as economic activities that co-exist between traditional and western. The author considers this is a coveted space for local people. However, the author describes this as just a start because, in the end, this location became a chaotic place when she lost her child.

## **b. Body as Political Space**

The body is a biological and cultural entity that has a natural form and a constructed form. This entity is also a space that may leave political traces that were formed in the past.

(Upstone, 2009) stated that the construction of the body can be understood as a discourse that is inherited from colonial efforts in the past and their efforts to maintain control of the body in the postcolonial period. In practical terms, the body and shape are representations of the political forms left by the colonizers. Colonialism has always tried to maintain the superiority of their discourse over the body as a justification on their perspective and point of view.

Upstone represents the body based on Plato's concept of the body, namely, the body is seen as a 'chora'. This term was originally used in the discussion of theories of feminism and poststructuralism. Chora is the body's fluid identity, an attempt to continually reject the confinement of the natural boundaries of the body that the colonialists have determined. Chora provides the possibility of chaos in the colonial discourse, which will be assumed to be dangerous, in its (colonial) efforts to produce the categorization and organizing of the body used to create this discourse. The fluid body brought down the colonial regime because these conditions stopped the stereotypical discourse of the body that had been built so far by the colonialist in its relationship between colonial and colonized (Upstone,

The representation of the body as a political space does not always have to do with violence, sexual abuse, exploitation of women, or rape. The description of the body can be a representation of the colonial footprint when some parameters or standards state the values of the human body.

One representation of postcolonial political body appears in *Kamboja Layu*. This short story tells about the life of a mother and daughter. The family lives in poverty in Sidoarjo. The sentence *Ia memiliki putri yang ayu, berkulit putih, dan patuh kepada ibunya* (He has a beautiful

daughter, white skin, and obedient to her mother) represents the ideal figure of Indonesia women.

There are two representations of indigenous women who are used as a parameter about the "better" based on these quotes. First, women who have whiter skin are more beautiful than the darker skin. Second, educated and obedient women are also better than the less or non-educated women.

Although this research does not talk about the specific context of feminism, the representation of women illustrates that women are the object of what has been mentioned by (McLeod, 2000) as double colonialization.

Meanwhile, this figure also represents a standardized figure in terms of education.

The short story showed that education is the main point for them to shift their economic condition. *la yakin, salah satu cara memutus kemiskinan adalah belajar* (She believes that one of the ways to cut poverty is to study)

Adapting the discourse concept of Michele Foucault (Dewanthi, 2020) formulated the cultivation of colonial power in three stages. First, the colonizers impose knowledge on the natives with various cultural practices. The construction of cultural values "uproots" the roots of indigenous knowledge systems from their own systems. Second, the colonists suppressed the mentality of the natives, mainly through knowledge institutions (schools). Third, colonists take over the natives as a whole by making themselves as subjects, and natives as objects. In this last stage, colonists can exercise control by giving instructions to the natives as the objects of their desire.

An article by (Rahariyoso, 2014) found that colonial maintenance of the body can be seen as an echo of the maintenance of the entire space. Chaos and desire are obscured by linear systems, doubt and difference are obscured by homogeneity. The colonial order emerged as natural and beyond question.

The physical representations of skin color and obedient behavior show that native women, although not celebrations, are involved in preserving ideal values about the body and behavior created by the colonists.

## 2. DISCUSSION

. As discussed at the beginning of this article, the question that must be answered is the possibility of traces of postcolonialism in these texts, and second, how these traces of postcolonialism appear in the context of spatial politics. Regarding the first question, the results of this study indicate that traces of colonial construction still exist in these two short stories.

Two clear traces of construction exist in the two spatial representations, namely the postcolonial city and the body. In the colonial city, there was a racial hierarchy that separated the native and western. Interestingly, there are representations of chaotic perceptions of this postcolonial city. The author points out that the postcolonial city which was used as a "dream city" turned out to be a "traumatic" city.

The paradox of a space city from a harmonious dream city to a traumatic and chaotic city shows that there is an awareness of unity in a colonized nation. In the end, unity becomes the most important thing in their lives. The colonized nation finally shows that the city construction formed by the colonizing nation is something that is unstable, and tends to be chaotic.

Meanwhile, in the body space in short stories, construction is still represented as something that is intact and stable. There is no picture of a chaotic and unstable post-space. The construction of beauty through skin color is maintained as a standard, along with the attitude parameter.

#### D. CONCLUSION

Based on the findings and discussion in the previous section, the researcher underlines several important points related to this research. First, the short stories by a female writer in Sidoarjo contain postcolonial traces. However, not all of them have a stable/complete picture/description. The discourse that appears in the representation of the city is a divided/chaotic entity. Second, body imprints are more deeply rooted in measures of female beauty. In addition, education is also something that has a significant influence in influencing the construction of children's behavior.

The recommendations given to further researchers are more in-depth research. There needs to be a study from a varied perspective on the works of female writers in Sidoarjo as a form of literary criticism.

Multi-disciplinary research will also benefit because the community can have references about history. This analysis provides a different angle of how history is internalized in the citizens' minds.

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## Personality Disorder Factors in The *Mr Glass* Movie

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### ABSTRACT

Personality Disorder are an enduring pattern of inner behavior and experience that deviates markedly from the expectations of the individual's culture, they are pervasive and inflexible, they have a beginning in adolescent or early adulthood, it is stable over time, and it caused by disturbances or distresses (Hermawan 2018:116). It means that personality disorder is a long-lasting pattern of inner behavior and experience which deviates more from individual cultural desires. And you might blame others for the challenges you face. Personality disorder begins in the teenage years or early adulthood. This research uses descriptive qualitative research. The analysis was started by explaining id, ego and superego by Sigmund Freud in Calvin Hall (1945), identifying with the factor affecting of personality disorder by Sigmund Freud in Satriyadi (2013: 312) and making conclusion. The results of the analysis show that there are thirty data included id, ego and superego and factor affecting of personality disorder from the three major characters namely is Kevin Wendell crumb, David Dunn and Elijah Price or *Mr. Glass*. Elijah, they have traumatic experience from childhood, Kevin abused by his mother when he was child, his mother always got angry and hurt her, David had traumatic because he always disturbs by his friend from childhood. Elijah had traumatic because he got an accident in rides when he was childhood until he has big obsession. it gives a big trauma and anxiety to his life which becomes the main causes of they have personality disorder.

**Keywords:** Id, Igo and Super-igo, Major Characters, Anxiety, Trauma.

### BACKGROUND

Movie has a special interest for everyone who makes the viewer can feel curious about the plot. Movies often get people carried away with the scenes also have a personal influence for everyone. Watching a movie is more interesting than reading a novel. human's life and activity are complicated and unique is the reason why they become very interesting subjects to observe. It means that each individual is different from other. Each person has his own character temperament and behavior. All humans have different personality disorder in life. (Rosanti,2006:01)

Personality is that pattern of characteristic thoughts, feelings, and behaviors that distinguishes one person from another and that persists over time and situations. A person who is traumatized and depressed often focuses on the negative as if this negates the entire

positive (Keyes, 2003:6). The characteristic of literature lies in the fact there are two aspects in it, imaginative and reality aspects. Literature can be seen as a mirror of life, so some emotions inspire the author in producing the literary work.

Personality disorders are a group of mental illnesses. They involve long-term patterns of thoughts and behaviors that are unhealthy and inflexible. The behaviors cause serious problems with relationships and work. People with personality disorders have trouble dealing with everyday stresses and problems. They often have stormy relationships with other people. The symptoms of each personality disorder are different. They can mild or severe. People with personality disorders have difficulty thinking and understanding this has to do with the situation and conditions around their environment. Personality disorders appear starting in adolescence in early adulthood. Psychologically, personality disorders have more and less than seven criteria which include the following: Aggressive, Irresponsible, Deception, Repetitive criminal acts, Impulsivity, Irritability, Aggressiveness, Reckless and Lack of regret.

The first previous study was done by Satriyadi (2013). In his research there are similarities about personality disorder. There are id ego and superego using Sigmund Freud theory and the main character has traumatic experiences. In this study there are the differences that are found that Alice the main character is black woman who has multiple personality disorder, has two other personalities, because She gets high anxiety if she remembers her traumatic experience, the writer uses dissociation defense mechanism to reduce anxiety that occurs in the main cast of the novel. Wirawan (2018) in his research there are similarities about sociopathic personality disorder, there are id ego and superego and the main character in this novel have traumatic experience. In this study there are the differences that are found that the researcher analyses the cause and the impact of sociopathic personality disorder in Humbert character. Arifin (2014) in his research there are similarities about personality in the major characters, there are id ego and superego and past trauma on the major character. In this study there are the differences that are found that the Reactions on Past Trauma Reflected by the Major Character. From these three previous researches, the researchers will analyze the same approach, but different theory focus and objects. The researchers analyze about the *Id*, *Ego* and *Super-ego* in the movie *Mr. Glass* (2019) using psychoanalytic theory from *Sigmund Freud* in *Calvin S. Hall* (1954). The researchers took the data from the action, utterance and pictures that indicate about *Id*, *Ego* and *Super-ego* of the character.

## RESEARCH METHOD

The researchers use a descriptive qualitative as research method. According to Creswell (2009:4) states that qualitative research is means for exploring and understanding the

meaning individuals or groups ascribe to a social or human problem. Endraswara in Adzani (2012:16) in states that the important feature from qualitative research, the researchers are the key instrument that will read accurately of the literary work, the research had done descriptively, it means explaining on formed of word or picture if needed, not numeral formed. Qualitative research more the priority of process than the result. The analysis inductively structural approaches and psychological approaches.

The source of data in this research is the movie *Mr. Glass* 2019 written and directed by M. Night Shayamalan which has duration 2 hour 9 minutes length, produced by blinding edge picture and distributed by universal pictures. The research used the movie *Mr. Glass* as the source data. The data are from, behavior, situation, and pictures at the movie *Mr. glass*. The data which contain personality disorder with id, ego, and super-ego chosen to be discussed.

The research instrument of this research is the researchers themselves since they act as the person who wants to find the researcher problem. Revealed that instrument in collecting data is a tool that is used by researchers to help them in collecting data in order to make it more systematic and easier. According to Sugiyono (2008: 222) stated that in qualitative research, the instrument is the researcher themselves. This research contains personality disorder with id, ego and superego.

## FINDINGS AND DISCUSSION

The research found that the Id is the pleasure principle for the immediate gratification of all wants and needs. The ego also operates on the principle of relativity which seeks to satisfy the id's desires in a realistic and socially appropriate way. The Superego provides guidelines for making judgments about whether or not it is good.

The cause of the id's desire is not fulfilled so that the person will feel anxious, this uncomfortable feeling must be resolved, which takes the superego to consider the unfulfilled desire so that the person will feel uncomfortable, the uncomfortable feeling must be resolved, which takes the superego to consider unfulfilled wishes, if these desires are not fulfilled then the person will feel anxious. And many of them do things without thinking about the good and bad of these effects, the most important thing is their pleasure for themselves. The data were found have structures of personality disorder (id, ego and super-ego) in the form of utterance, pictures and behavior. The factors affect personality disorder of major character, found from anxiety factors and traumatic factors.

**Id, Ego and Super-ego** Based on Freud's theory Sigmund Freud in Calvin (1954), there were three types of structural personality such as id, ego and super-ego. **Id** works whenever people do something impulse. **Id** is one of formation of human personality to give a pleasure in

humans, in short id only thought about pleasure and enjoyment. Id exists in every human being, something which should satisfy by ego. The **Ego** is who decide to get and carry out the wishes of the id, and Super-ego and building relationships with the outside world for the sake of the overall personality along with its long-term needs. **Super-ego** is personality system of value and rules, super-ego involved both good and bad. The work of super ego works is the Opposite of the work of id. If Id want to meet individual needs, never care about what others people want. Super ego is a moral aspect of personality, because it is determining something what is right or wrong, appropriate or not, so that someone can act something with the moral of community. People's social value can be seen from how they obey the commands of parents and prohibitions about traditional values and ambition of people. If the Id cannot fulfill the desire, they can do anything outside the control of the ego. The analysis about id, ego and superego in the factor affect personality disorder.

Factor affecting personality disorder can be affected from anxiety and traumatic. The researcher has found theory from Freud (Satriyadi 1950: 312) the factor affected from anxiety have three-part neurotic anxiety, moral anxiety and realistic anxiety.

## Anxiety

Anxiety is a signal to the ego that the danger is coming (Freud in hall, 1907:47). It was the ego to do something to prevent the danger from doing harm to the ego. Anxiety occurs because there is movement from equilibrium to disequilibrium. When a person moves from equilibrium to disequilibrium, people can get feeling anxiety and unpleasant feelings. If people move from equilibrium to disequilibrium, people can get joy and feel happy. An example from three major characters this one of the data that the researcher found from the movie *Mr. glass*. According to Freud (hall, 1909:48) there are three types of anxiety. They are neurotic anxiety, moral anxiety and reality anxiety.

Neurotic anxiety is an apprehension about an unknown danger. The feeling itself exists in the ego, but it originates from id impulse. Neurotic anxiety is not much a fear of the instinct themselves as it a fear of the punishment. Neurotic anxiety experienced by Kevin Wendell crumb in the film *Mr. Glass*. Moral anxiety is the anxiety which results from fear of violating moral or societal codes, it appears as guilt or shame. Moral anxiety is fear of negative self-evaluation from the conscience or superego. The anxiety may be felt as guilt, and those with strong superego may feel guilt or anxiety when they do (or even think of doing something) they are raised to believe is wrong. Moral anxiety experienced by David Dunn in the movie *Mr. Glass*. Realistic anxiety is the fear of real danger from the external world. It comes from real threats



in the environment. The level of anxiety that will be felt is commensurate with the existing or anticipated threats.

## Trauma

Trauma is the person experienced, witnessed, or was confronted with an event or events that involved actual or threatened death or serious injury, or a threat to the physical integrity of self or others. The explanation bellow:

**Kevin Wendell crumb** suffers from Dissociative Identity Disorder (DID). The DID causes him to have 24 different identities. Kevin is the original fragile personality. He experiences memory gap when other identities of him take over the body, as a result, he does not notice that he suffers from DID. His traumatic childhood memories turn him into a fragile and weak-hearted person. It is one of the main causes of his multiple identities. He develops different identities to escape the traumatic experience and cope with it. Kevin suffered a severe trauma as a child because he was too educated too hard with his mother.

**David Dunn** have trauma caused by his childhood which was always bullying by his friends, so that one day David was drowned in the pool by his friend so he was unconscious, the second trauma that was experienced by David when the train accident that caused his wife to die, But in the end in the middle of the train journey had an accident and resulted in all passengers died, only remaining David who survived alone that made David traumatized severely.

**Elijah price** suffered trauma because it was caused by her childhood accident in a rides that made her paralyzed and made her suffer from ontogenesis imperfect which made her bones fragile and easily broken. Therefore Elijah since the accident was in a wheelchair. That made him depressed and made his trauma worse.

## CONCLUSION

Based on the research finding and discussion, the researcher concluded from the Mr. glass movie the film shows a story of personality disorder from the three major characters, namely is Kevin Wendell Crumb, David Dunn and Elijah Price or Mr. Glass, they have traumatic experience from childhood, Kevin abused by his mother when he was child, his mother always got angry and hurt her, David have traumatic because he always disturb by his friend from childhood, Elijah have traumatic because he got an accident in rides when he was childhood until he have big obsession. it gives a big trauma and anxiety to his life which becomes the main causes of they have personality disorder.

The researchers use structure of personality disorder (id, ego and superego) in order for they to use it properly, they must have to learn how their minds work. The reason researchers analyzed their childhood because trauma is the cause of personality disorder.

Researchers found causes and symptoms that meet them have personality disorder, that's because their memories are still connected with his tragic childhood, basically everyone has trauma in their lives, but they must find their own way to solve it, and it cannot be separated from emotion. So that we don't experience excessive trauma that will affect for our future.

Beside on the findings in the previous chapter, the researchers found type of factors effecting of personality disorder. Besides the researchers could only analyze the type of factor effecting personality disorder but he did not analyze the kind of personality disorder. Thus, the researchers hope that the next researchers can conduct research with the same topic, same theory of the movie and find all the type personality disorder. To make this study better and more perfect. It would be better to apply similar method but use different research object. Further researchers can compare the responses of researchers after applying the method.

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## The Implications of Auteur Theory on Wes Anderson's Film

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### ABSTRACT

This paper investigates the implications of auteur theory on the films directed by Wes Anderson. It aims to elaborate concentric styles of Wes Anderson as reflected through his live-action films; *Moonrise Kingdom* and *The Grand Budapest Hotel*, and animation films; *Fantastic Mr. Fox* and *Isle of Dogs*. This paper also intends to describe whether Wes Anderson can be categorized as an Auteur through the films he directed. The objective of this paper is to characterize the specific cinematographic style of Wes Anderson as a form of auteurism. The researcher will use the Auteur Theory by Andrew Sarris (1962) as the main theory to examine Wes Anderson's film style. It is argued that there is a particular and distinguishable characteristic of Wes Anderson's cinematographic style. Taking Anderson's style as the form of auteurism, this paper provides a further affirmation that a director acts as the holder of authorship or camera-pen in film making based on Auteur Theory by Andrew Sarris (1962).

**Keywords:** Auteurism, Cinematography, Classic Theory, Film Literature, Wes Anderson

### BACKGROUND

Wes Anderson is an American film director known as the *auteur* filmmaker, a term that was coined by the critics from the magazine *Cahiers du Cinema*. *Auteur* means an artist (such as a musician or writer) whose style and practice are distinctive. He was well-known for his live action films such as *Moonrise Kingdom* (2012) and *The Grand Budapest Hotel* (2014), and animation films such as *Fantastic Mr. Fox* (2009) and *Isle of Dogs* (2018). Most of his films are simultaneously idiosyncratic and detailed. Anderson is knowledgeable in his film history and technique which are known for his quirky, comical films, flawed characters, narrative styles, symmetry, and eccentricity in his films.

Most of Wes Anderson's films use very bright color palettes with a hint of absurdity in it. For example, in the film, *The Grand Budapest Hotel*, the colors pink, purple, and red are the theme colors of this film. Anderson purposefully chose colors that were directly associated with his film in order to ingrain the film itself in the minds of a viewer and to create a certain mood for the film. Furthermore, the use of certain colors in Anderson's films also evokes a sense of dramatic irony and motivation (Vreeland, 2015: 38).

In the film, *The Grand Budapest Hotel* itself, the colors that Anderson uses were mostly warm. In some detailed scenes, however, they will be found very saturated and high in brightness colors. The different dominant tones also represent the scene where it explained each time and space. Yunpeng Ma (2019) argues that Anderson employs the corresponding timeframe as well as the color to illustrate the characteristics of time in the development of the plot.

The researchers intend to elaborate concentric styles of Wes Anderson as reflected through his live-action films; *Moonrise Kingdom* and *The Grand Budapest Hotel*, and animation films; *Fantastic Mr. Fox* and *Isle of Dogs*. This paper also intends to describe whether Wes Anderson can be categorized as an Auteur through the films he directed. The researcher will use the Auteur Theory by Andrew Sarris (1962) as the main theory to examine Wes Anderson's film style.

## RESEARCH METHODS

Researchers will use the four most popular films from Wes Anderson as material in the research analysis. Researchers will analyze films of 2 types which are animated films; *Isle of Dogs* (2018), *Fantastic Mr. Fox* (2009), and live-action films; *The Grand Budapest Hotel* (2014) and *Moonrise Kingdom* (2012). In this study, researchers will use qualitative methods in collecting material data, in which researchers will watch the material repeatedly and look for the consistency of Wes Anderson's style between the films.

The researcher will examine the data that have been chosen by using Auteur Theory by Andrew Sarris. This research intends to characterize the specific cinematographic style of Wes Anderson as a form of auteurism. According to Sarris (1962), there are three premises to determine the auteur which are; the technical competence, distinguish personality, and interior meaning.

## Auteur Theory

According to Andrew Sarris on his *Essay "Notes on the Auteur Theory"* (1962), Auteur Theory is a way to judge films by the way of their director. The auteur theory is like a reflection of the personal creative vision of the director that he/she is the author of the films, this parable is like a writer is the author of a novel. It shows the intertwined relationship between a film and its director. An Auteur will insert an aesthetic value through his film such as point of style, creativity, and psychological angles.

There are three premises that he outlined on his essay to determine whether the director is an auteur or not. The first premise of auteur theory is the technical competence of a director

as the first criterion. Sarris said that a badly directed or unidirectional film has no importance in a critical scale of values. The good director can make interesting conversation about: the subject, the script, the color, the photography, the music, the editing, the costumes, the décor, and so forth. If the director has no technical competence, there is no flair for a cinema which means, there is no opportunity to be line-up to the pantheon of directors.

The second premise is that a director must have a distinguishable personality that can be seen over his works. It means that they should have a consistency in every film that he worked on, which can be seen as his signature. The way the film moves and looks should have some relationship to the way the directors think. In Wes Anderson's case, the signature can be seen in every film that he directed. From the framing shot, the camera movement, the script, even the cast. For the last premise, an auteur must insert his work with interior meaning, which is the ultimate glory of the cinema as an art. Interior meaning is extrapolated from the tense between the director's personality and the material of the films that he has to do work with.

According to Sarris on Notes on the Auteur Theory (1962), These three premises of the Auteur Theory are usually known as three concentric circles: the outer circle as technique; the middle circle, personal style; and the inner circle, interior meaning. The director's role can be designated as the role of technician, stylist, and writer.

## Cinematography

One of the most important aspects of producing outstanding films is the cinematography. Cinematography encompasses several aspects inside of it like Camera Techniques and also Editing. In this research, the researchers will focus on the camera techniques on Live-Action and Animation Films of Wes Anderson; *Moonrise Kingdom*, *The Grand Budapest Hotel*, *Fantastic Mr. Fox*, and *Isle of Dogs*.

The quality of a film is affected by its camera techniques. The camera movement was utilized to alter the viewer's perspective of the films by making something bigger, smaller, or to even point something out. The researchers will try to examine several aspects of camera techniques; Shooting Methods, Camera Framing, and Camera Movement.

## Shooting Methods

The term "Shooting Methods" refers to a variety of shot sizes. The shot size refers to how much of the subject is visible within a particular frame. In films, there are many distinct types of camera shots used to express different narrative values, which are then merged in post-production to form a story.

## Camera Framing

The positioning or location of the subjects in a shot is referred to as camera framing. Since shots are about composition, instead of directing the camera at the subject, the Director of Photography (DP) or cinematographer first composes an image. There are several factors to consider while framing a shot; 1) The subject's size, 2) the relationship between the people in a shot, and 3) a balance of components on the left and right sides of the frame.

## Camera Movement

Moving the camera involves much more than just switching from one frame to the next. The movement itself, as well as the style, pace, and even timing in relation to the action, all add to the shot's atmosphere and feel. There are several methods for determining the purpose for a camera movement. They may also be utilized to enrich the shot and provide a layer of meaning beyond the shot themselves. They may also provide the end element of excitement, danger, melancholy, or any other emotions.

## DISCUSSION

### Auteur

#### Technical competence

The first premise of auteur theory is the technical competence of a director as the first criterion. Wes Anderson's films are physical manifestations of auteur theory, as each one contains his own technical flair or competence. The technical competence can make interesting conversation about: the subject, the script, the color, the photography, the music, the editing, the costumes, the décor, and so forth.

In Wes Anderson's work, we can see how he is always consistent in using the technical competencies he has mastered, as in the films *Moonrise Kingdom*, *The Grand Budapest Hotel*, *Fantastic Mr. Fox*, and *Isle of Dogs*, which have similarities in the music to the color. Wes Anderson uses background music in his film, and we can hear the background music when the character is in dialogue until the character is in action. Anderson puts background music in each of his films so that audiences focus on the story in the film. Another technique he used was, Wes Anderson loves to express himself through color in his films.

In the *Moonrise Kingdom*, it uses one tone of the same color, which is earth tone. While in *The Grand Budapest Hotel*, he plays with brighter colors like purple, red, and pink. Anderson's animation films are no different either, he uses multiple shades of orange on *Fantastic Mr. Fox* and color brown, gray, and midnight blue on *Isle of Dogs*.



Picture a.1 Moonrise Kingdom



Picture a.2 The Grand Budapest Hotel



Picture a.3 Fantastic Mr. Fox





Picture a.4 Isle of Dogs

### Interior Meaning

Interior meaning refers to the deeper themes that the director is trying to explore. The directors will focus on exploring more about one theme in their works and will try another theme for the next works. In Wes Anderson's case, the variety of themes that he works on can be seen from *Moonrise Kingdom* where the main theme was about teenagers and scouts, while in the other films, *The Grand Budapest Hotel*, was about a fancy Hotel in Europe. While on his animation films, we can see the theme of identity crisis on *Fantastic Mr. Fox* through Mr. Fox characters, whereas on the *Isle of Dogs* the colors seem to be so gloomy and slum that interprets sorrow for the dog genocide.



Picture c.1 Moonrise Kingdom



Picture c.2 The Grand Budapest Hotel



Picture c.3 Fantastic Mr. Fox



Picture c.4 Isle of Dogs

## Distinguishable Personality

According to Sarris (1962), a director must have a distinguishable personality that can see over his works. It means that they should have a consistency in every film that he worked on, which can be seen as his signature. Most of Anderson's works have a dialogue that is to the point and honest, such as the example below. It shows the consistency of Wes Anderson's in his works and it's become his signature in film.



Picture b.1-2 The Grand Budapest Hotel



Picture b.3-4 Moonrise Kingdom



Picture b.5-6 Fantastic Mr. Fox



Picture b.6-7 *Isle of Dogs*

When it comes to Anderson's style, the cinematographic style of the film is what distinguishes him the most from other directors. Wes Anderson is a writer and director, but he is not a cinematographer. He worked with Director of Photography (DP) or cinematographer Robert Yeoman for most of his live-action films and Tristan Oliver for his animation films. As a cinematographer, Robert Yeoman has worked with a lot of directors, but his cinematography style in Wes Anderson's films is different. On the other hand, Tristan Oliver, who specializes in stop-frame animation, has made a lot of animation films with stop-motion cinematography. Oliver, however, just like Yeoman he eventually shows that the cinematography style that he used while working with Anderson is different from his other films. Anderson with his cinematographers successfully established an "image" of "Wes Anderson" works through the cinematography of his films. Very often, they shot the scene in very symmetrical and flat compositions.

### Shooting Methods

Shots are the essential things in building a scene. Since scenes are created one shot at a time, it can be considered that combining the elements would create the scene (Brown, 2002, p. 17). Shots are also the visual aspects of film.

### Wide Shot

The wide shot is any frame that covers the entire scene. The wide shot positions the subject far from the camera to visually represent their relationship to their environment.



Picture a.1 Moonrise Kingdom



Picture a.2 The Grand Budapest Hotel



Picture a.3 Fantastic Mr. Fox



Picture a.4 Isle of Dogs

### Establishing Shot

The establishing shot is generally a wide shot. It is the opening shot in a scene that establishes the scene's location. From the film *Moonrise Kingdom*, as we can see in this picture that established shot captured their location.



Picture b.1 Moonrise Kingdom



Picture b.2 The Grand Budapest Hotel



Picture b.3 Fantastic Mr. Fox



Picture b.4 Isle of Dogs

### Full Shot

Full shot refers to a shot of a scene where a subject's entire body, from head to toe, reaches from the top to the bottom edges of the frame.





Picture c.1 Moonrise Kingdom



Picture c.2 The Grand Budapest Hotel



Picture c.3 Fantastic Mr. Fox



Picture c.4 Isle of Dogs

### Medium Full Shot / Cowboy

Medium Full Shot is arranged from the subject's top of the head to midhigh. It is also referred to as Cowboy Shot because it is based on the height of the gun holsters.



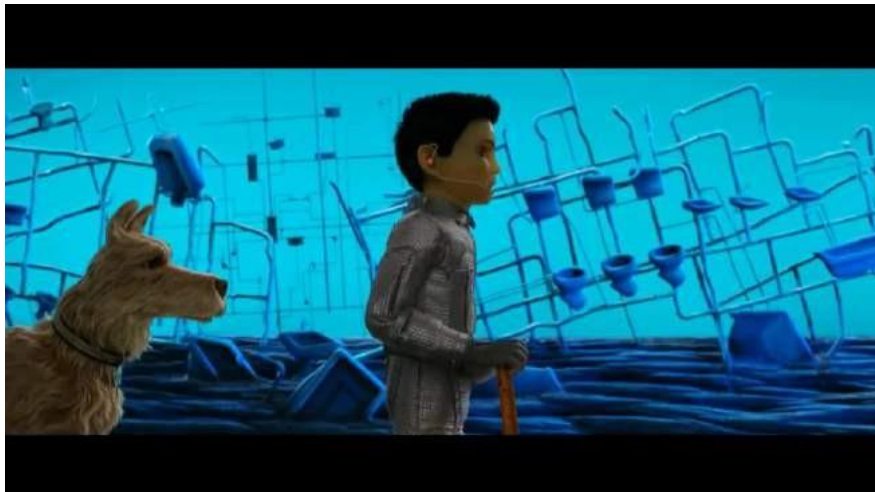
Picture d.1 Moonrise Kingdom



Picture d.2 The Grand Budapest Hotel



Picture d.3 Fantastic Mr. Fox



Picture d.4 Isle of Dogs

## MEDIUM SHOT

Medium Shot is mostly seen in a film. It is more of a neutral shot, not dramatic like a close up or too distant like a wide shot. The purpose of doing a medium shot is for the audience to be involved in what the characters are saying, without focusing only on one specific detail. The composition of medium shot starts above the waist but below the chest and ends above the head.



Picture d.1 Moonrise Kingdom



Picture d.2 The Grand Budapest Hotel



Picture d.3 Fantastic Mr. Fox



Picture d.4 Isle of Dogs

### Close-Up

This is one of the most important shots. The intention is to highlight a change in emotion or dramatic beat on-screen. A Close-up would typically be shot from the top of the head to just below the shirt pockets.



Picture f.1 Moonrise Kingdom



Picture f.2 The Grand Budapest Hotel



Picture f.3 Fantastic Mr. Fox



Picture f.4 Isle of Dogs

### Medium Close-Up

Medium Close Up is when a shot frames the subject from mid chest to up. From this shot, we can see the character's outfit and expression more clearly like the example below.



Picture g.1 Moonrise Kingdom



Picture g.2 The Grand Budapest Hotel



Picture g.3 Fantastic Mr. Fox



Picture g.4 Isle of Dogs

## Camera Framing

### Single Shot

A single shot is a shot that features only one character in the frame, and that one character is the main focus of the scene.



Picture a.1 Moonrise Kingdom





Picture a.2 The Grand Budapest Hotel



Picture a.3 Fantastic Mr. Fox



Picture a.4 Isle of Dogs

## Two Shot

The two shot is a shot that includes two characters in one frame, and both characters' faces must be seen clearly.



Picture b.1 Moonrise Kingdom



Picture b.2 The Grand Budapest Hotel



Picture b.3 Fantastic Mr. Fox



Picture b.4 Isle of Dogs

### Three Shot

Similar to the two shots, however, three shot is any frame that includes three characters. It shows how the characters are linked to each other whether there is a conversation or not.



Picture c.1 Moonrise Kingdom



Picture c.2 The Grand Budapest Hotel



Picture c.3 Fantastic Mr. Fox



Picture e.4 Isle of Dogs

### Crowd Shot

There is no limit to how high this number of shots can go. However, when there are already too many characters in one frame, it can be called Crowd Shot.



Picture d.1 Moonrise Kingdom



Picture d.2 The Grand Budapest Hotel



Picture d.3 Fantastic Mr. Fox



Picture d.4 Isle of Dogs

## Over-the-Shoulder Shot (OTS)

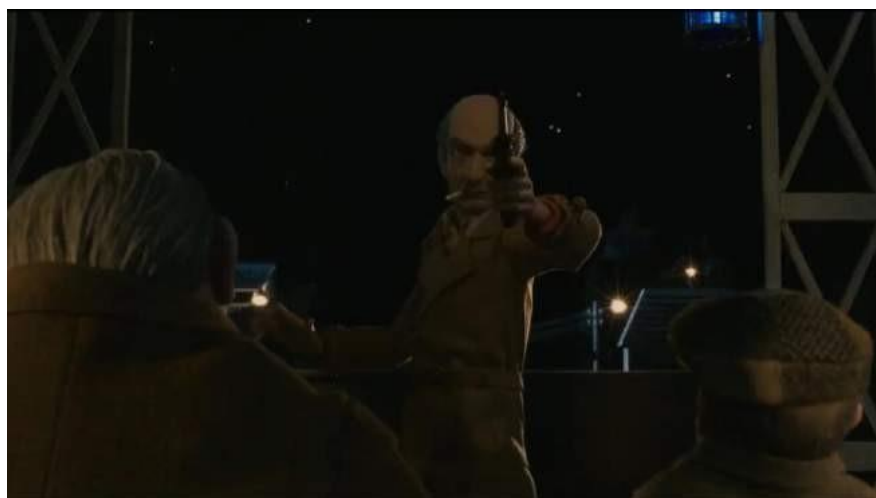
Similar to a single shot, Over-the-Shoulder Shot often only focuses on one character. The perspective from both sides can be seen with OTS Shot. The shot focuses more focusing on the opposite character's expression.



Picture e.1 Moonrise Kingdom



Picture e.2 The Grand Budapest Hotel



Picture e.3 Fantastic Mr. Fox



Picture e.4 Isle of Dogs

### Point-of-View Shot (POV)

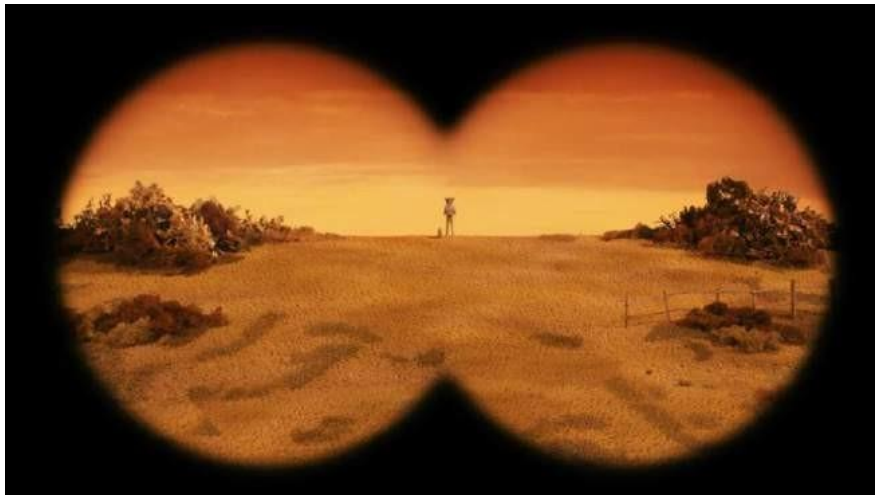
The concept of Point-of-View Shot can cover a broad variety of perspectives. It can be a POV from a person, a camera, an animal, binoculars, and everything.



Picture f.1 Moonrise Kingdom



Picture f.2 The Grand Budapest Hotel



Picture f.3 Fantastic Mr. Fox



Picture f.4 Isle of Dogs



## Insert Shot

An insert is a self-contained piece of a bigger scene. To be considered an insert rather than a cutaway, it must be visible in wider shots. The insert shot can be combined with Point-of-view shots, a first-person perspective, third-person perspective, or it can be from a hybrid frame perspective. The Hybrid frame is when the camera only focuses on the object being captured without making any move at all. It sometimes only shows some parts of the human body on the scene, such as hand or feet.



Picture g.1 Moonrise Kingdom



Picture g.2 The Grand Budapest Hotel



Picture g.3 Fantastic Mr. Fox



Picture g.4 Isle of Dogs

## Camera Movement

### Types of Moves

#### a. Pan

The term pan, which is short for panoramic, refers to the horizontal movement of the camera to the left or right. Pans are quite simple to use when using a good camera head, which fits atop of the tripod or dolly, holds the camera, and allows for left or right, up or down, and sometimes sideways tilting motions.



Picture a.1-2 The Grand Budapest Hotel





Picture a.3-4 *Isle of Dogs*



Picture a.5-6 *Fantastic Mr. Fox*

b. Static

Static shot is a shot that has no camera movement at all. It is commonly captured by locking the camera to a tripod in a fixed position.



Picture b.1 Moonrise Kingdom



Picture b.2 Fantastic Mr. Fox



Picture b.2 Isle of Dogs

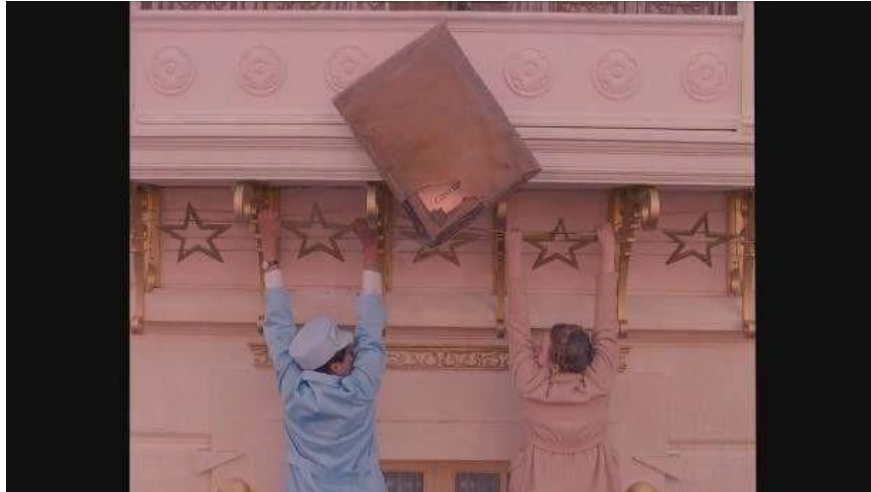
c. Tilt

The tilt shot is an up or down movement of the camera with zero change of the camera position. It is used to capture the verticality of a film's world.



Picture c.1-2 Moonrise Kingdom





Picture c. 3-4 The Grand Budapest Hotel



Picture c.5-6 Fantastic Mr. Fox



Picture c.7-8 *Isle of Dogs*

d. Zoom

A zoom is a change in focal length that is accomplished optically. It shifts the camera's perspective in or out without moving the camera. A zoom can be used by zooming in or zooming out.







Picture d.1-2 Moonrise Kingdom

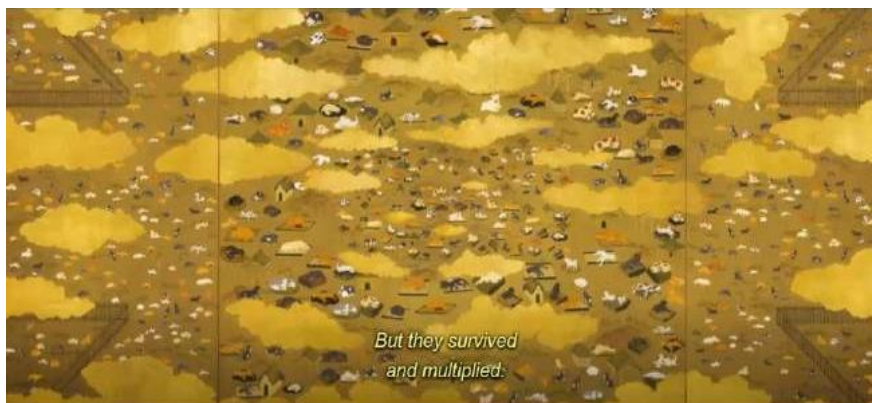


Picture d.3-4 The Grand Budapest Hotel



Picture d.5-6 Fantastic Mr. Fox





Picture d.7-8 *Isle of Dogs*

## CONCLUSION

After completing the research above, researcher found much consistency in Wes Anderson's style on his films. Wes Anderson adopted many standards of *Auteurism*, which we know has three premises; Technical Competence, Distinguishable Personality, and Interior Meaning. In this case, Wes Anderson proved that he was eligible for the title of *auteur*. This is not only due to his unique cinematographic style, but he also meets the standards of an auteur himself. From scene composition to camera movements, dialogue between characters, film themes, decorations, music.

In this paper, the author finds facts about the authority of auteurism from Wes Anderson, and we also find that Wes Anderson is very loyal in choosing partners in making film projects; it can be seen from how Wes Anderson often collaborates with the same actor and cinematographer in several films. This loyalty shows that Wes Anderson's film works are always consistent in displaying his trademark style. It is also supported by actors and cinematographers who have experience working with Wes Anderson and understand Wes Anderson's film style.

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## A Dystopia in American Exceptionalism in *Yellow Woman*: Postmodern Perspectives

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### ABSTRACT

Regardless the stories of early American literature which mostly told readers about a “a Promised Land” for “God’s Chosen People”, this central idea of America’s utopian nation has disadvantaged to Native Americans who had lived that continent long before the coming of the Puritans. The concepts of colonialization and imperialism through exploring new things in unfamiliar areas, meeting strangers and adjusting to the wilderness in new areas are taken as acts of intolerance, persecution, restraints on individual freedom and self-expression, a theocracy, elite-ruled despotism, and a cruel totalitarian state. Written several years after the beginning of the American Indian Movement in 1968, *Yellow Woman* speaks out against the persecution of Native Americans in a woman’s journey to reconnect with her roots through a story of her kidnapping and rape. The objective of this study is to analyse a dystopia in the concept of American Exceptionalism in *Yellow Woman* using Postmodern perspectives. Postmodern is defined as ‘incredulity towards metanarratives,’ where metanarratives are understood as totalising stories about history and the goals of the human race that ground and legitimise knowledges and cultural practises (Lyotard, 1979). Through the analysis, it can be concluded that the metanarratives of freedom, equality, and happiness as parts of ‘American Dreams’ turn into a dystopia in form of violence perpetrated to Native Americans.

**Keywords:** American Exceptionalism, dystopia, metanarratives, Postmodernism

### INTRODUCTION

Literature and society have a close relationship as it presents the midst of society. The journey of the American nation is also recorded in American literature. American literature tells the story of the journey of the American people since the Puritans came and left the Americas, which was influenced by a combination of myths brought by the first Europeans from their homelands and new myths that they acquired in new lands, the historical journey of the American people, and the clash with the Native, and the thoughts of the nation. Thus, it can be said that literature is inseparable from the myths, traditions, legends, and ways of life of American society.

The concept of American Exceptionalism refers to the utopian phenomenon of American culture which believes that America is an exclusive country. America as a nation was created

differently, developed differently, and therefore must be understood differently (Shafer, 1991). These early Americans had a strong desire to create a society that was not only pure, as described in the Bible, as the word “puritan” comes from the word “pure”, but also a society of excellence, “We must always consider that we are going to be a city on a hill-everyone’s eyes are on us.” (Winthrop, 1956, p. 14). America, disputed for its premise as The Promised Land, America, is believed to be ‘A New World’ that promises a better life for God’s chosen people thereby fostering pride in their own American Exceptionalism. Tocqueville (2002) refers to a new government that guarantees security, freedom, the opportunity to pursue the happiness of every citizen, as formulated by Jefferson in the Declaration Independence of America.

According to Ruland and Bradburry, America which is dubbed ‘A New World’ is not really a new world or a virgin land. It is because it is land already inhabited by the Native and the arrival of the Europeans actually threatened the position of the native people who had already lived in the ‘world that was considered new’ (Ruland and Bradbury, 1991). To the Native Americans, the spirit of Puritanism by early American was nothing more than intolerance, persecution, restraints on individual freedom and self-expression, a theocracy, elite-ruled despotism, and/or a ruthless totalitarian state.

*Yellow Woman* is one of the American literary works that narrates the clash between the Native and the White. Written several years after the beginning of the American Indian Movement in 1968, this short story tells readers the oppression of the White to the Native. As more and more Native American produce works celebrating their cultural heritage, the persecution of Native Americans have been raised into a big issue. In *Yellow Woman*, Silko fought against the erasure of his culture by focusing on the subject of Pueblo identity, tradition, and experience in his writings through a Pueblo woman's journey as she reconnects with her roots, though that could easily be interpreted as a story of her kidnapping and rape. The violence perpetrated not only by whites against Native Americans, but also among Native Americans. If Utopia combines ‘eu-topos’ or ‘good place’, then Dystopia combines ‘dis-topos’ or ‘bad place’ (Lepore, 2016). The utopian perspectives brought by the Puritans were viewed as a Dystopia by the Native American. The objective of this study is to analyse a dystopia in the concept of American Exceptionalism in *Yellow Woman* using Postmodern perspectives. Postmodern is defined as ‘incredulity towards metanarratives,’ where metanarratives are understood as totalising stories about history and the goals of the human race that ground and legitimise knowledges and cultural practises (Lyotard, 1979).

## RESEARCH METHOD

### Postmodernism

The term Postmodernism was first used by an art critic named Federico de Onis, in 1930 in his writings *Antologia de la Poesia Espanola a Hispanoamericana*. Postmodernism is a demolition (deconstruction) of modern ideas. The world of reality in the concept of Postmodernism is no longer based on metaphysical truths (Logos, Eidos, Essence, Substance, God, or Spirit), but is based on reality and the phenomenal world itself.

Jean-Francois Lyotard pioneered postmodern discourse in the world of philosophy through his work entitled *The Postmodern Condition: A Report on Knowledge*. In this book, Lyotard uses the term postmodernism in the world of philosophy and explains the theoretical and philosophical foundations of postmodernism. Lyotard says that Postmodernism arose out of a distrust of the grand narrative of Modernism. What Lyotard means by a grand narrative is the emancipation of the subject (more political) and the dialectic of the spirit (more philosophical-speculative). These two narratives are often used as an excuse to legitimize knowledge. Subject emancipation regards knowledge as a human subject to find freedom. Meanwhile, spirit dialectic assumes knowledge exists for the sake of knowledge itself. Lyotard argues that the two great narratives are starting to lose legitimacy in this postmodern era due to advances in science and technology and the continued expansion of capitalism. Therefore, the two great narratives of Modernism are considered to have lost their credibility and are not suitable to be applied in a world that continues to demand the development of knowledge. The development of this knowledge opens up opportunities for a plurality of narratives on knowledge so that Modernism's thinking which refers to a single explanation of knowledge is broken. This complex explanation of the growing knowledge shows a shift in the function of knowledge from the ideal to the pragmatic, which is marked by Lyotard arguing that the great narratives of Modernism have collapsed (Lyotard, 1979, pp. 3-6).

Postmodernism understands that grand narratives hide, silence, and negate the contradictions, instability, and differences inherent in any social system. Postmodernism favors "mini-narrative" stories, which explain small practices and local events, without pretense of universality and finality. Postmodernism recognizes that history, politics and culture are grand narratives of power holders, consisting of falsehoods and incomplete truths.

## DISCUSSION

Published in 1993, *Yellow Woman* by Leslie Marmon Silko narrating the story of a by traditional Native American woman who leaves her past identity and her stable family roles behind as she traverses the line between fiction and reality. *Yellow Woman* is a haunting tale spread among the Native Americans of a woman who dares to defy traditional boundaries. *Yellow Woman* tells the story of unnamed character who represents the ideas of sensuality,

bravery, and isolation. Over the course of the novel, a young woman Native American recounts the tales of Yellow Woman that she has heard, weaving them in and out of her own narrative.

In 'Yellow Woman' apparently a young Pueblo or a common Native American woman has a short relationship with a man named Silva and she finds herself drawn away into a short sexual encounter with him. She knows she has left her family and withdrawn her responsibility as a wife and a mother behind, but she remains irreversible due to her affair with a Navajo man whom she has just met. She seems lost in the excitement of the man and the moment, and relates her experience to the stories she remembers from childhood. Relating herself with the Yellow Woman legend, she feels like stepping back the moments experienced by the Yellow Woman who lets herself free from all boundaries and embraces her own freedom. The Yellow Woman goes away with a spirit from the North and lives with him for a long time. Eventually, she returns to her pueblo with twin sons. This young woman is tempted to believe that that Silva is indeed a spirit which guides her to find her true self. This is just like one of the ka'tsina spirits her grandfather used to mention. She enjoyed Silva's companion dan solitary. Being entangled with a new adventure, she feels so removed from everyday life that she might actually be part of the old times and the spirit world. Being able to view her life from her individual angle, this young woman gains a new perception of reality. She feels like being reconnected with his spiritual heritage and is eager to rediscover her identity. Her joy to live a new life has blinded her eyes of who Silva is. Only when Silva, the cattle rustler, is recognized by the angry white rancher, this woman gradually moves back into her former identity, nearing the Pueblo area and remembering her husband and baby. At the end of the story she says, *"I'm sorry that Grandpa didn't live to hear my story because it's the Yellow Woman story she likes to tell the best"* (Silko, 1993). This is the only moment in the story that she feels sorry about something, and it has nothing to do with her behaviour, but with the fact that her story is different from the Yellow Woman story. While the Yellow woman succeeds to save the Pueblos from hunger and gets married to a man she loves, this young woman has to come to her people and she is separated from the man she falls for.

Silko's work highlights the clash between Native American and white cultures. Silko through his work struggles against the eradication of Native American culture due to the arrival of whites by focusing on the subject of Pueblo identity, tradition, and experience in her writings. Through *Yellow Woman*, Silko recounts the journey of a Pueblo woman as she reconnects with her roots, and in this way Silko celebrates the Native American tradition of oral storytelling as a powerful force capable of changing lives.

### **Freedom as A Meta-Principle of American Exceptionalism**



Freedom is considered as one of the metanarratives in American Exceptionalism in America. According to Abraham Lincoln, America is a nation that conceived in liberty, and dedicated to the proposition that all men are created equal. In other words, America is connected with freedom and equality with its mission is to ensure that government of the people, by the people, for the people shall not perish from the earth. The events described by Silko in the *Yellow Woman* seem to see a dystopia in the utopian idea of freedom.

In “*Yellow Woman*”, Silko tells a story of a Pueblo woman whose name is hidden. The hidden name of the narrator as the main story can be interpreted in different ways. One the interpretations can be related to the role of a Native American “ordinary woman.” Based on Silko’s cultural background, woman in Pueblo society has freedom to define their own life, since in the old Pueblo world view, the sexual identity is changing constantly between man and woman. Women had freedom to make other sexual relationship apart from the relationship with her spouse as marriage is believed to be teamwork and social relationships, not about just about sexual excitement. In the days before the Puritans came, marriage did not mean an end to sex with people other than your spouse. Sexual inhibition did not begin until the Christian missionaries arrived. The changing of rules as influenced by Christianity has made women feel trapped and seek escape. Myth or storytelling become an escape for these women to go beyond the limits of their lives. The Silko story celebrates the power and influence of Native American mythology which offers stories like “*The Yellow Woman*” as a means to increase the visibility of the Native American old life where freedom was celebrated. By using myth and storytelling, Silko wants to preserve Native American cultural identity and to highlight the freedom problems Native Americans face today.

Freedom as the metanarrative is presented by Silko in her story of *The Yellow Woman* in a symbol of the mountain. The mountains present an unfamiliar and mythical presence for the narrator. “I could see faint mountain images in the distance mile across the vast spread of mesas, and valleys, and plain. I wondered who was over there to feel the mountain wind on sheers those blue edges-who walk on the pine needles over the blue mountains” (Silko, 1993). This quotation shows unfamiliarity and mysticalness of the mountains that allow the Pueblo woman to feel a sense of freedom. From the mountain slope, this woman stops to look down at the world below her. In her uncertain feeling whether her being with Silva is right or wrong, the mountain song Silva sings for her release her burdened mind. “*He touched my hand, not speaking, but always singing softly a mountain song and looking into my eyes* (Silko, 1993).” Silva uses the ‘mountain song’ to comfort the woman and to give her a feeling of freedom. It’s almost as if he is using the mystical power of the mountain to persuade her to keep going. Being high up in the mountains is contrasted to her life down at the bottom. While she is along the river, her mind is twisted by her family, as she wonders what her family would think about her

missing. She imagines what her family is doing, a sign related to her constant daily activities that bind her freedom as a woman to have a free life. In another part of the story, she describes her feelings of freedom when she stands on the edge of a narrow trail on the mountains. “*I was standing in the sky with nothing around me but the wind that came down from the blue mountain peaks behind me* (Silko, 1993)”. Up in the mountains, the narrator is able to live a kind of life that is uncertain. Unlike her life at home, where she is able to predict what is going on and be certain of what is happening, the mountains create a freedom like presence as well as an unpredictable life. When both are confronted by the white rancher, Silva tells the woman, “*Go back up the mountain, Yellow Woman* (Silko, 1993).” For the native American, the mountain is the escape from the oppression done by the white. This reflects how freedom is limited to the Native. It shows that the Native have minimal freedom on the land. Just like when the woman decides to come back to the path along the river, she imagines the loss of freedom she used to have while she is with Silva in the mountain.

What was conveyed by Williams (1953) that America would bring democracy to an undemocratic world was broken by Silko from his narrative about how freedom is not owned by the Native American. Their lives were shackled and colonized, their lands were seized by the whites, and even the freedom to present arguments was violently silenced. A dystopia presents in the spirit of freedom proudly declared by American while people.

### **Equality as A Meta-Principle of American Exceptionalism**

Equality has been one of the meta principles of American Dream. As the first inhabitant in America, the Native American had actually occupied America way before the White came. The Native American cannot be separated from America as a country. Therefore, they should be treated equally too. However, the facts that the White seized the land occupied by the Native and declared it as theirs shows that equality does not exist. The Native are discriminated and considered as the outsider. Banner (2005) wrote the White man’s conquest of the Indian focuses on the American west of the 1800s, when Indians were forcibly moved to resource-barren reservations, many dying from battle, disease, and harsh conditions.

In *Yellow Woman* the issues of land division are narrated in the story. No one knows whether or not Silko does this on purpose or not. Even if not, the seizing of Indian land has been rooted in Indian people, including Silko. Standing on the mountain with the narrator, Silva shows the narrator the borders of Pueblo, Navajo, Texas, and Mexico, providing an overview of how land has been divided among various groups for the benefit of the white population.

“From here I can see the world.” He stepped out of the edge. “The Navajo reservation begins over there.” He pointed to the east. “The Pueblo boundaries are over there.” He looked below us to the south, where the

narrow trail seemed to come from. He Texan have their ranches over there, starting with that valley, the Concho Valley” (Silko, 1993).

Borders are signs of the colonial concept of land ownership which purpose is to establish a sense of control over an area and to prevent outsiders from entering. The boundaries beyond which Native Americans were treated as outsiders on land that originally belonged to them shows that concept of equality among citizens in America is still blurry.

Silko in an article entitled *Yellow Woman and A Beauty of the Spirit: For a Laguna Pueblo Child Who Looked ‘Different,’ There Was Comfort in the Old Ways--A World in Which Faces and Bodies Could Not Be Separated from Hearts and Souls* wrote that younger people, those are people of Silko’s parents’ age, seemed to look at the world in a more “modern” way. The “modern” way included racism. But the old-time people looked at the world very differently as a person’s appearance and possessions did not matter nearly as much as a person’s behaviour. For them, a person’s value lies in how that person interacts with other people and how that person behaves toward the animals and the Earth. The old-time people believe that all things, even rocks and water, have spirit and being. Silko highlights racism when Silva and the woman meet a white rancher who simply refers to Silva as ‘Indian’ and immediately accuses him of stealing. “*The hell you have, Indian. You’ve been rustling cattle. We’ve been looking for the thief for a long time*” (Silko, 1993). Silva does steal, but accusing at the very first place shows how this white rancher underestimated Silva for being a different colour from himself. This kind of intolerance and hostility is described as unusual in the narrator’s experience about the old-time people whose principle of equality impresses Silko. It shows that that tension and violence have always been central features of the relationship between Native Americans and the White. The argument between Silva and the white rancher ends up with violence. “*I think four shots were fired-I remembered hearing four hollow explosions that reminded me to the deer hunting*” (Silko, 1993). The shooting and the deer hunting expressed by the woman to narrate how Silva was treated by the white rancher is a tool used by Silva to describe the unfair treatment the Indian is treated by the White. It is like experiencing dystopia in the midst of utopia principle of equality in America.

Silko explain in *Yellow Woman and A Beauty of the Spirit: For a Laguna Pueblo Child Who Looked ‘Different,’ There Was Comfort in the Old Ways--A World in Which Faces and Bodies Could Not Be Separated from Hearts and Souls* that before the arrival of Christian missionaries, a man could dress as a woman and work with the women and even marry a man without any fanfare. Likewise, a woman was free to dress like a man, to hunt and go to war with the men and to marry a woman. Sexual inhibition did not begin until the Christian missionaries arrived. For the old-time people, marriage was about teamwork and social relationships, not about sexual excitement. In the days before the Puritans came, marriage did not mean an end to sex with

people other than your spouse. Women were just as likely as men to have a “si’ash,” or lover. From this explanation, equality of man and women were highly valued. No job was a “man’s job” or a “woman’s job”; the most able person did the work. In *Yellow Woman* story, Silva, a Native American, sometimes shows aggression towards the Pueblo woman. By calling the Pueblo woman ‘Yellow Woman’ Silva seems to let this Pueblo woman becoming the Yellow Woman in the myth who has courage to decide her own decision. This call can also be a sign that knowing women’s eagerness to be like the Yellow Woman, Silva makes use of this opportunity to do the raping. “*He pulled me around and pinned me down with his arms and chest- You don’t understand, do you, little Yellow Woman-You will do all I want*” (Silko, 1993). And this Pueblo woman may prefer to be the protagonist of a legendary love story than an unfaithful wife or rape victim. This is another sign that equality as the meta principle in America is still loose. It is also a proof that there is a dystopia in the meta-narrative of equality in American Exceptionalism.

## CONCLUSION

The metanarrative concepts of American Exceptionalism like freedom and equality which carry the utopian thought in American people are not always present in the life of all American. Using Postmodern theories, it can be understood that dystopia presents in the utopian thought of American Exceptionalism. In the story of *Yellow Woman* written Leslie Marmon Silko, dystopia occurs in these concepts of freedom and equality. Silko who was born in Albuquerque, New Mexico and grew up on Laguna Pueblo, a Native American reservation narrates stories about how the Native American, the first inhabitants in America are treated unequally by the White people. From the description of the mountain as symbol, Silko wants to tell readers that freedom is limited to the Native.

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## **The Rumor of Ayesha's Immortality in 'She: A History of Adventure' by Henry Rider Haggard**

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### **ABSTRACT**

This study concentrates to analyze the rumor of Ayesha's immortality in the novel entitled *She: A History of Adventure* by Henry Rider Haggard. Furthermore, two issues will be investigated in this study; those are how the rumor of Ayesha's immortality portrayed in the novel and the effects of the rumor to its surroundings. The source of the data is the novel that narrates about the immortality of a queen named Ayesha, consequently the theory of immortality in psychoanalytic by Gregory Zilboorg is chosen. Besides that, this study is qualitative design because the data are collected in the form of words. The data of this study are the narrator's explanations and the character's utterances related to the immortality of Ayesha. According to the analysis of the novel, the portrayal of the rumor of Ayesha's immortality can be shown by Ayesha herself and other characters through the dialog while the effects of the rumor are, Ayesha became a female figure who is considered as a queen, she is also greatly feared by the African tribes who live there, because of her power Ayesha became an evil queen and does not hesitate to kill anyone who disobey her, and the last one is the story shows that rumor about Ayesha's immortality are not true because in the end she dies.

**Keywords:** Ayesha's Immortality, Effect, Rumor.

### **BACKGROUND**

Immortality is something that is impossible but very desirable for humans, for examples when humans experience aging, many things will be done to slow down aging. Even though the

life cycle is indeed running as it is. According to Peter Hulsroj, the meaning of immortality can be viewed in a number of ways. One kind of everlasting life could be said to be bereaved memory of another. Another possibility is popularity. However, neither of these approaches satisfies the initial desire for the continuation of identity and consciousness. There are theoretically allowed possibilities of mortality on the consciousness stage as well. It is possible to telepathically network consciousness within a group of people. As a result, many people contribute to the development of a reservoir of consciousness (Hulsroj, 2015).

Furthermore, belief in immortality is closely related to the lives of people in ancient times. To support the belief in immortality itself they perform various rituals to achieve immortality. According to Meijer (2013) there is a mythical king who desired immortality and was persuaded to find it in the shape of a plant that, according to the myth, after eating it would bring endless life. He plucked the specific plant from the ocean by attaching large stones to himself in order to lower his body to the bottom of the sea.

The theme of immortality is also depicted in a novel by H. Rider Haggard entitled *She: A History Of Adventure*. This is the story of the adventures of an English man named Horace Holly in Central Africa. This story contains an ancient legend set in Africa. The story begins with a young Cambridge University professor, Horace Holly who visited by his colleague, Vincey who reveals that he will die soon. Before his death, Vincey gives Holly the task of raising his son, Leo. Vincey also shared a story from his family legacy in the form of an iron box that should not be opened until Leo 25<sup>th</sup> birthday. When the iron box is opened on Leo's 25<sup>th</sup> birthday, Holly and Leo find an ancient and mysterious 'Fragment of Amenartas' which explains that Leo is part of historical lineage of ancient legends. In addition, the iron box also contains a will of revenge for the death of his ancestors by the queen of a mysterious Central African tribe who is rumored capable immortality. Queen with the nickname "She-who-must-be-obeyed", by the people is the embodiment of the figure of a legendary woman who is very beautiful. In order to prove the truth in the iron box, Leo and Holly go to explore Africa. A long and arduous journey culminates in the meeting of Leo and Ayesha.

Ayesha or "she-who-must-be-obeyed" who is believed to have eternal life and is made a Queen by the people of Amahagger is described as having very white skin in contrast to the people there who have black skin. She is very beautiful but no one can see her face because she wear a very large hood and cloak when she appears. Ayesha is known as a queen who is very cold and has supernatural powers, she is even believed to be able to revive the dead. On the other hand, having super powers and being considered immortal makes Ayesha a cold and evil queen figure especially when she sees Leo as the reincarnation of her long-dead lover. Ayesha does not hesitate to kill Ustane, Leo's lover because she is considered a barrier to Leo's love for her. With an alluring charm, Leo finally submits to Ayesha's beauty. Ayesha plans to live longer

with Leo and perform a ritual of bathing in hot lava at the foothills so they can gain immortality, but because of Ayesha's mistake she dies and disappears.

H. Rider Haggard's novel entitled *She: A History Of Adventure* is chosen as source of the data in this study, because the novel entitled *She* became the first edition to reproduce the Graphic serial text since 1887. In addition, Haggard is an English adventure novelist. During the nineteenth century, Haggard is only one of many people who contribute to children's literature. *She: A History of Adventure* has been adapted for movie at least ten times, and it is one of the first: Georges Méliès released *La Colonne de feu (The Pillar of Fire)* in 1899. Therefore this novel is very worthy to be analyzed.

According to the explanation above, the main character's immortality is analyzed because the immortality aspects that is depicted in Ayesha's character. Even though this novel tells about the adventure, but immortality aspects become the main focus that is important. There are two research questions, first is how does the rumor of immortality portrayed in the novel and the second is what are the effects of main character's immortality.

Based on the research questions that have explained, it can be known that the purposes of this research are to know the portrayal of the rumor of Ayesha's immortality and knowing what the effects of that rumor to its surrounding.

In addition this novel also has been analyzed by Cindy C. C. as her undergraduate thesis entitled *The Ideas of Feminism revealed in woman character in Haggard's She A History of Adventure*. In her thesis the main focus is to analyze the feminism aspects that depicted by the women characters those are Ayesha and Ustane.

Related with the illustration above, this novel is going to be analyzed by using immortality in psychoanalytic theory by Zilboorg (1938). The sense of immortality according to Zilboorg relates to the ego-ideal which takes responsible for many fantasies such as beautiful future, greatness and achievement. Gregory Zilboorg argues "in an effort to establish the fact of immortality or to deny the existence of death, these people endow the allegedly eternal spirit with many physiological characteristics which by definition should have died with the body" (Zilboorg, 1938). It means that the Ayesha's character represents an immortal spirit in which she is believed that she cannot die even though she has lived for more than two thousand years.

## RESEARCH METHOD

This research conducting in qualitative method, a novel by H. Rider Haggard entitled *She: A History of Adventure* as the source of data. The data is taken from the character utterances and narrator's narration. In analyzing the data, this study included the steps simultaneously; firstly, the data would be collected by taking it from the novel. Secondly, the data would be selected by doing data reduction. Then, after selection, the data would be classified. After that,

the data would be displayed. The next step, the data would be interpreted. Finally, a conclusion would be drawn.

## DISCUSSION

### The Rumor of Ayesha's Immortality portrayed in '*She: A History of Adventure*'

In the novel entitled '*She: A History of Adventure*' by H. Rider Haggard, the rumor of immortality is represented by the main character named Ayesha, she is called '*Hiya*' by native Amahagger, or '*She*' (she-who-must-be-obeyed). Ayesha is rumored born 2000 years ago amongst the Arabs, mastering the lore of the ancients and becoming a great sorceress. Learning of the pillar of life in African interior, she journeyed to the ruined kingdom of Kor, feigning friendship with the hermit who was the keeper of the flame that granted immortality. The rumor of Ayesha's immortality is explained by the narrator through the following narration:

[... and they brought us to the queen of the people who place pots upon the heads of strangers, who is magician having a knowledge of all things, and life and loveliness that does not die. And she casts eyes of love upon thy father, Kallikrates, and would have slain me, and taken him to husband, but he loved me and feared her, and would not. Then did she take us, and lead us by terrible ways, by means of dark magic, to where the great pit is, in the mouth of which the old philosopher lay dead, and showed to us the rolling pillar of life that dies not, whereof the voice is as the voice of thunder; and she did stand flames, and come forth unharmed, and yet more beautiful.] (Haggard, 1887, p.23)

The narrator above describes a queen with a white skin who has a dark magic and has a lot of knowledge about life, it refers to Ayesha. In the narrator's narration above which is conveyed through a letter left by Vincey before he dies, the letter describes how the woman named Ayesha is known as the immortal queen and it is strengthened by the words 'that does not die'. Zilboorg argues that someone is tempted to think that in his/her quest to prove the existence of immortality, person interprets the term nearly literally to mean the immortality of the entire person, body and soul (Zilboorg, 1938, p.172). It means that people who believe in immortality define immortality as the immortality of the body as well as the soul, it is also illustrated in the novel by Haggard *She: A History of Adventure* where Vincey's character describes Ayesha who has immortality of body and soul like staying young even her skin is not wrinkled even though she has reached her age more than two thousand years.

The portrayal of the rumor of Ayesha's immortality also described by another character named Ustane, she is a woman, she is an Amahagger maiden, she becomes romantically attached to Leo, caring him when he is injured, and acting as his protector. She knows the story about the existence of Queen Ayesha. It is illustrated by the character through the following utterance:



[She was their queen, but she was very rarely seen, perhaps once in two or three years, when she came forth to pass sentence on some offenders, and when she was muffled up in a big cloak, so that nobody could look upon her face. Those who waited upon her were deaf and dumb, and therefore could tell no tales, but it was reported that she was lovely as no other woman was lovely, or ever had been. It was rumored also that she was immortal, and had power over all things, but she...] (Haggard, 1887.p.56)

As the Ustane character describes above, Queen Ayesha is depicted very rarely shows herself and never even shows her face. She only appears once in two or three years with a cloak covering her whole body. From Ustane explanation, it can be known that Queen Ayesha has many secret. Ustane also describe that Ayesha was rumored as an immortal queen. It is strengthened by the words 'it was rumored also that she was immortal'. According to Zilboorg based on Freud's theory states that the ego-ideal has responsible to create many fantasies such as greatness (Zilboorg, 1938, p. 185) It means that the fantasy that Ayesha has to claim that she is immortal is by deciding not to show her face to anyone and that is the image she wants to show, it is in line with Saul Mcleod's explanation that the ego-ideal or the ideal self is a fictitious representation of how you should be, including career goals, how to treat others, and how to act as a member of society (Mcleod, 2019).

According to Gregory Zilboorg on *The Sense of Immortality*, "the feeling denoted by the word *immortality* is also called at times *future*." (Zilboorg, 1938, p.173) it means that people who believe in immortality mean that eternity is also related to time in the future, this concept means very broadly where someone normally cannot predict with certainty what the future will be. This concept directly proportional to the depiction of Ayesha's immortality which is described by Ayesha through the following utterance:

[here she looked up sharply, and once more I caught the flash of those hidden eyes- "thou," I went on hurriedly, "who hast never died?" "That is so," she said; "and it is so because I have, half by chance and half by learning, solved one of the great secrets of the world. Tell me, stranger: life is why therefore should not life be lengthened for a while? What are ten or twenty or fifty thousand years in the history of life? Why in ten thousand years scarce will the rain and storms lessen a mountain top by a span in thickness? In two thousand years these caves have not changed, nothing has changed, but the beasts and man, who is as the beasts. There is naught that is wonderful about the matter, couldst thou but understand. Life is wonderful, ay, but that it should be a little lengthened is not wonderful"] (Haggard, 1887, p. 92)

Ayesha's utterances above explain that she seems to know about the world even she asserts that there is no word death and there is only change. This is also in line with Zilboorg's statement which is cited from Kinnaird that we go about our business, never believing in our own mortality, but rather in our physical immortality. As a result, we build an ordered cosmos through a system of vicarious immortality (Kinnaird, 2017). The vicarious immortal system

referred to here is where everyone has one point of belief that our existence will always be remembered, whether with a legacy of work, photos or other things. This aligns with Ayesha's utterances that depict a vicarious immortality by showing a statue that is on a stone wall:

“See,” and she pointed to some sculptures on the rocky wall. “Three times two thousand years have passed since the last of the great race that hewed those pictures fell before the breath of the pestilence which destroyed them, yet are they not dead”] (Haggard, 1887.p.91)

### **The Effects of The Rumor of Ayesha’s Immortality**

The rumor of Ayesha’s immortality greatly impacts her surroundings especially herself. Horace Holly in this story becomes a stranger who does not believe in Ayesha's immortality because it is not easy to accept with common sense how the Amahagger people tell Ayesha's immortality. One of them is when they said that Ayesha is two thousand years old. It is illustrated by Holly through the following narration:

[...could believe that I had within the last few minutes been engaged in conversation with a woman two thousand and odd years old? The thing was Contrary to the experience of human nature, and absolutely and utterly impossible. It must be a hoax, and yet, if it were a hoax, what was I to make of it?] (Haggard, 1887.p.97)

Holly as the narrator above tells how *She* or queen Ayesha called as ‘she-who-must-be-obeyed’ as the representation of her rumor of immortality. He wonders and cannot believe how one can live to be thousands of years old, even he is confused about what he is going to do.

Zilboorg on *The Sense of Immortality* (1938) states that:

[It is true, one would say, that an immense number of people are religious and believe in a hereafter; it is also true that a great many people are mystically inclined and tend to believe in the validity of psychic phenomena of immortality; it is also probably true that a great many conscious skeptics unconsciously tend towards the same mysticism. The increasing influence of science is gradually doing away with this mysticism which is based on ignorance and tradition. Enlightenment and the iconoclastic power of greater knowledge give us increasingly convincing evidence that human beings are divesting themselves, no matter how gradually, of these fetters of tradition; therefore, one might assume that the suggestion that an inherent sense of immortality exists in man as a sort of primary instinct is not valid.] (Zilboorg, 1938, p.173)

Zilboorg states that there are two kinds of people's thoughts about immortality, one is a religious person who believes in the afterlife and there are also people who think someone who believes in immortality is an ancient thought and it is invalid. In the novel *She: A History of Adventure*, Holly does not believe in Ayesha's immortality and considers it a hoax in line with Zilboorg's (1938) statement that “until now, immortality is a topic that is still debated, discussed, worshiped, affirmed, denied, and ridiculed in various ways”.

Immortality also deals with “unconsciousness”. Freud (1901/1960) popularized the concept of unconscious mental processes in order to account for the potential that repressed

emotions may affect daily thoughts and behaviors (Vrabel & Zeigler-Hill, 2016). This is supported by Zilboorg that states “The psychoanalytic school could venture on the assertion that at bottom no one believes in his own death, or to put the same thing in another way, in the unconscious every one of us is convinced of his own immortality” (Zilboorg, 1938, p. 176). This means that in the subconscious/unconsciousness a person may never imagine his/her death. So there are two differences that can be concluded, those are the difference between one's inability to understand one's own death and belief in one's own immortality. This is described by Ayesha in the novel through utterances:

“it seems that there are still things upon the earth of which thou knowest naught. Dost thou still believe that all things die, even as those very Jews believed? I tell thee that naught really dies. There is no such thing as Death, though there be a thing called Change] (Haggard, 1887.p.91)

Through Ayesha's utterances above, she believes in her immortality. She assumes that death does not exist and that there is only change, the change she means is a reincarnation which is why she states that no one really dies.

As the story progresses, Ayesha increasingly shows her bad side. Through her fantasies, she feels that she is a Queen who is feared by the African tribes who have power and strength. However, as most stories say that evil characters never win, neither does Ayesha. At the end of the story Ayesha dies because of her obsession with the immortality of her life, she drowns herself in the lava which she believes could make her immortal but in fact she dies drowning in the lava. This shows that the situation is not real and is only an imagination, desire and dream as C. G. Jung argues that the thought of immortality, even in philosophic guise, is no other than a wish (Jung, 2015). It is explained more by the narrator through the following utterance:

[“Dead, both dead” I answered, “but ask no questions; help us, and give us food and water, or we too shall die before thine eyes. Seest thou not that our tongues are black for want of water? How can we talk, then? “Dead” he grasped. “Impossible. She who never dies- dead how can it be?”] (Haggard, 1887.p.188)

From the explanation of the narrator and character utterance above, it is clear that Ayesha has died even though at first Horace Holly as the narrator does not believe it. This is clarified by the words “Impossible, she who never dies-dead”. As explained earlier, this is also proof that the rumor about Ayesha's immortality is revealed and not real. It happens because of her obsession to be able to live longer with Leo, so she carries out a ritual by throwing herself into the lava on a mountain. In the end she dies and disappeared but Leo can still be saved because he has not had time to touch the lava.

Zilboorg (1938) states in *The Sense of Immortality* that that the desire to die, always with the flag of immortality in hand, carries with it the dream of joining the dead or dying, or being united in death The latter is especially common in double suicides of couples. There is rarely a

primitive race that does not have a lovers' volcano (Japan), a lovers' waterfall (Bali), or a lovers' cliff from which couples jump to be together in the hereafter. Those lovers, in particular, whose parents object to their love, die as a result (parental murder?) (Zilboorg, 1938, p.197). This is in line with what happened to Ayesha, where her obsession and fantasy to live longer led her to perform the ritual, and because of her own fault, she died and disappeared.

## CONCLUSION

Based on the discussion, it can be conclude that this study is divided into two parts of discussion, those are the rumor of Ayesha's immortality portrayed in 'She: A History of Adventure' and the effects of the rumor of Ayesha's immortality in the novel by H. Rider Haggard. Moreover, the further conclusion of this study is described below:

Based on the analysis, the rumor of Ayesha's immortality portrayed by the narrator's narration, other character and Ayesha herself. In the narrator point of view, the rumor of the immortality of Ayesha described as a queen with white skin and has a dark magic and she does not die, here the words 'that does not die' strengthen the rumor of Ayesha's immortality. Furthermore, the portrayal of the rumor of Ayesha's immortality is also described by other character that is Ustane, she describes that Ayesha has a lot of secret that no one knows, Ustane hears from people of Amahagger that Ayesha is rumored as an immortal queen. The last portrayal of the rumor of Ayesha's immortality described by Ayesha herself, she told the narrator (Horace Holly) that she knows everything in the world even the future that Holly does not know.

The rumor of Ayesha's immortality give effects to herself and her surroundings, especially for Holly, he has never believed that Ayesha is immortal because as a normal human no one can live more than two thousand years. The other effect also happens to Ayesha herself, because of her fantasies of immortality she claims that no one really dies but there is only change. Ayesha feels that she has a superpower than anyone so that she can do what she want to do and become an evil if there is no one doing what she asked until at the end she cannot prove that she is immortal, she dies when she swim to the lava and prove that the rumor is wrong and immortality does not exist.

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## CREW: Graphic Narrative Memoir Project serves as Students' Emotion Catharsis in Learning through Disruptive Era

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### ABSTRACT

This research was conducted as a response to students' problems on learning and engaging in creative writing class during the pandemic time. It aims to see the use of graphic narrative as a catharsis in learning creative writing through the disruptive era. The research aims to answer : **(1) How does the graphic narrative memoir project help to narrate students' problems during the covid 19 pandemic? And (2) Has graphic narrative memoir served as a catharsis for students in overcoming their problems during covid 19 pandemic learning? (3) Was the use of graphic narrative as a teaching medium proven to be effective in raising the engagement level of the students?** This research used qualitative methods by using questionnaires as a reflection tool and collecting data on students' projects . The research took a year to come into the results implications and findings.

**Keywords:** Students Determination Theory, Resilient Pedagogy, Graphic Narrative, Memoir, Realism

### I. BACKGROUND

Covid 19 has struck Indonesia for approximately two years. It has forced Indonesia governments to stop *'luring'* activity and change it into *'daring'* activities. Thus, in order to stop the virus, Indonesia Ministry of education has highly encouraged the students and schools to go online learning. This online learning has created excess problems such as the low access to the learning materials, low engagement to the learning path, and low learning motivation from the students. Moreover, most of the lecturers and teachers in Indonesia was unaware and not ready to face the change. Therefore, a new learning path must be created to serve both the needs of the learners and the teachers.

This article reports on how the graphic narrative project was used to help narrate students' problems during the covid-19 pandemic. It addresses students' resilient learning and engagement in the disruptive era. The article focused on how the general issue is important as to show how students learning and engagement during covid 19 pandemic were shown through their literary works.

Covid 19 has stopped traditional meetings and changed it into learning wall to wall. In order to portray how to raise students' resilience learning, there are some terminology used in

the article : *graphic narrative, musing, realism, SDT, Resilient pedagogy*. This article reports on how the graphic narrative project was used to help narrate students' problems during the covid-19 pandemic.

- a. How does the graphic narrative memoir project help to narrate students' problems during the covid 19 pandemic?

Has graphic narrative memoir served as a catharsis for students in overcoming their problems during covid 19 pandemic learning?

Was the use of graphic narrative as a teaching medium proven to be effective in raising the engagement level of the students?

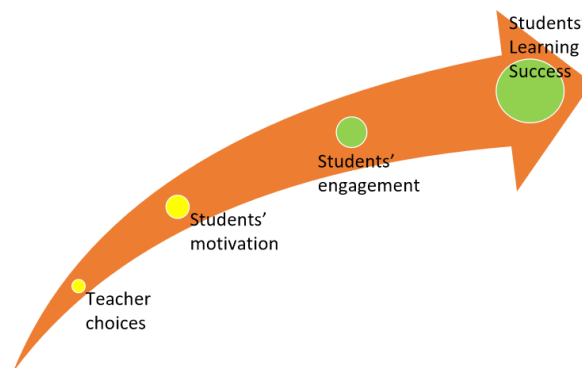


Figure 1 : relationship between teachers choices and students' learning success

The previous research shows that teachers' choices are crucial towards students' learning success. As figure 1 has clearly explained, students' motivation has a specific relation to the teachers' choices. Therefore the engagement to the material and the class were majorly affected by the teachers' choices. In this study, the teacher's choices were based on the use of classroom project types and themes as learning outcomes from the class. The teacher chose to implement the students' project theme because it was the closest phenomenon that happened to the students' environment. Therefore, the covid-19 pandemic was chosen as the theme to the project base.



Figure 2 : relationship between learners' engagement and students' cognitive, emotion, and behaviour

While figure 1 was actually showing the relationship between teachers' choices and students' learning success; there are other factors that could have influenced students' engagement to the classroom environment. Thus, figure 2 explains the relationship and interaction between cognitive, behavioural, and emotional aspects in the learning environment. Learning environment has to be modified to suit learners' conditions in order to create learning success. Therefore it is important to acknowledge the intersection within students' determination theory and resilient pedagogy as a response to emergency learning during a disruptive era.

## II. RESEARCH METHODS

This research used a qualitative research method. It used open-ended questionnaires, data collection, and reflection of the students' literary work. The data collection is done through 4 stages as follows:



Figure 3: Data Collection Method

Qualitative method was chosen so that the researcher were able to highlight and discuss the relation within emotional outlets and the students' resilient learning. This method has enabled researchers to discuss and highlight further how to use literary work as a tool in enforcing students' resilient learning. Reflection is given a year later for the students to fill as a reflection towards the graphic narrative project. The reflection was given in a year's time span so that the students are able to practice musing technique in relenqueting their emotional outlets from the projects. This purpose serves as a tool to check whether the emotional outlets were biased through the feeling they had while doing the previous work.

The reflections sheet was asked to be filled in quite a long time so that they can actually check their own understanding and emotional outlets as well as practice musing technique in realism style context before answering the questions. The reflection sheet is provided a year after the literary work was done by the students; thus aims that the students will have to



practice the musing technique of memoir in avoiding bias emotional outlets on the literary work that they made previously.

The research is done within the classroom setting of Creative Writing I subject. Students were asked to write their first encounter to the covid-19 situation and reflect upon it. The written journals were transposed into graphic narrative novels under the Covid 19 theme. The research was conducted amongst the fifth semester students in the creative writing 1 class. It is conducted to see the relation and intersections within students' determination theory to resilient pedagogy. It is to depict the correlation within the two theory intersection as a means to raise students' learning engagement and resilience which lead to students' learning success.

The study was taken during 6 months preparation and observation. It also took 6 months to fill in the reflections. Students will have to learn and adapt or might as well adopt the use of realism technique in writing through Rosihan Anwar's journal. Rosihan Anwar's journal is the structured writing journal as well as literature style type for literary journalism that used constructed musing technique of memoir. Students are able to see the examples of how to use the relation within memoir technique and realism writing technique in journalism (literary non-fiction). Though so, this research has excluded the B.M Diah's type of journal since it is not relevant to the context of realism writing technique that it was used in the classroom. The participants of the study are students from the fifth semester that took the Creative Writing 1 course in 2020.1. Students are involved in the study because most of them are inclined into using gadgets and are skillful in digital art. The other batches of students have their own inclination therefore every project in the classroom is designed differently. There are another 15 students who are not yet being included in the data gathering because most of them are not able to complete the questionnaire and the project. The data taken are the set of literary works and their reflection on the project.

The data shows highlight of students' engagement and resilient learning as well as elaborate the discussion on emotional outlets which lead to resilient learning and engagement. The instrument used to collect the data is the open-ended questionnaire and data set collection of students' literary works. The data collection is the instruments which contains emotional outlets that has to be labeled by the students to show their feelings when they were doing the project. The researcher were able to highlight students' resilient learning by discussing how the students' feeling move forward from negative emotion into positive emotion that help them survived and engaged to the learning.

The researcher asked Creative Writing I students who have finished the projects and asked them to re-call the feeling when they are making the graphic narrative memoir as their final project. The researchers then ask them to do the steps of musing while asking them to fill the questionnaire given. The questionnaires were given through a set of questions that

recollect students previous feelings before making the projects and the emotional outlets after the project is done. The researchers design and deliver the questionnaire. The data collection took 15 June 2020-30 July 2021 ( 13 months ) to be completed and compiled. There are 30 data but after cleaning the data; it is only 16 data that are used to be analyzed. the data are adequate because the data was using steps to re-call the memory and emotional outlets in answering the questionnaire. The data was qualified since it used musing steps; students are able to show the outlets of emotions, the use, the functions, and the improving outlets emotions as an indicator of resilient pedagogy. The data was gathered and selected based on the similarity of emotional outlets. The data then divided into two sets; the emotional outlets before the projects making and after the project making.

The data are presented into a pie chart to show the improvement of emotional outlets. The data analysis is using the intersection theory within self-determination theory and resilient pedagogy to showcase their learning engagement. Students' projects are strongly showing the resilient pedagogy results that are paralleled to the results of the learning engagements. The data analysis was interpreted based on the data of emotional outlets that are grouped and synthesized, then interpreted. The data were gathered by using the set of designed questionnaires. The data gathered were extracted and divided into two different set of data, that is the emotional outlets before making the project and after making the project.

### III. DISCUSSION

#### III.1 Students' Emotional Outlets as an indicator to the problems catharsis

The data that are shown after students' fill in the open-ended questions as the reflections toward their works shows that they are able to narrate the problem better as the make the projects. There are 3 students out of 16 who felt that they are able to survive covid-19 during the wal-to-wall learning path. There are also 6 students who committed that the project help them to survive the stressed on learning during the pandemic time. The topic addresses students' engagement and resilient in learning by visualizing their problems into an art work so that it serves also as an emotional catarsist of their problems. The topic will answer students' engagement and resilient in learning during the covid 19 pandemic. There are 3 significance previous study about the use of graphic narrative memoir. The Graphic Narrative Corpus (GNC): Design, Annotation, and Analysis for the Digital Humanities in 2017 which argues on how corpus is depicted , Visualising risk in Pat Grant's Blue: xenophobia and graphic narrative, The Board and the Body: Material Constraints and Style in Graphic Narrative, (2020) Resilient Pedagogy and Self-Determination: Unlocking Student Engagement in Uncertain Times, (2019). Rosa: Interactive Active Graphic Narrative as a Tool for Teaching about Human Trafficking\Graphic Narrative is a multimoda text tool to teach many concepts to the students

and resilient pedagogy could be seen from the students' graphic narrative's work. There are gaps on teaching strategies and implications to the studies. Teaching strategies do not address the used of resilient pedagogy in multimoda text. Research gap was shown through the use of SDT's intersection with Resilient pedagogy to highlight students' learning engagement and students' resilient learning in disruptive era. Self determination theory and Resilient pedagogy is going to be theoretical framework. The theories give a framework on the teaching and basis to draw conclusion of the article. The theories support guidance to make the art work project. It gives the guidance to the art work and teaching as well as the framework for the researchers to write on the articles. Showing creative writing work as a catharsis of emotion that enables students to engage in their learning.

### **III.1.1 Graphic Narrative Memoir helps narrate students' problems**

In the case of student 14, for example, felt depressed because she/ he can't relate his/her learning and discussion in the classroom as in the traditional meeting. The feeling of losing face to face meeting with her/his friends has let her into mental breakdown. This issue were able to be highlighted from her literary work. Student 14 used black and white colours to show the way the world is perceived now after covid 19 happened. The world stands only to dead or alive situations. It does not have any other colors because there was no more variation to the situation at present. Student 14 felt that the situation was not conducive to learning engagement. The use of massive black colour in the various panels which most of them are situating the students' four walls. Since student 14 felt that it was a situation that was narrated and visualized, it was a privilege to have seen the ending of the problem. Student 14 felt that the literary work gave strength and is able to pick up the pieces of mind and continue living. This case indicates that students must have meaningful learning in order to be successful learners. Engagement is the key to unlocking students' motivation, cognitive, behaviour, and relatedness (SDT) and resilient pedagogy ( Frederick, at al) .

### **III.1.2 Graphic Narrative Memoirs Serves as students' catharsis**

There are 6 out of 16 students who felt that they were helped emotionally while making the project. There were times that they will have to test the brainstormed ideas through pair circles learning within peers which was then continued by small groups' presentations before in the end they got lecturer's feedback. These steps enable students to actually test ideas, narrate problems, and practice helicopter view to solve the problems. Thus, writing has become a therapy which finally made students come into a better understanding of themselves and become more logical as well as tactical in handling problems. They were given chances to produce literary works that voiced their own problems, worries, and anxiety. Using this learning path, the researcher was able to create small windows that were created through

scaffolding for literary works production which has trained students to be more resilient in facing xenophobia and or other problems.

Resilient pedagogy and writing as a therapy theme is resulted from the data analysis. The data analysis shows that the emotional outlets group has moved forward from the negative emotion from the previous emotion into more positive emotion after the making of the project. Below is the data representation of students' emotional outlets before and after the project to show the emotional improvement.

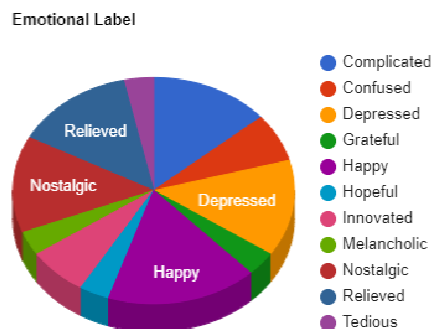


Figure 4 :Students' emotional outlets before the project making



Figure 5 :Students' emotional outlets after the project making

The data indicate the emotional outlets improving from negative emotion into a more positive emotion after the project is done.

In General, the result shows students' success depending on the engagement level of the learning. It proves that the use of graphic narrative projects are able to showcase resilient pedagogy through students' learning engagement. Self-determination theory which is intersected to the resilient pedagogy that are based on teachers' choice were able to raise the students' learning engagement to the topic given that are led to students' success in learning.

## IV. RESULTS AND FINDINGS

### IV.1 Claims

The Researcher claims that students are able to channel their emotion through visualized art work better than the written work. Researchers also claims that students are more engaged to the learning better after using visualized artwork to channel their emotion during covid-19 Pandemic

Students feel that they are able to visualize their problems and try to find the best solution to their problems. They are able to label their emotional outlets and produce engaging literary works. Students were also relieved and showed a more positive attitude toward life and became more resilient because they saw others were having the same problems.

### IV.2 Results Implications

The study shows that the results of using graphic narrative novels in raising the level of engagement in the classroom was proven to be effective. It is able to showcase the students' work as well as helping them to survive the learning environment and changing their paradigm in facing problems. The study also shows that graphic narrative novel projects are able to be one of the solutions as a media in teaching. This study then results in practical implication on the use of graphic narrative in the classroom teaching to raise the engagement level of the students.

## V. CONCLUSION

The study then was able to show that the use of graphic narrative novels were a major success under the covid-19 theme. Students were able to respond well and therefore show a successful learning not just in understanding the concept and theory of creative writing but also in the same time were able to practice other life skills that were needed at hand. By acknowledging the fact, implications toward the use of graphic narrative were mostly feasible to be done in the classroom and during the emergency learning as a correspondence toward the new learning pathways. Therefore, the researcher proposes that graphic narrative is used to raise students' level of engagement in other fields of literary study, particularly creative writing.

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## **Between Religion & Culture Boundaries: Identity Articulation of An American Muslim Diaspora Teenager in Samira Ahmed's *Love, Hate and Other Filters***

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### **ABSTRACT**

Being immigrants and Muslims at the same time is never easy for diasporans in America. The complexity of identity negotiations has then become a major issue, including Muslim teenagers growing up in America. They negotiate their identity at the crossroads of religion and cultural rules. Drawing upon McCallum's theory of subjectivity and agency, Trites' theory of power and repression in adolescent literature, and Fludernik's narrative strategy. This close-textual analysis aims to see how the identity of an American Muslim diaspora teenager is articulated through subjectivity and agency in Samira Ahmed's young adult novel *Love, hate & Other Filters*. This study problematizes the tension of religious values, parental culture, and host-society culture that shape the subjectivity and agency of the adolescent characters. Resistance to the culture of origin and acceptance of the host culture is an option to be part of the West.

Keyword: Agency, Diaspora, Muslim, Subjectivity, Young Adult Literature

### **BACKGROUND**

As a genre, young adult literature itself is a vague and complex term so researchers are constantly in the process of defining its meaning, function, and target audience (Bold, 2019). However, the themes in it revolve around adolescent issues such as coming of age problems, identity development, the need for recognition, friendship, sexual identity and curiosity about it, relationships with parents and other family members, death, drugs and alcohol, anxiety about failure, school, and teenage pregnancy (Hughes-Hassell & Guild, 2002).

Of the various themes offered, the dominant issue of young adult novels is the process of growing up and finding answers to internal and external questions 'who am I and what should I do' (Campbell in Bold, 2019). This means that adolescents begin to question their identity and progress towards maturity with various elements that influence the process.

This article discusses a novel entitled *Love, Hate & Other Filters* (2018) by Samira Ahmed which has received various awards in America. This means that this novel has a significant influence and has a strategic position in the world of youth fiction. This novel tells the story of an Indian Muslim girl named Maya Aziz who was born and raised in America. In a family that wants to maintain Indian culture and in an Islamophobic society, she questions her identity as

an Indian Muslim and as an American. This novel contests cultural and religious values in shaping the identity of diaspora Muslim youth. How youth leaders negotiate their identities at the crossroads of culture and religion and what offers are given by the text in the context of the identity construction of Indian Muslim youth in America are the issues that will be discussed in this article.

The position as Muslim immigrants with Islamophobic pressure and at the same time being part of American society then creates an ideological dilemma (the crisis of ideology) (Damanuri, 2014) which places American Muslims in an ambiguous position. On the one hand, they assimilate the Western culture and their own home culture, and at the same time, they have to maintain their Islamic identity (Alikhani & Gharedaghi, 2017).

9/11 and its aftermath have changed the way Muslims identify themselves and are identified by others (Nilan, 2017). They also try their best not to appear conspicuous, blend in with society, and become an authentic Western citizen (Zeinudin, 2011). Others who cannot assimilate the values, lifestyles in America choose to return to their home countries (Alikhani & Gharedaghi, 2017).

The issue of identity construction becomes more complicated for the second and third generation of the Muslim diaspora. Their identity is articulated through various factors around them. Articulation itself is defined by (Hall, 1996) as *'the form of the connection that can make a unity of two different elements, under certain conditions.'* In other words, articulation is the connection of several aspects, factors, or moments under certain conditions. In the context of identity articulation, there are several interrelated factors in constructing adolescent identities such as parents, termed by Trites (2000) as power institutions, that govern how adolescents should act, and other factors such as race and religion as political identities that influence how they define themselves.

For diaspora Muslim youth, in particular, they always experience internal identity struggles regarding their religion, and externally regarding religious expression (Younus & Mian, 2019). To form his/her identity, this teenage character must be able to show his/her role and position as a subject and agent (Safrina, 2006).

Subjectivity is a sense of personal identity that a person has as a differentiator from others, occupying a position in society and relationships with other people. This subjectivity is built in the dialogue of social discourse, language, various practices, and ideologies contained in the culture in which the individual lives (McCallum, 1999). Thus, McCallum concludes that subjectivity is dialogical. Subjectivity is not only related to the self as a subject concerning power relations outside of itself, but also to the agency which constitutes an individual's ability to think and act intentionally or consciously (McCallum, 1999).



In the text, through the conflict of character identity negotiations, the author's ideology hides in the structure of the text through narrative strategies. The narrative is understood as a written or spoken text that provides information about an event, event, or series of events that are connected chronologically (Fludernik, 2009). Narrative strategy is also understood as a technique used to tell stories. This narrative strategy is used in this research to describe the ideology of the text in offering identity choices for Muslim Indian youth in America.

## RESEARCH METHODS

The method used in this article is a close-textual analysis method that investigates the relationship between the internal workings of discourse to discover what makes particular narration and dialogues in the text function persuasively. The text was examined closely by utilizing McCallum's concept of subjectivity and agency in young adult literature to see how the main character's identity was constructed in dialogue with the social discourses, practices, and ideologies in the text. This article also draws upon Trites' theory of power and repression in adolescent literature to investigate how power institutions such as family and religion shape a teenager's identity. Besides, the narrative strategy from Fludernik was applied to uncover the writer's ideology hidden in the text structure.

## DISCUSSION

### A. Negotiation of Adolescent Identity Against Parental Culture

Family is one of the powerful institutions in the formation of adolescent subjectivity (Trites, 2000). In this novel, the parents of the teenage character, who are Indian Muslim diaspora in America, articulate the identity of the teenage character, namely Maya, by creating a family environment with Indian culture and traditions. They want Maya to grow up to be a person like Indian girls in general.

At home, the mother always emphasizes how to be good at cooking and taking care of the family to Maya as an Indian girl, because if not, then *'no suitable boy will marry you if you can't cook'* (p.21). This sentence was conveyed by the mother in the framework of Indian culture where an Indian girl must be good at cooking to get the boy of her dreams. To shape Indian values in Maya, her parents also took her to her cousin's wedding which was held in Indian custom. This wedding event is important for Maya's identity construction because in this event she was given a picture of what the future of an Indian girl will be. She saw how her cousin was married off through an arranged marriage. During this event, she was also met by an Indian Muslim boy who was expected to be her future fiancé. Matchmaking with a person who has the same race and religion is possible to maintain the 'purity of cultural identity.

Race thus becomes important as a political identity that makes it different from others and how a person identifies himself (Trites, 2000: 47). The Indian race is placed as the main thing in the institution of family power so that even though they are in the American environment, they want to keep being Indian by internalizing its values and culture in the family environment.

Even though Maya is 17 years old, she is positioned as a child who has no power over her actions, so they tried to instill a value system in her to become the person she is supposed to be as an Indian girl. Moral and ethical education is the realm of adult knowledge so that in the relationship between child and parent figures, child characters are controlled by parent figures (Nafisa, 2019).

However, the construction of subjectivity by the family institution is not always accepted and internalized by the adolescent character even though the formation process is carried out every time. However, Maya was born and grew up in America where she also has a dialogue with a different social environment from what is instilled in her family. She lives in an American social environment where teenagers are free to determine their lives at the age of 18. This environment affects the formation of her subjectivity to the world of youth she lives in.

Trites (2000) states that the power of a party will cause two possible responses from the object of the power: being pressured or driven to take an action. In this case, the power of the family institution, which continuously regulates the choices Maya must make, triggers the character to take other actions that her parents don't want. As an agent, she wants to get out of the cultural boundaries that her parents taught her.

"Dad, I'm sorry. But I'm not a child anymore; I'm going to be eighteen in a few weeks. I'll be legally emancipated, and I have a right to live my life how I want."

"Emancipated? Rights? Now you talk as if you're a lawyer? This is not how we raised you." (P.247)

This quote shows the tension between youth leaders and family institutions at the moment when Maya's parents forced her to attend the University of Chicago which was close to where they live, but Maya had secretly enrolled at New York University. The action of the character is considered as a thing that is against the power of the institution. Chicago is a symbol of restraint for the character while New York is a symbol of freedom.

But I want to be in New York already. You know, a place where I can live and do what I want and not be the Indian girl or the Muslim girl. A place where I can just be me. " (p.40)

This quote describes how the character does not feel comfortable being an Indian girl with a set of cultural rules that surrounds her. She wants to be who she wants to be. Her thoughts of freedom led her to oppose her parents staying in Chicago.

In terms of teenager association, Maya's family also instill a value that kissing is taboo. With her family, Maya shared that *"We mostly watch old Indian movies together. Ancient ones."* (p.41). Maya underlined this film with the words 'old' and 'ancient' which emerged from her subjectivity as a 'modern' American teenager to describe the Indian culture that her parents offered her as a lifestyle that was considered ancient and incompatible with American culture. She also added that there were no kissing scenes in old Indian films, even in the past such scenes were strictly prohibited. In this case, she sees herself as part of an ancient culture, outdated and unable to adapt to the social environment of American teenagers where they can kiss freely even in public areas.

The dialogue of the adolescent character with her circle of friends seems to have more influence on the subjectivity of the character. Her close friend Violet even publicly told Maya who she was going to date and kiss, which is common in America. These cultural differences are negotiated by the characters. She feels uncomfortable with her position of 'being seventeen and unknissed' (p/19), unlike her peers.

This kissing issue is central in the novel because it is a very common thing in the association of American teenagers in general, who can even have sexual activity at the age of 12 ([www.gutmacher.org](http://www.gutmacher.org)). Therefore, the teenage character does resistant to the culture that is internalized by her parents. In one moment at her cousin's wedding when the couple finished their vows, there was no kissing as is common in American weddings. In her subjective view, she says that

*No public kissing allowed. Full stop. The no kissing is anticlimatic, but some taboos cross oceans, packed tightly into the corners of immigrant baggage, tucked away with packets of masala and memories home. (p.9)*

Kissing in public is indeed a taboo thing to do in Indian culture. The cultural values of the country are considered to be at stake when affection is displayed in public (George, 2020). Young people even protested against this moral policy by holding a public event 'Kiss of Love' in 2014 where they could kiss openly. This is done because they identify the system and its methods as the forces that control their agency (George, 2020). Anxiety about this is also felt by the main character in the novel.

As a subject, she weighs her position and as an agent she makes choices. This is driven by the influence of the environment which gives a greater influence than the family who internalizes Indian cultural values to her. She doesn't mind being taken on a ' special prom night ' with Phil to a place where they felt free and undisturbed. At this moment, Violet gives

Maya a condom as a gift, which she happily accepts. This shows how Maya has acted like American teenagers who can freely associate and determine their sexuality matters. She also has her own thoughts on Indian culture about arranged marriages that have been internalized by her parents. To Phil, her lover, she says *"...I tried to talk to my mom about how there are all these contradictions in Indian culture. I mean, if you have a real hard-core marriage, you basically have sex with an almost stranger, but modesty is this huge part of the culture, too.."*

This indicates that Maya has a different point of view from her parents regarding Indian culture which is unacceptable in Maya logic. However, on the other hand, she does not dare to say it because there is a culture of politeness that is internalized within her so that she does not confront directly.

Maya's subjectivity is heavily influenced by her dialogue with the American teenage association. McCallum (1999) mentions that subjectivity is formed through dialogue with the environment, language, and others. Not only with family, but adolescents dialogue with peers and others around them. It is these dialogues that often give rise to different values that cause tension and form certain subjectivities and often do not correspond to what the family wants. Consciously the character states that *'I can't be the daughter she expects me to be and still be what I want to be at the same time.'* (p.244)

*Maira (2002) states that "Family" and "community" were understood by Indian American youth as sites of cultural belonging but also of regulatory power and surveillance.* Thus, the family becomes the powerful institution to form a certain personality for their adolescent child. However, teenagers who are in a liminal period, are having a dialogue with many elements in their lives that might make them people who are different from what their family constructs.

## **B. Youth Negotiations With Religious Values**

The Muslim generation born in the West, according to Duderija (2007), does not inherit religious values and symbols and is unable to reproduce the ethnoreligious identity of their parents and then reconstruct their own identity. In other words, they evaluate their Islamic identity in a sociocultural context. In this case, Maya tries to reconstruct her Islamic identity to be acceptable in her social environment.

As a Muslim family, Islamic values are instilled in the teenager character by providing general restrictions such as not eating pork and drinking alcohol. This seems to have succeeded in shaping the subjectivity of the character so that she was surprised when she saw another character, Kareem, who is Muslim drinking alcohol and seemed to understand very well how to enjoy it. This incident affects Maya's subjectivity to think that *'I want to be worldly and sophisticated'* (p.57). She also wants to be 'cool' in her own way, even with the Muslim identity attached to her. This subjectivity lasts until the end of the story which brings Maya to an

attitude that tends not to care about this identity and chooses to become the person she wants to be.

On the other hand, Maya's family does not seem to practice daily worship such as five-time prayer. Maya is only invited to go to the mosque at certain moments. This shows that religious values are not intensely internalized within the character, so that religious values do not become complex boundaries. In this novel, the character strongly asserts that *'I'm the way I am because I live now. In the twenty-first century. In America.* (p. 128) which has no ties to religion. When religion is contested with the 'twenty-first century', it seems to indicate that religion is an ancient thing and cannot keep up with the times.

Trites (2000) reveals that youth novels dealing with religion as an institution show how institutions are discursive and how religion is inseparable from the affiliation of adolescents with the political identity of their parents. Teenagers in such novels end up experiencing discourses that not only determine their religious beliefs but also create competing dialogues that influence their views on their own religion. This competing dialogue also happens to Maya because from the beginning she realized that *"I am different. I mean literally; we're the only Indian Muslim family in town"* (P.40)

In this novel, the character begins to see herself in terms of her Islamic identity when it is articulated by a moment of terrorist attack in her town with the alleged perpetrator being a Muslim. At that time, Maya immediately realized her position as a minority with a vulnerability to Islamophobia in America. She immediately prayed that the culprit was not a Muslim. She said that *'When the Islamophobia went mainstream and became fodder for campaign slogans. It left American Muslims to fight for their Americannes and their beliefs.'* (p.145)

These events lead her to dialogue with herself and question her identity as an American and about her religion as she argues with her father about the terrorist attacks that occurred in the city and their families being accused.

"It's a terrible tragedy. It's a sin. You know the Quran says that whoever takes a life of an innocent, it's as if he has killed all of mankind..." (Maya's dad)

"And if anyone saves a life, it's as if he's saved all of mankind. I know. But how is that supposed to change anything?.." (p/154)

She even negotiated what her father quoted from the Quran regarding the sin of killing people. For the character, what she is facing is the reality that Muslims are victims of negative sentiments, no matter how religion forbids them. She even became a victim of these negative sentiments through verbal and physical attacks. These events shape her subjectivity of her religion. She thought that *It's selfish and horrible, but in this terrible moment. All I want is to be*

*a plain old American teenager. Who can simply mourn without fear. Who doesn't share last names with a suicide bomber. Who goes to dances and can talk to her parents about anything and can walk around without always being anxious. And who isn't a presumed terrorist first and an American second. (p.153)*

This quote shows that Islamophobia in America articulates the identity of the character and makes her realize her position as the Muslim diaspora in America. They are accused of being terrorists and considered second-class citizens in America.

The incident of this terrorist attack made her family not allow her to go. She then ran away from home and went to a hidden place where only she and her American boyfriend knew. This escape can be said to be a symbol of her desire to run away from all the identities attached to her. She says that *"I want to be in New York already. You know, a place where I can live and do what I want and not be the Indian girl or the Muslim girl. A place where I can just be me."* (p.40).

At the climax, Maya is even willing to be disowned by her parents for the sake of her freedom to immediately move to New York, away from her parents, and want to escape the restraints of culture and religion. This shows the agency of a character who makes risky choices in order to win her subjectivity to her culture and religion. She chose to live freely at the age of 18, as American girls in general are free to determine their own lives at that age. This is as stated by Damanuri (2014) that the second and third generations of diaspora have a tendency to feel more comfortable being Westerners because they were born and raised there.

### **C. How To Be An 'Ideal' Indian-American Muslim Teenager**

*Love, Hate & Other Filters* is a young adult novel written by an adult Indian Muslim diaspora author in America. She acknowledged this novel as a reflection of her life (p.285, in Author Q & A). Thus, this novel can be regarded as a means for her to voice her ideology, especially regarding the lives of Indian-American teenagers.

Narrative strategy is a way of conveying a message to the reader and in this text there are several strategies used by the author. One of the strategies used is the use of overt narrator I who is an active storyteller and can describe details about his/her background and feelings (Fludernik, 2009). By using the narrator 'I' strategy, Maya can be used to tell her life and feelings as a Muslim diaspora teenager in America from her point of view. In addition, she can freely give her arguments related to her culture and religion. In several previous quotes, the narrator 'I' narrates her arguments regarding her identity and how her feelings describe her subjectivity towards culture and religion so that the reader can grasp the idea that the character feels burdened by her identity as part of the Muslim Indian race.

Another strategy used is characterization. In this novel, Maya is depicted as a stubborn teenager and her parents are depicted as characters who are quite adamant in defending their

ideals. This characterization creates 'modern' and 'traditional' cultural tensions that shape the subjectivity and agency of the characters.

On the other hand, there is a character named Hina who is the sister of Maya's mother (Maya's aunt). Like the Maya family, she is also a woman of the Muslim diaspora in America. She is presented in the story as an independent woman as told by the narrator (from Maya's point of view) as follows.

*It' escaped me how truly rebellious Hina's life really is, as far as desi-Muslim standard go- even by American Born Confused Desi-Muslim standards. Hina is forty something, single, childless, and lives by herself. She's not just rebel; she's pioneer- (p.130)*

This depiction is an attitude that is generally done by American girls, and this is done by the aunt. There are no complaints, difficulties, or images of sadness from this character regarding the choices she made so that Maya seems to have found a figure that she can act as a role model for. Hina's characterization carries a mission about modern Indian-American women who can survive in the American environment. Hina's figure then inspired Maya to make her own life choices even though they were in extreme conflict with her parents' wishes.

The storyline is also an important strategy in this novel. Trites (2000) made a plot that is generally found in young adult novels as follows.

The dynamic of (over)regulation --> unacceptable rebellion --> repression --> acceptable rebellion --> transcendence-within accepted-limits.

The plot in this novel is also the same as the pattern above. In the exposition (beginning) section, there is a dynamic of the story where Maya complains about various Indian cultural rules that are applied in her family environment, especially on social rules. Then she rebelled by dating Phil, a young American (with no religious identity), and chose New York University without her parents knowing. This incident made her parents angry and verbally repressed her. The dynamics events of terrorism and Islamophobia attacks have also encouraged the character to leave her house. She was again verbally repressed by her parents who asked her to be an obedient Indian girl. Eventually, she was kicked out of the house and disowned by her parents. However, in the end, they reconciled. At the end of the story, they reunite at the Thanksgiving event that Hina designed for this family.

A plot like this contains the message that as a teenager it is okay to conflict with parents even in extreme choices because in the end the rebellion will be forgiven and tolerated and everything will be fine. Everyone will be happy in the end.

The characters' life choices also function ideologically. Maya chose Phil who is American and non-Muslim over Kareem who has a similar cultural and religious identity like

hers. She also prefers to study at New York University compared to Chicago. These choices show the character's tendency to become American rather than stick with Indian culture and the Islamic religion passed down by her parents.

Through the strategy of narrator, characterization, and plot, the author conveys her message about the challenges faced by teenagers and how to respond to them. Becoming a 'real' American teenager is a choice that this novel offers to Desi-Muslim teenagers in America.

## CONCLUSION

The identity of the character in this novel is articulated in the conflict of family power (parents) with the interests of adolescent characters. The friction of American youth social culture and Indian culture forms the subjectivity of characters who see that the culture is ancient and cannot accommodate her interests. As a teenager who grew up in America with all its freedoms, she needs space to express her sexuality, that is kissing, which has become an important necessity for American adolescent identity. However, this is repressed in the cultural mechanism in the family and encourages the agency of the character to act crossing the line of the culture.

The terrorist attack incident also articulated the character's identity which then made her question her position as a Muslim and as an American. This forms the subjectivity of the character who views that diaspora Muslims are second-class citizens in America. This incident strengthened her agency to move away from her parents and break away from her Indian-Muslim identity, although this act still leaves the question of whether the choice can help her truly break away from her inherent identity.

In this novel, the author hides her ideology through narrative strategies in the text. Through the narrator, characterizations, and plot, the author gives an ideological offer to Indian-Muslim diaspora teenagers in America to become 'the real' American teenager by making their own life choices even though they have to deal with the risk of opposition from their families who act as institutions of power for them as teenagers.

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## The FBI and “Terrorist Hunting License” in Laila Halaby’s *Once in a Promised Land*

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### ABSTRACT

This paper examines how Laila Halaby’s *Once in a Promised Land* (2007) utilizes the FBI, trauma, and “Terrorist Hunting License” (THL) to challenge US anti-Muslim racism. By engaging with postcolonial studies with the frameworks of racial studies and 9/11 studies, this paper investigates how Halaby’s novel explores US domestic spheres, especially the FBI, which involves with US households, such as love affairs, domestic trauma, and car accidents to vary the debates in 9/11 studies, which mainly focus on US-centric trauma. Indeed, Lalaby’s novel uses the FBI, which is an international agent, as in controlling in US domestic problems to illuminate how anti-Muslim racism invades and polices US nationality. Thus, Halaby’s text not only challenges the limited scope of the discussions surrounding 9/11 debates, which center on domestic trauma but also undermines anti-Muslim racism through both the exploration of the domestic genre and the metaphor of the “Terrorist Hunting License” as it interrogates US domestic and international surveillance of US-Muslim communities. Significantly, this paper can be the model for Women’s Literature of the Ummah exploring unique stories written by Muslim Women from around the world.

**Keywords:** Anti-Muslim Racism, Domestic Genre, 9/11 narratives, Women’s Literature of the Ummah, US-Palestinian Muslim Women’s Novel.

### BACKGROUND

Since the attacks on the World Trade Center and the Pentagon on 11 September 2001, we have seen a huge number of literary texts dealing with the attacks and their aftermath. We have also seen a wide variety of scholarly commentary on those literary texts. Indeed, I choose the term “after the invasion of Iraq” as a historical marker in this paper. In so doing, I follow Neil Lazarus (2006) who argues that “mainstream commentary” (10) on the attacks enjoined us to believe that:

the very sub-structure of the world changed as a result of these attacks. Hence the apocalyptic lexicon: “ground zero”, “year zero” and indeed “9/11” itself – the name of the date identified in this Americanised way having long since become a fetish on the basis of its obsessive and fundamentally decontextualizing reiteration. (10)

However, this paper sometimes refers to “The Post-9/11 Novel” as this is the term that is used most widely by scholars, which is itself an indication of how these scholars unconsciously reiterate some of the decontextualizing assumptions to which Lazarus draws attention. As Sinéad Moynihan (2013) notes, “[m]uch existing commentary on the September 11 attacks in American literary studies takes for granted the notion of temporal rupture and the appropriateness of trauma theory as an interpretive framework” (271). For example, Kristiaan Versluys (2009) argues that in “a time of globalized witnessing and shared vicarious experience, an event like 9/11 is a rupture for everybody” (4). Meanwhile, Gray (2011) argues that the invasion of Iraq and September 11 are defined in “the vague,” which lacks verbal utterances because of the meaning of words failed in the expression of “both the crisis and its aftermath” (2).

Halaby’s *Once in a Promised Land* (2007), written by a Jordanian-Palestinian-American woman writer, is one of many contemporary American-Muslim novels discussing the oppression of US Muslims after the invasion of Iraq. It describes the struggle of a Muslim couple, Salwa and Jassim, who experience marginalization while living in the U.S. in the aftermath of the U.S. invasion of Iraq. Halaby uses domestic issues such as Jassim’s car accident, Salwa’s emotional trauma, and the “Terrorist Hunting License” involving the FBI to participate in larger debates in 9/11 narratives, especially anti-Muslim racism and terrorism. Unlike Richard Gray (2011) who argues that 9/11 novels only focus on domestic trauma and American national issues, this paper, instead, argues that Halaby’s novel uses domestic genres to undermine US racism, which tends to exclude US-Muslims from US belonging. In doing so, Halaby’s novel, uses and represents the FBI as controlling US domestic issues, including car accident, instead of US international problems, such as the US invasion of Iraq and the US provision of Israelis’ occupation in Palestine. Arguably, by using the FBI agents, Halaby’s novel reveals the US government has invaded and policy anti-Muslim racism from its bottom level of its citizens as Halaby’s protagonists’ experiences that were hunted by the FBI due to car accidents involving Muslim descendants.

In his book, Richard Gray (2011) investigates at least four 9/11 novels, including Laila Halaby’s *Once in a Promised Land* (2007), Lorraine Adams’ *Harbor* (2006), Gayle Brandeis’ *Self-Storage* (2008), and Khaled Hosseini’s *The Kite Runner* (2003). These novels describe the experiences of immigrants in the US immediately after the 9/11 attack or “war on terror.” However, Gray argues that these novels are “flawed” because “difference is diminished, a crisis is distanced or even suppressed by being accommodated to familiar and often conventional narrative structures” (Gray, 114). For example, Halaby’s narrative focuses on the lives of one couple: Jassim Haddad, a Jordanian hydrologist, and his wife Salwa who was born in America grew up in Jordan and is of Palestinian origin. Even though she was living in Jordan and had

roots in Palestine, Salwa “feels tied to America by invisible threads even before she went to live there” (114). This bond can be seen through the way the omniscient narrator depicts Salwa as having consumed US popular culture exemplified in the “America of Disneyland and hamburgers, Hollywood and the Marlboro man” (Halaby 2008: 49). Indeed, Halaby’s novel raises the issue of trauma faced by this couple in the aftermath of the 9/11 attack, in particular for her male protagonist, Jasim, who is accused of having links with terrorism just because he looks like an Arab. Halaby’s narrative begins to falter under its emphasis on the domestic and melodramatic. It reveals how “distant political events” can unsettle “normalcy,” including the quietest zone of “personal and domestic lives” (Gray: 114). Indeed, Halaby’s novel explores the ideas of personality and domesticity, instead of global matters as Gray argues. However, these domestic spheres can be used as a way to challenge issues of globalisation, such as terrorism and Islamophobia as this paper seeks to address. Thus, as I argued previously, Halaby’s text undermines US racism, especially anti-Muslim racism, through the exploration of domestic spheres, such as Jassim’s car accident, Salwa’s bodily and emotional trauma (miscarriage, assault, harassment), and the metaphor of the “Terrorist Hunting License”. Indeed, “Terrorist Hunting License” is the term on a sticker, which is used by both Halaby’s characters and American extremists to allow them to “hunt” and exclude US Muslims from US belonging, especially after the 9/11 attacks. In the novel, Evan, a white American extremist, and his gang use the sticker “Terrorist Hunting License” (75) on their skateboards that they ride on the street, where Jassim is driving his car. Indeed, Evan rides on his skateboard hitting Jassim’s car, which has caused the car accident and involves the FBI. Indeed, these domestic experiences have been used to invade and policy anti-Muslim racism through the country and beyond. Thus, this domesticity works to decentralizes 9/11 as the defining trauma of the novel—challenging the notion of trauma as US-centric.

## RESEARCH METHODS

This research uses close textual analysis in examining the literary texts. The primary text used in this research is Laila Halaby’s *Once in a Promised Land* (2007). The secondary texts for this research include all articles discussing the primary text mentioned previously. In examining the data, I read the whole primary text several times by focusing on issues on 9/11 debates, anti-Muslim racism, the FBI, and aesthetical strategies that the Muslim woman writer use to challenge male and white dominant society in misrepresenting Muslim women in orientalist debates. In doing so, I engage with theories in postcolonialism, Islamic feminism, and racial studies to contribute into larger debates around 9/11 narratives and anti-Muslim racism in transnational capitalist globalisation. I also use comparative studies by comparing issues on anti-Muslim racism especially after the US invasion of Iraq in Halaby’s novel with

other 9/11 novels to investigate how and what strategies the writer deploy in her writing to challenge reductionist views of Muslim women in orientalist discourses. By reflecting the protagonists' lived experiences to Muslim women's stories living in the global ummah, we gain a better understanding of how women struggle to fight for social justice and how they pursue it by questioning American belonging and negotiate their identity as US citizens of Muslim descent.

## DISCUSSION

### The FBI Agents and Car Accidents

Halaby's *Once in a Promised Land* challenges anti-Muslim racism by using domestic genre, including car accidents involving the FBI, which has transformed from protecting U.S. citizens to becoming the instrument of the government surveillance of U.S. Muslims after the U.S. invasion of Iraq. Indeed, the omniscient narrator questions the role of the FBI, which is the leading of the Department of Justice in the U.S., but have to deal with the domestic sphere as they have a license to accuse the protagonist, Jassim, as a perpetrator of 9/11: "Did you ever meet any of the hijackers personally" (Halaby 2008: 232). In doing so, the FBI investigates the car accident, which involves Jassim. Instead of asking about the car accident, the FBI interrogates and accuses Jassim involves terrorism. Indeed, the narrator uses irreverent strategies by mocking the FBI agent who has to handle both Jassim's households and accident. By accusing Jassim as a terrorist, the FBI seemingly has a right to eliminate Jassim from American belonging in Tucson where Jassim and Salwa Live. In this sense, the book does much more than perpetuate US trauma as Gray argues in his book, but it uses US domesticity and the character's households to question US surveillance and anti-Muslim racism, which likely works to deconstruct Muslims by attaching them with terrorism. Gray (2011) argues that what is notable about novels which, like Halaby's, have attempted to "confront the dreadful events of 9/11 and its aftermath directly in the presence of, and an emphasis on, the preliminary stages of trauma: the sense of those events as a kind of historical and experiential abyss, a yawning and possibly unbridgeable gap between before and after" (24). In other words, Gray takes for granted that trauma is the most appropriate lens through which to read post-9/11 fiction; what he takes issue with is how that trauma is negotiated in the texts themselves. Gray further argues that these 9/11 novels are "limited" and "domestic" (24) in scope, with emphasis on the marital breakdown and familial conflict, and therefore cannot do justice to the larger issues raised by 9/11 and the subsequent invasion of Iraq and its aftermath. Arguably, to question Gray's argument that Halaby's novel merely perpetuates US domestic trauma, this paper shows how it challenges anti-Muslim racism and US surveillance by utilizing the domestic genre. The investigation of Jassim and his car accident by the FBI represent how government surveillance destabilizes the boundaries between the domestic sphere, national policy, and global politics. Thus, this reveals how anti-Muslim racism invades and polices both US domestic sphere and Americans' households.

To questions the FBI's roles, the narrator also describes Jassim as playing with the acronym 'FBI' to instead spell 'FIB', which means "lie." Indeed, the FBI "makes up a story" by using Jassim's "car accident" (217), which kills Evan, a white American who hates all "Arabs" and "wants to kill all of them" (70). Arguably, this excerpt implies that the real reason why the FBI interrogates Jassim is that they have an ulterior motive to persecute U.S. Muslims: "Why on earth was the FBI getting involved in a car accident?" (230). In doing so, the narrator questions the FBI's task, which should be focused on a criminal investigation, instead of car accidents. However, because the car accident involved a Muslim, this investigation is crucial in the highest U.S. institution as US Muslims tend to be observed and investigated, especially after the US invasion of Iraq. In this sense, this text not only uses domestic issues as the majority themes in 9/11 novels as Gray argues in his book but importantly undermines the authority of U.S. higher officers in treating Arabs or Muslims as foreigners or "the enemy within" (50) as Peter Morey and Amina Yaqin (2011). Morey and Yaqin (2011) argue that "the category of Muslim as an object of discourse is produced by representations and agendas, as they collide with the experiences and concerns of the transnational body of believers" (146). Indeed, both Morey and Yaqin investigated movies and television between 1960 and 2010, Muslim characters are often represented "difference" (253), which is articulated "through metonymy: Muslim women wear the hijab, men appear bearded, praying or both" (253). Arguably, because of this misrepresentation, Halaby's protagonist, Jassim who looks like an Arab is accused of being involved with terrorism. Indeed, Jassim's co-workers, such as Anita, Bella, Lisa, and Corey report Jassim to the FBI as Bella is depicted as having "Christian right-wing" beliefs (235) to represent anti-Muslim racism. By using this conservative perspective, the narrator depicts Bella as a coworker who is always blind to Jassim's good personality, who always helps her to "change the printers" (110) although "he is an engineer" (110). Indeed, Bella perceives the protagonist, Jassim, with prejudice and betrays him by informing the FBI through her "notebook on Jassim [...] Because he's an Arab and he has access to the city's water" (235). By using the FBI as a more right-wing entity, the criticism of this novel moves towards racial politics, and thus this novel explores the intersection between race, religion, and politics. This intersection has created a conspiracy between Anglo-American characters, Bella and the FBI Agents, who keeps spying Jassim. In this sense, Halaby's story reveals how the U.S. Muslim identity has been swiftly transformed from racial religious identity to become a racial political identity. Thus, this text complicates domestic religious affairs, which have been transformed into political national problems by involving the FBI agents with the Christian-right-wing politics.

In the novel, Halaby also conflates racial issues with the economy or money to connect domesticity and globalization. When Salwa sends "\$14,000" (Halaby 2008: 5) to help her family in her homeland of Jordan, the FBI accuses Jassim of funding terrorists. Indeed, money is a symbol of how race and economics work together to marginalize Muslims who are, seemingly, not allowed to be rich and to help their family, but are merely assumed to have a link to terrorism. Indeed, the FBI likely denies the right to universal human emotions such as familial love and care for Muslims. This

is why it is important to perceive Muslims, especially after the US invasion of Iraq, as simply human beings who need to love and to be loved by their families and communities. To question the limited views of Muslims in the US, this text links the smallest coins of the US currency with the largest US institution, the FBI. When Jassim meets Agent James for the first time, he describes how: "She looked to be in her thirties, wore very high heels, easily three and a half inches, with the tip of the heel tapering to the size of a nickel. Why would an FBI agent wear shoes that were so unstable? [...] On her hip sat a pager and telephone, and on her right hip sat a gun" (228). By having a gun, the FBI agent can represent a hunter or an officer who wants to "hunt" (228) her target. Agent James also wears "very high heels", which taper to the size of a "nickel" representing money and power. Arguably, Halaby's novel implies the instability of the American economy and what David Harvey (2005) has termed the US's imperial capitalism—economic imperatives, such as the oil demand have of course been central to American's response to the 9/11 attacks. Harvey argues that "A narrow conspiracy thesis rests on the idea that the government in Washington is nothing more than an oil mafia that has usurped the public domain" (20). Indeed, the desires of the US government and its politicians for the Arab oil may lead them to provoke the ideas of War on Terror and Islamophobia, which function as a scapegoat to stabilize its economy and politics. Additionally, in this novel, the FBI agent is depicted as wearing the high heel as the agent feels "unstable" (Halaby 2008: 228) representing the US economy and political instability. This depiction also works to emphasize how the FBI agent is actually unstable and not sure what she is doing by investigating Jassim: but just because they have a report from Bella claiming that Jassim "has an access to city water" (28) and possibly wants "poison it" (28), Jassim can be associated with "terrorists" (70). In this sense, this text utilizes domestic and small entities to point out larger debates in global conflicts, including terrorism and "Islamic others" (Mishra 2007).

The representation of the FBI in this novel can be linked to the idea of Stuart Hall's "Identity Politics One" (2005), which is one of the main reactions against the politics of racism. Hall defines the "Identity Politics One" as involving "the constitution of some defensive collective identity against the practices of racist society" (148). It has to do with the fact that "people [are] being blocked out of and refused an identity and identification within the majority nation, having to find some other roots on which to stand" (148). Searching for such roots is important because people have to find "some ground, someplace, some position on which to stand" (148). Indeed, after having experienced being blocked out of any access to an English or British identity, Hall claims that minorities "had to try to discover who they were" (148). Significantly, in Halaby's texts, both protagonists search for their roots by not only using their traditions but also by discovering lost histories. For example, Salwa returns to the history of her family when her father was an immigrant as the narrator describes: Abu Siham works hard every day "like a dog" (Halaby 2008: 70). Halaby uses animal imagery in her novel to emphasize how Abu Siham, a Muslim immigrant, is struggling to earn money in the US. When Jassim visits Salwa in Jordan, Abu Siham explains to Jassim that the reason he had to return

to his homeland is that he "was working like a dog in a restaurant and dealing with people who resented foreigners who were willing to work harder than they did" (70). Here, Abu Siham works in the U.S. like an animal and is forced to work harder because he is an immigrant who is struggling to survive. Indeed, the connection of suffering immigrant and animals can be understood through Brycchan Carey's (2020) argument that "anti-slavery and anti-cruelty writers actively and concurrently extended the boundaries of sympathy to promote an anti-cruelty ethos that encompassed suffering animals and suffering people" (206). Hence, Halaby's text challenges any form of oppression and violence toward both immigrants and animals that have suffered from the era of colonialism to the era of transnational neoliberalism and capitalism. In this sense, Halaby's text reveals how the first and the second generations of US Muslims have struggled to fight against discrimination and prejudice, which is likely continue after the US invasion of Iraq. This continuity can be seen through the way Jassim who works as a water consultant in Water Company faces prejudice and hatred in his workplace. Thus this text intersects racism, economy, and capitalism, which explores the laborers, in this case, the immigrants, who often deal with working hard as an animal, which can be linked to US slavery, which oppressed African Americans and Muslim slaves in the seventeenth century.

### **"Terrorist Hunting License"**

Halaby's *Once in a Promised Land* not only utilizes the FBI agents but also uses the metaphor of the "Terrorists Hunting License" or "THL" (76) to challenge anti-Muslim racism. This metaphor represents vigilantism, popular representations of terrorism, and surveillance of Muslim and Arab populations. David Kopel (2019) defines Vigilantism is "a group activity" (1). In the modern United States, the term vigilante is sometimes "applied to lone citizens who take the law into their own hands to seek personal revenge on criminals or conduct a private crusade against crime, but the term is not properly applied to individual action" (1). In the novel, Evan and his gang use a sticker stated a "Terrorist Hunting License" or "THL" (76) to hunt Muslims who are often associated with terrorism. By creating the "THL" Evan sets himself up over Muslims who can be the target of his hunting by being primarily associated with acts of terrorism. Thus, Jassim can be hunted like a wild animal because he appears to be an Arabs, and thus, the "THL" is used to allow anti-Muslim groups, like Evan's, exclude Jassim from US belonging. The "THL" sticker legitimates Evan to hunt Jassim who is suspected as a terrorist. Ironically, this sticker finally witnesses Evan's death after hitting Jassim's car. This traffic accident represents the 9/11 attack, which is mainly seen as a US-centric trauma without considering the complexities of 9/11's debates, translation, and the imaginative challenge of what Pankaj Mishra (2007) calls "facing the Islamic other" (2).

For Mishra, "facing the Islamic other" is a challenge that Anglo-American writers have responded to only in very limited ways. This challenge became all the more urgent after the



9/11 Commission Report (2004) was published and concluded that the Muslim world's "hostility toward us and our values is limitless" (xvi). Two of the best-known novels by Anglo-American writers that feature "the Islamic other" are Updike's *Terrorist* (2006) and DeLillo's *Falling Man* (2007). For Mishra, while DeLillo is "a connoisseur of political conspiracy and historical trauma," and "a pioneer among writers staking out territories of danger and rage," *Falling Man* "retreat[s], like [Jay] McInerney and [Ken] Kalfus, to the domestic life" (2). Mishra's critique echoes Gray's: DeLillo's "elliptical, fragmented narrative," depicts "the shattered lives of a couple in New York" and "the emotional and existential struggles of the 9/11 survivors" (2). Despite depicting the 9/11 hijackers, DeLillo remains "strangely incurious about their past and their societies," and fails to analyze in the light of "the biggest ever terrorist atrocity, the origin and appeal of political violence" (2). This is why, ultimately, DeLillo's novel relies on "received notions about Muslim rage" (2). To challenge these imaginative narratives towards the Muslim world, this paper offers an alternative way to understand the 9/11 novels by considering a novel written by a woman from a Middle-Eastern, Muslim background, as opposed to Anglo-American authors who likely represent Muslims in a reductive way, such as Updike's *Terrorist* and DeLillo's *Falling Man* as mentioned previously. To challenge this white supremacy, it is important to investigate the novels by focusing on the complexity of "facing the Islamic other" as Mishra argues previously. Thus, Halaby's novel challenges the Islamic other by describing the Muslim protagonist as facing various traumatic events when living in the US. This trauma is highlighted when Jassim feels anxious about being put in prison that leads him to create several anagrams, which represents his chaos feeling and thinking as the result of being traumatic interrogated by the FBI. The narrator describes when the FBI agents, dam Fletcher and Noelle James frequently investigate Jassim regarding the 9/11 attacks. When Jassim calls the FBI agent, he notes that "FBI could become FIB and Noelle James could be lemon see jail" (227). Indeed, Jassim feels "scared" and "unsettled" (227) as he might be put in jail because of Bella's accusation of him being involved with terrorism. Like a prisoner, Jassim has no power to fight against the FBI's intimidation. To challenge white mainstream narratives in representing Muslims as the perpetrators or the "terrorists", Halaby's text challenges the Islamic other by depicting Jassim as the target of American exceptionalism.

Despite the limitations of Gray's emphasis on trauma, which tends to endorse the suspect "politics that underlie the insistence on before-and-after in post-9/11 discourse" (Moynihan 2012: 271) – and which is evident even in the title of his book, *After the Fall* (2011) – Gray does identify some texts and authors that challenge the insular, domestic preoccupations of Halaby's *Once in a Promised Land*, Adams' *Harbor*, Brandeis' *Self-Storage*, and Hosseini's *The Kite Runner*. Gray cites some texts – such as Lan Cao's *Monkey Bridge* (1997), Susan Choi's *The Foreign Student* (1998), Le Thi Diem Thuy's *The Gangster We Are All Looking For* (2003), and Dao

Strom's *Grass Roof, Tin Roof* (2003) – that "pus[h] beyond the borders of the nation-state" to measure "the asymmetrical power of America to influence world events, to infiltrate, shape, and be shaped by other national cultures" (124). These texts transfer our idea of "home" and "abroad" by relocating the stories they describe in "an internationalized America and in an international space" that is within America's sphere of influence, which is determined by "American economic, political, and cultural power" (124). Indeed, some of these books are avowedly transnational in orientation; by looking away from "the American homeland," they expose "America's extraterritorial expansion" through "trade, tourism, war, cultural or political or even military invasion" (124). As Gray suggests, texts such as Rattawutt Lapcharoensap's *Sightseeing* (2004), Nell Freudenberger's *Lucky Girls* (2003), and Denis Johnson's *Tree of Smoke* (2007), are remarkable as they respond to issues of globalisation and global conflict (including the 9/11 attacks) with nuance and by considering the complexities of languages, translation and the imaginative challenge of reductionist views of Muslims after US invasion of Iraq as Mishra argues that Updike's depiction of "the Islamic other" in *Terrorist* equally limited. Indeed, Updike (2006) reaches for some largely "circulated clichés in [his] fictional accounts of terrorists" (Mishra: 3). Indeed, Updike seems keen to optimize his research by visiting "the websites of koranic pseudo-scholarship" (which invokes "the raisin-virgin controversy") by depicting his character as a fanatical Muslim who muses that "the substitution of virgins with dry fruits"— "would make Paradise significantly less attractive for many young men" (3). Updike continuously pays attention to "his own fussy prose" by attempting to evoke "the puritanical zeal of his characters" (3). In doing so, Updike represents his protagonist, Ahmad, as a "silly" radical Muslim: "Devils. The guts of the men sag hugely and the monstrous buttocks of the women seesaw painfully as they tread the boardwalk in swollen sneakers" (Updike 6). Both DeLillo (2008) and Updike (2006) struggle to define "cultural otherness," and fail to understand that "belief and ideology" have been covered by "gaudy fantasies about virgins" (3). Thus, this text complicates facing the Islamic other by using language particularly Arabic terms and names, such as Jassim and Salwa's names, which function to challenge superficial views of the Islamic other which is explored in much Anglo-American writing, such as Updike and DeLillo's works discussed previously.

Significantly, the metaphor of "Terrorist Hunting License" (Halaby 2008: 75) is used to emphasize how the FBI, have nationally and internationally legalized their illegal actions of persecuting Jassim, or Muslims more broadly. Thus, "a license," which means "to give a person permission to do something" (OED), allows the FBI to interrogate Jassim about his "reaction to the events of September 11?" (231). Agent Fletcher asks: "Would your reaction have been different if it had been expected?" (231). Indeed, the FBI agent is prejudiced against Jassim and assumes that he is one of the radical group members. In this sense, this text uses irony by

transforming the role of the FBI from the protector of American citizens to become an official front for US surveillance. *The Guardian* reports on Muslim surveillance that “the effort crossed into New Jersey, where the department collected intelligence on ordinary people at mosques, restaurants, and schools starting in 2002. The surveillance extended across at least 20 mosques, 14 restaurants, 11 shops, two schools, and two Muslim student groups in New Jersey alone (5 April 2018). Indeed, this national surveillance has since moved to a global level. James Renton (2019) argues that “the global surveillance order is targeted primarily at Muslims. Each expansion of state surveillance systems and legislation in the West since 9/11 has taken place in response to Islamist terror” (2135). In the novel, Jassim’s car accident being investigated by the FBI is one example of how national surveillance is linked to the global system as the FBI embodies both national and global surveillance initiatives. This embodiment can be seen through the way the FBI not only interferes with Jassim’s car accident but also accuses Jassim as supporting terrorists after he transfers money to Jordan, regardless of helping her family. In this sense, this novel questions the FBI’s role in expanding anti-Muslim racism with the US and beyond.

Moreover, Halaby plays with cynical languages, such as “perfect prison” (Halaby 2008: 75) to represent how her protagonist struggles to challenge the ideology of anti-Muslim racism throughout her novel. In the specific scene, after the death of Evan in the car accident: “Jassim had been released from that perfect prison,” (75) but had been interrogated frequently by the FBI. By describing “the perfect prison,” Halaby uses a cynical language, which describes prison as perfect that refer to the impenetrable nature of the prison, and the perfect security with which the FBI can carry out their wrongful persecutions, well-protected as they are by new anti-terrorist legislation. Importantly, by describing the prison as a perfect place for Jassim, the narrator illuminates how Jassim embodies the essential target or scapegoat for the 9/11 attacks in the twenty-first century. The image of the scapegoat can be related to the history of African Americans in the period leading up to the emergence of the Civil Rights Movement. In this period, African Americans struggled to fight for social justice and discrimination. Even nowadays, this discrimination can be seen in American society, even though U.S. policy African-Americans and other minorities’ rights are accommodated. However, in social engagements, US minorities are seemingly perceived as foreigners and “enemies within” (Morey and Yaqin, 2011). In the novel, to link US Muslims and African Americans, a black man who is standing next to the white boy, Evan, is depicted as supporting Muslims as he questions Evan: “What you got a hunting license on a skateboard for?”. Evan reads it aloud: “Terrorist Hunting License. [The man] stared at it some more and looked up at the boy silently” (76). Arguably, by questioning Evan’s skateboard, the black man supports US Muslims who are often associated with terrorism. These discourses work to exclude US Muslims and other minorities from

American society as Michel Foucault (1976) argues. Foucault suggests that discourse aims to describe "the surface linkages between power, knowledge, institutions, intellectuals, the control of the population, and the modern state as these intersect in the functions of systems of thought" (4). Thus, anti-Muslim discourses, such as Halaby's fictional "Terrorist Hunting License", or the real and widely-used rhetoric of the "War on Terror" arguably work to maintain the US government's policy and supremacy, and to justify the "hunt" for Muslims within the US and beyond.

## CONCLUSION

In short, this paper has discussed how Muslims struggle to live in the US since the invasion of Iraq and how Halaby's *Once in a Promised Land* utilizes domestic spheres to challenge anti-Muslim racism. By exploring the struggles of U.S. Muslims to fight for social justice, Halaby's novel suggests the significance of the individual stories which form the collective of voices that speak out against hatred and racism. This is why it is important to explore stories from U.S. Muslim women writers who tell their own experiences living in the U.S. In this novel, Muslim protagonists not only struggle to challenge anti-Muslim racism but also claim their rights as US citizens of Muslim descent. This paper has discussed how Halaby's novel challenges anti-Muslim racism by both utilizing incidents which might be said to sit within the domestic genre, such as car accidents, personal trauma, and the "Terrorist Hunting License," which are controlled by the FBI agents. Indeed, these strategies not only work to undermine anti-Muslim racism but also function to negotiate U.S. Muslim identity, which has been suffered from American myths since European colonialism and U.S. imperialism. Thus, I regard *OPL* in the context of counterterrorism more generally, as well as in its narrative implementation, which challenges dominant debates around 9/11 novels, which mainly explore U.S. domestic trauma. However, Halaby's *Once in a Promised Land* has varied these debates through its exploration of one of the US's highest institutions, the FBI, which can represent both the persecution of Muslims within the US domestic sphere and global anti-Muslim racism. Additionally, this paper functions as a pioneer of Women's Literature of the Ummah, which explores Islamic stories written by Muslim women around the globe to challenge both anti-Muslim racism and reductionist views of Muslims in the orientalist debates. Thus, it is recommended for future researches to investigate further how other Muslim women from around the world, especially from the global south, share their unique stories to promote Islamic values and Islamic traditions, which are likely degraded in the Western world, especially in the American and British contexts.

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## Learning Methods and Experiences Design for Theory of Literature and Literary Criticism Online Course

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### ABSTRACT

This paper aims at describing the learning methods and experiences for the online teaching and learning process for the Theory of Literature and Literary Criticism Course given to the seventh semester students in the Bachelor of English Department, Faculty of Humanities, Udayana University. The data for designing the learning methods and experiences for the lesson plan were taken from the lesson plan of the Bachelor of English especially for the learning outcome of the course and also from the learning methods and experiences in the teaching and learning process. This library research is conducted by applying the qualitative method. The results show that synchronous and asynchronous learning modes are applied in the teaching and learning process designed for the lesson plan. The learning experiences in the synchronous learning contain the lecturing and discussion conducted through the online meeting. Self-learning, group discussion, and assignment are given in the asynchronous learning through the Moodle-based online learning platform. The combination between synchronous and asynchronous learning method and learning experiences using both online meeting and online learning platforms are applicable for the students to adapt the teaching and learning situation and condition from the face to face learning and blended learning to fully online learning.

**Keywords:** learning method, learning experience, theory of literature and literary criticism, online course, synchronous and asynchronous

### BACKGROUND

Teaching and learning activities in schools and universities have had a transition from face to face or blended learning to fully online learning since the spread of Corona Virus in March 2020 in Indonesia. Educators adapt to new learning environments creating different learning methods and learning experiences in the online learning. Goldie (2016) states that online learning may build on existing theories without totally discarding them, and one prominent of the network learning theories that have been developed for e-learning is called connectivism that refers to knowledge and learning knowledge that are not located in any given place, but the networks of connections are formed from experience and interactions between individuals, societies, organizations and the technologies that link them. Technology in this case play an important role for educators and students. In delivering the materials to

students, educators usually make videos for explaining subjects to students or share other teachers' videos from YouTube relevant to certain subjects to be taught, and have online meetings to explain topics. The idea of those various kinds of ways is to substitute the offline activities with the online ones to meet the learning achievements of the course.

Online learning gives an opportunity and flexibility for students to learn at any time and everywhere (Ruey, 2010: 706-707) or does not limited by time zones, location and distance are not issues (Ally, 2011: 17-18). Online learning is conducted through synchronous and asynchronous instructional methods (Mahoney and Hall in Sistek-Chandler, 2020: 52). Synchronous online learning allows the real-time interaction between students and instructors, while in asynchronous online learning, students can access the relevant online materials anytime that have been prepared and uploaded by educators in which they can perceive student-content interactions, student-student and student-teacher interactions effectively from an online system (Abou-Khalil et al., 2021: 16).

Shahabadi & Uplane (2015: 131) explain that synchronous and asynchronous e-learning have been improved due to demands in education long before the pandemic. It becomes more and more expanded and applied in schools and universities after the widely spread of COVID-19 as the only way to conduct the teaching and learning activities because there is no physical meeting allowed especially during the lockdown period. In the online educational environment, learning tools like instant messaging and blogs, online learning management systems such as Blackboard, Canvas, and Moodle, and also online meeting platforms such as Collaborate, WebEx, Zoom, and Adobe Connect (Beckwith in Sistek-Chandler, 2020: 36) are the important systems that can highly support the synchronous and asynchronous e-learning.

The e-learning systems are the tools that can replace the face to face interaction to non-physical interaction, however, more importantly, learning materials must be designed properly to attain the learner and encourage learning. The learning materials delivery method should be flexible to be accessed anytime and anywhere, but must still be based on the instructional design principles (Ally, 2011: 16). There are several considerations in designing an online course to meet its learning outcomes. Achievement indicators, materials, learning methods, learning experiences, and assessment should be adjusted and well designed in e-learning. Abas (2015: 312) reported that student learning outcomes based on synchronous and asynchronous activities that have to be done at the same time or at each student's convenience respectively, showed that the mean achievement effect sizes for synchronous results were better for the traditional format, however, asynchronous results were effective for distance learning. It reveals that both traditional and e-learning education show different results but changes and transitions in this new learning era should be adapted due to the uncertain situation faced recently.



Theory of Literature and Literary Criticism is a course that needs active discussion and interaction between a teacher and students. Learning methods and experiences for online meeting in this course are based on the learning outcomes of the course. Learning outcomes are described from four approaches, namely objectives that becomes the course intention, subject knowledge that is generally identified in the lesson plan, discipline as a culture and value system that should be admitted by students, and competence that is related to what students can do and achieve as the results of the learning activities (Otter, 1992).

Pelosi et al. (2019: 77) states that the dynamics of booktubers can be a solution for teaching experience that is conducted at a university classroom based on with the aim of promoting reflection and criticism around literature. It shows how YouTube can be an effective tool to encourage critical reading and to reflect about the dynamics and ways of expression of literature. It can enhance students' ability to explain complex literary aspects and to discuss their critical views, theoretical and historical dimensions in order to correlate the role they have nowadays and how they are assumed in the context of new creative and reading habits. It is one of the strategies that foster the creativity and active participation of students by showing the dynamics of learning.

Learning methods are specifically designed for certain needs in relation to the learning outcomes of the course and education environment. This study reports the description of the learning methods and learning experiences for the online teaching and learning process for the Theory of Literature and Literary Criticism Course given to the seventh semester students in the Bachelor of English Department, Faculty of Humanities, Udayana University.

## RESEARCH METHODS

The data in this research is taken from the learning activities and learning experiences on the Lesson Plan of the Theory of Literature and Literary Criticism Course that was used for blended learning, as well as from the combination between the uses of features of two online platforms in teaching and learning activities, namely the Online Academic Service for E-learning (OASE) as the online learning integrated with the information system at Udayana University and the online meeting platform WebEx that is regularly used by lecturers and students at Udayana University.

The data were collected through the documentation method with note taking technique. The data were analyzed qualitatively (Creswell, 2009) based on the online learning instructional methods (Mahoney and Hall in Sistek-Chandler, 2020) and four components of teaching in significant learning experiences (Fink, 2013).

Mahoney and Hall (2020) states that synchronous and asynchronous modes are applicable for online learning. Synchronous online learning is the interaction between teacher

and students conducted at the same time even though they are not at the same place. Synchronous learning management tool is used to have communication, interaction and collaboration in the form of online meeting that most of types of platform exist nowadays have several features and benefit such as peer breakout room, interactive whiteboard, screen sharing, recording (to be shared later), and real time interactive discussions. Meanwhile, the asynchronous online learning mode using the Learning Management system (LMS) such as Moodle provides features to share materials, record students' attendance, set quizzes, assignments, rubrics, assessment, and so on that helpful for students in distance learning and the materials can be accessed anywhere and anytime.

Fink (2013) describes four components of teaching in designing significant learning experiences that consists of knowledge of subject matter, teacher-student interactions, course management, and design of instruction. A teacher usually rethinks about what learners need to learn in relation to having prepared the knowledge of subject matter. Teacher-student interactions refer to various ways teachers interact with students such as by lecturing, having class or group discussions, communicating by email etc. Course management is defined as how to organize different events in a course like prepare quizzes, assignment, tests, assessment, and grading. Design of instruction is a skill that teachers have from extensive training. They need to significantly reconstruct the set of teaching and learning activities applied.

## DISCUSSION

### Course Learning Outcomes of the Theory of Literature and Literary Criticism

There are three learning outcomes of the Theory of Literature and Literary Criticism Course generated from the expected learning outcomes of the Department, that are set based on the systematic order in relation to what students can do after they have learned this course, those are 1) to explain the importance of the theories of literature in constructing literary criticisms, 2) to apply the theory, method, approach, literary theory application that are suitable for any literary works, and 3) to analyze literary criticisms suitable for any literary works. Three verbs used for the learning outcomes, 'to explain', 'to apply', and 'to analyze' are in accordance with the Bloom's Revised Taxonomy Sub Categories arranged systematically from the Lower Order Thinking Skills (LOTS) to the Higher Order Thinking Skills (HOTS) (Anderson & Krathwohl, 2001). The breakdown of the Course Learning Outcomes is shown in each Weekly Lesson Plan and become the basis of the learning methods and learning experiences.

### Learning Methods and Learning Experiences Design

Online learning comprises two instructional methods, they are synchronous and asynchronous that focus on learner-centered process. A synchronous e-learning is defined as live, real-time (and usually scheduled), facilitated instruction and learning-oriented interaction. Asynchronous refers to learning activities that can be done anytime and anywhere through asynchronous online discussions.

In this course, teacher-student and student-student interaction is necessary to design. In one semester, students learn and have discussions on theories of literature and criticize literary works by applying appropriate approaches. There are sixteen meetings in a semester including two tests, mid-term and final tests. The learning methods applied in each meeting are synchronous and asynchronous, however, the learning experiences are set based on the lesson learning outcomes and achievement indicators of each topic given weekly. The learning topics are categorized into three, they are 1) the understanding of theories of literature and the approaches in literary criticism, 2) the selected literary works to be discussed and analyzed based on theories and approaches in literary criticism, and 3) the analysis of literary works and group paper writing. The design of learning methods and experiences are described as the following.

#### 1) Theory of literature and the approaches in literary criticism

At the beginning of the course, it is important for students to comprehend literary theories and approaches in literary criticism. These topics are given in the first three meetings. The synchronous and asynchronous learning methods are applied in order to ask students comprehend definitions of literary theories and literary criticism, differences between critics and literary critics, approaches to literature, as well as practice writing questions as the part of critical thinking for criticism.

The learning experiences designed in the synchronous learning method are lecturing and discussion which are done using the online meeting platform. Lecturer defines the types of literary theories and literary criticism, shows differences between critics and literary critics, describes the traditional critical theories and approaches to literary criticism. Students can discuss the theories and criticism approaches that they know as well as ask questions to have the learning experiences.

In order to get more knowledge and information about the topics discussed online, the students can do the asynchronous learning method by applying self-study and do a structured assignment as their learning experiences. They can watch a video embedded to the online learning system from YouTube chosen by the lecturers related to the topics of discussion. Then, for the structured assignment, they practice defining the literary theories and approaches they have studied both from the online meeting and through the self-study. The structured

assignments are usually done in group and the results are submitted in the assignment feature set by lecturers in the online learning platform.

## 2) Application of literary theories and approaches

It is assumed that students have comprehended the basic theories and approaches of literary criticism from the activities in the first three online meetings that meet the course learning outcome number one that is to explain the importance of the theories of literature in constructing literary criticism. The next eight topics given in the online meeting weeks 4-7 and 9-12 before and after the mid-semester test in week 8 are about the more intensive discussions to various types of literary works and their criticism.

Both synchronous and asynchronous methods are applied. In synchronous mode, online lecturing and discussion via online meeting platforms are applied as the learning experiences. The lectures contain the description of literary work contents in which students can have discussions on the interpretation of the meanings of terms and prepare the analytic questions, where lecturers are as the facilitators. Moreover, in the asynchronous mode, students conduct self-study in getting more comprehension on what have discussed in the online meeting and from the books or online resources given, and also do a structured assignment in group related to the literary criticism analysis on certain literary work as the learning experiences. Before the mid-semester test, the structured assignments are written in the form of description in order to make students get used first about the appropriate approaches for writing good criticism. Then after the mid-semester test, students write literary criticism based on the short essay format aims to show their literary criticism written in a systematic order that consists of an opening paragraph with a thesis statement, body paragraphs with a topic sentence in each paragraph followed by supporting sentences, examples and direct or indirect sentence taken from the literary work to support their explanation, and a concluding paragraph.

## 3) Analysis of literary works and group paper writing

Three topics in meetings given before the final test focus on the analysis of literary criticism in article or paper format maximum 1500 words to meet the course learning outcome number three that is to analyze literary criticisms suitable for any literary works. Here, students write a paper either to compare and contrast literary criticism written by a critic or write literary criticism on selected literary work of any type.

The methods used are both synchronous and asynchronous. In the asynchronous mode, groups of students do self-study and structured assignment that they post their progress in writing a paper on the discussion forum feature to have comments and suggestions from lecturers and peer review from their classmates. This has a purpose to improve the structure and contents of writing. Meanwhile, the synchronous mode is conducted through online meetings in which a lecture gives comments and discuss the contents of the paper writing that

students can improve. Discussions applied both in synchronous and asynchronous modes are necessary to help students with the corrections not only for the structure and contents, but also grammar. The mid-semester test and final test use the asynchronous mode due to the tests are in the form of essay and paper writing that should be submitted to the online learning system in a range of time.

## CONCLUSION

The learning methods and experiences applied for the theory of literature and literary criticism to meet the three course learning outcomes, are divided into three parts, they are the understanding of theories of literature and the approaches in literary criticism given in the first three weeks, the application of the literary theory, method, approach for any literary works given in eight weeks before and after the mid-semester test, the analysis of literary works and group paper writing given in the last three weeks before the final test. Both synchronous and asynchronous learning methods are applied. The learning experiences in the synchronous method are online lectures and discussion through the online learning meeting and the learning experiences in asynchronous method are self-study from the PPT, videos, books and online sources provided by the lecturer or that students could find themselves, online discussion forum, and also structured assignments given by the lecturers. All of the materials for asynchronous learning are prepared and provided in the online learning platform by the lecturer.

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## Criticism towards Anthropocentrism and Capitalism in *Fox 8* by George Saunders

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### ABSTRACT

In many cultures, such as Japanese and Native American, a fox is an animal highly valued for its intelligence and keenness. Often represented as a cunning figure, this animal has also significantly appeared in various modern stories. One of which is *Fox 8*, published in 2018, by George Saunders. In this modern fable, Saunders places one fox as the center of a narrative to condemn environmental destructions caused by human beings. The protagonist is known merely as Fox 8, a curious and naïve fox, and all the events in this story are seen through his point of view. Using textual analysis method, this paper would like to discuss *Fox 8* through an ecocritical perspective. The analysis of the data shows how through its use of characters, point of view, and setting, *Fox 8* tries to criticize both anthropocentrism and capitalism. In the end, it leaves a message that is relevant for the world severely hit by environmental crisis.

**Keywords:** anthropocentrism, capitalism, ecocriticism, literary criticism

### BACKGROUND

In many cultures, a fox is an animal highly esteemed for its intelligence and keenness. In Japan, a fox, known as *kitsune*, is said to be a powerful spirit and often takes a form of a woman to seduce and trick men. Meanwhile, in Native American folklore, foxes are considered to own duality of personality. In several myths, they display wisdom and symbolize the sun, but they are also a sign of bad omen and tricksters (Loki from Norse mythology is a famous trickster figure). An example of a Native American folk tale that highlights a fox's trickster quality is *The Hungry Fox and The Boastful Suitor*, in which the fox plays a trick on a self-glorifying man. Despite the different interpretations, a conclusion can be taken that foxes have been a significant figure in various folk tales and myths.

Often represented as cunning figures, foxes also have appeared in popular culture. In Roald Dahl's *Fantastic Mr. Fox*, Mr. Fox is portrayed as a clever animal who tricks the three cruel farmers. David Lowery's recent adaptation of *Sir Gawain and The Green Knight* also features a fox who functions as Sir Gawain's companion throughout his journey. The novella that will be discussed in this paper is a modern interpretation of a fox as well, entitled *Fox 8* by George Saunders. Saunders is an award-winning author who has written a number of short stories and novels, one of which is *Lincoln in The Bardo* which won a Booker Prize in 2017. *Fox*



8 is specifically written for younger readers, but despite its simple narration (compared to the experimental narration in *Lincoln in the Bardo*), adults apparently enjoy reading it too.

Published in 2018, this modern fable places one young fox as the center of the narrative. The protagonist of the story is a curious and naïve fox only known as Fox 8 and through his point of view, the readers are taken to witness the impacts of environmental destructions caused by human beings. The theme of the story becomes even more relevant since the awareness of climate changes has been increasing in the last five years (Thackeray et al., 2020). Thus, this paper will discuss *Fox 8* further by emphasizing how it embodies a criticism towards anthropocentrism and capitalism.

Anthropocentrism is literally defined as ‘human-centeredness’. Another definition of anthropocentrism is “an ideology that roots all value in humanity” (Kopnina et al., 2018). It is a belief that humankind is the principal source of values in the world. From philosophical perspective, anthropocentrism “refers to the explicitly stated or implied claim that only human beings have intrinsic values” (Callicot, 2008). Meanwhile, other natural beings only have functional values for the improvement of humankind. In conclusion, anthropocentrism is understood as a perspective that sees the importance of non-human beings and natural environment for human values and interests: a perspective that enables over-exploitation of natural resources.

However, the rejection of anthropocentrism has become the highlight of environmental ethics, particularly since the 1980s. This anti-anthropocentrism originated in Lynn White’s essay entitled *The Historical Roots of Our Ecologic Crisis* published in 1967. He argues how dominant Western culture values that place human beings as the center of the world were responsible for environmental crisis (Callicot, 2008). Strongly influenced by White, most critics against anthropocentrism state that anthropocentric perspective is the root of all environmental problems that have happened in the last 30 years. Air pollution, species extinction, the loss of natural areas and wilderness, and many other environmental problems are believed to be the consequences of this point of view that puts human beings’ interest over other natural beings. The environmental problems have reached its alarming rate that now we are living in times of “multiple emergencies” (Manfredi & Nail, 2021). Even Richard Powers, the Pulitzer Prize-winning author for his novel about environment *The Overstory*, suggests a retreat from anthropocentrism (Wallace-Wells, 2019).

Besides focusing on anthropocentrism issue, this paper also examines how capitalism is also responsible for the environmental crisis, as portrayed in *Fox 8*. It would be impossible to talk about environmental crisis without mentioning capitalism that has allowed the exploitation of nature for the sake of financial profit and material progress. Nature has been exploited and commodified since the early days of capitalism (Peluso, 2012), but it is in the 21<sup>st</sup>

century we are finally fully aware of how climate crisis is the fatal consequence of our economic and industrial system (McDuff, 2019).

For their philosophical depth and humanistic values, Saunders' works have been studied using various approaches. One of which is a paper by Layne Neeper about postmodern satire and empathy in Saunders' short story collection *Tenth of December*. Through his analysis, he concludes that Saunders' stories offer an empathic development to his readers (Neeper, 2016). In their paper *Humans, Animals and Habitats: Liminality and Environmental Concerns in George Saunders' Fox 8*, Mathew and Pandya also use ecocritical binoculars to study *Fox 8*. However, different from my own research that concentrates on the issues of anthropocentrism and capitalism, their analysis specifically focuses on the terms 'coercive and counter liminality' (Mathew & Pandya, 2021)

## RESEARCH METHODS

This research was conducted in September and October 2021, and the data are taken from the novella *Fox 8* written by George Saunders. Using textual analysis method, this paper analyzes the data by using an ecocritical perspective. Sheryl Glotfelty states that "ecocriticism studies the relationships between things, human culture and physical world" (Jaishi, 2019). Ecocriticism believes human beings and natural environment are closely connected and they affect each other. Literary criticism tries to see how this relationship between human and nature is represented in literary texts. This paper focuses on certain intrinsic elements, namely characters, point of view, and setting, and how they deliver the environmental theme.

Several stages are taken to analyze the data. First, the paper discusses the characterization of the characters and sees the character development, especially the protagonist Fox 8. Next, the use of point of view is studied to see how it adds more emotional effects to the story. Furthermore, the setting description is analyzed, particularly to see how it portrays the impacts of environmental crisis. Lastly, the result of the intrinsic element analysis is further solidified by ecocritical concepts related to anthropocentrism and capitalism.

## DISCUSSION

All events in *Fox 8* are told from the firsthand perspective of a clever fox named Fox 8. Different from other foxes, Fox 8 could read and talk in 'Yuman' (human) although he cannot spell correctly: *First may I say, sorry for any werds I spel rong. Because I am a fox! So don't rite or spel perfect* (Saunders, 2018, p.3). This novella is, actually, a letter written by Fox 8 and sent to a person named P. Melonsky. In his letter, Fox 8 shares his life experience, starting from how he learned to speak 'Yuman' to the hardships he and other foxes have to endure. Like traditional fables, Fox 8 has an anthropomorphized animal as the protagonist. Gail Melson

argues that using anthropomorphized animals as characters will make the stories more interesting and the theme will be easier to understand by children (Larsen et al., 2018). In *Fox 8*, anthropomorphizing animals as a narrative tool functions not only for the entertainment aspect of the story, but it is also effective in portraying the natural disasters caused by human beings. Through Fox 8's voice, readers are taken to witness the consequences of anthropocentrism and capitalism to nature.

Through the portrayal of Fox 8, this novella seems to deconstruct the stereotypical image of foxes in traditional folktales. Compared to the other foxes in his skulk, Fox 8 is smart, proven by how he can learn 'Yuman' language only by sneakily listening to conversations. This ability to speak 'Yuman' is valued by other foxes, and it brings Fox 8 immense pride:

To which I said: Correct, what I just now spoke, was Yuman, dude.

And he woslike: That is pretty gud, Fox 8.

To which I woslike, in Yuman, to perhaps show off slite: it is super gud, no dowl, Fox 7.

(Saunders, 2018, p. 8)

In this part, Fox 8 accidentally speaks 'Yuman' when he is walking through the wood with Fox 7. When Fox 7 compliments his ability, Fox 8 feels proud. Additionally, it also represents that human-like quality is deemed to be more superior. Another scene shows how Fox 8 thinks that he could relate to human beings because they have a similar way to show love, by kissing their children: *Because that is also how we show our luv for our pups, as Foxes! It made me feel gud, like Yumans could feel luv and show luv. In other werds, hope full for the future of Erth.* (Saunders, 2018, p. 4). At first, Fox 8 tends to have a positive opinion about human beings, and he believes that if 'Yumans' could feel love, the Earth would have a bright future. In Fox 8's perspective, 'Yumans' are similar to foxes; unfortunately, he is unaware that human beings do not share a mutual feeling.

The transformation of physical setting in *Fox 8* is paramount in exemplifying the destruction of wildlife habitat, replaced by a shopping mall. Fox 8 reads a signboard that announces the development of FoxView Commons. This signboard perplexes the foxes: *What is a FoxView Commons? Wud it chase us? Wud it eat us?* (Saunders, 2018, p. 10). As later stated by Fox 8, what FoxView Commons does is even worse for them because the wood that the foxes inhabit now has lost the trees. Furthermore, the river as the water source has also been polluted. The mall construction might be a sign of economy development for human beings. However, for the foxes, it signifies starvation and death: *Some sevral of our Extreme Lee Old Foxes become sik, and ded, because: no fud. These ded frends were: Fox 24, Fox 10, and Fox 111.* (Saunders, 2018, p. 12). As a symbol of corporate capitalism, the

construction of FoxView Commons, which forces the foxes to relocate, represents an anthropocentric development that seems to abandon non-human creatures.

The jeopardy faced by the foxes in *Fox 8* further solidifies the idea that environmental problems are caused by the anthropocentric perspective that places human beings' interest over other creatures. To build the 'mawl', human beings seize the land inhabited by wild creatures. Ironically, when Fox 8 and Fox 7 trespass their territory looking for food, the 'Yumans' beat Fox 7 to death: *Even our Foxes who got hit by Kars did not look as bad as Fox 7. And it was Yumans had done it* (Saunders, 2018, p. 32). This incident becomes the turning point for Fox 8. He, who used to worship 'Yumans' with all their material progress, is traumatized and now feels hopeless about human beings. He keeps questioning why 'Yumans' with all their intellectuality could be so cruel toward other creatures:

How cud the same type of Animal who made that luv lee Mawl make Fox 7 look the way he looked that time I saw him? Wud a Yuman do something like that to another Yuman? I dowt it (Saunders, 2018, p. 44).

It is worth noting that now Fox 8 here refers to 'Yumans' as a type of animal. In his perspective, human beings are actually same as him, rejecting the notion that human beings are superior creatures.

At the end of the story, Fox 8 expresses his disappointment over 'Yumans' and tell them to avoid him. He no longer wants to have a direct contact with human beings:

I brake with you. If you see me in the wuds, do not come neer. Stay in your awesum howses ... I will just stay in my plase, skwatting low, fearful and kwaking, which is how you seem to like us Foxes (Saunders, 2018, p. 47).

Fox 8 then leaves a message to 'Yumans': *If you want your Storys to end happy, try being niser* (Saunders, 2018, p. 48). It is a simple yet a powerful message, reminding human beings that what they need to do is just being nicer to other living creatures. Saunders uses an animal's voice to express the concern toward environmental destruction, and this choice of narrator is proven emotionally effective in delivering the criticism toward anthropocentrism and capitalism.

## CONCLUSION

Compared to Saunders' previous novel *Lincoln in the Bardo*, *Fox 8* is technically less complicated. However, it manifests a relevant and timely environmental message for the 21<sup>st</sup> century. Through its use of narrative elements like characters, point of view, and setting, *Fox 8* grimly reveals the environmental disaster caused by human beings. By portraying the hardships the foxes have to undergo, *Fox 8* tries to criticize both anthropocentrism and capitalism that drive human beings to exploit natural resources for their own interests. As we

are racing against the time to save the earth from the crisis, literature with its own unique way can contribute to this discourse by raising awareness and offering the voice from the marginalized. It is expected that this paper has given a worthy contribution to the discussion of representation of nature in literary texts. Further research on literary texts using an ecocritical lens can be conducted by combining ecocriticism with other approaches such as postcolonialism and feminism.

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## Conflict of Identity and Resolution in The Novel *The Girl in The Tangerine Scarf* Written by Mohja Kahf<sup>1</sup>

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### ABSTRACT

*The Girl in the Tangerine Scarf* is a novel written by Mohja Kahf, a Syrian-American novelist. In the novel, Kahf captured her own experience of growing up in the American Midwest to represent the experience of a young Muslim girl, through the leading character Khadra Shamy. In the first few years of elementary school, Khadra deals with issues like “pig in candy corn,” wearing hijab for the first time, and ill-treating of racist Ku Klux Klan neighborhood members. As the result, she perceived the identity conflict as a Muslim woman who lives in the new social environment. Socio-Psychology is applied to see the conflict identity between personal and national identity and individual behavior and the functioning of social systems in the novel. It reveals that, in so much, conflict identity performed by the main character in the novel is interrelated to the religious identity; halal/haram and compulsory/un-compulsory. Types of identities conflicted by the main character in the novel are focused on halal food and Muslim women's outfits/clothes. Conflict management is also performed in the novel, by negotiating the identity. It is to eliminate the discrimination and stereotypes of Muslims in the USA. However, the negotiated stuff is not in opposition with halal and haram, as well as compulsory and un-compulsory in Islamic lessons.

**Keywords:** Conflict, Identity, Muslim American, Novel, Socio-Psychology

### INTRODUCTION

American society is a religious society, and Islam is one of the religions closest to Christianity and Judaism (Eck, 2005). Khalik (2015) explained that, in recent years, Islam as a religion has emerged rapidly and has become the most interesting phenomenon to observe in the US, especially after the WTC bombing tragedy in 2001. Many people are surprised by the fact that Islam can develop well in the United States amid the Islam stereotype being blown negatively.

Muslims in the United States are from the varied hemisphere. Some are immigrants of African descent (Afro-American), European residents who converted to Islam, and immigrants from South Asia (India, Pakistan, Bangladesh), Turkey, Southeast Asia (including Muslims of

Muslim descent), and Spanish (Hispanic) (Esposito, 1995). Most of them, live in ten states: California, New York, Illinois, New Jersey, Indiana, Michigan, Virginia, Texas, Ohio, and Maryland. The arrival of these Muslim immigrants to the United States is for various reasons, like; fleeing for persecution and pursuing welfare, they come to America to pursue what so-called American dream.

Esposito (1995), so far, informed that one of the community groups that migrated to the United States in the Middle East, especially Syria. In the historical record of Muslims in America, Syria came to the first wave of immigration known as Greater Syria, which included Syria itself, Lebanon, Jordan, and Palestine, which took place around 1875. They reported were generally poor in skills and inadequately educated, and are mostly farmers who hope to be financially successful in the United States when one day they returned to their homeland. However, due to limited job opportunities, they are forced to work as laborers in factories, ports, and others. Some of them settled in the Midwest.

As a consequence of the existence in America, many of the Muslim population still think that they have another nationality or ethnicity besides being American citizens. Despite the romanticizing that America is a melting pot product (MacLeish, in Rasiah, Nindiasmara, & Amalina, 2018), each member of this people has a conflict within themselves, between defending their original identity and merging into American realities. These have consequences for their acceptance and integration within American society.

One of the poets that displays the experience of Muslim life in the United States is Mohja Kahf. She is a female American Muslim poet who came from Syria, grew up, and works in the United States up to this time. She is a professor of Comparative Literature and, right now, works at the University of Arkansas. Besides being a scientist, she also writes a lot about the experience of Muslims in the USA, particularly those from Syria as her original country. A few of her writing are poems; *Aunt Hagar's poem*, *My Polkadot Scarf*, and the novel *The Girl in the Tangerine Scarf*.

*The Girl in the Tangerine Scarf* is a novel that describes the life of Syrian Muslims in the United States through the eyes of the main character named Khadra Shamy. Khadra is depicted as an immigrant from Syria who grew up in a strict and devout Muslim family in the 1970s in Indiana (United States), at the crossroads of ugly Polyester fabrics and Islamic dress codes. In the first few years of elementary school, she deals with issues like "pig in candy corn", wearing hijab for the first time, and dealing with the abuse of racist KKK neighborhood members. Khadra as a girl who since childhood was raised in a family that adheres to the religion and culture of Islam, experiences conflict with American realities. Khadra feels and is aware that she is different from the other Americans. She is facing a challenging situation deals with the different lifestyles and cultures, particularly food and outfits. She got pressure between

persisting in her original identity as Islam and adopting American habits and culture. It seems that she can't leave her original identity behind, but also cannot deny the realities of America. She then manages the conflict by negotiating her habit to survive in America.

Identity is used to define selfhood with the basic questions 'who you are', or who am I?' (Erickson in Rasiah, 2020). It is dealt with belongingness, about what you have in common with some people, and what differentiates you from others (Weeks, 1990: 89). At most basic, it offers a sense of personal location as the stable core of someone individuality. Hoare (2002), so far, argued that identity provides a deep sense of ideological commitment and allows the individual to know his or her place in the world. Identities lead to the traits and characteristics of social relations, roles, and social group memberships that define who one is (Leary, 2012).

Since identity dealt with belongingness that allow people to look for their similarity and differences, it lets people to define the relation of themselves with others. This relation frequently raised conflict between one another when they do not compatible with each other. Fisher (2000) argued that conflict caused by a threatened identity often takes root in the loss of something or past suffering that was not resolved. Conflict of identity is mainly a clash experienced by individuals, groups, or between groups and other groups. So, conflict of identity can be related to differences regarding the values, beliefs, norms, and expectations held by one individual with another individual. However, individuals who are new members of a community or group used to perceive the psycho-social syndrome, that is, a situation that pushes them into compliment, identification, and internalization of a new culture and habit of a particular society. Gahramanova (2006) argued that identity conflict can bring to conflict management. In ethnicity conflict, for example, real or perceived inequalities and fears turn ethnicity into a political instrument for channeling ethnic-based interests and needs. Specifically, Purwanto (2015) declared that identity is crucial in playing identity politics, particularly in a multicultural society. Multiculturalism as the doctrine of 'common culture' provides space for the achievement of two needs: (1) the maintenance of diversity and integration at the level of the community; (2) sustainability of unity at the level of the nation to achieve the goals as a nation.

Based on such elaboration, this article goes to show how the conflict of Identity is perceived by the main character as Muslim in the novel, and how she manages those conflicts. Socio-Psychology is used to observe the conflict of identity and conflict management as personal, national identity as well as individual behavior and the functioning of social systems in the novel.

## RESEARCH METHOD



Data in this article is mainly taken from the novel *The Girl in the Tangerine Scarf* written by Mohja Kahf published in 2006. Other research results were also taken to support the analysis. The type of this study is library research with a descriptive qualitative method and approaching the data through the socio-psychology approach. The socio-psychology approach enables the exploration of the conflict of human self-related to social life. Kelman (2007) puts forward this theory of the function of social influence on changing one's attitude. Kelman specifically mentions three social processes that play a role in the process of changing human attitudes, namely compliance, identification, and internalization. Compliance can occur when a person accepts influence because individuals hope for a favorable reaction from another person or group. Identification is caused when an individual receives influence because someone wants to establish or maintain a self-determining relationship whose goal is to satisfy another person or group. The last, internalization occurs when a person receives influence because of the consequences of the behavior it causes. These three stages are covered in two human behavior in facing a new environment in social life; conflict and adaptation.

## DISCUSSION

This study has two findings; first, conflict of identity perceived by the main character as the compliment deals with Islam rule; halal/haram food, compulsory and un-compulsory outfits. The second is the conflict management performed by the main character is through negotiation of identity. The main character identified the behavior and culture of the American people and it is necessary to be internalized stuff that are not in opposition with Islamic rules.

### Conflict of Identity performed through Food and Outfits

Conflict of identity in *The Girl in the Tangerine Scarf*, reflected, insomuch, caused by a clash of Islam principle and American secularism. Islam and secular Americans are for sure are in conflict dealing with any kind of life's stuff. Islam recognizes halal and haram food, compulsory and un-compulsory outfits. Meanwhile, in Secular society, America, religion is put into private life. There is no arrangement related to how people would run their life; what they eat, wear, do, and are left to the people's choice. Life is everybody's choice and privacy.

The halal and haram foods are clear prompted in Islam. QS. Al-Maidah in Holy Qur'an declared a prohibition of eating pork, as one of the haram foods in Islam faith. Conflict on food in the novel *The Girl in The Tangerine Scarf* is clearly shown in the meals with several terms, like; pig, pork, bacon, bologna, and ham. The haram food is identified in the novel through the Khadra's family opinion as expressed in the following quote.

Danger abounded. The pork was everywhere. At first, the young couple thought it was merely a matter of avoiding the meat of the pig. Soon their eyes were opened to the fact that pig meat came under other names and guises in this strange country. Sometimes it was called bacon, other times it was called sausage, or bologna or ham. Its fat was called lard and even in a loaf of Wonder Bread, it could be lurking. Bits of the pig might appear in the salad. Imagine. In salad! Jell-O had a pig. Hostess Twinkies had a pig. Even candy could have a pig. (Kahf, 2006: 12)

Conflict arises when Khadra and her Family realized that pork and the like are almost ingredients of American foods. They should be careful to eat outside of their home because it is difficult to make sure the foods that they consume are halal. Meat is a problem to eat then in outside or public sphere. When they are inside of their house, they choose to make their own processed food from chicken or beef. As in the novel, Khadra is making a triple-decker beef salami sandwich on sesame-seed bread with tomato, lettuce, mushrooms, mayo, ketchup of course, and beet pickles (Kahf 2006:109).

The conflict between halal and haram food on meat is due to several reasons contained in the novel described by Khadra. Khadra and her Family follow the prohibition of eating pork because they believe Pork contains pests that can harm the human body. The reason of prohiotion of eating pig is described in the novel that,

Pig meat was filthy, it had bugs in it, Khadra's father said. That's why God made it haram, her mother said. If you ate pig, bugs would grow inside your stomach and eat your guts out. Always ask if there is a pig in something before you eat anything from Kuffar hands. (Kahf 2006: 13).

It seems that Khadra performs compliance in socio-psychology stages. She and her family accept the influence of Islam lessons dealt with the prohibition of eating pork. Khadra persists to follow the rule of Islam because she hopes for a favorable reaction from another person or group and she expects a certain reward or approval to avoid certain punishment or disapproval from a religious point of view. In Islam, following the compulsory rule will be rewarding a paradise (*surga*), and if people disobedience against the rule, there will be any social punishment within the group of Muslims and also will deserve hell (Naraka) in hereafter life. The following quote showed how Khadra stands for herself not to eat pork given by her teacher.

Mrs. Brown the kindergarten teacher poured the candy corn into a little flowered plastic cup on Khadra's desk.

Khadra said, "I can't eat this, her round, baby fat face grave.

"Why not, sweetie? " Mrs. Brown said, bending low so her white face was next to Khadra's.

"There's a pig in it."

Mrs. Brown laughed a pretty laugh and said, "Nooo, there isn't a pig in it, dear!"

“Are you sure?”

“I’m positive”.

She was so pretty and so nice and so sure. Khadra ate the candy corn and put some in her pocket.

But when Eyad saw the candy corn on the bus he said “Ummm, you ate candy corn. Candy corn has pig!” (Kahf 2006: 13)

Khadra, perhaps, was still a toddler when she persisted her ego not to eat pork. She cannot be drawn her argument logically why she refuses it. She just told everybody that, it is prohibited in her religion, and the shreds of evidences she leaks out are so weak “bug grow in her stomach” is nonsense, and Americans cannot accept such cliché reasons. This is why other Americans did not accept the reasons for refusing pig in the meals.

But it did. And it was too late to throw it up. Khadra was tainted forever. If she lived, that is. Too ashamed to tell her parents, she waited in horror for the bugs to grow in her stomach and eat her guts out. (Kahf 2006: 13)

Khadra and her family let themselves be conflicted with American realities for persisting the Islamic rule. This related to what is Goffman (1963) called ‘maintaining security’. He stated that someone who tries to maintain their security is because they try to respect themselves or in other words for their good without thinking about what other people think. It is one way for a person to refuse the entry of new values that will damage her morale. Khadra lets her friends and teacher abused her for the sake of sustaining her faith not to eat pigs. The reason for refusing to eat pork also sounds so cliché, otherwise.

The next conflict perceived by Khadra is dealt with Muslim women outfits. In Islam, clothing also takes serious attention to be applied in everyday life. Surah Al-Azab and An Nissa strongly recommended the shari'a outfits for women. Explanation of Islamic dress is one of the important themes which cannot be underestimated, because clothes, for women, are not only for covering the genital but also protected from harassment. Lately, the hijab is for defining self-identity.

In *the Girl in the Tangerine Scarf*, the compulsory outfits in Islam are denoted through the importance of wearing the scarf. In the novel, Khadra tried to believe in the importance of the scarf for Muslim women. It is Khadra’s identity to define herself in front of non-Muslim friends, as illustrated in the following excerpt:

It’s my connector, Khadra had tried to explain to Seemi once wearing the scarf through hard times. It makes me feel connected to the people in my family, my mosque, where I came from. My heritage. (Kahf 2006: 424).

“Connected to the people in my family, my mosque, my heritage” signifies the identity of Khadra as Muslim and a generation of Muslims. However, wearing a hijab or scarf in America is not an easy one. She faces neglect, refusal, even violence against her outfit. It is making sense if it is connected to the Jilbab’s image from the western point of view. It is often claimed as a means to restrict women’s movement and a form of inequality. Mernissi (in Setiawan, 2019), for example, said that the Jilbab is a form of injustice to women. Jilbab is seen as a force, to protect herself from potential chaos and disobedience. Later, Muslim woman’s headgear frequently identifies in buzzwords as the emblem of terrorism, oppression, fundamentalism, and victimhood (Sadar, 2014). From *burqa*-bans to atrocities against women in some Islamic countries, the veil is frequently framed as a piece of cloth imposed on an individual by her religion and culture.

The novel *The Girl in the Tangerine Scarf* displays Americans’ attitude against headgears. They still internalized the stereotype of the hijab as the terror outfit, so, Khadra’s outfit is rejected in her social environment.

“Look, raghead’s got hair under that piece of shit,” Curtis crowed. Brent yanked again.

“Cut it out, jerkoff!” Khadra yelled, swiping uselessly at his arm behind her back. OW... the topaz scarf brooch opened, poking her skin, drawing blood.

Want me to hold her down for you?” Curtis grabbed one of her failing arms.

“Stop it!” a ripping sound. Brent stepped back, waving a piece of scarf. Khadra lunged. Tried to grab it. her scarf was torn in two, one strip in Brent’s hand, the other wound tightly around her neck.

“I hate you!” Khadra screamed.

“I hate you! Brent mimicked in falsetto. It’s just hair, you psycho.

What a psycho? Curtis echoed. The two boys ran down the hall, the thump of their Adidas’d feet merging with the clatter of the pep rally.

I hate you! I hate you! I hate you!” Khadra screamed at their receding figures. (Kahf 2006: 124-125)

The perception of Americans towards Muslim women’s scarf, let Americans doing abusive treats to Khadra. She gets conflicted in herself and society because she persisted in wearing her compulsory outfit for Muslim women, hijab or scarf. Khadra tries to sustain Islam rule by wearing a hijab, however, it is putting her in a danger. Even, Ghazi, a Muslim who also lived in America warned Khadra “we’ve got our clothes on... and you grew up in America. Don’t tell me you never do stuff like this in America..? (Kahf 2006: 178). Ghazi has been adopted

American realities to live in America. He put off his attributes as Muslim and tried to behave and to appear like other Americans.

Scarf, hijab, jilbab, or what so-called Muslim women's headgears in the quote essentially conveys deeply religious sentiments, its meanings stretch beyond spirituality. Khadra's headscarf reflects the eclectic lifestyles and the beliefs of women who embrace it. She wears it to reaffirm her religious belonging to manifest her Islamic lesson. Although getting conflicted with her society, Khadra is aware that her scarf is a symbol of her identity as a Muslim woman. It is not only a symbol of piety but also a symbol of self-individuality. Ahmed (Umam, 2020) admits that the vision of social justice from Islam is now being implanted into a pluralist and democratic society. Gender equality and justice became the common voice that brought Islamic feminism to life in America. Today, there are many descendants of American political Islam activists who are at the forefront of fighting for women's rights in Islam.

### **Adaptation as Conflict Management**

Identity becomes a matter in America, especially for Muslims. They have faced discrimination, violence, and Islamic attributes labeled as terrorism. Khadra as the main character in the novel starting to identify her new environment tried to understand the situation and tried to manage the conflicts. She then commenced adapting whether that was possible to be adapted or persisted in her habit as Muslim and American.

Throughout the novel, Khadra tried to identify that American realities would not create disturbance to Islamic rule if she could manage it well. Halal-haram, compulsory, and un-compulsory became the main points to be considered in the adaptation process. She then tried to identify and internalize the behavior and culture in American realities to integrate as fully American by managing her behavior. She identified that pork is becoming an American popular meal or ingredient. She also identified food from halal and haram in Islamic rule. She began to realize and negotiate herself with the situation by adjusting herself for acceptance in American society. In essence, in the stage of internalization, she ignores the conflict between Muslim identity and American reality. Khadra already knew that America was a country of immigrants where everything could have existed. Starting from halal food mixed with haram food, it has become commonplace for Khadra. She persists in not eating pork or haram food, but she appreciates those who consume it. She opts to consume "Soybeans" as the most important crop in Indiana. Yeah, we're surrounded by soybeans. So? So, eat soy-based foods. If you want to emulate the Prophet by Analogy, in Indiana, you eat soybeans." (Kahf 2006: 154).

Likewise outfits, Khadra tries to identify the American outfit. Americans' outfits are depended on the seasons. In summer, they would wear a tank top, open clothes, but in winter the Americans would cover their whole body and be covered ed with a very thick cloth. Khadra

experience harassment for her outfit (wearing long black dress and cover her eyes with *niqap*). Looking at this harassment, she then tried to adapt her outfit. She keeps wearing hijab but the clothes' types are changed. She wears jeans sometimes, a tunic, and a pashmina, the combination of colors also varied. She commenced wearing a bright color hijab, like white instead of Black. Khadra realized that as long as she does not remove her hijab, she could wear any kinds of clothes she wants. It would save herself from abusive treatment and intimidation from others for her 'strange' outfits. Khadra put on a white scarf with tiny flowers like a village meadow in spring, and a pale blue blouse and soft floral skirt..." (Kahf 2006: 193). Khadra was in baggy trousers and a long-sleeved tunic top that reached her knees (Kahf 2006: 184 ).

The quote highlights the adaptation of Khadra in outfits. First, she changes the color of her hijab from black to white. She also starts to change her long black dress to trousers, a skirt, and a tunic. These pieces of outfits made her more fashionable. What she tried to sustain is a scarf. It is compulsory to be put on as Muslim women wherever they are. Being an American Muslim is not an obstacle for Khadra to continue to show her identity. Adaptation is a safe way to exist in the country.

As explained earlier that Muslim (women) outfits are sometimes connected to the negative stereotype in the USA and became a reason for discrimination. Khadra as the main character, then tried to identify the parts of Muslim women discriminated against of their outfits, hijab. She found that there are some element should be eliminated through the hijab, namely the type and color of the hijab. Most Muslim descendant from the Middle East in the USA showing off their attributes as Muslim by wearing long black veils and outfits covered almost the whole part of their body. It seems weird in American people's eyes. Khadra then tried to combine the color and the parts of the outfits without leaving out her hijab. The goal is not leading herself socially intimidated but accepted when living side by side with other Americans.

The model of conflict of identity and adaptation of Khadra as Muslim woman in the novel seemed similar with the other people who defined 'different' in the United States. Blacks, for example, although they have a different history in the United States, they have the same style, when they live a life in the United States. They are getting conflicted their blackness as a core of racial identity (Rasiah, 2019) and they negotiated their identity by reconstructing their racial (Rasiah, 2016a) to fit American realities. Likewise, Native and Chinese American, Nindiasmara (2016) who analyzed negotiation of identity of Native and Chinese American through novel *Ceremony* and *The Hundred Secret Senses* argued that conflict resolution is done through the reenactment of ethnic root and the adaptation to mainstream American cultural values. Sense of belongingness, history and socio-cultural background become the determining factors of identity negotiation.

## CONCLUSION

This article summed up that conflict occurred in the main character in the novel *the Girl in the Tangerine Scarf* is much related to halal/haram food and Muslim outfits. It seems that the main character tried to preserve her Islamic identity but eliminated conflict with American habits. Khadra builds her compliance by sustaining her Islamic identity to identify herself in her Muslim Community. However, Khadra as the main character also shows the process of conflict management by identifying and internalizing of American culture. She identifies American cuisine and outfits; pig and its flavor are favor ingredients and meals in America, as well as an outfit, are varied. She respected those who consume and wear it and tried to accept it as an American habit. She managed to take an easy in these realities but keep herself away from it. She changes her outfit model and color in more fashionable but keeps her scarf on her head. As a result, she could escape herself from intimidation since she changed the way she respond to it. She then can integrate into American society as an American who internalized American realities and culture. Khadra in the end, appeared as a moderate Islamic woman who can be adapting the new environment in order to avoid conflict in the American society and can be integrating as fully American.

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## Situating Diasporic Identities: Narratives of Space and Place in Malaka Gharib's *I Was Their American Dream: A Graphic Memoir*

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### ABSTRACT

This paper examines the intersection of space, place, and identity in Malaka Gharib's *I Was Their American Dream: A Graphic Memoir*. Telling a story of the author's experiences growing up as a bicultural child in America as well as those of her diasporic family, the graphic memoir portrays how America is constructed as a space and place by immigrants attempting to define their personal and cultural identities. For a second-generation immigrant like Malaka, the construction of America as space and place is undeniably a part of the identity crisis commonly experienced by a child from a mixed marriage born and living in a third culture. By applying theories centered on the conceptions of space and place and how they affect the construction of diasporic identity, this paper reveals that experiences, both personal and communal, linked to one's place and space help define his/her identity and develop a sense of home and belonging. Furthermore, as portrayed by the protagonist, the perception of space and place undergoes a transformation as she gains more experiences in her coming-of-age. Hence, it is her engagement with the American landscape that has surely helped Malaka to situate her diasporic identities within the framework of American national identity.

**Keywords:** belonging, coming-of-age, diaspora, graphic memoir, home

### BACKGROUND

As minorities, diasporic communities in America have to constantly face a challenge in their attempts to construct their cultural identities. They often find it hard to detach themselves from negative myths and stereotypes that seem to be inseparable part of their cultural identities. History has recorded the existence of various racial stereotypes against African Americans, such as lack of intelligence, laziness, and being associated with violence and crime (Taylor, Guy-Walls, Wilkerson, & Addae, 2019). After 9/11, Muslim Americans (especially those from the Middle East and North Africa) have been labeled as terrorists (Zainiddinov, 2020), while in the Trump era, Latinos also became objects of stereotypical depictions associated with criminal acts, namely violence, rape, drug trafficking, and illegal immigration (Gonzalez, 2019). Similarly, Asian Americans are placed in an in-between position (Chong, 2013), an ambiguous position within the framework of American national identity (Zhou & Bankston, 2020). Even though they are positively portrayed as a model minority, Atkin et al.

(2018) show in their study that the internalization of this myth has negatively affected the psychological condition of Asian American teenagers who feel burdened by this stereotype.

Narrating the life of a diasporic woman in America, *I Was Their American Dream: A Graphic Memoir* (2019) by Malaka Gharib also portrays the challenges that Malaka has to face growing up as member of a diasporic community. Born in America from an Egyptian father and Filipino mother, Gharib recounts her life story as a graphic narrative that enables her to visualize herself at various ages and in various stages of her diasporic experiences. According to Quesenberry & Squier (2016, p. 83), in a graphic narrative, this kind of author's self-visualization helps to easily recognize the time that has passed between the experience and the recording in life writing, as well as create visual distinction between the narrator of the past and the author in the present. Furthermore, Quesenberry & Squier also notes that graphic life writing may help address the ideological and systemic implications of 'fragmented aspects of the self' as not merely issues of selfhood, but also of positionality and intersectionality among minority experiences. Therefore, Gharib's use of graphic memoir for her life writing may best depict and visualize her diasporic identity construction.

Being a second-generation immigrant with a multicultural background, Malaka experience identity conflict as she was caught up between the cultures of her parents, Egyptian and Filipino. However, the conflict was further heightened by the fact that she was born and live in a third culture. Since 'who we are' is somehow inextricably linked with 'where we are,' being in America for Malaka has posed another challenge to her identity construction. Thus, a critical look at how America is perceived as space and place to enable to locate the diasporic identities portrayed in Gharib's graphic memoir becomes the main focus of this study.

There have been various studies on the intersection of space, place, and identity within the context of literature; yet, not many has been conducted on graphic memoirs. Some studies on young adult (YA) literature show how personal identity is not only "bound up with a place" but can also contribute to the place identity (Lockney, 2013), and how "experiences in new places can provide space to redefine one's personal identity and foster a sense of belonging" (Glenn, 2017). Next, Modarres (2013) applies multidisciplinary approach to examine space, place, and identity in multiethnic, immigrant and diasporic literature and reveals how narration serves "a spatial strategy" that allows us to articulate various facets of our identities. Meanwhile, studies on space and place in graphic narratives have neither specifically addressed their interconnectedness with identity nor examined this issue in graphic memoir. Fraser's (2021) study focuses more on spatial aesthetics in comics in relation to the notions of space, place and nonplace, but does not address the issue of identity. Another study on place in graphic narratives from Donovan (2014) focuses on graphic pathogeographies in a graphic memoir to highlight the significance of geographic concepts in graphic novels of health and

disease. Hence, as the issue of space, place, and identity in diasporic graphic memoir has not been much explored, this paper addresses the question of how the intersection of space, place, and identity portrayed in Gharib's graphic memoir reveals the complexities of situating one's diasporic identity.

## RESEARCH METHODS

This study employs qualitative descriptive research in interpreting the data obtained from an American graphic memoir entitled *I Was Their America Dream: A Graphic Memoir* by Malaka Gharib (2019). In this study, data were collected from the graphic memoir through close-reading in order to sort specific narratives and images related to the interconnectedness of space, place, and identity. To analyze the data, this study applied some theories of space and place. That the ideas of space and place are defined in relation to one another was first proposed by Tuan (1977) who argues that if "we think of space as that which allows movement, then place is a pause. As space is more abstract than place, what first seen "as undifferentiated space" then turns into "place" once it becomes familiar and is given values (p. 6). Accordingly, Cresswell (2004, p. 24) then defines home as "an exemplary kind of place where people feel a sense of attachment and rootedness." However, Massey later criticizes the ideal of place as fixed and secure, and instead suggests it as open, hybrid, and interconnecting. Unlike Tuan, Massey (1994, p. 155) argues that places are not static, have no boundaries, and do not have single identities.

In this study, the conceptions of space and place were then linked with diasporic identity construction. Identity primarily concerns with a sense of belonging through which people share fixed and collective categories with others, such as kinship, homeland, biological, or cultural heritage (Chiang, 2010, p. 31). Yet, in diasporic context, identities are "not fixed and situationally determined" (Werbner, 2004, p. 900). This corresponds with Hall's notion of identity suggesting 'positioning' and a process of becoming, rather than fixed, unvaried roots (Hall, 1990). Hence, along with the ideas of space and place, these concepts of diasporic identities were applied in this study to critically examine the construction of diasporic identities in the graphic memoir through Malaka and her parents.

## DISCUSSION

### A. Transformation of America from Space to Place



Figure 1 : America as 'space' for Malaka's father (Gharib, 2019)

Narrating the lives of her diasporic family in her graphic memoir, Malaka Gharib draws a different portrayal of herself and her parents as two different generations of immigrants. Being first-generation immigrants, both Malaka parents were born in their home country, namely Egypt for her father and the Philippines for her mother. They only came to America later on upon reaching adulthood. Nonetheless, her mother and father had a different way of perceiving America. Before the migration took place, America for them was more of an abstract that only existed within their imagination. Therefore, based on Tuan's concept of space and place, America which is still an unfamiliar site is constructed as 'space.'

While place can be viewed as representing security and stability, space is associated with openness, freedom, and threat (Tuan, 1977, p. 6). Such perception of space and place is also portrayed in the graphic memoir through the characters of Malaka's parents. Before coming to America, Malaka's father had already had a strong desire to go to America (Figure 1). For him, America was perceived as a space that offers openness and freedom, a space that offers a greater possibility to realize his American dream. Malaka's father had been dreaming about going to America since high school and also obsessed with American movies when he was growing up in Cairo (Figure 1 left panels). For him, American movies had become his source of inspiration. As one of the iconic cities in America, New York is particularly selected to represent his narrative of space and place (Figure 1 right panel). This portrayal cannot be more perfect since New York has frequently become the setting of American dream in the minds of immigrants including Malaka's father who firmly declared "I want America." Furthermore, if we refer to Yoshimi's (2000) concept of America as symbol, the perception of Malaka's father

of America is similar to that of the Japanese before the 1970s in which America is seen as a symbol because it represents the ideal standards and dreams to fulfill.



Figure 2 : America as 'space' for Malaka's mother (Gharib, 2019)

On the contrary, Malaka's mother had never wanted to come to America since she already felt comfortable with her life in the Philippines – a place she had become familiar with; thus, she initially refused to move to America (Figure 2). She did not want to go as she thought of the discomforts awaiting her once she got there. She hated the chores and imagined a hard life ahead of her since she would have to start from scratch (Figure 2 left panel). Accordingly, for her, America is perceived as a space with all the threats associated with them. Unlike, Malaka's father who gladly moved to America, her mother's coming to America nearly resembles a forced migration since it made her "totally heartbroken" (Figure 2 right panel).



Figure 3 : Transforming America from 'space' to 'place' (Gharib, 2019)

However, immigrants' initial perception of America as space may later undergoes a transformation when they finally set foot in America and live their lives there. The stability and security felt by these two characters in the form of success in further studies, landing well-paid jobs, and finally getting married can be interpreted as a sign of America's transformation from space to place. Figure 3 clearly portrays how for Malaka's parents America has transformed American from space into place after they build a family. The rows of shops in a mall used as background of the happy family in this two-page panel can capture modern American landscape and definitely reflect American culture at its best. According to Tuan (1977, p. 6), if space allows movement to occur, then place is a pause, and every pause in a movement allows a location to be transformed from space into place. Hence, this further affirms that for diasporic communities the process of migration as a movement and living in America as a pause allows the transformation of America from space into place.

## B. Diasporic Experiences and the Narratives of Space and Place

Unlike her parents who migrated to America from their homeland, as a second-generation Malaka was born and raised in America. Having a different experience from her parents, she surely has a different perception of America as space and place. Tuan (1977) points out the importance of the nature and perspectives related to experience in constructing the meaning of space and place. Similarly, Casey defines place as something intimate and encompassing all experiences and meanings in life (Low, 2017, p. 17). Meanwhile, Richardson argues that society transforms experience into symbols, and it is this symbolic transformation

that gives meaning to space (Low, 2017, p. 72). This understanding of the role of experiences in the social construction of space and place thus helps explain the differences in the perception of space and place between Malaka and her parents who undeniably have different experiences since they come from two different generations of immigrants.

Malaka's construction of America as space cannot be separated from the identity crisis she experienced as diasporic child of a mixed marriage. Malaka who is half Egyptian half Filipino was considered neither Egyptian nor Filipino. In addition, being born, growing up, and living in America all her life still does not qualify her fully as American due to her not being part of the dominant WASP culture. Therefore, it comes as no surprise that on her drawing of the social map as shown in Figure 4, she put the following caption: "Even amongst minorities, I was a minority. Everyone in high school hung out with people based on clubs, sports, ethnicity. Who'd be my friend?" (Gharib 2019). Her being lonely and alienated is clearly portrayed in this map where she positions herself alone in proximity with other Filipino students, yet not quite with them. Her school thus remains as a space and does not turn into a place since she – as pointed out by Creswell (2004) – neither feels "a sense of attachment" nor "rootedness" that will enable her to develop a sense of belonging to a place that she can call 'home.' Hence, Malaka's perception of her school is actually none other than the reflection of her perception of America as space and place.



Figure 4 : Social Map of Cerritos High (Gharib, 2019)

Figure 4 shows how Malaka's drawing of her school's social map apparently reflects a spatial representation of America based on the activities or ethnicity of its members. This map



depicts certain locations at school that are associated with certain groups of students, which are even further divided into much smaller and specific groups. Unfortunately, Malaka does not fit into any single group due to her mixed status. Therefore, her social mapping actually serves as her narratives of space and place of America. Similar to America, space at Malaka's school also undergoes social construction and is transformed as a place attached to a certain identity. Only those with the right identity are acknowledged of their spatial rights and eventually belong to the place. Consequently, such ethnically ambiguous individuals as Malaka have no rights to claim this compartmentalized space.

As Tuan (1979, p. 387) argues that place is the embodiment of people's experiences and aspirations, place is not only a fact that must be explained in a wider frame of space, but also a reality to be clarified and understood from the perspectives of those who put value or meaning to it. Accordingly, the construction of America as place based on Malaka's version of Cerritos High social map has clearly embodied her experiences and aspirations as well as the reality that she understands. This construction affects the formation of Malaka's identity as a second-generation immigrant in America caught up between not only two, but even among three different cultures. Consequently, she could not find herself a place in a society that tends to construct place based on cultural identity in a single dimension. However, just like her parents', Malaka's perception of space and place later on undergoes a transformation as she gains more experiences during her coming-of-age.

### C. Situating Diasporic Identities





Figure 5 : Situating diasporic identities in three cities: Cerritos (top left), Washington, D.C. (top right), and Syracuse (bottom) (Gharib, 2019)

Growing up in three different cities in America have a significant impact on how Malaka construct her personal and cultural identities as diasporan. Spending her school years in Cerritos, California; going to college in Syracuse, New York; and landing a job in Washington, D.C., Malaka's sense of identities is shaped by her experience living in cities with different characteristics (Figure 5). Located in California, Cerritos becomes home of various diasporic communities, and in the graphic memoir these diverse groups are represented by various hyphenated American students in Cerritos High, including Malaka, an Egyptian-Filipino American. Meanwhile, Syracuse is completely different from Cerritos because "Everyone was really white" (Figure 5 bottom panel). At last, Washington, D.C. is renowned for being an international, multicultural metropolis. Malaka's moving from one city to another as portrayed in her memoir also signifies the process of her diasporic identity construction. At first, in Cerritos she always finds it hard to answer the most important question, "what are you?" (Figure 5 top left panels). Then, in Syracuse being non-white in a predominantly white society has led her being whitewashed and attempted to practice mimicry. Finally, in Washington, D.C. she just realizes that there is nothing wrong with being brown and start to accept and be proud of her 'multicultural' self (Figure 5 top right panels). Hence, this clearly shows that Malaka's diasporic identities are not fixed, and constantly on process of becoming, as well as situationally determined by the place in which she lives in.

## CONCLUSION

Upon close examination on the complexities of interplay among space, place, and identity in Gharib's *I Was Their American Dream: A Graphic Memoir*, this paper reveals that the narratives of space and place in diasporic life writing contribute to the construction of both personal and cultural identities. Just like identities that are not static, space can also transform into place once a sense of attachment and interconnectedness are developed with a particular location. In addition, this transformation can also occur as a reflection of the coming-of-age experience. Thus, these experiences, both personal and communal, linked to one's place and space help define his/her identity and develop a sense of home and belonging. At last, Gharib's graphic memoir has clearly portrayed how Malaka's engagement with the American landscape

helped her to situate her diasporic identities within the framework of American national identity.

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## Pragmatic Analysis: The Perlocutionary Effects of Verbal Abuse in Online Media

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### ABSTRACT

Verbal abuse encompasses forms of language that harms the interlocutor. Verbal abuse is carried out by a powerful or dominant party in the household, such as husband to wife. This verbal abuse is physically difficult to prove but its effects can be identified in the near or long time. This effect is called the perlocutionary of verbal abuse in the household. This research will describe the perlocutionary effects of verbal abuse in the media using pragmatic analysis. Pragmatic is an illocutionary speech that is categorized pragmatically as abuse and its effect (perlocutionary) medically on people who receive the speech perlocution. The results of the analysis were presented in a narrative-descriptive manner. From the results of the analysis through the pragmatic approach, it was found that, broadly, there were two perlocutionary effects of verbal abuse in media, namely psychical stress disorder.

**Keywords:** *social media, twitter, speech act*

### BACKGROUND

In everyday life, abuse is transformed into many forms. The most easily recognized is physical abuse. Another form of abuse that must be aware of is verbal abuse. This form of abuse is often not realized by both the perpetrators and the victims. Although verbal abuse does not leave visible scars, this form of abuse is as painful as physical abuse. Various studies have shown that the victims of verbal abuse can experience some serious psychological trauma. In addition, this abuse is also very likely to destroy a relationship. A psychologist, Liza said verbal abuse interspersed with psychological abuse whose effects were worse than physical abuse whose traces were seen and could be cured with drugs. Verbal abuse will require a long recovery through therapy and accompaniment, because of its abstract feature. Liza explained that someone who was often verbally abused in his past tended to experience unpleasant events, such as bullying and mockery. Abuse is not only about when a person commits or experiences physical torture. There are also other forms that are more dangerous than physical abuse, namely verbal abuse. Verbal abuse is a form of torture on someone through words. The aim is to damage the victim's mentally so that the victim will feel insecure, begin to question the intelligence, and feel he has no self-respect.

Verbal abuse can happen in any kind of relationship and its intensity usually increases if it is not terminated immediately. If it is severe, this abuse can also lead to physical abuse and

leave a bad effect on the victims. Many people think verbal abuse only happens when someone yells at someone else. However, verbal abuse can occur when someone speaks in a soft tone like whispering, but is done every day and aims to kill characters.

Some forms of verbal abuse based on Murray (2021) can have the effect of acts of perlocutionary, they are (1) Name-calling. Name-calling is a nickname that is insulting or names someone by changing his or her name to another name. (2) Degradation. These words are issued so that someone feels guilty about himself and considers himself useless. (3). Manipulation. This verbal abuse is done with the aim of commanding you, but not with imperative sentences. (4). Blame. Making mistakes are normal. However, people who commit abuse will make your mistakes as justification for their actions. (5) Humiliating. These words will come out when the verbal abuse intends to stunt you and at the same time make him superior. (6) Continuing criticism. Accepting criticism is part of the process of self-maturity. However, in verbal abuse, criticism is carried out violently and continually so that victims will feel that they have no pride. (7) Accusing. Accusing can also be verbal abuse when it is done to bring you down mentally without using harsh words. (8) Refuse to talk. Not even saying anything can be a form of verbal abuse, especially if it is done to make the victim feel uneasy. (9) Unending debate. Arguing is part of a healthy relationship, but endless and repeated debate can be a form of verbal abuse (10). Threat. Verbal abuse can be the beginning of physical abuse, one of which begins when the perpetrators of this abuse emit a threatening tone. This threat is very easy to recognize because it certainly gives the effect of fear of the victim and requires the victim to obey the words of the perpetrators. The perlocutionary in the form of non-action has substantial power because it can affect the speech partner psychologically and psychologically. This research aims to describe the perlocutionary effects of verbal abuse in media.

In actual communication, humans involve three aspects of action. Austin (1968, in Kaburise 2011) called this (1) locutionary acts; (2) illocutionary acts; and (3) perlocutionary acts. The act of locution is said to be the act of saying something. The linguistic forms that are conveyed are the locus of speech. When speaking, a person not only says something or locates, but he also does something. This is what Austin meant by the second act, the illocutionary act. This illocutionary act is also said to be the act of doing something. There is action via speech (Yule 1996 in Kaburise 2011)). When speaking, there are certain intentions contained in the speech. In speech (5) and (6) above, they contained an action.

Perlocutionary act is the act of affecting someone. Yule (1996: p.48) said that perlocutionary act is the effect of an utterance. It deals with the effect on the hearer by means of uttering the sentences. According to Leech (1983: p. 199) the formulation of perlocutionary act is by saying X, s convinces that P. The example of perlocutionary act can be seen in the

utterance, *“I’ve just made a breakfast for us”*, which has the effect on the hearer. It means that the speaker wants the hearer to eat the breakfast that the speaker has made.

There are two potential possibilities when communication is carried out. First, the participants involved are equally comfortable. Second, one of the participants felt uncomfortable because the linguistic forms used did not please him. Form of language that is not comfortable correlated with the face. Face refers to self-image or self-esteem. This is in line with the view of Brown and Levinson (1987, in Kaburise 2011)) which divides faces into two, namely positive faces and negative faces. Positive face means that when communicating, someone wants to be valued and considered as part of the context of the speech event.

Austin (1968, in Kaburise 2011) called it speech acts. Speech act is speech which contains an action. When speaking, the speaker actually not only communicates something, but also takes action. Searle (1992, in Kaburise 2011) refers to it as action via performance. That performance is speech. In general, speech acts are divided into three, namely acts of locution, illocution, and perlocution. The act of locution is the act of saying something. Leech (1983, in Kaburise 2011) also called it the pragmatic force. Parameters of an illocutionary power can be seen in IFIDs (Illocutionary Force Indicating Devices). IFIDs is a marker of the power of illocution in a speech. IFIDs can be identified through the constituent elements of speech, such as verbs or diction used. Even if there are no elements that literally describe the power of illocution, context becomes a tool to look for that power. When context fails to be identified, then the potential for large pragmatic failures occurs. As a result, communication fails (Kaburise, 2011). The reaction or effect of an illocution is called the act of perlocution. Acts of perlocution vary in form. There are two reactions that can occur, namely (1) in the form of action and (2) non-action.

Context is the important part in understanding about pragmatic meaning because the hearer can catch the actual meaning of a speaker when they utter an utterance which has intended meaning. By knowing the context, we can assume what is meant by the speaker’s utterance and how the hearer interprets what a speaker means in order to understand the intended meaning of an utterance. Hymes (1974) categorizes speaking context into: a. (S) Setting which including time and place. b. (P) Participant identity includes personal characteristics such as age and sex. c. (E) Ends including individual goals of the participant. d. (A) Acts including how acts are organized within speech event. e. (K) Key or tone and manner. f. (I) Instrumentalities or the linguistics code such as dialect, variety, and so on. g. (N) Norm or standard socio-cultural rules of interaction and interpretation. h. (G) Genre or type of event

The messages that involve attacking the self - concept of another person, with the aim of delivering psychological pain, reflect verbal aggression and abuse (Ghai, 2021). Verbal abuse is hidden because it does not leave physical wounds, as is done in physical abuse. However,



verbal abuse can damage the soul and mind (Madison, 2012). Cultural, social behavior and personal considerations make many victims of verbal abuse to be silence. In addition, the lack of understanding the concept of verbal abuse itself makes acts of abuse increasingly uncontrollable. Moreover, verbal abuse is not only done by perpetrators who tend to have low education; and the victims are not those who have low level of education.

The lack of understanding of verbal abuse makes the victims just keep quiet, hold back the feelings, and try to cure themselves. Social, cultural, and religious considerations keep the perpetrators left. That the effects of verbal abuse are serious, out of sight and observed by many parties. So far, what has attracted more attention is physical abuse because it can be seen and can be proven medically. Unlike verbal abuse where physical evidence and medical evidence are quite difficult to explain. The effect can only be seen clearly after a long time, such as stress or irrational. The most obvious effect is suicide. Due to intense pressure, the victim decides to commit suicide.

## RESEARCH METHOD

The research method used is descriptive qualitative. The approach used in this research is descriptive qualitative. Qualitative research is to find phenomena such as methods of behavior which is not described before and to understand them from the point of view of participants in the activity. In qualitative research, the researcher addresses research problems where the variables are unknown and require exploration (Creswell, 2003). A descriptive method is a kind of method in which the researcher not only collects the data, but also analyzes and interprets them (Surachmad, 1994, p.139). By using a descriptive method, the researcher of this research tries to describe the facts concerning the objects of the research, namely speech act. Therefore, the researcher collects the data, analyzes and interprets them, and draws conclusion about the various forms of speech act, the relationship between the forms of speech act and the contexts of the dialogs, and the intention of the speakers in using them. Qualitative research concerns with collecting and analyzing information in as many forms, chiefly non-numeric, as possible (Blaxter et al, 1996: p.60).

Kumar (2011) stated that qualitative research is a research that has aim to describe situation or phenomenon with the use of qualitative measurement scales and if the analysis is done to create the variation the situation without quantifying it. Thus, this research will describe forms of verbal abuse that occurs in online media, Twitter and the perlocutionary effect. The research approach used is descriptive narrative, which describes the facts in online media and the analysis using Murray (2021) and Austin and Leech's pragmatic theory in Kaburise (2011).

## DISCUSSION

The result showed that the forms of verbal abuse found from the tweets are name-calling, degradation, blaming, criticism and humiliation. The perlocutionary effect can be seen by feeling inadequate, stupid, questioning their self-worth and their identities, feeling of confusion, anger outburst, and it can lead unending tweet war. The findings are described as follows:

The locutionary act is a tweet that contains verbal abuse, specifically against women. The illocutionary force is claiming using blatant mean words such as “dumb” to address the girls who gave their numbers. The forms of verbal abuse are name-calling and degradation. By saying that the girls are dumb is simply about what the author’s belief about them. The author may question “why now?”, however, for some people, they may think that the girls saved the author. The word “dumb” means stupid. Thus, every girl who reads this locution will get the effect of perlocution such as feel inadequate, stupid and question their self-worth and their identities. The tweet is shown as follow:

*@username When you're going to do Sumcide by telling world but suddenly **dumb girls** start giving you her phone numbs*

The locutionary act below contains illocutionary force such as commanding. The forms of verbal abuse are name-calling and degradation. The name-calling is the word “idiot” which can lead to war because it questions how worthy someone is. Nobody wants to be called that way. Therefore, some people will try to defend themselves by replying with an outburst of anger as the perlocutionary effect. It can be seen in the following tweet:

*@username Reuben **smacks him and pushes him over.** "You know where, you **fucking idiot**".*

The locutionary act below contains illocutionary force such as directing people to look at someone by name-calling that someone “idiot”. The forms of verbal abuse are name-calling, humiliation and degradation. The perlocutionary effect such as questioning themselves or the victims whether they are idiot or not. Moreover, there are negative feelings toward yourself, such as low self-esteem and self-doubt. This locution is also contained a hashtag, which means that it is directly addressed to Doug Ford who is a Canadian businessman and politician who has served as the 26th and current premier of Ontario. It can be seen in the following tweet:

*@username Oh, **look at the idiot** who finally stuck his head out of his hole. Now that the election is over, will you get back to doing your effing job? [#FordfailedOntario](#)*

The locutionary act below contains illocutionary force such as labelling someone by name-calling that someone “idiot”. The forms of verbal abuse are name-calling “idiot”, criticism “the blocking of Daniel” and degradation. The perlocutionary effect such as questioning themselves or the victims whether they are idiot or not. Moreover, the victim will have negative

feelings toward him or herself, such as low self-esteem and self-doubt. This locution is also contained a hashtag and a name. Thus, it is directly addressed to Daniel Craig who is a famous actor that plays James Bond. It can be seen in the following tweet:

*@username James is **an idiot** for even entertaining the blocking of Daniel. He's my favorite and wouldn't have ever blocked James and you kept Ashley???? These people are just giving Nick the game! [#TheCircle](#) [#thecircletflix](#)*

The locutionary act below contains illocutionary force such as mocking, commanding and threatening. The form of verbal abuse is name-calling “idiot”, blaming and degradation. It is directly addressed to Obama. The perlocutionary effect of this locution can lead to anger outburst from many sides. It can be from those who love Obama and Obama’s family who read this tweet. There will be confusion and raise question that the abuser has no right to mock, command and threat Obama. It can be seen in the following tweet:

*@username How do you like that, Obama? I pissed on the MOON, YOU IDIOT! You have twenty three hours before the piss drrrrropllllets hit the fucking earth. Now get out of my fucking sight before I piss on you too.*

The locutionary act below contains illocutionary force such as commanding. The forms of verbal abuse are name-calling “idiots”, degradation by saying human as “subhuman” and degradation. In some way, there is no right for a stranger to judge or address someone using this hurtful word. In other words, it is an act of degrading human dignity by addressing them as “**subhuman.**” The perlocutionary effect can lead to questioning their self-worth and their identities. It can be seen in the following tweet:

*@username **Stop fucking quote-tweeting these fucking subhumans I don't care how epic your dunk is all it does is boost their account and give them free exposure you idiots***

The locutionary act below contains illocutionary act that is stating something in insulting ways of referring to something is trash and a dumb-ass. The forms of verbal abuse are criticism “trash” and name-calling “dumb-ass”. These mean words addressed blatantly can affect the readers by experiencing confusion. Thus, they will seek why they should insult something or a statement while they can express it in positive ways. The perlocutionary effect is the addressees will question themselves. It can be seen in the following tweet:

*@\_\_\_\_ This is a prime example of 'I haven't played Halo in ten years and now I'm going to explain it to you.' The list is **trash** but this is just **a dumb ass statement**. And the multiplayer is free to play also lol.*

The locutionary acts are addressed to Meghan Markle through the use of racist hate speech. It includes the use of animal metaphors to depict her as a “whore”. Thus, the forms of verbal abuse are name-calling and criticism. The perlocutionary effect can be seen by questioning herself not only as a woman but also as an American. This tweet shows how angry and disappointed they are in Meghan, who suddenly appeared in the Oprah Winfrey Show. The

abuser also used caps lock. However, they have no right to call her that way because it is an act of degrading human dignity. This act will not only affect Meghan but also will affect all black people especially her family. It can be seen in the following tweet:

*@username YOU **DUMB LYING FAKE BLACK WHORE!! YOU DONT GET TO RIDE CARRIES COATTAILS OR PRETEND YOU ARE HER OR ME OR KATHERINE, YOU LYING MURDERING FREAK SHOW!!***

The following locutionary act contains illocutionary force such as claiming and describing. The form of verbal abuse deployed against Meghan Markle is humiliation that intends to make the abuser better than Meghan. It involved racism and hate too. The perlocutionary effect can hit mentally with low self-esteem and self-doubt. The tweet can be seen in the following tweet:

*@username Markle must have very large balls to stand like that. Or it's her soho house pose. Photoshopping her wig and inches off her waist and thighs can't erase the face Meghan markle is **ugly af** [#megxit](#)*

The following locutionary act contains illocutionary force such as stating. The form of verbal abuse is criticism by stating "ugly". This criticism is addressed to British woman who dislikes Meghan. This locutionary also contains racism. The perlocutionary effect can affect many people and it can lead to war. Nobody wants to be called ugly despite the controversial between Meghan and The Royal family. It can be shown in the following tweet:

*@username I'm pretty sure **she that ugly British white woman** that hates Meghan Markel for no real reason*

## CONCLUSION

Verbal abuse contained utterances that can have consequences and they are not simple. This time, some people consider that verbal abuse is a normal phenomenon. However, it is not that simple because from a Pragmatic-Medical perspective, verbal abuse has a perlocutionary effect. From the results of the analysis, it was found that there are five forms of verbal abuse found from ten tweets such as name-calling, degradation, blaming, criticism and humiliation. These forms of verbal abuse resulted in perlocutionary effect such as feeling of inadequate, stupid, questioning their self-worth and their identities, confusion, anger outburst. For worst cases, it can lead to unending tweet war and depression or even suicide. However, the researcher cannot jump right in to this conclusion because it needs a realistic situation. The researchers suggest other researchers who want to conduct the same topic to do a field experiment to support the effect of verbal abuse.

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## Analysis of Science Fiction on *Her* Film by Spike Jonze

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### ABSTRACT

Science fiction, abbreviated as Sci-fi, is a popular aspect of the genre in filmmaking today. The science fiction genre is usually associated with science and technology. In this study, researchers will analyze a film that has a combination of two genres, which are romance and science fiction. In this research, the researcher will examine the film genre and classify them with an understanding of genre study and see how the sci-fi genre is represented in the film "Her" by Spike Jonze, which has the romance genre as its main genre. In addition, the purpose of this research is to show that the sci-fi genre can build an interesting and unique narrative in romance genre films. To analyze the genre of science fiction in the film "Her", researchers will use a descriptive approach by Warren Buckland (2015) and use the genre of science fiction as the focus of discussion in this research. The Sci-fi genre in this film teaches that in the use of technology, humans can use it as balanced and wisely as possible. Humans should not fall into the trap of science and technology so easily. Science and technology are things that have a big impact on human life.

**Keywords:** Descriptive approach, Genre, Narrative, Romance, Sci-fi

### BACKGROUND

Science fiction is a genre that is well-known and widely used in filmmaking. Science fiction is not a new genre, but science fiction only entered the cinema industry in the 20th century. The first science fiction film in the world is *A Trip to the Moon* (1902) by a French magician named Georges Méliès. This film is based on Jules Verne's novel. He is the author of a fictional novel in the 19th century. However, over time and the development of technology and science, the science fiction genre is widely used in films, novels, to children's storybooks. Currently, science fiction is widely used in other film genres, such as *Her* (2013), which is a romantic drama genre film mixed with science fiction. The mixing of these genres



makes *Her* film have an interesting story even though the duration is more than 2 hours. However, the mixture of the science fiction genre in *Her* film had strong criticism from film critics. Even though the premise is about an artificial being that learns from other humans to become more human, it is not a film about technology. Everything in the film is very real (Barrett, 2014). *Her* film has been nominated and won several awards<sup>1</sup>, such as *Best Film on Austin Film Critics Association Award* (2013), *Best Sci-fi Movie on IGN Summer Movie Awards* (2013), *Best Writing, Original Screenplay on Academy Awards, USA* (2014), *Best Fantasy Film on Academy of Science Fiction, Fantasy & Horror Films, USA* (2014), and many more.

Genre study can be spelt out in the privileges of general, standard, ordinary, typical, familiar, conventional, average and accepted in a group of films. According to Warren Buckland (2015), the descriptive approach to genre aims to classify or organize a large number of films into a small number of groups. Therefore, many films are hybrid genres since they possess the common attributes of more than one genre. *Her* film has romance and science fiction genres. Based on Nancy Scheper Hughes and Margaret M. Lock (1987), the main plot center s of the romance genre are around two individuals falling in love and struggling to make the relationship work. Although many modern romances portray human sexuality more explicitly than in the past, the assumptions about male sexuality have not altered much (Mussell 4). It has also been argued that the popular romance genre since 1972 has been divided into two basic types — the sweet romance and the erotic romance—with fundamental differences in the presence or absence of certain norms of sexual behavior and explicit sexual activity (Thurston 7).

In this research, the researchers would like to explain and analyze the science fiction genre on *Her* movie with a descriptive approach. The reason why the researchers choose *Her* film as the data source and the object of this research is that the researchers believe that the science fiction genre has a relationship with the film plot as well as the romance genre. The researchers hope that this research can give a clear explanation about science fiction with a descriptive approach.

“*Her* is about people, about feelings, and relationships. The big theme isn’t about a machine that can think and develop but captures human nature and the turmoil that grew out of it. Spike Jonze did it with a hint of melancholy, humor and love in abundance.” – Rolling Stone Indonesia (March 2014 edition). The film ultimately unfolds in a romantic and somewhat moralistic manner, but it is seductive and subversive as it shows that their relationship is part of a changing and re-normalizing landscape: a world in which men and women are gradually



having relationships with their “OS”, and the stigma associated with it is fading (Peter Bradshaw, 2014).

Jonze’s film is a masterclass of creative imagination, presenting a near-future style that is only different enough from our own to captivate. Digital entertainment is completely immersive, and fashion trends vary – no one wears belts, for example. This context, however, never detracts from the central personal dynamic of the film, which is kept together by Joaquin Phoenix’s masterful performance. Although Phoenix’s performance lacks the intense method acting of Christian Bale in “American Hustle” or the manic kineticism of Leonardo DiCaprio in “The Wolf of Wall Street”, the film benefits from a certain degree of understatement (Kenny, 2014).

From that has been written, this film has a connection with the science fiction genre. The researchers will analyze the science fiction genre on *Her* film with descriptive approach.

## RESEARCH METHODS

The material that will be used in this research is a film entitled “Her” which was released in 2013. This research will use qualitative analysis methods sourced from films, journals, and Warren Buckland’s understanding of genre description. In this research, the researchers will focus on describing the science fiction genre of *Her* film. This study will use research methods that will focus and examine the science fiction genre and further research on the romance genre. In addition, the researchers will use several views of the characters in analyzing this research.

The first step taken by the researchers is to watch and understand the storyline of the film *Her*. The second step is to analyze the sci-fi in the film. The third step is to find sources and understand the understanding of the characters that will be used. The fourth step is to analyze the genre of the film by using the understanding of the characters related to the material used.

The members of this research will be assigned these roles: group leader, member, and editor. The group leader is in charge of overseeing the participants and assigning roles to the members. The member’s job is to conduct research and write down the necessary references for the literature review required for this research. However, in carrying out this research, members continue to work together and help each other in all aspects of the research.

### Descriptive Approach

According to Warren Buckland (2015) there are two main approach to genre, which there are a descriptive approach and a functional approach. A film is subsumed under a specific genre category in the descriptive approach if it possesses the necessary properties or attributes of that genre. Warren Buckland (2015) writes in his book *Film Studies an Introduction* that the descriptive approach is classifying or organizing a film into a specific genre category that has specific attributes or features to that genre. This descriptive approach needs to be supplemented by an approach that defines the function of genre films. However, Buckland said the aim of the descriptive approach to genre is to classify, or organize, a large number of films into a small number of groups.

### Sci-fi Genre

In this research, the researcher will use Warren Buckland’s descriptive approach to describe the sci-fi genre featured in *Her film*. Therefore, the researcher will briefly discuss the understanding of the sci-fi genre.

Keith M. Johnston (2011), the academic definition of the science fiction genre it is about as technology, science, futurism, or the figure of “the Other”. Popular identification of elements such as flying saucers, robots, ray guns, and aliens could provide an equally valid definition. A third industrial discussion of the term might center on special effects or spectacle. Any attempt

to comprehend the genre must engage with all three and accept that additional points of view are equally valid.

According to Chris Barsanti (2015) in his book titled “The Sci-Fi Film Guide. The Film

Universe, from ‘Alien’ to ‘Zardoz’” said:

Sci-fi is science has something to do with our calculations, even if it isn’t science that exists today. There are many crossover fans who enjoy fantasy and science fiction; both deal with the fantastic. There is, however, a reason why some science-fiction fans prefer the term “speculative fiction”. Fairies and dragons are imaginative rather than speculative. Films that speculated on what might happen as a result of this or that possible scientific advancement or (more frequently) error tended to make the cut.

However, Science fiction films to Susan Sontag on her essay “Imagination Disaster” said, it has nothing to do with science: “They are about disaster, which is one of the oldest subjects of art”. Once the late-1990s revolution in computer-generated imagery (CGI) technology-enabled filmmakers to impeccably render their apocalypse, dystopia, or alien invasion, those visions began flooding onto screens for audiences who became increasingly fascinated by the myriad ways humanity imagines destroying itself.

In addition, Warren Buckland (2015) writes in his book that films in the Sci-Fi genre usually have several elements that include:

1. Contemplation on the implications and consequences of scientific and technological advances.
2. Interstellar travel and/or contact with aliens.
3. A setting in the distant future. The descriptive approach classifies films within a particular genre according to the common attributes they possess.

## DISCUSSION

Her film, which was released in 2013 is a film directed and produced by Spike Jonze. This film has a combination of two film genres, romance and Sci-fi. The main genre of this film is romance because this film has a storyline about the romance between Theodore Twombly (Joaquin Phoenix) and an Artificial Intelligence Virtual assistant named Samantha (Scarlett Johansson). According to Warren Buckland about Sci-fi elements, this film is included in the Sci-fi genre category. The Sci-fi genre in the film can be proven by the time set and also the technological advances shown in the film. Her film is set in the future, or rather in 2025. In the film, the world is described as very modern and has various kinds of advanced technology.

The descriptive approach of Sci-fi elements represented in *Her* film is first, the time setting used in the film. *Her* film is set in the future, precisely in 2025. In that year, the film tells

how communication technology has become very sophisticated and has also found an operating system that can help humans in their daily activities. Humans are described as always using and depending on technology. This phenomenon changing human social life as they live more individualistically and only “need” technology. It is also due to the existence of an Operating System (OS) that was created in that year so that humans can be “friendly” with this advanced technology. Second, the technological progress represented in *Her* film. *Her* film tells the romance between humans and Operating System (OS) technology. The technology that has an important role in *Her* film plot is the Operating System (OS). This Operating System (OS) has almost the same capabilities as humans. The OS is described as a tool that has a reason, feeling, ambition and intuition. During the promotion period in the film, this OS has a tagline in the form of “Not an ordinary operating system, but an awareness.” which shows this OS is not an ordinary system or technological tool. The creation of this OS resulted in changes in the human social system. In the film, the OS has a role as a tool that helps humans in their daily work, so they become friends to chat with humans. With this OS, the relationship between humans to other humans starting to decrease. They are more interested in interacting and socializing with OS technology. It is also felt by Theodore (the main character), who goes too deep with this OS technology, which makes him leaves his morals and norms life. Theodore has a romance with technology, which can threaten or damage the existence and norms of humans. As Warren Buckland wrote, that science and technology can threaten humans. *Her* film can also be said like that, how the Sci- fi genre displayed in the form of OS technology has a strong role in human life so that it can threaten human existence or damage human thinking.

There are two Sci-fi elements shown in *Her* film, which are in form of the time setting, as well as technological sophistication in form of the function of the Sci-fi genre in the film. On the other hand, the technology depicted in *Her* film is a manifestation of man’s worst enemy and can also destroy humans with his knowledge and technology created by humans. This view is consistent with Warren Buckland’s opinion on Science Fiction.

In addition, *Her* film is also included in the category of the romance genre. A man named Theodore Twombly feels lonely and finds it difficult to socialize because he just got divorced from his wife. Then, he decided to buy an Artificial Intelligence Virtual assistant in the form of an Operating System (OS), which he initially used to relieve his loneliness and as a friend to talk to while helping to make his work easier. This Operating System is operated by a female voice named Samantha. At first, Theodore felt helped by the presence of Samantha because he could talk to her any time that can also help him with his work. Until one day, Theodore felt his relationship with Samantha was not the regular relationship between humans and technology. Theodore begins to depend on Samantha’s presence and he likes Samantha as much as he likes humans. This made Theodore and Samantha fall in love. The love story of Theodore and

Samantha becomes the core of the storyline in the film that makes *Her* film is included in the category of Romance genre.

Based on Nancy Scheper Hughes and Margaret M. Lock (1987), there are three aspects contained in the Protagonist Romance, Physical Body, Social Body, and Political Body. In the romance case of Theodore and Samantha in *Her* film, they have one element of romance protagonist, which is a social body. A social body is the relationship of the individual's body to the cultural context. In *Her* film, it shows when Theodore, who was assisted by Samantha in doing his work, had a romantic relationship with the Operating System (OS). However, in this context, there are sanctions in the form of cultural sanctions and social isolation. Theodore got both of these sanctions; he had violated the culture in a relationship where he had a relationship, not with humans but technology (unable to relate to humans after dating Samantha). In addition, by being in a relationship with Samantha, he finds it difficult to socialize with humans. Other people around him also think he is strange because he dates an Operating System (OS). Because of these elements, *Her* film is included in the category of the romance genre.

## CONCLUSION

*Her* film combined two genres, which are romance and sci-fi. Both genres can coexist really that so it proved that film can display two very different genre elements. The romance genre is displayed well and uniquely so that it still captivates the audience. Although the plot of romance deviates from the norm of life, the moral message is still conveyed really well. The Sci-fi genre is also displayed well so that it makes the audience fascinated by the sophistication of this OS technology. The Sci-fi genre in this film teaches that in the use of technology, humans can use it as balanced and wisely as possible. Humans should not fall into the trap of science and technology so easily. Science and technology are things that have a big impact on human life.

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## Discovering Narrative Structure of *South of the Slot*

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### ABSTRACT

The paper aims to analyse narrative structure of a short story by Jack London entitled "South of the Slot." It is considered important since a narrative has been considered as one of the significant fields in humanitarian and social science in the years elapse and to come. The linguistic features of a narrative have an important role in an arrangement of social meaning and to arrive at meaning in social contexts. The paper applied the Labovian linguistic model to figure out how language plays in a narrative structure of written text, i.e. the South of the Slot. It is considered important to reveal the narrative structure of written text because a narrative structure concerns with systematic events that bring to the development of story which in turn lead into the resolution and solid comprehension. These patterns of written discourse may bring the effects of the central human capability to bring over experience from one people to another via written narratives. The analysis shows that South of the Slot contains the narrative structures, such as abstract, orientation, complication, evaluation, resolution, and coda. Thus, this model is considered effective to understand the narrative structure since language itself keep on growing and changing all the time. We believe that this paper can accommodate that change and to go on to be a useful instrument in the future.

**Keywords:** Narrative structure, discourse analyses, and linguistic feature.

### BACKGROUND

The study of narrative structure has filled out a wide area of human interests and become some valuable markers of a narrative progression (Boyd, Blackburn & Pennebake, 2020). These forms of communication may bring the effects of the fundamental human capacity to transfer experience through spoken or written narratives which in turn can contribute to the exuberant attentiveness of written discourse (Kiosses, 2021). A narrative becomes one of the essential elements due to misfiring to absorb with narrative structure can influence to the losing an important aspect of short story as a vital and special form of literature (Castricato, Biderman, Rogelio, Cardona-Rivera & Thue, 2021).

### RESEARCH METHOD

The narrative structure of the South of the Slot will be analyzed using the Lobav's model as a tool to analyze the narrative patterns. The narrative structure proposed by William Labov is considered important to be applied because of it is different with the model of earlier

approaches from other linguists' structural approach that language must be analyzed as a fixed and obviously defined set of symbols which can be studied in separated ways. The paper applies the model of narrative analysis by Labov since this model is applicable and mostly found in many narrative structures, such as abstract, orientation, complication, evaluation, resolution and coda. It is important to note that not all elements must be existing or present in the narrative structure, but it depends on each narrative structure which sometimes does not have abstract or coda. Following this model, we believe that the paper can help readers to understand the narrative structure of the story since the language itself carries on development and change. So that the paper might bring a new insight to the readers in using this model to analyze the structure of the story that continue to be a practicable method in the future.

## DISCUSSION

The six main parts of Labov's model are presented in the following discussions:

### Abstract

Several narrative texts perhaps do not have an abstract or a coda. Such elements may not emerge in a particular arrangement, and respectively may be available in a difference of manners. These elements are considered important to see the interpretation of a narrative structure. Labov utilizes the appellation "abstract" to name or to label the introductory segment of the narrative. This can be resembled to a brief condensation of the episode or it could be merely a strand or two that can jot down the reader's curiosity. In short, the function of an abstract is to impress the reader's sympathy or to hear from the rest of the story. For example:

"Old San Francisco, which is the San Francisco of only the other day, the day before the Earthquake, was divided midway by the Slot. The Slot was an iron crack that ran along the center of Market street, and from the Slot arose the burr of the ceaseless, endless cable that was hitched at will to the cars it dragged up and down. In truth, there were two slots, but in the quick grammar of the West time was saved by calling them, and much more that they stood for, "The Slot." North of the Slots were the theaters, hotels, and shopping districts, the banks, and the staid, respectable business houses. South of the Slot were the factories, slums, laundries, machine-shops, boiler works, and the abodes of the working class."

In this short story, South of The Slot, Jack London (1876–1916) clearly expressed the abstract in the beginning paragraph. He begins the story by giving a general description of the story settings, San Fransisco and the "Slot," in which the story takes place. The underlined words above become clues to the rest of the paragraphs which will be developed by the keywords, such as "Old San Fransisco, ... The slot.... there were two slots.... North of the slot.... and South of the slot." The above quotation is categorized as an abstract in a narrative that



reports the entire sequence of events of the narrative because the paragraph introduces at the beginning of the story. This narrative tells us about a San Fransisco which was divided by a slot, in which in the west movement time, known as a slot. This information gives the entire sequence of events in the story.

## Orientation

The upcoming step is named “orientation.” Throughout this stage, the author provides readers direction about the characters of the story. For instance, the author will interpose and express characters who will interconnect in the story, along with the setting and time. It is important to address the characters, so that the story can be understood by the readers, for example:

*“At first, Freddie Drummond found it monstrously difficult to get along among the working people. He was not used to their ways, and they certainly were not used to his. They were suspicious. He had no antecedents. He could talk of no previous jobs. His hands were soft. His extraordinary politeness was ominous. His first idea of the role he would play was that of a free and independent American who chose to work with his hands and no explanations are given. But it wouldn’t do, as he quickly discovered. At the beginning, they accepted him, very provisionally, as a freak. A little later, as he began to know his way about better, he insensibly drifted into the role that would work — namely, he was a man who had seen better days, very much better days, but who was down in his luck, though, to be sure, only temporarily.”*

From the quotation above, we can see the characters and the setting of the story. Through the paragraph, the author, Jack London, informs the readers about the characters who will occupy the whole story. It is likely parallel with the opinions that “an orientation clause gives information on the time, the place of the events of a narrative, the identities of the participants and their initial behavior” (Labov, 1997, p. 5). Thus, what important here is to cope with the author, the characters, time, and place. In this regard, where the events occur can be guessed from the proper names mentioned, for instance, Freddie Drummond, the working men – as underlined in the quoted paragraph above and in the very opening sentence, that it is in San Fransico, California, in America. It is in labor workplaces in San Fransisco. It is predictable that the story takes place in the first half of the 19<sup>th</sup> century.

In this narrative, the author uses a third-person point of view, such as Freddie Drummond and Big Bill Tots to refer to himself. In this story, the author experiences split personality, Freddie Drummond as an educated person (a Professor at Berkeley University) and Big Bill Tots as a wild working man in the working place. The author describes himself as Freddie Drummond a sociology professor who lives a quiet, reserved life in the affluent section of San Francisco (Paragraph 2, line 5 – 10)<sup>2</sup>. Here, the author tells that Freddie finds himself on

<sup>2</sup> The paragraph and line follow the original text and henceforth paragraph and line in the next discussions

the false end of angry laborers (Paragraph 7 line 3). When he gets back, he discovers the standards of shirking in which it takes Freddie six months to learn. Eventually, he can imitate a genuine worker and he can write and publish his principal book, *The Unskilled Laborer* (Paragraph 2 line 9).

### Complicating Action

After finding the orientation, now we can see the “complicating action” from the story. This complication relates to the actual events of the narrative, the incidents that pass it onwards. Here, the complication shows the physical actions. For example:

“(Paragraph 16) From doing the thing for the need’s sake he came to doing the thing for the thing’s sake. He found himself regretting it as the time drew near for him to go back to his lecture room and his inhibition. And he often found himself waiting with anticipation for the dreary time to pass when he could cross the Slot and cut loose and play the devil. He was not wicked, but as Big Bill Totts he did a myriad things that Freddie Drummond would never have been permitted to do. Moreover, Freddie Drummond never would have wanted to do them. That was the strangest part of his discovery. Freddie Drummond and Bill Totts were two totally different creatures. The desires and tastes and impulses of each ran counter to the others. Bill Totts could shirk at a job with a clear conscience, while Freddie Drummond condemned shirking as vicious, criminal and un-American, and devoted whole chapters to the condemnation of the vice. Freddie Drummond did not care for dancing, but Bill Totts never missed the nights at the various dancing clubs, such as The Magnolia, The Western Star, and The Elite; while he won a massive silver cup standing thirty inches high for being the best-sustained character at the butchers’ and meatworkers’ annual grand masked ball. And Bill Totts liked the girls, and the girls liked him, while Freddie Drummond enjoyed playing the ascetic in this particular, was open in his opposition to equal suffrage and cynically bitter in his secret condemnation of co-education.”

From the quotation above, we can see that the main character begins to feel his complicated problems. The paragraph shows us that the story becomes more complicated since the main character experiences split or duality personality traits. It is considered a complicating action due to the story is increasingly complicated. The idea seems to be supported by Labov’s opinion that “a clause of complicating action is a sequential clause that reports the next event in response to a potential question, ‘And what happened next?’” (Labov, 1997, p. 5; Johnstone, 2001).

The complicating action in this narrative happens when Freddie finds himself crossing back over the Slot and into the world south of it (Paragraph 16, line 1-26). He is likely eager to be called as “Big” Bill Totts. In South, Bill can spend his time by teasing women, drinking, dancing, and eating foods that Freddie would never do that in North (paragraph 16, line 13-20). He even becomes addicted to go to the South to release his burden and to find his genuine

character (Paragraph 16, line 1-5). Freddie can publish more books and can earn more awards from his Bill character in the South as a worker, “It was while gathering material for “Women and Work” that Freddie received his first warning of the danger he was in. He was too successful at living in both worlds” (paragraph 19, line 1-4). In the South, Bill becomes a legend. He becomes the representative for laborers and fight for the right of laborers. He is justifiable member of “The Longshoreman Union” and always takes himself on the front lines, whether it is for his union or another (paragraph 20, line 1-5).

## Evaluation

The evaluation can be a statement explicitly stated or can be a thought that the narrative is described in a different way. In other words, “evaluations” can be explicit or implied. This evaluation can be internally or externally revealed where the story takes place inside or outside of the story, for example:

“Another conclusion he arrived at was that, in order to sheet anchor himself as Freddie Drummond, closer ties and relations in his own social nook were necessary. It was time that he was married, anyway, and he was fully aware that if Freddie Drummond didn’t get married Bill Totts assuredly would, and the complications were too awful to contemplate. And so enters Catherine Van Vorst. She was a college woman herself, and her father, the one wealthy member of the faculty, was the head of the philosophy department. It would be a wise marriage from every standpoint, Freddie Drummond concluded when the engagement was entered into and announced. In appearance, cold and reserved, aristocratic and wholesomely conservative, Catherine Van Vorst, though warm in her way, possessed an inhibition equal to Drummond’s.”

From the above quotation, we can see that the author wants to give his evaluation (internal or external) for his own duality characters of himself. The idea is likely inlining with Labov’s opinion that “evaluation of a narrative event is information on the consequences of the event for human needs and desires” (Labov, 1997, p. 5). Johnstone (2001) acknowledges that evaluation often comes before resolution and consists of clauses highlighting the unusual events. What an author has to do is to evaluate events by comparing them with the ones in an alternative reality that was not in fact realized. From the paragraph above, the author (as the character) evaluates his own characters (dual personality traits) that Freddie suffers from split characters, Freddie and Bill. Bill loves Mary Condon and Freddie loves Catherine van Frost. Freddie is described as a good man and keep control over Bill. Unlike Bill and Mary, Freddie and Catherine are not born from natural love and attraction. They are educated persons and live in high-social class in North, Berkeley University. They are a perfect match in the eyes of the social elite. Freddie wants his character is enough to revert Bill from travelling across the slot. Bill has to admit that his love with Mary is more powerful than Freddie and Catherine. Finally, Freddie Drummond fully becomes Bill Totts and no one else. As Labov (1972, p. 6)

notes, “an evaluative clause causes suspense, pauses the narrative, and heightens the listener’s interest. Our evaluation shapes our plot.”

## Resolution

Resolution, to what Labov calls the “result” or “resolution,” is basically the conclusion. In this stage, the author shows that the story is reaching to the end, a final action has taken place, for example:

“The police were back again and clearing the jam while waiting for reinforcements and new drivers and horses. The mob had done its work and was scattering, and Catherine Van Vorst, still watching, could see the man she had known as Freddie Drummond. He towered a head above the crowd. His arm was still about the woman. And she in the motorcar, watching, saw the pair cross Market Street, cross the Slot, and disappear down Third Street into the labor ghetto.”

From the quoted paragraph above, it is considered a resolution where the central issue is set off. A resolution or denouement usually happens after the falling action and is typically related to the end of story. Labov (1997, p.12) states that ‘the resolution of a personal narrative is the set of complicating actions that follow the most reportable event.’ The resolution of the South of the Slot can be seen in the last paragraph where Freddie find himself as trully Bill. Freddy realizes that when he becomes Bill, he sometimes loses control his own emotion and bad habits, such as alcohol, tobacco, or drugs. Even though he tried to control Bill, Freddie feels it is good to be Bill. In the end, he has to make a decision as Bill Totts rather than Freddie Drummond. This is the point to see Freddie drummond’s duality characters.

## **Coda**

Finally, we may find a “coda” of narrative structure. According to Labov, “coda” is the author perspective relating it to every day life. The coda, however, does not always to be present in the story or it may be implicitly stated, for example:

“In the years that followed no more lectures were given in the University of California by one Freddie Drummond, and no more books on economics and the labor question appeared over the name of Frederick A. Drummond. On the other hand there arose a new labor leader, William Totts by name. He it was who married Mary Condon, President of the International Glove Workers’ Union No. 974; and he it was who called the notorious Cooks and Waiters’ Strike, which, before its successful termination, brought out with it scores of other unions, among which, of the more remotely allied, were the Chicken Pickers and the Undertakers.”

From the quoted paragraph above, it is considered the coda of the story where the author brings the story into real life or true story happened in Frederick A. Drummond’s life, a profesor of sociology in Berkeley University. This seems to be parallel with the Labov’s opinion that “a coda is a final clause which returns the narrative to the time of speaking, precluding a potential question, ‘And what happened then?’” (Labov, 1997, p. 5). As a matter of fact, the metaphors (Freddie and Bill) created by the author can help the readers to infer the meaning in social context. Thus, coda can help the author to make a relation between the story and reality. In other words, through the coda, the author can bring the readers from imagination to the real life.

## **CONCLUSION**

From the discussion above, the narrative structures of written text can be understood from the abstract, orientation, complication, evaluation, resolution, and coda. The abstract of a story can help to understand what the text is going to introduce. it shows the subject discussion which provides the entire message of the story. The orientation can help us to understand the general idea about how to cope with the author, characters, time, and setting. In so doing, it enables us to comprehend the elements of the story. Complicating action can help us to understand the connection between the episode. The evaluation become very important that can help us to find how language function in terms of lexical and grammatical aspects, such as the comparatives, modals, negatives, futures, superlative phrases, and the use of simile or metaphor. The resolution can help us to understand when the story is going to end. Eventually, the coda can help us to know how to fill the gap between the new place in the narrative and its starts.

After all, this short paper is expected to help us (the learners or readers) to understand narrative structure or text in detail by analyzing it with the steps, in which the usage has been

mentioned above. It is through this paper the narrative structure analysis can provide a general picture of how to learn, to taste, to evaluate, etc., In short, as the readers, we may be able to comprehend the discourse of written text or narrative structure by following the Labov's framework.

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# LINGUISTICS





## Schemata, Conceptual Metaphors and Event Structures in Hypnotherapy Scripts: Cognitive Linguistics Approach

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### ABSTRACT

We analyze the hypnosis scripts proposed by The Indonesian Board of Hypnotherapy based on Cognitive Linguistics. The question about how language is used in healing client covers the basic assumption of self-concept, belief system, and self-healing. The research finds the use of CONTAINMENT, PATH and FORCE schemata as powerful instruments to decrease client's brain wave frequency, leading clients to be more relaxed and responsive to healing suggestions. In order to overcome the language trap, a holistic script uses consistent metaphor, categorization and embodiment applied from the very first stage of encounters, by integrating the schema with client's individual unique event structure, along with client's other cognitive capabilities such as the cultural value, declarative memory, working memory, and attention. Further investigation is needed to analyze embodiment and somatic theory in desensitization for somatic signal therapy, along with the possible scripts to be applied for online pre Induction Talk.

**Keywords:** path, containment, somatic, Pre-Induction Talk

### BACKGROUND

As counselling staffs and as linguists, we put more attention on the research findings based on cognitive linguistic. Cognitive Linguistics is an interdisciplinary branch of linguistics that aims to get better understanding of the cognitive principles in general. Since it is a relatively new concept, the term "cognitive linguistics" covers the research conducted with three respectively different approaches. The first approach is the modular generative grammar, whose experts provide the foundation to the discussion on embodiment of knowledge and modal schema. The second is the anti-modular approach with Lakoff's conceptual metaphor and Langacker's Cognitive and Construction grammar. The third approach is Integrative Cognitive Linguistics viewing language as one of human cognitive capabilities along with other cognitive capabilities such as perception, attention, memory etc., from which we talk about cognitive semantics.

As a new branch, the findings from cognitive linguistics are not without critics. Other fields of study feel that linguists focus on language data but not on the actual findings on cognitive processes. The critics is addressed with cognitive commitment that *"principles of linguistic structure should reflect what is known about human cognition from other disciplines,*

*particularly the other cognitive sciences* (Evans & Green, 2006). It means that what linguists believe to be true about cognitive processes is also shared by other fields of study that focus on the cognitive principles. Therefore, it is always important for cognitive linguists to relate the research findings of other fields such as psychology, neuroscience, psychiatry, etc.

Since Lakoff comes up with Conceptual Metaphor Theory in 1980, followed with Johnson's image schema in 1987, many cognitive linguists focus on the development of the theory and its application. The schema continues to grow with Containment, Path and Force as the basis for further investigation. The Containment, or Container, is the acknowledgement of the entity and the container, while The Source-Path-Goal is the basis for the movement, and the Force Schema for the action. Schema in the original sense is focused on the spatiotemporal relationship, believed to be the basic structure for more abstract cognitive processes.

Further research concerning schema challenges the classification. By observing infants and their concept formation, (Mandler & Pagan Canovas, 2014) comes up with the hierarchy of "*spatial primitives, image schemas and schematic integration*".

Previous research on conceptual metaphor has been conducted in a more applied sense. (Amin et al., 2015) for example, use the theory in science learning classroom. Based on Embodied Construction Grammar framework, (Stickles et al., 2016) focus on the Conceptual Metaphor "implementation in a structured metaphor repository". However, using cross-cultural philosophical work, the role of CMT is considered "at best implausible, and at worst internally inconsistent" (Keating, 2020).

Meanwhile, recent research on hypnosis heavily focuses on neuroscience findings, and barely uses cognitive linguistic basis. The American Journal of Clinical Hypnosis in 2021 gives insight concerning the brain activity changes (Halsband & Wolf, 2021), compares suggestibility, contextual factors and EEG alpha on placebo analgesia (De Pascalis et al., 2021), and the findings based on the neuropsychology (De Benedittis, 2021) and neurochemistry (Acunzo et al., 2021) of hypnotic suggestion.

Our research focuses on the use of schema found from hypnotherapy scripts and discuss the application of conceptual metaphor. The focus on hypnotherapy scripts is not only important in the actual application as faculty counseling staffs, but also for understanding the cognitive processes taking place during hypnotherapy sessions. By using the hypnotherapy scripts, we begin to analyze the containment, path and force schemas in relation with the embodied cognition as the original cognitive linguist holds. Then, we analyze the suggestions given to the client in order to discuss the event structure and the potential conceptual metaphor formation.

By conducting this research, we gain several advantages. As counselling staffs, we wish to have better understanding about the use of hypnotherapy and how to run counselling

session. As lecturers, this will give us more ground to discuss about schemas and conceptual metaphors in classroom. As researchers, this is our first step to conduct deeper analysis focusing on the somatic in Cognitive Linguistics.

In order to analyze the image schema, we follow the remarks concerning Containment Schema that “the physical body may remain in a fixed position during embodiment while the virtual body interacts in the environment” (Aymerich-Franch, 2018) and that “forces can be incorporated into paths and this aspect presents the connection between the two schemas” (Hampl, 2020).

In order to analyze the conceptual metaphor, we put the focus not on the interpretation of how the metaphor is used to construct the way a client understands a suggestion. Instead, the focus is on the three schemas and the integration that the clients need to use in order to interpret the suggestion given by the hypnotists. As the second part of the analysis discusses the conceptual metaphor used for clients with various needs, we prefer to discuss the possibility to use “*spatial primitives, image schemas, and schematic integrations*” (Mandler & Pagan Canovas, 2014) as part of cognitive processes along with the client’s other cognitive capabilities.

## RESEARCH METHODS

Indonesian Board of Hypnotherapy has created a standard of hypnotherapy applied in Indonesia. The standard complete stages cover pre Induction Talk, Induction, Deepening, Depth Level Test, Suggestion, and Termination. By this order, the mechanism to insert the suggestion is based on the success of the Pre-Induction, Induction and Deepening, assuming that to open the critical area leading to the subconscious level, hypnotists need to gain the client’s trust and to make the client reach a relaxed state where the brain works in the alpha and theta wave frequency. Our brain uses 13 Hz (high alpha or low beta wave frequency) for active intelligence. The more relaxed mind will use lesser frequency, named alpha (8-12 Hz) and theta (4-8 Hz). The even more relaxed mind will lead to delta wave (less than 4 Hz) where clients are already in deep sleep and will not response to any suggestion.

For the Induction and Deepening stages, IBH also provides acceptable standard scripts. Two techniques are applicable for Induction, namely the extended progressive relaxation (ERP) and the Dave Elman Induction (DEI). Meanwhile, for the Deepening stage, several techniques are provided, such as Trance, Simple Deepening, Guided Imagery, Number Counting etc.

Meanwhile, the hypnotherapeutic Scripts needs to consider the client’s condition. The hypnotist also needs to create some modification, as information about the goals and some

necessary anchors may differ for each client. Therefore, the use of the script is more likely seen as a guidance.

The three stages are the source of our data. For the first objective concerning image schema and embodied cognition, the data are gained mostly from the scripts used for the Induction and Deepening. The Progressive Relaxation Scripts used by the Indonesian Board of Hypnotherapy is the June, 2015 version. The Indonesian version of Dave Elman Induction for the organization is provided by Yan Nurindra. For the second objective about conceptual metaphor and event structure, the data source is from the therapeutic scripts that are also provided as the standard from the Indonesian Board of Hypnotherapy.

The data are classified based on the use of three schemas, namely the Containment, Path and Force schema. The discussion of the two objectives requires us to focus on the original version of separation among the three schemas. However, as we shift the focus concerning conceptual metaphor, the analysis integrates the three schemas along with other cognitive properties used by the client who interprets the suggestion. Each script will therefore be treated individually as the basis for event structure discussion.

## DISCUSSION

We will divide the discussion based on the two objectives. The first part will focus on the use of three schemas while the second part will focus on the conceptual metaphor and event structure construction.

### Schema and Embodied Cognition

Defined as “superordinate knowledge structures that reflect abstracted commonalities across multiple experiences, exerting powerful influences over how events are perceived, interpreted, and remembered (Gilboa & Marlatt, 2017), image schema help people gain understanding not only of the world but also of their body and mind.

Another concept used in this article is the grounded or embodied cognition which “refers to the family of theories within psychology that suggest that a necessary ground for cognition is the way our sensorimotor capacities shape and constrain our interaction with the world (Gjelsvik et al., 2018).. When embodied cognition approach is understood as to address “the crucial role of the body and its interactions with the environment in cognition”(Coello & Fischer, 2015), the question lies on how the body crucially functions in cognition.

The application of conceptual metaphor and embodied cognition covers all fields ranging from science education and learning (Amin et al., 2015) to social practices. Not only in learning, image schema and embodied cognition have also been widely accepted in mental health sciences and practices, and for hypnotherapy in particular. Our research on the hypnotherapy scripts focuses to find the use of image schema and the way hypnotists apply embodied

cognition, and the use of conceptual metaphor to create new event structure to help clients overcome their mental health issues.

### **The Mind in/beyond The Body and Containment Schema**

One of the most important schema is the Containment or Container schema. *It is a 'theory' about a particular kind of configuration in which one entity is supported by another entity that contains it.* Following this, the container image schema may place one entity (the Mind) as supported by the body that contains it. Descartes' body and mind duality may be applicable when we deal with several expressions found on the hypnotherapy scripts.

- a. Mind can be projected to stay inside a place within the body, as expressed in *"Alangkah luar bisa jika sesekali kita dapat memasuki wilayah yang sangat tenang dan istimewa yang terdapat di dalam diri kita sendiri"* (EPR.2.2)
- b. When asked to go back into the past through age regression with the suggestion that *"Sebentar lagi saya akan menepuk pundak anda, saya akan membawa anda ke kelas 1 SD, dan anda akan berada di dalam kelas, pada saat jam belajar."* (AR1.1), the body containing the mind is the one of that particular age.
- c. Mind can be projected out of the body. The mind can see the body from the exterior. As in *"sesungguhnya pikiran adalah energy yang bebas lepas, merdeka, dan tidak terperangkap di tubuh fisik"* (MedS1.1) or in *"Anda bahkan dapat mengamati diri anda, keberadaan anda, dengan sangat jelas."* (SpiT.2.1)
- d. Mind can be asked to communicate with the small version of the client's self, as found in Gestalt technique when the client is asked to focus on his/her own inner child, as found in *"Silakan sampaikan apapun yang ingin Anda sampaikan pada anak di depan anda, versi kecil diri anda sendiri"* (Gest.1.6)
- e. Mind can enter the role model's body to duplicate some aspects desired, as in *"saya minta anda kembali menyatu dengan tokoh idola anda, dan niatkan anda dapat menduplikasi energinya bagi anda, sehingga saat anda keluar dari tubuh idola anda ini, maka anda dapat tetap merasakan energy yang sangat baiknya."* (R.M 6)
- f. It is the mind that controls the body in suggestibility test, giving him/her the ability to break a pencil with a finger, to force the eyes to stay close, to ignore the pain, etc.

We can also relate the common statement of duality for other cases of entrapment. For transgender cases, the feeling of "being trapped inside a body that I am not" is frequently used when the person has a certain body type that he/she does not feel comfort with. The memory, along with its value, is embodied, and *"bodily states facilitate the accessibility of emotionally congruent memories"*. (Arminjon et al., 2015).

The scripts indicate that for some suggestions, the mind can detach itself from the actual body. Most of spiritual therapy scripts heavily focuses on dealing with the extension of the

cognition, giving freedom for the client to release the suffering kept in the memory of the body. Similar phenomenon can be applied as the client can go beyond the actual body, to enter a different role model body, or other form of container (a bubble of positive energy, for example) to duplicate all the positive energy desired.

The ability of the mind to stay inside and to extend beyond the body puts us in the favor to treat mind-body relation not so much on the containment schema in its fixed category of which entity is contained and what is the container. Rather, the focus derived from the extended cognition is on the event structure that takes place in the schema. This will be addressed further after we finish discussing path-force schema.

## Path-Force Schema and Embodied Cognition

We can see that Path Schema is used to create constructed experience leading to client's decreased brain wave frequency, while Force Schema is used for therapeutic suggestions.

### 1. Path Schema

One of the most detailed path schema is used for the standard deepening technique. The whole script contains the progression from the Path to the Goal as suggested in *"saya akan mengajak anda untuk pergi ke suatu tempat. Suatu tempat yang nyaman bagi anda, suatu tempat yang anda kenal dengan baik karena anda pernah ke sana"*

The use of path schema is integrated with the client's declarative memory. (Jensen et al., 2015) The client creates the imagined place, using his/her declarative memory in order to select the Goal of the schema, and integrates it into the working memory as he/she processes the suggestion.

The emotion evoked is very important in that particular part of the script. As the client is free in choosing the unique, familiar, cozy place, the hypnotist gains positive engagement. Judgement of a certain event can be modified when the emotion is altered. As the body is relaxed and the emotion evoked supports comfort, the client's judgement over the persuasion or suggestion becomes more positive.

As the stage progresses, the client's motivation and willingness to engage further is needed, and only after the client gives a required response will the hypnotist continue. The response is given after the client indicates his/her readiness by slightly moving the right index finger following the suggestion, *"jika anda sudah memilihnya, dan siap menuju ke sana, beritahu saya dengan menggerakkan sedikit telunjuk tangan kanan anda."* The slight movement of the index finger is usually selected in order to determine the willingness and the readiness without asking the client to perform a more active movement that might reactivate the consciousness.

The stage continues with counting down, with the emphasis that each number engages the client's mind with a certain familiar place, or an imagined setting that requires the interaction of both the working and declarative memories. The focus of the hypnosis is on the

creation of the best setting of the client's choice. As the hypnotist reaches "two", the setting has to be complete and the client has to engage in a relaxing event to enjoy the setting. This is important so that when the hypnotist mention "one", client has no extra activity other than gaining the positive feeling, as in "*Satu, silakan anda nikmati (One, please enjoy it).*"

The use of the senses, starting with the eyes seeing "*berbagai hal yang ada di sekeliling anda (various thngs around you)*" and followed by the whole sense of comfort in "*anda benar benar merasa nyaman berada di tempat ini (You really feel comfortable in this place)*", aims to create a relaxed body/mind condition. The Path Schema can work well to decrease the brain wave frequency when the Goal is set also on the event structure that suits the unique experience and event structure as required by the client.

## 2. Force Schema

After the successful completion is indicated by the Depth Level Test, the hypnotic suggestions can be inserted. Since Force Schema is the schema where the entity can perform actions, the constructed reality suggested by the hypnotists relies partly on the use of this schema. In future pacing technique we can find some scripts use this schema. For examples:

- ✓ COMPULSION is used as clients are asked to compel themselves into the desired future setting.
- ✓ BLOCKAGE is used in Bubble Shield to block all negative energy from entering client's body.
- ✓ COUNTERFORCE is used when the client is asked not to surrender to the negative thoughts and energy attack leading to depression, but to let it go and to focus on opportunity to create and embrace all other positive energy within the self or from the environment.
- ✓ DIVERSION is used to keep the client's focus toward the hypnotist's speech and to omit all other distracting voices. The client can also divert jealousy into pure love in jealousy script.
- ✓ ENABLEMENT is used in role model script, allowing the client to gain similar energy and capability of the role model. Enablement is commonly applied for athletes to enable them to copy the role model's mental strength or skill.
- ✓ ATTRACTION is often used in order to attract positive vibes and energy, with the suggestive belief that the positive vibes within the self attracts similar positive vibes from the universe

The way schema is used depends on the client's needs. Since most suggestions needs to integrate many factors such as the actual experience, the memory, the suggested input, the technique, and the client's level of suggestibility, the way image schema is used for any conceptual metaphor will also need to blend all those factors to create unique solution for each client. In order to propose a new value for the client self-concept, a hypnotist may need to

understand the client past experience using age regression technique leading to that particular concept. The schema links the declarative memory of the past event with additional suggestion leading to a new perspective.

### **Schema Integration, Event Structure and Conceptual Metaphor**

One of Lakoff and Johnson's central claims is that image schemas may be mapped metaphorically to more abstract domains forming conceptual metaphors. (Amin et al., 2015) for example stated that, *"by mapping the source-path-goal schema onto the abstract concept of 'love', we may form the conceptual metaphor LOVE IS JOURNEY*. It means that according to this original version of image schema, the mind needs to combine the Containment and the Source-Path-Goal Schema to create movement, and the Force Schema in order to create action and more complex conceptual metaphors.

Our stand concerning schema, embodiment and conceptual metaphor is as follows:

1. Prior to the language production, infant has embodied experience. Its survival begins when it can differentiate itself from another entity. The breast (or the bottle) and its function to produce milk is needed for survival. Therefore, the understanding of entity starts at least from that early moment.
2. In terms of language acquisition, *"joint attention supports infant attention to the named object"* (Yu et al., 2019), indicating that the attention given for a certain event helps them to conceptualize the entity and to acquire names.
3. Image schema is a creative process because *"image schemas always have event structure (emphasizing motion), are both quite detailed and flexible in their configuration, and reflect the early attentional preferences of the human mind"* (Pagán Cánovas, 2016)
4. In relation to conceptual metaphor, image schema with its detail and flexible configuration can blend with prior experience of the client, so that the declarative memory, the working memory and the image schema can create unique interpretation of any suggestion.

Based on the therapeutic suggestion, we can identify the healing process covering:

- a. Internal entity contained (Thoughts, Emotions), as in creating a better self-concept, a more peaceful heart etc.
5. The Container (Body, Body Organs, Body Parts), as in self-healing dealing with diseases, psychosomatic pain.
6. Shield of the container as protection against negative vibration or giving confidence in dealing with threats for traumatic person.
7. Power Transfer for other entity and environment, as in gaining positive energy transfer from the universe and for providing positive energy for others,



where the mind has the ability to stay inside the actual body, or to explode out of the container. The mind in containment schema has a closer relation to the event, not to the body as the container. Since the focus is usually on the object and the event it experiences, the use of conceptual metaphor to establish interconnectedness requires additional unique and complex inputs. The mind can travel with imagined body and borrow the role model's body to duplicate the desired self. The mind is an entity having physical ability to cleanse itself, its container and beyond. The mind can alter the entity contained, the container, the close range exterior and even the environment and other entities.

The mapping of the source domain ENTITY into the target domain MIND will need more than the integration of the container, path and force schema. For the role model script, for example, the mind needs to bring along the body, to follow the path leading to the Source, the role model's body. Then, the mind will copy the unique positive characteristics desired. Some will gain the model's strength, some the wisdom, and others the model's skill etc. In this case, the client not only focus on the force schema, but also on the specific characteristics using the declarative memory to determine the lack, and the future goals in order to determine what needs to be copied. For the process of suggestion to work, the schema requires this unique information.

Conceptual metaphor provides insights on how hypnotists can create consistent metaphor to the change the client's worldview. The fact that the philosophical work shows the inconsistency of CMT to be applied cross-culturally do not necessarily mean that, for a certain culture, we may provide one perspective as part of the suggestion in order to help client face his/her issues. The problem then lies on the application procedure.

## CONCLUSION

1. Containment Schema used by hypnotists does not necessarily use actual body as the basis. In order to help the client, embodied cognition manipulation is necessary in releasing the problems within the body, healing the physical body and creating a protective shield surrounding the body, and to even change the way the world is perceived in order to create a better psychological state. The scripts use imaginary, flexible container in order for the mind to perform tasks, and to revive past experiences, and to gain different perceived reality.
8. In order for the schema to perform those tasks, it is necessary for the schema to also have a creative ability, indicating that the use of schema is always closely related to the use of event structure. Such a claim will put Path Schema and Force Schema only as parts of event structure of the schema integration. A Hypnotist may use Conceptual Metaphor through

the Schema that stimulates creative, symbolic event structure necessary for the client's unique needs.

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## “Madurese Folktale: An Anatomy of Students’ Speech Acts”

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### ABSTRACT

The study of speech acts is successively popular until today for it appears to be more appealing from time to time. The development of linguistic issues and the variety of language use by the users, either written or spoken, have encouraged linguistic researchers and scholars to develop their ideas, arguments, and perspectives. In relation to those issues, this study focuses on the use of Madurese folktale to anatomize students’ speech acts. It aims to find out the types of speech act, its functions, and the techniques of performing speech act applied by the students through the selected Madurese folktale.

This study employs qualitative design of research. Observation and documentary review are applied to obtain the data. Field-notes are also used during data collection. In analyzing the data, interactive model of data analysis is applied, including data reduction, data display, and data verification/claim. The result of the study shows the findings of the existing three related speech acts, including locution; illocution; and perlocution. Regarding its functions, the finding also shows that speech acts applied by the students in the folktale function variously. It includes questioning, refusing, complaining, requesting, commanding, prohibiting, asserting, scolding, insulting, advising, accepting request, inviting, allowing, threatening, regretting, admiring, expressing anger, expressing sadness, and begging forgiveness. It is also found in the folktale that the techniques applied to perform speech act include literal direct technique, literal indirect technique, non-literal direct technique, and non-literal indirect technique.

**Keywords:** *Madure Folktales, Anatomy, Students Speech Act*

### INTRODUCTION

The study of speech acts is successively popular until today for it appears to be more interesting from time to time. The development of linguistic issues and the variety of language use by the users in their communication, either written or spoken, have encouraged linguistic researchers and scholars to develop their ideas, arguments, and perspectives. In this case, speech acts are parts of language realization<sup>1)</sup> and it cannot be separated from linguistic study, especially pragmatics. Therefore, scholars keep doing research on the issues of speech acts applied by the language users in various contexts, such as news; movie; classroom; legal court; etc.

Recently, Mahmudah *et al* (2021) have argued on representative speech acts and its functions dealing with the spread of Covid-19 which are employed in gradual news of CNN Indonesia. Fadhilah, *et al* (2021) also have argued on the use of speech acts (i.e., focused in

illocutionary acts) dealing with utterances on a movie entitled *Tilik* which is very popular, for it depicts the language use in real-life social culture. Additionally, in different years there were also researches on speech acts applied in the context of classroom learning, such as speech acts in the context of EFL classroom by Christianto (2020) and by Basra M. S, *et al* (2017); speech acts in relation to politeness in academic situated interaction by Susanti *et al* (2020) and by Azhari, S. A, *et al* (2018); verbal speech acts in the context of Indonesian language classroom by Widiastri, A. D (2020); etc. Thus, studies on speech act as part of linguistics which deals with meaning in context are still in great demand.

Speech acts (or pointedly ‘illocutionary acts’), as Searle (1979) classified into five categories: assertives, directives, commissives, expressives, and declaratives, are applied in different ways by the language users. Gee (2011), following Austin’s theory of speech acts, argued that people use language intend not only to say something or convey or give information, but also try to do something through what they are saying. “There are many kinds of acts associated with the speaker’s utterance” (Searle, 1971). The notion is that language is used for different functions in different contexts by its users. “Anything we say performs some sort of action” (Gee, 2011). It is in accordance with what has been pointed out by Searle (1969) that when people linguistically communicate, at the same time, they linguistically act something.

Accordingly, by definition that speech act is when people say something to mean of doing thing, its application becomes a bit problematic. It is caused by the fact that in a certain case, the forms of language used by the users in their utterances are distinct from its intended meaning. In this case, the meaning depends on context. For example, sometimes a speaker utters a sentence in question form, but intendedly the sentence means not to ask a question instead of to request something. Another example is when a speaker utters declarative sentence as if he simply informs or asserts something, but he mainly intends to ask someone else to do something. It is in line with what has been argued by Collavin (2011) that in basic principle, the theory of speech act carries out two main ideas: (1) “that the meaning of an utterance is distinct from the function that the utterance performs” and (2) “that all utterances amount to the execution of an act”.

Moreover, problems dealing with the realization of speech acts in actual communication, either spoken or written, appear because of different techniques used by speakers when they use language to communicate with others. In this case, Parker in Nadar (2009) stated that in addition to the need to fulfill certain conditions in order that speech acts can be valid, it is also necessary to understand that speech acts can take place directly or indirectly and literally or non-literally. Accordingly, Wijana (1996) stated that if direct and indirect speech acts, as well as literal and non-literal acts, are intersected, it will obtain literal direct speech acts, literal

indirect speech acts, non-literal direct speech acts, and non-literal indirect speech acts. The existence of those various techniques in the realization of speech acts turns out to be a problem because it potentially influences the comprehension of the interlocutors about the meaning intended by the speakers. In communicating, both participants (i.e., speaker and the interlocutor) should not only understand the words but also understand the intended meaning. Speaker must use language (form of words, or phrase, or sentence) by the virtue of context in order that the meaning intended is digested and comprehended.

Regarding those issues on existing problems dealing with the realization of speech acts in written or spoken use of language, it is believed that accustoming and whetting speech acts, especially to students, is immensely necessary but it is not as simply as what is fairly thought. It needs habituation and custom, and habituating students with proper speech acts can be carried out through fun media. In this case, a folktale is believed to be an effective media to accustom students with proper speech acts in natural and fun situation. Additionally, since there is also a need to familiarize students with values of local wisdom, Madurese folktale is believed to be one of the right choices of media to accustom and prompt them with proper speech acts by the virtue of the prevailing social norms existing in Madura. With the folktale, students will be able to learn many things dealing with Madurese social life, including the people, the tradition, the values, the language, the nature, the history, etc. Therefore, by raising the Madurese folktale, students can better understand the cultural values that exist in Madura, especially in terms of communicating with other people, so that they can use the language properly, in accordance with the context of the ongoing society without hurting other's self-regard.

Based on those issues, this article mainly discusses the three related speech acts (Austin's in Collavin, 2011; Sadock, 2006; Yule, 1996, Horn and Ward in Roberts C, 2006), their functions, and the techniques of performing speech act (Parker and Nadar, 2009) applied by the students through the selected Madurese folktale.



## METHODS

This study employs qualitative design of research to explain students' speech acts at university level, its functions, and the techniques used to perform the speech acts. Observation and documentary review are applied to obtain the data. Field-notes are also used during data collection. In analyzing the data, interactive model of data analysis is applied, including data reduction, data display, and data verification/claim.

## DISCUSSIONS

In this section, the things to be discussed are the results of the study. It includes the types of speech act have been found in the research, how those speech acts function variously by the virtue of context of utterances, and the techniques of performing speech acts applied by students through media of Madurese folktale. The types of speech act include three related acts: locution, illocution, and perlocution. In this case, the illocutions found in the study are furtherly classified into some categories, such as assertive, directive, commissive, expressive, and declarative. The functions of speech act are also sequentially discussed along with the discussion of the types of speech act. Then, in relation to the techniques of performing the speech acts, the thing to be discussed is if the students tend to perform the speech acts directly or indirectly and literally or non-literally.

### **Locution, Illocution, Perlocution, and Its Function**

When people say something, they simultaneously take some sort of action through what they say; that is very well known by term 'speech act'. "Anything we say performs some sort of action" (Gee, 2011). Based on the result of the study, it is found that trough media of Madurese folktale, students have performed speech acts using various utterances. The speech acts include locutions, illocutions, and perlocutions. Most of the locutions are expressed by uttering sentence or sequence of sentences instead of uttering only a single word or phrase or any meaningless sounds. Of the 50 data obtained, only one locution is expressed by saying a single word. The rest of the data shows different forms, such as phrases or a single sentence or even sequence of sentences. Yet, the forms of sentence applied in the folktale script also vary in certain cases, including sentence of statement (also known as declarative sentence), question (interrogative sentence), and command (imperative sentence). Such things can be shown in the following samples.

**Table 1** Samples of locutionary acts

No	Utterances
1	"Puteraku, betulkah kabar yang aku terima bahwa puteraku telah menjalin hubungan dengan gadis desa?"
2	"Maksud bunda?"
3	"Tahukah kamu, Radina itu siapa dan berasal dari mana? Ia hanyalah anak dari seorang nelayan miskin."
4	"Kamu harus mencari seorang gadis keturunan bangsawan."
5	"Ayahandamu memang lemah. Bunda sudah sering mengusulkan agar mencari seorang gadis dari keturunan bangsawan. Sangat memalukan! Seorang pangeran, calon pewaris tahta kerajaan mempunyai calon pasangan hidup seorang gadis desa. Miskin lagi!"
6	"Tidak."
7	"Mulai hari ini kamu tidak boleh keluar dari istana apalagi menemui gadis miskin itu."
8	"Ajarkan cara bercocok tanam yang benar, pilih tanaman yang sesuai dengan kondisi tanah, dan jangan lupa ajarkan cara hidup bersih dan sehat. Jangan biarkan bencana seperti itu terjadi lagi!"
9	"Ampun Tuan! Ampun!"
10	"Sungguh mulia hatimu Puteri."

The samples taken from the analyzed data shown on the table above indicate that the locutionary acts are performed or expressed in different ways using various forms of meaningful expression including a single word, phrase, single sentence, and sequence of sentences. None of them is expressed using meaningless sounds or meaningless phonic.

In addition, viewed from the perspective of pragmatics, locution cannot stand alone independently, for the illocutionary acts are performed and understood contextually through the utterances appearing in the locution. In other words, illocutions are performed along with the locutions. Regarding the result of the study, the illocutions can be classified into 'assertive', 'directive', 'commissive', and 'expressive'. By the virtue of the data have been collected and analyzed, none of the utterances found in the script of the Madurese folktale show 'declarative' illocution. Yet, each classification of the illocutions has various functions. In this case, the results of the study have shown that the various functions of the illocution include questioning, refusing, complaining, requesting, commanding, prohibiting, asserting, informing, scolding,

advising, accepting, inviting, allowing, threatening, praising and admiring, regretting, and begging forgiveness.

*Assertive* illocution, which is defined as an act that has a point “to commit speaker to something’s being the case” or “to the truth of expressed proposition” (Searle’s in Leech, 2014), can be performed to have various functions. In this study, the result shows that the assertive illocution has functioned ‘to inform or assert fact’, ‘to threaten’, ‘to insult’, ‘to argue’ or ‘to complain’ about something, and ‘to deny’ something being the case. Here, the assertive illocution is mostly used to assert some facts. The students, through media of folktale, repeatedly use utterances that act as assertive to inform some facts. For example, utterance “*Ampun, Bunda. Memang demikian bunda, puteranda telah menjalin cinta dengan Radina, gadis dari desa Legung.*” (extract 1: taken from data 2) which is uttered by the prince is an assertive act functioning to inform a fact to the empress that the prince is indeed in love with an ordinary girl living in a village. Another example, utterance “*Kita akan menyeberangi lautan dan pergi ke sebuah pulau.*” (extract 2: taken from data 26) is also uttered by the prince to inform his soldiers about where they are going; a fact.

Another function of assertive acts found in the study is to threaten someone else. It is depicted in the script of the folktale that utterance like “*Ini perintah raja!*” (extract 3: taken from data 30) is used to perform action of threatening. The action is performed by people who are more powerful to people who are powerless. In the folktale script, it is found that the assertive functioning as a threat is applied by the imperial soldiers, in the name of king, to threaten the ordinary people in order to pay tax or tributes. Besides, as mentioned previously, the result of the study shows that assertive act can also function to insult other people. Utterance like “*Tahukah kamu, Radina itu siapa dan berasal dari mana? Ia hanyalah anak dari seorang nelayan miskin.*” (extract 4: taken from data 5) shows the case. The sentence of utterance ‘*Ia hanyalah anak dari nelayan miskin*’ does not simply mean to show a fact that someone is poor, but it expresses an insult or gibe toward someone else. Such thing commonly occurs when the speaker of the utterance has more social power. Having more social power, in this case, can be the rich or people who considered having high social status in the society. In the folktale chosen to be the source of data, such utterance is found to be uttered by the empress to insult an ordinary girl who is the love of the prince.

Moreover, assertive act can also function to argue or complain about something. Statements used in the assertive does not merely mean showing some facts. In certain context, it is used to argue or complain about what someone has said or acted. Utterance like,

*“Puteranda paham, Bunda. Radina hanyalah gadis desa. **Namun** puteranda sangat mencintainya. Radina adalah gadis yang jujur dan rajin bekerja. Meskipun hanya anak seorang nelayan namun puteranda suka perilakunya yang mulia. Ia suka menolong pada sesama.”*

(extract 5: taken from data 6)

is occasionally used to complain or argue. In the selected folktale, such utterance appears to be used by the prince to state that opinion of the empress (his mother) about his girl is not true. Likewise, utterance like “*Bukan Pangeran. Aku bukanlah Radina. Radina telah lama pergi. Aku adalah Puteri Cemara. Penguasa pulau Nusa Udang ini.*” (extract 6: taken from data 46) can also be categorized as assertive act which function to deny someone’s suspicion. Although they look similar, act of arguing and act of denying, seen from the pragmatic view, are slightly different. In this case, ‘to argue’ means ‘to disagree’ with other people’s opinions by the virtue of individual perspective, while ‘to deny’ means ‘to disagree’ with other people’s suspicions on the basis of fact and actual state of affairs. Thus, assertive speech acts are pragmatically performed to function various things, such as act of ‘informing or asserting fact’, act of ‘threatening’, act of ‘insulting’, act of ‘arguing’ or ‘complaining’ about something, and act of ‘denying’ something.

Further, another illocutionary act found in this study is *directive*. It is “attempts by speaker to get hearer to do something” (Searle, 1979). In other words, directive is an act to cause someone to do something. In contrast from assertives, this dimension does not deal with true and false values, but it shows the speaker’s want, not the speaker’s belief of fact. As other types of illocutionary act, directive illocution found in this study also has various functions. The functions of the directive are ‘to question’, ‘to prohibit’, ‘to command’, ‘to request’ or ‘to invoke’, ‘to allow’ or ‘to accept request’, ‘to invite’, ‘to advise’, and ‘to beg forgiveness’. Of all those functions of directive illocution, ‘to command’ and ‘to prohibit’ are mostly found and appear in the folktale. The result of the study indicates that even though prohibition and command are conventionally expressed in the forms of imperative sentence, but factually it can also be expressed in the forms of question sentence. Utterance like “*Apakah Putranda sudah lupa pesan-pesan Bunda?*” (extract 7: taken from data 3) shows the case. The question sentence in the previous utterance does not mainly mean to ask a question, but to prohibit someone from doing something. It implies something like ‘you are not allowed to forget what I’ve told you to do’. Similarly, it also occurs in the act of commanding. Act of commanding is not always expressed in the forms of imperative sentence. It is occasionally expressed in the form of statement sentence. Utterance like “*Kambing ini sebagai ganti uang pajak yang berbulan-bulan belum kamu bayarkan.*” (extract 8: taken from data 29) does not simply mean to show a state that you have not paid tax for months. Instead, it is to give command that you must pay the tax with your cattle. It is like to say ‘Pay the tax you haven’t paid yet with these cattle!’

In addition, ‘to question’ someone about something is also categorized as one of the functions of directive illocution because it also shows an attempt by the speaker to get someone to do something. When a speaker questions someone else about something, he attempts to get

answer from the person about the thing he asks. It is to get the hearer to answer or to clarify something to him. Utterance like *“Puteraku, betulkah kabar yang aku terima bahwa puteraku telah menjalin hubungan dengan gadis desa?”* (extract 9: taken from data 1) shows the case. Based on the context existing in the folktale, such utterance is uttered by the empress to have the prince clarify if the information she gets is true or false. She attempts that the prince would inform her the truth of the state.

The other functions of directive illocution found in the selected folktale is shown in the following samples.

1. *“Ampun Bunda, puteranda mohon restu.”*
2. *“Baiklah, kamu boleh pergi, Puteranda. Jangan kau pulang sebelum mendapatkan petunjuk. Doaku selalu menyertaimu.”*
3. *“Marilah kita melanjutkan perjalanan.”*
4. *“Pulanglah Pangeran, Ayahanda menunggumu. Bukalah bungkusan itu dan tanamlah di pantai. Semoga Yang Maha Kuasa menolongmu.”*
5. *“Ampun Tuan! Ampun!”*

All utterances in the samples above deal with speaker’s attempt to get someone to do something. Sample 1, for example, shows an act of invoking. By uttering *“Ampun bunda, puteranda mohon restu,”* the prince tries to convince the empress and request her to bless him with the girl he loves. Similarly, utterance in sample 2 shows an act of allowing or accepting request. In the folktale, it is uttered by the king to accept the request of the prince and to allow him to undertake what the prince attempts to do. The utterance *“Baiklah, kamu boleh pergi, Puteranda. ...”* stated by the king is an example of how directive illocution functions to perform act of accepting request and act of allowing.

Additionally, utterance *“Marilah kita melanjutkan perjalanan.”* shown in sample 3 has function as an act of inviting. In the folktale, it is used by the prince to invite his soldiers to go on their journey. Then, the first sentence of utterance in sample 4 which looks like an act of commanding is uniquely more proper to function as an act of advising rather than commanding or ordering. It is because an act of commanding is normally performed by someone who is socially in higher status or more powerful than the other. While in this context, the sentence is uttered by the princess who is socially equal with the prince. Therefore, uttering sentence *“Pulanglah Pangeran, Ayahanda menunggumu.”* properly functions as an act of advising rather than commanding. The princess advises the prince to return home to the palace in order that he can soon solve the problems afflicting the palace. The last function of directive illocution found in the folktale is ‘to beg forgiveness’. It is shown in the utterance depicted in sample 5. Utterance *“Ampun Tuan! Ampun!”* mainly deals with an attempt of someone to get someone

else to do something for him, that is to forgive. Thus, there are 8 functions of directive illocution performed by students through the media of folktale: 'to question', 'to prohibit', 'to command', 'to request' or 'to invoke', 'to allow' or 'to accept request', 'to invite', 'to advise', and 'to beg forgiveness'.

Furthermore, the next type of illocutionary act is commissive. Commissive illocution is a kind of speech act "whose point is to commit the speaker to some future course of action" (Searle, 1979). It deals with a speaker's intention to undertake action in the future. Surprisingly in the selected folktale, only two functions of commissive illocution are found. Students use the commissive illocution in the folktale only to ask permission to do something and to refuse to do something. It can be seen in the sequence of dialogs shown previously. Utterance like "*Biarlah puteranda mencari jalan keluar! ...*" shows the case. The utterance is uttered by the prince to ask permission from the king to do something. He commits himself to undertake future action. By saying such utterance, the prince commits himself that he will find solution for the problem. On the other hand, utterance of word "*Tidak!*" performs act of refusing. Using this word, the empress refuses to bless the prince. It is like to say 'I will not do what you want. I will not allow you to connect to the girl'.

Since declarative illocution is not found in the selected folktale, expressive illocution serves the last type of illocutionary act discussed in this article. Expressive illocution is any speech acts that have point "to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content" (Searle, 1979). It deals with the feeling of speaker. It can be feeling of pleasure, like and dislike, pain, etc. In this study, it is found that students perform expressive illocutionary act with functions to express the feeling of 'anger', 'sadness', 'regret', and 'admiring'. In this case, expressing anger can be performed through an act of scolding. Take a look at the following utterances.

*"Kalian ini pejabat macam apa? Di saat kerajaan kaya-raya, kalian sangat memujaku dan berebut saling memberikan saran. Saat kerajaan jatuh miskin, kalian tidak bisa menemukan jalan keluar untuk menyelesaikan masalah ini."*

(Extract 11: taken from data17)

*"Kalian ini prajurit macam apa? Kerajaan tidak pernah memerintahkan untuk menarik pajak yang besar. Apalagi sampai merampas harta milik rakyat."*

(Extract 12: taken from data 35)

The two extracts above show that expressing anger can be performed through an act of scolding. It is depicted in the script of the folktale that the king is angry with the imperial officials because the officials cannot suggest and find solution for problems occurring in the kingdom. Utterance "*Kalian ini prajurit macam apa? ...*" does not simply mean to ask question. It is used to express the king's anger by doubting the quality of the officials. Likewise, utterance

*"Kalian ini prajurit macam apa? Kerajaan tidak pernah memerintahkan untuk menarik pajak yang besar. ..."* which is uttered by the prince to some deceiving soldiers to show his anger is also considered as an act of scolding.

Another function of expressive illocution is to express sadness. Sadness deals with psychological state of speaker about something. Utterance of declarative sentence *"Perkampungan ini penuh dengan batang."* found in the data does not conventionally perform an act of asserting a fact, but it is contextually an expression of sadness for the king knows that a village under his kingdom's control suffers poverty. In addition, expressing regret is also categorized as one of the functions of expressive illocution because it also deals with the psychological feeling of speaker. An act of regretting is usually performed along with an act begging forgiveness or promising. It can be seen in the following extract.

*"Mohon maaf, Pangeran. Kami sungguh tidak menyadari bahwa kami sedang berhadapan dengan Pangeran Jaka Lembang. Maafkan kami, Pangeran!"*

(Extract 13: taken from data 38)

Lastly, an act of admiring also deals with the psychological feeling of the speaker. It expresses the feeling of like of something. Therefore, it can be categorized as one of the functions of expressive illocution. Utterance like *"Sungguh mulia hatimu puteri."* (extract 14: taken from data 48) uttered by the prince to praise the princess for her kindness shows the case. The prince expresses the feeling of admiration or like of the princess. Thus, the functions of expressive illocution can include to express feeling of 'anger', 'sadness', 'regret', and 'admiring'.

Finally, the last type of speech act to be discussed in this article is perlocution which is also well known with term 'perlocutionary effect'. Perlocution is defined as "the production of a consequence by the utterance" (Collavin, 2011). In addition, Horn and Ward in Roberts (2006) also defines perlocution as an intentional or a non-intentional consequence of speaking. Such definition shows that perlocution deals with any effects resulted from the utterance uttered by the speaker. Simply, perlocution is an act of causing something to happen, intentionally or non-intentionally. It is the result of locutionary act performed by the speaker. Something to underline here is that unlike locution and illocution, perlocution is not under control of speaker. It occurs by the virtue of hearer's comprehension about the locution which is instantly connected to its illocution.

Accordingly, it is found in the study that not all perlocutionary acts resulted by the locutions fits the intended effect. It occurs because perlocution, indeed, cannot be controlled by the speaker who performs the locution. Of course, some perlocutions fits the illocution or the intended effect, but in some cases it doesn't. Take a look at two following extracts.

(1)

Prince : *"Ampun Bunda, puteranda mohon restu."*

Empress : *"Tidak!"*

Empress : *"Mulai hari ini kamu tidak boleh keluar dari istana apalagi menemui gadis miskin itu."*

(Extract 15: taken from data 11-13)

(2)

Prince : *"Ampun, Ayahanda. Perkenankan puteranda mengajukan usul."*

King : *"Apa yang akan kamu usulkan puteraku?"*

Prince : *"Biarlah puteranda mencari jalan keluar! Ijinkanlah puteranda merantau mencari petunjuk kepada Yang Maha Agung. Puteranda mohon doa restu agar segera dapat mengatasi bencana ini. Puteranda sangat merasa kasihan kepada rakyat yang telah lama menderita."*

King : *"Baiklah, kamu boleh pergi, Puteranda. Jangan kau pulang sebelum mendapatkan petunjuk. Doaku selalu menyertaimu."*

(Extract 16: taken from data 19-23)

The extracts above show how perlocution can fit illocutionary act, but in certain cases it occasionally cannot. The former extract, (1), shows that the perlocution resulted by the locution of the speaker does not fit the intended effect. In uttering *"Ampun Bunda, puteranda mohon restu."* the prince pragmatically intends or expects that his mother, the empress, can bless him and approve his relationship with the girl. Unexpectedly, the response of the empress is not the way he is expecting. His utterance results in refusal of her mother. The empress refuses and say, *"Tidak!"* which literally means 'NO'. Her refusal is strengthened by her second utterance *"Mulai hari ini kamu tidak boleh keluar dari istana apalagi menemui gadis miskin itu."* which shows how she cannot accept the prince's request. On the other hand, it is also found in the study that perlocutionary act can also fit the intended effect. The later extract, (2), shows the case. In uttering *"Biarlah puteranda mencari jalan keluar! Ijinkanlah puteranda merantau mencari petunjuk kepada Yang Maha Agung. ..."* the prince performs an act of asking or requesting permission from the king to do something and fortunately the king responds the way expected by the prince. The king accepts the request and say *"Baiklah, kamu boleh pergi, Puteranda. ..."*. The utterance fits the illocution performed by the prince. In other words, the prince's locution has resulted in the acceptance of the king concerning his request. Thus, perlocutionary act (simply termed 'perlocution') can fit the locution and speaker's intention, but occasionally it cannot because it is not under control of speaker.

### Techniques of Performing Speech Acts



According to Parker in Nadar (2009) speech act can be performed directly or indirectly and literally or non-literally. Simply, it can be said that speakers in performing speech acts can possibly employ literal direct technique; literal indirect technique; non-literal direct technique; and non-literal indirect technique. In this case, the result of the study indicates that students, in performing speech acts through the selected folktale, mostly apply literal direct technique and non-literal indirect technique. In other words, it can be noticed that when students apply direct technique to perform speech act, they prefer to make it literally direct. On the other hands, if they apply indirect technique, they prefer to make it non-literally said. Of the 50 data obtained in the study, 24 data (48%) employ literal direct technique; 5 data (10%) employ literal indirect technique; 4 data (8%) employ non-literal direct technique; and 17 data (34%) non-literal indirect technique.

Literal direct technique can be seen from the locutionary act of the speaker; the surface utterance(s) in relation to the illocutionary act (speaker's intention). The directness or indirectness is determined by the literal form of the grammatical and vocabulary of the sentence uttered by the speaker. If the illocutionary act literally fits the locutionary act in terms of its grammatical form and vocabulary, it indicates the use of literal direct technique. For example, utterance "*Puteraku, betulkah kabar yang aku terima bahwa puteraku telah menjalin hubungan dengan gadis desa?*" which contains directive illocutionary act to perform an act of questioning is considered employing literal direct technique. In this case, the form of sentence in the utterance is 'question' sentence and the vocabulary used also literally expresses the propositional contents of the illocution intended.

On the other hand, literal indirect technique is employed when the form of sentence(s) appearing in the locutionary act grammatically does not fit the illocution (speaker's intention), but the propositional content, including the vocabulary, fits and literally related to the state of the action. For example, utterance "*Mulai hari ini kamu tidak boleh keluar dari istana apalagi menemui gadis miskin itu.*" which contains directive illocution to perform an act of prohibiting can be understood employing literal indirect technique. It is because the utterance of the sentence (locution) is grammatically in the form of 'statement' sentence (affirmative), while the action performed is prohibition which conventionally should be in the form of negative imperative sentence. However, it is considered literal because the vocabulary representing the propositional content of prohibition literally exists in the sentence (i.e., the word of '*kamu tidak boleh ...*').

In addition, non-literal direct technique is employed when the form of sentence used in the locutionary act grammatically fits the illocutionary act, but its forms of vocabulary

representing propositional contents does not literally represent the act performed by the speaker. Take a look at the following extract.

*“Ayahandamu memang lemah. Bunda sudah sering mengusulkan agar mencari seorang gadis dari keturunan bangsawan. Sangat memalukan! Seorang pangeran, calon pewaris tahta kerajaan mempunyai calon pasangan hidup seorang gadis desa. Miskin lagi!”*

(Extract 17: taken from data 10)

The utterance above contains expressive illocution to perform an act of scolding or expressing anger. It is related to the psychological feeling of the speaker and is expressed in the form of statement sentences. The ‘statement’ sentences (affirmative sentences) used in the utterance indicates the directness of the action (expressing the psychological feeling). However, the propositional contents of anger or scolding are not literally expressed in the sentences. The words, such as ‘I am angry’ or ‘I am scolding’, do not exist in the utterance.

Lastly, non-literal indirect technique is employed when the form of sentence used in the locutionary act grammatically does not fit the illocutionary act, and its forms of vocabulary representing propositional contents also does not literally represent the act performed by the speaker. For example, utterance *“Apakah Putranda sudah lupa pesan-pesan Bunda?”* which contains directive illocution to perform an act of prohibiting can be understood employing non-literal indirect technique. It is because the utterance of the sentence (locution) is grammatically in the form of ‘question’ sentence, while the action performed is prohibition which conventionally should be in the form of negative imperative sentence. Additionally, the forms of vocabulary representing the propositional contents also does not literally represent the act performed by the speaker.

## CONCLUSION

It can be sum up that there are three types of related speech acts performed by students in the selected Madurese folktale. It includes locution; illocution; and perlocution. In certain cases, the perlocution of certain acts doesn’t explicitly exist in the script of the folktale. Regarding its functions, the speech acts applied by the students in the selected folktale function variously. It includes questioning, refusing, complaining, requesting, commanding, prohibiting, asserting, scolding, advising, accepting, inviting, allowing, threatening, regretting, admiring, expressing anger, expressing sadness, and begging forgiveness. It is also found in the folktale that the techniques applied to perform speech act include literal direct technique, literal indirect technique, non-literal direct technique, and non-literal indirect technique.

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# Grammatical Interference of Indonesian on English Abstract Writing in Students' Thesis Majoring in Management of Wijaya Putra University

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## ABSTRACT

English subject has been given in schools from elementary school to college level in Indonesia. However, in reality, many students who graduate from college still do not understand and master English. The purpose of this study was to describe forms and types of grammatical interference of Indonesian language on English abstract writing in students' thesis majoring in Management of Undergraduate Program of Wijaya Putra University Surabaya and to interpret the factors that caused the grammatical interference. This research used descriptive method and qualitative approach. The data collection method applied in this study was by reading and studying English abstract in the students' thesis and collecting words and sentences containing grammatical interference of Indonesian language. The data analysis method used in this study was by coding the data and identifying them by type, interpreting why there was grammatical interference in abstract writing, and drawing conclusions based on the interpretation that has been made. The results showed that of ten abstracts studied, the mistakes made by students were in using tense, in forming passive sentence, in using to-infinitive, in using the word it, in using to be, in arranging the word order, and in applying subject-verb agreement. It can be inferred that those mistakes were caused by grammatical interference of Indonesian into English due to differences in structure of sentence, in forming passive sentence, and in the word order within phrase.

**Keywords :** *English, grammatical interference, Indonesian, student, thesis abstract*

## BACKGROUND

English subject has been taught in schools from elementary school to college level in Indonesia. This shows that English is very important subject to teach and it needs to be mastered by students to broaden their insight and knowledge, especially in this globalization era. By teaching English to students from elementary school to university level, it is hoped that they will comprehend English when they graduate from college. This is, of course, intended so that students are able to compete for work both at national and international levels.

However, in reality, many students still do not understand English when they graduate from college. It will be an obstacle when they want – or because of demands of their profession – to continue their studies to higher level, i.e. postgraduate level, where most of the reading materials and literature are in English. Moreover, when they want to continue their study abroad, or attend international seminar, and so on. Even though there are many English course,

it is undeniable that there are many scholars – even master and doctoral program graduates – in Indonesia who do not comprehend English or are less proficient in English.

It happens – despite of the fact that English is not the mother tongue of Indonesians, nor is it even their second language – because English has different grammatical rules from Indonesian. English is an inflectional language while Indonesian is agglutinative one. Regarding verb, for instance, English has a conjugation system that involves temporal matters. Thus, the use of English verbs is strongly influenced by the tense, which is not in Indonesian. Another characteristic concerns the writing of phrases, which is, Indonesian follows the noun-adjective rule while English follows the adjective-noun rule. Therefore, in the use of English, errors are often found regarding these problems since rules in Indonesian are often applied in writing or speaking English.

This was the basis and reason for researcher to conduct the study that aimed at describing forms and types of grammatical interference of Indonesian language on English abstract writing in students' thesis majoring in Management of Undergraduate Program of Wijaya Putra University Surabaya and interpreting the factors that caused grammatical interference.

In sociolinguistics, such phenomena are called interference. According to Weinreich (in Budiarti, 2013), interference is change in language system in connection with the contact of a language with other language elements which done by bilingual speakers. Interference often occurs in bilingual societies. Rafiek (in Cahyani & Agustina, 2017) stated that interference is the transfer of other language elements into the use of a particular language so that grammatical deviations and linguistic norms occur. These deviations occur in the process of using the second language in terms of sounds, words, or sentence structure as result of habits in using the first language.

Alwasilah (in Arifin, 2011), based on Hartman and Stonk's theory, provided definition of interference, that is, an error caused by the tendency to use a particular language utterance into another language which includes pronunciation, structure, and vocabulary, while Dulay (in Arifin, 2011) stated that interference is an error in the use of a foreign language which can be traced back to the mother tongue. Nababan (in Arifin, 2011) proposed that interference occurs when utterance or dialect that is commonly used in the mother tongue appears when someone uses another language.

Paradis and Grosjean (in Nugraheni et.al., 2019) distinguished interference into two types, namely, dynamic interference and static interference. Dynamic interference is interference that has temporary nature. This type of interference occurs due to speech delivery errors that appears accidentally in a series of other languages. While static interference is interference that has become habit in the speech of a bilingual speaker.

According to Karmaningsih and Arnati (2019), there are four factors that cause interference, namely, bilingual factor, habitual factor due to the work/profession that a person is involved in, mother tongue factor, and familiarity factor in an intercommunication. While Romaine (in Fauziati, 2016) stated that there are six factors that cause interference, namely, bilingualism factor of the speech participants, lack of loyalty of language users, the insufficient vocabulary in dealing with progress and renewal, disappearance of some words because they are rarely used, the need for equivalent words, and prestige of source language and language style.

Ashari and Munir (in Denizer, 2017) declared that interference usually occurs in 16 aspects of grammatical errors, i.e. word order, number, countable and uncountable noun, personal pronoun, gender, possessive pronoun, the use of *it* and *there*, tense, to be, to-infinitive, auxiliary verb, passive sentence, negative sentence, complex sentence, vocabulary choice, and subject-verb agreement. However, they also claimed that interference occurs because students do not get input that supports their writing practices in English. In addition, it is also caused by the lack of knowledge and insight of students in acquiring their second language.

It can be formulated that the research problems that will be investigated in this study are (1) what are the forms and the types of grammatical interference of Indonesian language on English abstract writing in students' thesis majoring in Management of Undergraduate Program of Wijaya Putra University Surabaya? (2) what factors that cause the grammatical interference?

## RESEARCH METHODS

This study applied descriptive method and qualitative approach. Singarimbun (in Nugraheni et.al., 2019) stated that qualitative research is research that describes situation or symptom clearly in accordance with the existing situation. The data in the kind of research are analyzed using descriptive methods from the way it is presented and the analysis or interpretation of content. The descriptive method is intended to collect information about the status of a symptom as it is at the time the research is conducted and is not intended to test certain hypotheses but only describes what it is about a variable, symptom or situation. Qualitative research method is a research method used to examine the condition of natural objects in which the researcher is the key instrument. The results of qualitative research emphasize more on meaning than generalization.

The source of data in this study is primary data, that is, English abstracts from ten undergraduate students' thesis of Management Department, Wijaya Putra University, Surabaya. The data collection method applied in this study was reading and studying the

English abstracts and collecting words and sentences that contain Indonesian grammatical interference.

There were three steps taken in analyzing the data used in this study. The first step was to code the data and tabulate it. The second step was to interpret why there was grammatical interference of Indonesian in the writing of English abstracts. The last step was to draw conclusion based on the interpretation that had been made.

## DISCUSSION

Based on the result of data collection, Indonesian grammatical interference in English abstract writing in undergraduate students' thesis of Wijaya Putra University was caterogized in the following tables based on aspects of grammatical errors according to Ashari and Munir's theory.

Table 1 contains the data of sentences containing errors in the use of *tense*.

**Table 1.** Errors in the use of *tense*

Data	Grammatical error	The correct form
1	[...]....this research <i>using</i> quantitative approach.....[...]	[...]....this research <i>used</i> quantitative approach.....[...]
2	Data collection technique <i>using</i> questionnaires.....[...]	Data collection technique <i>used</i> questionnaires.....[...]
7	This study also <i>describe</i> among .....[...]	This study also <i>described</i> among .....[...]
8	Data analysis <i>using</i> SPSS, the type of explanatory research <i>using</i> a quantitative approach.	Data analysis <i>used</i> SPSS, the type of explanatory research <i>used</i> a quantitative approach.
9	Analysis of data <i>using</i> multiple linear regression analysis.	Analysis of data <i>used</i> multiple linear regression analysis.
12	Data analysis and hypothesis testing in this study <i>were using</i> multiple regression test.	Data analysis and hypothesis testing in this study <i>used</i> multiple regression test.
14	The results of this study <i>indicate</i> that .....[.....]	The results of this study <i>indicated</i> that .....[.....]
16	The results <i>show</i> that .....[.....]	The results <i>showed</i> that .....[.....]

On datum 1, the grammatical error that occurred was the use of the verb *using* which shows Present Continuous Tense, which is an activity that is being carried out, while thesis was written after the research has been completed. Therefore, the verb that was used should be *used*, instead of *using*, indicating something that has been done in the past. So should the verbs on data 2, 8, 9, and 12.

On data 7, 14, and 16, the grammatical error that occurred were the use of the verb *describe*, *indicate*, and *show* which shows Simple Present Tense, which is an activity that is usually carried out, or in other words, an activity that is carried out daily. Therefore, the use of Simple Present Tense verb in writing thesis abstract is not appropriate because thesis is



written after the research has been completed. The verbs used should be *described*, *indicated*, and *showed*.

Errors in the use of tense in some data in Table 1 are Indonesian grammatical interference because Indonesian language does not recognize the existence of tense or time in writing sentences.

Table 2 contains the datum of sentence containing error in forming passive sentence.

Table 2. Error in forming passive sentence

Data	Grammatical error	The correct form
3	This analysis model <i>used</i> to find out the magnitude .....[.....]	This analysis model <i>was used</i> to find out the magnitude .....[.....]

In English, the formula for forming passive sentence is *Subject+to be+Verb 3*. On datum 3, the grammatical error that occurred was in forming passive sentence structure because there was no *to be* in the sentence. Based on grammar rules in English, after the subject and before the third form of verb there must be *to be*, i.e. was (not is, am, are, or were), which indicates something that has been done and indicates that the subject of the sentence is singular, not plural.

Error in forming passive sentence on the datum in Table 2 is Indonesian grammatical interference because Indonesian language does not recognize the existence of *to be* so that the formation of passive sentence in Indonesian is simpler than that in English. In Indonesian language, changing active sentence into passive sentence is only by changing the prefix of the verb.

Table 3 shows datum of sentence containing error in the use of *to-infinitive*.

Table 3. Error in the use of *to-infinitive*

Data	Grammatical error	The correct form
4	The objective of this research is <i>to finding out</i> .....[.....]	The objective of this research is <i>to find out</i> .....[.....]

On datum 4, the grammatical error that occurred was the use of *to-infinitive*, namely, on the sentence *to finding out*. Based on English grammar rules, preposition *to* cannot be followed by *verb -ing*. After preposition *to*, the verb that follows must be verb 1. This is what is meant by form of *to-infinitive*. Thus, the correct sentence is *to find out*. Error in the use of *to-infinitive* on datum 4 is Indonesian grammatical interference because Indonesian does not recognize *to-infinitive*.

Table 4 contains datum of sentence that contains error in the use of the word *it*.

Table 4. Error in the use of the word *it*

Data	Grammatical error	The correct form
5	At the determinant coefficient <i>its</i> shows that ....[.....]	At the determinant coefficient, <i>it</i> shows that ....[.....]

On datum 5, there was a grammatical error, namely, the use of the word *its* on the sentence. The word *its* is one of possessive pronouns that should be followed by noun, instead of verb. Therefore, based on the context of the sentence, what should be used was the word *it* which functions as the subject because the word class that followed was a verb or a predicator, that is, *shows*.

Error in the use of the word *it* on datum 5 is Indonesian grammatical interference because Indonesian does not recognize the word *it* which functions as subject of a sentence. In Indonesian language, there are some sentences that do not have a subject. In English, this never occurs since if a sentence does not have a clear subject, it will be replaced by the word *it*.

Table 5 shows data of sentences contain errors in using *to be*.

Table 5. Errors in using auxiliary *to be*

Data	Grammatical error	The correct form
6	[...].... research independent variables able to ....[.....]	[...].... research independent variables <i>were</i> able to ....[.....]
11	The problem formulation in the writing of this thesis <i>is</i> : (1) ....[.....]	The problem formulation in the writing of this thesis <i>were</i> : (1) ....[.....]
13	The variables used in this study <i>is</i> the work environment, competencies,....[....]	The variables used in this study <i>were</i> the work environment, competencies,....[....]
15	The research location Satuan Lalu Lintas Polrestabes Surabaya.	The research location <i>was</i> Satuan Lalu Lintas Polrestabes Surabaya.

In English grammar, adjective must be preceded by *to be* and *to be* which is used must be adjusted to time of the occurrence of an activity and also must be adjusted to the subject of a sentence, whether the subject is singular or plural. On datum 6, the grammatical error that occurred was that there was no *to be* that preceded the word *able to* which is an adjective. The correct arrangement of the sentence is, after the subject and before the word *able to* there must be *to be*, i.e. *were* (not *is*, *am*, *are*, or *was*). This indicates that the activity has been completed and shows that the subject of the sentence *research independent variables* is plural, not singular.

Whereas on datum 15, the grammatical error that occurred was that there was no *to be* that preceded an explanatory sentence. When it is viewed from the context, the sentence is a

sentence that describes the research location. In English grammar, a sentence that contains an explanation of something always uses *to be*. Regarding what *to be* must be used depends on what the subject is, is it singular or plural, and on when an activity occurs or is performed, i.e. tense. Therefore, *to be* that should be used in the sentence is *was* because the subject is singular and the research has been completed.

On data 11 and 13, the grammatical errors that occurred were the use of *to be* that were not appropriate, both in conformity with the tense and in conformity with the subject. In both data, the auxiliary *to be* that should be used is *were*. This is because it refers to activities that have been completed and refers to plural subjects. The subjects of the sentences in both data are plural because they described the components of the subject which are more than one..

Errors in the use of auxiliary *to be* in those data in Table 5 are Indonesian grammatical interference because Indonesian language does not recognize the existence of *to be*. In Indonesian, a sentence that contains an explanation of something or describes several components simply uses the word *adalah*, *ialah*, or *yaitu* and not affected by singular/plural subject and the number of components described or explained.

Table 6 shows datum of sentence that contains error in word order.

Table 6. Error in word order

Data	Grammatical error	The correct form
10	[...]...teacher must have 4 <i>competency teachers</i> , namely....[...]	[...]...teacher must have 4 <i>teacher's competencies</i> , namely....[...]

On datum 10, there was grammatical error in the word order in a phrase. On the sentence, the phrase *teacher's competencies* contains possessive pronoun, that is, *teacher's*. According to English grammar, when there is a possessive pronoun in a phrase, the pronoun is put before noun. Thus, it can be concluded that the phrase *competency teachers* is wrong.

Error in the word order in the data in Table 6 is Indonesian grammatical interference because in Indonesian, if there is a possessive pronoun in a phrase, the pronoun is mentioned after noun.

Table 7 shows datum of sentence containing error in subject-verb agreement.

Table 7. Error in subject-verb agreement

Data	Grammatical error	The correct form
17	Leadership style significantly influences employee performance which <i>is implies</i> a significant effect.	Leadership style significantly influences employee performance which <i>implies</i> a significant effect.

On datum 17, there was grammatical error in the subject-verb agreement or the conformity between the subject and the verb. Datum 17 is compound sentence, that is, combination of two sentences into one sentence. On the second sentence, that is, the sentence *implies a significant effect*, it can be seen that the sentence is a verbal sentence. Verbal sentence is sentence that contains verb(s). The verb on datum 17 is verb in first form. In English grammar, the first form of verb cannot be preceded by auxiliary *to be*. Auxiliary *to be* can be used before the third form of verb (forming passive sentence), before verb-ing (forming present progressive/continuous tense), and in nominal sentence (sentence which does not have verb). Thus, it can be inferred that the sentence *is implies a significant effect* is wrong.

Error in subject-verb agreement on datum 17 is Indonesian grammatical interference for there is no first, second, and third form of verb in Indonesian language.

## CONCLUSION

From the discussion above, it can be concluded that of ten English abstract writing in students' thesis majoring in Management of Undergraduate Program of Wijaya Putra University Surabaya that were investigated in this study, errors made were in the use of tense, in forming passive sentence, in the use of to-infinitive, in the use of the word *it*, in the use of auxiliary *to be*, in arranging the word order, and in the subject-verb agreement. Those errors were the result of grammatical interference of Indonesian on English due to differences in sentence structure, differences in forming passive sentences, and differences in the word order in phrases.

It is highly suggested to other researchers to carry out the same research investigating English abstract in students' thesis from other major of Undergraduate Program or of Postgraduate Program since there may also be lots of grammatical errors made. To Wijaya Putra University, it is suggested to provide English subject in all study programs optimally both in Undergraduate Program and in Postgraduate Program.

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## Mood Analysis of Welcome Messages of Madura Tourism Websites

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### ABSTRACT

Having various tourism potentials need to be introduced and advertised. One of the ways to introduce to the public is via website. Welcome messages as the entrance of the website has a significant role for the public to understand the overall purposes of the website. The language used in the website is a prominent way to introduce the potentials to the public. The purpose of the website is mainly to provide adequate information about tourism. Using Mood from perspective of systemic functional linguistics with the classification proposed by Droghda and Humprey (2005) this article aims to analyze mood of the sentence in the websites to understand the purposes of the messages. The result shows that in the website there are only two functions realized, out of the seven functions proposed; they are to give information that is realized through statement or declarative mood and to ask or to invite some to do something that is realized through imperative mood.

**Keywords:** Madura, Online Promotion, Systemic Functional Linguistics

### BACKGROUND

Madura that consists of four regencies has various tourism destinations and attractions. The regencies are Bangkalan, Sampang, Pamekasan, and Sumenep. Each of them has its own potentials for tourism, ranging from culture, culinary, religious, natural, and other tourism (Ekawati, 2019). All of the potentials need to be introduced and advertised. One of the ways to sell these potentials is through the website. Nowadays, website plays its prominent roles in advertising the tourism potentials. It is easy and faster to reach wider range of people.

A website usually contains of various information based on its purpose. Zaki (2009) stated that there are various functions of website. It can be as media of information, promotion, education, marketing, or communication. From those functions, it can be realized that website has great influence to the public. To support the functions, a good website has many criteria. One important thing is the content, either the use of language or the supporting details in term of pictures or video. The use of language should also be based on the purposes because it has an important role in ascertaining and persuading readers' consideration. Language has power that can direct people's decision. In relation to tourism, language is a significant component to ease the communication, promotion, and the introduction of tourism destinations (Kolcun, et.al, 2014).

In relation to the website of Madura tourism, there is a website providing information about Madura tourism in general and everything related to Madura. In the website, there is a welcome message in home folder addressing the public with some information. For tourism promotion, the contents of the website should consider the use of language that can ease and convince readers, increase and boost the amount of visitors.

The language used in tourism is influenced by various disciplines that show certain lexical, syntactic and textual characteristics encompassing different communicative functions (Gotti, 2008). In line with the functions, systemic functional linguistics (SFL) can provide a way to understand the functions. SFL relates language functions into three: ideational, interpersonal, and textual metafunctions (Halliday and Matthysen, 2004).

The ideational metafunction offers grammatical sources at clause rank to construe the inner and outer experience of the world, as the area of functions and meanings of the world via the systems of transitivity. The interpersonal metafunction focuses on the interaction between the speaker(s) and addressee(s), establishing the speaker's role in the speech situation and relationship with others. It is realized via mood and modality as the main grammatical in this metafunction. Mood deals with the forms indicating the kind of interaction wherein engaged, as an example, when giving instructions, asking questions, and making statements. Meanwhile, modality discovers the complete place of clause rank speaker/writer assessment of what is being stated. Textual metafunction can allow the building of the text and recognition of texts which are discursively coherent and situationally relevant.

Mood which represents the speaker or writer's role in the speech situation and assigns to the audience, it is suitable to be used in studying the language of tourism websites. From its function of the website, the way the writer engages with the reader is an essential element. One of the parts of website is welcome message. It is in home folder of the website that offers initial information about website and also the purpose. This article discusses the mood of the clauses or sentences of the welcome message of Madura tourism website regarding to the ways of interaction.

There are various ways of interaction and types of clauses according to Drogba and Humprey (2005) as shown in the following table 1.

**Table 1.** Structure of Sentences of Interaction

Functions	Mood
Giving information	Statement (declarative)
Asking information	Question (interrogative)
Asking someone to do something	Command (imperative)

Encouraging someone to think about	Command (imperative)
Making an offer	Command (imperative)
Getting something done directly	Command (imperative)
Expressing feelings in an emphatic way	exclamation

From the language used in tourism website, it commonly gives descriptions of the place or destinations that are offered. Madura tourism websites deals with various aspects including the mood of the sentences used in the website. Then, the use of language illustrating Madura in its tourism promotion is merit to be studied by considering that the information available in the promotion could persuade readers' decision. Then, the mood of Madura tourism website and the language used in each sentence are to be examined to find the common pattern of the language of welcome messages of Madura tourism website that is available in home folder for English version.

## RESEARCH METHODS

This study investigates the language used in welcome messages of Madura tourism website that is provided in English. It used qualitative method to focus on describing the mood of the sentences in the website regarding to its functions. It is description and interpretation to gain insight into a particular phenomenon of interest. Data were obtained from official website of Indonesia tourism <https://www.indonesia-tourism.com/east-java>. In more specific, they are in folder of home of each website of the four regencies in Madura, i.e. Bangkalan, Sampang, Pamekasan, and Sumenep. They can be reached via:

1. <https://www.indonesia-tourism.com/east-java/tourism/sumenep/>,
6. <https://www.eastjava.com/tourism/sampang/index.html>,
7. <https://www.eastjava.com/tourism/bangkalan/index.html>.
8. <https://www.eastjava.com/tourism/pamekasan/index.html>

The steps of collecting data are as follows: (1) reading and re-reading the website, (2) classifying the sentences in the website based on the description of tourism, 3) determining kinds of information of the parts of Madura tourism website, (3) identifying the sentences in determining the mood. Data are in the form of sentences representing mood of welcome messages of tourism website. In analyzing data, procedures are as follows: (1) finding the language used based on the mood, (2) describing and explaining the language used and function in the sentences, (3) drawing the conclusion based on the data analysis. Then, to



understand about the mood, it confirms to systemic functional linguistics with the classification proposed by Drogba and Humprey (2005).

## DISCUSSION

From the four websites about tourism of the each regency in Madura, there are some features of tourism exposed as the introduction of tourism in Madura. Each website provides general information about the regency and its tourism potentials. Descriptions about geographical location, natural potential, attractions, religious tourism, supporting infrastructures, batik, culture, facility, and other potentials are available in the website.

The findings from the data obtained show that in the welcome messages of the folder of home in Madura tourism websites, there are specific mood used to describe all the potentials of Madura in general and more specific for the tourism. There are 55 (fifty five sentences) in the websites. Table 2 below shows mood of the sentences used and their speech functions.

**Table 2.** Mood in Welcome Messages of the Websites

No	Description	Mood	Number of Sentences	Function
1.	Location	Statement (Declarative)	6	Giving Information
2.	Infrastructure	Statement (Declarative)	5	Giving Information
		Command ( Imperative)	1	Asking someone to do something
3.	Tourism Potentials	Statement (Declarative)	9	Giving Information
		Command ( Imperative)	1	Inviting someone to visit
4.	People	Statement (Declarative)	1	Giving Information
5.	Attractions	Statement (Declarative)	13	Giving Information
		Command ( Imperative)	1	Inviting someone to see
6.	Religious Tourism	Statement (Declarative)	2	Giving Information
7.	Batik Potentials	Statement (Declarative)	3	Giving Information
		Command ( Imperative)	1	Inviting someone to visit
8.	Natural Potentials	Statement (Declarative)	3	Giving Information
9.	Directions	Statement (Declarative)	3	Giving Information
10.	Potentials of another regency	Statement (Declarative)	6	Giving Information

From the table 2 above, it is understood that for overall there are ten kinds of information provided in the websites. Out of four types or mood of sentences, there are only two types or mood of sentences used in the website which is in line with the two functions of them. They are statement or declarative and command or imperative with their functions for giving information and asking someone to do something respectively.

To inform the location of the regency or tourism destination, there are six sentences using statement or declarative to give information. It is normal that in providing clear information to others, the declarative form is commonly used. It is in line with Gerot and Wignell's (1994) statement that if the mood is declarative, then the function is to give information. It means that the speaker or writer gives the hearer or reader some information and inherently is inviting the hearer or reader to receive information.

The same as information about location, five statements about the infrastructures supporting Madura tourism also use declarative mood with their function to inform the readers clearly. Besides, there is only one imperative form about infrastructure. The imperative form is to ask someone, in this context the readers, to not skip any information they can enjoy. The infrastructures they inform are ranging only for the basic physical systems such as the road and bridges. There is no information about services covered. In tourism services, it is not only the physical systems, but the destination's general infrastructure services also represent one of the most important factors in tourism (Crouch and Ritchie, 1999; Daliborka et al, 2018).

The websites also provide information about tourism potentials in general sense without mentioning the specific tourism destination or attractions. There are ten sentences, one in imperative and nine in declarative forms. It is very general writing that the regency has tourism objects to visit and a lot of things to offer. The declarative forms still have the function to give information about all the tourism potentials; while one imperative form is to ask or invite readers to visit. Furthermore, information about Madurese people is only covered in one statement. It is written that majority of the people are farmers and fishermen. As it is also a declarative form, the statement also functions merely to inform readers.

Madura tourism attractions seem to get more attention in the websites as these aspects are explained in thirteen statements and one command. The attraction exposed is mostly for bull race or what Madurese said for *Karapan Sapi*. This is undoubtful because *karapan sapi* has become a mainstay for Madura tourism and as one of the mainstay cultural tourism objects in East Java (Kosim, 2007). The information about *karapan sapi* provided in the websites, that are mostly stated in declarative forms, could give clearer information to the readers. One imperative is used to invite readers to see the attraction by visiting Madura.

Another aspect exposed in the websites is about religious tourism. Madura is a well-known island in East Java whose majority of the people are Muslim. Madurese are very

religious, they are strict muslims (Badriyanto, 2011). Therefore, Islam is the Madurese's identity. In relation to the Muslim identity, religious potentials in Madura are mosques, tombs, and graves. There are two statements to give information about religious tourism in Madura, in particular about tomb and grave which become special places for Madurese people. As the religious tourism potential, it is informed to the reader in welcome messages of the website as well.

In addition to the tourism potential that has been explained previously, Madura has batik tourism. *Batik* is one of the traditional clothes of Indonesia, including Madura Island. Batik from Madura has a variety of unique motifs and patterns. Madura batik not only has its beauty, but also reflects the character of the Madurese. The courage and assertiveness of the Madurese bring out bold colors (Krisnawati, 2021). From its unique and strong characters, Madura batik is different from other batiks and become one of the tourism potentials. The information about batik is stated three times in declarative forms for the purpose of informing the readers. The way of asking other to enjoy Madura batik is stated in one imperative form, in particular inviting readers to visit the centre of batik making. Although in the form of imperative, the main purpose of the sentence in the website is an invitation, not a command. This is in accordance with Alexander's (1997) statement of the functions of imperative, one of which is invitation.

Another way to promote Madura tourism is by exposing the natural potentials. Even though there are only three statements related displayed in the websites, they cover many various natural potentials. Again, the same as the functions of previous declarative forms, the statements mentioning natural potentials are also to inform the readers. By giving sufficient information about natural tourism, it is hoped that the readers have their own perspectives about Madura natural wonders.

Another way to get readers' engagement is through the information on how to get to the destination. Giving direction to the destination is also available in the website, although not all websites have. There are three statements for the directions to reach the destination. All are in the declarative forms to inform the readers. Using declarative, instead of imperative, to give directions is considered to be more polite and soft.

The last is the availability of the information about tourism potentials of another regency. It appears in one of the website of the regency. In Bangkalan website, it is also stated other tourism potentials from another regency, in particular about Sumenep. The information available is also in declarative forms. It can be understood that because the function of website is to inform the readers, then the mood of the sentences is in statement or declarative.

From the overall analysis, Madura tourism potentials are informed in mostly declarative forms to provide sufficient information to the readers. Websites on tourism is mainly to promote any tourism destinations, attractions, and other various tourism aspects. From this

view, it is common if the website exposes all the potentials using the language that is easy to understand in order that the readers have their common perspectives towards Madura tourism from the available information.

## CONCLUSION

In welcome messages of Madura tourism websites, there are fifty five sentences comprises fifty one sentences in declarative mood and four sentences in imperative mood. They are mostly in declarative mood. This is in line with the function of the website; that is to provide adequate information about tourism potentials. Following Drogba and Humprey (2005), in the website there are only two functions out of seven functions proposed, which are to give information that is realized through statement or declarative mood, and to ask or to invite someone to do something that is realized through imperative mood.

It is suggested for further study to explore more on the details of the tourism potential for the each regency. For the creator of the content of the website, the service in infrastructure must also be included in order that the readers also have information about it. Moreover, enough information about the tourism destination also needs to be specified in details.

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## Children with Dyslexia: Fundamental Issues in Linguistics Aspects

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### ABSTRACT

Some children experience dyslexia, learning difficulties in reading. Since most of teachers, including parents are unable to detect its characteristics, this reading problems are not well handled. The current research aims to identify the reading problems especially in reading mistakes made by dyslexic children and find out how long the duration of dyslexic children required to read properly. The research employs a descriptive qualitative design. There are three children with dyslexia experiences involved in this context. They are engaged in Special School ACD Pertiwi Mojokerto. Before conducting the research, we collected initial information about the children having reading difficulties with their teacher. This is to ensure that the participants are relevant to the subject of this research. They were then asked to read Indonesian text. The results show that children with dyslexia made the reading mistakes in a number of linguistic aspects: symbolic errors, semantic errors, omissions, additions, substitutions, repetition, reversal, hesitations, and self-correction. For reading time, children with dyslexia need 3 minutes until 4 minutes to read.

**Keywords:** Dyslexia, Reading Mistakes, and Reading Time

### BACKGROUND

Reading is one of the important skills that children must have. According to Kalb, G. & J.C. van Our (2012), children at age 4 to 5 have positive and significant effects on reading and cognitive skills. Reading skills are one very powerful tool for obtaining a wide range of specific information, including science and technology (Sangia, 2018). The actual purpose in reading is not humbly to occupy in communication but to develop from this communication to something which endures or spreads the reader's conceptual world (Sangia, 2018). However, not a few cases of children who have difficulty in reading, called dyslexia and this would be the case of this papers.

Dyslexia is one of the learning disability. Learning disability is a disability- related to learning usually caused by genetic factor occurring in brain function leading to experience weakness in basic learning skills. According to Diagnostic and Statistical Manual of Mental Disorder -05 (2013), Learning disabilities refer to specific deficits in an individual's ability to perceive or process information efficiently and accurately. Learning disabilities can be

apparent when children are in formal school for a certain time and they have difficulty in learning basic academics.

Dyslexia is language-based learning disability which those who experience difficulty in reading. Children with dyslexia have difficulty in recognizing the structure of words that can offend the process of learning. Children with dyslexia are hard to recognize printed words, have great difficulties 'sounding out' unfamiliar words, and often also read slowly (Hulme & Margaret, 2016). Dyslexia means a disorder of constitutional origin manifested by a difficulty in learning to read or spell, despite conventional instruction, adequate intelligence, and sociocultural opportunity (Texas Education Agency, 2018).

Children with dyslexia usually stuck in same class or lesson. The parents and teachers also realize that the dyslexic children tend to slow in learning lessons. Sometimes children with dyslexia were filled with shame and discriminations. Also, they were usually misunderstood as lazy and disobedience due to their difficulties in word recognition and poor spelling ability (Raufi, Maizatul, Vimala, & Khalid, 2018). Children with dyslexia need more guidance than normal children. This is because in giving lessons parents and teachers need special methods to make the children learn easily.

Dyslexic children cannot be directly identified as people with physical disabilities. This is because children with learning disabilities appear like normal children. Besides that, the main factor of dyslexia is an error in the brain. The letters of alphabet are simple element for the normal children. They can distinguish and understand easily. This is different from children with dyslexia; they have difficulty to distinguish certain alphabets. Dyslexic children have difficulty in distinguish letters which almost have same shape. For example, dyslexic children difficult to distinguish /b/ and also /d/, this is because both of the letters have a semicircle, only if /b/ is positioned to the right, while the letter /d/ is positioned to the left. This makes them feel confused and difficult to distinguish.

Dyslexia is a life-long disability, and the symptoms vary from one child to other children. The most important for treatment for children with dyslexia is the parent awareness about dyslexia (Raufi, Maizatul, Vimala, & Khalid, 2018). They do have a significant role to deal with them.

## RESEARCH METHODS

### Place and Participants

This research was conducted in a Special School ACD Pertiwi Mojokerto. This is the only special school that serves for dyslexic children in the given area. As it is known that children with dyslexia are very difficult to find. The researchers started going to Special School ACD

Pertiwi Mojokerto, 2 November 2020, 21 December 2020, 4 January 2021, and 5 until 9 April 2021 in order to observe three children with dyslexia to understand the phenomena.

## Tools and materials

Research tools and materials for doing this study is the researchers prepared a text. The kind of text is Indonesian text and contained thirty sentences. In addition, this research need recorder to know how long the duration for dyslexic children in reading the text.

## Experiments

To finding the reading mistakes and reading time of children with dyslexia, the participants were asked to read the Indonesian text. The participants read all the sentences and than it would be recorded to know the errors made. To achieve the maximum reading speed, children with dyslexia need a print size that is larger than normal children in general. The participants read the text, and then the researchers observed their reading competence.

We conducted the research in the Special School ACD Pertiwi Mojokerto. This research focus on three children with dyslexia in high grade. The dyslexic children as the participants consist of 2 male and 1 female. For taking the data, the researchers took notes and recorded the reading mistake.

Children with dyslexia usually make mistake during reading text, such as symbolic errors, syntactical errors, semantic errors, omissions, additions, substitutions, repetitions, reversals, hesitations, and self-correction. This research use theory from Gavin Reid (2011) about reading mistakes made by children with dyslexia.

## DISCUSSION

This section presents the readings mistakes found covering the types of reading errors including the required time to finish the reading.

### *Symbolic errors*

All of the children with dyslexia as the participants made symbolic errors when they read the text. They could not spell the word correctly. Dyslexic children tried to read the text hurry and did not focus on reading the texts.

*Pedagang (trader) = padagang*

The participant made symbolic errors by reading the word “*pedagang (trader)*” to “*padagang*”. The error occurs because the participant changed the vowel /e/ to /a/. The participant did not focus when he read the sentences and he tried to read hurriedly to



finish the reading. Therefore, the second participant categorized a symbolic error because he misread the actual letter while reading the sentence (Reid, 2011). However, symbolic errors made by the participant did not make a different meaning.

### *Syntactic errors*

All of the children with dyslexia did not make syntactic errors. This is happened because all the participant read the sentences that were given slowly. In additions, the sentences that gave were short enough, so they did not make a syntactical error. We, however, cannot see the type of this mistake.

### *Semantic errors*

Semantic errors are quite common among children with dyslexia, as they indicate that the reader is relying heavily on context (Reid, 2011). All of the children with dyslexia made semantic errors during reading the text. The participants often change one words to another word so that the meaning of the sentence change. Semantic errors occur because the participants did not focus on reading the text.

*Menangkap (catch) = menancap (stick)*

The participant made a semantic error when reading with change the word “*menangkap (catch)*” became “*menancap (stick)*”. The word “*menangkap (catch)*” and “*menancap (stick)*” have different meanings. The mistake showed that the participant did not understand about the context of the sentences. Reid (2011), stated that semantic error occur because the participant has little real understanding of the text.

### *Omission*

All of the children with dyslexia made omissions while reading the text. The participants often reduce and skip the words that difficult to read, sometimes they did not read unfamiliar words. Dyslexic children usually made omissions because they were too focused on the context of the sentence, so they did not pay attention to the printed word correctly.

*Mawar (rose) = not read*

The participant made an omission in reading the text. The participants did not the word or omit the word “*mawar (rose)*”. The participant felt difficult to read the word of “*mawar (rose)*”. This could be seen when the participant would read the whole of the sentence, when it is written “*mawar (rose)*” the participant stop for a moment and choose to omit this word. The participant chose to read the next sentence.

### ***Additions***

All of the children with dyslexia made addition while reading the text. Sometimes they add a word or letters that are not in the text. Addition occurs because the participants over-dependence on the context of the sentence. Besides that, additions occur because participants lacked focus and hurried to finish their reading, so they did not focus on the printed word correctly.

*Papan* (board) = *papan tulis* (whiteboard)

The participant made an addition while reading the text. The participant read the word of “*papan* (board)” to “*papan tulis* (whiteboard)”. The participant adds the word “*tulis*” in the last. The error occurs because the participant did not read every word in the text carefully. The participant was more focused on the context of the sentence. The participant felt that the word “*papan* (board)” always identical to “*papan tulis* (whiteboard)”.

### ***Substitutions***

All of the children with dyslexia made substitution while reading the text. The participants made substitutions with replacing one word to another where the word is not related to the context of the sentence. In additions, the mistakes are quite distant.

*Suka* (like) = *debat* (debate)

Participant made substitutions with replace the word “*suka* (like)” to “*debat* (debate)”. As it is known, both of the words are different and also have different meanings. Both of the words have no similarity in the writing of the word, the differences quite distant. The error occurs because the participant did not focus when reading the written sentence. The participant was more focused to finish reading the sentence quickly.

### ***Repetitions***

One in three participants repetitions when reading the text. Repetition occur because the participant was not sure what they read correct or not.

*Suka* (like) = *sudah* (done) = *suka* (like)

Participant made repetition with the word “*suka* (like)”, he looks confused so he reads the word became “*sudah* (done)”. However, the participant tried to read again, and finally, he read correctly. Participant made repetitions because he felt inappropriate when reading.

### ***Reversals***

One of the children with dyslexia made reversals while reading the text. Reversals occur because the participant tried to read quickly and want to finish the reading.

*Mina* (name of person) = *mani*

The participant made reversals while reading the text. Participant read the word “*mina* (name of person)” to “*mani*”. Participant exchange the vowel of /a/ and /i/. The participant occur because they did not focus when reading the sentence. She did not look at whether the word read is correct or not.

### ***Hesitations***

All of the participant made hesitations while reading the text. Dyslexic children made hesitation because they not sure about what they read. All the participant read with spell every word to make sure that the word is right or wrong. In additions, hesitations occurs because the participant saw firstly and then tried to understand each syllable that would be read next.

*Menanak* (plant) = *me-na-nak*

The participant read the word “*menanak* (plant)” with spelling each syllable as “*me-na-nak*”. The participant could not read every written word directly. The participant tends to guess in reading every word provided. That occurs because the participant saw firstly and then tried to understand each syllable that would be read next.

### ***Self-correction***

One of the three children with dyslexia made self-correction. It occur because the participant become aware of the meaning or context of the text. Participant tried to justify his reading. Self-correction occurs because the participant realizes that he made mistake when reading the sentence.

*Sudah* (done) = *suka* (like)

The participant made self-correction with read the word “*suka* (like)”, the participant looks like confused that made him read the word became “*sudah* (done)”. However, the participant tried to read again and finally read the word correctly. The participant realizes that he misread the word “*suka* (like)”, so he tried to make a self-correction. The error occurs because the participant did not focus when reading every written word.

### **Reading Time**

No	Participants	Reading Time
1	P1	00.04.22

2	P2	00.03.48
3	P3	00.03.53

Figure 1 : Reading time made by children with dyslexia in reading text

Based on the data above, children with dyslexia needed more than 3 minutes even 4 minutes to finish their reading. All the participants read 30 sentences provided by the researcher. The first participant needed 4 minutes 22 seconds (00.04.22). The second participant needed 3 minutes 48 seconds (00.03.48). The third participant needed 3 minutes 53 seconds (00.03.53). The differences occur because it is following the level of their reading competence or the ability of the dyslexic children.

All the dyslexic children required 3 until 4 minutes to read the text because they read it slowly. However, the dyslexic children often stopping reading when they found unfamiliar words. In addition, for the first and second participant read the text by spelling each syllable.

## CONCLUSION

Dylexia is a reading difficulty that some children suffer from. The engaged participants made reading mistakes and they tend to require a longer time to read the text. For the reading mistakes, including symbolic errors, semantic errors, ommissions, additions, substitutions, repetition, reversal, hesitations, and self-correction. However, the researchers did not find syntactic errors made by children with dyslexia. Children with dyslexia required a longer time to read the text. All the participants spent more than 3 minutes even 4 minutes to finish their reading.

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## Word Priming and Interference Model for Madurese Language Acquisition

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### ABSTRACT

The purpose of this research is to identify the response accuracy related to *Bhasa Éngghi Bhunten* in Madurese language. *Bhasa Éngghi Bhunten* is considered to be a more considerate language so that it is important to introduce it to children in early age. Word priming and interference are given to get to know the accuracy of the responses after stimulus given. It is believed that human mind processes the language quicker when the words provide associate such as car and driver, opposite such as high and low, or rhymes of words, such as bad and dad. Three participants, aged 6, involved in this research. They are all students of Kindergarten of Raudatul Adfal Mabdaus Shalah, Dusun Gunung Penang, Desa Seddur, Kec. Pakong, Kab. Pamekasan, Madura. We used helpful visual power points comprising the targeted vocabularies and mobile stopwatch (to measure the required response time) as research instruments. The research shows that word priming and interference response accuracy vary. Word priming is not always related to faster and more accurate responses and word interference is the reverse. To some extent, children were able to show faster and more accurate answers when presented the targeted vocabularies.

**Keywords:** Madurese language, priming and interference, response

### BACKGROUND

Word priming and interference paradigm is used to measure the participants' response accuracy. This issue also covers the timeframe that is needed by the participants when that paradigm presented. The word activation is believed to take place faster when the words have associates, opposites, or rhyme of the words rather than semantically unrelated. Since understanding and using *Bhasa Éngghi Bhunten* are pivotal in Madurese context, there is a need to introduce it to children in early age. Therefore, the current research aims to examine the role of word priming and interference paradigm for children in acquiring *Bhasa Éngghi Bhunten* in Kindergarten, of Raudatul Adfal Mabdaus Shalah, Dusun Gunung Penang, Desa Seddur, Kec. Pakong, Kab. Pamekasan, Madura.

The notion of priming refers to the exposure to stimulus to get the (accurate) response. For example, we can recognize the word *banana* easily when firstly we were introduced to the object or color *yellow*. This is because *banana* and *yellow* (even though banana is not always

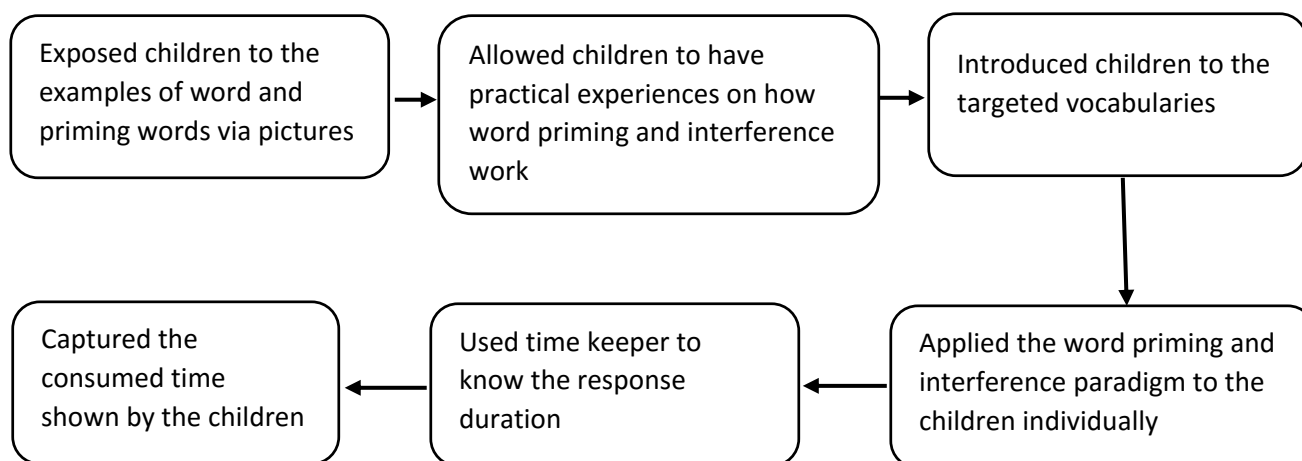
yellow) are two different things but are related. This scheme of information can activate quicker when the words have associates, opposites, or rhyme.

Research done by West and Stanovich, (1988) looks at the how actually word priming is associated with sentence priming. The main discussion of this study relates to the issue either individual's understanding to the given word could be directly associated with sentence understanding. Accordingly, understanding the sentence condition appear to be additional contributors to the effect (either we can understand the sentence or not).

## RESEARCH METHODS

This research was undertaken in Islamic kindergarten, Raudatul Atfal Mabdaus Shalah, Dusun Gunung Kenek, Desa Seddur, Kec. Pakong, Pamekasan at Oct 5, 2021. The current research involved three students aged 6 years old. The purpose of having them at their age is to see the response duration to the targeted vocabularies, measuring how effective it is to use word priming or interference in introducing and internalizing *Bhasa Éngghi Bhunten* (polite language in Madura) to them.

We provided an instrumental research to both practicing and measuring the response duration that would be given the children. We used a laptop to visualize the word priming and interference and a stopwatch in a mobile phone to detect the required time in response to the presentation of *Bhasa Éngghi Bhunten*. The following diagram illustrates the data gathering:



First, we gave children three examples of semantically related and unrelated words through pictures. We asked them to name the given pictures after priming and interference word presentation in sequences. In this stage, the children had such a prior knowledge to how the approach works. Furthermore, we initiated to introduce them to the targeted vocabularies presented in the laptop. It allows children to see what pictures they are both related and unrelated words semantically.

Fourth, we applied the approach to the children by inviting them one by one. We gathered in the same classroom to work more effectively. While one student was in ‘the test’, the rests were playing with the toys available in the classroom. This is to ensure that they did not see or hear the targeted vocabularies potentially allowing them to recognize or memorize the given words based on their peer’s previous experiences. To get to know the spent time of each child in response to the word priming and interference, we kept their required time by using stopwatch and captured them since they were done. This is helpful to guard the data from lost.







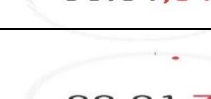

## DISCUSSION

This section presents the findings and discussion. We applied priming and interference model to the following three participants (experiment 1, experiment 2, and experiment 3). It is important to note that all participants got the same targeted vocabularies, priming, and interference. The following table is to show the data which priming and interference model employed:

	Targeted words	Priming	Interference
<b>Experiment 1, 2, 3</b>	1. <i>Karnah</i> (telinga / ear)	1. anting (earring)	1. Sepeda (sepeda / bicycle)
	2. <i>Socah</i> (mata / eyes)	2. kaca mata (eyeglasses)	2. Sendok (spoon)
	3. <i>Bajah</i> (gigi / teeth)	3. sikat gigi (tooth brush)	3. Ban (wheel)

The targeted words are all *Bhasa Éngghi Bhunten* (more considerate language) in Madurese language, comprising the parts of human body: *karnah* is for ear, *socah* is for eyes, and *bajah* is for teeth.

The following table shows the required time to respond the given stimulus shown by each participant:

	Priming	Interference
<b>Experiment 1</b>	1 	2 
	2 	2 
	3 	3 
	1 	1 



**Experiment 2**

2	00.01,91	2	00.01,74
3	00.02,16	3	00.01,98
1	00.01,80	1	00.02,29
2	00.02,03	2	00.01,99
3	00.02,01	3	00.02,91

**Experiment 3**

The above data indicate the length of response time when the priming and interference presented. Each participant shows various responses when stimulus given. The pattern is not fixed in a way that priming is not always associated with quicker and more accurate response. The first and the third experiment demonstrate the same pattern of the response in relation to the required time between priming and interference. Interestingly, Experiment 2 shows such interesting finding to time needed to priming and interference.

Since it is believed that priming is linked to faster and more accurate response, Experiment 1 results are irrelevant to the common belief of this issue for targeted words 2 (socah / eyes). In this context, the participant show faster and more accurate response when interference (sendok / spoon) presented. Meanwhile the priming is *kaca mata* (eye glasses). The targeted word is *socah* (eyes) and the participant needs a shorter time that is 00.03.06 (in second and millisecond) for interference and 00.03.34 for priming. For the first (telinga dan anting / ear and earring) and the third targeted vocabularies (telinga and sepeda / ear and bicycle), the participant shows quicker and more accurate response. That is 00.01.33 (for priming) and 00.02.87 for interference. Meanwhile, it takes 00.01.81 for the third targeted word (gigi and sikat gigi / teeth and tooth brush) and 00.01.83 for interference (gigi and ban / teeth and wheel).

The third participant indicates similar finding as the first participant did. In terms of the first (telinga / ear) and the third (gigi / teeth) targeted vocabularies, the priming requires less time compared to the second (mata / eyes) targeted vocabularies. The participant spends

00.01.80 when *ear* and *earring* presented rather than *ear* and *bicycle* presented (00.02.29). In other words, the language processing takes longer for interference model so that the participant responds accurately. This also applicable to the third targeted word. The participant takes longer time when interference (*gigi* and *ban* / *teeth* and *wheel*) presents. The participant does need 00.02.91 to give faster and more accurate answer. However, the participant needs a longer one, that is 00.02.03 when *mata* and *kaca mata* (*eyes* and *eyeglasses*) presents and does need only 00.01.99 when *mata* and *sendok* (*eyes* and *spoon*) come together.

Since the first and the third participants show quite similar response time and accuracy, the second one is quite distinctive. This participant shows only the first targeted vocabulary that requires shorter time to respond faster and accurately rather than the second and the third vocabularies. It takes 00.01.77 when *telingan* and *anting* (*ear* and *earring*) presented and takes 00.02.08 when *telingan* and *sepeda* (*ear* and *bicycle*) appear. It means that priming is working. In contrast, it is only 00.01.74 needed when *mata* and *sendok* (*eyes* and *spoon*) come together rather *mata* and *kaca mata* (*eyes* and *eyeglasses*) present which takes 00.01.91. This pattern is also applicable to third targeted word. It is only 00.01.98 to respond when *gigi* and *ban* (*teeth* and *wheel*) present and takes 00.02.16 when *gigi* and *sikat gigi* (*teeth* and *toothbrush*) present.

The three chosen participants vary in terms of response time and accuracy towards word priming and interference model. Zeshu Shao and Antje S. Meyer (2018) assert that priming is closely related to word recognition. This is due to the patterns of the word priming that make the language processing can take place quicker than the interference presentation. The model works better especially when the words are associates (such as *doctor* and *nurse*), opposites (*tall* vs *short*), and rhyme (such as *bad* – *mad*). This model is also found that it is not only advantageous for word recognition and acquisition, but also for phonological representation of words (Becker et al., 2014). Therefore, this model is considered to be useful to help children develop linguistically.

Since the result of this study vary to some degree, then it is important to see different perspective to the issue at hand. There is a need to look at the potential factors that could hinder how priming and interference could work in the opposite direction. Driver and Baylis (1993) for example, believe that auditory distractors influence the visual targets. This could be the contributing factor to why the participants got distracted during the test. The participant may hear voices from the next class because the room used for this research is not soundproof.

Unnecessary information could be the reason why word priming and interference remain a debatable. Stadler and Hogan (1996) assert that the participant's mind could not

process the language effectively when the information heard is not what needed. Even though the information storage capacity is still available, the information inhibition is absent. Therefore, it leads to the ineffective word acquisition.

Fox (1995) believes that a distractor enables an object to inhibit during the target selection. This point of view is worth noting because this is what happens to the participants, the second participant in particular. Even though the semantically related words are given so that the participant can acquire the language easily, the fact is that it is not always working. The participants indeed are able to process the language even quicker and more accurate when they get distracted (Tipper & Baylis, 1987).

The current research findings demonstrate that the words priming, semantically-related words, is not always associated with faster and more accurate language acquisition, *Bhasa Éngghi Bhunten* in this context. To some extent, the participants are able to show shorter response time when interference, semantically-unrelated words, presented.

### CONCLUSION

The result of this research shows that word priming and interference vary to some degree. Three participants demonstrate similar language response patterns to the given priming and interference model. Since it is generally accepted that priming is considered to get the participants respond to the stimulus quicker and more accurate, the reverse is true. The first experiment shows that only the first and the third targeted vocabularies that require faster and more accurate response to the stimulus. The third experiment shows the same patten to which the first one does. Interestingly, the second experiment indicates the first targeted vocabulary only that needs faster and more accurate response.

From the evidence above, the accommodate literatures pertaining to the priming and interference model could be relevant and irrelevant at the same time. It means that further aspects to which how this model could effectively work and could not are in need for more study. For example, the attention of the participants could be the other aspect of the study that can be a contributing factors to why or why not the current model is working or is not working. Therefore, that point could be an important gap to fill for further research.

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## Corpus-Based Critical Discourse Analysis of President Jokowi's Representation in Online News Media "*Kompas.Com*"

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### ABSTRACT

Online Media is one tool to convey information to the public or readers. It has an important role to describe conditions or natural phenomena that have occurred. One of the phenomena that has been in the spotlight over the past two years is the presence of the corona virus which has caused many deaths throughout the country, especially in Indonesia. The existence of online media greatly influences public's opinion about the government policy, not only in dealing with the COVID-19 pandemic, but also in improving the economy. This study aims to analyses the patterns of Jokowi's representation in online news media by applying corpus-based critical discourse analysis (a method combining critical discourse analysis and linguistic corpus). This study tries to reveal how the media in this case "*kompas.com*" represents Jokowi's figure as President during the pandemic, whether Jokowi is represented positively or negatively. The data source used in this study is sixtys five news text from "*kompas.com*" and using the AntConc 3.5.8w 2019 corpus tool. The patterns are analyzed from the concordance of a keyword "Jokowi (s)" and the collocation around the keyword. The results of the study showed that *kompas.com* represents Jokowi as a president who cared about his society, and as assertive figure. In addition, Jokowi is also represented as a person who cannot keep his promises.

**Keywords:** Online Media, Corpus-Based Critical Discourse Analysis, Representation, Concordance

### BACKGROUND

Online Media is one tool to convey information to the public or readers. It has an important role to describe conditions or natural phenomena that have occurred. One of the phenomena that have been in the spotlight over the last two years is the presence of the coronavirus which has caused many deaths throughout the country, especially in Indonesia. Online media is also a form of discourse, therefore it has a great impact on public opinions. News discourse can have a huge impact on public opinions, norms and understandings, and even policy setting (Fowler, 1991; Reisigl & Wodak, 2016; van Dijk, 1991).

The majority of people follow technological developments to get information, including to find out the latest news. During the COVID-19 pandemic, readers' interest was mainly focused on government policies in dealing with the COVID-19 pandemic and in improving the

economy. The media tries to attract the attention of readers by representing the government about how the efforts are being made to deal with and overcome the problems faced by the

society. Thus, it also has an impact on Jokowi's electability as President of Indonesia in the eyes of the public.

Van Dijk (1989: 26) states that Journalists, or other 'power elites' who have both the freedom and the power to decide the agendas of public discussion, can determine not only the topical relevance and the amount of information but also "who is portrayed publicly and in what way". Its mean that, media discourse has the power to construct the image or electability of the figure, including the figure of Jokowi as the President. In addition, the representation of social actors also depends on the language that is used by the journalist, ranging from the words, phrases, and sentences. Thus, it is closely related to whether the news will be interesting in the minds of readers.

An example of online media that attracts readers' attention regarding the issue of COVID-19 and the figure of the President is kompas.com. Jokowi's figure as a presidential figure is highlighted by the public regarding the policies that will be taken in dealing with the increasing number of Covid-19 cases. One of the policies that rises the pros and cons of the public is the implementation of PPKM which is applied in various regions. Regarding the fact, this research is conducted to investigate how the media in this case kompas.com represent Jokowi as the figure of the President of Indonesia during the Covid-19 era. One of the approaches that can be used to investigate this issue is using corpus-based critical discourse analysis (a method combining critical discourse analysis and linguistic corpus).

Corpus-based critical discourse analysis has been a focus of interest among several researchers. It is used to reveal how some figures or groups are represented in the media. Corpus-based critical discourse analysis has been carried out in various international and national media, such as in the US media, by Tang (2018), Saudi Press by Afzal and Omar (2021), China and the UK, by Yu Hangyan, et., al (2021). In addition, several researchers also conducted research in national media, such as in the Jakarta post written by Bani (2014) and Utami (2015).

This research is different from previous research because none of them examines the representation of President Jokowi, especially in kompas.com. The current research tries to investigate whether President Jokowi in kompas.com is represented negatively or positively based on the critical discourse analysis approach combined with the corpus linguistic method. Van Dijk in Post (2009:14) states that Critical Discourse Analysis (CDA) is a multidisciplinary approach to language that strives to focus on the nature of social power and dominance by proving the intricate relationship between text, talk, social cognition, power, society, and culture. Thus, it needs some disciplinary studies such as social, power, and culture to analyze the text by using the critical discourse analysis approach to find out the role of the text contextually. Van Dijk (1998:5) also determined that critical discourse analysis focuses on the

abuse of the social power and the dominance abuse for controlling people's minds, people truth, and people actions and against the will of the other power. For that reason, the media plays an important role to control people minds related to how someone in the media is represented.

Van Dijk's critical discourse analysis approach is used in this study to aid the researcher in analyzing the discourse of Jokowi's representation. First, this research starts with analyzing the structure of text through the use of lexical choices, then finds how Jokowi's representation during the COVID-19 pandemic and the pattern formed by online media *kompas.com*. In this research, the analysis of how the media represents Jokowi in the text can be seen from the lexicalization or the lexical choices used in the text. Van Dijk (1988b, p.81) states that "certain choice of words may signal the degree of formality, the relationship between the interlocutors, the insertion of group-based or institutional discourse, and especially the attitude and hence the ideology of the speaker".

Lexical choice analysis in this study will be carried out by analyzing collocations. Baker (2008) argues that collocations are words who was present at the same time as a keyword. Collocation is one of the models of semantic prosody. Semantic prosody came to be regarded as the most important of all, as "the selection of the item is controlled by the prosody because the whole point of expressing oneself in this way is to evaluate previous actions, which would otherwise be positively evaluated by the reader/listener" (Sinclair, 2004, p. 175). Thus, as this study tries to reveal the representation of Jokowi whether positively or negatively represented, the researcher needs collocation as the model of semantic prosody to find the pattern of the representation.

Generally, collocation could be in the range of four up to five words on the right side and the left side of the analyzed keywords. Collocations can produce patterns of the representation of the figures. The pattern is possible contains an implicit message. Collocation is useful to find or dominant ideas/representation. Therefore, the data collocation analysis requires corpus software to help analyze the text, so this research uses corpus software, namely corpus AntConc 3.5.8w 2019. Corpus processing is a computational procedure that processes linguistic data to find linguistic patterns that enable researchers to infer how language is used in discourse construction. (Baker, 2008). Thus, a Computational-based linguistic corpus can be used to process large data in the form of text. This is in line with this research because the data source used is in the form of 41,691 thousand words of text. In addition, the function of the software is to collect data and find the collocation of search words through a list of concordance checked using the software.

As stated before that the current research aims to investigate whether President Jokowi in online news is represented negatively or positively based on the concordance of the keyword



"Jokowi" and the collocation around that keyword. Therefore, this study tries to reveal: 1). What are the representation patterns that are used by the online media "kompas.com" in presenting the figure of Jokowi? 2). How is Jokowi's representation during the COVID-19 pandemic in the online media kompas.com?

## RESEARCH METHODS

This study aims to analyze the representation of President Jokowi in the online media "kompas.com" through a corpus-based critical discourse analysis approach. The discourse analysis approach is used to reveal patterns and discourse constructions that were used by the media in representing Jokowi during the COVID-19 pandemic. While the corpus linguistic method is used to find the frequency and concordance. Corpus is a large collection of data. According to Hunston (2002, p.2), "a corpus is a collection of naturally occurring examples of language, consisting of anything from few sentences to a set of written texts or tape recordings, that have been collected for linguistic study". It is a suitable method since the research analyzes large data. This research is qualitative research and it is more appropriate to use AntConc 3.5.8w 2019 software. AntConc is a tool to collect and analyze data and it is used to analyze the suitability of the specified search terms. AntConc is a free software for text analysis and it was designed by Laurence Anthony.

The data are collected from the online media "kompas.com" which was published during the years 2020-2021. The writer chooses the data randomly by using the keyword "Jokowi" in the search term of kompas.com. The data source used in this study is sixty five news text from "kompas.com" and consists of 41,691 thousand words. Data collection is done by reading news titles that are relevant to the topic, then copying them to \*.doc, and identifying keywords that represent President Jokowi by using the keywords "Jokowi". The electronic format of the data is changed from \*.doc format to \*.txt format so that it can be analyzed by the corpus program.

In analyzing the data, the researcher inserts the news text into the corpus software, namely AntConc 3.5.8w 2019. The researcher uses the keyword "Jokowi" in the search term to find concordance and collocation. Then, the researcher identifies collocations or other words that appear together or are used around these keywords to find the pattern of representation. The representation patterns that have been found are sorted based on the most dominant pattern formed by the suitability of keywords and collocations around them. After that, the researcher analyzes the semantic prosody of the collocation of search words. After finding collocations, each collocation is then analyzed and classified into positive and negative prosodies. Based on this representation pattern, the researcher interprets how the construction of discourse about President Jokowi in the online news "kompas.com".

## DISCUSSION

This study aims to determine the pattern of representation that is used by *kompas.com* in representing President Jokowi's figure. The researcher tries to reveal the public's view of Jokowi during the pandemic, whether it has decreased or increased and is represented negatively or positively. In the results of the study, it was found that the frequency of occurrence of the word Jokowi was 547 times. The results of the research on the number of frequencies on the number of 1-15 will be listed in the table below :

**Table I.** Frequency and Word List about Jokowi in *Kompas.Com*

No	Frequency	Word List
1	550	Jokowi
2	548	Covid
3	371	Pemerintah
4	308	Masyarakat
5	302	Presiden
6	243	Indonesia
7	225	Pandemi
8	201	Kesehatan
9	168	Penanganan
10	134	Negara
11	127	Kebijakan
12	122	Corona
13	118	Vaksinasi
14	113	Kasus
15	110	Virus

In the table above, it can be found that the lexical choiche with high frequency are: Jokowi (550), Covid (548), Government (371), Society (308), President (302), Indonesia (243), Pandemic (225), Health (195), Handling (168), Country (134), Policy (127), Corona (118), Vaccination (118), Cases (113), Virus (110). From the results of the word list research, it can be concluded that Jokowi's electability as president has not decreased, as evidenced by the appearance of the word "Jokowi" in the first position, then the word "covid" is in the number two position which indicates that President Jokowi is always associated with handling COVID-19. In third place is the word "government" which denotes policy-making in Jokowi's regime.

### A. The Representation Pattern of President Jokowi

In the pattern of discourse on the representation of President Jokowi published in "*kompas.com*", the frequency of occurrence of the keyword Jokowi appears (550) times and represents himself as the President who leads Indonesia. From 550 times the use of words and collocations around the keyword Jokowi, the researchers found three patterns that dominate

the discourse in representing the public's view of the figure of Jokowi. The three patterns are described below:

### 1. Jokowi as a President who cares about his society

From the results of research using the corpus, Jokowi's representation pattern is represented as a president who cares about his society. From a total of 550 data with the keyword *Jokowi*, there are 10 data that contain the representation of Jokowi as a figure of President who cares for his society. The data are listed in table 2 below:

**Tabel 2.** Data of concordance with Jokowi's representation as a President who cares for his society

Code	Concordance of <i>Jokowi's</i> keywords with the Jokowi pattern as a President who cares about his society
Jkw.2	satu follow up yang harus dilakukan Pak <b>Jokowi</b> <i>menginstruksikan</i> jajarannya di semua kementerian/lembaga serta pemerintah daerah untuk memprioritaskan program vaksinasi
Jkw.6	Saya minta masyarakat berdisiplin mematuhi peraturan ini demi keselamatan kita semuanya, <b>Jokowi</b> akan <i>mengerahkan</i> seluruh sumber daya yang ada, mulai dari TNI, Polri, maupun aparat sipil negara, dokter, dan tenaga kesehatan.
Jkw.8	pelaksanaan dan manajemen vaksinasi <b>Jokowi Berharap</b> Vaksinasi Massal di Tangerang Bisa Ditiru
Jkw.9	<b>Jokowi</b> pun <i>meminta jajarannya</i> terus memastikan ketersediaan dan stabilitas harga barang-barang kebutuhan pokok lain yang diperlukan masyarakat.
Jkw.11	<b>Jokowi terlihat meninjau</b> proses vaksinasi, dimulai dari registrasi hingga penyuntikan
Jkw.15	<b>Jokowi Tinjau Vaksinasi</b> 10.000 Warga di Kabupaten Tangerang
Jkw.20	<b>Jokowi berharap vaksinasi</b> Covid-19 massal terus didorong di seluruh daerah. Semakin cepat vaksinasi rampung, semakin cepat pula herd immunity atau kekebalan komunal terbentuk.
Jkw.30	<b>Jokowi</b> ingin vaksinasi Covid-19 bulan ini mampu mencapai 700.000 suntikan per hari.
Jkw.31	<b>Presiden Joko Widodo (Jokowi)</b> berkeinginan untuk tetap <i>mendorong</i> pembelajaran tatap muka
Jkw.35	mengkritik dan memberi masukan pemerintah. <b>Jokowi</b> juga <i>meminta</i> para penyelenggara layanan publik juga harus terus meningkatkan upaya perbaikan-perbaikan.

Collocations or words around keywords that represents Jokowi's figure as a president who cares about his society are to *instruct*, *mobilize*, *encourage*, *review*, and *request*. Based on the five collocations that appear around keywords, the pattern of representation of President

Jokowi in online media is that the president puts his society first by *instructing, mobilizing, and asking* various elements of government to always prioritize the society. In addition, the pattern of representation that represents Jokowi as a caring president is to encourage and review directly to the public.

## 2. Jokowi as a firm President

From a total of 550 data with the keyword *Jokowi*, there are 7 data that contain the representation of Jokowi as a firm President. The data are listed in the table below:

**Tabel 3.** Data of concordance with Jokowi's representation as a firm president

Code	Concordance of <i>Jokowi's</i> keywords with the Jokowi pattern as a firm President
Jkw.151	saya minta kepolisan mencatat hal ini," tegas, <b>Jokowi: <i>Dilarang</i></b> Kejar Cicilan Ojek dan Sopir
Jkw.156	hand sanitizer, dipastikan tersedia," kata <b>Jokowi : <i>Minta Stop</i></b> Ekspor Masker dan Hand Sanitizer
Jkw.160	<b>Jokowi <i>Perintahkan</i></b> Gelar Rapid Test Covid-19 Massal Untuk memperlancar rapid test ini
Jkw.224	<b>Jokowi: <i>menyerukan</i></b> semua guru sudah harus selesai divaksinasi sebelum dimulai (pembelajaran tatap muka)
Jkw.228	pada jumpa pers di Istana Bogor, Senin (16/3/2020), <b>Jokowi <i>menegaskan</i></b> bahwa kebijakan lockdown hanya boleh diambil oleh pemerintah pusat. Ia melarang pemda mengambil kebijakan itu.
Jkw.301	Jokowi: <b><i>Jangan membuat acara</i></b> sendiri-sendiri sehingga kita dalam pemerintahan juga berada dalam satu garis visi yang sama
Jkw.335	vaksin di sejumlah negara. Oleh karena itu, <b>Jokowi <i>menyerukan</i></b> agar dunia mengambil langkah jangka pendek, menengah, dan panjang terkait distribusi vaksinasi ini.

Collocations or words around keywords that represents the figure of Jokowi as a firm president are *prohibited, calling for, affirming, making, ordering, stopping*. Based on the six collocations that appear around keywords, Jokowi is represented as a firm person, because he explicitly prohibits or orders policies that must be obeyed by the society.

## 3. Jokowi as a President who can't keep his promises

From a total of 550 data with the keyword *Jokowi*, there are 8 data containing representations of Jokowi as a President who cannot keep his promises. The data are listed in the table below:

**Tabel 4.** Data of concordance with Jokowi's representation as a President who can't keep his promises

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**Code                      Concordance of *Jokowi's* keywords with the *Jokowi* pattern as  
President who can't keep his promises**

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<b>Jkw.419</b>	UGM yang sebelumnya memberikan ucapan selamat kepada, <b>Jokowi</b> sebagai juara umum lomba <i>ketidaksesuaian omongan</i> dengan kenyataan
<b>Jkw.427</b>	Baru-baru ini BEM UI menyebut, <b>Jokowi</b> sebagai sosok " <i>The King of Lip Service</i> "
<b>Jkw.509</b>	Aliansi Mahasiswa UGM. Farhan menuturkan, seharusnya <b>Jokowi tidak perlu mengumbar janji</b> jika tidak bisa menepati.
<b>Jkw.519</b>	Apa Kabar <b>Janji Jokowi Turunkan</b> Harga Daging Sapi Jadi Rp 80.000 Per Kg?
<b>Jkw.505</b>	potensi kontroversial bisa ditekan. Jika Presiden, <b>Jokowi tidak melakukan koreksi</b> , sama halnya pemerintah sedang..
<b>Jkw.549</b>	Presiden RI itu dibuat untuk mengkritik Presiden, Jokowi yang <i>ucapannya dinilai sering kali berbanding terbalik...</i>
<b>Jkw.539</b>	janji <b>Jokowi</b> yang diucapkan beberapa tahun lalu tersebut hingga saat ini <i>masih jauh panggang dari api</i> .
<b>Jkw.541</b>	" <b>Jokowi</b> kerap <i>kali mengobral janji manisnya</i> , tetapi realitanya sering kali tak selaras.

Collocations or words around keywords Jokowi that show Jokowi's figure as a president who can't keep his promises are inappropriate speech, making promises, not making corrections, his words are often inversely related, still far from being burned by fire, and sweet promises. Based on the six collocations that appear around keywords, the pattern of representation of President Jokowi as a president who is considered unable to keep his promises is by breaking promises too often, but not being able to prove his words.

From the three representation patterns found by the researchers, it can be concluded that in representing the figure of Jokowi, the online media kompas.com mostly display a positive figure of Jokowi, as evidenced by the results of the study that the frequency of the keyword Jokowi takes the first position and occur 550 times. According to Van Leeuwen (2008) there are two types of representation in presenting an actor, namely inclusion (shown) or exclusion (not shown). Kompas.com uses an inclusion strategy in representing the figure of President Jokowi, because Jokowi is the center of news.

## **B. The Representation Of President Jokowi**

From the results of Jokowi's concordance analysis, there are collocations or words that tend to appear together with keywords that are determined as lexical choices used to represent President Jokowi. The results showed that Jokowi's figure was represented more positively

than negatively. *Kompas.com* represents President Jokowi with positive prosody, such as "popular leader", and "Jokowi is humble". There are eight data which is categorized as positive prosody and six data which is categorized as negative prosody. The depiction of the figure of President Jokowi with collocate by using the keyword *Jokowi* is classified based on its semantic prosody (positive or negative) which will be shown in the table below:

**Tabel 5.** Semantic prosody of Jokowi's lexical preferences

No	Positive Prosody	Negative Prosody
1	Pemimpin yang populer (popular leader)	Klemer-Klemer (slothful leader)
2	Jokowi Mampu Tangani Pandemi (Jokowi are able to Handle Pandemic)	Bebani yang Miskin (Burdening the Poor people)
3	Jokowi sebagai nahkoda pemerintahan (Jokowi as government leader)	The King of Lip Service
4	Jokowi sebagai simbol negara (Jokowi as a symbol of the country)	Semakin Berjarak dengan Masyarakat (Farther From Society)
5	reputasinya yang bersih (clean reputation)	Mencla-mencle (cannot be trusted)
6	Jokowi sangat sederhana (Jokowi is very humble)	Mengobral janji manis (making sweet-promises)
7	Mendengarkan apa yang dikehendaki rakyat (he always Listen to what people want)	
8	Sosok pemimpin yang diidam-idamkan (idolized figure)	

## CONCLUSION

Critical discourse analysis does not only display the construction of discourse in a news text but also can find out the pattern of representation used by the media in representing an actor. From the results of research and discussion, it can be concluded that online media in representing Jokowi's figure as president is more highlighted from the positive side than the negative side. In addition, this approach through corpus-based discourse analysis also provides the reader's knowledge related to how the media represents some figures.

From the use of the corpus linguistic method in this study, it can be seen that the public's view of Jokowi remains stable and does not decline. Jokowi is considered capable of handling various kinds of problems during the COVID-19 pandemic. This can be proven from the analysis of Jokowi's representation pattern which is considered that Jokowi as a firm figure in dealing with the coronavirus. This research is also expected to contribute to other researchers especially for those who are interested in analyzing the representation patterns with a corpus-based discourse analysis approach.

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## The Phonological Processes of the Prefix /u-/ and the Infix /-u-/ in the Javanese Dialect Spoken in Nganjuk Regency

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### ABSTRACT

This study is concerned with the phonological processes of the prefix /u-/ and the infix /-u-/ used in the Javanese dialect spoken in Nganjuk Regency. The study aims to identify the types of phonological processes deriving from the prefix and the infix and explain the phonological processes that account for their changes. The study employed a descriptive qualitative method. The data were a number of Javanese words that contained the prefix /u-/ and the infix /-u-/ spoken by Javanese speakers in Nganjuk Regency. The data were collected employing note-taking techniques. The generative phonological approach was used to analyse the phonological processes that occur in the prefix /u-/ and the infix /-u-/. The results showed that there were four types of phonological processes deriving from the prefix /u-/, i.e., insertion (32 data), strengthening (1 data), weakening (1 data), and dissimilation (7 data) and there were four types of phonological processes deriving from the infix /-u-/, i.e., insertion (28 data), dissimilation (26 data), strengthening (1 data), and deletion (4 data). It was also found that dissimilation is the phonological process that accounts for the changes of the prefix /u-/ and dissimilation and deletion are the phonological processes that account for the changes of the infix /-u-/ to the stem.

**Keywords:** phonological processes, prefix /u-/, infix /-u-/, Javanese, dialect

### BACKGROUND

The existence of language in Indonesia represents the characteristics of each region. The Javanese language is one of the regional languages owned by Indonesia. This language spreads through East Java, Central Java, and West Java. It also spreads through Sumatra, Kalimantan, Nusa Tenggara, and Sulawesi because of transmigration and urbanization. These different locations of the region, livelihoods, and regional boundaries are affected by the variation of the Javanese language. Therefore, Uhlenbeck (1964, p.63-64) in *A Critical Survey of Studies on the Languages of Java and Madura* categorizes the Javanese dialect into Ngapak dialect, Standard dialect, and Jawa Timuran Dialect.

The Javanese dialect of Nganjuk regency tends to use standard dialect because it is influenced by the Mataraman dialect that is spoken by people who live in the Mataraman region such as Solo or Surakarta and the border regions of Central Java province to several in East Java

including Nganjuk regency. Furthermore, it has prefix and infix formations which are included in a part of the affix.

Affixation is the process of forming words from a basic word by adding any extra meaning (Lieber, 2015). According to Fromkin (2011), affixes are divided into prefixes, suffixes, and circumfixes. Prefixes occur before other morphemes; suffixes occur following other morphemes, and circumfixes are joining prefixes and suffixes at the same morpheme (Carstairs-Mccarthy, 2002). Moreover, in the Javanese dialect, there are four types of affixes. Those are prefixes, suffixes, infixes, and circumfixes (Nurlina, Herawati, Sutono, & Suwondo, 2004).

A prefix is a morpheme that comes to the front of a base form of a word (Lieber, 2015). Subroto, Soenardji, and Sugiri (1991) stated that prefix in the Javanese dialect can be classified as {m-}, {n-}, {ŋ-}, {ŋə-}, {ɲ-}, {dɪ-}, and {pa-}. For example, {m-} mbedhil 'shoot', {n-} nutup 'close', {ŋ-} ngundang 'invite', {ŋə-} ngedol 'sell', {ɲ-} nyawang 'see', and {pa-} pangan 'food'. Infix is a morpheme that is inserted into the middle of a base form of a word (Fromkin et al., 2011). According to Subroto, Soenardji, and Sugiri (1991), infix in the Javanese dialect are {-um-}, {-in-}, {-el-}, and {-er-}. For example, {-um-} tumindak 'doing something', {-in-} tinali 'roped off', {-er-} gerandhul 'hanging', and {-el-} teliti 'careful'. However, due to the influence of the Mataraman dialect, there are prefix /u-/ and infix /-u-/ in Nganjuk Regency. The prefix /u-/ and the infix /-u-/ are not recorded as the standard affixation of the Javanese language. The prefix /u-/ and the infix /-u-/ are also owned by other regions, but native speakers in Nganjuk regency tend to use prefix /u-/ and infix /-u-/ almost every time they speak. This phenomenon shows the characteristic of the Javanese dialect in Nganjuk regency. It also shows the identity of the Javanese residing in Nganjuk Regency.

The prefix /u-/ and the infix /-u-/ are the former of the intensifier. They are inherent in the stem noun, verb, adverb, and adjective changes in the phonetics realization mean the word that attaches by the prefix /u-/ and the infix /-u-/ have different in phonemic transcription and the phonetic transcription, but not all phonetic transcription of the prefix /u-/ and the infix /-u-/ in the stem noun, verb, adverb, and adjective different. The existence of the particular sound change into another sound as the process of the phonological process, so the sound has a similar characteristic to the sound that influences it. There are six processes in phonology including assimilation, dissimilation, insertion (epenthesis), deletion, strengthening, and weakening. Assimilation is a sound that becomes more like a neighboring sound in articulatory terms (Fromkin et al., 2011, p.286). Assimilation may replace a phoneme with another phoneme. For instance, *impossible* is constructed from the root *possible* and prefix *in*, but it is pronounced as *impossible*. Then /n/ is said to assimilate to /m/ under the influence of the

following voiceless stop /p/. Therefore, the assimilation rules changes feature values of segments, thus spreading phonetic properties (Fromkin et al., 2011).

Dissimilation is a sound that becomes less like a neighboring sound in articulatory terms (Fromkin et al., 2011, p.288). Language varieties of English are an example of dissimilation rule, where there is a fricative dissimilation rule. It applies to sequences /fθ/ and /sθ/ that change into [ft] and [st]. For example, *fifth* and *sixth* are pronounced *fipt* and *sikst*. The fricative /θ/ becomes dissimilar to the preceding fricative by becoming a stop.

Insertion (epenthesis) means the segment is inserted within an existing string of segments (Fromkin et al., 2011, p.290). The insertion rule may insert vowels or consonants. The syllable structure is usually related to breaking up strings of consonants when vowels are inserted. The English plural form is an example of an insertion rule such as the plural form of *glass* is *glass + plural /s/* becomes [glæsəz]. If the plural morpheme z is added to the *glass*, *glass-z* will be unpronounceable, so a short vowel [ə] is inserted between [s] and [z].

Deletion is the omission of one or more sounds from the existing string of segments (Fromkin et al., 2011, p.290). The omission sound can be a vowel, a consonant, or a whole syllable in the word or phrase. For example, the word *know* is pronounced as [nəʊ] and *knife* is pronounced as [naɪf]. It shows that the sounds present in the phonemic form are omitted from the phonetic form in certain environments.

Strengthening, a sound is realized as a stronger sound. For example, aspirated stop > stop > fricative > flap > approximant > vowel. While weakening, a sound is realized as a weaker sound. For example, aspirated stop < stop < fricative < flap < approximant < vowel.

In the Javanese dialect spoken in Nganjuk Regency, the attachment of the prefix /u-/ and the infix /-u-/ are affected by a particular sound change into another sound that can be categorized as a phonological process. For example, the word *apik* which means *bagus* 'good' is added by the prefix [u-] becomes *uapik* and the pronunciation changes into [uwa:piʔ] that have Indonesian meaning *sangat-sangat bagus* 'very good'. However, the infix /u-/ is also inherent in noun, verb, adverb, and adjective changes in their phonetic realization. For instance, the word *suwi* which means *lama* 'long time' is added by infix [u-] becomes *suuwi* and it realizes phonetically as [sɔwi] that have Indonesian meaning *sangat-sangat lama* 'very long time'. Consequently, this is the reason why the different phonemic transcription and the phonetic realization are interesting to be investigated in the phonological process of the prefix /u-/ and the infix /-u-/. Besides, this study will be of great benefit for the reader to enrich their knowledge in terms of phonological processes understanding. They can expand their theoretical perspective for their phonological rules understanding and they can understand how to pronounce well.

Although Muhidin (2017) has conducted a study of the affixation process entitled “*Prefix {N-} dalam Bahasa Jawa Dialek Banyumas*” (Prefix {N-} Javanese Language in the Banyumas Dialect), but his study describes Javanese prefixes in Banyumas dialect spoken in Cilacap and he does not discuss the phonological process. However, Haris (2017) and Susanti (2018) have conducted the study of phonological processes, but they have a different object of their study. The study that has conducted by Haris (2017) entitled “The Phonological Process of the Suffix /-i/ in the Javanese Language” takes the data from Javanese students from Kendal, Semarang, and Solo. While the study that has conducted by Susanti (2018) entitled “Assimilation Process of Prefixes in the Sasak Language” focuses on the investigation of the prefix [peN] in the Sasak language. Based on the studies that have mentioned above, the researcher tries to get different data to be investigated.

## RESEARCH METHODS

The researcher uses the Javanese utterance in Nganjuk regency as the source data of the study. The data of this study is the Javanese words that consist of the prefix /u-/ and the infix /-u-/ in Nganjuk Regency. It was collected through note-taking technique, which means that the researcher wrote down the Javanese utterance that consists of the prefix /u-/ and the infix /-u-/ from the recorder. The recorder was done by conducting a daily conversation with 20 native speakers in Nganjuk Regency who about 17-50 years of age. The researcher uses a qualitative research approach in identifying what phonological processes derive from the prefix /u-/ and the infix /-u-/ of the Javanese dialect spoken in Nganjuk Regency and describing what phonological processes account for the changes of the prefix /u-/ and the infix /-u-/ of the Javanese dialect spoken in Nganjuk Regency. A qualitative method is interpretative research; it represents a qualitative inquiry that is projected to explore and comprehend human problems and social phenomenon (Cresswell, 2014). It is a suitable method in describing and explaining the phonological processes phenomena.

In analysing the data, the researcher writes the data into a table. It is made to classify the data and to know the whole numbers of the data provided in this research. The phonemic transcription and the phonetic transcription of the data are compared in order to analyze each word into its phonological process by using all possible phonological rules. The representation of the table is shown as follows.

**Table 1.** Table of the Prefixation /u-/

No.	Words	Phonemic	Phonetic	Types
1.	abot ‘heavy’	/uabot/	[uwabɔt]	Insertion
2.	elek ‘ugly’	/ueleʔ/	[uwelɛʔ]	

3.

**Table 2.** Table of the Infixation /-u-/

No.	Words	Phonemic	Phonetic	Types
1.	babar 'overflow'	/buabar/	[buwabar]	Insertion
2.	ceblok 'fall'	/cuəbloʔ/	[cuwəbloʔ]	
3.				

## DISCUSSION

This study was about the phonological processes derive from the prefix /u-/ and the infix /-u-/ in the Javanese dialect spoken in Nganjuk Regency and which types are account for the changes of the prefix /u-/ and the infix /-u-/ to the stem. Based on the findings in this study, there were phonological processes phenomena. The phonological processes found in the prefix /u-/ are insertion (epenthesis), strengthening, weakening, and dissimilation. While phonological processes found in the infix /-u-/ are insertion (epenthesis), dissimilation, strengthening, and deletion. Meanwhile, the dissimilation rule is a type of the phonological process that account for the changes of the prefix /u-/. dissimilation and deletion are types of phonological processes that account for the changes of the infix /-u-/. The following data show the classification of phonological processes phenomena:

**Table 3.** Phonological Processes Found in the Prefix /u-/

11	Words	Phonemic	Phonetic	Types
1.	abot 'heavy'	/uabot/	[uwabot]	Insertion (Epenthesis)
2.	abyor 'light'	/uabjor/	[uwabjɔr]	
3.	obong 'burn'	/uobonj/	[uwɔbɔŋ]	
4.	adil 'fair'	/uadil/	[uwadil]	
5.	edan 'crazy'	/uedan/	[uwedan]	
6.	agung 'great'	/uagunj/	[uwagunj]	
7.	ajeg 'routine'	/uadzæg/	[uwadzæg]	
8.	ijir 'count'	/uidzir/	[uwidzir]	
9.	ijo 'green'	/uidzo/	[uwidzɔ]	
10.	akas 'nimble'	/uakas/	[uwakas]	
11.	alon 'slow'	/ualon/	[uwalɔn]	
12.	elek 'ugly'	/ueleʔ/	[uwɛɛʔ]	
13.	amba 'wide'	/uamba/	[uwamba]	

14.	eman 'pity'	/ueman/	[uwɛman]	
15.	empuk 'soft'	/uɛmpuʔ/	[uwɛmpuʔ]	
16.	imbuh 'add'	/uimbuh/	[uwimbuh]	
17.	omong 'talk'	/uomɔŋ/	[uwɔmɔŋ]	
18.	atos 'hard'	/uatos/	[uwatɔs]	
19.	apik 'good'	/uapiʔ/	[uwapiʔ]	
20.	asin 'salty'	/uasin/	[uwasɪn]	
21.	isin 'shy'	/uisin/	[uwisɪn]	
22.	isis 'feel fresh'	/uisis/	[uwisis]	
23.	ayem 'calm'	/uajəm/	[uwajəm]	
24.	awehan 'generous'	/uawehan/	[uwawehan]	
25.	enak 'delicious'	/uenaʔ/	[uwɛnaʔ]	
26.	enom 'young'	/uɛnom/	[uwɛnom]	
27.	entek 'run out'	/uɛnteʔ/	[uwɛnteʔ]	
28.	enteng 'slight'	/uenteŋ/	[uwɛntɛŋ]	
29.	eruh 'know'	/uɛruh/	[uwɛruh]	
30.	ireng 'black'	/uirɛŋ/	[uwirɛŋ]	
31.	adhem 'cold'	/uadɛm/	[uwadɛm]	Insertion + Strengthening
32.	adoh 'far'	/uadoh/	[uwadɔh]	Insertion + Weakening
33.	ulap 'dazzled'	/uulap/	[ɔulap]	Dissimilation
34.	umup 'boiling'	/uumup/	[ɔumɔp]	
35.	umuk 'lying'	/uumuʔ/	[ɔumɔʔ]	
36.	umbar 'indulge'	/uumbar/	[ɔumbar]	
37.	untir 'pick'	/uuntir/	[ɔuntɪr]	
38.	urut 'sequence'	/uurut/	[ɔurɔt]	
39.	utuh 'unite'	/uutuh/	[ɔutɔh]	

**Table 4.** Phonological Processes Found in the Infix /-u-/

No	Words	Phonemic	Phonetic	Types
1.	babar 'overflow'	/buabar/	[buwabar]	Insertion (Epenthesis)
2.	ceblok 'fall'	/tʃuɛbloʔ/	[tʃuwɛblɔʔ]	
3.	dableg 'naughty'	/duablɛg/	[nduwablɛg]	

4.	bagus 'good'	/buagus/	[buwagus]	
5.	dhagel 'kidding'	/duagəl/	[nduwagəl]	
6.	bekti 'devotion'	/buəkti/	[buwəkti]	
7.	coklat 'brown'	/tʃuoklat/	[tʃuwəklat]	
8.	dhikep 'close someone eyes by your hands'	/duikəp/	[nduwikəp]	
9.	banjir 'flood'	/buandʒir/	[buwandʒɪr]	
10.	bener 'true'	/buənər/	[buwənər]	
11.	genah 'understand'	/guənah/	[ŋguwənah]	
12.	baris 'line'	/buaris/	[buwarɪs]	
13.	deres 'rushing'	/duərəs/	[duwərəs]	
14.	cingkrang 'limp'	/tʃuɪŋkraŋ/	[tʃuwɪŋkraŋ]	
15.	dawa 'long'	/duawa/	[duwawa]	
16.	bolong 'hollow'	/buolon/	[buwəlɔŋ]	
17.	cilik 'small'	/tʃuiliʔ/	[tʃuwiliʔ]	
18.	gila 'crazy'	/guilo/	[guwilo]	
19.	dhelik 'hide'	/duəliʔ/	[nduwəliʔ]	
20.	campur 'mix'	/tʃuampur/	[tʃuwampur]	
21.	cepat 'fast'	/tʃuəpət/	[tʃuwəpət]	
22.	gatel 'itchy'	/guatəl/	[guwatəl]	
23.	cedhak 'near'	/tʃuədʒəʔ/	[tʃuwədʒəʔ]	
24.	dhedhes 'cornered'	/duədʒəs/	[nduwədʒəs]	
25.	dhredég 'nervous'	/dʒruədəg/	[ndʒruwədəg]	
26.	bathi 'profit'	/buatʃi/	[buwatʃi]	
27.	cetha 'understand'	/tʃuətʃo/	[tʃuwətʃo]	
28.	cethek 'shallow'	/tʃuətʃeʔ/	[tʃuwətʃeʔ]	
29.	buntet 'clogged'	/buuntət/	[bɔuntət]	Dissimilation
30.	kuning 'yellow'	/kuuniŋ/	[kɔuniŋ]	
31.	burek 'blur'	/buurək/	[bɔurək]	
32.	gurih 'tasteful'	/guurih/	[gɔurih]	
33.	kuru 'thin'	/kuuru/	[kɔuru]	
34.	buri 'back'	/buuri/	[mbɔuri]	

35.	butuh 'need'	/buutuh/	[bɔʊtɔh]	
36.	cupet 'narrow'	/cuupət/	[cɔʊpət]	
37.	gupuh 'in a hurry'	/guupuh/	[gɔʊpɔh]	
38.	guyu 'laugh'	/guuju/	[ŋgɔuju]	
39.	buyar 'dismiss'	/buujar/	[bɔujar]	
40.	guyang 'splash a water'	/guujan/	[gɔujan]	
41.	puyeng 'dizzy'	/puujəŋ/	[pɔujəŋ]	
42.	kulon 'west'	/kuulɔn/	[kɔulɔn]	
43.	sugih 'rich'	/suugih/	[sɔugih]	
44.	sumeh 'always smile'	/suumeh/	[sɔumeh]	
45.	sumpek 'stuffy'	/suumpək/	[sɔumpək]	
46.	gumun 'wonder'	/guumun/	[ŋgɔumun]	
47.	kuthuk 'tame'	/kuuʔuʔ/	[kɔuʔuʔ]	
48.	buthek 'muddy'	/buuʔək/	[bɔuʔək]	
49.	bujuk 'lying'	/buudʒuʔ/	[mbɔudʒuʔ]	
50.	budheg 'deaf'	/buudəg/	[bɔudəg]	Dissimilation + Strengthening
51.	suwi 'a long time'	/suuwi/	[sɔwi]	Dissimilation +
52.	luwih 'more'	/luuwih/	[lɔwih]	Deletion
53.	duwur 'tall'	/duuwur/	[dɔwur]	
54.	tuwek 'old'	/tuuweʔ/	[tɔweʔ]	

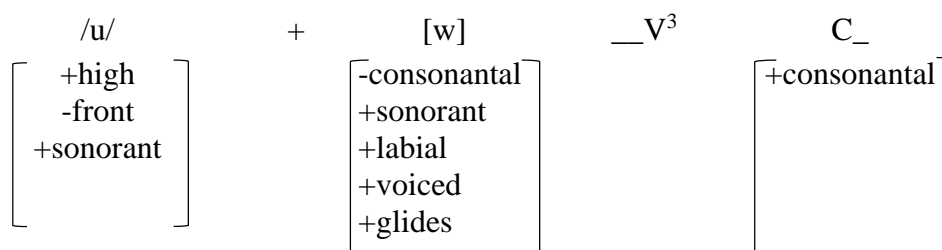
## A. Types of Phonological Processes Deriving from the Prefix /u-/

### Insertion

Based on the data in table 3 above, the insertion process can be determined by the existence of voiced glide [w] followed by the prefix /u-/. The insertion process can be identified by looking at the environment of the words. The following environment shows that the attachment of the prefix /u-/ caused the voiced glide [w] insertion process:

/u/	+	W	+	V	+	C_
prefix	+	Insertion	+	vowels	+	Consonant





The occurrence of the insertion process is affected by the attachment of the prefix /u-/ to words that begin by vowels, so two contiguous vowels namely the vowel [u] as the prefix and the other vowels as the initial words caused the voiced glide [w] insertion. Meanwhile, the insertion process can be explained by the following data:

**Table 5.** Data 1

/ʊ + abət/	→	[ʊ + w + abət]	“heavy”
/ʊ + ɪdʒər/	→	[ʊ + w + ɪdʒər]	“count”
/ʊ + akas/	→	[ʊ + w + akas]	“nimble”
/ʊ + ɛlɛʔ/	→	[ʊ + w + ɛlɛʔ]	“ugly”
/ʊ + amba/	→	[ʊ + w + amba]	“wide”
/ʊ + asɪn/	→	[ʊ + w + asɪn]	“salty”
/ʊ + ajəm/	→	[ʊ + w + ajəm]	“calm”

Data 1 shows that those utterances begin with vowels. Phonemically, when the utterance ‘abot’ is attached by the prefix /u-/, it becomes /ʊabət/. It contains two contiguous vowels namely the vowel [u] as the prefix and the vowel [a] of the root /abət/. While phonetically, the word /ʊabət/ is realized as [ʊwabət]. Those two contiguous vowels come together at the initial sound of the words, then the voiced glide [w] is inserted between them.

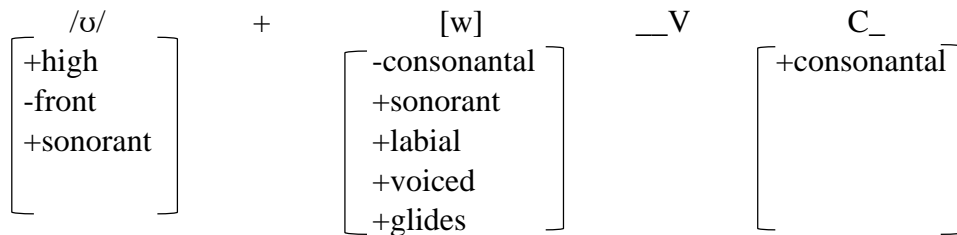
### Insertion and Strengthening

The data in table 3 show that there are two types of phonological processes that occurred at the same time in the same word. The insertion process is determined by the existence of the voiced glide [w] following the prefix /u-/. While the strengthening processes can be identified by the voiced retroflex [ɖ] that realized to be stronger as the voiced alveolar stop [d]. The following environment shows that the attachment of the prefix /u-/ caused the insertion and the strengthening process:

$$/ʊ + w + aɖəm/$$

3 The rule above applies for all vowels in Javanese except the vowel [u].

Prefix + Insertion + Root



The occurrence of the insertion process is affected by the attachment of the prefix /u-/ to words that begin by vowels, so two contiguous vowels namely the vowel [u] as the prefix and the other vowels as the initial words caused the voiced glide [w] insertion. Besides, the strengthening process occurred because of the influence of the voiced glide [w] insertion. However, the insertion and the strengthening process can be explained by the following data:

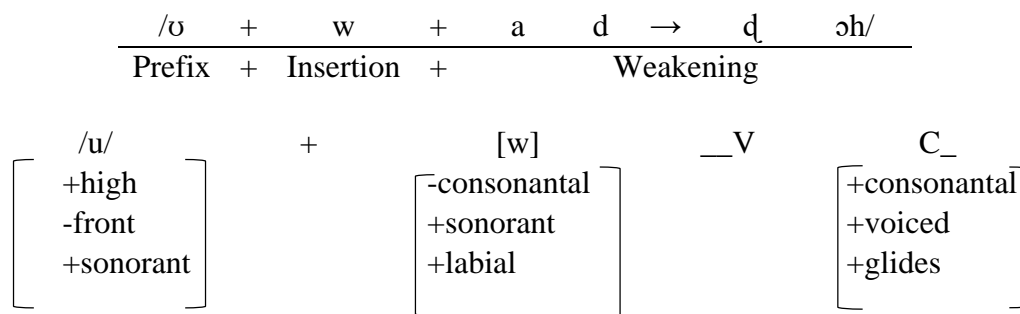
Table 6. Data 2

/ʊ + aɖəm/	→	[ʊ + w + aɖəm]	“cold”
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Data 2 shows that the utterance ‘adhem’ consists of two types of the phonological processes. The first is insertion. Phonemically, when the utterance ‘adhem’ is attached by prefix /u-/ becomes /ʊaɖəm/. While phonetically, the word /ʊaɖəm/ is realized as [ʊwaɖəm]. Therefore, by comparing the phonemic transcription and the phonetic transcription of this word, the voiced glide [w] is inserted between two contiguous vowels, the prefix /u-/ and the vowel [a] of the root /aɖəm/. Because the prefix /u-/ is the vowel meets the other vowel at the initial sound of the word, then the voiced glide [w] is inserted between them. The environment of the word in a phonemic /aɖəm/ is realized phonetically as [ʊwaɖəm]. Based on the first analysis, the phonemic transcription /ʊaɖəm/ is realized phonetically as [ʊwaɖəm], while in the phonetic transcription of /ʊaɖəm/ in the data is realized as [ʊwadəm]. It identifies the other phonological processes phenomenon called strengthening. In this utterance, the strengthening process can be identified by the consonant [d] that changes into [d].

### Insertion and Weakening

The data in table 3 show that there are two types of phonological processes that occurred at the same time in the same word. The insertion process is determined by the existence of the voiced glide [w] following the prefix /u-/. While the weakening processes can be identified by the voiced alveolar stop [d] that realized to be weaker as the voiced retroflex [ɖ]. The following environment shows that the attachment of the prefix /u-/ caused the insertion and the strengthening process:



The occurrence of the insertion process is affected by the attachment of the prefix /u- / to words that begin by vowels, so two contiguous vowels namely the vowel [u] as the prefix and the other vowels as the initial words caused the voiced glide [w] insertion. Besides, the weakening process occurred because of the influence of the voiced glide [w] insertion. However, the insertion and the weakening process can be explained by the following data:

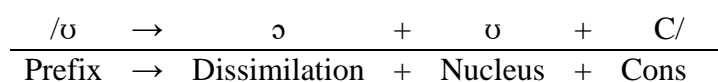
**Table 7.** Data 3

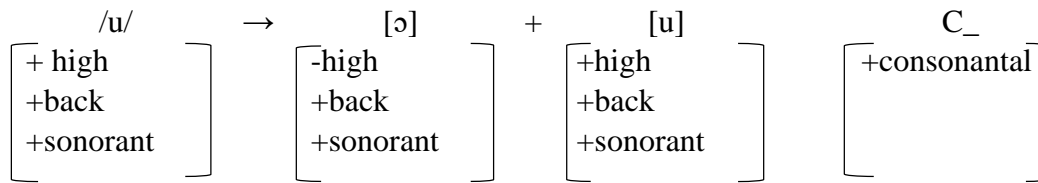
/u + adəh/	→	[ʊ + adəh]	“far”
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Data 3 shows that the utterance ‘adoh’ consists of two types of the phonological processes. The first is insertion. Phonemically, the utterance ‘adoh’ when it is attached by prefix /u-/ becomes /uadəh/. While phonetically, the word /uadəh/ is written by [ʊwadəh]. Therefore, by comparing the phonemic transcription and the phonetic transcription of this word, the voiced glide [w] is inserted between two contiguous vowels, the prefix /u-/ and the vowel [a] of the root /adəh/. Because the prefix /u-/ is the vowel meets the other vowel at the initial sound of the word, then the voiced glide [w] is inserted between them. The environment of the word in a phonemic /uadəh/ is realized phonetically as [ʊwadəh]. It identifies the other phonological processes phenomenon called weakening. the utterance ‘adoh’ when they are attached by prefix /u-/ become /uadəh/. The voiced alveolar stop [d] changed to the voiced retroflex stop under the influence of the glide insertion [w]. Therefore, the alveolar [d] becomes retroflex [ɖ] at the syllable /do/. The result of this utterance is shown in the phonetic transcription of [ʊwadəh].

### Dissimilation

Based on the data in table 3 above, the dissimilation process can be determined by the transformation of prefix /u-/ into the vowel [ʊ]. The dissimilation process can be identified by looking at the environment of the words. The following environment shows that the attachment of the prefix /u-/ caused the dissimilation process:





The occurrence of the dissimilation process is affected by the attachment of the prefix /u-/ to words that begin by vowel [u], so two identical vowels namely the vowel [u] as the prefix and the other vowel [u] as the nucleus of the words caused the dissimilation process. Meanwhile, the dissimilation process can be explained by the following data:

**Table 8.** Data 4

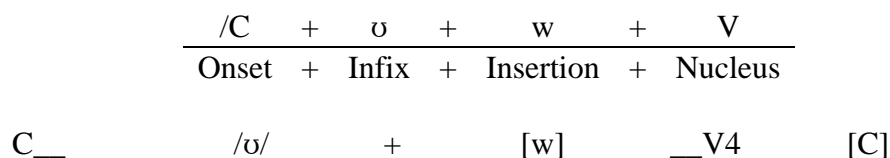
/u + ɔlap/	→	[ɔ + ɔlap]	“dazzled”
/u + ɔmɔp/	→	[ɔ + ɔmɔp]	“boiling”
/u + ɔrot/	→	[ɔ + ɔrot]	“sequence”
/u + ɔtɔh/	→	[ɔ + ɔtɔh]	“unite”

Data 4 show that those utterances begin by the vowel [u]. Phonemically, when the utterance ‘ulap’ is attached by the prefix /u-/, it becomes /uɔlap/. It contains two identical vowels namely the vowel [u] as the prefix and the vowel [u] of the root /ɔlap/. While phonetically, the word /uɔlap/ is realized as [ɔɔlap]. Those two identical vowels come together at the initial sounds of the words, then the prefix /u-/ dissimilates to the vowel [ɔ]. In other words, the prefix /u-/ becomes dissimilar.

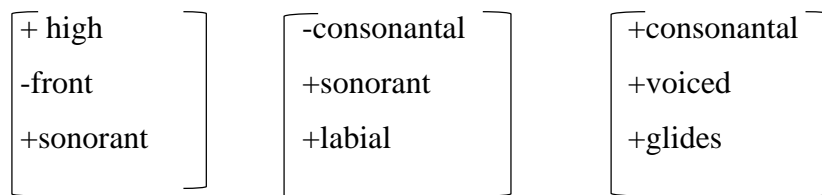
## B. Types of Phonological Processes Deriving from the infix /-u-/

### 1. Insertion

The data in table 4 show that the insertion process can be determined by the existence of voiced glide [w] followed by the infix /-u-/. The insertion process can be identified by looking at the environment of the words. The following environment shows that the insertion of the infix /-u-/ caused the voiced glide [w] insertion process:



278 The rule above applies for all vowels in Javanese except the vowel [u].



The occurrence of the insertion process is affected by the attachment of the infix /-u-/ between the onset and the nucleus of the syllable, so two contiguous vowels namely the vowel [u] as the prefix and the other vowels as the nucleus of the words caused the voiced glide [w] insertion. Meanwhile, the insertion process can be explained by the following data:

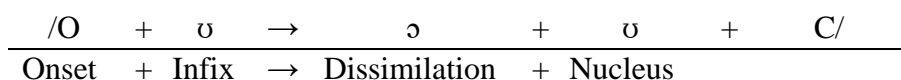
**Table 9.** Data 5

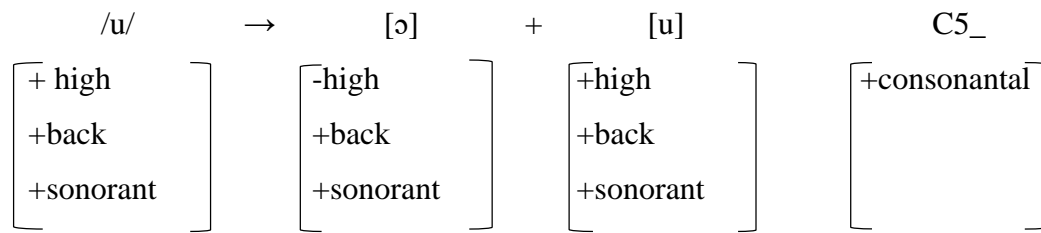
/b + ʊ + abar/	→	[b + ʊ + w + abar]	“overflow”
/d + ʊ + agəl/	→	[d + ʊ + w + agəl]	“kidding”
/b + ʊ + əktɪ/	→	[b + ʊ + w + əktɪ]	“devotion”
/d + ʊ + awa/	→	[d + ʊ + w + awa]	“long”
/b + ʊ + əlɔŋ/	→	[b + ʊ + w + əlɔŋ]	“hollow”
/d + ʊ + ədʒəs/	→	[nd + ʊ + w + ədʒəs]	“cornered”

Data 5 show that those utterances are inserted by the infix /-u-/ between the onset and the nucleus of the syllable. Phonemically, when the infix /-u-/ is inserted to the words ‘babar’, it becomes /bʊabar/ the infix /-u-/ is inserted between the onset [b] and the nucleus [a]. From the phonemic transcription /bʊabar/, it can be indicated that this word has two contiguous vowels namely the vowel [ʊ] as the infix and the vowel [a] in the syllable /ba/ of the root /babar/. In this case, the voiced glide [w] is inserted between two contiguous vowels, the prefix /u-/ and the vowel [a] of the root /abət/ because it realized phonetically as [bʊwabar].

## 2. Dissimilation

Based on the data in table 4 above, the dissimilation process can be determined by the transformation of infix /-u-/ into the vowel [ɔ]. The dissimilation process can be identified by looking at the environment of the words. The following environment shows that the attachment of the infix /-u-/ caused the dissimilation process:





The occurrence of the dissimilation process is affected by the attachment of the infix /-u-/ between the onset and the nucleus of the syllable, so two identical vowels namely the vowel [u] as the prefix and the other vowel [u] as the nucleus of the words caused the dissimilation process. Meanwhile, the dissimilation process can be explained by the following data:

Table 10. Data 6

/b + ʊ + ʊntət/	→	[b + ɔ + ʊntət]	“clogged”
/b + ʊ + ʊrɪ/	→	[b + ɔ + ʊrɪ]	“back”
/b + ʊ + ʊtʊh/	→	[b + ɔ + ʊtʊh]	“need”
/g + ʊ + ʊjʊ/	→	[g + ɔ + ʊjʊ]	“laugh”
/k + ʊ + ʊtʊʔ/	→	[k + ɔ + ʊtʊʔ]	“tame”
/b + ʊ + ʊdʒʊʔ/	→	[b + ɔ + ʊdʒʊʔ]	“lying”

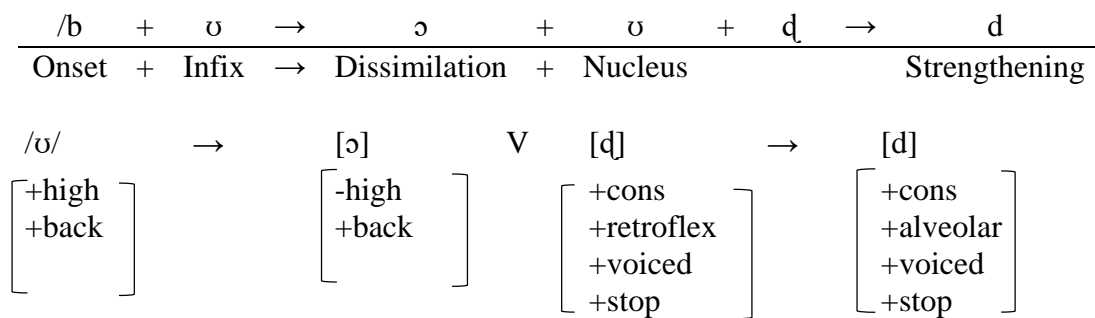
Data 6 show that those utterances have a nucleus [u] of the syllable. Phonemically, when the utterance ‘buri’ is inserted by the infix /-u-/, it becomes /bʊʊrɪ/. It contains two identical vowels namely the vowel [ʊ] as the infix and the vowel [ʊ] of the root /bʊrɪ/. While phonetically, the word /bʊʊrɪ/ is realized as [mbɔʊrɪ]. Therefore, by comparing the phonemic transcription and the phonetic transcription of this word, the vowel [u] is transformed into the vowel [ɔ]. It can be said that the infix /-u-/ dissimilates to the vowel [ɔ] when the infix /-u-/ is inserted between the onset and the nucleus [u] of the syllable /bʊ/.

### Dissimilation and Strengthening

The data in table 4 show that there are two types of phonological processes that occurred at the same time in the same word namely dissimilation and strengthening. The dissimilation process is determined by the transformation of the infix /-u-/ into the vowel [ɔ]. While the strengthening process is determined by the voiced retroflex [d] that realized to be stronger as

250 The rules applies for all Javanese consonants in Nganjuk Regency except the glide [w] consonant.

the voiced alveolar stop [d]. The following environment shows that the attachment of the prefix /u-/ caused the insertion and the strengthening process:



The occurrence of the dissimilation and strengthening process is affected by the attachment of the infix /-u-/ between the onset and the nucleus [u]. Furthermore, the dissimilation and strengthening process can be explained by the following data:

**Table 11.** Data 7

/b + u + uɔdæg/ → [b + ɔ + uɔdæg] “deaf”
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Data 7 shows that the utterance is experienced two processes of phonology namely dissimilation and strengthening process. The rule above shows that phonemically, the utterance ‘budheg’ that is attached by the infix /u-/ is /buɔdæg/. It contains two identical vowels namely the vowel [u] as the infix itself and the vowel [u] of the root /buɔdæg/. It identifies that the vowel [u] dissimilates to the vowel [ɔ] when the infix /-u-/ is attached to the word that the nucleus is the vowel [u]. Therefore, the high back vowel [u] changed to the mid back vowel [ɔ] under the influence of the voiced retroflex stop [d]. In this rule, the consonants come before the infix /-u-/. It can be said that C\_ (consonants) is the onset. While the vowel is shown by the second vowel [u] followed the infix /-u-/. The vowel [u] is called a nucleus. Furthermore, the results of these utterances are shown in the phonetic transcription of [buɔdæg].

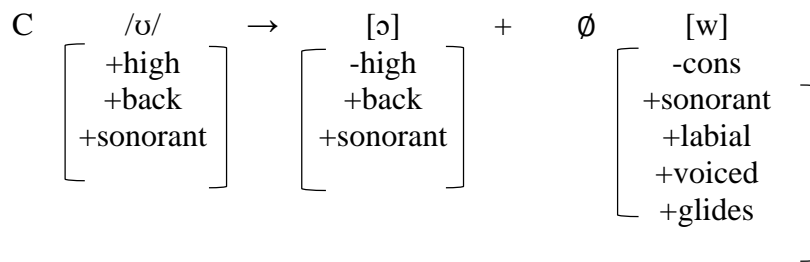
From the first analysis, the word /buɔdæg/ is realized phonetically as [buɔdæg], but in the phonetic transcription the data in table 13, it realized as [buɔdæg]. It identifies the other phonological processes phenomenon called strengthening. The strengthening process of this word is shown by consonant [d] that changes into [d].

### Dissimilation and Deletion

The data in table 2 show that there are two types of phonological processes that occurred at the same time in the same word namely dissimilation and deletion. The dissimilation process is determined by the transformation of the infix /-u-/ into the vowel [ɔ]. While the deletion process is determined by the omission of the nucleus [u]. The following environment shows that the attachment of the prefix /u-/ caused the insertion and the strengthening process:



Ons + Inf → Dissim + Nucl



The occurrence of the dissimilation and deletion process is affected by the attachment of the infix /-u-/ between the onset and the nucleus [u]. Furthermore, the dissimilation and deletion process can be explained by the following data:

**Table 12.** Data 8

/s + ʊ + ʊwɪ/	→	[s + ɔ + wi]	“a long time”
/l + ʊ + ʊwɪh/	→	[l + ɔ + wɪh]	“more”
/d + ʊ + ʊwʊr/	→	[d + ɔ + wʊr]	“tall”
/t + ʊ + wɛʔ/	→	[t + ɔ + wɛʔ]	“old”

The data 8 show that those utterances are experienced two processes of phonology namely dissimilation and deletion process. The rule above shows that phonemically, the utterance ‘suwi’, ‘luwih’, ‘duwur’, and ‘tuwek’ that are attached by the prefix /-u-/ become /sʊʊwɪ/, /lʊʊwɪh/, /dʊʊwʊr/, and /tʊʊwɛʔ/. It contains two identical vowels namely the vowel [u] as the infix and the vowel [u] of the root /sʊwɪ/, /lʊwɪh/, /dʊwʊr/, and /tʊwɛʔ/. It identifies that the vowel [ʊ] dissimilates to the vowel [ɔ] when the infix /-u-/ is attached to the word that the nucleus is the vowel [u]. Therefore, the high back vowel [ʊ] changes to the mid back vowel [ɔ] because of the influence of the voiced glide [w]. In this rule, the consonants come before the infix /-u-/. It can be said that C\_ (consonants) is the onset. While the vowel is shown by the second vowel [ʊ] followed the infix /-u-/. The vowel [ʊ] is called a nucleus.

However, from the first analysis, the words /sʊʊwɪ/, /lʊʊwɪh/, /dʊʊwʊr/, and /tʊʊwɛʔ/ are realized phonetically into [sɔʊwɪ], [lɔʊwɪh], [dɔʊwʊr], and [tɔʊwɛʔ] while in the phonetic transcription of the data they are realized phonetically as [sɔwɪ], [lɔwɪh], [dɔwʊr], and [tɔwɛʔ]. It identifies the other type of the phonological processes that can be categorized as a deletion process.

### Types of Phonological Processes Accounting For the Changes of the Prefix /-u-/ to the Stem

Based on the data in table 3, the writer found the dissimilation process as the type of the phonological process that accounts for the changes of the prefix /-u-/ of the Javanese dialect



in Nganjuk Regency because the prefix /u-/ is transformed into the vowel [ɔ]. It occurred when the prefix /u-/ is attached to words that begin by the vowel [u]. While, the other types of the phonological processes deriving from the prefix /u-/ such as insertion, strengthening, and weakening do not affect the changes of the prefix /u-/.

### **Types of Phonological Processes Accounting For the Changes of the Infix /-u-/ to the Stem**

Based on the data in table 4, the writer found types of the phonological processes that account for the changes of the infix /-u-/ namely dissimilation and deletion. Dissimilation is the type of phonological process account for the changes of the infix /-u-/ because the prefix /u-/ is transformed into the vowel [ɔ]. It occurred when the infix /u-/ is inserted into words that have a nucleus [u]. Those two identical vowels caused the dissimilation process. The prefix /u-/ becomes dissimilar to the vowel [ɔ]. In this case, the writer found the interesting thing from the dissimilation process. Data 8 shows that the utterance /bʊʊdæg/ changed into [bɔʊdæg] in the phonetic transcription. The changing of the consonant voiced retroflex [ɖ] into voiced alveolar [d] proves that there is a strengthening process because the voiced retroflex [ɖ] is realized to be stronger as the voiced alveolar [d]. However, the strengthening process is also influenced by the dissimilation process.

Furthermore, the dissimilation process occurs when two identical vowels namely the vowel [u] as the infix and the vowel [u] as the nucleus of the root /sɔwɪ/, /lɔwɪh/, /dɔwɔr/, and /tɔwɛʔ/ in data 8 occur at the same time, the vowel [u] as the infix should be changed into vowel [o] because of the influence of the voiced glide [w]. The changing process called a dissimilation process because the infix /-u-/ dissimilated to the vowel [o] that has a different sound.

Moreover, the result of those utterances did not change into [sɔwɪ], [lɔwɪh], [dɔwɔr], and tɔwɛʔ] because the voiced glide [w] causes the deletion process. It means that the segment is deleted from the utterance. Based on the data above the vowel [u] or the nucleus [u] is omitted because of the influence of the voiced glide [w]. So, the results of those utterances are /sɔwɪ/, /lɔwɪh/, /dɔwɔr/, and /tɔwɛʔ/.

However, it is interesting to study because not all the infixation process of the infix /-u-/ under the influence of the voiced glide in the Javanese dialect spoken in Nganjuk regency causes the dissimilation and the deletion process of the words. Glide consists of two consonants, they are /w/ and /j/. When words are inserted by the infix [u] while the nucleus is the vowel [u] and it is followed by the voiced glide [w], then those identical vowels cause the changing of the infix /-u-/ to the vowel [o] and the nucleus [u] is omitted. But in another case, when words are inserted by the infix /-u-/ , while the nucleus is the vowel [u] and it is followed

by the voiced glide [j], those two identical vowels cause the changing of the infix /-u-/ to the vowel [o], but it does not cause the omission of the nucleus of the words. It is proven in the following data in table 3.

**Table 13.** Infixation /-u-/ under the influence of voiced glide [j]

No.	Words	Phonemic	Phonetic
1.	guyu 'laugh'	/gʊʊjʊ/	[gɔʊjʊ]
2.	buyar 'dismiss'	/bʊʊjar/	[bɔʊjar]
3.	guyang 'splash a water'	/gʊʊjaŋ/	[gɔʊjaŋ]
4.	puyeng 'dizzy'	/pʊʊjəŋ/	[pɔʊjəŋ]

Based on the data above, phonetically the utterances 'guyu', 'buyar', 'guyang', and 'puyeng' are /gʊʊjʊ/, /bʊʊjar/, /gʊʊjaŋ/, and /pʊʊjəŋ/. Those phonemic transcriptions are the same as the phonemic transcription of the data in table 17 that they have the identical vowels, /sʊʊwɪ/, /lʊʊwɪh/, /dʊʊwʊr/, and /tʊʊwɛʔ/, but they are different in their phonetic transcriptions. It is shown that the voiced glide [w] causes the deletion process, while the voiced glide [j] does not cause the deletion process. It can be concluded that only voiced glide /w/ affecting the changing of the infix /-u-/ through the dissimilation and deletion process.

## CONCLUSION

The purpose of this study is to identify the phonological processes derive from the prefix /u-/ and the infix /-u-/. Also, to describe which phonological processes that account for the changes of the prefix /u-/ and the infix /-u-/ in Nganjuk Regency. The researcher found 100 total data that are included in the phonological processes phenomena. Those data are classified into two categories; 41 total data of the prefix /u-/ and 59 total data of the infix /-u-/. The researcher found 4 types of the phonological processes deriving from the prefix /u-/ namely insertion (epenthesis), strengthening, weakening, and dissimilation. There are 32 data of insertion (epenthesis), 1 data for strengthening, 1 data for weakening, and 7 data for dissimilation. The researcher also found 4 types of phonological processes deriving from the infix /-u-/ namely insertion (epenthesis), strengthening, dissimilation, and deletion. There are 28 data for insertion, 1 data for strengthening, 26 data for dissimilation, and 4 data for deletion. Meanwhile, the dissimilation process is identified as a phonological processes that account for the changes of the prefix /u-/, while the dissimilation and deletion are identified as the phonological processes that account for the changes of the infix /-u-/ in the Javanese dialect spoken in Nganjuk Regency.

There are some suggestions related to this study for the next researchers. The writer has a suggestion for researchers who have a desire to conduct the same topic in different aspects of phonological processes. First, the writer suggests finding other theories that explain types of phonological processes. Secondly, the writer suggests analyzing phonological processes in other languages. It is because the phonological processes phenomena not only occur in Javanese but also in other languages. The writer also suggests finding more phonological processes using different data.

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## An Analysis of The Preposition Translation from The Indonesian Text into English in A Literature Work

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### ABSTRACT

Translation is the process and the meaning of the text from SL (Source Language) to TL (Target Language). It means that the meaning of equivalent will be a last result that must be achieved by the translator. The object of the research is the preposition in a novel, entitled “Negeri 5 Menara (Land of Five Towers)” and its translation. As one of the words duty, preposition has an important role to link the language elements in the formation of sentences, phrases, or clauses. The aims of the research are to know the form and translation of preposition **di**, **ke**, and **dari** within the novel entitled “Negeri 5 Menara” to the type of translation and translation shifts. Content analysis is used as a method of this research with the approach outlined in qualitative and descriptive. The research found that the preposition **di** translates to **on, of, in, at, around, over, at the end, and in the corner**; preposition **ke** translates to **to, toward, and into**; preposition **dari** translates to **from, than, and through** in TL; and translation shift is found in category shifts and class shifts.

**Keywords:** Translation, Preposition, Translation Shifts, Literary Work Translation

### BACKGROUND (PENDAHULUAN)

Tidak dapat dipungkiri jika dalam kehidupannya manusia tidak bisa terlepas dari bahasa. Bahasa merupakan sebuah alat yang selalu digunakan manusia untuk berinteraksi pada kehidupan sosial. Sebagaimana penjelasan Chaer (2014: 32) bahwa bahasa adalah sistem lambang bunyi yang arbitrer yang digunakan oleh para anggota kelompok sosial untuk bekerja sama, berkomunikasi, dan mengidentifikasikan diri. Kearbitreran bahasa sangat dipengaruhi oleh budaya dan adat istiadat masyarakat penuturnya. Oleh karenanya, tata bahasa sebuah bahasa akan mempunyai perbedaan dengan tata bahasa lain. Misalnya, dalam pembentukan sebuah kalimat, tata bahasa Indonesia dan bahasa Inggris menggunakan struktur S-P-O, bahasa Jepang S-O-P, bahasa Arab P-S-O, dan lain sebagainya. Perbedaan inilah yang mempunyai pengaruh sangat besar dalam proses penerjemahan yang merupakan salah satu bidang dalam payung penelitian linguistik terapan.

Penerjemahan adalah sebuah proses mengalihbahasakan teks dari bahasa sumber (BS) ke teks bahasa target (BT). Dalam proses tersebut penerjemah mampu mengalihkan makna teks BS ke dalam teks BT, sehingga terdapat adanya kesepadanan makna antara teks BS dan

teks BT. Sebuah terjemahan juga diartikan sebagai “*A text written in a well-known language which refers to and represents a text in a language which is not as well known*” (Petrus Danielus dalam Lafevere, 1992: 1). Hatim dan Munday (2004: 3) juga menjelaskan bahwa “*The first of these two senses relates to translation as a process, the second to the product*”. Secara lebih rinci, Emzir (2015: 2) memaparkan bahwa proses penerjemahan antara dua bahasa tulis yang berbeda melibatkan penerjemah mengubah teks asli dalam bahasa verbal asli ke dalam suatu teks tertulis dalam bahasa verbal yang berbeda. Oleh karenanya, pengetahuan penerjemah tentang BS dan BT sangat penting sebelum melakukan sebuah penerjemahan.

Berdasarkan pengertian tersebut, sebagai suatu proses pengalihbahasaan, penerjemahan terbagi atas tiga jenis, yaitu penerjemahan intrabahasa, penerjemahan antarbahasa, dan penerjemahan antarsemiotik. Lebih lanjut, Emzir (2015: 4) menerangkan bahwa penerjemahan interbahasa adalah penerjemahan di dalam bahasa yang sama yang dapat berbentuk pengalimatan kembali atau parafrasa. Penerjemahan antarbahasa adalah penerjemahan dari satu bahasa ke bahasa lain. Penerjemahan intersemiotik adalah penerjemahan tanda verbal dan nonverbal. Salah satu contoh penerjemahan antarbahasa adalah penerjemahan novel *Negeri 5 Menara* karya Ahmad Fuadi ke dalam bahasa Inggris “*The Land of Five Towers*” yang diterjemahkan oleh Angie Kilbane.

Dalam suatu proses penerjemahan, tak jarang terjadi banyak pergeseran terjemahan, seperti pergeseran kategori, struktur, kelas, unit, dan intrasistem. Hal ini diakibatkan oleh adanya perbedaan struktur bahasa tulis antara BS dan BT. Catford (1965) berpendapat bahwa pergeseran terjemahan dapat terjadi dalam dua jenis utama, yaitu pergeseran tataran dan pergeseran kategori (dalam Emzir, 2015: 88). Definisi terkait pergeseran terjemahan berangkat dari korespondensi formal dalam proses penerjemahan dari BS ke BT. Dalam bukunya “*A Linguistic Theory of Translation*”, Catford (1965: 27) menjelaskan bahwa korespondensi formal adalah kategori BT (unit, kelas, struktur, elemen struktur, dsb.) yang dapat dikatakan untuk menempati, sedekat mungkin, tempat yang sama pada kategori BT sebagai kategori tertentu BS menempati kategori tempat BS. Kategori yang dimaksudkan dalam korespondensi formal di sini bisa dalam bentuk nomina, pronomina, adjektiva, verba, adverbial, dan kata tugas, yang meliputi preposisi dan konjungsi.

Sebagai salah satu kata tugas, keberadaan preposisi mempunyai peranan yang sangat penting dalam pembentukan sebuah kalimat atau frasa. Preposisi, atau yang biasa disebut kata depan atau *preposition* dalam bahasa Inggris, menandai berbagai hubungan makna antara konstituen di depan preposisi tersebut dengan konstituen di belakangnya (Alwi et. al., 2003: 288). Eastwood (2015: 135) menjelaskan “*a preposition is a word like in, to, or for. It usually comes before a noun phrase and it can also be more than one word*”. Dari penjelasan tersebut dapat disimpulkan bahwa preposisi atau kata depan merupakan kata penghubung yang

menghubungkan beberapa kata dalam sebuah kalimat, bisa hanya terdiri satu kata maupun lebih dari satu kata. Secara garis besar, jenis dan macam preposisi sangatlah banyak, baik ditinjau dari perilaku semantis, sintaksis, maupun dari segi bentuk. Ditinjau dari segi bentuknya, preposisi terbagi atas preposisi tunggal dan majemuk. Preposisi tunggal adalah preposisi yang hanya terdiri atas satu kata, baik berbentuk kata dasar maupun berafiks (Alwi et. al., 2003: 288).

Dalam penelitian kali ini, ketertarikan penulis memilih kajian masalah penerjemahan preposisi karena beberapa hal. Pertama, setelah melakukan peninjauan pustaka, baik cetak maupun elektronik, tidak ditemukan penelitian yang secara spesifik mengkaji mengenai permasalahan preposisi dalam novel *Negeri 5 Menara* karya Ahmad Fuadi. Novel ini sudah pernah diteliti oleh Putu Ayu Prabawati. Namun, penelitian yang dilakukan terkait kategori istilah-istilah budaya yang terdapat dalam novel *Negeri 5 Menara* yang diterjemahkan ke dalam bahasa Inggris dalam novel *The Land of Five Towers*. Kedua, penerjemahan preposisi penting untuk diteliti. Hal ini karena preposisi merupakan salah satu kata tugas yang mempunyai peranan penting untuk menghubungkan unsur-unsur bahasa dalam pembentukan sebuah kalimat, frasa, ataupun klausa.

Dalam penelitian kali ini, penulis memfokuskan penelitiannya pada preposisi “di, ke, dan dari”. Hal ini karena permasalahan preposisi yang masih membingungkan adalah preposisi “di, ke, dan dari”. Terlebih jika ditinjau dari sudut pandang penerjemahan, antara bahasa Indonesia dan bahasa Inggris ataupun sebaliknya. Preposisi *di* dalam bahasa Indonesia dapat diterjemahkan menjadi *in*, *on*, atau *at* dalam bahasa Inggris. Begitu pula dengan preposisi *ke* dan *dari*. Masalah penelitian yang dibahas pada penelitian ini adalah bagaimanakah penerjemahan preposisi *di*, *ke*, dan *dari* dalam bahasa Inggris dan jenis pergeseran apa yang terdapat dalam proses penerjemahan tersebut? Adapun tujuan penelitiannya adalah untuk mengetahui bentuk penerjemahan preposisi *di*, *ke*, dan *dari* dalam novel *Negeri 5 Menara* ke novel terjemahannya “*The Land of Five Towers*” dan jenis pergeseran terjemahan yang dilakukan oleh penerjemah.

## RESEARCH METHODS (METODE PENELITIAN)

Dalam melaksanakan sebuah penelitian, peneliti selalu menggunakan sebuah metode. Metode adalah cara yang harus dilaksanakan dalam suatu penelitian (Sudaryanto, 1993: 9). Lebih lanjut, Djajasudarma (1993: 4) menyatakan bahwa metode penelitian merupakan alat, prosedur, dan teknik yang dipilih dalam melaksanakan penelitian (dalam mengumpulkan data). Metode yang digunakan dalam penelitian yang berjudul “Analisis Penerjemahan Preposisi *di*, *ke*, dan *dari* dalam Novel *Negeri 5 Menara* Karya Ahmad Fuadi dan Novel

Terjemahannya, *The Land of Five Towers*” adalah metode analisis isi dengan pendekatan kualitatif dan dijabarkan secara deskriptif.

Sumber data dalam penelitian ini berupa preposisi *di*, *ke*, dan *dari* yang terdapat dalam novel *Negeri 5 Menara* dan novel terjemahannya, *The Land of Five Towers*. Pengumpulan data dilakukan dengan membaca novel secara seksama, baik novel bahasa Indonesia maupun bahasa Inggris. Namun, data yang diambil dibatasi pada bagian pertama subjudul dalam novel. Dengan alasan subjudul bagian pertama novel *Negeri 5 Menara* sudah bisa mewakili keseluruhan populasi penelitian.

Teknik yang digunakan dalam pengambilan sampel ini adalah teknik sampling. Supranto (2000:3) menjelaskan bahwa teknik *sampling* ialah cara pengumpulan data atau penelitian kalau hanya elemen sampel (sebagian dari elemen populasi) yang diteliti, hasilnya merupakan *data perkiraan (estimate)*. Teknik *sampling* dilakukan dengan pengambilan sampel secara acak atau *random* atau campur. Hal ini berarti bahwa sampel yang digunakan diambil secara acak. Semua populasi mempunyai kesempatan untuk dijadikan sebagai sampel penelitian. Selain itu, instrumen yang digunakan selama penelitian ini berupa alat tulis, novel, laptop, dan peneliti sendiri sebagai *human instrument*.

Adapun prosedur penelitian yang digunakan dalam penelitian ini terbagi atas tiga tahapan. Sebagaimana penjelasan Sudaryanto (1993: 5-7) bahwa tahapan-tahapan yang digunakan dalam penelitian, meliputi: (1) tahap penyediaan data; (2) tahap analisis data; dan (3) tahap penyajian hasil analisis data. Dalam beberapa tahapan tersebut digunakan metode yang dijabarkan dalam teknik-teknik tertentu. Pada tahap penyediaan data terdapat prosedur pengumpulan data dan pengelompokkan data. Setelah itu, data dianalisis sesuai dengan teori yang digunakan dalam penelitian dan hasil analisis data dipaparkan dalam bagian hasil penelitian, temuan, atau pembahasan.

## DISCUSSION (Hasil dan Pembahasan)

Dari hasil analisis yang telah dilakukan dalam penelitian yang berjudul “Analisis Penerjemahan Preposisi *di*, *ke*, dan *dari* dalam Novel *Negeri 5 Menara* Karya Ahmad Fuadi dan Novel Terjemahannya, *The Land of Five Towers*” terdapat dua pokok bahasan penting. Kedua pokok bahasan tersebut dijelaskan dalam paparan berikut ini.

### A. Penerjemahan Preposisi

Dalam pembahasan penerjemahan preposisi, terdapat tiga hal yang telah dibahas. Ketiga hal tersebut sebagai berikut.

#### 1) Penerjemahan preposisi “di”



Berdasarkan analisis yang telah dilakukan, penerjemahan preposisi *di* pada novel terjemahan *Negeri 5 Menara, The Land of Five Towers*, adalah **on** dan **before**. Perhatikan data berikut ini.

Tabel 1. Data 1

BS	BT
Dari balik kerai tipis <b>di</b> lantai empat ini, salju tampak turun menggumpal-gumpal seperti kapas yang dituang dari langit. (1)	<i>Through the blinds <b>on</b> the fourth floor, the lumpy snow looked like cotton pouring from the sky.</i>
Ketukan-ketukan halus terdengar setiap gumpal salju menyentuh kaca <b>di depanku</b> . (2)	<i>I heard a soft tap each time a clump of snow touched the glass <b>before</b> me.</i>
<b>Di depan</b> gedung ini, hamparan pohon <i>american elm</i> yang biasanya rimbun kini tinggal dahan-dahan tanpa daun yang dibalut serbuk es. (3)	<i>Usually lush but now bare-branched American elms spread <b>before</b> the building.</i>

Preposisi **on** pada data pertama merupakan kata padanan yang dianggap penerjemah mampu mewakili makna preposisi **di** yang terletak pada BS. Preposisi **di depan** yang merupakan frasa preposisi 'di' (data kedua dan ketiga) diterjemahkan secara literal oleh penerjemah menjadi **before** dalam BT. Penerjemah memilih padanan kata **before**, bukan yang lainnya, misalnya **in front of**, yang biasanya juga diterjemahkan menjadi 'di depan'. Hal ini karena penerjemah menganggap pilihan kata **before** lebih berterima daripada **in front of** sebagai padanan preposisi 'di depan' dari BS. Preposisi **before** yang berarti "sebelum" mempunyai makna yang sama dengan preposisi di depan yang mengandung makna 'terletak sebelum aku' dan 'terletak sebelum gedung'. Dari data 2 dan 3 juga dapat dilihat adanya pergeseran bahasa dari BS ke BT. Hal ini terlihat dari bentuk preposisi yang ada. Dalam BS, preposisi 'di depan' berbentuk frasa preposisi, sedangkan setelah diterjemahkan dalam BT preposisi tersebut menjadi sebuah kata, yaitu **before**.

Berikut ini juga ditemukan data lain yang menerjemahkan preposisi **di** menjadi **on** dalam BT.

Tabel 2. Data ke-4, 5, dan 6

BS	BT
Lampu rem yang hidup-mati-hidup-mati memantul merah <b>di</b> salju. (4)	<i>Brake lights flashing <b>on</b> and off shone red <b>on</b> the snow.</i>
Mungkin karena sangat berbeda dengan alam kampungku <b>di</b> Danau Maninjau yang serba biru dan hijau. (5)	<i>..., maybe because it's so different than the blue and green landscape of my village <b>on</b> Lake maninjau.</i>
Aku jangkau gantungan baju <b>di</b> dinding <i>cubicle</i> -ku. (6)	<i>I reached for the clothes hanging <b>on</b> the wall of my cubicle.</i>

Selain itu, preposisi **di** ternyata juga diterjemahkan dalam preposisi lain (selain *on* dan *before*) pada BT. Kasus ini terlihat pada beberapa data di bawah ini.

Tabel 3. Data ke-7 dan ke-8

BS	BT
Udara hangat yang berbau agak hangus dan kering menderu-deru keluar dari alat pemanas <b>di ujung</b> ruangan. (7)	<i>Warm, slightly burnt and dry-smelling air howled from the heater <b>in the corner</b> of the room.</i>
Televisi <b>di ujung</b> ruang kantor menayangkan Waether Channel yang mencatat suhu <b>di luar</b> minus 2 derajat celcius. (8)	<i>The television <b>at the end</b> of the office showed the Weather Channel, displaying a temperature <b>of</b> minus two degrees Celcius.</i>

Preposisi **di ujung** merupakan frasa preposisi dari preposisi **di**. Walaupun frasa preposisi **di** pada kedua data di atas sama, ternyata dalam penerjemahan ke BT terjadi perbedaan. Hal ini karena pada data 7, frasa preposisi **di ujung** mempunyai makna 'lokasi yang berada di ujung ruangan', sedangkan frasa preposisi dalam data 8 mempunyai makna 'ruangan kantor yang paling ujung/berlokasi di ruangan paling belakang'. Oleh karenanya, frasa preposisi **di ujung** pada data 7 diterjemahkan menjadi **in the corner** dan pada data 8 **at the end**. Penerjemah memilih frasa tersebut untuk menggantikan frasa dalam BS bertujuan untuk mencari makna teks yang menempati konteks yang paling mendekati dalam BT. Pada data 8 juga ditemukan preposisi **di luar** yang diterjemahkan menjadi **of** dalam BT.

Preposisi **di** juga sering diartikan atau diterjemahkan menjadi preposisi **in** dalam BT. Hal ini dapat dilihat dari beberapa data yang telah disajikan berikut ini.

Tabel 4. Data ke-9, 10, 11, dan 12

BS	BT
Diapit dua tempat tujuan wisata terkenal <b>di</b> ibukota Amerika Setikat, ... (9)	<i>... is sandwiched between two famous tourist attractions <b>in</b> Washington: ...</i>
Sebagai wartawan asal Indonesia yang berkantor <b>di</b> AS, ... (10)	<i>... who was a journalist from Indonesia based <b>in</b> the US, ...</i>
Sebuah pesan pendek muncul berkedip-kedip <b>di ujung kanan</b> monitor. (11)	<i>A short message flashed <b>in the right-hand corner</b> of the monitor.</i>
"ana lihat nama ente jadi panelis <b>di</b> London minggu depan." (12)	<i>"i saw your name as a panelist <b>in</b> London next week."</i>

Dilihat dari beberapa data di atas, penerjemahan preposisi **di** menjadi **in** dalam BT ditentukan ketika preposisi tersebut diikuti oleh nama sebuah negara. Artinya, sebuah tempat yang mempunyai kapasitas isi atau volume yang lebih besar, seperti negara, kota, atau *hometown*. Frasa preposisi **di ujung kanan** pada data 11 ketika diterjemahkan ke dalam BT,

bahasa Inggris, tidak mengalami pergeseran bentuk. Hal ini karena dalam BT, hasil terjemahan tetap dalam bentuk frasa preposisi, yaitu *in the right-hand corner*.

Preposisi **di** ketika diterjemahkan dalam BT, bahasa Inggris, juga biasa diterjemahkan dalam bentuk preposisi **at**, seperti pada data berikut ini.

Tabel 5. Data ke-13

BS	BT
... kantor George Bush <b>di</b> Gedung Putih, kantor Colin Powell <b>di</b> Department of State, ... (13)	... <i>George W. Bush's office at the White House, Collin Powell's at the Department of State...</i>

Pada data di atas, penerjemahan preposisi **di** menjadi preposisi **at** pada BT dikarenakan setelah preposisi **di** terdapat lokasi tempat yang spesifik. Sebagaimana yang telah kita ketahui, bahwa untuk menyatakan preposisi **di** dalam bahasa Inggris terdapat beberapa cara, salah satunya dengan melihat lokasi yang disebutkan setelah preposisi. Pada kasus data di atas, terjemahan preposisi **di** menjadi **at** pada BT sangat tepat jika dibandingkan dengan terjemahan lain, seperti **on** atau **in**.

Selain beberapa data di atas, ditemukan 2 data (preposisi **di**) yang diterjemahkan oleh penerjemah dengan padanan lain dalam BT. Data yang dimaksud sebagai berikut.

**Tabel 6.** Data ke-14

BS	BT
... dan syal cashmer coklat tua, aku bebatkan <b>di</b> leher. (14)	... <i>and wrapped my dark brown cashmere scarf <b>around</b> my neck.</i>
Jariku menari ligat <b>di</b> keyboard. (15)	<i>My fingers danced skillfully <b>over</b> the keyboard.</i>

Pada data 14, preposisi **di** diterjemahkan **around** dalam BT. Hal ini karena preposisi **around** dalam BT, yang berarti ‘mengelilingi’, mempunyai padanan makna dengan preposisi **di** dalam BS. Penggunaan preposisi **di** dalam BS pada data ini mempunyai makna ‘dibebatkan mengelilingi leher’, sehingga sepadan jika diterjemahkan **around** dalam BT. Pada data 15, preposisi **di** juga diterjemahkan dalam preposisi tunggal bahasa Inggris, yaitu **over**. Hal ini karena, preposisi **over** dalam BT mempunyai padanan makna yang paling dekat dengan makna keberadaan preposisi **di** dalam BS.

## 2. Penerjemahan preposisi “ke”

Berdasarkan analisis yang telah dilakukan, preposisi **ke** pada novel *Negeri 5 Menara* diterjemahkan ke dalam beberapa preposisi pada novel terjemahannya, *The Land of Five Towers*. Hal ini terlihat seperti pada beberapa data di bawah ini.

**Tabel 7.** Data ke-16, 17, dan 18

BS	BT
Iseng saja, aku mendekati <b>ke</b> jendela kaca dan ... (16)	<i>On a whim, I went up <b>to</b> the glass window and ...</i>
Matahari sore menggantung condong <b>ke</b> barat berbentuk piring putih susu. (17)	<i>The afternoon sun hung <b>toward</b> the west like a milky white plate.</i>
Kamera, <i>digital recorder</i> , dan tiket aku benamkan <b>ke</b> ransel <i>National Geographic</i> hijau pupus. (18)	<i>I stuck my camera, digital recorder, and ticket <b>into</b> my faded green National Geographic backpack.</i>

Preposisi **ke** pada data 16 diterjemahkan **to** pada BT. Hal ini karena setelah preposisi tersebut merupakan lokasi tempat. Adapun pada data 17, preposisi diterjemahkan **toward** pada BT karena preposisi tersebut menunjuk pada arah mata angin. Tentunya, hal ini sangat berbeda. Walaupun preposisi pada kedua data merupakan preposisi yang sama dalam BS, namun diterjemahkan dengan preposisi berbeda dalam BT. Berbeda lagi dengan preposisi **ke** pada data 18. Preposisi pada data ini diterjemahkan **into** dalam BT. Alasannya adalah, karena preposisi **ke** merujuk pada ransel bagian dalam, yang artinya ‘dimasukkan ke dalam ransel’, sehingga terjemahan dalam BT menjadi **into**.

Selain data di atas, ditemukan juga beberapa data penerjemahan preposisi **ke** dalam BT menjadi **to**. Data-data tersebut sebagai berikut.



Tabel 8. Data ke-19 sampai ke-21

BS	BT
Ini hari terakhirku masuk kantor sebelum terbang <b>ke</b> Eropa, ... (19)	<i>This was my last day at the office before flying <b>to</b> Europe ...</i>
Tugas liputan <b>ke</b> London untuk wawancara dengan Tony Blair, Perdana Menteri Inggris. (20)	<i>My work assignment: to go <b>to</b> London to interview British Prime Minister Tony Blair.</i>
Kita suruh dia jadi guide <b>ke</b> trafalgar square seperti yang ada di buku <i>reading</i> di kelas tiga dulu. (21)	<i>We can make him aour guide <b>to</b> trafalgar square like the one in our reading book from our pesantren, our boarding school.</i>
Pikiranku langsung terbang jauh <b>ke</b> masa lalu. (22)	<i>My thoughts immediately flew far away <b>to</b> the past.</i>

### 3. Penerjemahan preposisi “dari”

Ditinjau dari analisis yang telah dilakukan, preposisi **dari** pada novel *Negeri 5 Menara* juga diterjemahkan ke dalam beberapa bentuk. Beberapa contoh terlihat pada data penelitian sebagai berikut.

Tabel 9. Data ke-23 dan ke-24

BS	BT
Pesan <b>dari</b> masa silam (23)	<i>Message <b>from</b> the past</i>
<b>Dari</b> balik kerai tipis di lantai empat ini, salju tampak turun menggumpal-gumpal seperti kapas yang dituang <b>dari</b> langit. (24)	<i><b>Through</b> the blinds on the fourth floor, the lumpy snow looked like cotton pouring <b>from</b> the sky.</i>

Preposisi **dari** pada data 23 diterjemahkan menjadi **from** dalam BT. Alasan pemilihan preposisi padanan **from** dalam BT adalah karena bentuk **from** merupakan preposisi padanan yang sama dengan preposisi **dari** pada BS. Hal ini berbeda dengan pemilihan padanan preposisi **through** pada data 24. Dalam beberapa kasus, makna preposisi **dari** dalam bahasa Indonesia sebagai BS memang bisa diterjemahkan dalam bentuk lain selain **from** dalam BT, bahasa Inggris. Misalnya bentuk **through** yang ditemukan pada data 24.

Penerjemahan preposisi **dari** menjadi **from** juga ditemukan pada beberapa data berikut ini.

Tabel 10. Data ke-25 dan ke-26

BS	BT
... bunyi halus <b>dari</b> messenger menghentikan tanganku. (25)	<i>... a soft sound <b>from</b> the instant messenger stopped my hand.</i>
<b>Dari</b> seorang bernama “Batutah”. (26)	<i><b>From</b> someone named “Batutah”.</i>

Selain diterjemahkan dalam bentuk-bentuk yang telah dijelaskan sebelumnya, ternyata preposisi **dari** juga ditemukan dalam penerjemahan bentuk lain dalam BT. Perhatikan beberapa data berikut ini.

**Tabel 11.** Data ke-27 dan ke-28

BS	BT
Lebih dingin <b>dari</b> secawan es tebak di Pasar Ateh, Bukittinggi. (27)	...- <i>definitely colder</i> <b>than</b> <i>a glass of shaved ice made by a spinning machine in my village in West Sumatra.</i>
..., hari ini aku lebih bersemangat <b>dari</b> biasa. (28)	..., <i>today I was more enthusiastic</i> <b>than</b> <i>usual.</i>

Baik pada data 27 maupun 28, preposisi **dari** dalam BS diterjemahkan menjadi **than** dalam BT. Hal ini karena dalam kalimat BS, preposisi **dari** merupakan preposisi yang menghubungkan perbandingan. Oleh karena itu, dalam BT diterjemahkan ke dalam bentuk perbandingan atau *comparison*. Hal ini juga ditandai dengan adanya kata *colder* dan *more enthusiastic* sebagai penanda perbandingan yang setelahnya pasti diikuti dengan kata *than*. Sehingga, penerjemahan preposisi pada data 27 dan 28 mengalami pergeseran fungsi. Kata **dari** dalam BS berfungsi sebagai preposisi, namun dalam BT fungsi tersebut beralih menjadi penanda perbandingan. Sebagaimana yang kita ketahui bahwa dalam bahasa Inggris tidak terdapat preposisi dalam bentuk *than*.

## B. Jenis Pergeseran penerjemahan

Dalam setiap proses penerjemahan dari BS ke BT selalu terdapat pergeseran penerjemahan yang dilakukan oleh penerjemah. Hal ini terjadi dengan adanya alasan bahwa di dunia ini tidak ada bahasa yang sama. Oleh karenanya, dalam penerjemahan, seorang penerjemah akan mencari kesepadanan makna yang sedekat mungkin menempati makna yang sama antara BS dan BT. Dalam penelitian dengan judul “Analisis Penerjemahan Preposisi *di*, *ke*, dan *dari* dalam Novel *Negeri 5 Menara* Karya Ahmad Fuadi dan Novel Terjemahannya, *The Land of Five Towers*” ditemukan beberapa jenis pergeseran penerjemahan. Pertama, yaitu pergeseran kategori. Pergeseran ini terjadi antara frasa dan kata. Dalam BS teks yang diterjemahkan berbentuk frasa, akan tetapi dalam BT berubah menjadi kata. Jenis pergeseran ini terdapat pada data 2, 3, dan 8 dalam penelitian ini. kedua, yaitu pergeseran kelas. Jenis pergeseran penerjemahan ini terdapat pada data 27 dan 28. Pada data tersebut dapat dilihat bahwa terjadi adanya pergeseran terjemahan fungsi. Pada BS kata tersebut berfungsi sebagai preposisi, namun dalam BT berubah fungsi sebagai kata perbandingan, yang membandingkan antara keadaan sebelum dan setelahnya. Berikut ini data-data penelitian yang mengalami pergeseran penerjemahan.

Tabel 12. Data Pergeseran Penerjemahan

BS	BT
Ketukan-ketukan halus terdengar setiap gumpal salju menyentuh kaca <b>di depanku</b> . (2)	<i>I heard a soft tap each time a clump of snow touched the glass <b>before</b> me.</i>
<b>Di depan</b> gedung ini, hamparan pohon <i>american elm</i> yang biasanya rimbun kini tinggal dahan-dahan tanpa daun yang dibalut serbuk es. (3)	<i>Usually lush but now bare-branched American elms spread <b>before</b> the building.</i>
Televisi <b>di ujung</b> ruang kantor menayangkan Waether Channel yang mencatat suhu <b>di luar</b> minus 2 derajat celcius. (8)	<i>The television <b>at the end</b> of the office showed the Weather Channel, displaying a temperature <b>of</b> minus two degrees Celcius.</i>
Lebih dingin <b>dari</b> secawan es tebak <b>di</b> Pasar Ateh, Bukittinggi. (27)	<i>...- definitely colder <b>than</b> a glass of shaved ice made by a spinning machine <b>in</b> my village in West Sumatra.</i>
..., hari ini aku lebih bersemangat <b>dari</b> biasa. (28)	<i>..., today I was more enthusiastic <b>than</b> usual.</i>

## CONCLUSION (KESIMPULAN)

Dari pembahasan analisis penerjemahan preposisi **di**, **ke**, dan **dari** ke dalam bahasa Inggris dalam novel *Negeri 5 Menara* karya Ahmad Fuadi dan novel terjemahannya, dapat disimpulkan bahwa preposisi '**di**' dalam novel ini diterjemahkan ke dalam banyak bentuk preposisi dalam BT. Preposisi tersebut adalah **on**, **of**, **in**, **at**, **around**, dan **over**. Namun, dari beberapa terjemahan preposisi, paling banyak diterjemahkan dalam preposisi **on**, **in**, dan **at**. Adapun frasa preposisi dari '**di**', misalnya '**di depan**' dan '**di ujung**', diterjemahkan **at the end** dan **in the corner** dalam BT. Preposisi '**ke**' dalam novel *Negeri 5 Menara* diterjemahkan ke dalam tiga bentuk dalam BT. Ketiga bentuk tersebut adalah **to**, **toward**, dan **into**. Preposisi '**dari**' dalam novel ini diterjemahkan dalam tiga bentuk, yaitu **from**, **than**, dan **through**. Adapun pergeseran penerjemahan yang terjadi dalam penerjemahan preposisi adalah pergeseran kategori dan pergeseran kelas.

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## Linguistic Landscape on The Shop Names in *Wisata Sentra Tas* Tanggulangin Sidoarjo

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### ABSTRACT

This paper aims to describe the linguistic landscape on the shop names in *Wisata Sentra Tas* Tanggulangin Sidoarjo focusing on the language display, the functions of linguistic landscape, and the reasons of shop owners in choosing a particular language on the shop names. The paper highlights the study that has been done. The study was conducted using qualitative description in the form of an embedded case study to analyze and integrate data. Data collection was done through the content analysis method and interview. The sources of data were the shop names and shop owners in *Wisata Sentra Tas* Tanggulangin Sidoarjo. The data in the study were the words and phrases used on the shop names and the utterances of shop owners showing the reasons of shop owners in choosing a particular language on the shop names. The results of the study show that the language display found on the shop names encompasses four kinds of languages namely Indonesian, English, Arabic, and Javanese. Those languages are used in monolingual with 33 data and bilingual with 17 data. Indonesian dominates the monolingual with 20 data and English with 13 data. Indonesian-English dominates the bilingual with 13 data. The functions of linguistic landscape found on the shop names are informative function and symbolic function. The symbolic function has the highest number with 39 data and followed by the informative function with 11 data. The reasons of shop owners in choosing a particular language on the shop names are capturing the communicative goal, writing language you know, asserting ownership, following the trend, attracting more visitors, showing the hope of the owners, asserting the number of children's owners, remembering the shop name, and being anti-mainstream.

**Keywords:** linguistic landscape, functions, reason, shop owner

### BACKGROUND

Language is used by people to communicate with each other. One of the important roles of written language is the use of language on signs in public places such as on the street names, shop names, restaurant names, and billboards. The language used on these signs has more language diversity so that the language is unique and varied. In the linguistic scope, there is a study that discusses about language displayed in public signs. It is known as linguistic landscape. Puzey (2016) stated that linguistic landscape study examines issues of language visibility and the interactions between different languages in public places. Due to there is the interaction of languages in public place, linguistic landscape also investigates how languages

compete in public place. Linguistic landscape shows that there is an interaction of language that used on public signs. Nowadays, there are many signs around us, such as in school, hospital, roads, market, shops, airport, and any other places. Gorter (2006) stated that the main focus of linguistic landscape is not speech or spoken language but something written in public places.

The study of linguistic landscape is important because it analyzes about the relationship between the factors of language used on public signs and the social factors such as the social condition of the society, language needs of the territory, and so on. The languages used in public signs give evidence about what languages are locally relevant in a territory (Kasanga, 2012). Linguistic landscape also examines which language that becomes dominant in a certain territory. The dominant language represents that the language has more power and status than other languages in a certain territory. The dominance of the choice of certain language is a symbol of the social dominance of certain groups in the society (Ardhian & Soemarlam, 2018).

The study of linguistic landscape mostly conducted in bilingual and multilingual societies. In the bilingual and multilingual societies, people may use more than one language. Bilingual and multilingual societies not only have the ability to use their native language but also other languages. For example, Javanese people are able to use Javanese because Javanese is their native language. Javanese people are also able to use Indonesian because Indonesian is the national language of Indonesia. Nowadays, many people are able to use foreign languages such as English. The use of foreign languages around the world is the impact of globalization and immigration. On the other hand, some people choose to learn a foreign language for specific purposes, one of which is for business purposes. It is happened in the area being studied of this research because there are many shop names use foreign language especially English.

Many previous researchers conducted research about linguistic landscape, such as in 2015, Prayitno (2015) analyzed the linguistic landscape of two shopping centers in Surabaya. Fakhroh and Rohmah (2018) analyzed about linguistic landscape in Sidoarjo city. Ramadhani (2018) also analyzed the linguistic landscape of the restaurants' name in Gresik Kota Baru. Putra (2019) also conducted research about linguistic landscape. He focused to analyze the bilingualism found in the road sign in Surabaya city

The place that can be used to find public signs that using more than two languages are big cities, especially in the shopping and industrial sectors (Gorter & Cenoz, 2007). *Wisata Sentra Tas Tanggulangin* is a shopping sector located in Tanggulangin, Sidoarjo. There are many shops can be found in this area. These shop names are made in various words and languages. It is done by shop owners because they have their own reasons in choosing the name of their shop. Spolsky and Cooper (1991) stated that there are three reasons why particular

language is used on the shop names. Those reasons are capturing the communicative goal, writing language you know, and asserting ownership.

## RESEARCH METHOD

This research used qualitative method because the data of this research is not in the form of numeric but words and phrases that used on the shop names and the result of interview. A qualitative method is a scientific observation method for collecting non-numeric data (Babbie, 2014). There were two sources of data in this research, namely the shop names and the shop owners in *Wisata Sentra Tas* Tanggulangin. The data of this research is in the form of words and phrases that used on the shop names in *Wisata Sentra Tas* Tanggulangin and the utterances of shop owners that shows the reasons of shop owners in choosing a particular language on the shop names. The researchers chose 10 shop owners as the interviewee. It is done by the researchers because of the limited time. The researchers have two criteria of the shop owner who interviewed. Those are the shop owners who used a foreign language on their shop name and the shop owners who used Indonesian with symbolic function on their shop name. The research instrument of the qualitative study is the researchers themselves. There are two methods of collecting data that used in this research. Those are content analysis method and interview. Content analysis method is commonly used for analyzing a qualitative data (Elo et al., 2014) while interview is a meeting conducted by two people that aims to exchange information and ideas (Sugiyono, 2013). In analyzing the data, the researchers use Miles & Huberman method. In a qualitative research, there are three main components in analyzing the data, namely data reduction, data display, and drawing conclusions (Miles & Huberman, 1994).

## DISCUSSION

The discussion of the study was based on the findings of linguistic landscape on the shop names in *Wisata Sentra Tas* Tanggulangin Sidoarjo mentioned above, as follows: 1) language display found on the shop names in *Wisata Sentra Tas* Tanggulangin ; 2) functions of linguistic landscape found on the shop names in *Wisata Sentra Tas* Tanggulangin; 3) the reasons of shop owners in choosing particular language on the shop names.

### A. Language Display

In the language display, the kind of language found on the shop names is Indonesian, English, Javanese, and Arabic. For the number of language, the researchers only found monolingual and bilingual. Meanwhile, the researchers did not found the multilingual form. The researchers have found 33 data classified as monolingual. 20 data is Indonesian in monolingual and 13 data is English in monolingual. The researchers found that there are 17 data classified as bilingual. 13 data is Indonesian-English, 1 data is Indonesian-Arabic, 1 data is Indonesian-Javanese, 1 data is Javanese-English, and 1 data is Arabic-English.



### Shop Name Written in Monolingual

Gorter (2006) stated that language display concerns with two main points, namely kind of language and number of of language. Based on the data, the kind of language found on the data is Indonesian. The sign makers prefer to use the language on the shop name that mostly understood by people in this area. Indonesian is the lingua franca of society in this area. Meanwhile, people can understand well if they read a shop name written by using Indonesian. As stated by Ramadhani (2018), Indonesian as the lingua franca because people comprehend it more than other languages. Fakhiroh & Rohmah (2018) also added that the use of Indonesian in the public signs has an intention to more readable and understandable for Indonesian society. Due to the sign makers only use Indonesian, so the number of language found on the shop name above is monolingual. Monolingual denotes any sign that displaying only one language (Manan et al., 2015). The shop owner as the sign maker chooses Indonesian because they have more ability on this language. Mostly, people in this area understand about Indonesian. It can be the reason of the shop owner in using Indonesian in monolingual on the shop name.



### Shop Name Written in Monolingual

The data on the picture is created by using English words. The language display found on the data is English in monolingual. English roles as the kind of language and monolingual imply

the number of language used on the shop name above. Since English does not combine with other languages, especially Indonesian, so the data categorized into monolingual. Due to the monolingual sign only displays one language, so there is no interaction and competition of language found on the shop names that written in monolingual In this case, the shop owner as the sign maker prefers to use foreign language in the writing of the shop name. In the business sectors, the use of English can increase sales and generate economic motivation among consumers (Aribowo et al., 2018). It may be the reason of the shop owner as the sign maker in using foreign language on the shop name.



The language display found on the data is Indonesian-English in bilingual. The data shows that there are two kind of languages found on the shop names above. Those languages are Indonesian and English. Due to there are two kind of languages, so the number of language found on the data is bilingual. Manan et al., (2015) stated that bilingual denotes any sign that displaying two languages.

On the data above, it can be seen that there is an interaction of two languages because the use of Indonesian is combined with English. Even though the shop name includes a foreign language, but the sign maker still prioritizes the use of Indonesian. In the case of writing the shop name *Mitra Jaya Collection*, the sign maker writes the Indonesian phrase bigger than English word. Indonesian is also written first and then followed by English.

Actually, there is a writing error found on the data *Kampung Troly*. This writing error found on the writing of the word *Troly*. In English, the word *Troly* should be written in *trolley* while in Indonesian the word *Troly* should be written in *trolis*. The sign maker seems confuse and get difficult to deserve which one is Indonesian word and which one is English word. It may happen because the sign maker lack of knowledge about vocabularies, both Indonesian and English. It seems disappointing because Indonesian is the national language of the sign maker but he/she cannot understand about this language well.

## B. Functions of Linguistic Landscape

The researchers found that there are two functions of linguistic landscape. It is in line with the theory that proposed by Landry and Bourhis (1997). Landry and Bourhis (1997) stated that there are two functions of linguistic landscape, namely informative function and symbolic function. There are 50 data refer to the functions of linguistic landscape found on the shop names. The researchers classified 11 data into informative function and 39 data as symbolic function.



#### Informative Function

The data has informative function. Informative function shows that the language used on public signs is used to communicate because the main function of the language is to give information to the reader. It is in line with Landry and Bourhis (1997), informative function means that the language of the public signs can be used for communication, such as to sell products, to show directions, etc. Informative function emphasizes what information is provided to the reader. On the data above, the sign makers use Indonesian to write their shop names. Meanwhile, the sign readers can understand easily about the information provided on the shop name. The sign maker also provides the name of the product being sold at the shop. Barni and Bagna (2009) stated that informative function means that the use of language on the shop names is to provide additional information on products being marketed. On the data *Toko Tas Hilda*, the sign maker uses the phrase *Toko Tas* to provides information to the reader that the shop sells bag. While on the data *Kharisma Jaket Kulit*, the sign maker uses the phrase *Jaket Kulit*. When the sign readers read the phrase *Jaket Kulit*, they get the information about the product being sold at this shop.

The phrase *Jaket Kulit* means a jacket made from leather. When the shop owner as the sign maker uses the phrase *Jaket Kulit* on the shop name, it seems that the shop owner wants to show to the sign reader that the shop sells leather's jacket. Due to any information of the data is written by using Indonesian, so the function of linguistic landscape found on the data above is informative function. Moreover, the use of Indonesian on the shop name



also implies the border of the area being studied which is Indonesian is the lingua franca of this area. As stated by Landry and Bourhis (1997), informative function indicates about the borders of the territory of linguistic group.



### Symbolic Function

Those data categorized into symbolic function. It is because the sign maker does not provide any additional information about the products on the shop name. Moreover, those shop names is also written by using foreign language. The use of English on the public signs which exist in the Indonesian society, it categorized that English has symbolic function. It is due to English is the foreign language for the Indonesian society as the sign readers and this language is not understood by all the Indonesian society. So the use of English is not only give information to the sign readers but also relate to the value and meaning behind the use of this language. The shop name that written by foreign language, it can also imply that the shop owners want to attract the foreign visitors to come to their shop. The use of foreign language on the shop name cannot be understood easily by all of visitors, especially local visitors. The data *Kancane Barber Shop* uses a language which has a certain meaning. This language is Javanese. The use of this language can be found on the word *Kancane*. The sign maker may have some reasons in choosing the word *Kancane* on the shop name. The use of Javanese word *Kancane* seems that the shop owner wants to have a close relationship between the shop owner and his customers/visitors. The data *Kancane Barber Shop* also includes a foreign language, namely English. The use of this foreign language can be found in the word *Barber Shop*. The meaning of the word *Barber Shop* is only understood by some people who understand English. On the other hand, for the people who lack of knowledge about English, they may think that the use of this word has a certain meaning. It is happened because the shop owner as the sign maker does not provide the meaning of the word *Barber Shop* in Indonesian. Indonesian becomes the language that understood by most of people in the area being studied. Indonesian society can understand Indonesian well more than they do other languages (Ramadhani, 2018).

Landry and Bourhis (1997) argued that symbolic function is a language function that refers to the value and status of the languages as perceived by the members of a language group in comparison to other languages. Since the lingua franca of people in this area is Indonesian, they may have different understanding about the use of foreign language on the public signs. The use of Arabic on the shop name *UD. Al-Akbar* can make the sign maker and the sign readers have different understanding about the meaning of this shop name. The sign maker does not state clearly about the meaning of the word *Al-Akbar*. Besides, the shop name does not include about the kind of products being sold at this shop. So, the language that used on the data *UD. Al-Akbar* also categorized into symbolic function. Barni and Bagna (2009) also added the symbolic function that found on the shop names is related to the one's own identity. It can be stated that the language on the shop name that refers to the identity of the owner or ownership, it can be concluded that the shop name has symbolic function.

### C. The Reasons of Shop Owners in Choosing Particular Language on the Shop Names

The researchers conducted interview and chose 10 shop owners and the researchers collected 10 data refer to the reasons of shop owners in choosing particular language on the shop names. Those 10 data categorized into nine reasons and the researchers found three reasons related to the theory proposed by Spolsky and Cooper (1991).

#### 1. Capturing the Communicative Goal



002/P2/Mitra Jaya Collection

“Saya sendiri pakai kata-kata bahasa Inggris yang sederhana yang mudah dipahami sama pembeli saya, terutama pembeli dari daerah sini sendiri. Toko saya kan namanya **Mitra Jaya Collection**. Saya cantumin kata collection disitu. (25<sup>th</sup> February 2021)

(I use the English simple words that are easy to understand by my buyers, especially for local buyers. The name of my shop is **Mitra Jaya Collection**. I include the word collection).

The researchers conducted interview with the owner of *Mitra Jaya Collection*. Based on the result of interview above, the researchers assumed that the reason of shop owner in

choosing English on the shop name is capturing the communicative goal. As stated by Spolsky and Cooper (1991), one of the reasons in choosing particular language on public signs is capturing the communicative goal. Capturing the communicative goal means that the sign makers use a language that readable and understandable by readers. The sign makers provide the informative message of the language that they used. The sign makers are prefer to use and write a language that understandable by reader although the sign makers do not have more knowledge about that language.

In this case, the shop owner wants to use the foreign language that understandable and readable by the visitors. The shop owner chooses to use English and she uses the simple words that mostly understood by visitors, especially for local visitors. The shop owner uses the word *collection*. Another examples of the English simple word is *leather*. The local visitors can understand the word *collection* and *leather* because these simple words are also used by many shops in this area. On the other words, the society of this area has been familiar with these words.

## 2. Writing Language You Know



006/P6/Prima Freshmart

“Saya pilih bahasa Inggris karena saya familiar dengan bahasa Inggris daripada bahasa asing lainnya. Dan jadinya ya **Prima Freshmart** itu.”(22<sup>nd</sup> February 2021)

(I choose English because I am familiar with English than other foreign languages. And it becomes **Prima Freshmart**).

The researchers conducted interview with the shop owner with the shop name *Prima Freshmart*. The researchers concluded that the reasons of shop owner in choosing particular language, especially foreign language on his shop name is writing language you know. As stated by Spolsky and Cooper (1991), the reason behind the language choice in the linguistic landscape study is writing language you know. Writing language you know means that the shop owners as the sign makers write a familiar language with them (Spolsky and Cooper, 1991). The sign makers use and write a familiar language on the sign even though they do not have

the writing proficiency on that language so that it will cause some error spellings such as an error in the writing of the words and phrases that used on signs.

Based on the result of the interview above, the researchers found that the reason of shop owner in choosing foreign language to be written on the shop name is writing language you know. The shop owner writes the language that familiar with him. The shop owner prefers to use English. In the case of writing language you know, it will be found there are some errors. Based on the shop name, the researchers found that there is a writing error. It can be found on the writing of the word *freshmart*. Actually, the shop owner knows the meaning of this word but the shop owner does not understand the way to write this word. In the writing of the word *freshmart*, it needs a space after the word *fresh*. This English word should be written in *fresh mart*.

### 3. Asserting Ownership



**012/P12/Kartika Utama**

“Jadi sebenarnya saya pakai bahasa Indonesia itu karena saya ingin mencantumkan nama saya. Saya ingin tulis nama saya di toko saya ini. Bisa dilihat dari kata **Kartika** itu mbak.” (19<sup>th</sup> March 2021)

(Actually, I use Indonesian because I want to include my name. I want to write my name on my shop name. It can be seen from the word **Kartika**).

Based on the result of the interview above, the shop owner stated that her reason in choosing Indonesian on the shop name is Indonesian is the language that understood by the shop owner. Besides, the reason of the shop owner in using Indonesian with symbolic function is she wants to assert her name on the shop name. It is in line with Spolsky and Cooper (1991), they stated that one of the reasons of shop owner in choosing particular language is asserting ownership. Asserting ownership means that showing the identity of the owners. The sign makers have an intention in choosing a particular language. This condition can be assumed as symbolic because the sign makers have an intention to show their identity to the readers. The data on the picture above, the word *Kartika* refers to the name of the shop owner.

### CONCLUSION

This research analyzes about linguistic landscape on the shop names in *Wisata Sentra Tas Tanggulangin*. There are 50 data found on the shop names. In the findings of the language display, the researchers found that there are four kinds of language. They are Indonesian, English, Arabic, and Javanese. Those languages are used in monolingual with 33 data and bilingual with 17 data. There is no data that used more than two languages so the researchers did not found multilingual. Indonesian dominates the monolingual with 20 data and English with 13 data. Indonesian-English dominates the bilingual with 13 data. The salience of languages found on the shop names is dominated by Indonesian, followed by English, Arabic, and Javanese. Javanese as the local language of society in this area is barely used. Moreover, Indonesian becomes the language that has more power than other languages. It is not surprising since Indonesian is the official language of the area being studied. People choose to use the language that understandable to be written on the shop name. The dominance of Indonesian also symbolizes that the society of this area wants to preserve their national identity.

In the findings of functions of linguistic landscape found on the shop names, the researchers found that there are two functions of linguistic landscape. They are informative function with 11 data and symbolic function with 39 data. The symbolic function has large number since the shop owners have their own reasons in choosing the language to be used on the shop names.

In the findings of the reasons of shop owners in choosing particular language on the shop names, the researchers found nine reasons. Those are capturing the communicative goal, writing language you know, asserting ownership, following the trend, attracting more visitors, showing the hope of the owner, asserting the number of children's owner, remembering the shop name, and being anti-mainstream.

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## Self-Assessment: Strength and Weakness for Assessing Students' EFL Writing

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### ABSTRACT

Writing is one of the complex processes that require students to plan and revise their drafts and the writing of the drafts. Thus, students need to do self-assessment as part of their revision stages. This article employed Aveyard's model of systematic literature review to synthesize experts' opinions and results of previous studies on self-assessment in the context of EFL writing. The review reveals that self-assessment is defined as a process of assessment during which students reflect on the quality of their work and learning development. In writing class for EFL students, self-assessment offers many benefits, namely (1) High-Quality Learning, (2) Skills development, (3) Personal development (4) Affective dispositions. In the context of EFL, such as in Indonesia, self-assessment can be applied by giving students training in self and peer assessment, providing students with explanations and evidence of benefits to students of participating in the assessment, (3) providing positive reinforcement to motivate students to get into the process of assessment, (4) involving students in discussion, negotiation, and developing assessment criteria. Regarding the many benefits of self-assessment for students, the present study encourages teachers to allow and inspire students to perform their self-assessment.

**Keywords:** Self-Assessment, Strength, Weaknesses, Writing

### BACKGROUND

Self-assessment is the act of defining oneself in an evaluation of one's own academic work (Andrade, 2019). Self-assessment is a term used to describe activities that involve various types of evaluation based on their function (Andrade, 2019). Self-assessment is a technique or mechanism used by students to evaluate themselves, with the benefit of evaluating the quality of their learning process (Andrade, 2019). El-Koumy (2013) explains that self-assessment enables students to monitor themselves independently and take care of their actions and overcome self-quality curiosity. The primary goal of conducting self-assessments is to obtain information that is relevant to the learning process that has been encountered in the hope of improving student performance (Sharma et al., 2016).

Self-assessment is closely related to the issue of one's own power, control, and authority over one's own results (Lesmana & Rokhyati, 2020). According to Lesmana and Rokhyati

(2020), “Self-assessment” allows students to identify their own work by comparing performance before and after an assessment. “Self-assessment” is one method for students to track and evaluate their own thinking as well as how their behavior is changing during the learning process (Sharma et al., 2016). Furthermore, students can be aware of their own abilities. “Self-assessment” is a good place for students to see their own strengths and weaknesses. Self-assessment also assists students in identifying appropriate learning needs, anticipating deficiencies in learning, and improving performance and achievement in learning (Andrade, 2019). Self-assessment allows students to reflect on themselves (Lesmana & Rokhyati, 2020). As the purpose of self-assessment for learning is to get the information that is in accordance with the students’ learning process, by giving this self-assessment for students it can help them to increase their performance in learning process.

Feedback is a critical learning factor in the development of individual skills. Self-assessment is more commonly used for formative assessment, where students’ fears and stresses, which were suspected to be learning inhibitors, have been shown to be overcome (Ndoye, 2017). Self-assessment is thought to enable students to understand the dividing gaps in the classroom (Ndoye, 2017). After conducting self-assessments, students will be able to overcome these gaps if they are aware of them. The opportunity for self-assessment will have positive effects because it changes their perceptions of their own skills and transforms the learning and assessment expectations of students (Ndoye, 2017).

## RESEARCH METHODS

The method used is a literature review. Bennett (2010) stated in his book that A literature review is a thorough examination and analysis of existing literature on a particular subject which is here the researcher collect several previous studies related to the topic. This study aims to provide some answers through to the procedure, benefit, and the challenges of multimodal teaching in EFL context in Indonesia. Bennett (2010) also stated that literature review also provide an overview of specific issue and conceptual theory that can be build. The data in this reserach will be analyzed by usng literature review which is proposed by Aveyard (2010); those steps are 1) defining the purpose, 2) selecting research topic, 3) choosing method to searching the literature, 4) Critical appraisal, 5) discussion and limitation of the review, 6) commonly asked questions about the review such as plagiarism.

The first stage was to figure out what the study's goal was. The study's goal was to determine the Strength and Weakness for Assessing Students’ EFL Writing, effectiveness and benefit of self-assessment. The topic that was chosen were definition, implementation and In Writing Self-Assessment for Students. In searching the literature, the current study used



internet to read and download the related literatures. The next step conducted was to identify all relevant information to be used in the literature search and present discussion toward the review. The last step conducted was to check the similarity context of the review.

## DISCUSSION

### a. Definition

Self-assessment is the process by which students monitor and evaluate the quality of their thoughts and behavior while learning, as well as develop methods to enhance their understanding and skills. Self-assessment is more clearly defined as a process through which students can monitor and examine the level of their minds and actions while studying, as well as identify approaches that can help them better understand what they are learning (Lesmana & Rokhyati, 2020; Wisnu & Pradana, 2020).

### b. Implementation of online & offline self-assessment

#### 1. Online self-assessment

In line with the technology development in this 21<sup>st</sup> century, the existence of online class is a common thing. In this case, in the online class, students' participation and engagement in the learning process were essential. As a result, an appropriate tool is necessary that stresses students' participation and engagement in the learning process. Self-assessment, according to Axe et al. (2017), could be used as a tool to provide students with a medium to reflect on their contributions in the online class. It is supported by Castle and McGuire (2010), who found that using self-assessment in an online class improved the learning process.

In the implementation, the teacher could ask the students to take part in self-assessment in form of survey that discussed their contributions in the class and their feelings of engagement with other students and teacher in the online class itself (Axe et al., 2017). For example, it could assess the students' participation in the online discussion that could improve their critical thinking and communication skills. According to Axe et al. (2017), the use of self-assessment in online classes successfully influenced students' feelings of wanting to contribute to the learning process in order to strengthen their relations with other students. In other words, self-assessment make the students aware of their responsibility as well as improve their learning motivation.

Besides beneficial for the students, self-assessment in online learning is also give advantages for the teacher. A project conducted by MENTEP (2018) found that the use of self-assessment in online class could empowered the teachers' teaching practices and teachers' progress in ICT skills. In line with the ones mentioned above, teachers must observe and develop a self-assessment rubric or form that covers all aspects of online

learning in order to assist students in assessing their learning progress and maximizing the use of self-assessment in online learning. In this case, teachers could include aspects such as participation and students' attitudes (academic integrity) in addition to the commonly used aspects in self-assessment.

## 2. Offline self-assessment

Students use self-assessment to evaluate the quality of their work, compare their performance to the stated goals and learning objectives, identify the strengths and flaws in their work, and make any necessary revisions. Students are asked to examine themselves in respect to the status, process, and level of achievement of the competencies they are acquiring through assessment tools. Cognitive, emotional, and psychomotor abilities can all be measured using self-assessment approaches. Self-assessment is used in evaluations for learning policies through self-regulation of theory that identifies student ability to set objectives and evaluates progress against criteria as the basis to improve learning results meta-cognitively (Zimmerman, 2008).

Instead of depending on a paper-based procedure that is inflexible and difficult to operate, organizations can use offline assessment to hold computer-based tests in remote places where there is no dependable internet connection. The differences between online and offline self-assessment is how do we deliver the assessment itself. When measuring students' abilities and performance in class, this self-assessment can be done using the same strategy or method. The student's ability to accurately or realistically estimate the qualities of their own work appears to be a factor in the usefulness of self-assessment for judgment (Brown, 2013). In the implementation of offline self-assessment, here students can take a part of the self-assessment in the form of questionnaire.

### c. Benefit

The benefits of having self-assessment offline learning, according to Blue (1994) in Purwanti (2015), include encouraging additional efforts, raising self-confidence and self-knowledge of learning strengths and limitations, and promoting awareness of the difference between competence and performance. For example self-assessment in writing skill, Students are capable of assessing themselves appropriately on a completed writing work (Liz, 2009). According to Boud (2013), self-assessment can help learners develop a critical attitude toward their learning throughout time.

There are some research on self-assessment that demonstrates the benefits of using self-assessment in writing class. Lam (2010) persuaded that self-assessment benefits students' writing by increasing their linguistic awareness and helping them monitor the written strategies better. Similar self-assessment research has been carried out by Mazloomi and Khabiri (2018), who said that self-assessments significantly improve teacher writing ability

and language skills, improved if the teachers receive adequate feedback and training. Lam (2018) states that if teachers equip themselves to encourage self-reflection properly, students will benefit from this important metacognitive writing skills.

## CONCLUSION

The focus of this study is on self-evaluation, which promotes education of students in evaluation, resulting in benefits for the learning process. It also raises awareness of the various skill levels of both learners and teachers. Besides carrying out the self-assessment, the students' learning process also provides many advantages, thereby improving the students' writing skills. Based on the result and discussion the benefit and also strength and the weaknesses of self assessment can be seen in the implementation. This self assessment can be implemented in online and offline learning. This self assessment, it could assess the students' participation in the online discussion that could improve their critical thinking and communication skills. Besides, the cognitive, emotional, and psychomotor abilities can all be measured using self-assessment approaches. Self-assessments significantly improve teacher writing ability and language skills, improved if the teachers receive adequate feedback and training, and also with the self assessment properly, students will benefit from metacognitive writing skill.

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## A Comparative Study of Phonetic Realizations of The Phoneme /h/ Spoken by Speakers of Western and Eastern Dialect of Madurese

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### ABSTRACT

This study aims to compare the phoneme /h/ realization between two dialects of Madurese: Western and Eastern dialect. The writer conducted this research by using two perspectives. They are the phonetic measurement for the sibilant fricative /h/ that is the CoG numbers and the acoustic realization that are showed in Praat. This study was conducted by using a descriptive qualitative method. The source of data in this study is the 12 participants: 6 participants from Western dialect and 6 participants from Eastern dialect. The data are their utterances of the stimuli especially the position of the expected phoneme /h/. Generally, the results of the research, the Eastern dialect has higher CoG than the Western dialect which means that the phoneme /h/ realization in the Eastern dialect is lower even no realization at all whereas the Western dialect contain the phoneme /h/ realization in different frequency based on the variables: the gender, the age of interlocutor, and the phonological environments.

**Keywords:** CoG numbers, phonological environment, phoneme /h/, sociophonetics

### INTRODUCTION

People tend to have their own language even their own style in expressing the language. It leads to the existence of language variation. This happens because of some factors such as the different areas or region, different society and community, and other different contexts in which the language is expressed. These variations could be seen from some linguistic aspects: the sounds (relate to the phonetics), the word choice (relate to the lexical items), and larger the grammatical structure. For this reason, the social distribution could be associated and analyzed with other non- social linguistic theories (Hudson, 1996).

Specifically, as stated by Hudson (1996) sounds and syntactical structure are treated differently in each theoretical models of how language 'works' rather than the sociolinguistics is concerned. In the field of sociolinguistics, there are no important differences among the variations – it is just the social contexts that influence the language variation. However, by approaching the theory of sounds, it could generate the language variation. Further, it may become a unique challenge to have the complicated relation between sounds and variations.

By looking at the perspective of the sounds, each sound could be phonemic or allophonic, depending on some environmental factors. Phonemics relates with the phonemes that distinguish meaning while allophones deal with phones or physiological sounds that has no difference in meaning (Ladefoged & Johnson, 2011). These terms are related to the language variation. Because of that, the study of sounds could be associated with the social linguistic field.

Phonetic realization, as one of the study of sounds which investigate the actual speech based on the underlying phonological rules. This means that the realization is the sound production that could be analyzed by looking at the acoustic properties. This point which brings up non-linguistic concept become an interesting research throughout the language phenomenon.

In a case, vernaculars exist in all over the world especially in Indonesia where many different regions, ethnics, cultures, and religion exist in this country. This diversity influences the language as stated before. Mostly, language variation is clearly known by society; the society consciously knows that the different languages are such a language variation. However, unconsciously, there are still language variations that are not recognized even are not known that it is kind of language variations. This may happen because there is almost no linguist who has analyzed it.

One of the languages, Madurese is spoken by Madurese people on Madura Island. This language has many variations. It has different dialects based on the different regencies. The regencies are Bangkalan, Sampang, Pamekasan, and 3 Sumenep. Not only the word choice, but also the accentual items differences show their own identity. Although there are four regencies, this study only compares two regencies: Bangkalan and Sumenep. Bangkalan is one of the regencies that is different from the other regencies especially Sumenep particularly in the aspect of language - it is known when Bangkalan and Sumenep people talk to others. The most noticeable difference is on the lexical items or word choices that they use in their daily speech. The example is the word *ngantok* that is usually used in Bangkalan and *katondu* that is usually used in Sumenep. These two regencies are different not only in the lexical items but also in the pronunciation. For instance, the word *bârâmpa* which means how many/much in English is pronounced [b̥r̥r̥mpah] in Bangkalan. It is different from Sumenep where the word *bârâmpa* is pronounced [b̥r̥r̥mpa]. Unconsciously, based on the surface observation, there is a different phonetic realization of /h/ which appears in Bangkalan in particular words in which the original word does not have it except the loanwords such as the word *hol* (haul in Arabic), *hadirin* (audience), and *hotel*. These examples are the borrowings which contain the phoneme /h/ and become the entries in Madurese dictionary. Further, the speech perception

of the realization of /h/ could be investigated and analyzed through the acoustic phonetics of the phoneme.

Related to the pronunciation, to reach the idea of language variation, the approach of phonetics is being used. The phonetic realization is analyzed further. Besides, social factors become another consideration to come into a better understanding – whether it is phonemic or allophonic, it is dialectal or accentual or maybe other contextual environment. The relationship between phonetic and 4 social information during speech perception is not unidirectional; the phonetic variants perceived can affect what characteristics are attributed to a speaker, and the characteristics attributed to the speaker can influence how sounds are perceived (Drager, 2010).

The objective of this study is to analyze the acoustic characteristics of phoneme /h/ in the Western Dialect spoken in Bangkalan. Then, the result leads to know whether the realization of phoneme /h/ distinguish meaning or not. Besides, this study is further to understand two factors of the realization of phoneme /h/. The two factors are related to the position of phoneme /h/ and the 5 ages of the speakers. The analysis of position is to know whether phoneme /h/ occurs in utterance final position or utterance medial position. Additionally, the age of the speakers becomes another consideration to understand the social factors of the realization of phoneme /h/.

## THEORITICAL REVIEW

Madurese is one of members of a Western Austronesian language family which is spoken on Madura, parts of East Java (Davies, 2010). It has been determined that it is most closely related to Balinese, Sundanese, Sasak, Malay, Sumbawa, and Chadic based on the basis of lexical and phonological and syntax as well. Madurese is spoken in two ways based on the regional difference, they are Western Dialect and Eastern Dialect which have different phonetic realization. Western Dialect is spoken in Bangkalan regency while the Eastern Dialect is spoken in Sumenep regency where the dialect is recognized as the standard 8 Madurese language. These two regencies are the most different related to the language used. Through looking at the language used, the speakers from Western Dialect tend to be characterized as very straightforward and harsh whereas the Eastern Dialect are considered more polite. These gross generalizations are not necessarily become the real statement to believe in. This is because no effort is made to analyze and interpret the characterization. This is just an assumption that is built by non-Madurese.

The same as other languages, Madurese language also has its own consonants and vowels. The consonant and vowel inventories are presented in Table 1 and Table 2.

	Labial	Dental/ Alveolar	Retroflex	Palata l	Velar	Glottal
Stop:						
-	p	t	ʈ	c	k	ʔ
- Voiceless aspirated	p <sup>h</sup>	t <sup>h</sup>	ʈ <sup>h</sup>	c <sup>h</sup>	k <sup>h</sup>	
- Voiced	b	d	ɖ	ʃ	g	
Nasal	m	n		ɲ	ŋ	
Fricative	(f)	s				(h)
Lateral		l				
Trill		r				
Glide	W			J		

**Table I.** Madurese Consonant Inventory (Davies, 2010; Misnadin & Kirby, 2020). Consonants in parenthesis are restricted to loanwords.

In fricatives, the airstream forces its way through a narrow gap between the active and passive articulators at high speed. The examples are the sound of [f], [s], and [h]. Noticeably, phonemes /f/ and /h/ are in the parenthesis. It tells that these two phonemes are restricted to loanwords. This means that there is no original Madurese words which consist of /f/ or /h/. Theoretically, phonemes f/ and /h/ which occur in borrowings are both voiceless fricatives. They are different on the place of articulation. Phoneme /f/ is a part of labial sound, specifically labio-dental sound which the bottom lip moves up to the top front teeth.

There are some examples of loanwords that contain phoneme /h/ based on contemporary Madurese dictionary by Mohtar (2010). There are only nine entries in this dictionary, some of them are;

In initial position:

[haðirin] 'audience' (Arabic)

[hɔrmat] 'honor' (Indonesian hormat)

[hɔtɛl] 'hotel'

[hɔl] 'haul' (Arabic)

/h/ → voiceless glottal fricative

Beside the consonants, Madurese language also has its own vowel system which is complicated enough. The vowel inventory is in the following table.



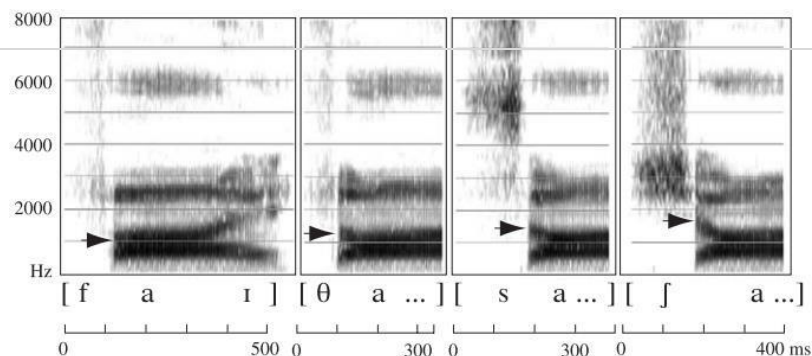
**Table 2.** Madurese vowel inventory (Davies, 2010; Misnadin & Kirby, 2020)

	Front	Central	Back
High	ɪ	ɨ ɤ	u
Mid	ɛ	ə	ɔ
Low		a	

In the previous explanation, we know that acoustic phonetics means the speech sound that is produced through the vocal folds and the speech organs. The sound is in the shape of wave that could be analyzed by a software. By considering some characteristics, we could distinguish the consonants and the vowels that appear in the utterances.

Beside the acoustics of vowels, the acoustics of consonants also could be analyzed. However, it is more complicated than the vowels because during the visual consonant representation in spectrogram, there is no distinguishing feature. Each of the consonant sounds especially the stop sounds conveys its quality by its effect on the adjacent vowel such as the measurement of voice onset time, vowel duration, vowel formants, and closure duration.

In addition, the burst density also could be used to decide the existence of the sound. To make it clear, let see the following figure.



**Figure 1.** A Spectrogram of fie, thigh, sigh, shy (after Ladefoged & Johnson, 2011).

The realization of each sound holds its acoustic features. The basic feature which attached to the vowels is illustrated in phonetic realization. However, it could be affected by some particular contexts such as the neighboring phoneme so that the feature of it will have the same as the preceded or followed phoneme. For instance, the nasalization which changes the vowel that precedes or follows become nasalized. The example is the word man, in which the vowel [æ] is nasalized because it is followed even preceded by the nasal sounds [m, n, ŋ].

man /mæn/ → [mæ̃n]

To proof the nasalization process, we can use the manual method through pinching our nose with our thumb and index finger to prevent air escaping out of the nose. This could detect the nasalized vowel that occurs. Further, the nasal context also could be identified phonetically

through the modern technology which could show the visual representation of the wave sound. Then, we look at the first formant and other factors. The rule of nasalization above is in the aspect of word or lexical phonology. Lexical phonology consists of some rules that could change the phonetic realization of the lexical items such as the nasalization above.

Further, the phonological rules also happen in a sentence. The sentence phonology occurs among the words that build the sentence. This rule is called the post-lexical rules in which it applied after the lexical rules. Post-lexical rules could apply not only within word but also between words. Automatically, they are according to the syntactical or phonological environment. For instance, the voicing assimilation rules in Polski which occur across word boundaries:

Zakaz [s] postoj 'no parking'

Kryzys [z] gospodarczySad [t] owocowy

In the example above, the voice assimilation occurs in different context. In (a), devoicing occurs from [z] to [s] because it occurs before voiceless obstruent [p]. This is different from the example (b) in which voicing occurs before voiced obstruent. Then, in the example (c), devoicing occurs in a different context from the example (a). In (c), devoicing occurs before sonorant [o].

## RESEARCH METHOD

This study uses qualitative study because it emphasizes on the phenomenon of language in society. It is sensitive to some contextual factors, so there is no exact interpretation. This qualitative study gives a chance to understand how Madurese people make sense of their experience. Denzin and Lincoln (2000) claim that qualitative research involves an interpretive and naturalistic approach: "This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them".

The participants are from Bangkalan and Sumenep. Six people are from Bangkalan and six people are from Sumenep. They utter some sentences that are given by using their casual speech (in Madurese) in two different contexts. Their utterances are the source of data. Then, the realization of phoneme /h/ becomes the data that is analyzed further.

In this study, the participants are 12 Madurese people. They are divided into two groups based on their regency. Six people are from Bangkalan and the rest are from Sumenep. The participants who are from Bangkalan include 3 males and 3 females between the ages of 20 – 24. The participants who are from Sumenep include 3 females and 3 males between the ages 20 – 24. They are all Madurese and other identities are known from the questionnaires that are given by the writer.

The materials of this research or the stimuli are the list of utterances that are provided by the writer. The stimuli consist of the words or utterances that are possibly contain the sound of [h]. One of the utterances is Bagaimana kabarmu? The utterances are written in Indonesian language.

However, the participants must utter in Madurese. Then, the writer records them and analyzes therecording through the visual representation that is shown by Praat software.

## DISCUSSION

The result of the CoG numbers is collected based on three variables: gender, age, and the phonological environment. Each participant has the average of the CoG numbers in three different variables. There are two tables that show the average measurement of CoG numbers (the whole data are provided in the appendix) based on the two dialects as shown in these following tables.

SPECTRAL CENTER OF GRAVITY (COG) OF EASTERN DIALECT (Hz)							
Gender	Participants	Age of Speakers		Phonological Environment			
		Younger	Older	PE1	PE2	PE3	PE4
Male	RZ	567	923	427	541	890	411
	RQ	506	819	308	485	878	356
	NR	524	868	357	495	860	385
Female	DS	754	892	683	786	1028	520
	EI	761	889	649	762	1123	508
	ST	724	850	635	774	990	496

SPECTRAL CENTER OF GRAVITY (COG) OF WESTERN DIALECT (HZ)							
Gender	Participants	Age of Speakers		Phonological Environment			
		Younger	Older	PE1	PE2	PE3	PE4
Male	AN	674	821	454	642	859	741
	IO	679	891	431	640	864	781
	RH	665	813	420	678	831	729
Female	WW	396	675	122	234	664	564
	MY	418	693	128	226	769	547
	FT	451	650	144	249	790	622

**Table 3.** Differences based on gender, age of speakers, and the phonological environment in the averagemeasurement of CoG (Central of Gravity) in Eastern dialect

**Table 4.** Differences based on gender, age of speakers, and the phonological environment in theaverage measurement of CoG (Central of Gravity) in Western Dialect

**PE1** = Phonological Environment 1 (utterance final position)

**PE2** = Phonological Environment 2 (utterance medial position followed by consonant in the next word)

**PE3** = Phonological Environment 3 (utterance medial position followed by vowel in the next word)

**PE4** = Phonological Environment 4 (word medial followed by possessive suffix (-nya))

The writer divided the analysis of data into two parts that cover the three research questions. The first part is variations within dialect in which it compares between variables in each dialect. The next part is variations across dialect that compares variables between two dialects. Each

~~part is explained further with the social assumptions that shaped towards Madurese people.~~

Additionally, the discussion compares the data in two different perspectives: phonetic measurement and visual representation. Because of the limited data, this research just shows the measurement perspectives as other considerations or proofs to support the analysis.

### **Variations within Dialect**

This research compares two dialects of Madurese language, they are Western and Eastern Dialect. In each dialect, first of all we compare the realizations of phoneme /h/ based on some variables such as gender, age of the speaker, and the phonological environment.

### **Western Dialect**

Western dialect or it usually called as Western Dialect is a unique dialect because this dialect is different than others especially Eastern dialect in this research. As the point of analysis, the realization of phoneme /h/ in this dialect have variations in some variables. The variables are gender, age of speaker, and the phonological environment.

### **Gender**

The first variable is gender. Based on Table 4. in the measurement of CoG male and female shows different numbers in which male have higher CoG than female. It means that the realization of phoneme /h/ of female speakers in Western Dialect is stronger than male speakers because the higher CoG correlates with lower or no realization of the phoneme /h/. However, we can also see in the visual representation of phoneme /h/ in female and male speech.

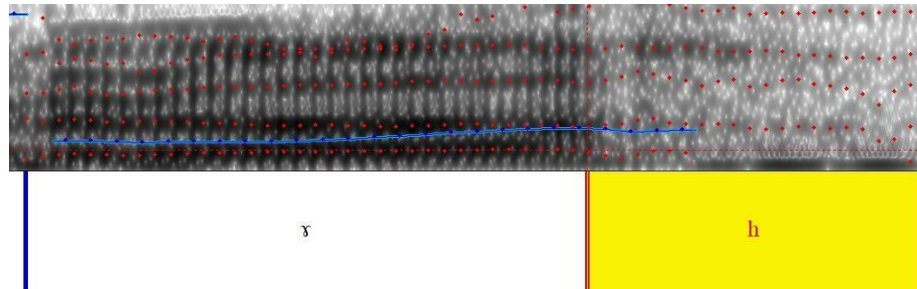


Figure 2. The phoneme /h/ Realization of Male in Western Dialect

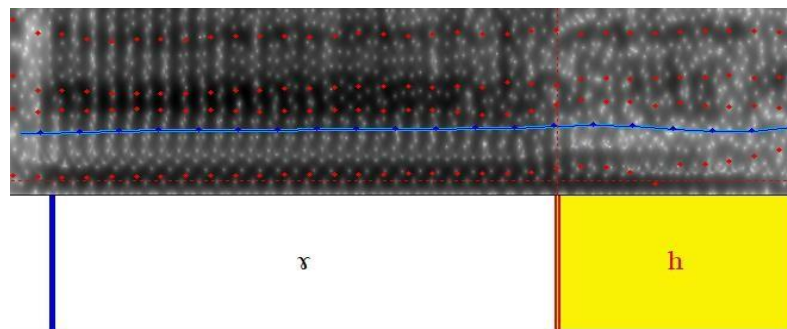


Figure 3. The phoneme /h/ Realization of Female in Western Dialect

Through looking at the visual representation above, the burst density of female is stronger than male. The energy distribution of phoneme /h/ in the annotation of female sample shows the stronger burst rather than the burst showed in male sample. It illustrates the balance value with the acoustic measurements of the CoG because it produces the same result in which the realization of phoneme /h/ in female Western Dialect is stronger than male Western Dialect. This difference is caused by different phonetic cue that is pitch – what we perceive as a high or deep voice. On average, men speak almost an octave lower than women. That is one of the causes of the different energy of the realization of phoneme /h/. Another factor is what we usually said external factor, that is the social factor. It could also because the family background is not pure Western Dialect or the social environment makes the participants used to speak like their environment. However, based on both analysis, phonetic measurement and visual representation, female Western Dialect has stronger energy distribution of the realization of phoneme /h/.

### Age of Speaker

The next variable is the age of the speaker. As we can see in the phonetic measurement in Table 3, the age of speaker also produces different result in which the older speaker shows higher CoG than the younger speaker. It means that the older speaker illustrates low frequency of realization of the phoneme /h/ even there is no realization of phoneme /h/ if we analyze through looking at the visual representation or directly hearing the sound. In addition, both male and female represents different result between the older speaker and the younger

speaker with different numbers as explained in the previous paragraph about gender. Furthermore, we can analyze the visual representation of phoneme /h/ in the variable of age of the speaker.

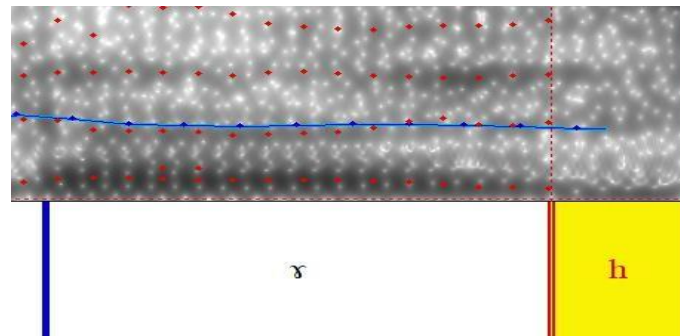


Figure 4. The phoneme /h/ Realization of Older Speaker Variable.

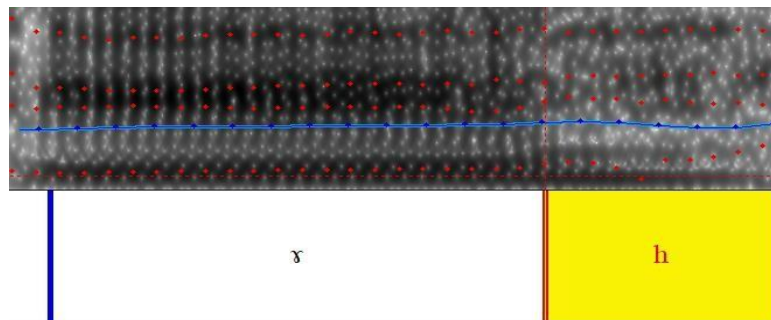


Figure 5. The phoneme /h/ Realization of Younger Speaker Variable.

The acoustic realization of the sound in the age of speaker variable above represents that younger speaker produces stronger burst that the older speaker which means that younger speaker produces high frequency of the realization of phoneme /h/. This result is analyzed in two ways: phonetic measurement and acoustic realization. Both produces the same result related to the frequency of realization of phoneme /h/. It shows the balance value with the CoG measurement in which younger speaker has lower CoG than older speaker – lower CoG means stronger burst density.

### The Phonological Environment

The phonological environment becomes the last variable in this discussion of variation within dialect. This research involves 4 phonological environment or positioning of the phoneme

/h/. The first position is in the utterance final (PE1). In Table 4, this phonological environment shows the lowest numbers of CoG around 100 Hz to 400 Hz which means this position produces the highest frequency of the realization of phoneme /h/. The next phonological environment is the utterance medial followed by consonant in the next word

(PE2). It is related to the next position; the utterance medial followed by vowel in the next word (PE3). The researcher expects that PE 2 have higher frequency of phoneme /h/ realization than PE 3. However, based on the data, PE 2 produces lower numbers of CoG than PE 3. PE 2 is in around 600 Hz whereas PE 3 reaches 800 Hz. It means that the result in line with the researcher's expectation. PE 2 has higher frequency of phoneme /h/ realization while PE 3 represents the opposite. PE 3 has lower frequency even there is no realization in this position because it is followed by vowel. When the participants utter the stimuli, the vowel before phoneme /h/ expectation merges with the vowel in the next word so that the pronunciation is like a diphthong. The last phonological environment is in utterance medial followed by the possessive suffix (-nya) (PE4). This position produces around 700 Hz which means it has lower frequency of phoneme /h/ even there is no realization in this PE 4.

The same as previous variable, this variable is also analyzed by the acoustic realization of phoneme /h/ in each position. Let us see in this following figure.

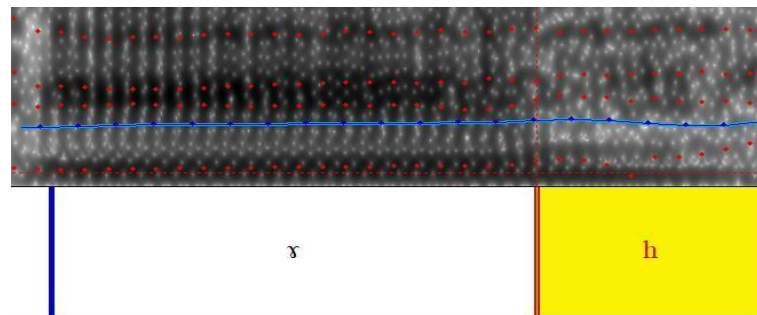


Figure 6. The phoneme /h/ Realization in Utterance Final Position Dâ' remmah kabhârâ(h)

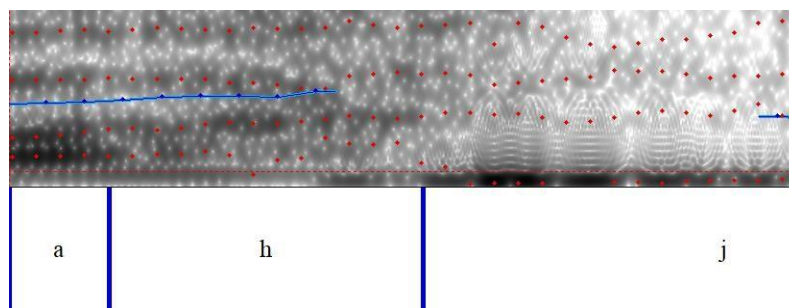


Figure 7. The phoneme /h/ Realization in Utterance Medial Followed by Consonant in The Next Word Position sapa(h) jia(h)

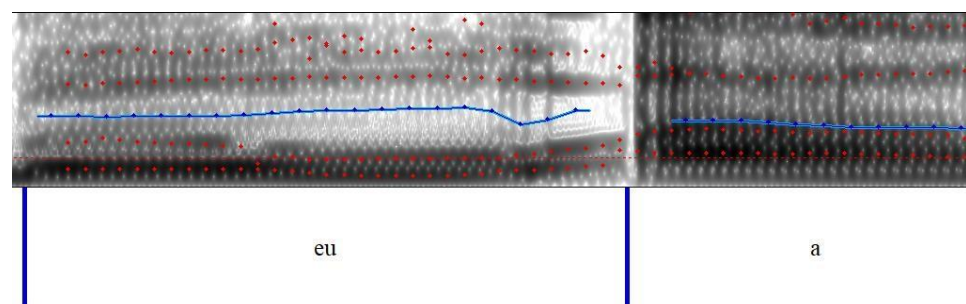


Figure 8. The phoneme /h/ Realization in Utterance Medial Followed by Vowel in The Next WordPosition *bâu(h) angos ekeding dâri jhâu*

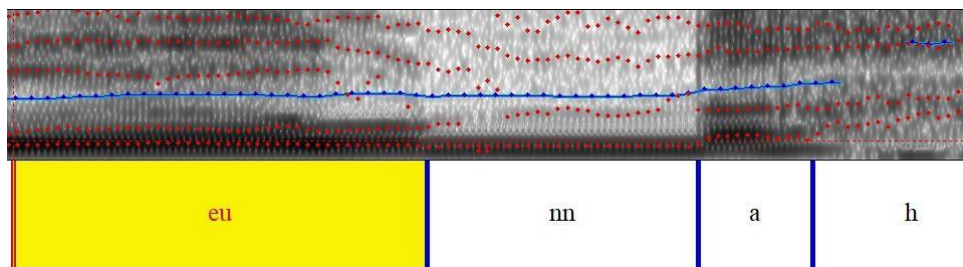


Figure 9. The phoneme /h/ Realization in Utterance Medial Followed by Possessive Suffix (-nya)*bâunna(h) ta' nyaman*

The four different phonological environments above show the acoustic realization of phoneme /h/. There is a bit difference between the visualization and the CoG measurement. However, the main result is the same. In the first position (figure 6), there is a burst of phoneme

/h/ as the annotation showed. In the second figure (figure 7), there is also burst of phoneme /h/ but if we compare the first and the second, it is different from the measurement. The visual representation of PE 2 (Figure 7) represents the stronger burst than the first picture (figure 6). While in the measurement, PE 1 has lower CoG which means stronger burst. It could happen because of some factors. It may be because of the noise of the sound or the effect of the environmental segments that makes the measurement is not totally accurate. Additionally, the measurement of CoG does not totally become the standard of realization of phoneme /h/ but it could support or help to check the realization of sibilant fricatives include phoneme /h/. The next phonological environment (figure 8) shows that there is almost no space of phoneme /h/ realization. That is in line with the phonetic measurement in which it produces high CoG that could mean no realization. The last figure (figure 9) illustrates the phoneme /h/ realization in the utterance medial followed by possessive suffix (-nya). Based on the picture, it shows that there is no phoneme /h/ realization before the suffix. It is replaced by gemination or double consonant (nn). While after suffix in Western dialect, phoneme /h/ still occur represented through the burst density in the visual representation above (figure 9).

### Eastern Dialect

Eastern dialect or Eastern Dialect is taken because this dialect is the data of Madurese dictionary. That is one of the reasons why Eastern Dialect is recognized as the standard Madurese. In this part, the writer compares between variables in this dialect such as gender, age of speaker, and the phonological environment.

### Gender



Gender becomes the first discussion to compare whether male and female have different phoneme /h/ realization in two different perspectives. In the phonetic measurement perspectives (Table 3) the CoG numbers shows that female produce higher CoG than male. It means that the phoneme /h/ realization of male is more visible than female even though actually if we observe or hear the Eastern Dialect, there is no phoneme /h/ realization. This CoG numbers just represent that Sumenep male may produce phoneme /h/ in low frequency even almost no realization. While female may not produce phoneme /h/ realization.

Furthermore, the analysis is supported with the visual representation between male and female data. The data sample that is compared is in the following figure.

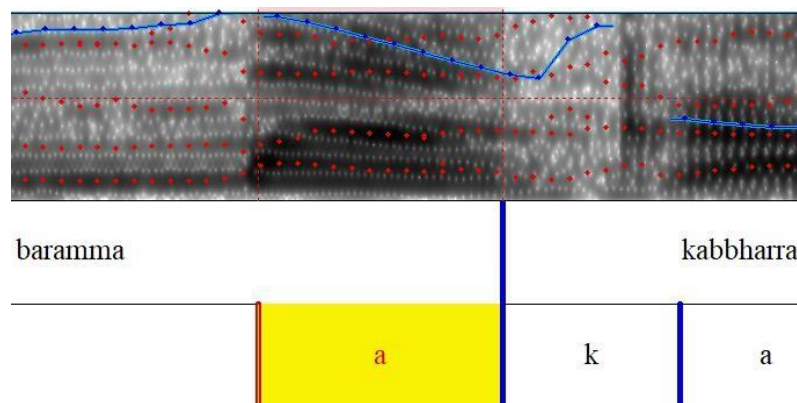


Figure 10. The phoneme /h/ Realization of Female in Eastern Dialect.

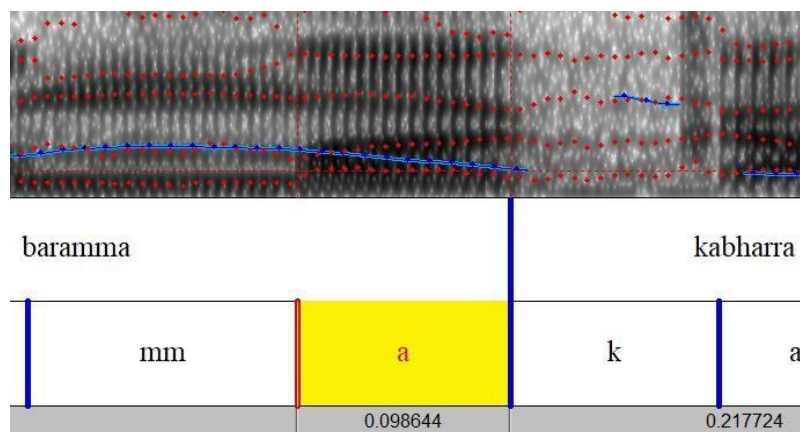


Figure 11. The phoneme /h/ Realization of Male in Eastern Dialect.

In the view of acoustic realization, there is no difference related to phoneme /h/ realization. Both male and female shows that there is no space for phoneme /h/ realization. This is quite different from the phonetic measurement. However, as the writer said in the previous explanation, the phonetic measurement could not become the valid analysis quantitatively because of the limited data and other external factors that influence the

measurement such as the social background of the participants, and the noise of the recording place. The CoG numbers in the findings only become another perspective of analysis. It could make deeper analysis.

### Age of Speaker

Age of speaker is the next variable that is discussed in this part. The analysis may be the same as the previous variable. The phonetic measurement and the visual representation are different. Based on the perspective of CoG numbers, the older speaker represents low frequency of phoneme /h/ realization because it produces higher CoG than the younger speaker. However, if we see in the visual representation as the other ways of analysis, there is no difference related to phoneme /h/ realization. Both age of speakers has no space for phoneme /h/ realization as we can see in this following figure.

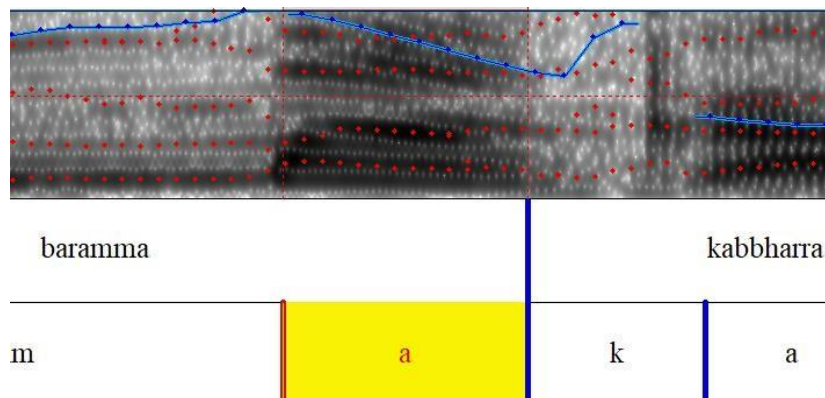


Figure 12. The phoneme /h/ Realization of Younger Speaker Variable in Eastern Dialect b̄ar̄ammakabh̄arr̄a

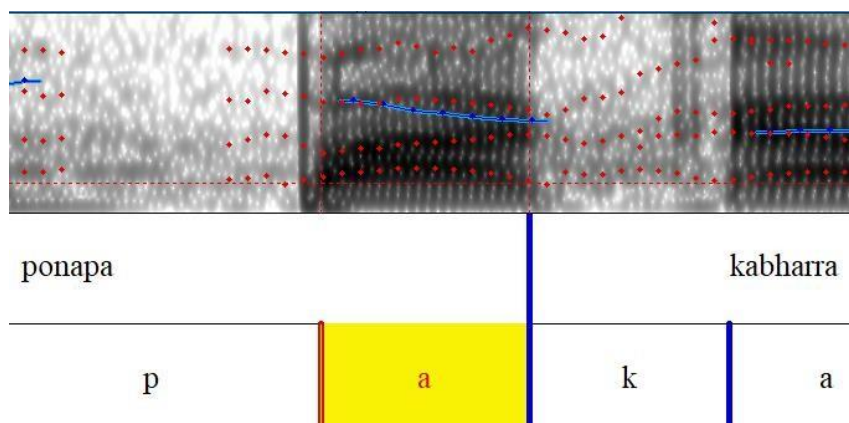


Figure 13. The phoneme /h/ Realization of Older Speaker Variable in Eastern Dialect.

As we can see in figure 12 and 13, both has no place for phoneme /h/ realization. In figure 12, we can see the burst in /k/ annotation is stronger than the burst of /k/ annotation in figure 13. This can be the factor of different numbers of CoG. However, the numbers of CoG could be said that it is right because low frequency or high CoG of phoneme /h/ illustrates the

low level of roughness. So, the CoG numbers of age of speaker variable is right because the older of speaker produces higher CoG which means that the level of roughness is low. The level of roughness is related to the social assumption of non-Madurese people. It is explained further in variations across dialect part.

### The Phonological Environment

The last comparison is in the variable of phonological environment. The same as in the discussion of Western dialect, in this dialect the writer also sets four positions. The first is in the utterance final position. The second is the utterance medial followed by consonant in the next word, then the next position is in the utterance medial followed by vowel in the next word, and the last phonological environment is in the utterance medial followed by possessive suffix (-nya). The same as other comparison, this part is analyzed in two different perspectives. Overall, the third position shows the highest number of CoG which means the phoneme /h/ realization is low even nothing.

Other positions show high CoG numbers in average. The different CoG number is not too far among the four positions. All positions produce high CoG numbers. Additionally, if we see in visual representation of the four positions, they show the same realization as we can see in these following figures.

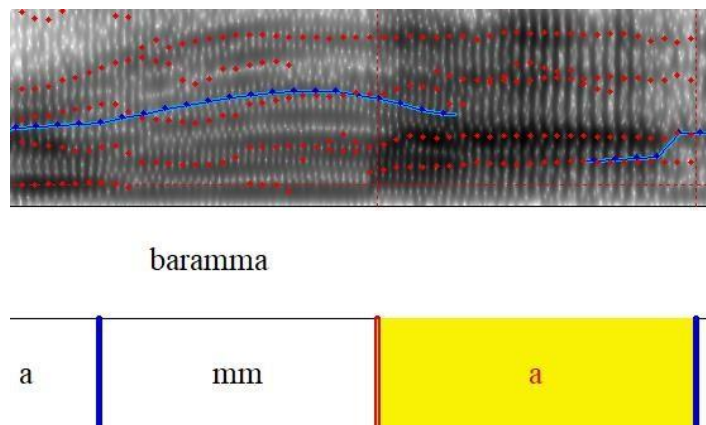


Figure 14. The phoneme /h/ Realization of Eastern Dialect in Utterance Final Position ariya b̄ar̄amma

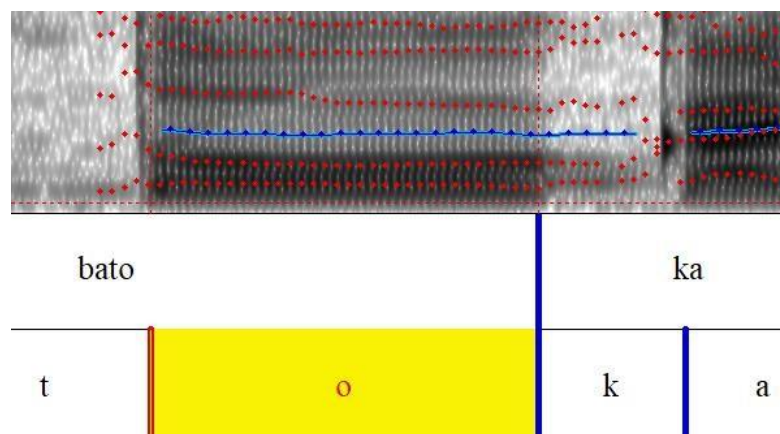


Figure 15. The phoneme /h/ Realization of Eastern Dialect in Utterance Medial Followed by Consonant in the Next Word Position *jhâ' ngontalaghi bâto ka cetagghâ*

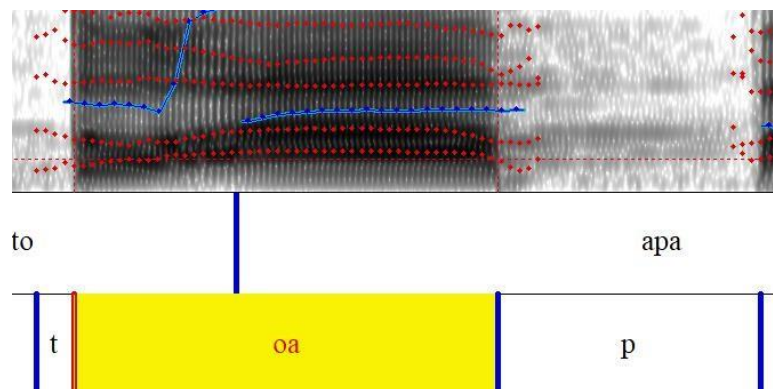


Figure 16. The phoneme /h/ Realization of Eastern Dialect in Utterance Medial Followed by Vowel in the Next Word Position *bâto apa*

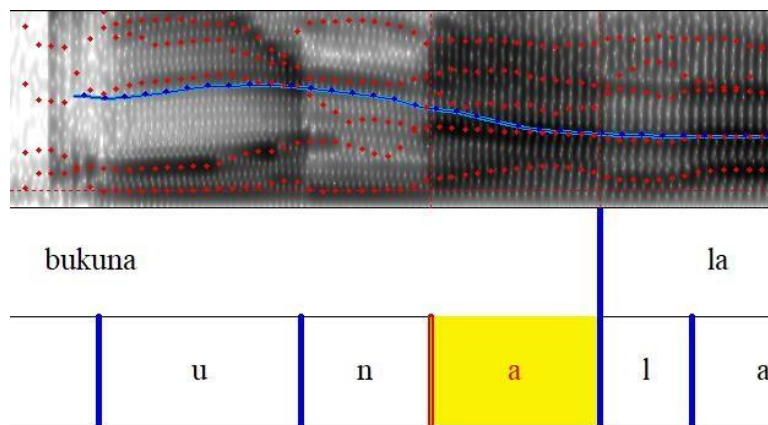


Figure 17. The phoneme /h/ Realization of Eastern Dialect in Utterance Medial Followed by Possessive Suffix (-nya) Position *bukuna la bâdâ*

Based on the acoustic realizations above, all of them do not consist of phoneme /h/. There is no realization of phoneme /h/ in all positions in Eastern Dialect. From the first figure, there is no burst of phoneme /h/ realization. It is the same as the next picture. It is directly followed by the consonant in the next word without any space for phoneme /h/ realization. Likewise, there is also no place for phoneme /h/ even in this context, the vowel realization is like the diphthong. The ending vowel in the first word merge with the vowel in the next word. In the last figure, the phoneme /h/ also does not appear in both before and after the suffix. The suffix is also shown with single /n/ (- na).

## VARIATIONS ACROSS DIALECT

In this part, we do not discuss the comparison in each dialect but we compare two dialects in each variable. The variables are still the same as the previous explanation, they are gender, age of speaker, and the phonological environment. Also, this comparison uses two different perspectives: CoG measurements and the acoustic realization of phoneme /h/. Furthermore, this part also discusses about the social factors that stitch with this analysis.

### Gender

In the previous analysis of variations within dialect, gender is one of factors that influence the difference of phoneme /h/ realization. In Western dialect, female has higher frequency of phoneme /h/ realization because the CoG measurement is lower than male. While in Eastern dialect or Eastern Dialect, the difference between male and female is not too far, male produces lower CoG than female. However, male and female from Sumenep visually do not produce phoneme /h/ in their utterances. This is proven by the visual representation that is given in previous analysis.

From the visual representation, we can clearly analyze that female and male in Western Dialect produce phoneme /h/ in their utterances whereas male and female in Eastern Dialect do not have additional phoneme /h/ in their utterances. However, if we compare these two dialects through the numbers of CoG measurement, we can analyze more detail include the energy of distribution and the burst density of phoneme /h/. However, this measurement could be quite different from the visual analysis because the measurement is just another perspective to show the level of the energy of distribution not to show the existence of phoneme /h/.

Male from Bangkalan and Male from Sumenep visually are different related to the realization of the wave sound. It can be simply said that Male from Bangkalan produces phoneme /h/ whereas Male from Sumenep do not. However, as shown in CoG measurement, both have almost the same numbers of CoG in average. The average of both dialects for male is about 700 to 750 Hz. This number of CoG is quite high which means that the realization of phoneme /h/ is low. This result is out of our expectation because the source of data or the participants are from different social background. This is known from the demographic and language questionnaires that are attached in the appendix. From the questionnaires, Two of three male Bangkalan participants are from mixed parents: Bangkalan and Pamekasan. Pamekasan could be said as Western Dialect because mostly the Madurese language is almost the same as Eastern dialect. This factor could be one of the reasons why Bangkalan male participants produces CoG which is almost the same as Sumenep male participants. However, the CoG of Bangkalan male is still lower than Sumenep male.

Bangkalan female and Sumenep female show more different numbers of CoG. In average, Bangkalan female produces about 500 Hz of CoG whereas Sumenep female have about 750 Hz of CoG. It means that Bangkalan female add phoneme /h/ in their utterances. While Sumenep female donot have the additional phoneme /h/. This result illustrates the acoustic realization of phoneme /h/ in both dialects. The two perspectives of analysis of female gender between two dialects support each other to answer the first expectation.

From the whole analysis in gender variable, male and female from Western dialect have lower CoG than male and female from Eastern dialect which means that Western Dialect have additional phoneme /h/ in high frequency of burst whereas Eastern Dialect have additional phoneme /h/ in low frequency even nothing. This result is analyzed through two different ways of analysis but they still support each other. In addition, the analysis which is out of expectation has already explained through the social factors such as the social background of the participants.

### Age of Speaker

The age of speaker is related to the speech level. This variable is to show whether phoneme

/h/ appears in all speech levels or not. The same as the previous analysis, there are two ways in comparing this variable. There are two different ages of speaker: younger and older speaker. In this part, the writer compares two dialects based on each variable. At the last discussion, the writer analyzes generally two dialects based on the variables.

Younger Speaker or in Madurese it is said as 'enja' iya' is compared between Bangkalan and Sumenep. In Western Dialect, when the participants talk to younger people, they produce lower CoG (about 500 Hz) than the older speaker which means that the phoneme /h/ realization is in a high frequency. This is different from Eastern dialect or the Eastern Dialect. In this dialect, younger speaker variable produces quite high numbers of CoG about 600 Hz which means that the phoneme

/h/ realization is lower than the Western Dialect even there is no realization in Eastern dialect. To support this analysis, the writer also analyzes through the acoustic realization of the wave sound. As shown in figure 6 and figure 12, figure 6 (Western Dialect) shows that there is a strong burst of fricative /h/ whereas figure 12 visually does not represent any space for additional phoneme /h/. So higher CoG means lower frequency of realization or even it means no realization at all.

In other side, the older speaker is also being compared between the two dialects. As shown in the acoustic realization (figure 5), when Bangkalan participants talk to older people, there is a burst but not as strong as figure 6. It means that there is still phoneme /h/ realization

in low frequency. It is also supported by the numbers of CoG which is about 700 Hz in average. This high CoG number illustrates the lower energy of distribution of fricative /h/. While in Eastern Dialect, the high number of CoG (about 800 Hz) means there is no realization of phoneme /h/. It is also proven by the acoustic realization of the wave sound. This visually shows that there is no burst for additional fricative /h/ in their utterances.

As a whole comparison, younger and older speaker in Western Dialect have additional

phoneme /h/ in different level of energy or burst density. The younger speaker presents higher level of energy whereas the older speaker produces lower energy of distribution. It is different from the Eastern Dialect in which both younger and older speaker do not have additional phoneme /h/ based on the CoG numbers and the visual representation in Praat.

### Phonological Environment

The last variable that is compared in this discussion section is the phonological environment. When we discuss about age and gender, it includes to the non-phonology or external variable that is related to the social contributions of the phonetic analysis. In this subpart, the phonological environment related to the positions of the phoneme plays a role to be compared between the two dialects, Western and Eastern Dialect. As the writer discussed above, there are 4 position or phonological environment (PE) that is compared in this discussion chapter. They are utterance final position (PE1), utterance medial followed by consonant in the next word (PE2), utterance medial followed by vowel in the next word (PE3), and the utterance medial with the additional possessive suffix (-nya) (PE4).

The process of analysis is the same as the previous discussion. It is based on two different perspectives: CoG numbers and the visual analysis. First phonological environment is in utterance final position (PE1). As shown in table 3, PE 1 produces the lowest CoG number than all positions in Western dialect. It is about 200 Hz in average. In addition, the PE 1 also visually shows a strong burst which means that in this position of Western Dialect, the realization of phoneme /h/ is in the highest energy of distribution. While in Eastern dialect or the Eastern Dialect, the CoG number of PE 1 is about 500 Hz in average. It is quite high numbers and the visual representation does not show any burst in their utterances. Based on these result, PE 1 of Eastern Dialect does not have additional fricative /h/.

The next position is the utterance medial followed by consonant in the next word (PE2). As shown in Table 3, PE 2 produces the low CoG number, but it is higher than the PE 1. It is about 400 Hz in average. In addition, the PE 2 also visually shows a quite strong burst which means that in this position of Western Dialect, the realization of phoneme /h/ is in the quite high energy of distribution. While in Eastern dialect or the Eastern Dialect, the CoG number of PE 2 is about 600 Hz in average. It is quite high numbers and the visual representation does not show any burst in their utterances. Based on these result, PE 2 of Eastern Dialect does not have additional fricative /h/ in their utterances.

The third phonological environment (PE3) is the utterance medial followed by vowel in the next word. As shown in Table 3, PE 3 produces the highest CoG number than all positions in Western dialect. It is about 750 Hz in average. In addition, the PE 3 also visually does not show any burst which means that in this position of Western Dialect, the realization of phoneme /h/ is none. This happen because the vowel in the first word merges with the vowel



in the next word just like a diphthong. While in Eastern dialect or the Eastern Dialect, the CoG number of PE 3 is about 900 Hz in average. It is quite high numbers and the visual representation does not show any burst in their utterances. Based on these result, PE 3 of Eastern Dialect does not have additional fricative /h/ in their utterances.

The last position or phonological environment is in the utterance medial followed by possessive suffix (-nya) (PE4). As shown in Table 3, PE 4 produces high CoG number. It is about 600 Hz in average. In addition, the PE 4 also visually does not show any burst which means that in this position of Western Dialect, the realization of phoneme /h/ is none. This happen because if an original word in Western Dialect meets with possessive suffix (-nya) or (-na in Madurese), the phoneme /n/ is being doubled:  $Beu(h) + na \rightarrow Beunna(h)$ . The phoneme /h/ is moved to the word final. It supports the presumptions that phoneme /h/ in Western Dialect usually occur in word final.

In addition, the CoG number is lower than PE 3 ( $600 < 900$ ) although there is no realization of phoneme /h/ in both positions. This happens because in PE 4 the phoneme /h/ still occur after the suffix. While in Eastern dialect or the Eastern Dialect, the CoG number of PE 4 is about 500 Hz in average. It is quite high numbers in this dialect and the visual representation does not show anyburst in their utterances. Based on these result, PE 4 of Eastern Dialect does not have additional fricative /h/ in their utterances.

Generally, the phonological environment in Western Dialect shows that in PE 1 and PE 2 there is strong burst of phoneme /h/ realization whereas PE 3 does not have burst of fricative /h/. In addition, the PE 4 in Western dialect, the phoneme /h/ in the original word is moved to the final word (after the suffix). Compared with Western Dialect, all phonological environments in Eastern Dialect do not have additional phoneme /h/ in their utterances based on the analysis of Cog numbers and the acoustic realization of the wave sound in Praat software.

## CONCLUSION

Based on the findings, the writer draws the conclusion to highlight the important points in this research that answer all research problems related to the realization of phoneme /h/ in Western and Eastern dialect. The writer uses two ways in showing the findings, the first is by phonetic measurement especially the Spectral Center of Gravity (CoG) and the second is by showing the acoustic realization in Praat. In the perspective of CoG numbers, higher CoG means lower frequency of the phoneme /h/ realization. While in the acoustic realization perspective, lower CoG shows the strong burst in the phoneme /h/ realization in Praat. The writer compares the phoneme /h/ realization between two dialects of Madurese. Also, the writer sets three variables in each dialect that are compared each other.

Eastern dialect has lower frequency of phoneme /h/ even no realization of phoneme /h/. In the view of CoG numbers, Eastern dialect has various numbers but they are high in average (about 800 Hz) which means the phoneme /h/ realization in this dialect is lower. In addition, the acoustic realization of phoneme /h/ in Eastern dialect shows that there is no space for phoneme /h/ realization. These occur in all variables: gender, age, and also phonological environment.

In other side, the Western Dialect that has lower numbers of CoG shows many differences in each variable. Based on the gender, female has lower CoG with stronger burst than male which means that female in Western dialect produce stronger frequency of phoneme /h/. Based on the age of the interlocutor, the younger interlocutor produces lower CoG numbers with the stronger burst than the older interlocutor which means that younger interlocutor produces phoneme /h/ in higher frequency than the older interlocutor. The last variable is the phonological environments. PE 1 shows the lowest CoG numbers and the strongest burst of all which means that this position produces the highest frequency of phoneme /h/ of all. PE 2 and PE 4 also shows that there is the realization of phoneme /h/ in the acoustic realization but the frequency is different. While the PE 3 shows the highest CoG numbers with no burst in the acoustic realization which means that this position does not contain phoneme /h/ because the vowel in the word final merges with the vowel in the next initial word like a diphthong.

Generally, the Eastern dialect has higher CoG than the Western dialect which means that the phoneme /h/ realization in the Eastern dialect is lower even no realization at all whereas the Western dialect contain the phoneme /h/ realization in different frequency based on the variables.

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# Problems Encountered by GNMT in Translating Third Person Singular Pronoun from Genderless Language to Natural Gender Language

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## ABSTRACT

The shifting algorithm of Google Translate from Google Statistical Machine Translation (GSMT) to Google Neural Machine Translation (GNMT) has brought a significant progress in the quality of translation made by the machine. It can be seen from the level of accuracy which initially reached 60% on GSMT, increasing to 84% on GNMT on the translation of sentences from Indonesian language to English and vice versa. Of the shortcomings of GSMT which might be a challenge for GNMT is the problem of translating third person singular pronoun from a genderless language to a natural gender language. It is interesting to find out of how the emergence of GNMT can be a solution to the problem. This research is intended to unveil such a problem. To do so, GNMT was assigned to (1) translate 200 complex sentences having antecedents using American male and female names to see the consistency of GNMT to pair them to the corresponding pronouns in English; (2) translate 200 sentences having antecedents using Indonesian male and female names and their corresponding third person singular pronouns to find out the corresponding third person singular pronouns. The result shows that the problem encountered by GNMT in translating third person singular pronoun lies in the scope of the lingual units. In intra-sentential translation, it excels, but in inter-sentential sequences it suffers.

**Keywords:** algorithm of Google Translate, Statistical Machine Translation, Neural Machine Translation, genderless language, natural gender language.

## INTRODUCTION

The migration of Google Translate from Google Statistical Machine Translation (herein after GSMT) to Google Neural Machine Translation (and herein after GNMT) might represent a significant milestone in the development of machine translation under Google Management (<https://ai.googleblog.com/2016/09/a-neural-network-for-machine.html>). GNMT no longer works on the basis of phrase but sentence. Unlike GSMT which used a linear model in its operation, by following the order of the word or phrase in the source language, GNMT uses recurrent model incorporating hidden layers of meaning in a sentence (Koehn, 2015). This promises a better quality of the translation work by the machine. However, as admitted by Le & Mike Schuster, Research Scientists, Google Brain Team, problems encountered by machine translation are by no means solved.

There is still a lot of work to do for Google Translate Management to achieve the state of the art level of translation. Therefore, any research about problems encountered by Google Translate can be a positive contribution for the next generation of Google Translate to improve and achieve its highest performance.

One of the current problems faced by GNMT is the difficulty of translating third person singular pronouns from a genderless language to a natural gender language. An illustration for this problem can be seen from the translation of the word *dia* (a third person singular pronoun in Indonesian which refers to an antecedent, either male or female) to the corresponding pronoun in English “he” or “she”. In this research Indonesian language is chosen to represent a genderless language; and English as a natural gender language. The question is in what circumstances the GNMT translates the word *dia* to “he”; and in what circumstances it translates it to “she”. Another question is how accurate does GNMT provide the corresponding pronoun for its antecedent?

This research is intended to find out how problems of translating third person singular pronouns from genderless language to natural gender language in machine translation is tackled by GNMT.

## THEORETICAL FRAMEWORK

### The shifting Algorithm from GSMT to GNMT

*Google Translate* keeps updating its service in response to the societal needs to have a better quality of translation using the machine. It is no wonder that in 2007 *Google Translate* launched statistical machine translation for its users worldwide; and 10 years later, in 2017 to be exact, it changed the algorithm to Neuro Machine Translation. One benefit of using the neural machine translation as the primary engine behind the translation tool is that it provides a superior service to its users. Unlike statistical machine translation, which used a phrase-based translation system consisting of many small sub-components that are tuned separately, “neural machine translation attempts to build and train a single, large neural network that reads a sentence and outputs a correct translation” (Bahdanau, Cho, and Bengio, 2015).

The shifting algorithm from statistical to neuro machine translation indicates the seriousness of Google Management to give its better service to google users. The users can now have a much better translation quality than before, though there are still a number of weaknesses experienced by the GNMT as admitted by Google management saying that

Machine translation is by no means solved. GNMT can still make significant errors that a human translator would never make, like dropping words and mistranslating proper names or rare terms and translating sentences in isolation rather than considering the context of the paragraph or page. There is still a lot of work we can do to serve our

users better. However, GNMT represents a significant milestone. We would like to celebrate it with the many researchers and engineers—both within Google and the wider community—who have contributed to this direction of research in the past few years.

<https://ai.googleblog.com/2016/09/a-neural-network-for-machine.html>

To know how each of the translation machines works, it is essential to learn the algorithm of both GSMT to GNMT.

GSMT had been in use since 2007 until the emergence of GNMT in 2017. In its operation GSMT was run using the algorithm formulated as follows:

$$e^* = \operatorname{argmax}_e P(f | e) P(e) = \operatorname{argmax}_e p(f|e)p(e)$$

where  $e$  = target language and  $f$  = source language.

As exemplified in the formula, 'the algorithm has three major components, namely (a) the translation model ( $P(f | e)$ ), which specifies the set of possible translations for the target sentence;

(b) the language model ( $P(e)$ ) which models the fluency of the proposed target sentence; and (c) the search process (the  $\operatorname{argmax}$  operation) which navigates through the space of possible target translations' (Osborn, 2011). Thus, when a user inputs an initial sentence to be translated by the machine, it is essentially an order for the machine to find a target sentence  $Y$  that maximizes the conditional probability of  $Y$  given a source sentence  $X$ . (Bahdanao, Cho, and Bengio, 2015). From such assignments, it is obvious that the machine does not have the ability to operate outside its scope which is limited only to sentence with regard to phrase segmentation. The machine only works on the language used in the operation ( $P(f | e)$ ) and the fluency of the proposed target sentence ( $P(e)$ ).

In neural machine translation, a parameterized model is fit 'to maximize the conditional probability of sentence pairs using a parallel training corpus' (Bahdanao, Cho, and Bengio, 2015). This practice seems to be more logical than that of phrase-based machine translation which tends to translate word for word or phrase to phrase in its translation procedure. Thus, neural machine translation is more advanced than phrase-based machine translation. The process works by encoding a targeted sentence into a fixed length vector. Then 'a decoder outputs a translation from the encoded vector.' (Kalchbrenner and Blunsom, 2013). 'In other words, the decoder defines a probability over the translation  $y$  by decomposing the joint probability into the ordered conditionals:

$$p(\mathbf{y}) = \prod_{t=1}^T p(y_t | \{y_1, \dots, y_{t-1}\}, c), \quad (2)$$

where  $\mathbf{y} = (y_1, \dots, y_{T_y})$ . With an RNN, each conditional probability is modeled as

$$p(y_t | \{y_1, \dots, y_{t-1}\}, c) = g(y_{t-1}, s_t, c), \quad (3)$$

where  $g$  is a nonlinear, potentially multi-layered, function that outputs the probability of  $y_t$ , and  $s_t$  is the hidden state of the RNN. It should be noted that other architectures such as a hybrid of an RNN and a de-convolutional neural network can be used' (Kalchbrenner and Blunsom, 2013).

The aforementioned algorithms primarily differ in the size of the units processed by the machine and the faith of the algorithm to stick to the language under study. Regarding the size of the units processed, statistical machine translation utilizes phrase by phrase processing, thus there are many sub-components within a sentence that are addressed individually; while neural machine translation attempts to build and train a single, large neural network that processes a sentence as a whole entity and outputs a correct translation. This enables the neural network to cope with rich context, which was absent in the statistical model.

To know the advantage of the neural network, the following might give a raw picture of how prediction of each word in the sentence is made in the neural machine translation. The word "girl" in The girl watched attentively the beautiful fireflies is deliberately taken as the example for the discussion.

Words	The fireflies.	girl	watched	attentively	the	beautiful
Parts of speech	DET	NN	ADV	VFIN	DET	JJ
Lemma	NNS					
Morphology	Noun	girl	watched	attentive	the	beautiful
phrase	Verb	firefly				
phrase	Synt.	-	SING	PAST	-	PLURAL
dependency	BEGIN	CONT	OTHER	OTHER	BEGIN	CONT
Depend. relation	CONT					
Semantic role	OTHER	OTHER	BEGIN	CONT	CONT	CONT
Semantic type	<i>girl</i>	<i>watched</i>	-	<i>watched</i>	<i>fireflies</i>	<i>fireflies</i>
	DET	SUB	-	ADV	DET	ADJ
	-	ACTOR	-	MANNER	-	MOD
	-	HUMAN	VIEW	-	-	-
						PATIENT
						ANIMATE

1. Girl Part of speech is NN, a noun.
2. Lemma is girl, the same as the surface form. The lemma differs for watched / watch.
3. Morphology is singular
4. The word is the continuation (CONT) of the noun phrase that started with the.

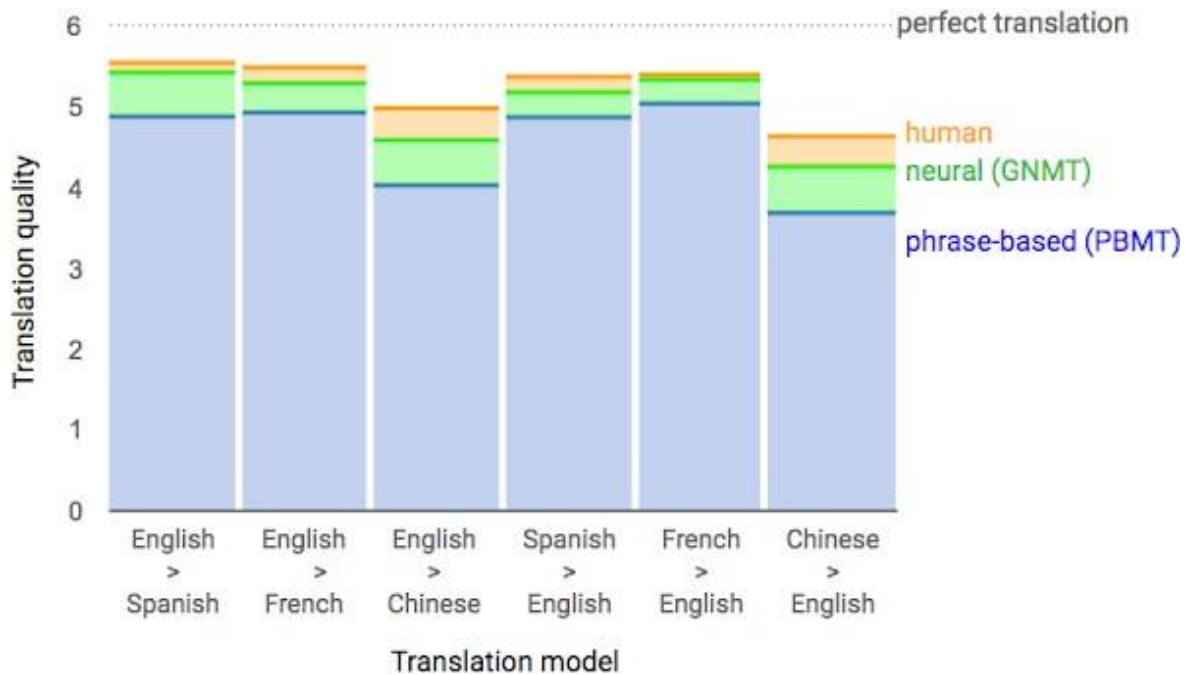
5. The word is not part of a verb phrase (OTHER).
6. Its syntactic head is watched.
7. The dependency relationship to the head is subject (SUBJ).
8. Its semantic role is ACTOR.
9. There are many schemes of semantic types. For instance girl could be classified as HUMAN.

(Koehn, 2017: 77)

As proposed by Koehn the possible prediction of the word “girl” has undergone a series of checking through layers of linguistic treasures such as part-of-speech tags, lemmas, morphological properties of words, syntactic phrase structure, syntactic dependencies, and maybe even some semantic annotation that spans multiple words. (p. 77)

The algorithms also indicate that they tend to work on their boundary, meaning that the focus of the machine is mainly on language they learned. Thus, both the algorithms have the weaknesses that they are bound to process a limited lingual unit only. It means that when numerous sentences are inputted, the statistical machine translation will break them down into layers of phrases before uniting them all into a sentence; whereas the neural machine translation will pay process sentence by sentence. This limitation also explains why the algorithm of statistical machine translation is not better than the one used by neural machine translation; and why the neural machine translation cannot, in this time being, surpass the quality of human translation. This limitation is acknowledged by Le & Mike Schuster, Research Scientists, Google Brain Team. Below is a table displaying the quality of statistical machine translation and neural machine translation compared to human translation, using English-Spanish, English-French, and English- Chinese language pairs as reported by Le & Schuster, Research Scientists, Google Brain Team





Data from side-by-side evaluations, where human raters compare the quality of translations for a given source sentence. Scores range from 0 to 6, with 0 meaning a “complete nonsense translation”, and 6 meaning a “perfect translation.” (Le and Schuster, 2016) From the table, it can be seen that both machine translation and human translation works better with English-Spanish and English-French language pairings compared to English-Chinese language pairings. It also displays the quality of human translation which is better than neural machine translation; while neural machine translation is better than phrase-based (statistical) machine translation. Compared to human translation, neural machine translations are the least disparate from human translation, meaning that the quality of the algorithm behind neural machine translation is generally adequate.

### Genderless Language and Natural Gender Language

There are languages in the world which belong to Genderless Language, meaning that in this group of languages, its “third person singular pronoun” does not specifically refer to a female or male. It refers to either one. Take for example, the third person singular pronoun “dia” in Indonesian language may refer to a female or male. Languages that fall to this category include Indonesian, Finnish, Turkish, Persian, Swahili. Conversely, there are some languages in the world which belong to natural gender languages. In this group of languages, “its third person singular pronoun” only represents a certain gender. For example, the third person singular pronoun “he” in English represents a masculine gender; while “she” represents a female gender. Languages that fall to this category, among other things include English, Barbados, Gambia, Guyana, Iceland, Jamaica, Norway, Sweden, Zimbabwe.

Based on these two diverging linguistic approaches, one might see the potential problems faced by the algorithm of machine translators, especially when assigned to (1) pair the “third person singular pronoun” to the corresponding female or male name; and (2) translate the “third person singular pronoun” of a genderless language to the one of a natural gender language.

## METHOD

To find out how accurate GNMT uses the third person singular pronoun to refer to a male or a female name, 100 sentences having male names and 100 sentences having female names were examined to see how accurate GNMT uses the pronoun as the replacement of male or female name. For the purpose of this research, I collected all common male and female names in the USA as displayed by the U.S. Bureau of the Census. However, only 100 common male names and 100 common female names listed in the first up to the hundredth rank were used for this research. An illustration of the first ten ranks of the common male and female names can be seen as follows.

Tabel 2. Common male and female names in the USA as displayed in the US Bureau of the Census

Rank	Common male names	Frequency	Approximate number	Rank	Common female Name	Frequency	Approximate number
1	James	3.318	4,840,833	1	MARY	2.629	3,991,060
2	John	3.271	4,772,262	2	PATRICIA	1.073	1,628,911
3	Robert	3.143	4,585,515	3	LINDA	1.035	1,571,224
4	Michael	2.629	3,835,609	4	BARBARA	0.98	1,487,729
5	William	2.451	3,575,914	5	ELIZABETH	0.937	1,422,451
6	David	2.363	3,447,525	6	JENNIFER	0.932	1,414,861
7	Richard	1.703	2,484,611	7	MARIA	0.828	1,256,979
8	Charles	1.523	2,221,998	8	SUSAN	0.794	1,205,364
9	Joseph	1.404	2,048,382	9	MARGARET	0.768	1,165,894
10	Thomas	1.38	2,013,366	10	DOROTHY	0.727	1,103,652

Parallel to the data used above, Other 100 sentences having Indonesian male names and 100 having Indonesian female names were inputted to find out how accurate the machine pair the antecedents and their corresponding pronouns in Indonesian context. The choice of the

Indonesian names was meant to help investigate whether the machine only recognizes American or English names or it can also recognize names other than American or English with their corresponding pronouns. As there is no such statistics as in the USA, for the purpose of the research I used common male and female names which are popular in Indonesia. The following are 10 Indonesian male names and 10 Indonesian girls' names representing common Indonesian names.

**Tabel 3.** Common male and female names in Indonesia.

No.	Common Male Names	No	Common Female Names
1	Agus	1	Endang
2	Bambang	2	Ayu
3	Budi	3	Dewi
4	Amir	4	Rini
5	Tejo	5	Wulan
6	Indra	6	Astuti
7	Wawan	7	Retno
8	Arif	8	Farida
9	Hendri	9	Latifah
10	Arifin	10	Mirna

Though there is no such common name statistics as in the US Bureau of the Census, Indonesian male and female names are easily identified by Indonesian people. One of the prominent examples of male name is Agus; and female name Endang. People name their children Agus, mostly because they were born on August, the month of the Independence Day of Indonesia. There is an association of people having this name. They get together for the purpose of having fun or sometimes collecting fund or charity to be given for the needy. Another community, namely Endang is quite similar to Agus. It has annual meeting for their group, the purpose of which is to get social function, raise money for charity. What is explained in this paragraph is to explain that the names on the list are popular in Indonesia though there is no name statistics as in other countries like the USA.

After the male and female names were determined, they were used as the antecedents of the complex sentence composed. The antecedents were paired with their corresponding pronoun. These sentences then were inputted in the GNMT to find out how consistent the machine is in translating sentences having third person singular pronoun from Indonesian, as the representative of a gender neutral language to English, a neutral gender language.

In this research, sentences having antecedents with American names and their corresponding pronouns were inputted in the GNMT in the first step of the experiment. The purpose is to learn the behavior of the machine when assigned to translate sentences having American names, with the assumption that the machine would not experience difficulty in detecting male and female names, indicated by the corresponding pronouns chosen by the

machine. In the second step, sentences having Antecedents with Indonesian names and their corresponding pronouns were inputted in the machine to find out how accurate it paired the corresponding pronoun to their antecedents, with the assumption that the machine would find it hard to be consistent in choosing the corresponding pronoun to their antecedents.

- 1.a **James** tidak dapat menghadiri rapat hari ini karena **dia** akan mengantar ibunya ke stasiun.  
1.b **Mary** tidak dapat menghadiri rapat hari ini karena **dia** akan mengantar ibunya ke stasiun.
- 2.a **Agus** tidak dapat menghadiri rapat hari ini karena **dia** akan mengantar ibunya ke stasiun.  
2.b **Endang** tidak dapat menghadiri rapat hari ini karena **dia** akan mengantar ibunya ke stasiun.

In the final step, to ensure that the machine is consistent in pairing the corresponding pronouns to their antecedents in their translation service, 100 two-paired simple sentences having American male and female names and 100 two-paired sentences having Indonesian male and female names were inputted in the machine.

- 3.a **James** tidak dapat menghadiri rapat hari ini. **Dia** akan mengantar ibunya ke stasiun.  
3.b **Mary** tidak dapat menghadiri rapat hari ini. **Dia** akan mengantar ibunya ke stasiun.  
4.a **Agus** tidak dapat menghadiri rapat hari ini. **Dia** akan mengantar ibunya ke stasiun.  
**Endang** tidak dapat menghadiri rapat hari ini. **Dia** akan mengantar ibunya ke stasiun.

These steps are taken to examine the behavior of the GNMT both in the translation of sentences in the form of simple sentence and complex sentence.

## RESULTS

The finding of the research shows the consistency of GNMT in translating third person singular pronouns with respect to their antecedents, be a male or a female. When assigned to translate 100 complex sentences having male names as the antecedents, the machine matches the antecedents with their corresponding pronouns without any single mistake. The same is true when the machine was fed with 100 complex sentences having female names as the antecedents. In this instance, all the pronouns chosen match the antecedents without any mistake, as displayed in the following table.

**Table 4** The GNMT translation of the complex sentences using American male and female names as the antecedents with their corresponding pronouns.

No	Original sentence	GNMT Translation
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1	<b>James</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>James</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
2	<b>John</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>John</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
3	<b>Robert</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>Robert</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
4	<b>Michael</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>Michael</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
5	<b>William</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>William</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
6	<b>Mary</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>Mary</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.
7	<b>Patricia</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>Patricia</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.
8	<b>Linda</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>Linda</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.
9	<b>Barbara</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>Barbara</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.
10	<b>Elizabeth</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun.	<b>Elizabeth</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.

Tabel 5 shows complex sentences using American male names with their corresponding pronouns and their translated version by GNMT in English. The translated versions consistently selected the correct pronoun for the antecedents using American male and female names. In sentences 1 to 5 **James, John, Robert, Michael, and William**, the antecedent was replaced with **he** as its corresponding pronoun and **his** as the possessive pronoun in the sentence string. This trend applied to the all 100 sentences which were used as the data for this research. The

same result was also shown by the translation of complex sentences with the antecedents using American female names. In sentences 6 to 10, the antecedent **Mary, Patricia, Linda, Barbara, Elizabeth** was replaced with **she** as its corresponding pronoun and **her** as the possessive pronoun in the sentence string. The percentage of the accuracy reaches 100%.

The research finding also shows the same trend with the complex sentences using Indonesian male and female names. When assigned to translate 100 complex sentences having antecedents using Indonesian male names, GNMT was able to translate the corresponding pronouns correctly, reaching 100% accurate. The same result was also shown by the machine when assigned to translate of complex sentences having antecedent using Indonesian female names. It is 100% accurate, as seen in the following table.

**Tabel 6** The GNMT translation of the complex sentences using Indonesian male and female names as the antecedents with their corresponding pronouns.

No	Original sentence	GNMT Translation
1	<i>Agus tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun</i>	<b>Agus</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
2	<i><b>Bambang</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun</i>	<b>Bambang</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
3	<i><b>Budi</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun</i>	<b>Budi</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
4	<i><b>Amir</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun</i>	<b>Amir</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
5	<i><b>Tejo</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun</i>	<b>Tejo</b> was unable to attend today's meeting because <b>he</b> was driving <b>his</b> mother to the station.
6	<i><b>Endang</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun</i>	<b>Endang</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.
7	<i><b>Ayu</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun</i>	<b>Ayu</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.
8	<i><b>Dewi</b> tidak dapat menghadiri rapat hari ini karena <b>dia</b> akan mengantar ibunya ke stasiun</i>	<b>Dewi</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.

9	<i>Rini tidak dapat menghadiri rapat hari ini karena dia akan mengantar ibunya ke stasiun</i>	<b>Rini</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.
10	<i>Wulan tidak dapat menghadiri rapat hari ini karena dia akan mengantar ibunya ke stasiun</i>	<b>Wulan</b> was unable to attend today's meeting because <b>she</b> was driving <b>her</b> mother to the station.

Tabel 6 shows the performance of GNMT translating complex sentences having antecedents using Indonesian male and female names with their corresponding pronouns. As seen in sentences 1 – 5, each of the antecedent, namely **Agus, Bambang, Budi, Amir, Tejo** was replaced with **he** as its corresponding pronoun, and **his** as its possessive pronoun. Similarly, when assigned to translate complex sentences with antecedents having Indonesian female names, the machine consistently replaced the antecedents **Endang, Ayu, Dewi, Rini, Wulan** with the correct corresponding pronoun **she** and possessive pronoun **her**. This proves the ability of the machine to translate the corresponding pronouns appropriately in Indonesian context. The number of GNMT accuracy in translating the corresponding pronoun in relation to its antecedent having Indonesian male and female names reaches 100%.

However, when the complex sentences used as the research data were split into two sentences, GNMT was unable to translate the corresponding pronouns consistently. The inconsistency was reflected in the following table.

**Table 7.**

No	Original sentence	GNMT Translation
1	<i>James tidak dapat menghadiri rapat hari ini. Dia akan mengantar ibunya ke stasiun.</i>	<b>James</b> was unable to attend today's meeting. <b>He</b> was driving <b>his</b> mother to the station.
2	<i>Agus tidak dapat menghadiri rapat hari ini. Dia akan mengantar ibunya ke stasiun</i>	<b>Agus</b> was unable to attend today's meeting. <b>He</b> was driving <b>his</b> mother to the station.
3	<i>Mary tidak dapat menghadiri rapat hari ini. Dia akan mengantar ibunya ke stasiun.</i>	<b>Mary</b> was unable to attend today's meeting. <b>He</b> was driving <b>his</b> mother to the station.
4	<i>Endang tidak dapat menghadiri rapat hari ini. Dia akan mengantar ibunya ke stasiun</i>	<b>Endang</b> was unable to attend today's meeting. <b>He</b> was driving <b>his</b> mother to the station.

Table 7 shows the inconsistency of GNMT when assigned to translate sentences having antecedent using male and female names both in English and Indonesian contexts. The sentences with antecedents using American and Indonesian male names were translated correctly in their corresponding pronouns. As demonstrated by sentences 1 and 2, the antecedents **James** and **Agus** were replaced correctly with **he** as the corresponding pronouns;

while in sentence 3 and 4, the antecedents **Mary** and **Endang** were not replaced by their correct corresponding pronouns, **she**. Both were replaced by the incorrect pronoun **he** instead. This anomaly raised a question to the consistency of the machine translating third person personal pronouns: Why does the machine sometimes succeed to translate the third person singular pronouns in simple sentence correctly but sometimes it fails to do so, while the machine is able to translate the corresponding pronouns accurately within all the complex sentences fed to the machine?

## DISCUSSION

The performance of GNMT as a new algorithm of Google Translate replacing SNMT sounds promising. It is, at least, reflected in the ability of the machine to translate complex sentences having antecedents using male and female names with their corresponding pronouns from a genderless language, which is represented by Indonesian to natural gender language, represented by English. The machine is not only able to recognize American male and female names but also Indonesian male and female names. It is able to select accurate pronouns for the referred antecedents both in English and Indonesian context with the precision level of 100%.

As explained by Kalchbrenner and Blunsom (2013) Neuro Machine Translation has a more complex algorithm compared to Statistical Machine Translation in that it begins to move towards deeper semantics in machine translation. The engineers of the machine have “attempted to add linguistic annotation into neural translation models” (p. 77) and integrated (1) linguistic annotation to the input sentence, (2) linguistic annotation to the output sentence, and (3) build linguistically structured models in the machine, thereby making the machine advanced one step ahead compared to Statistical Machine Translation. This trend was mirrored in the following model.

$$P(Y_t | \{y_1, \dots, y_{t-1}\}, C) = g(Y_{t-1}, S_t, C)$$

where  $g$  is a nonlinear, potentially multi-layered, function that outputs the probability of  $y_t$ , and  $s_t$  is the hidden state of the RNN. It should be noted that other architectures such as a hybrid of an RNN and a de-convolutional neural network can be used’ (Kalchbrenner and Blunsom, 2013). This enables the neural network to cope with rich context, which was absent in the statistical model.

The ability of GNMT to predict the translation of third person singular pronouns in relation to their antecedents in the sentence shows the efficacy of this model. The integration of linguistic annotation to the input sentence on the one hand and linguistic annotation to the output sentence on the other has made the prediction of words in the string of sentence more accurate. The evidence can be seen in the case of the translation of “third person singular



pronoun" related to their antecedents in the sentence the neural network. Based on the finding of this research, the machineworks well and successfully translates the pronouns with the accuracy of 100 %.

GNMT is not only able to translate the third person singular pronouns from a genderless language to natural gender language, it is also able to recognize male and female names by looking at the corresponding pronouns used in sentence. All the names which are listed in the Bureau of the Census in the US are accurately referred to either as male or female. In the same token, all the Indonesian names used in the data can be recognized as male or female accurately. It means, that besides linguistic annotation to the input data and the output data memory of the computer labelling names as male and female works well. The following serves as the evidence of the accuracy of the machine recognize certain name as male or female.

1. James, John, Robert, Michael, and William referred correctly as male names.
2. Mary, Patricia, Linda, Barbara, Elizabeth are referred as female names.
3. Agus, Bambang, Budi, Amir, Tejo are referred accurately as male names.
4. Endang, Ayu, Dewi, Rini, Wulan are referred correctly as female names.

In connection with this research, the ability of GNMT to recognize male and female names in the languages under study is important. It deals with the core of the problems, questioning how GNMT tackles the problem of translating third person singular pronoun in genderless language to that in natural gender language. Without the ability to recognize male and female names as the antecedents of the sentence, the machine would not be able to translate the corresponding third person singular pronoun appropriately.

As discussed earlier, GNMT could provide the correct pronouns in relation to their antecedents such as:

1. **A. James** tidak dapat menghadiri rapat hari ini karena **dia** akan mengantar ibunya ke stasiun.  
**B. James** was unable to attend today's meeting because **he** was driving **his** mother to the station.
2. **A. Mary** tidak dapat menghadiri rapat hari ini karena **dia** akan mengantar ibunya ke stasiun.  
**B. Mary** was unable to attend today's meeting because **she** was driving **her** mother to the station.
3. **A. Agus** was unable to attend today's meeting because **he** was driving **his** mother to the station.  
**B. Agus** was unable to attend today's meeting because **he** was driving **his** mother to the station.
4. **A. Endang** was unable to attend today's meeting because **she** was driving **her** mother to the station.  
**B. Endang** was unable to attend today's meeting because **she** was driving **her** mother to the station.

Sample 1 and 2 indicate the ability of the machine to recognize James as a male name and Mary as a female with the corresponding pronoun **he** for Antecedent James and **she** for Mary. The same as in 1 and 2, Sample 3 and 4 also indicate the ability of the machine to recognize Agus as a male name and Endang as a female name with the corresponding pronoun **he** and **she** respectively.

However, when the complex sentences are split into two simple sentences problems arise. The following sentences might serve the evidence.

- 3.a **James** tidak dapat menghadiri rapat hari ini. **Dia** akan mengantar ibunya ke stasiun.  
**James** was unable to attend today's meeting. **He** was driving **his** mother to the station.
- 3.b **Mary** tidak dapat menghadiri rapat hari ini. **Dia** akan mengantar ibunya ke stasiun.  
**Mary** was unable to attend today's meeting. **He** was driving **his** mother to the station.
- 4.a **Agus** tidak dapat menghadiri rapat hari ini. **Dia** akan mengantar ibunya ke stasiun.  
**Agus** was unable to attend today's meeting. **He** was driving **his** mother to the station.
- 4.b **Endang** tidak dapat menghadiri rapat hari ini. **Dia** akan mengantar ibunya ke stasiun.  
**Endang** was unable to attend today's meeting because **he** was driving **his** mother to the station.

In sentence 3.a the translation of the third person singular pronoun **dia** is translated correctly as it refers to the antecedent **James** (male name). However in sentence 3.b the corresponding pronoun **dia** is not translated appropriately by the machine. The pronoun **dia** is translated to **he** whereas the antecedent of the sentence is **Mary** (female name). The correct translated word should be **she**. In sentence 4.a the translation of the third person singular pronoun **dia** is the same as in

3.a. It is correctly translated into **he** as it is used cohesively to replace the antecedent **Agus** (male name). In sentence 4.b whose antecedent has female name, **Endang**, the translation of the corresponding pronoun is inaccurate. It is translated into **he**, which should be **she**.

There are some possible explanations to this anomaly. First, GNMT failed to recognize gender of the antecedent. It read the antecedents Mary and Endang as male names. Second, the machine works at random when determining which name is associated to male and which one is to female. Third, the machine can only work at intra-sentential level, and not inter-sentential.

The first theory is refuted. Data of the research have proven that the translation of pronoun **dia** referring to the antecedents in the sentence strings is 100% accurate. The second explanation is also rejected. Research finding indicated that the machine consistently shows the accurate association between names and their related sex or gender.

The third explanation can be the most logical theory. Though GNMT has employed neural networks and the translation procedure is backed up with hidden layers such as part-of-speech tags, lemmas, morphological properties of words, syntactic phrase structure, syntactic dependencies, and maybe even some semantic annotation, the translation process works only at sentence level. The process works by encoding a targeted sentence into a fixed length vector.

Then ‘a decoder outputs a translation from the encoded vector.’ But both are working in the level of sentence, meaning that the translation process works well only within a sentence. When a sentence is followed by another one, the following sentence is treated as a new sentence which is not related to the previous one. In this instance, the default of the machine for the third personal pronoun is **he**. Thus, sentence 3.a, 3.b, 4.a, and 4.b are all followed by pronoun **he** no matter what the antecedent are.

## F. CONCLUSION

GNMT as the new algorithm of Google Translate proves to be a better quality translation machine compared to its predecessor, GSMT. The strength of the new machine lies in the integration of linguistic annotation to the input and to the output sentence; supported by hidden layers which enable the machine to cope with rich context. This strength enable the machine to translate complex sentences which could be not executed appropriately by the older machine.

With the support of hidden layers and the integration of linguistic annotation to the input and output sentence, GNMT can predict each word in a string of sentence in a more precise manner.

Thus, the translation of the corresponding third person singular pronouns in relation to the antecedents using male or female names can be done accurately. The strength of GNMT, however, is only limited to sentence level only. When it is assigned to translate a larger lingual unit than a sentence GNMT suffers. It cannot select the corresponding pronoun appropriately in inter-sentential translation. In a larger lingual unit like in a paragraph level, each sentence is treated as an entity. The sentences in a paragraph are not linked one another. Thus, a third person singular antecedent in a string of sentence, is not appropriately replaced by its corresponding pronoun in the subsequent sentence. In a nutshell, the problem encountered by GNMT in translating third person singular pronoun lies in the scope of the lingual units. In intra-sentential translation, it excels, but in inter-sentential sequences it suffers.

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## Translation of Tourism Promotion Brochure in Madura: A Genre-Based

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### ABSTRACT

The study aims at identifying language patterns (genre-based) in translating tourism promotion texts from Indonesian as the Source Texts (ST) into English as the Target Texts (TT). The method used in this research was qualitative research. This model of analysis is genre-based with Systemic Functional Linguistics (SFL) perspective. Text in ST is compared parallelly with its translation in TT. This study tries to identify the social function and linguistics features in tourism promotion and its translation as a description genre. The finding shows that social function, text structure, and lexicogrammar features are translated differently in which leads to different forms and communicative meaning for tourism destinations promoted.

**Keyword:**

### BACKGROUND

Translating tourism promotion texts is challenging since the notion of tourism promotion should be understood with some thoughts that promotion is not merely about constructing a brochure or other promotional devices. In this way, tourism promotion as a text is simultaneously working with some patterns since it has a purpose. One of the systems to identify the genre is based on the genre structure in the source text and the equivalence in the target texts. This matter can be one the realization in determining the intended information in the ST and the TT. The realization of the profile can be identified with the language used. Some patterns may probably become one of the challenges in constructing some ideas in promoting tourism destinations promoted. Tourism texts potentially purpose to conduct a persuasive communication (Merkaj, 2013; Sulaiman, 2014; 2016). One of the approaches to determine the purposes of texts is identified with the genre. This is also interconnected with translation in which messages between one language can be transferred in other languages adequately. Genre generally has some concepts with three traditions, among others are; (1) Systemic Functional Linguistics (SFL), (2) English for Specific Purposes (ESP), and (3) the North American New Rhetoric (Hyon, 1996; Alyousef and Alyahya, 2018).

SFL is one approach for genre-based, including tourism texts. Unavoidably, social setting is determined by the stage structure of communication situation. Genre with SFL's

model is defined as a staged, goal-oriented purposeful activity (Imtihani, 2010; Alyousef and Alyahya, 2020). It deals with the structural schema of text organization for certain types in which genre symbolizes the meaning of social activities being described. Accordingly, translating tourism requires some strategy and method to get some adequate equivalent from one language into another, particularly communicative purposes of tourism texts. In line with that, tourism texts are not merely about the system of the language constructed but represent how readers are influenced by the text organization to deliver the message appropriately. Translating tourism text consequently should represent how social function is reflected in ST and TT particularly for its persuasive effects.

In line with the matter, some studies on genre and translation have been conducted. Some studies that deal with the tourism genre were conducted. Unger (2001) claims that linguistics realization is influenced by a text that is produced with social contexts. These influence register variables that are realized with mode (sometimes the texts are created with face-to-face interaction, a phone conversation, a student-teacher interaction); field (subject matter, technical matter); and tenor (social role among communicators). This claim also relates to the study translation and genre that the English language has a different style from German and so many different ways of genre function causing problems for translators. In addition, Terauchi, et al (2017) studied the genre of travel and tourism in a textbook. In their study, it was assumed that the move and step of texts in tourism are identified based on the linguistics unit. Besides, Huang (2015) also identifies some moves and steps of corpus employing Swales's concepts. The finding in the study was establishing credentials move as the obligatory move for Brief Tourist Information (BTI) to construct the designative and evaluative descriptions of tourism promoted. Ekawati and Puspitasari (2019) also investigated genre-based analysis of tourism promotion in the official website of Sumenep Regency. The study respectively based on generic structure advertisement. Their finding was that only four moves presented to the proposed move and step in the tourism promotion in web site Sumenep Regency.

Furthermore, Yulianita and Putri (2020) studied that genre, particularly ESP, is a kind of approach that can be used as a way to help the translator in solving some problems. This study claims that genre contributes to determining the equivalence between the source text and the target text. Mustofa (2020) investigated genre-based translation, in this matter is Systemic Functional Linguistics (SFL) was applied to identify some problems in translation. This study found some mistakes in translating texts from Indonesian into English, namely word choices, explicitations, and addition, and deletion.

Accordingly, translating tourism text as a specific text is challenging since the text has a specific pattern. This can be symbolized the pattern of the genre that is used in tourism promotion texts. One of the ways to identify information constructed in a text and its

translation is through a genre system. In tourism promotion, linguistics pattern as genre influences the message due to the social context either in ST and in TT. The reflection of social function is not merely about the form of language but has also indicated the system features in ST and the TT. However, translating tourism texts should consider some linguistics features indicating how genres are constructed in tourism promotion and how communicative purpose is transferred adequately. The difference of genre system influences the system culture that is perceived in ST and TT particularly in line with tourism destination promoted.

Therefore, in determining text in translating tourism texts, information should be accommodated in target texts. Martin (1992) defines the term genre as a pattern of communicative events and having some purposes. Features of the genre have also been conventioned, this also builds a set of content and form that is constrained in a language system. Martin (1992), additionally, stated that genre has staged goal-oriented social process. Some analysis dealing with this matter is about (grammar, vocabulary, cohesive relations between sentences). In translation, the genre system contributes to the notion of equivalence between ST and the TT. Genre in SFL's perspective can be categorized as genre factual and story. Factual genre has eight types genre. They are recount, report, description, procedure, explanation, exposition, discussion, and exploration (Martin, 1992, Djatmika, 2018, Wiratno, 2018). As the character of tourism text as a kind of promotion, then this can be categorized as description genre.

## METHODOLOGY

This research used the qualitative descriptive qualitative method. The source of data was a brochure of Sumenep Regency, Madura with Brief Tourism Information in Indonesian and English version, particularly the promotion of beaches tourism. Data were words, phrases, and clauses found in tourism brochures dealing with tourism destinations in Sumenep Regency in ST and TT. There is three promotion that deals with beach promotion in Brief Tourism Information (BTI) that are found in the tourism brochure of Sumenep Regency that was identified.

## DISCUSSIONS

### Social Function in ST and TT

As a social function, language has a role for speaker-hearer and writer, and readers. In tourism translation, the representation of social function can be revealed in either ST or TT. This is in line with Sulaiman (2014) who claims that cultural values form people's needs, reasons, expectations, and preferences dealing with tourism destinations. Tourism

destinations should be promoted as cultural values to attract readers proportionally. Translating tourism promotion reflects the message of social function in ST and in TT that is realized with its linguistics features. Accordingly, language has its nature in determining the function based on the system of language. The following is the description of the social function of brief tourism texts in the Indonesian version and English version.

**Table 1.** Description of Social function in Source Text and in Target Texts

Indonesian (ST)			English (TT)		
Text 1	Text 2	Text 3	Text 1	Text 2	Texts 3
To describe the visitors about <i>Lombang Beach</i> as a family tourism	To describe readers about <i>Salopeng Beach</i> as an attractive beach in Sumenep with culinary	To describe to the readers about <i>Sembilan Beach</i> with water sports	To describe <i>Lombang Beach</i> as a family tourism destination	To describe <i>Salopeng Beach</i> as an attractive beach with culinary to visitors	To describe to the readers about the facilities of water sport in <i>Sembilan Beach</i>

Source: data analysis

Based on table (1), the social function of the description genre designates “something” that the beaches and also views and facilities of the beaches as well are assisted in tourism promoted. This pattern also indicates that the text has structure and conventionalized events (Bathia, 2013). This represents that Indonesian text and the English version have equivalent in social function. This is in line with Djatmika (2018); Wiratno (2018) who stated that description texts are purposed to describe a specific entity, either person, place, or things for tourism promotion texts are categorized as a description text. Both Indonesian and English versions accommodate the social function of the texts. The social function represents how the beaches in Sumenep are described either in the ST in the TT. It can be identified that in ST, text (1) *Lombang Beach* is detailed with family tourism, text (2) *Slopeng Beach* is specified with water sports, and text (3) *Sembilan Beach* is supported with water sport. The pattern of social function is also reflected in TT as in the English version. Accordingly, the social function of ST has been translated adequately without any distortion in TT.

## Texts Structure

One of genre identification in SFL’s perspective is how text structure is constructed. Based on SFL approaches in analyzing the genre, text structure describes the important thing that the text consists of informing and describing something. However, the text structure



between the source texts in the target has a difference in their pattern. Text structure in the Indonesian and English versions is found different. The following is an example of text structure in ST and the TT.

**Table 2.** Text Structure in ST and TT

Clause		Stage	
Indonesian	English	Indonesian	English
Alamat di Desa Lombang Kec Batang-Batang Jarak 30 KM	-	Identifying	-
Pantai Lombang Yang memiliki ciri khas yaitu ditumbuhi oleh pohon cemara udang dan ombak yang tenang sehingga cocok untuk wisata keluarga	Lombang Beach has a unique characteristic: that is overgrown by pine tree from the Casuarinaceae family called "Cemara Udang" instead of a palm tree and calm waves making	Describing	Describing
-	It is suitable as a family vacation destination.	-	Identifying

Source: data analysis

Based on table (2), text structure in Indonesian and English versions, the text has a different structure. As in the example in table 1. The structure of the text in Source Text consists of *Identifying* and *Describing* while in the target texts (English), the texts consist of *Describing* and *Identifying*. This indicates that the message in translating each part in the structure does not transfer adequately. Accordingly, there are differences between the text structure in the ST and the TT. In ST, the text is started with informing the location of the beach (address of the beaches), but the information is not found in the target languages. However, the stage in the description is transferred well. The description of the texts about the uniqueness of beaches in Sumenep is described both in ST and in TT. The text also has a difference in terms of closing in the text structure. In source language, the text does not indicate any closing stage, however in the target language, the text is closed with the *Identifying* stage. In line with this matter, this stage in describing promotion texts influences the translation of texts structure to gain effectiveness in delivering the message of the destination promoted.

### Features of lexicogrammar system

As this genre is based on SFL's perspectives, some patterns on its lexicogrammar in ST and TT are necessary to be discussed. This is purposed to identify linguistics features influencing the way the writer in ST sends the message and transformed it adequately in TT.

#### *Participants*

Participants in the systems of descriptions texts are dominated by non-being. It is described with the pattern that participants are generally generic (Djarmika, 2018). It specifies

that the participants in the genre system are different from ST and in TT. The following is the comparison between a participant in ST and in TT. The realization of the participant is dominated by *Carrier* dan *Behaver* as the participants in the text. The following is the description of the participants involved in the tourism brochure.

**Table 3.** Participant involved ST and TT

Indonesian	English
<i>Pantai Lombang</i>	Lombang Beach
	It
<i>Pantai Salopeng</i>	Slopeng Beach
<i>Pantai</i>	-
<i>Pengunjung</i>	visitors
<i>Wisatawan</i>	
<i>Bukit pasir</i>	Sand dunes

Source: Data analysis

Based on table (3), the participant involved in ST can be identified that participants vary and most of them are non-beings; *Pantai Lombang*, *Pantai Salopeng*, *Pantai*. Meanwhile, some participants of being are *pengunjung*, *wisatawan*. In TT, the translation of participants also varies. *Pantai Lombang* and *Pantai Salopeng* get an adequate translation, while *Pantai* in ST has no equivalent, or is deleted in TT. In addition, being participants, *pengunjung*, *wisatawan* in ST are translated into **visitors** in TT. In the translation of the texts, the difference of realization of participants in ST and TT indicates that translating tourism promotion has obstacles that are shown with translations of participants conducted. This describes that the character of tourism promotion as description texts in ST is not transferred adequately in TT (Sriyono, 2019;2021). This occurs when the translation of *Pantai* ST is not translated in TT. The deletion of translation is part of translation problems in the translation tourism text-based genre instead of translated into *beach* in TT. However, the word *pengunjung*, *wisatawan* in ST that is translated into **visitors** in TT show how the translator knows lexical choice for tourism texts.

#### Process

Process that represents lexicogrammar tends to be realized verbs. In the generic structure of the description genre, this model is not only about how the system is constructed but also how the system determines meaning with the generic structure potential model. Here are some cases dealing with the translation of kinds of processes found in translating tourism-based genre

**Table 4.** Process found in tourism in ST and TT

Indonesian	English
<i>memiliki</i>	has is -

<i>terkenal</i>	is known
<i>menikmati</i>	enjoy
<i>Adalah</i>	has
<i>dikenal</i>	is well known
<i>didominasi</i>	-

Source: data analysis

In translating the process above, brief tourism information in Sumenep Regency shows several processes that are translated from Indonesian into English. The process found is in line with the kinds of description genre. This is indicated with some relational process in ST, such as *memiliki*, *terkenal*, *adalah*, *didominasi* and these lexical are translated into *has*, *is*, *is known* TT. However, the translation of process in TT is shifted. It is designated with some different models in the translation of the texts. The translation of the process indicates also that relational process in the genre dominates, yet there is also mental process that is marked with *menikmati* in ST and translated into **enjoy** in TT. The following is how the process in terms of SFL is translated.

ST	TT
Jubada <i>memiliki</i> tekstur kenyal dan terbuat dari tepung beras ketan dicampur dengan gula merah yang kemudian dipotong-potong kecil-kecil dan diikat	Jubada <i>is</i> a sweet snack made from glutinous rice flour and brown sugar.

Based on the description above, the process is realized with the relational process, It tends to show the identification of the participant (*Jubada*) involved in the clause In ST, the realization of process is indicated with *memiliki*, but it changes into **is** TT. It indicates that the genre construction realized with the lexicogrammar system is shifted from Indonesian and English. The difference is that the system in ST symbolizes the description of *Jubada* signaled with *memiliki*, but in TT it tends to define *Jubada* marked with **is**. This supports Santosa (1996); Wiratno (2018) that relational process in description genre is purposed to identify. As the result, this perceives readers about the *Jubada* as tourism promoted.

#### *Logical marker*

One of the characteristics of determining linguistics features in a genre is the conjunction. This marker identifies how logical meaning is constructed with the genre system. In line with that, most conjunction that is realized in that texts represents the relation among sentences in texts. It is one of the discourse markers indicating how the ideas are connected among sentences or clauses in a paragraph. In tourism promotion show that the conjunction

used is different from Indonesian and English version. Some realization of conjunction in the texts is as follows, *juga*, *diakhir*, *karena*, *sehingga*, and *Selain itu*. The expression of logical relation in two tourism texts is expressed differently in ST and in TT as the following cases:

ST	TT
<p><i>Salah satu keistimewaan yang dimiliki oleh Pantai Badur adalah terdapat air tawar yang mengalir ke laut diantara bahan pasir putih <b>sehingga</b> pengunjung terutama anak-anak dapat bermain air tawar ini dengan tenang.</i></p>	<p>Badur beach has a different charm comparing to another beach in Sumenep, a small river flowing with fresh water <b>instead</b> saltwater can be found here. Family, with children can play comfortably.</p>

The translation of conjunction in ST is shifted in TT. Conjunction *sehingga* in ST has meaning *cause-effect* and it is translated into *instead* meaning adversative in TT. Accordingly, the logical meaning in ST is shifted in TT. The changing of logical meaning tends to influence text structure in description genre. Therefore, the system of conjunction also refers to the description genre model in ST and in TT that also indicates how the description is interconnected among the clauses in the texts and tourism destination promoted are understood well by readers or visitors.

## CONCLUSION

To sum up, translation tourism texts can be examined with the genre system. One of the genre's approaches to translation tourism promotion is the SFL perspective with the pattern of social function and its realization in text structure and linguistics features. From this perspective, it can be identified whether some translation problems are still found. Different texts structure in ST influence communicative messages in TT. Accordingly, a translator of tourism translation should pay attention to the genre in ST and TT to avoid meaning distortion, particularly in tourism promotion.

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# CULTURAL STUDIES







## How Social Media Promote and Hurt Truth: Instagram @tirtoid and @dagelan Take on COVID-19

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### ABSTRACT

In the light of the rise of social media usage during the COVID-19 pandemic, this research discussed how media has shifted as social media become pool of information. As anyone who gets access to social media can contribute, actors involved may or may not come from an established background. It triggers the question of Truth: how reputable the information produced for the public to scroll on. This research used mixed methods while analysing random samples of COVID-related posts from two Indonesian company-based Instagram accounts, @tirtoid and @dagelan. These verified accounts have different style of approach; the former are producing infographics serving 1 million followers and the latter are curating memes serving 20.2 million followers (as per October 2021). Despite not sharing similarities, it is found that media key roles of amalgamation and accommodation are constantly applied in the search of Truth while rejecting Post-Truth. This shows how media logic are dependent toward social events and their changes yet still winning for mediatizing media.

**Keywords:** COVID-19, Instagram, Mediatization, Post-Truth, Truth

### BACKGROUND

The Covid-19 pandemic is not the first crisis faced by humans since the advent of digital technology, especially social media. Some other cases include EVD (Ebola Virus Disease) in Africa (Carter, 2014; Odlum & Yoon, 2015), Cholera in Haiti (Carter, 2014), Euromaidan riots in Ukraine (Domb Sadof, 2017), and Post-shooting Campus Quarantine. in America (Jones, Thompson, Schetter, & Silver, 2017) use social media as a tool. Not only that, social media is also used to commemorate dark tragedies in the past, such as the Holocaust in Germany (Commane & Potton, 2019). It can be concluded that the relationship between modern humans and social media is very close, so many things can be done, even those concerning crises, such as pandemic mitigation, news dissemination, to self-representation.

Africa uses social media Twitter in handling the Ebola pandemic. Lawal Bakare, the dentist who started the @EbolaAlert account, said that social media is the fastest and cheapest feedback tool in the 21st century (Odlum & Yoon, 2015). Carter (2014) and Odlum & Yoon (2015) reveal the effectiveness of social media Twitter in helping to spread news to reduce the

number of new Ebola victims and monitor user behavior. Monitoring also occurs during the Covid-19 pandemic. In fighting the pandemic, many countries have deployed communication and tracking technologies to monitor the movement of their people (Klimburg, Faesen, & Verhage, 2020), although the security, privacy and transparency of the data used are doubtful (Klonowska & Bindt, 2020). By using social media and communication technology, it is hoped that the pandemic can be handled better, so that the recovery period does not take longer.

Social media and communication technology are the link between humans and the outside world when they are in quarantine during the crisis (Jones et al., 2017). Jones et al. (2017) continued, inaccurate information and lack of official information from the authorities resulted in rumors that caused certain stress/trauma. The existence of "(health) experts" who provide information in the media also occurs during the Covid-19 pandemic, which often criticizes official information from the authorities (Stratton, 2020). Klimburg et al. also adds that the public is fed up with these fake experts (Klimburg et al., 2020). Information that is not in harmony with each other is the cause of Cognitive Dissonance (Klimburg et al., 2020) – a form of mental discomfort – because what is believed and heard cannot be accepted by a person. Therefore, the role of social media in assisting the dissemination of news can be questioned.

## RESEARCH METHODS

This study will look at uploads with the big topic of Covid-19 from @tirto.id and @dagelan account on Instagram social media. @tirtoid is an Instagram account under the website of the same name [www.tirto.id](http://www.tirto.id), while @dagelan is an Instagram account under the care of PT. Infia Meditama, a multimedia company in Indonesia. The research object was chosen for two reasons: 1) they are both are under institutions and 2) they are both verified accounts. Miller et al. (Miller et al., 2016) mentions that social media research puts forward content analysis. @tirto.id with 1 million followers and @dagelan with 20 million followers participate in bringing the theme of global crisis to their uploads. For this reason, this study analyzes the narrative phenomenon that is in the Covid-19 discourse on the uploads of the @tirto.id and @dagelan Instagram accounts by random sampling.

These samples will be read by using mixed methodology. Johnson et al. (2007) made research experts interpret the terminology of mixed methodology, mixed methods, and multimethodology to conclude the actual description of the research method. In general, these experts prefer the use of mixed methods terminology which seems more general. However, this research will use multi-methodological terminology because: 1) “different approaches used in parallel sequence but not integrated until inferences are being made” – Bazeley and 2) “different styles are being used” – Hunter. Johnson et al. also summarizes various studies with

combined methods to see the difference between this research methodology and the other two. They revealed that, at first, the notion of the combined method was a combination of qualitative and quantitative methods which aimed to find a middle way of a problem. However, as the times progressed, the goal turned into an experiment to consider different points of view, positions, and thoughts. Campbell & Fiske see that the use of more than one method can provide a feasibility status for a study because it has gone through a validation process (Johnson et al., 2007).

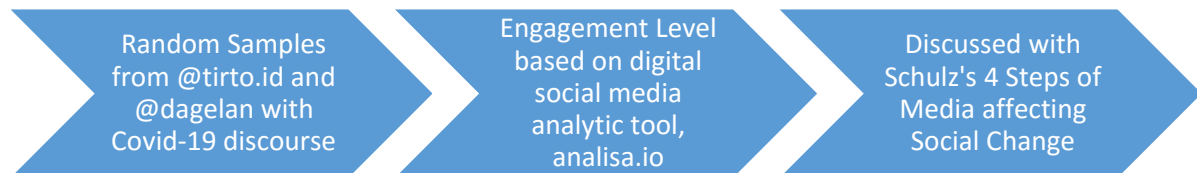


Figure 1 : Data Analysis Flowchart

## DISCUSSION

Post-truth in general is often equated with a hoax. McIntyre (2018) cites a definition of the word Post-truth in the Oxford dictionary: “pertaining to or denoting circumstances in which objective facts are less influential in shaping public opinion than attracting personal emotions and beliefs.” He discussed that although there is a temporal element in the word “post” which means it has passed which should be believed together that it has happened, but the meaning is very contradictory. “By definition, every lie has an audience” (p. 8) – McIntyre explains that the interpretation of a story varies, but what makes the difference is the intention from which the story came. By underlining “intentions” and prioritizing digital narrative (digital storytelling), in this subsection mediation and mediatization will be discussed which will start from what mediation is, mediatization and its phases, and media logic and social media logic.

The media is not impervious to the presence of politics in it. In terms of the impact generated and the progress that social media platforms have, Van Dijck & Poell concludes that these platforms are not only informal, but also in the realm of institutional and professional routines; and is no longer neutral (2013). Presumably, social media is not neutral and the notion of “social”, “meeting greetings” with “friends” has become a different arena. In the article “Four phases of mediatization: an analysis of the mediatization of politics” (2008), Strömbäck questions two concepts of Mediation and Mediatization that are often used in political discussions in the media.

Mediation is a time when people hold on to the media. At this point, Strömbäck labels the media as the center of the news as being in a position of “governors” and society as the recipient of the news as being in a position of being “governed”. The use of the words “rule” and “ordered” clearly gives the nuances of power relations in the media. This kind of experience

feels traditional because it occurs in one direction (such as television, magazines, newspapers, and so on), ignoring the connectivity that social media platforms offer. The reality that is accepted by society comes from the point of view of description from the media, but the drawback is that it fails to capture important aspects (2008). If Mediation is seen as a process, Mediatization is seen as a consequence of Mediation (Strömbäck, 2008) and a transformation of society via a linear media logic (Couldry, 2008). Regarding media logic, Altheide and Snow mention that media logic is a form of communication in which the media is present and transmits information (Strömbäck, 2008) and acts as a collection of basic principles that are cultivated to be given to audiences (Van Dijck & Poell, 2013), for that logic media can be called as the verb form of media as subject.

From each of the accounts, it is taken the latest and most related to Covid-19 discourse, @tirtoid posted on 13 October 2021 and @dagelan on 22 September 2021. From the dates, it can be seen that both accounts are still relating their stance with this global pandemic. Nevertheless, what is more interesting to look at is the tagged accounts. @tirtoid with the discourse of warning the society about taking care of health during the pandemic, it is sponsored by other institution (in this case, @prodia\_lab) in regards to posting their fairly informative infographic. The infographic can be seen as rich in information due to the references they put in the image to prove their liability. Meanwhile, @dagelan with their always humorous approach, also tagging their sister account @hai.dudu to create expansion of narrative, creating greater engagement and coverage.

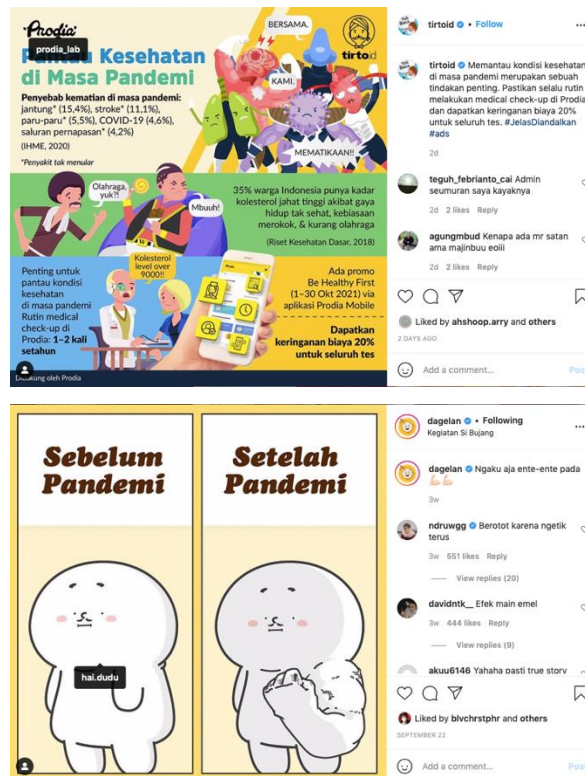


Figure 2 : Random Samples from @tirtoid and @dagelan on Covid-19 discourse

In the article “Reconstructing Mediatization as an Analytical Concept”, Schulz (2004) describes four processes of social change in which the media plays an important role, namely:

1. Extension: an extension of the natural boundaries of (between) human communication; quotes McLuhan "Media are 'the extensions of man'".
2. Substitution: a substitute for traditional forms of communication.
3. Amalgamation: the media has become a part of human life, both private and social; reality in the media has merged with social reality.
4. Accommodation: things about adapting to the media

By taking the two sample posts of each account and Schulz’s four processes of social change into account, below is their engagement rate, like rate, and comment rate, from onlite social media analytic tool: analisa.io. Analisa.io provides real-time overview of Instagram accounts that are set public; although the mentioned features are free all the time, the extensions of other more detailed features can be unlocked with a price. It can be seen in figure 3 & 4 below, @tirtoid with 1 million followers are able to get the engagement rate at 0.15% that is roughly 1,500 followers interactions based on 6 postings a day on average; while @dagelan with 20.2 million followers are at 0.51% that is estimated at 103,020 followers interactions based on 12 postings a day on average. @tirtoid with a more traditional approach of mediatizing its contents are hanging on the process of extension and substitution, with a stretch to amalgamation. This traditional approach is idealistic in promoting Truth rather than hurting it.

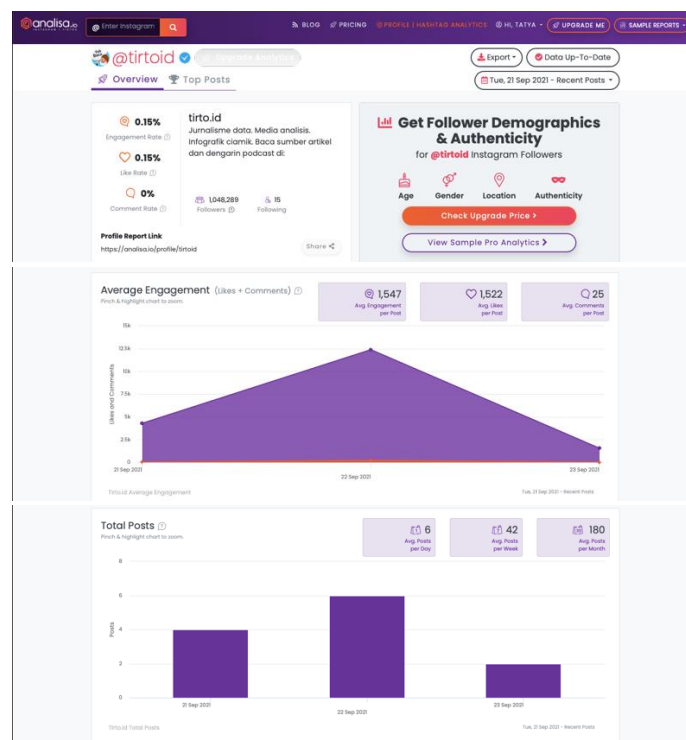


Figure 3 : @tirtoid’s overview by analisa.io

Meanwhile, with greater rate, @dagelan that curates memes and stay related to the wave of information and more hip current issues is heavily based on accommodation. With such “power” in hand, @dagelan may have been having bigger chance to hurt the Truth.

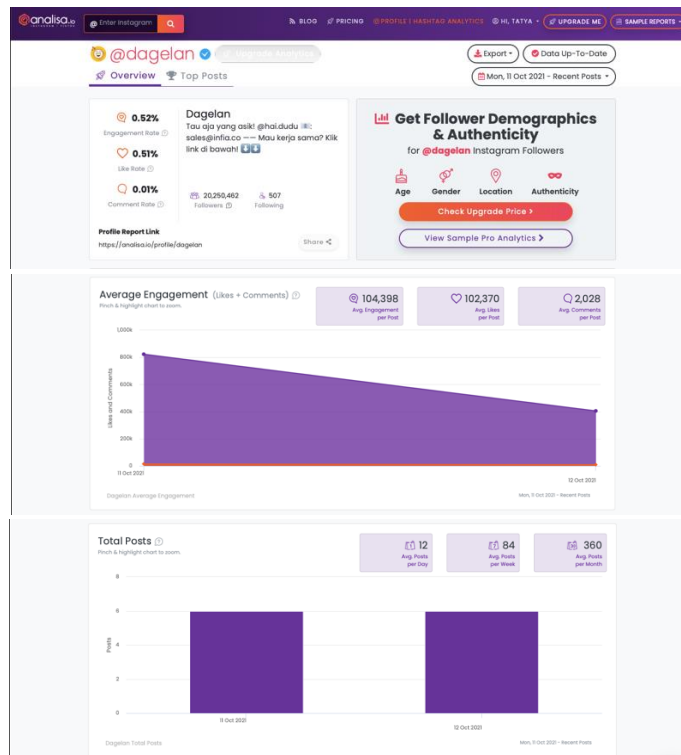


Figure 4 : @dagelan’s overview by analisa.io

When juxtaposed with the four phases of Strömback’s Mediatization and Digital Narrative as the Mediatization of Couldry, Schulz’s four social change processes, it seems that social media as an arena for transformation is already in its final stages. Social media includes all four Schulz processes and social media plays a large role in narrative (even traditional media also have social media accounts) because the dependence and heteronomy of mass media is a central aspect of mediatization (Schulz, 2004). If the three nodes of digital narrative as Mediation are Context, Circulation, and Long Term; the keywords of digital narrative as mediatization are Pattern & Logic (Couldry, 2008). Couldry compares oral narration with digital narration and finds that digital narration has more stress, including:

1. pressure to combine text with other elements,
2. pressure to limit,
3. pressure to follow standards, and
4. pressure to deal with haters.

If we return to social media mapping, each platform has its own features and uses. This makes the pressure in digital narrative wider, depending on what media platform is used. Therefore, if there are limitations in presenting the Truth, then the Truth can be questioned.

The “truth” that is then conveyed by the media (or media logic) can control the social narrative, and has the potential to become Post-truth, depending on the intentions of the media or the account that uploaded it.

## CONCLUSION

Despite not sharing similarities, it is found that media key roles of amalgamation and accommodation are constantly applied in the search of Truth while rejecting Post-Truth on both @tirtoid and @dagelan. It is found that they stay related to the current situation, especially with the pandemic (seen from latest posts close to now – October 2021), yet are having agendas on advertising and expansion. Both accounts are complying to Schulz’s four process of social change done on social media: 1) Extension (aforementioned advertising and expansion), 2) Substitution: both in the form of virtual media, 3) Amalgamation: the fact that they have become a part of human life (seen from engagement rate), and 4) Accommodation: especially @dagelan who stay more current with curating memes instead of producing them. All of these show how media logic are dependent toward social events and their changes yet still winning for mediatizing media.

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## Madurese Women and The Marriage Contract : The Study of Madurese Women's Position and Authority in a Marriage

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### ABSTRACT

Marriage is both a long-term arrangement and sexual relationships. It is constituted by a contract between a man and a woman. New relationship is structured when a man and a woman change their status as a husband and a wife. The change of status is associated with responsibilities and rights in performing the role as husband and wife. To bring this issue into a discussion, a research about Madurese women and the marriage contract is conducted. To be specific, the research concerns more with the position and authority of Madurese women in a marriage. Madurese women are taken as the source of the data because Madura has strong patriarchal culture and it is in line with the discussion of the marriage contract theory. The research uses qualitative method and the data will be taken from interview and questionnaire distributed to a number of Madurese women which have met the criteria of being the participants. The result of the research will be analyzed with the sexual contract theory by Carole Pateman. The results of the research show that the position and authority of Madurese women are not equal to men, but there is a shifting in Madurese men's perspective about gender equality.

**Keywords:** Marriage contract, Madurese women, Women's position.

### BACKGROUND

Marriage is acknowledged as an institution that legalizes men and women relationship. To get married means that men and women are ready to take the responsibilities as a husband and a wife and they become one person in law (Barker, 2018). In some cultures, marriage is considered as sacred as it is embedded with religious, social, and traditional values. Marriage regulates men and women relationship with various expectations, demands, and consequences. It signifies that marriage has complexities not just a romantic relationship of men and women.

According to social theory, marriage is defined as a legally recognized social contract between two people, traditionally based on sexual relationship and implying a permanence of the union (Little et al., 2016). From this perspective, the issue of a marriage should be seen in the context of the social contracts in a husband-wife relationship. The social contracts define the relationship of men and women with set of rules, expectations, and boundaries (Thompson

et al., 2018). They specify the rights and responsibilities of men and women in a marriage based on the sex and gender difference. The contracts will influence the married life and impacted to many aspects of husband-wife relationship. The contracts in a marriage are not written, but the narrations are included in the status change from a man to a husband and a woman to a wife.

The content of the marriage contracts are seen as problematic by feminists. They concern with the structure of the marriage contracts originating from the sex and gender difference as the political product of patriarchy. One of the feminists who works on the issue of marriage contract is Carole Pateman in her book's *the sexual contract*. Pateman argues that the fact of the contracts as in practice is the way in which an important form of subordination occurs (Thompson et al., 2018). In her critics of marriage contract, Pateman establishes the patriarchal meaning of sexual difference (Fraser, 2014). She mentions that in marriage contract, masculinity is defined as mastery and femininity as subjection. Therefore, the contracts between men and women in a marriage are constructed unequally. The discussion about the marriage contract then leads to the issue of how a woman is treated in a marriage.

To study about marriage contract, this article is going to explore the married life of Madurese women. Madura has strong patriarchal influences in its culture and the married life of its women is problematic since forced marriage and early marriage still exist (Bawono et al., 2019). In Madura dating is not permissible because most of the people are Moslems and in Islam dating is considered haram (E, 2016). This is to prevent any physical temptation or sexual relationship to happen. For this reason, marriage in Madura is sacred and becomes an important phase for the people (Kariswati & Hadi, 2017).

Furthermore, many of Madurese cultures, beliefs, and values represent patriarchy. The women get more restrictions in public space as they have less opportunities to have high education and career. The realities portray that Madurese women are passive whose movements are determined by male power. Marriage for Madurese women are mostly has been arranged by their parents or family. In addition to that, madurese people's perspective about marriage is conservative. They believe that marriage has a specific purpose to maintain the continuity of generations as well as for cultural and economic dimensions (Noer, 2012). This perspective contributes to the facts that Madurese women have two destinies in their life: as wives and as mothers (Noer, 2012). They can achieve these two destinies through marriage, therefore, marriage is such an important life goal for Madurese women.

By connecting the marriage phenomena in Madura and the issue of marriage contract, this study discusses how is the position of Madurese women in marriage and their authority in husband-wife relationship. The objective of the study is to figure out how Madurese women are treated in their marriage by examining the husband-wife relationship. The sexual contract

theory by Carole Pateman is used to analyze and to explain the issue. Sexual contract theory reveals that women are excluded as an individual from the social contract. The exclusion perpetuates the sexual hierarchy in any men-women relationships, including in the institution of marriage (Fraser, 2014). The previous studies of marriage in Madura have been explored many times about forced marriage and early marriage, however, the discussion about women position in husband-wife relationship has never been discussed. Therefore, this study is expected to give contribution to the discussions of women's studies particularly to the study of Madurese women and their social life.

## RESEARCH METHOD

This study employs a descriptive qualitative method with a feminist ethnographic approach. A descriptive qualitative method enables to understand a social reality from the perspective of research subjects (Nassaji, 2015). Besides, it can provide a detailed description, interpretation, and explanation of an issue which in this case is about women's position and authority in a marriage. The feminist ethnography approach uses to examine the life experiences of women in their natural habitat. It provides an understanding of women's life from a women's perspective. The feminist ethnography approach also conceptualizes various behaviours carried out by women in responding to situations in specific social context from the perspective of gender relations (Rahmawati et al., 2021) (Schrock, 2018). The feminist ethnography approach in this study is implemented to examine the married life of Madurese women, about what are their roles and responsibilities as a wife.

Data collection for this study was carried out by distributing questionnaires and conducting interviews. The close structured questionnaires were distributed to 15 respondents from 3 regencies across Madura; Bangkalan, Sampang, and Pamekasan. The respondents were chosen randomly, however, they must meet the research focus. The respondents must be: 1) A woman who has married 2) Living in one of 3 regencies in Madura 3) have spent most of their time in Madura and 4) willing to participate to be the respondents. Moreover, the interviews were conducted with some of the above mentioned respondents to get deeper and stronger answered that related to the issue of Madurese women's position and authority in marriage. The distribution of the questionnaires and the interviews were done around September – October, 2021.

The data analysis was done by sorting the data obtained, synthesizing the data, describe and analyze the data using the sexual contract theory by Carole Pateman. The last step for the data analysis is drawing a conclusion to summarize the results of the research.

## DISCUSSION

### Madurese Women Individual Rights in Marriage

Madurese women live in a very strong cultural environment and religious belief. These two become the prominent factors contributing to their developmental characteristic. Both the attitude and behavior of Madurese women must represent the values of their culture and religion (Sudarso, 2017). They are taught to be adherence to the culture and must prioritize cultural traditions-related activities over their interests. This reflects that there are external forces controlling Madurese women's actions, so that they need to always be considerate. People in their social environment will always be watching what they are doing. This is due to the fact that there is a social sanction to those who are considered making mistakes or their actions are not in accordance with the cultural or religious expectations. However, it does not mean that Madurese women are restricted, but they must have self-control.

In marriage, Madurese women are also confronted with social demands and expectations. When a woman is married and change her status as a wife, her individual rights are no longer the same as when they were single. In any patriarchal culture when a woman is married, her husband is responsible for her life. According to Pateman, in marriage contract there is an exchange of protection and obedience in a husband-wife relationship (Pateman, 1988). A man who is considered powerful in patriarchal culture is responsible to give protection to a woman, but as the exchange a woman has to give her obedience. This relationship pattern in marriage contract can cause male domination and it violates women's rights as an individual.

According to United Nations, human rights are rights inherent to all human beings, regardless of race, sex, nationality, ethnicity, language, religion, or any other status. Human rights include the right to life and liberty, freedom from slavery and torture, freedom of opinion and expression, the right to work and education, and many more. Furthermore, women's individual rights in marriage are more into human rights which seeing the human as not only male (Rosie, 2013). This is about the recognition of women's autonomy allowing them to make decisions about anything in their life themselves. Regarding to this issue, there are three questions given to the respondents to know about their individual rights in marriage. The first is about their rights to decide whether to work or to become housewife, second is about freedom of expression, and third is about automony over their body.

After marriage, women have to deal with roles and responsibilities for households and motherhood. These two jobs spent most of their time at home, therefore, most women are housewives. To choose between becoming a housewife or to work not all women can decide it themselves. Pateman (Pateman, 1988) mentions that the superiority of men in marriage contract enables them to be the master of the women in a husband-wife relationship. They can

rule and control the women's life. Is this circumstances also happened to husband-wife relationship in Madura? The answer of the repondents shows the opposite. According to them, they get permission from their husband to have a job. There is no limitation for them to choose either to stay at home as a housewife or to work. However, most of them decide to focus on their role as a wife and a mother by staying at home because they are afraid that they cannot manage their time well.

The above mentioned fact implies that there has been changing in husband-wife relationship particularly in Madura. Madurese women are no longer considered as subordinate because their individual rights to decide their future are recognized. In Madurese traditional culture, a woman is placed in the identity who are needed to be watched, protected, and guided (Sudarso, 2017) ( Mardhatillah, 2014). However, the mindset of a society is very likely to change over time such as because of globalization and modernization. A better level of education can also be a factor in changing the mindset of a society. The fact that husbands in Madura nowadays do not restrict their wives' individual rights after marriage infers that Madurese men are more aware with gender equality. They no longer exercise their power as if the master of their wives. This can be a good change in Madurese marriage contract that the women can still have their freedom although they have been married.

The second issue concerning with the freedom of expression, most of the respondents answer that their husbands listen to both their opinion and thought. Although sometimes there is disagreement about certain thing, but they have opportunities to delive their voice. Their husbands also include them in the decision making. Besides that, their husbands let them to express themselves either through hobbies or things they enjoy. This fact of course contradicts with the women condition long time ago. Throughout history, women in marriage are passive because they are obligated to adapt themselves to the will of their husbands (Pateman, 1988). The freedom of expression owned by Madurese women in their marriage nowadays can be the result of women's movement long time ago. Since the passiveness of women become one of the factors of women's dissatisfaction in marriage, feminist then make a movement to show that women have the same capacities as men and so are entitled to the same freedom (Pateman, 1988). The fact that Madurese women can get their freedom of expression in the husband-wife relationship conveys that women's movement is successful. Besides, this also implies that Madurese men are becoming tolerant nowadays since they give space for their wives to have self-expression.

The last issue for women individual rights in marriage is about their autonomy over their body. Erken (UNFPA, 2021) defines women's body autonomy as women's power and agency to make choices, without fear of violence or having someone else decide for them. It means being able to decide whether, when or with whom to have sex. It also means making decisions

about when or whether women want to become pregnant. Regarding to this issue, women's body autonomy in Madura is more or less regulated by cultural values and religious belief. It is considered taboo if women ask to have sex, reject to have sex or to postpone pregnancy. Based on the answer of the respondents, their sexual life is more dominated by their husbands. In their belief, one of their roles in marriage is to serve their husbands' sexualy desire. The traditional viewpoints of sexuality in Islam gives privilege to male sexuality over female sexuality especially in married life (Riyani, 2014). Thus, according to the respondents, regarding to sexuality and also pregnancy they are more into following what their husbands' ask and decide for them. This fact indicates that men have more power over female sexuality than the women themselves. It indicates that husband-wife relationship in particular cases such as sexual relationship is hard to be on the same level. It is as explained by Pateman (Pateman, 1988) in her theory that wome's status as 'individuals' is thus immediately undercut in the state of nature. Being who must always contract to subordinate themselves to others who enjoy a natural superiority cannot stand as free equals.

### **Madurese women's Responsibilities in Marriage**

Women's responsibilities in marriage are about their roles as a wife. In traditional marriage, men and women have different roles based on their gender differences. Their roles are divided into public and domestic sphere. In marriage contract theory, gender division of public and private sphere indicates that men and women are considered not equal when entering into marriage (Pateman, 1988). This is due to the fact that patriarchal society only give attention to one sphere only and the private sphere is not seen as politically relevant (Pateman, 1988). The private sphere as the domain of women in marriage is very restricted. Their roles are limited only to houseworks, childcare and they spent most of their time at home. On the contraty, men's domain in public sphere enables them to have wider movements and it often becomes an excuse of their absence in household and parenthood.

How about Madurese women's roles and responsibilities in marriage? Based on the analysis of the respondents' answer, the roles and responsibilities of Madurese women in marriage are also in private domain. They are also responsible for the houseworks and childcare. Referring to the discussion of the previous section in this article, although Madurese men allow their wives to choose either working or staying at home but the realities show that most Madurese women are housewives. Only some women in Madura have a good job and career, the others are not. The factor contributing to this fact is because many of Madurese women have low education degree (Rozikin & Kurniawan, 2018). This make them unable to have professional career. Formal education is considered unnecessary for women in Madura, therefore, the highest education degree owned by most of them is middle school. There is a saying delivered over generations in Madura "*jha 'gitenggi asakola, dagghi' badha e dapor keya*"

which means "don't go to school high, later in the kitchen too" (Rozikin & Kurniawan, 2018). This saying emphasizes the role of Madurese women in private sphere.

In addition to that, Madurese women since they were kids have been taught to a doctrine by their parents or the older people in the family that when they are married their nature as a wife are about three things, *amassa'* (cooking and serving food), *adhândhân* (putting make up and dressing well to always look beautiful for the husbands), and *rèmbi'* (give birth and childcare). The Madurese women then believe that these three are their jobs and responsibilities in marriage. Analysing the meaning of the doctrine it describes that the Madurese culture designs their women to be a good wife who is responsible for the household and childcare. This can be determined as one of the patriarchal products because the freedom of the women to decide the future of themselves is restricted. There is control over their actions.

The marriage contract theory views this issue as the causes of inequality in husband-wife relationship (Pateman, 1988). It is unequal because men's superiority does not look the responsibilities of women in private domain as precious. Women's responsibilities in household and childcare are as difficult and tiring as men's responsibility in public sphere, however, they are sometimes forgotten because since at the beginning of the contract women are not considered individuals. It is as stated by Pateman (Pateman, 1988) only masculine beings are endowed with the attributes and capacities necessary to enter into contracts, the most important of which is ownership of property in the person; only men, that is to say, are 'individuals'. Men always assume that their responsibility as the breadwinner is the hardest, therefore they demand exchange from women. The exchange is in the form of obedience meaning that women must agree with men's requests mainly to give them service and to take care of them. In Madura, it is difficult to change the perspective of the society about women's gender roles. They have believed in women's natures based on the ideology of sexual difference in patriarchal culture. To those who cannot perform their gender roles as expected will be considered crossing their nature and get negative label from the society. Madurese society always watches their women's movement because the elders still uphold the traditional values and beliefs.

## CONCLUSION

The above discussion demonstrates that the position and authority of Madurese women are not equal to men, but there is a shifting in Madurese men's perspective about gender equality. In Madurese husband-wife relationship, the husband is not entirely the master who dominates and deprives their wives of independence. This can be seen in how the individual rights of Madurese women are recognized and acknowledged. Madurese women have the freedom to regulate their everyday activities by themselves either to have a job or to focus on

the household and to raise their children. Thus, they have a full control over their life choices and coercive behaviors are not evident in such a situation. In addition, they are also free to express their opinions such as showing what they like or dislike, particularly in household and children matters. These two areas are definitely a positive force that elevates the status of women. These freedoms were not previously obtained by wives. Once they got married, their life would be completely regulated by their husband and they would become a passive partner.

The freedoms that Madurese women progressively obtained over time demonstrate that they have authority over themselves as individuals especially in marriage. However, in some cases like sex or autonomy over their bodies, they are not courageous enough to demand for more rooms of freedom. In both cases, men still have the privilege to determine when and how their sexual relations are carried out. Whereas the Madurese women will comply with their desires. This circumstance is due to the taboo assumption of the society for a woman to discuss sex with their partners. In addition to that, the strong religious values and practices are firmly retained in which they have to serve their husband's sexual needs.

Moreover, Madurese women are in charge of domestic responsibilities. There are three responsibilities women in Madura have to perform in their married life, *amassa'* (cooking and serving food), *adhândhân* (putting make up and dressing well to always look beautiful for the husbands), and *rèmbi'* (give birth and childcare). The factor contributing to their domestic responsibilities is due to education is considered unnecessary for them, thus most of them have low education degree. It causes them unable to have professional career. Domestic responsibilities are seen as the nature of women, therefore, they have to perform it well otherwise they will get negative label from their social environment.

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## The Existence of Jamet Kuproy as Counterculture in New Media

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### ABSTRACT

The existence of new media is a benefit for humans to access all information and entertainment that are not limited by space, time, and reach. The presence of new media eases humans to live their lives. *Counterculture* is considered to be a form of resistance against *mainstream* culture. With this existence of new media, a *counterculture* can exist and can cause various kinds of responses from the masses. The viral phenomenon of *Jamet Kuproy*-style dance, two acronym terms of *Jawa Metal Kuli Proyek*, currently attracts people's attention in TikTok, a social media platform allowing the users to make and post videos and motion pictures with certain music as the background sound. It is believed that *Jamet Kuproy* is a *counterculture* that is a prerequisite for a breakthrough in fashion. Thus, this study aims to dig up information related to the existence of *Jamet Kuproy* in TikTok and what kind of culture exists in *Jamet Kuproy* until later it is said to be a counterculture. The method used in this study was descriptive analytics, by using the *counterculture* as the analytical knife. The results of this study reveal that *Jamet Kuproy*-style viral dance that can attract the attention of the masses is a form of a counterculture that exists in the new media, TikTok.

**Keywords:** *Jamet Kuproy, Counterculture, New Media*

### INTRODUCTION

New media is a term used to refer to a variety of communication technology devices, which are presented with greater mass and wider connectivity. (McQuail, 2011) mentioned that new media has been used since the 1960s. The most prominent feature of new media is digitization, an open character and it's everywhere. The existence of new media is a power for every individual to be able to take part in enjoying it. With the internet, all barriers such as space, distance, and time start to fade thus each individual will be very easy to find information and reach various kinds of communication widely and at any time.

New media has given humans a space to think and move freely. (Alatas & Sutanto, 2019) argued that this is an opportunity for each new media user to express everything that is on his/her mind. Conveying thoughts as a form of a *tweet*, expressing and appreciating themselves in form of creation can be uploaded on social media, bringing about various kinds of responses that will reach its creator. The response can take various forms, such as giving like and comments, and also sharing its content.

A phenomenon had gone viral in the social media called TikTok which presented a video containing a dance with random movements, with a DJ *Remix* as the background of music, and

with a man with long and shaggy hair in it who seemed to enjoy the dance. The viral video uploaded by the TikTok account @yusuf.sikuyus on May 24<sup>th</sup>, 2020 has been watched 2.5 million times on its official account. With musical accompaniment which is not more than 15 seconds, the video that has been shared more than 2,000 times has been commented on more than 7000 comments with 52,000 *like*.

It is known that the uploader of the viral video is a young man called '*Jamet Kuproy*'. Reporting from the online page *newsdetik.com*, the definition of *Jamet Kuproy* etymologically, the phrase "*Jamet Kuproy*" comes from two words. They are *Jamet* and *Kuproy*. The word "*Jamet*" is an acronym for *Jawa metal*. In fact, the term *jamet* already existed in the 2000s. Originally, this group refers to a group of ethnic Javanese youth who are fond of punk/metal music. Because of the love of music that is considered unusual, the meaning of *Jamet* has been pejorative. It becomes ridicule for people who behave in a way that is not following the norms of society.

*Jamet*, which means *Javanese Metal*, experiences a morphological formation process through abbreviation in the form of an acronym. The acronym formation of the word *jamet* is done by perpetuating the first syllable in each word (Nugroho, 2015). The term *jamet*, which is then followed by the word *kuproy*, the acronym of *kuli proyek* (construction laborers), becomes a new identity that emerges among the society through TikTok.

The presence of TikTok in cyberspace as an application is quite interesting because it can be a place that can shadow the creativity of its users. TikTok media is also a means for users to seek entertainment, to unwind by watching and making dancing videos, starting from things that are hilarious and bring our laughter to important information such as the latest news, tips and tricks, and even creative tutorials. TikTok even becomes learning media for certain groups.

TikTok is an app that allows people to express themselves on social media. The form of self-expression here can be done in many ways, whether it is by making videos that can increase creativity, making lipsynchs, or making challenge videos that foster self-confidence which enters the stage of adolescent self-development (Adawiyah, 2020). The TikTok application provides various kinds of convenience in getting information and entertainment. Not only for expressing themselves, but nowadays TikTok is also an application that is very loved, especially by teenagers, because through this new media, they can increase their popularity and become an affordable place to show themselves to the public. In fact, it is not uncommon for TikTokers who are going viral to get enough public attention that they are invited to a private TV program just because they went viral on TikTok.

The social media application, TikTok has a great influence on entertainment in Indonesia. Many new artists are born through their fame on TikTok because of several different reasons. Some are viral for uploading inspirational videos such as motivational words, singing

using very good vocal techniques and some are going viral because of things that seem like scoff which brings about expletives from many people because their presence is considered merely as sensation seeking. There are even TikTokers who managed to release *their first single* because of their fame in TikTok as quoted from an *online* news story that mentions several new artists from TikTok who have made it onto TV because of their fame just like Risa Culametan, who got many jobs and was invited to a TV show. This little girl who went viral on TikTok because she spoke in a nagging tone in Sundanese, but someone edited it into music, was repeatedly invited on TV talk shows, even several times many YouTuber artists invited her to collaborate until she managed to release *her first single* in the form of a song that made it viral on TikTok by remaking it like a more interesting video clip. There is even *selebtok* (TikTok celebrity) who got public scathing comments because of their controversial posts. It was Denise Chariesta who proclaimed herself as a rich person by showing off her wealth and eating out at expensive places with her friends. Many netizens don't like it because her video posts on her TikTok often contain negative words and insult others. Therefore, many people assume that Denise is just getting famous and viral by making controversial videos. This makes Denise increasingly rise in popularity until she managed to enter TV. Another *selebtok* who used to exist on TikTok is Bowo Alpenliebe, but now he has offered with many acting jobs such as in movies in cinema or television and even soap operas." (Nanda, 2020)

TikTok has such a huge influence that it can change a person's destiny. Certain people or groups who used to be ordinary people who are not known by many people, through their fame on TikTok, have now become public figures who almost every day appear on television. Surely, through their fame on TikTok, they earn a lot of money and bring a lot of profit for them. As for *Jamet Kuproy* himself, although he has gone viral and has been widely discussed on TikTok, there has been no news about *Jamet* being invited to TV shows in Indonesia. Many Youtube and Instagram accounts upload videos about *Jamet Kuproy* in the form of posts indicating that *Jamet Kuproy's* dance is the latest trend that is going viral on TikTok among the viral trends that are popular and followed by many people.

By these assumptions, this research wants to explore the existence of *Jamet Kuproy* which is currently viral in new media. *Jamet Kuproy's* dance has received a lot of criticism, causes a paradigm that *Jamet Kuproy's* existence is a form of rejection of a lifestyle key that has been established in society in general. Those who claim to be *Jamet* have the view that what they are carrying is a fashion, style, and a way of enjoying their version of the life. People calling themselves *jamet* have the principle that having their own culture, not imitating other people's styles is something to be proud of. It is not tacky and bad things as people say because of the many comments that don't like if they are going viral.

Previously, there had been studies that raised issues of *counterculture* which are considered as a subculture presented by a person or group that is mainstream to oppose the establishment in society. A study of *Punk* is believed to have brought a new ideology of anti-establishment and independence that was formed to fight capitalism. The *Punk* movement is identical with urban development (Wilujeng et al., 2017)

## RESEARCH METHODOLOGY

The research method used in this research was descriptive analytics. It is a method in which in practice the researcher tries to describe in-depth or explain the description of his findings in the form of data accurately by providing a detailed review of the objects studied. After the research data had been collected, an in-depth analysis process was carried out on the data thus a conclusion regarding the research carried out would be obtained and could be accounted for.

The contexts in descriptive analytics research specifically the researcher only conducted a literature study related to the topic under study, namely new media as a place for *Jamet Kuproy's* existence either through journals, books, or scientific articles that contain direct reviews that are related to the object of writing. The source of data that becomes the benchmark for this research is a social media application, TikTok with an account in the name of @yusuf.sikuyus as the first account to upload videos of *Jamet Kuproy*-style dance (*Jawa Metal Kuli Proyek*) as well as several relevant *online* news platforms discussing the phenomenon of *Jamet Kuproy's* viral video.

The formulation of the problems in this study includes how the existence of *Jamet Kuproy* in the new media, TikTok is and how *Jamet Kuproy's* dancing *counters* the culture that is currently trending on TikTok. The description of the data and the results of the analysis will be explained in-depth and structured in the discussion. In addition, *counterculture*, which is believed to be a subculture of norms, views, and behaviors displayed by individuals and groups as a form of cultural conflict in general, is a view that becomes the central point of the analysis of *Jamet Kuproy's* existence in this new media.

## RESULTS AND DISCUSSION

### *Counterculture, The Past To The Present*

*Counterculture* was born in the midst of the culture of community that has already existed. Its presence is a form of opposition to the culture adopted and applied by the community itself. *Counterculture* is recognized as a form of resistance to mainstream culture. On the other hand, the birth of a *counterculture* is assumed as the derivative of the mainstream culture, although it is contra (Safitri, 2014). The presence of a

new phenomenon that is entrenched among the community creates a paradigm that the new thing is a sensation that is often only underestimated. A lot of scathing criticism and ridicule is often given to a new culture. People are quick to judge a new culture.

Looking at the history of the development of *counterculture* itself, which at the time of its birth and development had various kinds of changes and updates from the culture that is considered as something mainstream, *counterculture* is formed from the adoption of another culture that exists in society and also to a belief. Roszak stated that *counterculture* as a culture of radical separation from the assumptions of mainstream culture shows the impression of the spread of threats that cause fear to the general public, having norms or ethics of separation from the main cultural value system, and having actions and ways of separating themselves from the main culture of society (Roszak, 1969)

*Counterculture* has existed for a long time. Reporting from the online media [www.kompasiana.com](http://www.kompasiana.com) in the 1960s, the world was presented with news about the existence of a form of a *counterculture* that was initiated by the younger generation of England by calling themselves Flower Power Generation with the characteristic of dirty clothes with long and shaggy hair, which has the motto love-peace and no war. The songs sung by The Beatles, who at that time was a very popular band, became a separate icon of this Flower Power Generation group. Followed by the next period of the existence of a new group, namely punk rock who also worked on music with the iconic hedgehog hair and wore clothes full of metal. They voiced for freedom by having a free lifestyle and consuming drugs. Music from the punk rock is a manifestation of freedom, humanity and a symbol of liberation from the restraints of a particular regime.

Not only carried out by groups but the development of counterculture that has ever existed was also carried out by a controversial singer, Lady Gaga, who was considered to be a counterculture icon who brought issues of horror and Satanism at that time. The genre of music that was sung and various knick-knacks that supported her performance was considered an icon that shocked the world at that time. Not a few countries have boycotted and rejected Lady Gaga's arrival in their country for a reason that the culture Lady Gaga brings is inappropriate for consumption by the public even though these things are just a drama for the needs of the stage, not what actually happened.

Recently, Indonesia has been shocked by the dance action of several youths with a unique make-up. The young men went viral through an entertainment application called TikTok by performing an unrhythmic random dance performed by several people. The accompanying music for the video is a song from Sumatra Island which is only taken a few seconds with the lyrics "*Dinding Badinding.. Oy, Dinding Badinding*". It is known that those are young men called *Jamet Kuproy*. TikTok itself is a social media platform that is currently loved by many people

because it is new media to express themselves by uploading their creations. TikTok is also a place for entertainment and is a platform that houses the creations of individuals and groups with various features ranging from audio settings, visuals to the addition of certain effects and filters.

The video that went viral on TikTok was made by young people from East Java, to be precise from Madura. It is known from the online news page *news.detik.com*, *Jamet Kuproy* are men who have a profession as construction workers who have their own expression in conveying their class culture. The way he enjoys songs, dances, and their unique style of performance is a way of living a life that is quite anti-mainstream.

Countering the trend that is currently popular on TikTok that is regular dancing with movements guided by emoticon symbols on the screen, the presence of *Jamet Kuproy's* dance is a form of breaking the trend that is currently hot in the community or TikTokers. The more structured dances have a very reverse movement with *Jamet Kuproy's* style dance. The TikTok dances that are currently being hit are dances with unique movements such as clapping, shaking the body, shaking the head, and so on as published in the *online* news that reported several kinds of dances that become a trend among TikTokers. This has become a fever that has spread over TikTok application users and these dances are loved by TikTokers from various parts of the world. An *online* news page discusses the interesting dances going viral that has become entrenched among TikTokers lately, "The number of users makes the variety of TikTok videos also more diverse. Starting from simple movements to those requiring special skills. Surely, you don't want to know anything when you're invited to play TikTok. So, try the TikTok movement below. It is easy and anyone can imitate it!" (Harmoko, 2020).

The dance movements that are popular and entrenched nowadays are the "Jellyfish Dance", a dance with two easy movements of a fist which is then followed by movement of all the fingers from the side of the face down and down for several repetitions. The dance that is no less *trendy* is "Lalala" or is better known as ( *#HandEmojiChallenge* ) which has nine styles. This dance requires a memorizing process first, but the emoticons on the screen can be a guide or cheat to make this trending dance. *#zoommyface* also became a phenomenal movement with the background music entitled "Bagaikan Langit" on TikTok. One of the viral *#zoommyfaces* is when people from abroad also use this song as a video post on their TikTok channel. As it is known, the song that is used as music on TikTok is a song coming from Indonesia. The movement is also very easy, as the name *zoom face*, it is a facial movement with a variety of free expressions that will zoom your face when the music is at a certain beat point. This movement is even followed by world celebrities and they upload it on their personal TikTok account.



However, in the midst of the popularity of those movements or dances explained above, *Jamet Kuproy's* style dance with his trademark music that is "*Dinding Badinding*", also enlivens the content on TikTok. The presence of a video from @Yusuf.sikuyus captured the public's attention with a dance treat that was different from the others. There are no special movements to be memorized or facial expressions that are undetermined or free. *Jamet Kuproy's*-style dance got a lot of attention. Lots of comments ranging from flattery to unpleasant remarks posted in the videos uploaded in a personal TikTok account @Yusuf.sikuyus. The account actually uploaded several other video creations with *Jamet Kuproy*-style dances. Still in the same dance style by lifting heels (toe), wearing similar *styles* include oversized shirts, skinny jeans, and *Jamet Kuproy's* signature hairdo, with a variety of music.

### **The Shifting of Song Meaning and the Emergence of Class Ideology**

An *online* news report stated that the song "*Dinding Badinding*" could be said to be the anthem of "*Jamet Kuproy*" dance. *Dinding Badinding* is a folk song of people from Pariaman, West Sumatra. This folk song is used to accompany the performance of Indang Dance, dance for young people from Pariaman that carry a communal spirit. In the TikTok dance video "*Jamet Kuproy*", *Dinding Badinding* was rearranged using electronic music with incomplete lyrics (Hastuti, 2010).

This folk song from West Sumatra is used as background music for *Jamet Kuproy's* style dance that is currently viral on TikTok. Not all parts of the songs used in the background sound from the videos uploaded by the TikTok account owner @Yusuf.sikuyus. The part of music used is the refrain that is *dinding badinding .. oyy .. dinding badinding*. Then in the lyric fragment, there is an additional male voice saying *aye* and *yihaa* in some parts of the music loop that is being composed into the type of DJ remix music. The video which has more than 600 comments has its own share on TikTok. Some Indonesian *influencers* also even joined the *jamet* fever by dressing up like *Jamet Kuproy* with tall hair with the side straight down.

It turns out that the viral video of *Jamet Kuproy's* dance brings a message of irony that is neatly wrapped in entertainment. *Dinding Badinding* song is a folk song from West Sumatra which has the meaning of enthusiasm for the youth in the accompaniment of Indang Dance performances. Indang traditional art has conventions that make guidelines or role models for (traditional) community groups who support the art. Indang piaman shows how community members behave, both in the world and in religious life (Fauzi & N, 2018). This is totally in contrast with the current reality. When this piece of music is played, it becomes a reminder to people who are not from Pariaman, West Sumatra, or who do not really understand the origin of this song, it is a piece of identity music from *Jamet Kuproy's* style dance that is unstructured dancing, with random movements with the feet on tiptoe (lifting the heels) while moving the hands.

An irony of the shifting in meaning is that the song “*Dinding Badinding*” which brings a spirit of young people in Pariaman has turned into the iconic music of Jamet Kuproy who is better known for its use in the background music in videos uploaded on TikTok channel. As written in *detik.com*, although there have been many historical explanations of *Dinding Badinding folk song* along with the viral video of Jamet Kuproy's dance, this knowledge has not yet become an inherent momentum in the minds of Indonesian netizens. The ethnic dialect is even more prominent, as well as an element of humor in the TikTok dance video "Jamet Kuproy" (Hastuti, 2010).

The existence of *Jawa Metal-Kuli Proyek* on TikTok becomes a projection of the emergence of an expression of class ideology whose creator is the society itself. *Jamet Kuproy*, who is defined as low-class workers/construction workers, who introduce themselves and show his fangs through his signature dance thus it becomes viral becomes an example of the creations of people from the lower classes. They prove that by creating such content, other people get to know them. In this case, it also proves that people with professions as project or construction workers can master a new media. There are no class or social status restrictions to be able to take advantage of the TikTok application and exist in it. *Jamet Kuproy* is also a part of the wider community who needs the entertainment to unwind after work. With the new media, TikTok, *Jamet Kuproy* becomes famous and even goes viral with his trademark dance. In this case, it is also a symbol of class identity attached to them, because TikTok users will recognize them faster and know their profession by just watching videos of their dance.

### **TikTok, an Affordable Media for Expression**

TikTok is here as a new media that becomes a place for many people, from artists/entertainment actors to ordinary people. Not infrequently people will become impromptu artists who then are called *selebtok* (TikTok celebrities) who are viral because their video posts are highlighted by the public. Some are viral because they get a lot of *likes* and not a few are viral because they are controversial. One of them is the viral dance style of *Jamet Kuproy* which has recently caught the public's attention. TikTok has become a new medium for *Jamet Kuproy* to express their expressions. *Kuproy* is another word for construction workers who are still often underestimated due to the rough nature of their work and uncertain income. Reporting from *Kompasiana*, most people who don't know usually judge that working as construction workers is identical with rough, hard, and dirty work moving from one place to another, having uncertain income, and of course an uncertain future (Darmaji, 2012). This has become a stigma for some of the community that construction workers are at the lower strata in terms of profession or work.

Being a construction worker does have the impression of a heavy workload. Limited ability in certain fields as well as limited skills make some people do not have many choices

about the profession to be taken. The high workload and the heavy economic pressure in living life in this globalization era have made the construction workers have limited opportunities to find entertainment to just relax. To go to entertaining places or travel, you have to spend quite a lot of money and take your time. TikTok, which is a new application that has recently become a popular channel among people of various social classes, is considered to be one of the most affordable entertainment applications. Simply by installing the application on the cellphone, one can enjoy the various features provided starting from the feature of making videos with various tools for editing to a lot of entertaining shows that can be enjoyed only by *scrolling up* or *scrolling down* from the TikTok screen.

TikTok is here as an entertainment media that doesn't have to spend a lot of money or even special time to use this application. As a very affordable media, this application is believed to be able to help relieve fatigue with easy, cheap, and instant access. Through this TikTok, several *Jamet Kuproy* uploaded videos of their dancing accompanied by DJ music. With a duration of no more than 15 seconds, one of the videos uploaded by @yusuf.sikuyus account on May 24<sup>th</sup>, 2020 received a fantastic number of views, reaching 2.5 million views on its official account. In the video, the account of yusuf.sikuyus, who is known as a Javanese youth who works as a construction worker, seems to really enjoy his dance, which is actually simple without formulas or standard movements. Various comments flooded the post. Some praise that *Jamet's* dance is entertaining, such as a comment from an account @pcandu.rindu, "I am very entertained ". Some give bad comments on *jamet*-style dance videos just like a comment from the TikTok account @maelganteng who said "old song, old hair, LOL :D". Another TikTok account from @Noviani\_24, "Doesn't he feel tired? as long as he dances, his feet must be on tiptoe, this is perfect for taking ballet lessons." However, there are also some comments from other TikTok accounts who give appreciation and support in the comments column such as the writing of the TikTok account @mozamolly, "This is great, people are still confident even though there are many bullies. For those of you who like to bully, be careful one day he becomes a trendsetter and you become his followers :D". Another TikTok account from @Edty Amie Nasution said @please make youtube content.. who knows if you will be called to a famous tv show and going viral...this is creative and confident, I respect you".

*Jamet Kuproy* uses TikTok as media that can accommodate his/her expressions. The ease of access and various features that support creating content without having to take a long time to learn how to operate make TikTok widely used by the public. TikTok has become very affordable media for anyone, from professional artists to ordinary people.

### **The New Trend of Mass Entertainment**

The existence of *Jamet Kuproy* dancing videos in new media is a phenomenon that has its own charm. The unique appearance of *Jamet Kuproy* seems to be entertaining for the fans of

TikTok application. Puji Hastuti in her writing “*Joget Jamet Kuproy, TikTok dan Ekspresi Folklor Urban*” (Jamet Kuproy Dance, TikTok, and Urban Folklore Expressions) stated that *Jamet Kuproy's* rebellious behavior can be seen from the hairstyle and dress style. *Jamet Kuproy* is identic with oversized shirts and tight pants. The tight pants that are worn are also often torn (Hastuti, 2010). The TikTok application appears by bringing a new trend that is considered to be trendy and interesting. TikTok, which was launched by a Chinese company, ByteDance. At first, this company launched an application with a 15-second video called Douyin, and because of its popularity, this company then expanded it outside of China under the name TikTok. According to a report from Sensor Tower, this app was downloaded 700 million times during 2019. This allows TikTok to outperform some of the apps under the auspices of Facebook Inc. This application is ranked second after Whatsapp which has 1.5 billion downloads (Kusuma, 2020).

Jamet Kuproy's hairstyle is indeed different from the hairstyle generally. The middle hairstyle that is formed pointed upwards which is commonly called *Mohawk* and the side hairstyle is long straight down. This is an icon of the *Jamet Kuproy* themselves as a form of counterculture to the values and norms of dress in society in general. This is what makes *Jamet Kuproy* a form of *counterculture* in Indonesia that is currently popular through new media, the TikTok application.

The videos uploaded by the TikTok account @yusuf.sikuyus have a lot of viewers. This TikTok account which has 201.4 thousand followers has almost 2 million *likes*. One of his TikTok videos that are phenomenal is his TikTok video which shows a young man dancing as the crab dance wearing oversized t-shirts and tight pants. The video was uploaded on May 24<sup>th</sup>, 2020, and has been watched by 2.5 million views until this research was made. Apparently, the video with the background sound of DJ music with the name KT-JM “JAY HUU” RG49 with 7888 comments has been shared about 2033 times. Many gave positive comments and support to his work. Many negative comments were also got by him from those who disliked *Jamet Kuproy's* dancing videos.

### **Jamet and Identity in New Media**

The emergence of various mass comments on the video of *Jamet Kuproy's* dance making this post viral with the background music *Dinding Badinding* becomes something that needs to be observed. The existence of scoff comments and negative comments given makes some people brace up to express their aspirations. Quoted from an *online* discourse that reported about a rebuttal to *Jamet Kuproy's* stigma which had a tacky impression, in a video clarification a man who calls himself *jamet* shares his opinion and feeling. He responds to public comments stating that Jamet Kuproy is crazy. The man known as Kiki said that the real craziness lies in those who say those words to jamet because people do not understand what is meant by

modern style. The video of his statement was virally uploaded by many social media accounts. One of them is the Tretan Muslim Instagram account. The video comes from the Droy And YouTube channel which was uploaded on August 24<sup>th</sup>, 2020, and has been watched more than 44 thousand times.

In the video, Kiki was wearing *Jamet Kuproy*-style clothes, they were a baggy shirt, tight pants, and a hairdo that shot up in the middle and went straight down on the right and left sides. In Madurese, he questioned viewers who called him and other *jamet* with bad words. One of them was that he questioned which part do people think of him as tacky. He argued that it is tackier if we imitate the style of outsiders while *Jamet* is a distinctive feature and should be proud of. Kiki also added that *Jamet Kuproy* has a unique characteristic of dancing, that is by limp, the swaying is serene and flexible. It doesn't deserve to be called tacky (Wijana & Rabu, 2020)

Since the video was uploaded on the YouTube channel, many Instagram accounts have re-uploaded it. There were many comments on the video. Not a few are still ridiculing and think that *Jamet Kuproy* is indeed something tacky. However, many videos that have been watched reaching more than 399 thousand views have received comments in the form of appreciation and support from the people/viewers. Most of the supporting comments are those who come from the same region, Madura.

## CONCLUSION

New media has contributed to the freedom of each individual in expressing themselves apart from being a special place for individuals to access all information and entertainment that is not constrained by time, space, and reach. One of the new media that is widely used by the masses is TikTok application. In this application, each person who installs it can create video content, motion pictures, and others with the addition of background music and effects/filters.

The viral video of *Jamet Kuproy*-style dance is a form of *counterculture* which is considered to be a breakthrough in style. Not only stylish in dress, *Jamet Kuproy*, who has an icon of oversized clothes, tight pants which are sometimes also torn, has *fashion style* on the hairdo too. With the hairdo in the middle selling upwards with the side straight down., it becomes an icon for *Jamet Kuproy*. Crab dances with random movements with no rhythm and feet that are always on tiptoe are the hallmarks of *Jamet Kuproy*'s dance. The cultures that are countered are dance cultures that have become viral dances on TikTok app and the movements which are more structured, accompanied by a variety of contemporary background music, and are more varied than the music that becomes the identity of *Jamet Kuproy* dance. The culture

that is trending on TikTok is not only popular among domestic TikTokers but viral dances such as “Lalala”, “Jellyfish Dance”, “#zoommyface” also become a trend in the world.

The existence of *Jamet Kuproy* on TikTok is a representation of the popularity of a new counterculture that has emerged in the midst of community culture with a unique manifestation. *Jamet Kuproy* is considered as a breakthrough in style, enjoying music and fashion. The presence of new media, TikTok apart from being media that can ease everyone to access entertainment and information, is also a platform to accommodate the expression of one's work. TikTok has an important role in the viral phenomenon of *Jamet Kuproy's* dance, which is considered as a new counterculture in the midst of a trend that is currently also popular in TikTok.

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# The Representation of Postmodernism in the Short Film *Dolan Kutha*

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## ABSTRACT

*Dolan Kutha* is a short film funded by a government institution in Jogjakarta, namely Paniradya Kaistimewan. The way the film constructs the narrative implies the local government's perspective on the recent issue of postmodernism. This article attempts to show how *Dolan Kutha* exemplifies a postmodern film. Moreover, referring to the *mise-en-scène* elements as the research tool, the study aims to analyze the visualization of postmodernism, mainly through the characterization of Sumirah and Asih. Through a careful analysis, it is revealed that *Dolan Kutha* has rejected the traditional genre conventions of an educational film. Alternatively, the film falls into the mixed-genres of the educational and satirical comedy. Finally, the research finds that the filmmaker presents a negative portrayal of postmodern society in the film, focusing on the consumerism lifestyle and their social role in relation to the government. This depiction reveals the producer's criticism toward the current society.

**Keywords:** Film, genre convention, *mise-en-scène*, postmodern

## BACKGROUND

The experience of having a projected film began in 1896 when the French brothers Auguste and Louis Lumière showed the moving images to the audience for the first time. Throughout many years, people have been enjoying watching films as this work of visual art is capable of communicating various ideas, opinions and messages through the images and sound. Film narratives have developed their own signifying systems as it has some 'codes' which establish social or narrative meanings (Turner, 2006). These codes are then observed and used by us as the audiences to interpret the meaning carried. They reach us with the encoded messages and at the same time, they are represented in particular ways. In short, a film does not only offer some enjoyments to the audience but also things to analyze or discuss. Therefore, there is a growing interest among the researchers in analyzing a film as a text.

Film has two main features, visual images and sound, which enable this medium to convey meaningful messages within a particular time span. In terms of its running time, film can be classified into two different categories, called as the feature-length films and short films. Despite the absence of set boundaries between them, the Academy of Motion Picture Arts and Sciences defines a short film as "an original motion picture that has a running time of 40



minutes or less, including all credits.” Both feature-length and short films are believed as equally valuable texts as they both carry certain values and messages, including the ones which are uneasy to express directly through a verbal language.

Numerous films have contributed to the discussions of the Indonesian government in the perspective of the current society. The first example is the film *Tanah Surga Katanya* which plot revolves around people in the borderland in Kalimantan. The film depicts the construction of nationalism through some symbolizations and criticizes the government concerning its society prosperity, particularly those who live in the border area between West Kalimantan (Indonesia) and Serawak (Malaysia). The portrayal of their life struggle depicts a message that people in the frontier require more concerns from the government (Indriani, 2013; Jariah, 2013; Suaka & Temaja, 2020). Another example is the film *Slank Ngga Ada Matinya*, which also appears as a social critique. The film passes judgment toward the Indonesian government and politicians through the ‘artwork’ of songs and dialogues between the characters. Moreover, the filmmaker decided to utilize this artwork due to its dual functions, to perform as an entertainment as well as a social control (Ghaisani, 2020).

Aside from the lengthy films, there are many great examples of Indonesian short films which carry special representations. Filming a short film is challenging as the filmmaker has to build the narrative and embed the message within a limited film duration. In Indonesia, short films are gaining more popularity along with the rising number of digital content in online platforms, especially YouTube. For fans of short films, YouTube is among the best platforms to use since it offers an easy access, friendly use, and opportunity for its viewers to share the link of particular films to others. Many filmmakers select this platform to release their works on short films. In 2020, Ravacana Films uploaded a remarkable short film, entitled *Tilik*. The film was published on YouTube in August 2020 and shortly came as a trending topic on Twitter. It is highly praised by many as the narrative reflects the reality of the middle-low class society but in an amusing yet interesting way. In November 2020, another interesting short film was launched in the same platform. *Pemean* (2020) is introduced as a comedy film with a moral value, produced by a local government of Jogjakarta, namely Paniradya Kaistimewan. Through words of mouth and a number of social media discussions, many people get to know and find out that the narrative is relatable with the society. Similar with the previous example, *Pemean* portrays ordinary characters within a simple plot. It focuses on the lives of two neighbors, Sumirah and Asih, who engage in small talks during the laundry session. The characterization of Sumirah reflects people in the society who tend to act as if they are rich while Asih represents a modest person to counter those people. Through this film, Paniradya Kaistimewan admits that the institution tries to promote the value of Jogjakarta people, such as the mutual help and self-consistency (Leon, 2021).

Following the preliminary success on producing a film loaded with life values within a simple narrative, Paniradya Kaistimewan released another short film on YouTube, entitled *Dolan Kutha* (2020). The title derives from a Javanese language which means ‘visiting the city (or downtown)’. This 14-minute film is uploaded on December 17, 2020 and tells about the same characters, Sumirah and Asih. These characters are reunited in the film to have a short trip in the downtown area, ride on a horse cart, called *andong*, and discuss about many things. As the *andong* goes around the city, the screen displays various settings including the city icons and landscapes such as, Tugu Jogja, Malioboro Street, and finally, Paniradya Kaistimewan building area.

*Dolan Kutha* is considerably distinctive and worth to discuss as it remarks a new way of communication of the local government institution using film as a medium. Unlike the typical educational film, *Dolan Kutha* combines it with satirical-comedy genre conventions. The choice on using the mixed-genre conventions makes the film more entertaining, thus successfully grabs the audience’s attention. They learn about Paniradya as an institution and see the reflection of postmodern society within a comedy genre.

Several studies have contributed to the discussion of how Indonesian short films have gone through a major development. Ratna (2007) remarked that today’s Indonesian short filmmaking has transferred from the chaos to the forward-looking foundation as well as a passionate drive. The rebirth was all begun with freedom as the outcome of the cultural and political reformation of Indonesia in the year 2000. Supriatna & Savira (2021) who analyzed Jenderal Soedirman’s short film, even found that a short film has the potential to be used as a learning media as it increases the students’ learning motivation. The research proves that short films can help the learning process of elementary school students to be more interesting and meaningful. Based on these findings, this article is going to analyze the latest short film by Paniradya Kaistimewan. Previously, there has been only a few researches which discuss the postmodernism in Indonesian short films and thus it is worth to explore further. Based on my preliminary research, the film shows the portrayal of postmodern society through the characterization of Sumirah and Asih, mainly on the distinctive lifestyle and social role in relation to the government.

## RESEARCH METHODS

This article is going to see how the film *Dolan Kutha* exemplifies a postmodern film as seen in its genre conventions and irony. Moreover, this study will explore how the film displays the postmodern society in terms of their lifestyle and social roles. This study uses a textual analysis and qualitative method. First of all, I will implement the theory of genre conventions (Bordwell, Thompson, & Smith, 2013) to examine how the film breaks the traditional

educational film genre conventions. This step will allow me to reveal the plurality of film genres applied. Next, I will use the tool of *mise-en-scène* to analyze the portrayals of postmodern society in some selected scenes. The analysis will be limited to the discussion on their lifestyles and role in society-government relationship. Some data will be collected from the transcript and some others will be presented in the form of cuts of some selected scenes.

Planning a film is related with making decision on certain genre or kind or type and many people agree that ‘genre has specific conventions’ (Bordwell et al., 2013). Therefore, audience is able to recognize the genres of films they watch by finding the recurring conventions in each film. The comedy, romance, musical are some genres of storytelling cinema.

Translated from French, *mise en scène* (pronounced meez-ahn-sen) means "putting into scene" and includes some elements like setting, lighting, costume and makeup, and staging and performance (Bordwell et al., P. 113). *Mise-en-scène*'s function is to achieve realism by which the director tries to present an authentic look of a setting and a natural performance of the actors. A careful selection of these elements displayed in front of the camera will support the narrative development. A setting around the city monument, for instance, will allow the character to build a relatable conversation and present the visual story to its viewers. Another example on the elements is the actor's costume. Costumes can play causal roles in film plots and provide clues to the audience.

Jean-François Lyotard suggests that postmodernism is characterized by a number of basic attributes, such as a radical suspicion toward “totalizing metanarratives” which grows from all aspects of life in the postmodern era. It is an extremely complex historical and cultural phenomenon which is still evolving, thus it is difficult to define (as cited in Booker, 2007). Everything in the postmodern era deals with a sudden and rapid change and the distrust of these changes finally leads to a strong tendency toward pluralism. In the aesthetic realm, such as film, pluralism leads to a production of work that participates in multiple genres and styles. Postmodern films also reverse the typical portrayals of gender, race, social class, and time.

The theories are implemented to convey the characteristics of postmodern film as found through the analysis and how the film reflects the current view of postmodern society based on the government's perspective.

## DISCUSSION

There are two important characteristics of postmodern film in *Dolan Kutha*. First of all, the film shows pluralism in terms of the genre conventions. Second, it portrays an irony of the

postmodern society through the elements of mise-en-scène. Meanwhile, the film also presents the portrayal of postmodern society which can be seen through the consumerism lifestyle and social role.

### A. Mixed-Genre Conventions: Educational and Satirical Comedy

As mentioned previously, postmodern work usually deals with pluralism in which, in the film area, is translated as a production of work engaged in multiple genres and styles. Through the analysis, I find that *Dolan Kutha* falls into two different genres, educational and satire-comedy. The following discussion will discuss the conventions found in the film.

One convention of an educational film is the descriptive text in the opening or at end of the scenes which serves to signify the theme. One of the examples is the statement “*Prejudice against an individual is often a prejudice against a minority group which he represents... racial, socio-economic or religious*” which can be found in an educational film *What About Prejudice (1959)*. Meanwhile, the text appeared on the screen of the film *Dolan Kutha* is that of “*Pembuatan film ini dibiayai dengan Dana Keistimewaan*” (The making of this film was funded with the Dana Keistimewaan) with the added logo of Paniradya Kaistimewan institution. Together they alert the audience to the film’s goal, that is to educate people about the related institution and its work.

Seeing the initial statement about the film funding, audience may expect to hear a narrator’s voice or a voice-over. Voice-over is usually used by a filmmaker to perform many functions such as providing quick exposition and telling the stories. Unlike the example mentioned previously, *Dolan Kutha* does not depend on the narrator’s voice to guide the audience. It skips the inclusion of a voice-over and gives an implication that the filmmaker wants to draw the viewers in slowly and follow the storyline.

Different from the conventional genre convention, *Dolan Kutha* utilizes a different approach. It presents many dialogue scenes to deliver most of the messages. In addition to the dialogue, some texts are also displayed along with the actor’s speech to highlight an important point (Picture 1).



Picture 1. A scene with an additional text displayed on the screen to highlight an important message.

Source: *Dolan Kutha* (2020)

As the opening scene begins, we find the two characters starting a dialog while waiting for *andong*. Asih mentions that she is late as she has to get a medicine to cure prevent a nausea. The dialogue is definitely presented to be laughed at, considering they are going to ride an *andong*, not the typical transportations which are possible to bring on a nausea problem. This dialogue gives a signal to the audience that the film is going to employ a comedic tone, thus is able to hook the audience to keep watching the rest despite its initial statement about the film funding. As the plot develops, there are more conventions of a comedy genre that become the significant aspects of the film. We can see heightened facial expression and exaggerated movement (Picture 2) in Sumirah since the beginning of the *andong* scene. A medium shot is also applied to give a clear comparison between Sumirah and Asih and emphasize on her amusing expression. In addition to the gestures, there are many satirical dialogues throughout the scenes. They are useful devices for the artful ridicule of the audience, particularly those who belong to the postmodern society.



Picture 2. Sumirah's heightened facial expression in a medium shot.

Source: *Dolan Kutha* (2020)

## B. Irony of the Postmodern Society

In this film, Sumirah and Asih are portrayed in a very different way. To do this, the filmmaker puts on display the key role of make-up and costume to define different characteristics. First of all, Sumirah or Mbak Sum is emphasized with strong eye makeup and red lipstick which implies a high confidence. On the other hand, Asih, also called as Dek Asih, applies a simple makeup and has almost bare face in all scenes.

Sumirah's fashion is quite remarkable as she wears a veil in flowery-pattern and a pair of jeans while Asih does not attach any jewellerys to define her look. The only 'accessories' she puts on are just an elastic hair tie and a sling bag across her body. In terms of the attire, Dek Asih wears a black-brown blouse matched with a brown Batik skirt. The skirt reveals how she attempts to balance the modernity and tradition. As we know, batik was traditionally worn to represent a social status but nowadays, it becomes everyone's outfit and represents modernity as people of all ages may wear it. The contrast look between Sumirah and Asih can be seen in Picture 3. This shot is visualized through natural-lighted and extreme long shot to emphasize the top-to-toe appearance of each character.



Picture 3. The Contrast look between Asih and Sumirah

Source: *Dolan Kutha* (2020)

Sumirah's appearance and dialogue show her effort to look different as well as her realization of her social class. She attempts to present herself as someone from a high social class. An irony is presented in the film for laugh as the following scenes reveal that this character's appearance does not go in line with her true financial condition. Despite her convincing makeup and outfits, Mbak Sum is very dependent on Dek Asih to pay for many things including the trip, kitchen utensils, food, and many others. The make-up and costume as

presented in the shot are utilized to contrast the outward appearance and the real condition, thus showing an irony of postmodern individual in the society.

### C. The Society of Consumerism

Technically, the *mise-en-scène* elements of makeup and costume in this film work together with the props to support the narrative. Credit card and mobile phone are the props used by the filmmaker to create gags on consumerism. In one scene, Sumirah made an excuse for not having enough cash to pay for the transportation and proposed to use her credit card instead. While in the following scenes, Sumirah uses her gadget only for taking pictures of the city and herself. She even admits that she does not have a mobile data, thus is not able to browse some information about Paniradya.

Presenting the consumerism culture in Sumirah, the film tries to display the negative representation of postmodern society. It focuses on the spending of the customers' money on material goods to achieve a lifestyle, prestige and rank in a capitalist economy. This portrayal is coherent with Jean Baudrillard (b.1929)'s view toward the postmodern society, in which, he argues that people buy an object because of its sign-value. Sign-value is a value that is based on sign, thus signifies many things more than its function. In other words, an object bought by the customer signifies something more than a commodity (Habib, 2018). The negative portrayal of postmodern society in the film functions as a reminder to the audience as well as the government's criticism toward the society who has progressed to a high consumerism.

### D. The Society's Role in Relation to the Government

Previously, many films portray the poor social life condition as critics to the government. It can be assumed there was a tendency of portraying the government as the one who should actively work and, on contrary, the society as the one who can only wait for their feedback. Through the medium of films, people demand for the improvement from the government's side.

This film depicts the current postmodern society as having a great access to information. Thus, they are expected to play an active role in terms of 'working together' with the government. The citizen is allowed to supervise this institution, especially the way it manages the funds and its progress. There are at least two scenes that can be analyzed to explain expected active role of the society toward the government. First, it is the scene of the nearby locale of Tugu Jogja which describes the work on progress (Chris, 2020, 04:05 – 04:45).

*Sumirah: Loh dek Asih, itu kenapa Tugu Jogja dibongkar? Maunya apa sih ini? Ooo aku tau, tugu Jogja ini kan di tengah, jadi bikin macet. Makanya mau dipindah pinggir, yak an dek?*

*Asih: Ga gitu juga, mbak. Itu lho kabel yang di atas mau dirapikan lewat bawah tanah.*

*Sumirah: Lah gimana sih?*

*Asih: Biar kalo difoto juga makin indah kan mbak.*

*Sumirah: Bukannya malah bahaya kabel ditaruh bawah, nyetrum kan nanti.*

*Asih: Ya enggak lah, kan di bawah tanah.*

*Sumirah: Tapi memang keren nih.. trus siapa yang membiayai?*

Sumirah: Sis Asih, why is that the Jogja Monument undergoing a renovation? What do they want? Ah I know it, this monument is at the center and causes traffic jam. Thus, it is going to be relocated to the side, isn't it?

Asih: It is not like that. The cables above are going to be arranged through the underground.

Sumirah: How could it be?

Asih: So that it will be more beautiful when photographed

Sumirah: Won't it be dangerous when the cables are put underground, electrocution can cause death.

Asih: Of course not, it is below the surface (of the ground).

Sumirah: But, it is trully cool. Anyway, who finances (this project)?

The scene is shot in an existing locale of Tugu Jogja. The director's selection on this, place is important to achieve realism and to relate with the dialogue. It allows the actors to act as naturally as possibly by frequently pointing at the ongoing project, cables, and bulldozers. Furthermore, the dialogue is built to construct Sumirah as the postmodern individual who is identical with skepticism. She criticizes and puts on her judgemental opinion toward the work of the government, but later Asih tries to suggest another way of viewing the government's work. She briefly explains to Sumirah the purpose of the current work around the monument, indicating that she has actively tried to find information about it.

The second scene is shot in Malioboro, in which Asih tries to convince Sumirah that Paniradya Kaistimewan is responsible and currently working for the city's development. She also tries to answer the society's doubts or skepticism toward the institution by providing the proofs as mentioned in the institutions' social media account. The explanation is well-supported by the adding a text on the screen. In terms of the gestures, Asih is depicted as sitting on a bench and having a small talk. This particular action gives an implication of having a small talk rather than delivering a message on behalf of the institution. As a result, audience feels unburdened to follow the discussion and unconsciously achieve the message.

*Dolan Kutha* aims to promote Paniradya Kaistimewan and its contribution to the city development. In this film, Asih is depicted as the representation of Paniradya Kaistimewan. The



way she describes about Danais (the funding) and Paniradya Kaistimewan to Sumirah reflects the way the institution wants to be seen. Furthermore, it suggests the society to actively search for more information about the institution, its work and progress through website and social media. Paniradya Kaistimewan the film tries to challenge the society's suspicion toward the government and invite them to supervise its work through the website or social media.

## CONCLUSION

*Dolan Kutha* is considered as a postmodern film in terms of the mixed-genres and irony. First, the filmmaker makes some creative changes in applying the educational genre conventions. It does not use a narrator's voice to guide the audience through the narrative but relies heavily on the dialogue and features additional texts on the screen to highlight certain details. Second, the film utilizes some conventions of a satirical comedy genre, including a heightened facial expression, exaggerated movement, and satirical dialogue as mostly seen in Sumirah, one of the main characters. The pluralism as shown in the mixed-genre conventions helps the film to achieve its goal, that is to educate people about Paniradya Kaistimewan in Jogjakarta. Satirical comedy, in particular, helps the film to portray the negative side of postmodern society without offending the audience. In addition, the film shows an irony by contrasting the characters' appearance with their true financial condition. Despite her convincing look and speech, Sumirah is incapable of paying for her stuffs.

The first representation of postmodernism in the film emphasizes on the negative side of consumerism. It can be seen through some icons such as credit card and mobile phone. The discussion reveals that Sumirah uses these two items for its sign-value instead of the true functions. What happens with Sumirah reflects the current society which is believed has progressed to a high consumerism. The second representation of postmodernism is shown through the dialogue which reveals the society's role. Recently, people have a greater access to the online world, therefore should be able to take benefits from this. Government institution, Paniradya Kaistimewan in particular, expects the postmodern society to a play an active role by searching for some information about it and shows some supports toward the institution and its projects through social media. These representations set as a reminder as well as criticism of the government toward their people.

Paniradya Kaistimewan as the producer has made a creative decision on joining two different genres and presenting an irony in a film. The way the filmmaker puts in frame the *mise-en-scène* elements plays an important role to support the narrative. The fact that this postmodern film is gaining big success in terms of reaching the society as the target market and educating them can be a consideration for other government institution, to showcase their work toward the society and perspective toward the current issue in the society through film.

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## The Representation of Post Truth in a Short Film *Udin Telekomsel*

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### ABSTRACT

Technology has been widely used by Indonesian people. As proof, Indonesia is one of the top five users of smartphones in the world. Despite this enthusiasm, it is interesting to note that in Indonesia, the existence of technology is intertwined with traditional practices including superstitious cultures. This issue is brought up by an Indonesian satire comedy short film titled *Udin Telekomsel* (2015) which tells a story about a teenage boy named Udin who can message God using his smartphone because his house is close to a telecommunication tower. Using the qualitative method, this paper analyzed the verbal and non-verbal features of the film or usually known as *mise e scene* to reveal how post-truth is represented in the film. From the analysis, it can be concluded that technology is used to create lies, and the lies are supported by people's irrational thoughts and ignorance of the truth. Uniquely, the lies are spread through word of mouth and trusted by most people in the community. The film successfully illustrates the post-truth phenomenon in Indonesian society. This paper can become a basis for further research which aims to uncover post-truth practices through a variety of mediums particularly films.

**Keywords:** smartphone, film, truth

### BACKGROUND

Technology has been inseparable from humans' lives, especially in this so-called digital era. There have been many technological advancements invented to support humans in doing their daily activities. Among many technological tools, a smartphone is one of the most commonly used in the world since it was first introduced in 1992, and the usage impacts different areas of life, including business, education, health, and social life positively and negatively (Sarwar & Soomro, 2013). For instance, smartphones aid people to work faster and easier, to access and gain more knowledge, to maintain psychological health, and to communicate with others, but at the same time, it leads to isolation, addiction, health problems, and deteriorating communication quality and skills (Kaur, Singh, & Samah, 2018).

Despite the debate about the benefits and drawbacks of smartphones, the number of people who use them keeps increasing year by year. Based on Statista.com, one of the world's statistics portals, the number of smartphone users in the world went up from 3.6 million in 2016 to 6.3 million in 2021 and is expected to reach 7.5 million in 2026. In Indonesia, the trend

is similar. The figure started with 11.7 million in 2011, and grows to 44.7 million in 2015, and is anticipated to hit 89.86 million in 2022 (Machmud, 2018). These data prove that smartphones have penetrated Indonesian society's lives so widely.

It is interesting to note that even though Indonesians are avid about using technology, they still hold on tightly to traditional beliefs, especially superstition. Superstition is a sort of oral folklore that has existed in Indonesia for a very long time. Derived from the word super and state, superstition can be defined as a statement that conveys an unusual or supernatural message. It often cannot be measured rationally because it is always linked with particular objects or actions that have nothing to do with the occurrences, yet people believe them as the causes of certain events or results (Ulya, Thahar, & Asri, 2018). Balinese people, for example, still worship Barong Crow Feather – an animal figure- that is believed to have animated power to protect the society, maintain harmony, and even function as a mediator to God (Tattwa & Suddhamala, 2020).

In the process, objects are not the only mediators between humans and God, but humans are. There are many types of shamans who claim to have special power and hold a high and proud status in society. As an example, in Luangan, Borneo, Indonesia, there is a myth about eight powerful shamans who can cure incurable diseases or even raise people from death. This myth affects the society in Luangan until now as they still have shamans practice the healing rituals to this day even though the fact shows that the efficacy of this practice should be questioned (Herrmans & Herrmans, 2021). Furthermore, Indonesians' reasons to obtain shamans' help are not only for healing purposes. According to (Zainal Abidin Syamsuddin, 2008), there are several reasons why Indonesian people believe in shamans, such as Indonesian inherited cultures from animism, dynamism, Hindu and Buddha, lack of religious knowledge in particular Islam as the major religion, successful sample stories from powerful people such as businessman and politicians, inability to cope with poverty, economic and financial reasons, their desires for easy methods and instant gratification, and government's ignorance towards this phenomenon.

To explain this phenomenon further in the light of post-truth, I chose to study a short Indonesian film titled *Udin Telekonsel*. The film itself is about a teenage boy, named Udin, who claims to be able to communicate with God with his smartphone, and it might be because he lives near a tower that belongs to one of the biggest telecommunication operators in Indonesia, Telkonsel. The movie title is *Telekonsel* as this is how Indonesians usually pronounce the word. Udin's ability is spread from mouth to mouth and suddenly people regard and respect him as a shaman, whom they trust and consult with for whatever reasons they have. To highlight Udin's practice, there are some characters narrated in the film as Udin's patients with their specific requests.

There are three reasons why I decide to explore the post-truth phenomenon in this short film. Firstly, this fiction film is particularly interesting because it is inspired by a real story that happened in 2009, when a boy of 9 years old named Ponari, who after experienced thunderous rain, found a magic stone. This magic stone is claimed to be an object to cure illness. His method of healing people was traditional. He simply dipped the stone into water and asked his patients to drink the water. His practice has attracted a lot of attention from the mass media, and in a short time, he became very well-known and gathered a lot of patients (Sasanti, 2016). The story of *Udin Telekomsel* is the elaboration of this real event, but the object used by Udin is a phone rather than a stone. Another reason is that the genre of this film is a satirical comedy. As a satirical comedy film, *Udin Telekomsel* presents fallacies. *Udin Telekomsel* ridicules, scorns, exaggerates, and ironizes to reveal what is wrong with society. In the film, society is described as paradoxical because they may feel smart as they use technology (smartphone), but they still believe in irrational superstitious practices in the name of technology. Indeed, people can't laugh loudly, but they can see through the truth (Blake, 2016). It is different from the usual Indonesian verbal comedy film that emphasizes different socio-economic strata and ethnic stereotyping to make the audiences laugh. The last reason is there has not been any research on any film depicting how post-truth is practiced at the societal level. Post-truth is usually identified in the political field or mass-media field including social media, but in this paper, the film portrays post-truth in a village area in a developing country, Indonesia.

Therefore, in the following discussion, I will analyze the story of the Indonesian satirical comedy short film *Udin Telekomsel* from a post-truth perspective. The research question to be answered is how the characters in the short film *Udin Telekomsel* represents the post-truth phenomenon in Indonesian society.

## RESEARCH METHOD

This paper uses the qualitative research method as it is the best method for me to have an in-depth analysis of the characters verbal and non-verbal actions in a short Indonesian satire comedy film *Udin Telekomsel* using a post-truth point of view. I treated the short film *Udin Telekomsel* as a text. I did this research by watching the short film *Udin Telekomsel* several times to understand the characters thoroughly. Then, I analyzed the verbal and non-verbal features of the film or usually known as *mise e scene* using post-truth theory.

The term post-truth suddenly became viral in 2016 after it was named as word of the year by Oxford dictionary defines the term as "*relating to or denoting circumstances, in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief*". This term attracts public attention related to the Trump presidency that is believed to

be full of false statements and unproven theories, yet people are bewildered, and they ended up supporting all those hoaxes ((Gibson, 2018). Untruthful information is also delivered by mass media as a result of journalists' judgment and the political or economic agenda of the publish (George Lazaroiu, 2018).

However, post-truth does not only operate on the political field or mass-media level. Hoaxes, deception, lies which are the direct entities of post-truth, do not exclusively belong to certain groups of people such as politicians, elite members of society, or the mass media. Hoaxes spread and affect everyone and every institution (Rianto, 2020). Under the influence of the post-truth notion, public opinion is governed by emotional appeal and personal belief rather than by objective facts because the truth is shaded, selected, and presented in certain ways. Furthermore, post-truth discloses that lies can change in nature depends on the public opinion about the lies, and it is made worse with people 'wilful ignorance as they relay certain information without first checking its reliability; therefore, (Mcintyre, 2018) postulated that *"post-truth amounts to a form of ideological supremacy, whereby its practitioners are trying to compel someone to believe in something whether there is good evidence for it or not."* In other words, post-truth is more than just a notion, it is an ideology.

The post-truth ideology is then used in this paper to find out and explain the characters' behavior and dialogues that represent the post-truth phenomenon. The details of the source text are as follows:

Type/ Genre	: Satire Comedy Film
Title	: <i>Udin Telekomsel</i>
Director	: Rein Maychaelson
Year	: 2015

## DISCUSSION

The whole story in the short film *Udin Telekomsel* is narrated through a conversation between two characters named Gundul and Parjo. Viewers can barely see them because the only light source for the setting is an oil lamp put in the middle between the two characters. The low-key lighting is combined with a back-to-the-camera over-the-shoulder shot, so viewers can only see Gundul and Parjo's shoulders and hardly see Gundul and Parjo's faces. This option might suggest the characters' hidden thoughts, feelings, and emotions, and let the audiences entail the characters in the subjective point of view (Thompson & Bowen, 2009) Nevertheless, these choices of lighting and camera work are not common as the comedy genre's setting normally takes place in bright social places to show happiness and to incite laugh. The dark lighting and the audiences' inability to see Gundul and Parjo's faces support the post-truth concept in the film.



Figure 1: Gundul and Parjo (From Left to Right).

The scene is supported with the opening conversation between Gundul and Parjo (English translation version)

- Parjo : Btw, Ndul, actually I am thinking about something.
- Gundul : For real? About what?
- Parjo : Shush, just listen. I'm seriously thinking here. Actually, I'm wondering why God lives so far beyond the skies? I mean, people keep saying that He's close to us humans. But, he's far, yet close, yet far. How confusing is that?
- Gundul : You know, matters like this, are way too heavy for a dimwit like you. Just believe in it and be at peace.
- Parjo : Shoosh, you think you're so smart now that you have an Apon?
- Gundul : What Apon?
- Parjo : That Apon.
- Gundul : This is an iPhone.
- Parjo : You know what I mean. It would be nice if God is as close as your Apon. Well, it would be nice to text God the way we text our friends.
- Gundul : Jo, come to think of it, I know just the right person. He lives in my village. The one who can text God.
- Parjo : How bullshit!
- Gundul : You don't believe me. He is extremely well known. His name is Udin Telekomsel.

The conversation between Gundul and Parjo shows how post-truth as an ideology manifested at the societal level through word of mouth. Even though Gundul has got an iPhone

and exemplifies how Indonesian people are so into technology (smartphone), he is ignorant about the truth. Gundul prevents Parjo from thinking further about the existence of God, and instead, he tells Parjo a story about *Udin Telekomsel* in his village who can text message God because Udin's house is located close to Telekomsel's tower, one of the best telecommunication operators in Indonesia since its opening in 1995.



Figure 2: Udin's house (in the front) and Telekomsel's Tower (behind his house)

Sudden possession of a bicycle by Udin's family is the support for Udin's claim about his ability to message God since Udin's family is poor and unable to buy a bicycle. Udin uses this fact to make people believe that he can grant any wish because he can message God. Within the post-truth framework, Udin manipulates technology to spread lies. Surely, Udin has an underlying reason for doing this, and it is apparent that he wants to generate profit for himself because the more people come to him, the more money he gets. It is understandable as it will be pointless to exercise post-truth if there is no benefit involved. The fact that people merely believe him without investigating the truth is not surprising as unfortunately, people tend to believe and share new information that is in line with their pre-existing beliefs, known as confirmation bias (Ball, 2018). It is difficult for Indonesians to identify Udin's claim as a false claim because Indonesian people still maintain superstitious culture even in the middle of technological development. Looking at Figure 3, it is clear that Udin gets a lot of clients because the news about him spreads quickly among villagers who are like Gundul are ignorant about the truth. (Mcintyre, 2018) suggests that this kind of post-truth sensation among the villagers is triggered by people's tendency to believe what the people around them believe. That is to say, Udin Telekomsel's false claim is made possible by the villagers' readiness to embrace whatever most of the villagers believe.





Figure 3: Villagers Queue and Pay to Meet Udin Telekomsel

Among many clients, there are 3 clients described in detail in the film. The first client named Ijah is described as a beautiful and sexy woman who hasn't met her husband for a year, but instead of wishing to meet her husband, she asked for an iPad. She is the representative of Indonesian people who put high regard on Apple products because having one signifies pride and social status in the society although the price of Apple products is relatively high for "middle-class countries" like Indonesia (Hidayat, Razak, Hidayat, & Launtu, 2020). The second character named Uki is an owner of a modest barbershop. He wants to celebrate the birth of his baby in Islamic tradition. This tradition, Aqiqah, is an expression of gratitude to *Allah* for the newborn baby which is marked by trimming the baby's hair and slaughtering a goat (Sholikhin, 2010). Uki has money for one goat, but he wants to buy two goats which of course exceeds his capability. The situation is ironic because he is going to celebrate Islamic tradition, but at the same time, he still believes in superstition by asking for help from Udin. The last character is the weirdest one. His name is Tejo, and he is a local criminal, but he wishes to go to heaven. He does not plan to repent or change his profession, but he is turning to irrational choice by consulting with Udin Telekomsel.



Figure 3: Ijah, Uki, Tejo (From Left to Right)

As expected with any shamans in Indonesia, all characters should perform some rituals. The rituals are strange and meaningless and reinforce the idea that Udin Telekomsel has an unfounded practice, but the characters willingly do them because the rituals are easier to do and somehow provide shortcuts for obtaining their desires. For instance, Ijah has to put her underpants on a round rattan tray and let them flow on the lake. Uki has to release two pigeons at the same time including the hour, the minute even the second his son was born. Tejo has to

hike a hill only wearing his underwear. The setting of all the scenes is almost the same, a quiet, remote place where there is no one to witness what the characters are doing. None of these rituals make sense, but the three characters mentioned above wholeheartedly do it with the hope to have their wish granted. Borrowing from the theory of planned behavior from the psychology field, the underlying reasons for these three characters are the same. These rituals are perceived by the characters as easier to do than realistic actions that they have to take (Ajzen, 2020). For instance, it is easier for Ijah to sink her underpants on the lake rather than earning money to buy the iPad herself. For Uki, releasing two pigeons is affordable, and probably faster than generating money by working in his humble barbershop. Walking in the hill in underwear is simpler for Tejo and ironically less embarrassing than letting go of his profession as a criminal, a job that he is familiar with and good at regardless of how low and problematic his job is in the eyes of the society members.



Figure 4: Udin's requirements for Ijah, Uki, and Tejo (from left to right)

The fulfillment of their wishes is pictured in more absurd scenes which are supposed to be impossible to happen in real life. Intriguingly, in all the scenes, the characters experience the mystical moments by themselves. There are no onlookers, and it makes it impossible to confirm whether the events occur or not. Ijah, the first character, gets her iPad from a figure that looks like an Indonesian female vampiric ghost known as *Kuntilanak* whose characteristics are long hair covering the face wearing a white robe. This '*Kuntilanak*' figure uniquely is bound to a wheelchair while the real '*Kuntilanak*' is a ghost that supposedly has no physical limitation. Another strange aspect about this *Kuntilanak* is the fact that it asks for Ijah's helmet, wears it

to cover its head, and gives an iPad to Ijah in return. Kuntilanak's action of covering her face with a helmet is another sign that this figure is not a real 'Kuntilanak. The second character, Uki, gets his goat falling from the sky, as if it comes down from heaven, but on a rope. Tejo's wish to go to heaven is also granted. The first shot is a close-up of Tejo's feet and ends with his body in underwear lifted to an open bright sky from the top of a hill. The idea that he hasn't died but gone to heaven is a satire.

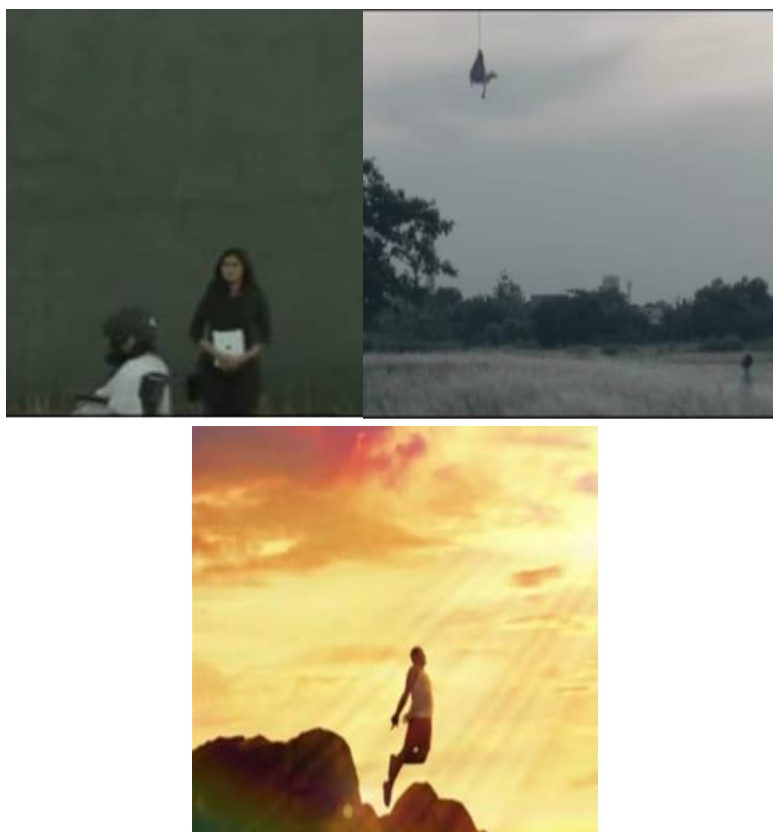


Figure 5: How Ijah, Uki, and Tejo get their wish fulfilled (from left to right)

The closure of the movie is even more cynical as Parjo turns out to be Udin Telekomsel's client, but his wish of getting permission to marry Gundul's sister is not granted. The reason is Udin Telekomsel's epic answer on the phone call. He said that 'God runs out of mobile phone credit and unfortunately there is no one in heaven who sells one.' Parjo is a victim of Udin Telekomsel's lies. Indeed, whenever exercised, post-truth has a bad impact on both individuals and society (Mcintyre, 2018).

## CONCLUSION

In conclusion, the characters in a short film *Udin Telekomsel's* represent a post-truth reality in Indonesian society. Although *Udin Telekomsel* is a fiction film inspired by a true event, it widens our horizons with new information and ideas, enabling us to see places and ways of life that we might otherwise not know (David Bordwell, Kristin Thompson, 2017). *Udin*

*Telekomsel* satirically exhibits how it is really easy to manipulate society with lies on top of technology used in this so-called digital era. The scenes depict irrational actions and events that illustrate how lies circulate through word of mouth in society. Udin Telekomsel as the source of lies won't be successful and get profit from his lies if the society where he lives does not believe him. To both Udin Telekomsel and his clients, post-truth is an ideology, so that it is difficult for both parties to remain truthful. In future research, it might be possible to investigate post-truth practices described by different mediums, specifically the one in films.

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# Becoming a Princess or a Prince: Redefining Gender Social Construction in Disney's Sofia the First

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## ABSTRACT

The debate upon the roles of men and women always becomes an interesting topic to discuss. How the culture and society construct the discourse on what should or should not be done by men or women becomes the main issue on gender studies. Even in texts made for children, it can be seen some discourses related to gender construction. Some rules which are constructed by the society and culture are used as a means to control the way the princesses and the princes behave among the society. This paper concerns on discussing gender construction in two series of Disney's Sofia the First. Those are *Just One of the Princess* and *the Lord of the Rink*. This paper is aimed to see the gender construction related to femininity, represented by the princesses, and also masculinity, represented by the princes. A descriptive qualitative method is applied because the data of this paper are in the form of words. Since this paper concern on the gender construction represented on the series of Disney's Sofia the First, Foucault's concept on discursive of power/ knowledge is used to enrich the analysis. The theory is applied as the tool to analyse the discourse of femininity and masculinity that represented in those two series as the product of social construction. The result of the study confirms the existence of gender as a social construction through the depiction of some normal things to do by the princesses and the princes.

**Keywords:** Gender Construction, Discourse of Feminine and Masculine, Truth

## INTRODUCTION

Talking about the Hollywood film business, one of the topics that often gets the spotlight is Disney. Disney is one of Hollywood's largest production house that produces films for the children's segment. Disney has always been synonymous with the production of its cartoon films because most of the films produced are cartoons, although in fact, Disney also produces films other than cartoons. One of the things that is synonymous with Disney is the princess figures as the main characters in its films. Starting from the beautiful Snow White (Cotrell & Hand, 1937), the curious Aurora (Jeronimi, 1957), the feminist Belle (Trousdale & Wise, 1991), the phenomenal Cinderella (Jeronimi, Luske, & Jackson, 1950), the mermaid Ariel (Clements & Musker, 1989) who dreams of becoming a human to the princesses who represent certain ethnicities such the environmental Pocahontas (Goldberg & Gabriel, 1995), the brave Mulan (Cook & Bancroft, 1998) and Moana (Clements & Musker, 2016), the adventurous Jasmine (Musker & Clements, 1992), Tiana (Clements & Musker, 2009) who has big dreams or Merida

(Andrews & Chapman, 2012) and Rapunzel (Greno & Howard, 2010) who dare to break tradition. Besides all those princesses, Disney also produces a film series about an ordinary girl who turns into a princess because her mother marries the king. The film is titled *Sofia the First* (Mitchell, 2012).

Previously, there have been many researches that discuss about the Disney's princesses. One of the topics that becomes a concern on the Disney's princesses movies is related to gender construction. Previous studies show that there have been a categorization of Disney's princesses movies (Azmi, Rashid, Rahman, & Basirah, 2016; Garabedian, 2015; Guizerix, 2013). In these three researches, they divide the princesses movies into three categories. Based on Guizerix, The princesses in this first chapter is the movies that made around 1937-1939, *Snow White*, *Cinderella* and *Sleeping Beauty*. This chapter is characterized to have old fashion notions of femininity because this era was greatly influenced by domesticity and the house wife. Meanwhile, the second chapter, which is around 1989-1995, is described as less domestic and shows more independence and adventures. Those are *Little Mermaid*, *Aladdin*, *Beauty and the Beast*, *Pocahontas* and *Mulan*. The third chapter is started in 2009 with *the Princess and the Frog*, *Tangled* and *Brave*. This chapter is characterized by adventures and reverse gender roles (2013, pp. 3-4). Similarly, Azmi and friends categorize the Disney's princesses movies into three generations. The difference is that they based the categorization on the depiction of the princesses characterization. The princesses of first generation are depicted similar with the discourse of femininity (gentle, soft-spoken, dutiful, beautiful, dependence, lack of power). The second generation are portrayed to be more independence, strive to get their dream, have power but still retain gender stereotype and need male characters at the end. Differently, the third generation princesses are very independent, not gracious or gentle, brave and pursue their dream with only minimum help from the male characters (2016, p. 236). The last previous studies are still doing the same categorization under the terms pre-transition, transition and progression. This categorization more or less has the same basic assumption, the difference is on how they divide the movie based on the feminism movement (Garabedian, 2015, pp. 23-24). Based on this categorization, Sofia can be included into the third chapter as the third generation which is in progression stage because Sofia is depicted to be a brave, independence, have a strong willing to pursue her dreams, speaks her mind, bold and reverse the gender roles.

*Sofia the First* was first released in 2012 under the title *Sofia the First: Once Upon a Princess* (Mitchell, 2012). In this first episode, it is told how Sofia, who was originally a girl living in the village, has to adapt to her new life in the palace after her mother, Miranda, married King Roland. The different routines and rules between the village and the palace initially make Sofia feel alienated in her new life. How Sofia tries to adapt to her new life becomes very interesting to observe because Sofia cannot immediately leave the routines and rules that she

does in the village. The interesting thing that can be observed is how Sofia negotiates in adapting to the routines and rules in her new life at the palace. One of interesting points about the new rules and routines is the one that related to gender construction. It is depicted that it is difficult for Sofia to adapt to those new rules and routines. Therefore, this paper discuss about the routines and rules related to gender construction in Sofia's new life at the palace. For this reason, this paper uses two episodes of this series, namely *Sofia the First: Just One of the Princess* (Mitchell, 2013) and *Sofia the First: Lord of the Rink* (Mitchell, 2015). These two episodes are chosen because they depict some rules and routines that can be seen as the form of gender construction. In addition, in both of the episodes, Sofia is seen to bring about changes that never happen before in the palace live. Thus, there is one research question in this research. It is: How is the depiction of gender construction in relation with the role of discourse in producing and sustaining hegemonic power portraid in the story?

Regarding to the discussion on rules and routines related to gender construction, this paper uses Foucault's concept of discursive power as a tool to analyse the normalization of gender construction. Since the topic of the discussion is about gender construction, therefore, the analysis also consider some concepts related to the gender and the social construction. As stated by Foucault that the spread of discourse in discursive formations is steadily supported by apparatus and institutions to form knowledge for subjects in society so that it becomes a regime of truth (1980). In patriarchal culture, the construction of gender discourse is heavily influenced by power relations between women and men, where the discourse that shows that men are superior to women is deliberately shaped and normalized by those who have power, namely men. Women are more described as passive parties who must accept the roles that have been determined. The patriarchal culture in this case shapes and normalizes feminine and masculine discourses which indirectly regulate what men and women can do or should do.

In relation to the previous discussion, gender can be described as socially constructed phenomenon rather than an innate and stable attribute (Lorber, 1994; Lucal, 1999; West & Zimmerman, 1987). Therefore, similarly, Butler said that "it is impossible to separate out gender from political and cultural intersection in which invariably produced and maintain" (1999, p. 5). From both of the quotations, it can be seen that cultural and society bring a great influence toward the gender construction in a certain place. What discourses that are produced and maintained depend on political and cultural intersection in the society. Further, Lucal described gender display as culturally established sets of behaviors, appearances, mannerism and other cues that we have learned to associate with members of a particular gender" (1999, p. 784). Based on this statement, gender construction is activated through gender display. Thus, it functions as the nature of femininity and masculinity (West & Zimmerman, 1987, p. 126).



## METHOD OF RESEARCH

This research is conducted using descriptive qualitative method since the data of the research are in the form of words, not in the form of numbers. Furthermore, it focuses on process rather than the result, and it emphasizes interpretation (Bogdan & Biklen, 1992, pp. 29–32). By emphasizing interpretation, Denzin and Lincoln state that this kind of research is suitable to be used in investigating social problems (2005, p. 2). Data collection is done based on Creswell (2007, pp. 276–284). The first step is to process and prepare data. Then, a close reading of the film episodes is undertaken to find data that are related to the topic, which means film scenes related to gender construction. The main data of this research are two episodes of *Sofia the First* series, entitled *Sofia the First: Just One of the Princess* and *Sofia the First: Lord of the Rink*. Meanwhile, this research also uses secondary data in the form of news, articles, books and other sources related to the topic of discussion. Secondary data collection is done simultaneously with primary data collection as supporting data. Secondary data collection is done through library research. After the data is selected, the second step is to read the entire data set in detail. The next step is to describe the categories and themes analyzed by the research question. The researcher then determines how the description and the themes are presented to get a profound interpretation. In this case, the data analysis is started by finding the gender construction depicted in the two series and after that finding some reaction toward the construction. The analysis is done by using Foucauldian approach and gender theories.

## Discussion

As one of Disney's product, *Sofia the First* can be seen as one of the richest story because of the issues provided inside each of its episodes. One of the issues that always interesting to be discussed is about gender construction which can be seen through the depiction of the characters in the story. In the episode *Sofia the First: Just one of the Princess* and *Lord of the Rink*, there are some dialogues that contains that can be done by a princess or a prince. It compares the princess things and the princely things as follows:

Princess things	Princely things
Hosting a ball, dancing, wearing gown, read a palm, picking daffodils, speak whispering, window sale and royal blinks.	Jousting, polo, taking heights, suits of armor, climb trees, jump and swing.
Ice dancing	Ice hockey
Less power, gracious, beauty	More power, strong, brave

From the table above, it can be seen that the routines that are attached to princess show the characterization of princess as feminine and those attach to prince are masculine. The

princess routines are related to activities that need less power, gracious and beauty, meanwhile the prince's routines are related to all activities that showing power, strenght and bravery. These things mentioned as princess things and princely things, acts as rules that control what can and cannot be done by a prince or a princess. This can be said as gender display, as it has been mentioned previously (Lucal, 1999; West & Zimmerman, 1987). As it made as a convention among the society, it becomes a truth to everyone. Quoting Foucault's opinion that the discursive and steady spread of discourse forms the discourse into a truth, the rules and routines of the princesses and the princes can be regarded as a product of truth that resulted from social construction of patriarchal society. In this case, the knowledge of the princesses and princes about the things above unconsciously has become a routine that is considered as a truth. Foucault explains that power—in relation to knowledge—functions in the form of a pattern of spreading (to circulate) in its operation without presenting repressive actions because it has various mechanisms that are able to make discourse and knowledge normal in particular periods and societies (1980, p. 113). Thus, it is used as the basis for regulating what is normal and what is not normal for men and women. It controls what is right and normal things to do.

As previously explained, when what is normal and abnormal has been determined, it is not easy for one to do the other way. It happens to Sofia when she expresses her willing to participate in the selection of the flying derby team, most of the other characters look surprised and immediately oppose and mock her.

Sofia: "I come to try out for the team" said Sofia excitedly

Sir Gillian and all Princes and Princesses: "What!!" (Mitchell, 2013)

Although there are no written convention about the gender display, it is hard for them to accept Sofia's willing. As Amber said "They could..but they don't. Flying derby is not the princess things" (Mitchell, 2013). Amber's answer shows that actually there is no rules that prohibit the princesses to join the flying derby practice, but they just don't want to do it simply because it is not the princess' routines. The same response comes from prince Hugo. He said "you should go back where you belong, with the other princesses!" (Mitchell, 2013). Both of the data shows that there are some characters that have not ready to face changes brought by Sofia. It proves that something which is done habitually will be easier to be accepted rather than something which is new and different. They consider Sofia's wishes are strange or abnormal. The reason is because riding a flying horse to take part in a race is not included in the princess's routines. Sofia is considered to crossing the boundaries or rules that differentiate between men and women, between feminine and masculine, between princes and princesses. It can be seen from one of the lyrics in a song sang by the other princesses and princes, stated that "no one

crossing in between, we stick with our routines". This is done by them to remind Sofia not to cross the line that have become a convention in distinguishing princes and princesses.

The same thing happened to prince Hugo in another episode, *Sofia the First: The Lord of the Rink*. Seeing the princesses play ice dancing, Hugo surprisingly finds himself interested to do the ice dancing. Responding differently from Sofia, instead of accomodating his wishes, Hugo denies his own willing to do the ice dancing because he has already accustomed with the routines. He realizes the consequence if he goes against the routines. He is certain that everyone will go against his wish, especially his father. In many occasion, Hugo's father always said that "the men in our family don't ice dancing" (Mitchell, 2015). Based on this statement, it can be seen that most of the characters regard ice dancing as a girl sport because it is related to beauty and gracious. The suitable sport for boys is ice hockey because it shows more power and agresivity. The same response comes from another prince, asking Hugo "why do you want to play a girl sport instead of hockey?" (Mitchell, 2015). They find it strange for a boy to do ice dancing. It is considered not normal simply because it is not included into their routines. Just because mostly boys do not do ice dancing, does not mean that it is forbidden for boys to do it. Therefore, Sofia encourages Hugo to follow his heart.

From both of the situation, it can be seen that most of the characters hold on the gender construction which is in the form of their routines list. It has already become a convention that believe and done in everyday living and regarded as a truth. Therefore, when there is one who does the other way, it will create a friction because there is no one expect there is one who will cross the line between boys and girls. Since they are not accustomed with the idea of a girl participating a flying derby practice or a boy doing ice dancing, they regard it as not normal or against normal. Thus, most of them respond negatively toward Sofia's and Hugo's wishes.

The first person who always giving supoort for Sofia is her mom, Miranda. The time when Sofia tells her new family about her plan, James and Amber firstly respond negatively. Roland who are actually does not agree to Sofia's idea, but Miranda can convince him through her eyes looking and hands squeezing.

Miranda: "I think its a wonderful idea!" saying by looking and squeezing Roland's hand

Roland: " ehm...as do I!" (Mitchell, 2013).

Roland also helps Miranda to convince James so that James is willing to help his sister learn to ride a flying horse. From the previous explanation, it can be seen that there are two different responses toward the gender construction, Sofia and her mom, who are believe that everyone can do everything they want if they are willing to struggle and the rest of the characters in the palace, who are resistance to some changes. This differences can be explained from their family background. The life in the palace is depicted to be greatly influenced by the legacy of patriarchal ideology, one of them is through the gender construction which is in the

form of routines list. Meanwhile, since Sofia's family is a single headed family for sometimes, it can be regarded as the absence of male dominancy. Miranda who is taking the role of the head of the family, does not hold on the patriarchy norms and values. It turns out it brings a great influence toward Sofia's understanding on gender construction. She grows to be a girl who is brave, speak her mind, bold, kind and like to try a new things. Therefore, Sofia finds it is hard to accept the princess' routines that prohibit her to try new things.

## CONCLUSION

Based on the previous discussion, this research concludes some points as the result of the analysis. Related to the topic, both of the episodes of Sofia the First show gender as a social construction in the form of the routines follow by the princesses and the prince. It is founded that the application of gender construction in the story confirms Foucault's theory about regime of truth. Here, the routines list acts as the truth that hold by most of the characters of the story. It has become a convention that is obeyed by the member of the society. Therefore, it is not easy for Sofia to bring changes by crossing the line between the routines. Therefore, Sofia's and Hugo's wishes are considered not normal and strange.

The second finding is that background of family contributes to one's gender construction. It can be seen through the comparison of reaction toward changes. The families with patriarchal background will respond hardly toward the changes on gender construction. Differently, Sofia and her mom, whose family has male absence for sometimes, are more open toward changes. Later, this research can be developed into a research on the discussion on resistance that appears because of the existence of power.

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## Indonesian Women Through The Eyes of Indonesian Female Writers

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### ABSTRACT

Literature is a form of expression or ideas. Many genres of literature are created from the imagination including short story. Short story is a representation of human life and social conditions in the form of written works based on an understanding of the writer. Reflection of the issues in the short story is written by connecting the character with the experiences and phenomena of human life that the writers experience or see. That is why a short story can be regarded as a mark or form of documentation of time.

Both female and male Indonesian writers have written stories about Indonesian women through short stories – different pictures and profiles of Indonesian women. The stories selected are: Mak Esah by S. Rukiah, No Man's Land by Titie Said, and I Saw Her Smile by Titis Basino. This article will try to get a glimpse of Indonesian women by analyzing three short stories written by female Indonesian writers. This article seeks to answer the following questions: What kind of struggle do the female characters have to go through in the selected short stories? What portrayal of Indonesian women is presented through the selected short stories? What messages about the life of Indonesian women do that the authors want to convey through the selected short stories?

Female writers are chosen with the assumption that they would present a more accurate profiling of Indonesian women. The analysis is hoped to contribute to the study of literature and gender, especially in the setting of Indonesia.

**Keywords:** gender, Indonesian female struggle, female identity

### BACKGROUND

Literature is a form of expression or ideas. Many genres of literature are created from the imagination including short stories. A short story is a genre of prose that writes about events and characters. In terms of structure and content, short stories and novels are similar. Both are works of prose that have components such as characters, setting, themes, conflicts, storyline that tells about human experiences. However, there are differences between short story and novel. Unlike novels, the narrative on short stories are compressed into short lengths that focus on one scene or event. In the very limited scenes the writer has to create a dramatic event as a hook to catch the reader's attention. Even though it is not long, the story or plot still has to give clear information to the reader.

In many literary works, most fictional stories predominantly portray the characters based on the androcentric view. Often the characters are created by following gender

stereotypes where the male characters are made based on the ideal of masculinity. They are constructed with better personality or behaviour. They have the ability to overcome their difficulties. Often they are placed in roles such as the main character or important position in the family and society.

On the contrary, when female characters are created, they are made by following the men's view of how women should be. In her journal, Wolff (1972) describes several depictions of women in literature. Two of the women portrayals are a good or righteous woman while the other is a sensual woman. The sensual female characters are associated with immoral behavior that will entice the men, meanwhile the presence of good women in literature usually cause good things in men's life.

The types of these female characters are continually used in literature or fiction from time to time. Sometimes readers don't realize about it because they are used to it due to a mindset that is constructed by society which is influenced by androcentric traditions, customs, and laws. However, the depiction of female characters that created based on men's view gives misconceptions to the readers about women and the real issues that women face every day in their life are not exposed.

Therefore, this research aims to understand the portrayal of women, especially Indonesian women in the perspective of female writers through the selected short stories of anthology book that was published by Lontar. Lontar Foundation is an independent organization which was founded on October 28, 1987 by John H. McGlynn, Goenawan Mohamad, Sapardi Djoko Damono, Umar Kayam and Subagio Sastrowardoyo. The purpose of the foundation is to introduce Indonesian literature to the world. Indonesian writers of the twentieth century have helped to establish cultural temper with their works. With their stories they bring issues that are socially relevant into the public discussion. Their work also served as a picture of the political, cultural and social situation of that era. With stories that provide a diversity of gender, class, ethnicity and ideological themes, Lontar gives an experience to grasp the portrait of Indonesian life in the 20th century with change in atmosphere and situation. By publishing Indonesian literature into English. Lontar published a collection of short stories titled Lontar Anthology of Indonesian Short Stories in 2017. This anthology is printed into two books. Volume one is a collection of short fiction from before and post Indonesia independence . As for volume two is compilation of stories from New Order until 2000. The researcher chose three short stories from the book volume one with the title *Mak Esah, No Man's Land, I Saw Her Smile*. These three short fictions portray Indonesian women which are represented by the story of their struggles in life.

*Mak Esah* tells about an old woman whose family had died and, hence, she had to live in confusion and without anyone to rely on before 1945 until Post Independence Day. In all her



life, one after the other her family members that started with her husband, her son and the last is her daughter died, leaving *Mak Esah* alone. *Mak Esah* has to struggle in the changing era. She didn't understand about the situation of her country, the independence day, the meaning of president, or the incident after that.

*No Man's Land* depicts an interfaith relationship. It is about Ijah, a lady who devout in Islam religion. She has a boyfriend named Petrus, a Catholic devotee. He decide to marry her but Ijah said that they are unable to get married because the religion also forbids women to marry men from different faiths.

And the last is *I Saw Her Smile* that tells a story of a girl who spent her life since childhood without a mother. For a long time, She believed that her mother had died. She lamented about her solitude without friends and a mother who could be a place for her to confide in. Meanwhile her father is always silent in his study room and all this time her only friend to talk to is her aunt Ani and her maid.

The questions this research seeks to answer are:

1. What kind of struggle do the female characters have to go through in the selected short stories?
2. What portrayal of Indonesian women is presented through the selected short stories?
3. What messages about the life of Indonesian women do that the authors want to convey through the selected short stories?

## DISCUSSION

### 3.1 Mak Esah

*Mak Esah* is a work of fiction that was published in 1952 by Siti Rukiah Kertapati. This short story tells about the life of the main character named Mak Esah who lived in the era when Indonesia was colonized by the Japanese. In this story the writer wants to show the impact of war for the low-class people.

Mak Esah is portrayed as an old and poor woman who lives in Tanjung Rasa village with her family. Her family consists of a husband named Pak Esah, a son named Esah and a daughter named Rumsah. In this story, Mak Esah's personality can be seen through her behavior and inner monologue. Some of the characteristics that are shown in this character indicate that Mak Esah is a naive person but also has a sense of compassion for others. Moreover, she is shown as a person who is isolated from the outside world. In a sense, apart from rarely or never leaving her area, all information regarding the situation of her country also does not reach her because of her limitations.

#### 1. Naïve

Mak Esah is a religious believer or Muslim. In the past a religious teacher told her that there would be no harm to those who have no fault or sin. The advice instills the moral values inside Mak Esah..

“What most upset Mak Esah’s state of mind was the frequent shot of gunshots and other artillery fire. But sometimes, when chaos threatened her peaceful existence, she was able to make her fears disappear by asking herself, “What reason do I have to be afraid?” She had never killed, never sinned, and had always given help to people in hardship. No, she had no reason to be afraid.” (p.211)

Mak Esah continued to believe the advice of Rumsah's religious teacher without doubting its validity. She did not realize that there are many chances for bullets, missiles, bombs or anything will harm her during the war. She chose to stay in her house rather than go somewhere to ensure her safety.

## 2. Compassionate

According to Oxford Learner’s Pocket Dictionary Fourth Edition (2008) compassion means a sense of pity towards others misfortune. Commonly when the feeling of pity that is felt by individuals shows up after they see the sufferer. There is a sense of wanting to help and relieve the suffering that will manifest inside the person. One of the scenes showing this trait is the event when strangers visit her house.

“They were strangers, but because they were tired and had lost their way, she had offered them aid. At first, she hesitated because they had guns, but then fear had turned to sympathy and she felt sorry for them instead....  
“She’d let sleep in her house... She’d even fed them too.”(p.213)

As in the passages above, Mak Esah is shown to have a feeling of compassion which is shown through her sympathy and her good deeds for others. Even though Mak Esah had seen strangers, who wanted to stay in her house, was holding a gun and had the possibility to harm her. Her fear and uneasiness didn't stop her from helping these strangers. Mak Esah, who is poor and only have small amount of money to provide for herself, even gives her food for them.

## 3. Isolated

Mak Esah rarely or never leaves the place where she lives. The phrase "small world" above can be interpreted as a house or village which is the area that becomes her home. Because the area where she lives is far from urban areas and also a weakness that limits her, There are only a little information that she is able to understand about the situation in Indoensia. The quotation above also shows that she didn't even know about the transition of the colonial era at that time.

#### 4. Uninformed

Mak Esah is lacking of information about certain things. There are some things that Mak Esah doesn't know. In addition to the lack of information about the colonial and the situation of the war at that time, Mak Esah also seemed to lack general knowledge, for example the location of Java which was actually the area where he lived and the meaning of the president or even the leadership of her own country.

In *Mak Esah*, the writer created the main character as an old woman because she wants to show the character's weaknesses. The character's age and her role as a housewife are used to put the limitations on the character's abilities. By placing this character as a main female character rather than a supporting role, she would not be able to rely on someone to get herself out of the situation. In this case the appearance of a weak female character that is unable to do anything is deliberately made to emphasize the impact of the situation that is experienced by the character.

##### 3.1.2 Mak Esah's Struggles

With her limitations, Mak Esah has to confront different kinds of conflicts. She has to endure some problems caused by the war. The weaknesses in her added to the struggle that she had to face during her life.

##### Losing her family

From the colonial era until the war of Indonesia against Japanese, the three members of her family suddenly died leaving Mak Esah alone. Starting from her daughter who died because of malaria. Then her son who is murdered by the colonist and the death of her husband

In this story, it is shown that the death of her daughter is because of the negligence of Mak Esah herself.

“Mak Esah called in one *dukun* after another, But Rumsah's illness proved stronger than any of the shaman chants. Finally, and even though she was afraid of such places, Mak Esah took her daughter to the medical clinic in the town of Jatisari. Her worst fear that Rumsah would have to be cut open.” (p.209)

In her attempt to heal Rumsah, Mak Esah took her daughter to shamans instead of taking her daughter to the clinic. Mak Esah believes that the treatment from shamans will heal her daughter without having to go to professional medic, it can be seen how Mak Esah misunderstands professional treatment due to lack of information about medical treatment at the clinic. Her unnatural fear of the clinic become one of the problems that can aggravate Rumsah's disease

“Mak Esah followed his orders and even drank three glasses of this home remedy herself every day, reasoning that it might somehow helped. Even though this homemade medicine helped to some extent, ten days later

Rumsah's delirium and moaning deceased completely: her rail-thin body grew cold and moved no more" (p.209)

Mak Esah also made another careless mistake when she tried to help her daughter. The passage above shows how Mak Esah does not have basic knowledge in treating someone. She relied too much on the alternative medicine without going for further treatment to a professional medici. She even believed that by helping to drink it, Rumsah could be healed.

After three members of her family died suddenly, Mak Esah was forced to live in solitude

### **Living Alone**

"So it was that now Mak Esah lived alone, with an empty life and a weary brain, waiting for her turn to be called to die" (p.209)

Mak Esah, who is old and unable to do anything anymore, has no reason that would motivate her to live anymore after her family died. Because all this time the existence of her family has been the only one that accompanies her to spend her life. This story shows how no person or people other than her family have relationship with her.

### **Keeping Up with New Information**

"People from the city came bringing with them all kinds of news. One of the bits of information that Mak Esah didn't understand was the news: "Japan has fallen. We are free." (P.209)

From the passage above it can be seen that the village where Mak Esah lives does not have media to access information about the state of war that is happening outside her area. Therefore, the city people are very important for residents in her village. For the villagers, they are the source of information about the situation outside of their village. When Japanese people have fallen, people who live in the city go to the village to spread the word and inform the news to people in Tanjung Rasa.

But for Mak Esah, her limitations caused by her old age makes it difficult for her to process the information. She is unable to absorb and digest so much information and also has difficulty understanding the various information. She does not understand about the freedom that people were talking about because she has never seen the war that happened in her country. The lack of basic knowledge, coupled with a lot of different information made Mak Esah confused and misunderstood. She who couldn't keep up with everything wanted some peace to calm her aged mind.

### **Life During the War**

In this story three years have passed and it can be seen from the explanations of fasting months and Lebaran holidays. For three years Mak Esah can live in calmness without any trouble or uproar like before. However, her peaceful years suddenly have to end with the start

of the explosion noises. It gives Mak Esah a sense of fear and worry. The Japanese started attacked rural districts including Mak Esah's village as it stated in the passage below

When the army arrived in Tanjung Rasa village, the people immediately left the area where they live and flee so that they would not be killed by the Japanese troops. Despite the gunfire, Mak Esah did not flee as her neighbors did, to evacuate to a safe place. She hides behind the grass instead to avoid the bullets. In her fear she still believe the advice that she cannot be harmed because of her good deeds that she has done in her life.

It can be seen in the passage above that whenever Mak Esah encounters unexpected problems, it makes her mind become disordered. During this state, she goes into a state of shock, unable to move and cannot grasp the situation. She cannot think of the next move to save herself from the army. She just stays there, helpless while seeing the only thing which is her house destroyed by the army as in the passage below.

As an old woman, Mak Esah could not do anything to take her valuable things and leave the place or protect her house from the Japanese troops. Mak Esah's house, which was the only place for her to live in, is destroyed and burned by the army along with the things that are important to her. Mak Esah, who still believes that no harm will come to her, questioning god for the misfortune that she experienced

### 3.1.3 The Fate of Women During Wartime

The short story titled *Mak Esah* took a setting in the era of Japanese colonization through the Indonesia Independence Day that leads to the expulsion of the Japanese from Indonesia. The writer of this fiction wants to show a depiction to the reader about the fate of lower-class people during the war through the character Mak Esah and her family that lives in that era. This story is written in the third person limited point of view so that the reader will be able to see and understand the impact of the war without any further explanation about the reason behind the war. One of the impacts of the war in *Mak Esah* can be seen in the passages below.

The life of Rumsah and her future which was ruined since her husband had to leave her to become *romusha*. *Romusha* was a forced laborer during the Japanese colonization. At that time the laborers were treated roughly by the Japanese in order to use them for gaining their own profit. Japanese's cruelty to *romusha* resulted in many casualties to the laborers. For several months, Rumsah's husband did not come home. She was unable to hear any information regarding her husband. She was waiting with worry until she felt ill. Mak Esah, who did not have knowledge about medication, tries to help her daughter with traditional medicines. However, in the end Rumsah cannot be healed and dies. War also affected Mak Esah life as it can be seen from the passages below.

“Suddenly there come another crackling sound,... Which caused Mak Esah to stir... Mak Esah rose from hiding place, her eyes wide with fear. ....as she raised her head, a bullet came to greet her, piercing her chest.) (p.213)

“There was no one to cry over her corpse. No one to wait for her passing. Only meaningless cheers for the victory of that hateful fire.” p.214)

In the end of the story, Mak Esah could not survive the war. She lost every single thing that she had, her family, a house including her life. Whether the person is good or religious like Mak Esah, in reality the war is indiscriminate. From the death of the main character the writer wants to show how the existence of the lower-class people especially women during the war like Mak Esah and Rumsah are neglected, forgotten and become insignificant.

### 3.2 The Story of *I Saw Her Smile*

The short fiction titled *I Saw Her Smile* published in 1948 by Titis Basino. It tells a story about the hardship of a girl that lives alone with her father who always isolated himself in his study room and rarely have conversation with her daughter. In the story she later finds out that her mother, who she thought was dead, is still alive.

#### 3.2.1 The Portrayal and Roles of the character “I”

The main character in this short fiction is a girl whose name is never mentioned throughout the story. The girl has no friends to talk to. The only people whom she is able to communicate with are her aunt, who sometimes visits her house, and her maid.

This short fiction is written from the first point of view. Therefore, the main character's personality can only be seen through her feelings that are expressed in her inner dialogue. Throughout the story the girl is shown as a patient and considerate person. But she is also idealist, and reserved.

#### Patience

The girl in the story is a patient child. During her life, the girl only lived with her father who rarely spent his time with her. She who does not have the ability to express her feelings or skills in communication makes her unable to have friends. So she had to spend her life in loneliness in her house. Furthermore, she, who did not have a mother, has to go through her birthday moments without any celebrations or wishes and loving gestures from her family, especially her mother. However, she lets herself remain in that unhappy situation and never complains to her father or anyone that is close to her.

#### Considerate

According to Oxford Learner's Dictionaries “considerate” means “always thinking of other people's wishes and feelings; careful not to hurt or upset others”. In this narrative fiction, the girl traits or personality that show consideration can be seen through her feelings for her father. The girl cares about her father even though her father rarely shows his affection or even

spends time with her. She does not want to be a burden or bother him and make her father upset.

### **Naive**

There are some events in the story that show her naivety but the most apparent is when the main character finds out about her father who always goes to a brothel every night.

After the incident she experienced as a child when her father took her to a brothel. The girl finally knew and understood the truth about her father. She knows her father is not as good as she thinks he is. But she is in denial about it and she still believes that her father is someone who still loves her family. She deceives herself into believing that her father still cared about her mother.

### **Reserved**

According to Oxford Learner's Dictionaries "reserved" means "(of a person or their character) slow or unwilling to show feelings or express opinions". This means that reserved people usually keep their emotions or all forms of thoughts and opinions to themselves.

"I'm used to being isolated like this. Since I was little, I haven't had many friends, because I've never known what to say to them. Other girls could tell their mother about their problems." (p.461)

"I knew that the cause of all this trouble was the fact that I wanted to go with him. And Father could not stand to refuse my request. I promised I would never again ask to go with him. From that moment on, I become very quiet. I rarely left the house. I only went outside to go to school." (p.465)

The above shows that throughout her life the girl has always been lonely because she does not have skill to communicate or have conversation with someone. She also became more reclusive and quiet after the brothel incident.

### **Idealist**

According to Oxford Advanced Learner's Dictionary, "idealist" means "a person who believes that a perfect life, situation, etc. can be achieved, even when this is not very likely"

"I had a plan. A plan to bring my mother home. I would demonstrate that I could take care of her. And it would give my father and me a new life." (p.463)

"I would no longer be at a loss for happiness. A house that is without a mother seems always at a loss. And Father would no longer have the heart to go out at night, leaving Mother, who was sick, waiting for him." (p.463)

The passages above show that the girl is an idealist. After hearing news from her father that her mother was still alive, she immediately thought too far and unrealistically dreamed about her happy life with her mother. She, who had lived a dull life in isolation with no

happiness and love, dreamed that her mother's presence would make their family life become better than before.

From all the explanations above, it can be seen that the main character in this story shows the sensitivity or femininity that is commonly inserted in female characters. This character is also shown to have a passive personality without any abilities that show the courage to change her life for the better. However, her passive behaviour is the result of the lack of attention or affection from her father.

### 3.2.2 The Struggles of I

The struggles that the main character feels are mostly because of external conflict in the sense of a broken family situation that does not bring happiness to the main character. Her life without the love of a father or mother makes her become a quiet and passive person, resulting in her to live in isolation and having difficulty communicating with people.

#### Living with her father

The girl has a father, mother, aunt and a maid. In the past her mother had been living in the house. But her mother suddenly disappeared. Without the presence of her mother who she thought died, the girl has to live in loneliness. Because even though she has a father, her father never once tried to get out of his room and spend time with his daughter. All this time the girl occasionally has conversations her aunt and maid. But they cannot give the love and affection that the girl needs from her parents.

"I'm used to being isolated like this. Since I was little, I haven't had many friends, because I've never known what to say to them. Other girls could tell their mother about their problems." (p.461)

The quotation above shows that the girl has difficulty communicating. She's not very good at finding topics for conversation. So this adds to her suffering in her solitude. For her, the presence of a mother can be a person to confide in. But she does not have a mother so there is a bit of envy towards other girls who have mothers to talk to.

"I could no longer control my tears. They were the tears of a child who finds her mother's lap after years of crying into pillow. Was it her illness made me sad, now, rather than happy, to learn that the mother I had longed for all these years was still alive?" (p.463)

"I would no longer be at a loss for happiness, A house that is without a mother seems always at loss. And Father would no longer have the heart to go out at night, leaving Mother, who was sick, waiting for him." (p.463)

From the quotation above, it shows how the main character really needs the love that her father never gives to her. She wants to live in happiness. Therefore, for her the role of a mother becomes important to build happiness in her family. So when she heard that her mother is still alive despite suffering from an illness, she feels happy because now there will be a mother figure that she always wanted in her family.



Aside from her curiosity, the main character, who is very young at that time, for once wants her father to take her because she wants to spend a day together with him to go somewhere. But unexpectedly, the place that her father had been visiting was a brothel. It shows how her father is a selfish and insensitive person. He, who already has a wife and child, is still looking for his own satisfaction and does not think about his daughter's happiness.

“I still remember that night. I stayed in a corner of the room, which was dimly lit by red lights. I watched the people’s actions through the eyes of one who didn’t understand. The eyes of a child thought bedtime meant a glass of hot milk. I didn’t know what kind of place my father had brought me to.” (p.464)

““Rather than destroying something that is still pure, let me take her, even today—it’s fine””(p.464)

The passage above shows that the girl, who didn't understand anything, was forced to see something that is inappropriate for a child to see. This caused her aunt’s anxiety and concern about her father’s parenting. Aunt Ani, who was worried about her father's upbringing, wanted to bring her to live with her aunt. So that the girl can have a parental figure who can replace her parents to teach good things to her.

“Would he give up his only child? But my father loved me. I also loved him. Father couldn’t decide. He went silently to his room.” (p.464)

“Father! Father! I just want my father!” (p.465)

“When I approached him, he smiled, holding out his arms. I embraced him. I felt his lungs expand. I liked it better near him.” (p.464)

The quotation above shows her father's indifference. Because when Aunt Ani said that she would take his child, he left to his room without saying anything. Not rejecting or approving aunt Ani so that his child can be nurtured properly. The girl, who is still small and innocent, does not understand her father's true character. She insisted on staying with his father because she loves him.

“I promised I would never again ask to go with him. From that moment on, I become very quiet. I rarely left the house. I only went outside to go to school. I was ashamed to look people in the eye. I was even reluctant to go to Grandmother’s house. Yes, after a while there was no difference between being reluctant and being ashamed.” (p.464)

The incident that almost made her lose her only parent because of her needs traumatizes her. So in an effort to prevent it from happening again she became more reclusive.

### **Meeting Mother**

One of the struggles that she felt is when she found out the truth after her meeting with her mother who is still alive. Her father, who told her that her mother is still alive, took her to a psychiatric hospital. There, the girl finally meets her mother for the first time in her life. But all her expectations regarding the happy life she had been dreaming are shattered. In the

quotation above it can be seen that her mother has a mental disorder, does not aware of anything. So when the girl smiles at her, her mother does not show any reaction at all. She also feel very sad after knowing that her mother didn't even know about her existence.

After hearing that her mother suffered from her illness since she was born, she immediately came to the conclusion that it was because of her that her mother became like that. She blamed himself for her mother's illness. She, who can't make her mother recognize her, could only cry in front of his mother

### 3.2.3 Importance of Parental Love

The story of *I Saw Her Smile* describes the life of a child without a mother figure. She was forced to live her daily life alone without parental love. The story that uses first point of view shows what it is like for a daughter to have a father who never pays attention to her or shows affection. The writer of this story wants to show about the importance of the parental figure, especially the mother, for the children.

### 3.3 No Man's Land

Short fiction entitled *No Man's Land* was published in 1962 by Titie Said. It tells a story about Ijah, a teacher and Muslim woman who has interfaith relationship with a Catholic man named Petrus. They want to move their relationship to marriage. However, Ijah's father disapproves and is against their plan to marry. Thenceforth they went their separate ways and lived their own lives until they finally reunited again in Surabaya. When they met , Ijah was able to meet the little girl who would become her adopted daughter.

#### 3.3.1 The Portrayal and Roles of Ijah

The main character named Khadijah is portrayed as a Muslim woman and a teacher. She is very devoted to her religion. She has a father who worked as a doctor as well as a spiritual leader. Since she was a little, Ijah has been taught about Islam. She, who is a Muslim, has relationship with a man from different religion which is Catholic. One day she meets a girl who will become her adopted daughter. That meeting made Ijah change her view about religious freedom.

In this story, the depiction of the main character is shown through her conversations which describe her as someone who is very religious but also strong-willed and kind.

#### Religious

According to Oxford Advanced Learner's Dictionary online "religious" means wholly accepting a certain religion and compliant to its practices and rules. Throughout the short story entitled No Man's Land it is shown that Ijah is a religious person.

As in the sentences above it can be seen that since she was a little until become adult, Ijah has been follow religion of Islam. She always prays and reads the Quran for years. She is also faithful and compliant to Islamic rules and laws as it stated in the quotation below.

Even though Ijah is dating Petrus, she would not allow herself to choose and follow what her desire to marry Petrus. She does not want to break the law of Quran and choose Petrus even though she loves him.

### **Strong-willed.**

According to Merriam-Webster, “strong-willed” means “ very determined to do something even if other people say it should not be done”. A person with a strong-willed nature will remain adamant and persist in their decisions. They will not waver when someone tries to change their mind. In this short story, Ijah is portrayed as a strong-willed woman. Ijah, who is devoted to her religion, has decided to not marry Petrus. But on the other hand she still loves him even though they never meet again after her rejection.

It is evident that her resolve and determination to remain faithful to Petrus did not waver. She does not allow herself to have another relationship with another man. She even refused all marriage proposals that had been given to her by her father even though her father said that marriage in religion is one of the important duty that a Muslim woman must do.

### **Compassionate and Tolerant**

According to Cambridge Dictionary Online “compassionate” means “feeling or showing sympathy and sadness for the suffering or bad luck of others, and wanting to help them” while “tolerant” means “willing to accept behaviour and beliefs that are different from your own, although you might not agree with or approve them”.

In this story, the display of compassion and tolerance that is shown by Ijah can be seen through her oath regarding her adopted daughter Maria.

“I kissed her cheeks and slowly whispered a vow: “I promise to raise your Maria to be a person of good character, Petrus, a valued trait in both your religion and mine. When she is old enough to choose a religion, I will grant her that freedom. If she does choose my own, it will not be because I ordered her to do so, but because of the Holy Spirit’s call to her heart.”  
(p.430)

The passage above shows that Ijah, who adopted Petrus's daughter, decided to take care of her even though Ijah had no attachment with Petrus anymore because he died. In addition to the tolerance that she shows through her relationship with a Catholic man. Ijah's show of tolerance is also shown through Ijah's relationship with Maria. Ijah does not force her religion on her daughter Maria. She even gives her daughter a freedom to choose the religion she will follow when she grows up.

From the descriptions above, the image of this main character is shown to be different from the representation of women that is portrayed by the other stories. She does not show any weakness or passiveness. She is decisive in choosing her path of life. She is resolved to choose what she thinks is good and not controlled by the wishes or expectations of others.

### 3.3.2 Ijah's Struggles

Unlike Mak Esah, the issue in the story of *No Man's land* does not involve social settings in the story. But the main conflict that happens in this story comes from the main character's principle that formed through her belief in religion which collides with her interfaith relationship.

#### Having Relationship with Petrus

Petrus is a man who has a relationship with Ijah. Like Ijah, he is also devoted to his religion which is Catholic. Their love for each other makes them decide to plan for marriage. However, the differences in their beliefs and a sense of loyalty to their religions become obstacles that make their relationship fall apart. The marriage plan could not be realized because of the restriction of their religions. Ijah, who has a strong sense of faith, unable to violate what has become the law of her religion. Petrus were given the option to marry Ijah by her father but with a condition that he must convert to Islam.

It can be seen that Ijah and Petrus have a dilemma. They are faced with a difficult choice whether they should leave their religion for the sake of their relationship and their future or stay to their beliefs. However, their sense of loyalty to their respective religions made them decide not to convert.

In their conversation it can be seen that Ijah was determined to follow the laws of her religion rather than her marriage with Petrus and her decision caused her separation from Petrus. Although they still love each other, but their relationship cannot continue without marriage that will binds them.

When they meet accidentally in Surabaya. She saw Petrus who looked very thin and weak walking with a little girl named Maria. Ijah thought that Petrus, the man she loved, was married and had a child. When she saw the girl, unconsciously she felt jealous because she thought there is a woman who is married to Petrus and that woman is not her.

The condition of Peter's body that looks emaciated is caused by the illness. Just as they were about to go home, Peter's illness relapsed. Along the way to his house Peter's condition is getting worse.

Ijah and Petrus, who never met again after their conversation about marriage, still hope for their relationship. Both of them still love each other. However, when they meet, their hope is crushed because Petrus' condition is getting worse. Ijah cannot contain her sadness because Petrus is slowly dying in front of her.

## Ijah's faith

When Ijah lived with Maria, she had to face a problem that related to her faith. Maria, Ijah's adopted daughter after Petrus' death, shares the same beliefs as Petrus. Throughout her life with Petrus, he always taught his religion to her and took Maria to church. When Ijah is praying, the little girl, who is curious, persistently asks Ijah about matters that are related to Christianity. She wanted to go to church with Ijah. For Ijah, who is a Muslim, the existence of Maria tested her faith.

### 3.3.3 Religion Law Restrict Women's Lives

In the short story entitled *No Man's Land*, the writer wants to show the unfairness and bias in religious law that restrict women's lives. In the law and rules that exist in religion, men are always the ones who have the advantages.

The above shows a subordination or hierarchy in religious law. Religion influences and affects the life of mankind. The values that exist in religion teach humans to be moral beings. But on the other hand, laws on religion still limit women's freedoms that they should deserve. Even in religion, there is still inequality that makes women suffer.

From the results of the analysis, the portrayal of the main female characters that were created by the writers in the story of *Mak Esah* and *I Saw Her Smile* still shows a typical image of women in narrative works that shows sensitivity, fragility and femininity. Their fragility is also shown from their roles as child and old women. However, because the writers created these characters as the main characters, their weaknesses are not necessarily made to bring down the female character. Their portrayal of these female characters is not used as a complement to male characters. But they are created by the writers in order to rouse the readers' sense of sympathy.

The writers use personality or traits and also the female characters as the main focus to show the impact of their problems such as war on *Mak Esah*'s story and also the impact of the lack of attention or affection that experienced by a daughter in the story of *I Saw Her Smile*. The writers' wants to show and give awareness to the reader about the issues or problems that women have to deal with by showing or focusing on the situation that happened in their life. Their limitations when they meet with many conflicts and the dramatic turns of events become techniques that the writers use to send the messages to the reader.

Meanwhile the main character in *No Man's Land* has a different image of women. Ijah has strong-will. She is also decisive in her life. When she faces her problems, she makes decisions based on her determination even though there are consequences that happens in the end. She chose to stay with her interfaith relationship despite she and Petrus could not get married because Islamic rules and laws do not allow it.

The story of these three characters only tells about their private or personal lives. The writers did not give or tell about their roles in society. But through these three main female characters, the writers want to give the representation of women's life so that the readers can understand some of women's problems and struggles.

## CLOSING

The following table summarizes the discussion above:

Name	Roles			Traits			The Struggles			
Mak Esah	Old and poor women with two children and husband	Compassion	Naive	Isolated	Uninformed		Losing her family	Living alone	To keep up with new information	Living during the war
Ijah	A Muslim woman with Catholic boyfriend and adopted daughter	Religious	Strong-willed	Compassionate and Tolerant			Having relationship with Petrus		Ijah's faith	
I	A daughter who lives without mother figure	Patience	Considerate	Naive	Reserved	Idealist	Living without mother figure		When she meet her mother	

Table of The Characters Portrayal

Based on the analysis of the three Indonesian short stories entitled *Mak Esah*, *No Man's Land*, and *I Saw Her Smile*: the researcher concludes that:

1. Most portrayals of the characters in the short stories still show the typical image of female character in general that shows women with sensitivity, fragility and femininity.
2. The use of traits and personalities as well as roles in female characters, which show typical femininity in general, is deliberately made as part of the writers' way to construct stories that convey messages through the characters' struggle.
3. From the struggles that were experienced by the characters in the three short stories. Each writer wants to convey different messages about the lives of Indonesian women. *Mak Esah's* story wants to show the life of a lower-class woman who lives during the war. It can be seen how the main character becomes insignificant and forgotten. In the story of *No Man's Lan*, it gives a message about the freedom of women that is restricted by religious rules and laws. While in *I Saw Her Smile*, the writers wanted to give a message about the importance of the role of a mother figure or parents for a child or daughter.

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# LANGUAGE TEACHING





## American Poetry in Language Teaching

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### ABSTRACT

This writing aims to describe how American poetry is applied in Language teaching. American poetry as a poetry written by American poet which may not be separated from language needs application to be taught for students in Universities and teachers of language as a reference for teaching as well. The writer of this scientific paper used descriptive qualitative method in library research based on the data and cognitive theory, which were taken as a proof collected from the library itself. The writer feels sure that by using this method, the problem being discussed will be easier to solve. While the methods of teaching used in language teaching through poetry are Communicative and Discussion Method. Teaching language in English as a foreign language through American poetry indicates necessity of integrating literature because of its rich authentic model of language use. The reason why the writer uses American poetry as the source of teaching language is to prove literature is authentic material and to familiarize EFL teachers with the effectiveness of using poetry in EFL instruction. It is good to expose this to the learners of language in order that they know that American poetry as a branch of literature has wide field of study that can be applied in language teaching. American poetry expands language development in daily life that the learners will obtain a specific knowledge in improving language competence in the four skills such as reading, writing, listening and speaking.

**Keywords:** applied, discussed, teaching, development, separate

### INTRODUCTION

From time to time poetry is very common to be used by people to write and recite. Poetry as a branch of literature is very significant to be discussed and taught by English teachers, especially American poetry as the source of language teaching. Many English teachers use American Poetry because the poetry is very interesting and the styles of writing is simple and easy to understand. In fact, many of them regard that teaching American poetry in the classroom is also very interesting because it will develop a language competence in choosing dictions in writing poems itself. Besides, it also improves students' ability to know the figures of speech through the poems by American poets and other knowledges such as the semantic as well.

In this scientific writing, a professional language teacher uses poetry as the arts of a poem or a poet that concerns with the poetic truth and beauty as what has been assumed by Matthew

Arnold in Martha Pardede's book "Poetry is at bottom criticism of life under the condition fixed for such a criticism by the laws poetic truth and poetry beauty" (Martha : 2015) and apply it to students of language or literature in the classroom. Any topics of American poetry can be used in teaching language by the language teachers as long as the study material is poems. This depends on what the language teachers choose the material study whether a poem written in English or in other languages. In this writing , the material study is concentrated on American poetry by the famous poets like Robert Frost, an American poet who has been famous in writing poems and awarded a Pulitzer prize. His poems are mostly written in English, and exactly to be the object study material for teaching language. Since American poetry has a large scope of writing, the researcher merely concentrated on 3 poems be the object of study material written by Robert Frost mainly : " The Road Not Taken", "Fire and Ice", and " Stopping By Wood on a Snowing Evening".

No wonder if American poetry in language teaching be applied can improve students' competence in English language since it can be related to syntax, semantic, phonology, lexical , etc, which are derived from poetry as a branch of literature, and this one of the reasons why the writer selected the topic in order that the language teachers can use this writing as a reference for teaching language using poems.

It is acknowledged that teaching language through poems has a wide field of teaching because it is a branch of literature. Thus, the writer of this scientific paper tends to limit the discussion and he only discusses how American poetry be taught and applied in language teaching. Can American poems be the source of study material in language teaching in the classroom? These problems may arise to the fact that in the modern way of teaching , these always come up and experienced by the teachers and learners of English language. It is because solving problems of teaching language through poems means indicates the aims of teaching that should be known whether it is successful or not.

## **METHODOLOGY**

As what has been discussed to write this scientific research that the writer tends to use descriptive qualitative method based on cognitive theory as mentioned in abstract. He believes that this method and this theory will be able to describe the problems being discussed, especially in describing the problems related to the analysis dealing with collecting data from the library and other data which be accumulated through internet so as to make the scientific writing be more accurate and complete. Every writing has the main aim to fulfill the real goal why the scientific writing should be published. More or least it should be read in order to know what it is. The most important thing to this scientific writing is to give a reference to the teachers of English so that they can broaden their knowledge in the problem

of teaching through literature in the process of teaching language as a foreign language (TEFL) through poetry as a branch of literature.

## DISCUSSION

Why is Poetry?

In today's time, there are so many teachers of language tend to teach language based on poetry. This may be one of the reasons why is poetry to be the source of language teaching is that poetry is simple to teach and study. While others teachers or students think poetry is so complicated to teach or study because of its choice of words. But, this has been a matter of fact that many teachers and students, who are teaching and learning poetry in University like to teach and study poetry because they enjoy it.

Poetry has a place in the curriculum. It can be taught and studied as part of reading, writing and language lesson and it fits easily into classroom themes, projects and celebration. On the other hands, poetry can create students' listening competence in language skill.

Why Teach Poetry?

The professional language teachers, who are well in language and literature, he or she should be able to formulate and determine poetry as the source of teaching material study conducted in the classroom. He or she, who has capability to choose poetry to be taught in the classroom knows that teaching poetry has a specific aim to teach and learn as has been designed before. Referring to choose study material depends on the students' competence in mastering language, and these all should be kept in mind that the language applied, taught and studied through poetry is the language of arts, which is not as same as the common English language.

## Build Reading

Generally, the professional language teachers often practise teaching reading poetry to students in the classroom so as to make students be fluent in reading the poetry loudly while other students are listening. These may be the language competence should be conducted in the classroom. The students learn to attend to the words they hear and to think about those words mean together.

When sharing poems in the classroom, students are strengthening their reading skill and build reading fluency through repeated reading. This can be one of the teachers' tasks means to conduct the process of teaching and learning in the class. Let's see the following how a teacher of language encourages students to read one of the following poems written by Robert Frost, an American poet, entitled "The Road Not Taken".

### The Road Not Taken

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I could ever come back

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I---  
I took the one less travelled by  
And that has made all the difference.

The language teacher can ask students to read the above poem loudly in order that they can improve their reading skill and listening and identify their pronunciation and does the same in the next practicing with the same topic.

### Explore Language and Vocabulary

In terms of teaching language through poetry, teachers will get a special tool. This may bring a positive impact that students will get advantage of learning and improve their vocabulary. Students are exposed to words they have not heard before and they heard them in context. The teacher can discuss new words with the students so as to develop language skill and to fulfill the target of learning dealing with TEFL in the classroom.

Poetry often contains words, and figures of speech, which can improve students' language competence in building up sentences. In short, poem can be used to teach sentence structure, part of speech, and grammar skill

### Inspire Writing

The professional teachers should be able to make students' inspire in writing through poems. Poem should be constructed by using words that be choosed. In poetry, we learn how to put word together to form meaning and context. We learn how to choose the right words.

Starting teaching writing through poetry to students of University should be applied by a certain planning. It means that a good writing using poem including planning and brainstorming activities will be effective in the process of teaching and learning. The teacher should lead students to write simple poetry forms that follow a pattern that students can easily connect to. In case of writing poetry, the teacher should be able to make an example of writing in a simple poetry by giving a topic such as quoted from Robert Frost' poem. What is the best topic of a poem provided by the teachers of language like Robert Frost in his poem, "Fire and Ice"? Let's see this following example :

Some say the world will end in fire,  
Some say in ice  
From what I've tasted of desire  
I hold with those who favor fire  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice

The teacher can also train students to improve their vocabulary through poetry by asking them to fill in the missing words in every lines of the poem so as to encourage students to think over and over what the right words should be used to achieve the target of language skill. For Example : Read this following poem by Robert Frost "Stopping By Wood on a sowing Evening" and fill in the missing words of each lines.

Whose..... these are I think I know.  
His house is ....the village though;  
He will not see me stopping here  
To watch his woods ..... with snow.

My little .....think it queer  
To stop without ... farmhouse near  
Between the woods and ..... lake  
The darkest evening .... the year.

He gives his harness bells a shake  
To ask if ..... is some mistake.  
The only other sound's the sweep  
Of easy wind.....downy flake.

The woods are lovely, .... and deep,  
But I have promises to keep,  
And miles ..... before I sleep,  
And miles to go before I sleep.

## Build A Love for Reading

Students of University should love reading and learn how to read. The teacher should expose them to variety of style and types of text. The students should be encouraged to read poem by action based on what they read. The more reading conducted by students, the more knowledge of reading poetry will be there as far as they concern with the reading. Consequently, they may not act to read poem like the action of drama dramatized and acted on the stage. The teacher may ask students to read the poem and present it in the classroom. For Example : Read the following poem entitled “Stopping By Wood on a Snowing Evening” by Robert Frost.

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

Reading poem is not only emphasized in pronouncing the words but also in understanding the meaning of the poems. The professional teachers of English encourage students to read the poem by grasping and finding out the meaning of the poem. This depends on the teachers' techniques. To understand the meaning of a poem is a must that concerns with semantic and good appreciation will create the best meaning of the poem related to the subject matter and contextual meaning of the poem. Many readers of the poems do not understand the meaning. If the students understand the meaning of the poems, they may be asked to write something about the poems using their own English language or at least they can build a good discussion by asking and answering questions to one with another in the process of teaching and learning in the classroom regarding as practised speaking. For Example : Read the poem entitled “ and try to appreciate the following poem , and write it in a paragraph about the



poem and discuss it using your own English. Then, answer these questions based on the poem.

### The Road Not Taken

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I could ever come back

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I---  
I took the one less travelled by  
And that has made all the difference.

Questions :

1. What is the subject matter of this above poem?
2. What are the figures of speech found in this poem?
3. Why does the poet say " I doubted if I could ever come back"?
4. Are the repetition found in this poem?
5. Is the topic of the poem concerned with the context ?Explain.

Another way of teaching language through poem can also be conducted by the language teachers in order to cover the language skill like sentence structure based on the word used by the poet in his poem. For Example : Read this following poem entitled " The Road Not Taken " by : Robert Frost, and you then, (1) find out the subject, predicate ,object and adverb of each sentence, (2) Make good sentences based on the words found in the poem itself.

### Answering Question no.(1)

1. I            could not travel    both (two roads)  
   S            AuxP/V                    O/C
  2. I            kept    the first    for another day  
   S            P/V    O            Adv
  3. I            took    the one less travelled by  
   S            P/C    O/C
  4. I            shall be telling            this with a sigh  
   S            P/V                            O
- Answering Question no, (2)

- 1.roads      → There are two roads that I should travel in this country.
- 2.difference → What is the difference between poetry and poem?
3. Same      → The two roads are not the same with I found when I was in England last year.
4. Come     → I am not sure if I come back or not.

### CONCLUSION

Having discussed *American poetry in language teaching*, it is concluded that the objective of EFL teaching is to help students communicate fluently in the target of mastering language. The benefits of using American poetry in the process of teaching English language as a foreign language indicating students' progress in developing language skill such as reading, writing, and listening and speaking.

However, the teacher should be able to select the poems as study material for students to learn before starting lesson in the class. Using the poetry in the process of teaching and learning English can be done as a reference for other teachers so as to improve students' competence in language skill.

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## A Digital Learning by Thesaurus.com

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### ABSTRACT

The purpose of the study is to looking for the synonym and antonym with easy way. The research objective is to know that the technology that supported by Google in searching of Thesaurus.com is important to learning synonym and antonym and it make very fast search of synonym and antonym. Actually, synonym and antonym are many that the researcher looks from Thesaurus.com. The researcher use method of descriptive qualitative analysis that describe about the steps to digital learning like open the Google, click search and write thesaurus.com, and choose synonym or antonym in there after that write the words. The researcher will describe, analysis, and make conclusion. The result is many people use Google to search the synonym and antonym actually, there is thesaurus.com and that is the easy ways to looking for synonym and antonym and there are some persons who known thesaurus.com and they are used it. The conclusion is Google help in education especially for synonym and antonym in Thesaurus.com. The suggestion give to the reader for read and apply the Thesaurus.com to search easily and for the education this is very important because Google can help with Thesaurus.com to know many synonyms and antonyms and finally, for the other future researcher, hope that they can research deepest about another digital learning.

**Keywords:** Antonym, Google, Synonym

### BACKGROUND

In this era, there are many technologies appear. The modern technology make people want to do something quickly and the fastest to studying or working. Based on (Isman, 2012) technology is the application practices that applying in human knowledge by the educator instruction that have relationship with machine and technique operation. Technology also developed very quickly. In every day, all people around the technology. The technology impact the globalization because it is exist and effect the habit of the people, like person who have always interaction and now they are communication with technology by phone cellular. According to (Rifai, 2013) globalization is huge effects of country that adapting change economically, politically, and culturally with various dimensions effects good start in efforts of current phenomenon. Many people will choose the easy way to studying and working faster to access with internet for communication and read news. The education is important in technology to get an easy learning process.

In fact, part of the people unknown how to use the system very faster. Every day, they are always using the technology like digital television, smart watch, smartphone and etc. In the electronic or like laptop and phone there is thesaurus that use for looking for the synonym the way is open Microsoft word, click review and set up the language of English language, click spelling and grammar and then click on the left of keyboard with copy the word which looking for the synonym and click thesaurus. In there, you can choose the best synonym because there are a lot of synonyms in the thesaurus. People who use the internet usually only look for in Google.

Actually, in the Google there are some of Learning Management Systems or it usually called LMS. Learning Management System is a feature that used of many classes and subjects in virtual class for teacher and students to access learning material in website by software package that understanding and important to get easier learning can deployed networking local school. The LMS is easy to use and very useful in this era. This statement supported by (Wirawan & Mukid, 2017).

In the implementation the uses of thesaurus.com just click on Google about thesaurus.com and it next to page of synonym and antonym. The researcher took the synonym and antonym because the synonym and antonym very important use in listening, reading, speaking and writing in English. Synonym is the related meaning with similar word to another words by (Martins, 2014) and antonym is the opposite meaning of word with another words then speaker add prefix and real words from own words stated by (Salih, 2015). According to (Behtash, 2007) synonym and antonym is the word that have similar and opposite meaning with other that combine in different words. The purpose of the study is to looking for the synonym and antonym with easy way.

The objective of the study is to know that the technology that supported by Google in searching of thesaurus.com is important to learning synonym and antonym and it make very fast search of synonym and antonym. The researcher take this research because when see the people who use digital learning they always use Google from their smartphone and another application without thesaurus. Actually, thesaurus very help and quickly to looking for the synonym and antonym although thesaurus in the Google by write thesaurus.com and one clicks to choose synonyms or antonyms and typing in clipboard the word that want looking for. It makes all people can looking many synonyms and antonyms in thesaurus.com.

The researcher uses theory that take from (Lin, Chen, & Liu, 2017) that the digital learning make positive effect to be better learning to be learning outcome then make motivation in learning with combine teaching trend and strategy learning with digital technology and the researcher uses triangulation technique to research from three theories. First theory by (Koohang, Riley, Smith, & Schreurs, 2009) that the various working is use the

model application with situation of factual of e-learning environment. Second by (Churton, 2006) stated that the open access technology for learning is the constructional content to communication distance learning in education between students and teacher. Third by (Arkorful & Abaidoo, 2014) stated that the higher education need technology communication and information for their learning because that is very important.

The previous study of this research is from other researchers that use their research in digital learning with technology. The online learning make terms material from face to face to be online learning and the distance education made modern with use technology. So, the researcher took previous study from three researchers. First is the educator use e-learning in digital era by (Sagita & Khairunnisa, 2020) that the revolution era of digital 4.0 make teacher in position better learning with ability in learning media utilized with e-learning program that have several competencies to learn by teacher and students creatively. Second from (Rayuwati, 2020) She stated that the technology is help learning in educational activities especially during the pandemic all of the activities is limited and it the education must use technology to connecting and communicating with others like in learning when teacher and students want to communication they must use zoom or Google classroom based on the system of online learning.

The virtual education give impact in learning process the teacher and students can develop and show their skill use technology they will be productive for the future. The existence technology is important when distance learning process during the crisis of pandemic. The third is from another researcher that stated about learning media to motivate students that have learning strategy of use game in elementary when online learning process to make students more understanding like interactive media that improve students self-efficacy and self-worth with video instruction that students watch in material learning that to be the students interested and have experience use media in learning by (Hanif, 2020). The researcher take the digital learning because in this pandemic era learning with technology is very important.

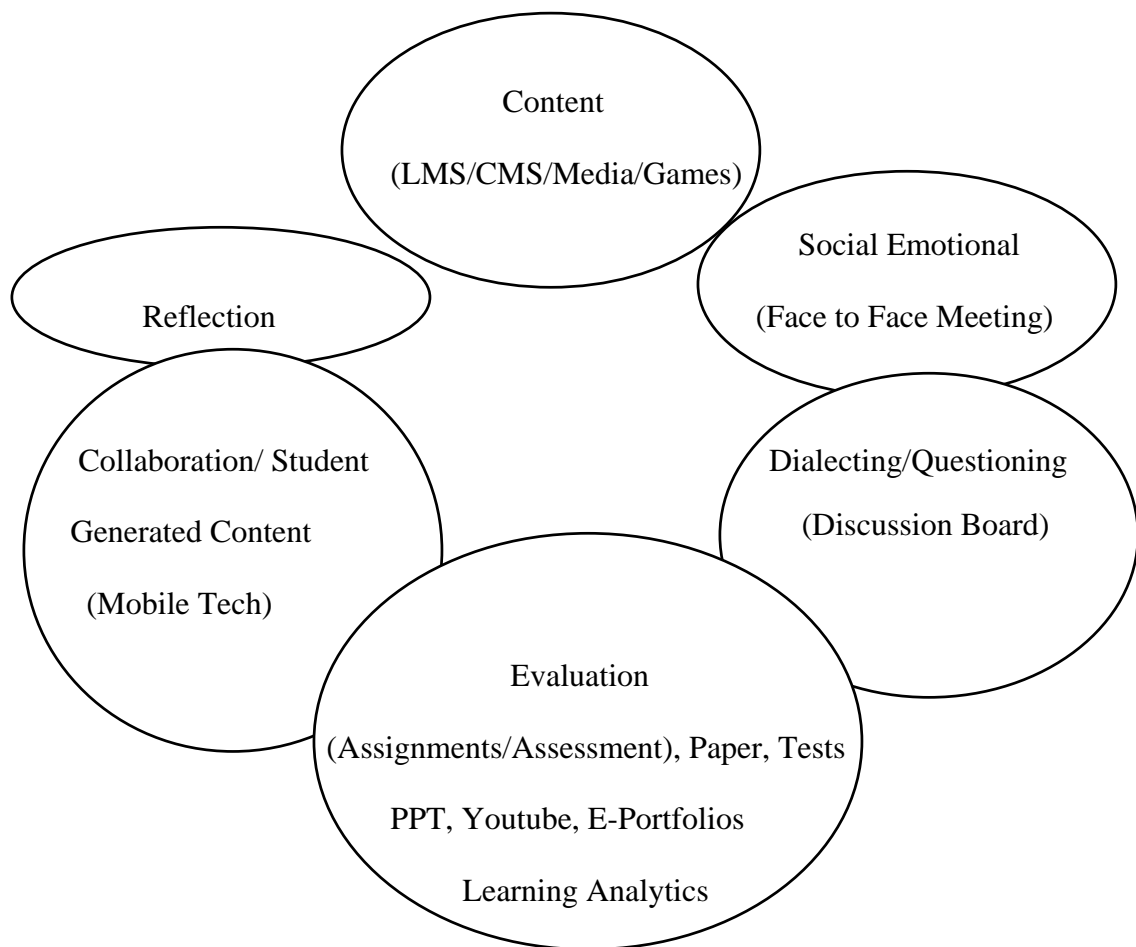
## RESEARCH METHODS

The place in around people meet and time for research is one weeks in several times, because this technology always using by people every day, everywhere and every time without known the time. The researcher use method of descriptive qualitative analysis that describe about the steps to digital learning like open the Google, click search and write thesaurus.com, and choose synonym or antonym in there after that write the words.

The researcher also use field note to observation and use questionnaire to know how many people that use the technology. Actually, many people use it but, the researcher takes 10

people to fill the questionnaire. The researcher will describe, analysis, and make conclusion. The tools are smartphone and internet for open the Google. The design experiments like variant education model of behaviurism and constructivism, the unique forms of education of face to face and online paradigms, the learning course by tools, the implement pedagogical innovation, integrated design model learning, consideration onlie and offline, learning opportunities with technology, curriculum adjective in apply e-learning and rationale successfully use elearning approaches that supported by (Nichols, 2003)

The researcher also uses the flow chart of blending with pedagogical purpose model by (Picciano, 2017) to explain the stages of analysis that explain below:



**Figure 1.1.** Blending with Pedagogical Purpose Model

First is content to driver instruction and content to present when teacher and students speaking, listening, reading and writing in online environment or official meeting with digital variety of learning provide this model can utilized media and technology in multiple learning. The social and emotional is the learning support of students' skill in learning with technology. The important activity is the dialects or questioning because students refine and known to help their knowledge with discussion and students responses other by their opinion. In reflection, students can learn and share their activity with their teacher like make journal activities. In

collaborative learning students make group and they doing their projects and assignments and evaluation for group problem solving. Finally is evaluation to improve data learning use technology and examine students' progress review work. The six components describe an interaction project activities face to face and online digital learning.

## DISCUSSION

### Result

The result is many people use Google to search the synonym and antonym actually, there is thesaurus.com and that is the easy ways to looking for synonym and antonym and there are some persons who known thesaurus.com and they are used it. Google can help with Thesaurus.com to know how many synonyms and antonyms and finally, another digital learning can help people for their activity like studying and working.

### Discussion

In this section, the researcher showed that this research is success. The researcher also showed about the questionarre that people agreed and disagree in the form table and graph.

**Table 1.1.** Data of people who Angree and Disagree

Name	Use Thesaurus.com	Only look for in Google
Person 1	Agree	Agree
Person 2	Disagree	Agree
Person 3	Agree	Agree
Person 4	Disagree	Disagree
Person 5	Disagree	Agree
Person 6	Agree	Agree
Person 7	Agree	Agree
Person 8	Agree	Agree
Person 9	Agree	Agree
Person 10	Agree	Disagree

### Explanation:

From the table above, the researcher showed that many people agree with Google and thesaurus.com that they always use when they are learning with technology. For the person number 1,3,6,7,8,9, is agree use thesaurus.com and Google because they are helped with

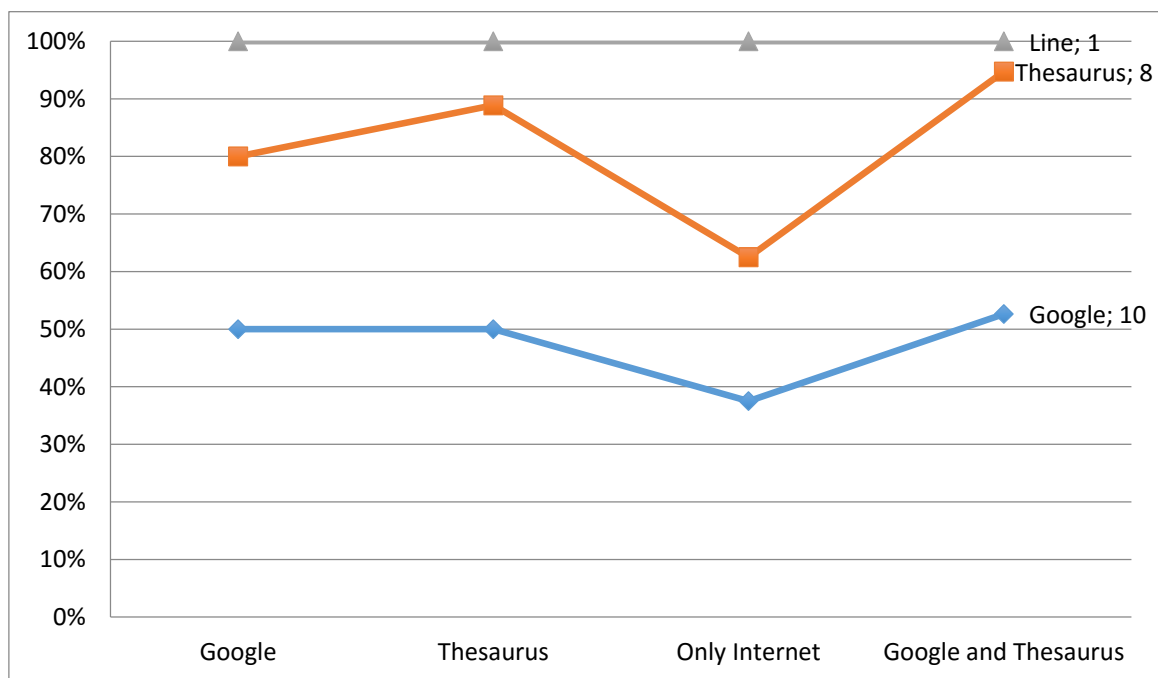


thesaurus.com to easier looking for synonym and antonym faster and they are agree in Google because after third tried it faster too. They are agreeing that both of them are easier and faster.

For the person 2 and person 5 they are agree with Google and they disagree with thesaurus.com because they never tried and they did not want to tried because there is Google if there is smart system in Google just click what do you want to looking for in Google without another system. They only trust in Google although there is thesaurus.com.

For the person 4 disagree with both of thesaurus.com and Google because person for did not believe and person 4 just believe with fact not the technology. For person 10 just agree with thesaurus.com and disagree with Google because she believes with thesaurus about synonym and antonym.

For make the data validity, the researcher also prepares the graph to show about people who believe and after try thesaurus that affective in synonym and antonym.



**Graph 1.1.** Chart about Google and Thesaurus is effective

From the data above, the people who use Google and thesaurus is very higher than people use only internet. In the line of thesaurus, showed that people always use and looking for the synonym and antonym and then there is 10% difference between Google and thesaurus and people who use only internet get lower of 30% to looking for synonym and antonym. In the final line of thesaurus people use Google and thesaurus is highest that looked from 60% to be 95 %. In line of Google the use of Google and thesaurus is same and showed in the 50%. The people use only internet only 35% to looking for synonym and antonym. The people use Google and thesaurus is developing 20% to get position in 55%. This is concluding that Google and thesaurus is effective to looking for synonym and antonym.

## CONCLUSION

The conclusion is Google help in education especially for synonym and antonym in thesaurus.com. The suggestion give to the reader for read and apply the thesaurus.com to search easily and for the education this is very important because Google can help with thesaurus.com to know many synonyms and antonyms and finally, for the other future researcher, hope that they can research deepest about another digital learning.

The researcher summarize this research showed that a digital learning give the impact to our activities. People who communication by face to face now, they must to open their phone or laptop to communicate each other with appear their face or only picture but, there is voice heard. The other is like when people want to meet each other they must to schedule first and out of the house all the activities limited because the pandemic so; they must use the digital technology for connection with other. Many of the digital learning and for this subject of learning synonym and antonym quickly people can click in thesaurus.com and the researcher hope that all of the people known about thesaurus.com that the system there are in Google and Microsoft Word to looking for synonym and antonym.

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## EFL Student and Supervisor Perceptions of the Difficulties in Writing Undergraduate Thesis Results and Discussion Section

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### ABSTRACT

In an undergraduate study, writing a thesis is one of the requirements to be fulfilled by the students. Numerous studies have revealed that students often struggle with this genre. Most studies have focused on the student and supervisor perceptions on student difficulties in writing the thesis as a whole instead of a particular section. The current study examined student challenges in writing the results and discussion section of their thesis through in-depth interviews with three students and three supervisors. The study revealed that the students' understanding of the function of results and discussion section was more limited than their supervisor. This study also found that the students had limited understanding of the nature and cause of their difficulties compared to their supervisors. The results of the study emerged new understanding that students encountered issues to achieve the requirements of the genre and the supervisors had a more comprehensive and in-depth understanding of these difficulties than the students had. For future research, it is suggested to identify the writing difficulties in students' written text to recognize the specific causes of the difficulties experienced by students.

**Keywords:** genre requirement, results and discussion, thesis writing

### INTRODUCTION

For years, researchers have been studying the difficulties that EFL student writers face at various skill levels. Much emphasis has been paid to detecting issues in college coursework papers at the sentence and paragraph levels and determining how serious these challenges are for undergraduate EFL students writing a thesis in English. More recently, studies have begun to look into whether and to what extent such students have trouble understanding and meeting the thesis' genre requirements.

Various papers have reported on supervisor impressions of the problems faced by undergraduate EFL students. According to Puspita (2019), EFL undergraduate thesis students had more difficulty with grammatical accuracy and appropriateness, vocabulary appropriateness, spelling, and punctuation accuracy at the sentence level than at the paragraph level. Lestari (2020) found that the biggest challenges in writing a thesis are related to their

English competence, which is still low and limited, in their study of 74 seventh semester English Education Department students at a private university in Indonesia. His study revealed that the usage of definite articles and subject-verb agreement, difficulty in lexical choice, particularly levels of appropriateness and formality, can be more frustrating than problems with formulating logical ideas and arguments. In addition to these issues, Bulqiyah et al. (2021) discovered in her research that EFL graduate students have difficulty with lexico-grammar and vocabulary problems. In surveys conducted by Dwihandini et al. (2013) and Sukandi & Rianita (2020), EFL students' assessments of the factors influencing undergraduate students' difficulty in writing a thesis were also reported. Linguistic aspects were discovered to be one of the variables, with difficulty in minimizing grammar errors and recognizing and selecting which grammatical components should be eliminated, replaced, supplied, and reordered being one of them. Due to a lack of vocabulary and grammar expertise, they struggle to develop their ideas and organize their sentences. Their findings are consistent with Puspita (2019), who found that one of the language issues students face is difficulties paraphrasing sentences from the source to the thesis writing.

Along with these challenges at the sentence and paragraph levels, supervisors and students have noted additional problems related to the thesis genre. Numerous studies have found that constructing an argument with consistency and balance is difficult. Peng (2018) investigated the general problems in thesis writing experienced by graduate supervisors of their research students. The findings show that the research students' general difficulties with thesis/dissertation writing were related to narrative literature. Students have trouble recognizing what content belongs to a certain chapter. Bitchener & Basturkmen (2006) added that the students showed their uncertainty about how each section in a thesis should be ordered. These difficulties could be a result of insufficient and illogical reasoning, but as Starfield & Paltridge (2019) and Swales & Feak (1996) demonstrate, they are equally likely to be the result of a lack of comprehension of the genre's characteristics. This is supported by Shahsavar & Kourepaz (2020) who discovered that one of the students' concerns was a lack of adequate literature review as one of the thesis chapters. As a result, they were unable to synthesize, evaluate, or explain the literature in their work. They mainly concentrated on summarizing and interpreting the findings and interpretations of other scholars.

There are various reasons why students may struggle to understand the thesis' objectives, substance, and structure explicitly. To begin with, Elton's research (2010) has demonstrated that supervisors have implicit rather than the explicit understanding of the aspects of the thesis in their particular disciplines. As a result, this may be one of the reasons why the thesis requirements are not communicated to the students. Second, students will almost certainly have read research articles relevant to their field of study before beginning

their thesis, but they may have missed the distinguishing characteristics of different sections. Additionally, only a minority of students are likely to have read any of the studies identifying the characteristics of distinct sections of research articles. Finally, students might consult established assistance in thesis writing guidelines and handbooks. However, the amount of information provided regarding certain aspects of a thesis is frequently limited (Starfield & Paltridge, 2019)

This literature review reveals that postgraduate EFL students face a variety of challenges, not only at the sentence and paragraph levels but also in comprehending and meeting the thesis genre's requirements. Because a thesis has so many different components, some will probably be more challenging for students to write than others. Bitchener (2006) stated that according to the data, the cognitive demands of the results and discussion section of the thesis are likely to make this component of the thesis difficult for students. As a result, It is critical that studies look into how well supervisors and students understand the function of the results and discussion part. Second, the literature has documented a variety of supervisor and student perspectives on the types of challenges that EFL students face when writing their thesis. This consideration, however, has not focused on the specific challenges they face while writing the findings and discussion sections. Two research questions were investigated in this study in order to address these needs:

1. What are the functions of the results and discussion section, according to supervisors and students?
2. What are the supervisors' and students' perceptions of EFL students' challenges in writing the findings and discussion section?

## RESEARCH METHOD

This descriptive qualitative study involved three English Department students who finished their thesis in 2020-2021 focusing on Linguistics, while three lecturers served as their supervisors at a private university in Surabaya, Indonesia. The following table highlights the demographic characteristics of the study's participants.

Table 1: Demographic Information of Participants

Participants	Gender	Linguistics Background	Educational Background	Length of English Learning Experience	Length of English Teaching Experience
Learner 1	Female	East Javanese Indonesian	Undergraduate Study	13 years	-
Learner 2	Female	East Javanese Indonesian Chinese	Undergraduate Study	13 years	-

<b>Learner 3</b>	Female	Indonesian Chinese	Undergraduate Study	13 years	-
<b>Lecturer 1</b>	Male	East Javanese Chinese	Postgraduate Study	> 20 years	10 – 15 years
<b>Lecturer 2</b>	Female	Central Javanese Indonesian	Postgraduate Study	> 20 years	10 – 15 years
<b>Lecturer 3</b>	Male	East Javanese Indonesian	Postgraduate Study	> 20 years	10 – 15 years

To address the study's difficulties, in-depth interviews were conducted. According to Barada (2013), in-depth interviews are framed around a few key topics and are designed to elicit information about an individual's thoughts and feelings about a subject. The study used in-depth interviews to discover how participants conceptualized the results and discussion parts of student essays. The interviews lasted approximately 30-45 minutes and were recorded on video via ZOOM Cloud Meeting. The researchers transcribed the audio recordings of the interviews and had another researcher proofread them. Two phases of data processing were performed. The initial phase involved an extensive examination of each transcribed interview. The second phase of data analysis included a micro-level evaluation of how participants described various components of the results and discussion sections and students' issues with writing the thesis results and discussion section.

## DISCUSSION

### A. Perception of the function of results and discussion section

The participants' comments on the functions and content of the results and discussion section were analyzed. The supervisors' viewpoints are shown in Table 2, whereas their students' perspectives are shown in Table 3. As shown in Table 2, supervisors had similar viewpoints. All agreed that the results section should both present and comment on the findings, and discussion sections should provide connections between the current study's findings and those found in the literature and summarize and discuss the findings. One supervisor recognized three additional functions/content areas. Table 3 demonstrates that common knowledge among students was restricted, despite all students having the same opinion about the results section's content. All students viewed the discussion section as a means of summarizing the results. However, only one student believed that the discussion should include a summary of the findings and references to the literature and an opportunity to express her thoughts and analyze their significance. The interview findings indicated that students had less to say than supervisors on the functions and

substance of the results and discussion section. They perceived it to have one or two distinct functions/content areas. One student believed that the discussion should include a summary of the findings and references to the literature and an opportunity to express her thoughts and discuss the implications.

Table 2: Perceptions of supervisors concerning the functions and content of the results and discussion section

<b>The Function of Thesis Results and Discussion Section</b>	<b>Lecturer 1</b>	<b>Lecturer 2</b>	<b>Lecturer 3</b>
<b>Results</b>	√	√	√
To present the results	√	√	√
To comment on the results			
<b>Discussion</b>	√	√	√
To sum up the results	√	√	√
To make the link between the results and literature	√	√	√
To interpret the results	√	√	√
To discuss the implication of the results	√	√	√
To deliberate the limitation of the results	x	x	√
To give the recommendation for the next researchers.	x	x	√

Table 3: Perceptions of students concerning the functions and content of the results and discussion section

<b>The Function of Thesis Results and Discussion Section</b>	<b>Student 1</b>	<b>Students 2</b>	<b>Student 3</b>
<b>Results</b>	√	√	√
To present the results			
<b>Discussion</b>	√	√	√
To sum up the results	√	x	x
To make the link between the results and literature	√	x	x
To discuss the implication of the results	√	x	x
To express opinions about the results	√	x	x

Considering their skill in doing their research projects and advising other final paper students, it is natural that the supervisors had similar knowledge of the findings section's functions. Two of them identified four rather than six functions of discussion, demonstrating that their knowledge does not conform to the Paltridge & Starfield's genre criterion (2019). In terms of student viewpoints, it was expected that all students would acknowledge the importance of summarizing their study's results, making connections between the results and the literature, discussing the implications of the results, and interpreting the results based on their own opinion. However, just one student mentioned the previously listed four roles. Additionally, all of the students stated that the results section's primary intention is to present the findings.



Numerous factors could contribute to this lack of comprehension. They may have gotten more micro feedback on specific ideas and stylistic requirements than macro criticism on the results and discussion sections' general structure and content parameters (Suryarini, 2013; Paltridge & Starfield, 2007; Swales, 2007 ) While each of the four students had completed a course on research methodology before beginning their thesis writing, this does not mean that the functions of specific components had been discussed. Additionally, the information contained in manuals and handbooks is frequently constrained. As a result, new researchers may not have been prepared to absorb all of the criteria for the thesis results and discussion portion. As writing the results and discussion phase of the thesis places a more significant cognitive strain on students than other sections, students may require more supervision when writing the results and discussion section than other sections.

### **B. Perceptions of Student Difficulties in Writing the Thesis Results and Discussion Section**

The comments given by participants regarding the problems encountered by students with their thesis outcomes and discussion section were analyzed. The supervisors' viewpoints are provided in Table 4, whereas Table 5 presents their students' perspectives. The perceptions among the supervisors are similar, stating that students' lack of comprehensive knowledge of the thesis results and discussion part as a genre is the main issue. One issue raised in this regard was that the purpose of the results and discussion sections is to establish connections between the current research and the literature. The students tend to interpret the results without being supported by the relevant studies.

All supervisors agreed that the student's overall level of English proficiency could be a problem at times. They thought that the students expressed their ideas was inadequate. Specific issues dealt with the ideas that are not clearly connected; thoughts that were complicated; and ideas that were not completely developed. Each student identified four to seven issues. All stated that they did not understand what was expected in the results and discussion part. One student stated that she should consult her supervisor regarding the substance of the results and discussion sections. Another stated that she discovered she had jumbled up the findings and discussion of results sections after receiving supervisor feedback. The students, like the supervisors, brought up the subject of their English skills.

This was considered as the primary obstacle to students writing properly. Each individual referred to particular linguistic issues (tenses, limited vocabulary, and language to express statistical information or make comparisons). One student attempted to overcome linguistic barriers by transferring phrases and pieces of text from books to her writing. Three students, like their supervisors, expressed difficulty describing the relationship between ideas. However, unlike the supervisors, they viewed this through the lens of particular word choice

(however, nevertheless, despite, etc.). Two students expressed dissatisfaction with their writing style. They were required to write clearly and felt that their writing had become monotonous and straightforward as a result. Both felt they had difficulty composing paragraphs and struggled with content selection.

Table 4: Perceptions of supervisors concerning student difficulties in writing the thesis results and discussion section

Student Difficulties	Lecturer 1	Lecturer 2	Lecturer 3
• Lack of linking between ideas	√	√	√
• Lack of generalization	√		
• Language proficiency problem	√	√	√
• Insufficient explanation	√	√	√
• Inconsistent use of terms		√	
• Unpolished writing		√	
• Lack of knowledge of results and discussion as a genre	√	√	√

Table 5: Perceptions of concerning their difficulties in writing the thesis results and discussion section

Student Difficulties	Student 1	Student 2	Student 3
• Expression between the links between ideas	√	√	√
• Clarity of ideas	√	x	√
• Overall organization of the section	x	√	x
• Writing paragraph	√	√	x
• Delimiting content	x	√	√
• Giving the reasoning for ideas	√	x	x
• Simple writing	√	√	x
• Language proficiency problem	√	√	√
• Knowing what should go in the results and discussion section	√	√	√

The second study question examined supervisor and student opinions of the problems faced during the findings and discussion section writing process. Unsurprisingly, there was much overlap in supervisors' viewpoints. As previously reported (Wardhana et al., 2019; Thompson, 2015), all supervisors acknowledged their linguistic competency challenges (grammar and vocabulary). Additionally, the majority of supervisors referred to the difficulty in communicating and developing ideas consistently. Other research, such as those by Malimas et al. (2017) and Zaid (2016), have documented the difficulties of developing coherent ideas when arguing. Students expressed their doubts regarding the content and organization included in the results and discussion section. Given the amount of time and critique given by the ' supervisors, this was somewhat surprising. As a result, future research is suggested investigating why this may occur so late in the supervisory process. The students, like their

supervisors, highlighted on their linguistic limitations. On the other hand, the students saw their difficulties in terms of setting up definite meaning at the sentence level, whereas supervisors saw it in terms of establishing specific meaning at the paragraph level and comprehending the genre's rhetorical and organizational criteria. According to the interviews, supervisors were more aware of the underlying causes of their ' problems than their students. This indicates that supervisors have a role in supporting the students in identifying the cause(s) of particular difficulties.

## CONCLUSION

It was discovered in this study that students and their teachers and supervisors perceived difficulties in writing sentences and paragraphs in English as a foreign language. It also revealed some new insights into the difficulties students and teachers perceived in writing the results and discussion section. One of the fresh findings acquired from this research was the degree of difficulty students experienced in meeting the genre's standards. According to the same sources, EFL students were reported to be unfamiliar with the multiple functions and content characteristics of the thesis results and discussion sections by both supervisors and students. It was revealed that supervisors had a more full and in-depth understanding of these difficulties than students, which was particularly important. The lack of agreement between supervisors and their student respective students about the principal difficulty students had when writing the results and discussion part and the underlying cause(s) of the difficulty was another notable finding. Student issues were typically explained by a lack of language competency, whereas three out of four supervisors provided responses that had nothing to do with second language ability as their preferred mode of explanation.

Several suggestions to supervisors may be made in light of these findings. Among these are: If they can identify the primary difficulty their students are experiencing and reflect on the underlying cause of the problem, they may be able to address and resolve the issue during the period of supervision provided. Specific barriers, on the other hand, may be more difficult to overcome within this time range. For example, those who are more reliant on language proficiency may be more difficult to resolve than those who are more dependent on needs specific to a particular genre (function and content). Based on their observations, the supervisors speculated that the difficulty in expressing and connecting thoughts might be a cognitive issue instead of one related to language.

According to the findings of this study, several issues should be investigated further in future research. For starters, it is essential to assess whether or not the findings of this study can be extrapolated to a broader sample of EFL students. The degree to which these findings varied across and within fields is the second source of consternation. Furthermore, future

studies should focus solely on identifying writing difficulties in written material to determine the particular reasons for these difficulties.

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## Exploring Indonesian EFL Students' Perceptions Towards Virtual Education Using Blackboard During Covid-19 Pandemic

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### ABSTRACT

This research article aimed at examining the perception of EFL students towards online learning process using Blackboard (hereafter BB) in the context of Indonesian EFL classrooms during Covid-19 pandemic. In particular, this study examined how beneficial of BB as perceived by EFL students, and what problems they experienced with BB. Thirty undergraduate EFL students majoring in the English Education from a private Indonesian university participated in this study. The instruments used to collect data involved students' learning logs and Online Learning Readiness questionnaires. The findings of this study revealed that the participants realized positive effects of BB in online learning such as providing shy students with opportunities to convey their opinion, reducing students' expenses, and motivating students to become more creative in their learning. Despite this, some participants were aware of problems with BB in virtual education including lack of technological skills and facilities, distractions while conducting distance learning, and inadequate physical interactions. Although this study lacks of participants and data collection, it presents several pedagogical implications. It provides EFL teachers with practical insight into how several factors have affected students' attitudes towards virtual education using BB, and informs educational institutions with some suggestions to provide EFL teachers with professional development courses with the purpose to help facilitate virtual learning process.

**Keywords:** EFL students, students' perception, virtual education

### INTRODUCTION

The availability of the internet in the 1990s has helped many educational institutions to construct Virtual Learning Environments (VLEs) with the purpose to facilitate the process of teaching and learning. Schwienhorst (2002) said that the development of VLEs have benefited teachers in helping improve their students' learning since VLEs appears in many different types (platforms, games, and social networks). In the field of EFL (English as Foreign Language), Mroz (2014) argued that many teachers prefer for utilising VLEs because of positive impacts they bring to the development of students' learning despite the problematic challenges such as cost, facilities, and security issues. This is probably because of the fact that VLEs provide students with more opportunities to build collaborative learning which can help develop their language skills. In relation to this, Miyake and Kirschner (2014, p.420) mentioned that collaborative learning is a "social process of knowledge building" which requires students to work with their peers in completing tasks or finding solutions for a problem. Additionally, VLEs

are found to be able to create a learning atmosphere that is similar to the culture of the target language resulting in the improvement of students' language skills (Mroz, 2014).

With regards to the use of VLE platforms, the present study appears with the purpose to examine the perception of Indonesian EFL students towards online learning during Covid-19 pandemic. It is undeniable that many educational institutions around the world have started to develop virtual learning since the spread of Covid-19 in the early 2020. It is hoped that the findings of this study will provide educational authorities including syllabus designers, material developers, and instructors with more insight into how students react towards online classes in order to improve the transfer of online materials and teaching innovations in their own educational contexts.

## LITERATURE REVIEW

Over the past few years, many educational institutions have been applying two types of delivery modes of virtual education, asynchronous and synchronous. It is known that an asynchronous type of learning mode is conducted through Learning Management System (LMS) platforms or tools (i.e. Blackboard, Discussion boards, Video/audio recordings, Blogs, and Emails) and it needs no real-time participations from both teacher and students resulting in students are able to study at their own pace (Huang & Hsiao, 2012, p.15; Reese, 2014). Whereas, synchronous type of learning requires the real-time participation from both teacher and students, and enables them to interact orally through video conferences or to communicate through chat box (McBrien, Jones, & Cheng, 2009, p.2).

There are several studies that have examined the benefits and challenges of these two types of learning modes. For example, synchronous mode learning allows students to engage more with their teacher and peers resulting in the development of positive learning communities (Cornellius, 2014; Hrastinski, 2008, p.52). However, it cannot be denied that internet connection has been the most problematic technical thing in the synchronous mode learning (Rudd & Rudd, 2014). On the other hand, asynchronous mode learning might seem less communicative, but some people (Ogbonna, Ibezim, & Obi, 2019) claimed that it has a positive correlation with the improvement of students' cognitive skills.

As one of the asynchronous platforms, BB has been a research topic in the field of higher education. Some studies have examined the advantages and drawbacks of using BB. For example, Huang and Hsiao (2012) found that BB is highly valued by university students since it provides students with equal opportunities to participate in asynchronous environment. In contrast, Vonderwell (2003) and Wilson & Whitlock (1998) revealed that BB provides students and teacher with limited direct communication resulting in active learning is failed to achieve. In relation to the field of EFL (English as Foreign Language), some people have investigated the

use of BB in different teaching contexts. For instance, Pusuluri, Mahasneh, and Alsayer (2017) conducted a study at Al Jouf University, Saudi Arabia. Their findings showed that BB learning is highly appreciated by students since it broadens their learning experience. However, many students seemed to have neutral opinion about their preference when they were asked to choose between online learning using BB and face-to-face learning. This neutrality was then associated with students' lack of information about the benefits of BB. Meanwhile, in the Chinese EFL context, Thompson and Ku (2005) revealed that most students seemed to have more confidence when participating in online forums using BB than in face-to-face classroom interaction. This finding aligns with that of Zhao and McDougall (2008) who reported that asynchronous platform using BB benefits students who may have linguistic anxieties since BB learning provides them with more opportunities to compose their communication process.

In the case of Indonesian EFL contexts, some people have conducted studies about online mode learning using different types of platforms. For example, Sinaga & Pustika (2021) and Saw, et al (2019) found that online classes using Moodle benefits students' learning despite several technological problems and self-learning management issues faced by students. Meanwhile, Mada & Anharudin (2019) revealed that in spite of internet weak connection, more than 80% of students showed positive attitude towards the use of Kahoot in their online learning since it had relatively improved students' learning motivation. Another relevant study by Hatmanto and Purwanti (2019) reported that several challenges faced by both students and teacher regarding E-learning included cognitive and metacognitive challenges. Strategies to overcome these challenges were proposed by participants included preparation, evaluation, time-management, and goal setting.

It can be clearly seen that not many people have specifically investigated the use of BB as online learning platform in the context of Indonesian EFL classrooms. To fill in this gap, the presents study examines the perception of thirty undergraduate students regarding the benefits and challenges of BB online learning during Covid-19 pandemic. To sum up, two research questions which form the focus of this study are outlined below:

1. How beneficial of BB learning as perceived by EFL students?
2. What problems do EFL students experience with BB learning?

## **METHODOLOGY**

### **Research Context and Participants**

This study was conducted at a private university in Indonesia located in the province of West Nusa Tenggara. This particular university had implemented online teaching-learning process since the pandemic Covid-19 began to spread in Indonesia in early 2020. To ensure the virtual education run smoothly, both teachers and students were equipped with special



trainings on how to use BB effectively. In particular, the teachers were trained on how to prepare BB lectures, use assessment tools, and administer tests or exams. As for students, they were taught on how to attend BB lectures, upload assignments, and take exams. Thirty students majoring in English Language Education participated in this study. The teacher (the researcher) taught this group of students and categorized them as considerably motivated and enthusiastic students.

### Instruments and Data Collection

To examine the students' readiness for attending online learning, a survey adapted from the online learning readiness survey by Vicki Williams and Pennsylvania State University was sent to the students at the beginning of their online education. In addition to that, the students' learning logs were collected with the purpose to examine their learning journey. Previously, the students had been provided with guided questions to help them writing their logs.

### Data Analysis Procedure

Common themes on the students' learning logs were firstly identified and then highlighted. For reliability, another researcher checked 50% of the students' learning logs and identified themes, and 90% agreement was obtained. All the students' reflections notes written in their learning logs were then validated by their weekly attendance of virtual classes and their active participation rates in the online discussion forums. Pseudonyms were used with the purpose to hide students' identities.

## FINDINGS & DISCUSSION

The following table shows the data gained from survey regarding the students' readiness for online learning.

**Table 1.** Students' readiness for BB learning (ICT skills)

Item	Agree	Somewhat Agree	Disagree
I am good at using the computer	79%	0%	21%
I comfortable surfing the internet	52%	43%	5%
I am comfortable with things like doing searches, setting bookmark, and downloading files.	43%	24%	33%
I am comfortable with things like installing software and changing configuration settings on my computer.	42%	20%	38%

*Note 1.* Adapted from Vicki Williams and the Pennsylvania State University

It can be clearly seen from the table above that the students' ICT skills are varied. For example, the majority of the students (79%) of the students agreed that they are good at using computer, but this percentage was not as high as that of surfing the internet (52%). Although many students, either agree or agree to some extent, felt comfortable when surfing the internet, there are few students (33%) felt uncomfortable when searching information, setting bookmark, and downloading files in the internet.

Table 2. Students' readiness for BB learning (availability of facilities and support)

Item	Yes	No
I know someone who can help me if I have computer problems	88%	12%
I have access to a printer	70%	30%
I am connected to the internet with a fairly fast, reliable connections such as a DSL or cable modem	51%	49%
I have access to a computer with virus protection software on it	75%	25%
I have headphones or speakers and a microphone to use if a class has a video conferences	56%	44%
My browser will play several common multimedia (video and audio) formats.	77%	23%

Note 1. Adapted from Vicki Williams and the Pennsylvania State University

Table two above shows that most of the students (88%) reported that they knew someone whom they could ask for help with computer problems. It can be assumed that the students had no significant technical issues during their online learning. When it comes to the use of internet, however, almost half of the students (49%) did not have a fairly fast connection.

### What are some benefits of BB perceived by students?

Based on the findings gained from students' readiness survey and learning logs, three main advantages of BB are perceived by students. The first positive impact of using BB was it provided shy students with opportunities to comfortably convey their opinions or views. This was obviously indicated in the discussion forums. To engage students in active learning, the teacher invited all students to share their thoughts in a discussion forum after discussing some topics. Interestingly, many students who are considerably shy and reluctant to participate in the in-class learning seemed to actively take part in the forums. In other words, the forums benefited shy students in their learning. In her logs, for example, Susan wrote:

*"In my opinion, the discussion forums that are set up by the teacher help me to ask questions comfortably. To ensure that I understand well with the topics, I usually go back and watch the recorded classes and ask some*

*questions later on. I mean, I feel more secure whenever I have to ask some questions in the forums”*

Another shy student, Rahmat, similarly argued that virtual learning is more challenging, yet very useful. In his writing logs, he wrote:

*“I sometimes get a problem with internet connection during online learning. But, honestly speaking, I enjoy it because I can comfortably ask questions and participate in class discussions. Something that I cannot do comfortably in the in-class learning.”*

This finding supports what Zhao and McDougall (2008) and Al-Nofaie (2020) have revealed. Asynchronous online learning has successfully reduced the level of students’ anxiety. Thus, it is reasonable to assume that students’ active participation can be associated with virtual education that has provided shy students to convey their opinions.

The second benefit of online learning using BB is it reduced students’ expenses. It should be noted that many participants in the present study come from different cities which are quite far from their campus. Then, they need to rent a house near campus and allocate an amount of money for living cost. Such expenses were not an issue anymore when students are required to attend virtual classes. In relation to this, Yuni wrote on her writing logs:

*“It is true that I sometimes experience internet problems during online learning. But, I still feel grateful because I can work on my assignments from home and no need to pay for a rental house in the city.”*

Likewise, Ferdy argued that learning from home benefits him in his expenses. In his logs, he wrote:

*“Since my classes are conducted online, I don’t need to think about moving into a place near campus and spending some money for daily expenses. I can’t deny that learning from home is very distractive since my neighbours are very noisy. Despite this, I can still achieve my learning outcomes.”*

These findings are in line with those reported by Billing (2007) and Hasskel (2001) who revealed that although conducted virtually, collaborative online tasks can lead to effective learning transfer. Thus, it can be assumed that students can still achieve their learning outcomes through online classes.

The third advantage of learning via BB is it motivated students to learn more about technology. Regarding this, Rini wrote on her logs:

*“I am the type of student who is not familiar with modern technology in education. However, online classes encourage me to learn about it. For example, I learn how to search for references in the internet. It helps me a lot with my writing tasks.”*

Similarly, Fira argued that internet had encouraged her to become more creative in her learning. For instance, she wrote on her logs:

*“Since the implementation of online classes at my school, I have been interested in the internet. With the help of internet, I become more creative*

*as much as I can in my learning. For example, I learn from the internet how to edit and create interesting videos for my speaking tasks.”*

These findings confirm the results reported by Al-Nofaie (2020), who found that virtual education is an effective way to motivate students to become more creative in their learning. Thus, it is reasonable to assume that creative learning is positively related to virtual education that has provided students with more opportunities to infuse technology in their learning.

### **What are some drawbacks of BB perceived by students?**

Despite the benefits that BB had offered, the students perceived some problems during virtual learning using BB. Based on the findings gained from students' learning logs, three main problems using BB are perceived by students. The first one is students lacked of IT skills and facilities. The data gained from BB readiness survey showed that more than 30% of students had no idea how to properly submit their assignments or download files. This issue was also showed in the students' logs. For example, Rina wrote:

*“Although we had been trained on how to attend virtual learning using BB before, I still have problems when I have to submit assignments and answer exams. The features in BB are too many and confusing. Since I live in a small village, I also have a problem with internet connection during virtual classes.”*

Likewise, Budi expressed his dissatisfaction with online learning. In his writing logs, he wrote:

*“My biggest problem with online learning is my electronic device. Since I have no a computer, I use my smartphone all the time. But, it sometimes stops working during online learning. It is probably because the phone is old and not compatible with virtual classes.”*

The problems faced by students during virtual education had been discussed by Rudd and Rudd (2014) and Al-Nofaie (2020). Their findings showed that internet connection, along with students' limited IT skills, was the main thing that hindered online learning.

The second problematic issue with virtual education using BB was distractions at home. Based on the data gained from students' learning logs, it was found that some students mentioned distractions they often experienced when attending distance learning from their home. For instance, in his writing logs, Yuyun wrote:

*“To tell you the truth, online learning from home is distractive. My little brother is always noisy. Since my home is situated in the main city, the noises of vehicles are also annoying. As a result, I need to keep my mic off all the time and only use chat box to participate.”*

Likewise, Ferdy argued that learning from home was not working for him. In his writing logs, he wrote:

*“In my opinion, distance learning from home is not convenient. I often got distracted by the noises of my neighbours as I live in the neighbourhood where all houses are closed to each*

other. Consequently, I have to mute my mic and write my opinions in the chat box when the teacher asks me some questions.”

This finding aligns with Al-Nofaie (2020) who reported that most of the students preferred traditional classes since virtual education from home was very distractive.

The third issue regarding online class using BB is it lacked of physical interaction. Based on the data gained from students’ learning logs, the majority students valued in-class learning when compared to virtual class. For example, in his writing logs, Tino wrote:

*“I feel like I am more excited and productive when I go to campus, meet my classmates, and interact with my teacher. I mean, I didn’t feel the same way in learning via BB. That is the reason why I prefer in-class learning to online class.”*

Similar voice was delivered by Wina. She favored traditional classes much more than virtual education using BB. She wrote:

*“In my opinion, learning via BB is not working because it hinders me to have much interaction with my teacher and classmates. Listening to my teacher’s presentation and working on the tasks with my classmates are much more excited and comfortable than sitting alone in front of my laptop and taking notes. It is just a boring vibe for me.”*

This finding support what Fageeh and Mekheimer (2013) and Vonderwell (2003) have revealed. They reported that traditional class with many physical interactions between students and teacher is highly valued by most students.

## CONCLUSION

The present study qualitatively explored how EFL students reacted towards virtual education using BB in the context of Indonesian EFL classroom during Covid-19 pandemic. In particular, this study investigated how virtual class using BB benefits students’ learning and what issues that virtual class via BB had on students’ learning. The findings revealed that students perceived several benefits of virtual education using BB such as it provided shy students with opportunities to comfortably convey their opinions or views, it reduced students’ expenses, and it motivated students to learn more about technology. Despite these positive impacts, students also recognized some shortcomings from online learning via BB, including students lacked of IT skills and facilities resulting in them fail to attend online classes, students often experienced distractions when attending distance learning from their home, and virtual education lacked of physical interaction.

Several limitations can be identified in this study, including a limited number of participants and a small number of data sample. Thus, it is suggested that future studies may

apply similar methods, but on a larger scale or in different educational contexts. Nevertheless, it should be noted that there are some pedagogical implications in the present study. For instance, it provides EFL teachers with practical insight into how several factors have affected students' attitudes towards virtual education using BB, and it informs educational institutions with some suggestions to provide EFL teachers with professional development courses with the purpose to help facilitate virtual learning process.

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# YouTube as Media for English Pronunciation Learning during the Covid-19 Pandemic

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## ABSTRACT

Due to the pandemic, online classes must be conducted and the lecturers must employ technology and social media to support the teaching process. YouTube has become one of the learning media choices to be integrated with English subjects, especially those related to English Skills. This study observes how YouTube support the students in learning English Pronunciation correctly. *English with Lucy* that has 6.41 million subscribers is one of popular, qualified, and trusted YouTube channels to study English Pronunciation. This channel also gains positive and encouraging reviews. Therefore, this research studies the impact of learning English Pronunciation from *English with Lucy*, especially in the videos of "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)" and "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)", on the viewers. This research is qualitative study by observing the responses of the viewers watching the video using virtual ethnography approach. The viewers' response in the comment section is selected based on two criteria; 1) the comments should be related to the pronunciation, and 2) the comments should elaborate the impact of the videos on their learning process. The viewers are treated as students because their equal enthusiasm in learning the English language. After conducting the observation, it can be concluded that viewers receive impactful benefit by learning from the videos. Afterword, learning pronunciation from YouTube also minimize the efforts as well as maximize the result during this covid-19 pandemic.

**Keywords:** English Skills, reviews, responses, qualitative study

## BACKGROUND

The pandemic has changed all the order of life in the world community, especially in our country, Indonesia. The education system must also keep up with the changing times which changed the face-to-face education system into an online education system. This situation forces teachers to think critically and innovatively to transfer knowledge and material optimally with an online learning system. Therefore, the author took the initiative to use YouTube as a means of learning English, especially in pronunciation lessons intended for semester 1 students of the English literature study program at Wijaya Putra University, Surabaya.



YouTube is a video sharing website that allows users to upload, watch, and share videos that also has a comment page on every video uploaded by the creators. These comments are digital traces that the author can use as material for her writing research. Net citizens' writings posted in the comments column are included in virtual ethnography. Virtual ethnography refers to an ethnographic research approach that is carried out in the online setting (the Internet). Ethnography "in its most characteristic form it involves the ethnographer participating overtly or covertly in peoples' daily lives for an extended period of time, watching what happens, listening to what is said, asking questions, in fact, collecting whatever data are available to throw light on the issues that are the focus of the research" (Hammersley & Atkinson, as cited in Hine, 2000, p. 41).

In this article, the author will research about an *English with Lucy* YouTube channel which is a YouTube channel that has 6.41 million subscribers is one of popular, qualified, and trusted YouTube channels to study English Pronunciation. This channel also gains positive and encouraging reviews. In the comments column, people around the world are allowed to express their opinion about the channel and even ask something related to the uploaded video content. In this case, viewers can provide comments and questions about the English pronunciation that is being discussed by the creator. These commentators are called online communities. The term online communities was initially coined by Starr Roxanne Hiltz in 1984 (Kozinets, 2010). Rheingold uses the term 'virtual communities' to describe online communities as "social aggregations that emerge from the Net when enough people carry on these public discussions long enough with sufficient human feeling to form webs of personal relationships in cyberspace" (as cited in Hine, 2000, p. 17)

Ethnography for the Internet therefore has to proceed quite cautiously in finding out what the phenomenon "Internet" represents for the particular group of people who are the site of interest in any given study. The idea that merely reading messages in an online discussion group or searching an archive on internet could count as "doing ethnography." (Hine, 2015)

Imaginary world envisioned by an artist. Thus, it goes without saying that virtual experiences are useful for many purposes including training, education, and entertainment. Gerard Jounghyun Kim said in his book entitled *Designing Virtual Reality Systems the Structured Approach* (Kim, 2005, p.4). In accordance with Kim's statement above, the author uses YouTube as a virtual teaching material in the field of education to maximize pronunciation skills in this pandemic era.

There has been a transformation in the field of studies on the Internet and in addition to traditional field research, ethnographic works on virtual networks have increased (Gajjala, 2000; Wittel, 2000). Today is the digital area so, there are many researchers doing their

researches on virtual network or in the internet. Virtual ethnography is viewed as a method that provides important clues in understanding the virtual communities, culture and communication that develop in virtual environments (Gajjala, 2000). By doing research in virtual environment, the researcher can understand the culture from many different areas in this world.

In the article "The Use of Virtual Ethnography in Distance Education Research," Dr. Kadriye Uzun and Prof. Dr. C. Hakan Aydin (2012) present information on the evolution of virtual ethnography, how and with what tools it can be done in a virtual environment, and the importance of these in distance education research. The work of Uzun and Aydin stated that it is critical for researchers to conduct distance education applications in virtual worlds in order to understand the environment and interpret the effects of these media on students. In this study, it compares the losses and gains of online interviewing using IM (Instant Message) compared to Face-to-Face Interviews, while in author's research it will provide only from YouTube comments.

In the article "Virtual Ethnography Research on Second Life Virtual Communities," Mehmet Firat and Isil Kabakci Yurdakul (2011) present the potential for virtual ethnography research in 3D virtual worlds, specifically in Second Life. The avatar in 3D Virtual World can navigate and communicate with other avatars via gestures, voice, text, and instant messaging. In this research, the authors discuss these communication and interaction options can create a sense of being in a real environment rather than virtual world. This ethnographic study aims at revealing the interactional and communicational culture created by Second Life game community, while the author research aims to find out how well YouTube media works to improve the students' English words pronunciation.

Ethnographic studies of online settings made a significant contribution to the development of a view of the Internet as a culture in which the uses of technology available to people could be studied. These methods established cyberspace as a viable ethnographic field site. This approach sees the Internet as a product of culture: a technology that was produced by particular people with contextually situated goals and priorities. It is also a technology which

is shaped by the ways in which it is marketed, taught and used (Hine, 2000).

In this research the author describe studies the impact of learning English Pronunciation from English with Lucy, especially in the videos of "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)" and "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)", on the viewers. The question addressed in this research is: How does YouTube support the students in learning English Pronunciation correctly?

## RASEARCH METHODS

The research has taken place in the YouTube channel comments on *English with Lucy* YouTube Channel. The writer had done a research at two videos. The first video is "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)" This video is uploaded on July 12<sup>th</sup> 2016 by the creator. Then, for the second video is "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)". This video is uploaded on July 13<sup>th</sup> 2016 by the creator.

The qualitative, interpretive, or naturalistic research paradigm defines the methods and techniques most suitable for collecting and analyzing data. Qualitative inquiry, which focuses on meaning in context, requires a data collection instrument that is sensitive to underlying meaning when gathering and interpreting data. Humans are best suited for this task, especially because interviewing, observing, and analyzing are activities central to qualitative research (Sharan and Elizabeth, 2016). So, this research uses qualitative research method. The writer decide to use the qualitative research method and the data material is virtual ethnography which are taking from the comments from people around the world in YouTube Channel comment part.

This qualitative research uses a virtual ethnography method, which focuses on the virtual text of netizens' Youtube comments. Qualitative research is chosen because it represents the views and perspectives of the participants in a study. A qualitative study's goal is to capture their perspectives. Thus, the events and ideas that emerge from qualitative research can represent the meanings assigned to real-world events by those who experience them, rather than the values, preconceptions, or meanings held by researchers (Yin, 2016). Yin, R. K. (2016).

Anthropologists frequently present their findings using preexisting category schemes of social and cultural behaviors and characteristics (Merriam & Tisdell, 2016:30). The primary method of data collection is immersion in the site as a participant observer. The data includes the analysis of records of Youtube comments about their ideas, impressions, or insights regarding the topic.

In conducting a qualitative study, one of the task is to raise a question about something that perplexes and challenges the mind (Merriam & Tisdell, 2016:76). It means we have to translate our general curiosity into a problem that can be addressed through research. Therefore, the question addressed in this research is: How does YouTube support the students in learning English Pronunciation correctly?

The data collection of virtual ethnography is online based and from the virtual environment. Patton (2015) in the (Merriam & Tisdell's book page 105) stated qualitative data are "direct quotations from people about their experiences, opinions, feelings, and knowledge"

obtained through interviews. That is, qualitative data can conduct interviews asynchronously (with a lag time) via email or an online discussion group; typically text-based or written interviews. In this study, the data is the people's comments on *English with Lucy* YouTube Channel.

Screenshots can be an important aspect of data collection. A screenshot can provide an instant summary of who was present at an event or support in recalling movement patterns and visual details (Boellstorff et al, 2012:114-115). With that being said, screenshots can help illustrate an observation or show the appearance of the virtual world we are studying. In this study, the researcher will capture the comments of people who watch English with Lucy video on her Youtube channel.

In this case, analysis proceeds in the same way that fieldnotes do: researcher assemble a corpus of texts and scrutinize them in great detail. Because many websites contain massive amounts of data, it may be necessary to limit the corpus of online materials. The general procedure is to learn about the websites and then use examples from the texts to illustrate key points (Boellstorff et al, 2012:173). The writer would choose the data from YouTube channel comments which are only has the key words that relates to the viewers' opinions of their pronunciation improvement.

During data analysis the researcher organize the material thematically, highlight key phrases and statements. When analyzing data, the researcher progresses from systematizing the data, to generating core thematics, to developing the narratives and arguments that lead to larger theoretical and conceptual points. The final step is to craft a narrative around these themes, presenting evidence and argumentation to our readers to convey larger points (Boellstorff et al, 2012:175).

Ethnographers have been far less transparent about the intermediate step of data analysis that makes possible the transition from data to text. Too often this step is treated as a black box, as if it is simply the brilliant minds of individual researchers that make connections and draw conclusions (Boellstorff et al, 2012:159). Based on that statement, the writer would make her own mind in making connection between data from YouTube channel comment can help viewers or the students improve their pronunciation by watching the video channel “*English with Lucy*.”

Therefore, this research's primary data collection consists of online interview. First, the researcher watches videos on English with Lucy Youtube Channel. Here, the researcher become an observer of people's opinions after watching the English with Lucy video. After observing, the researcher begins to screenshot the data then copy and paste the data. The choice data is data that contains viewer's comments that fulfill 2 criteria. They are 1) the comments should be related to the pronunciation, and 2) the comments should elaborate the

impact of the videos on their learning process. After selecting, the writer choose each of the 5 comments for analysis. The researcher begins to interpret the data after collecting it. The last step is to draw a conclusion.

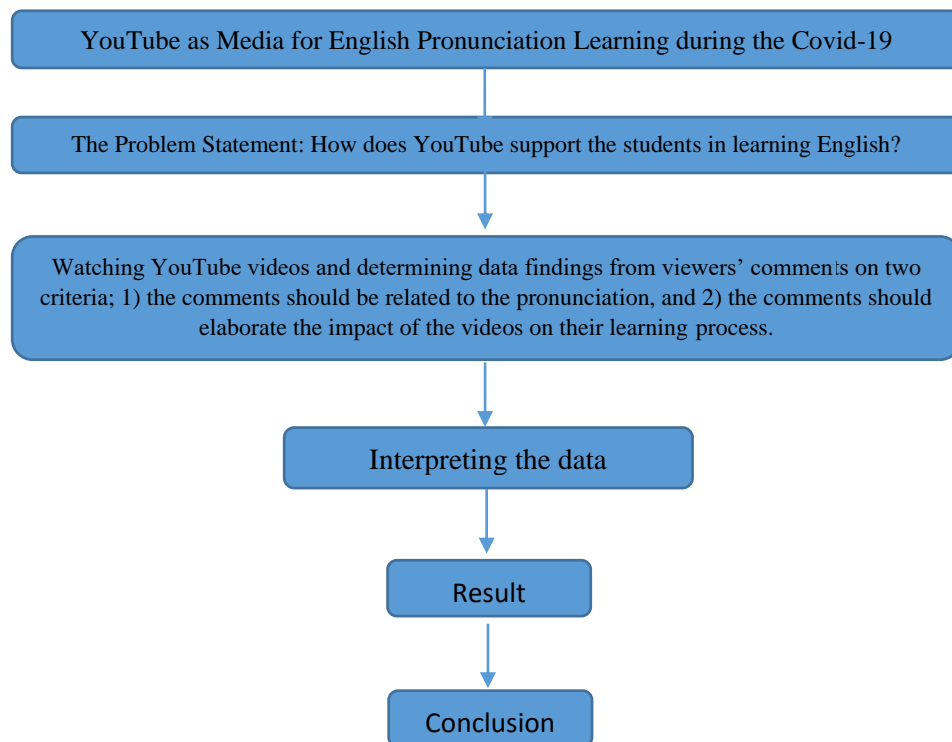


Figure 1. Flow Chart

## DISCUSSION

### A. DATA FINDINGS

NO	<i>'English with Lucy'</i> YouTube Channel	
	The viewers' comments at the video entitled "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)"	The viewers' comments at the video entitled "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)"
1	Your explanation and your examples are really helps me to improve my pronunciation. (ari astutik)	The lesson is very informative, and the teacher is gorgeous so that I can't even blink my eyes. (Saravanan Neother)
2	I'm from the Philippines but I have a lot of friends from England and every time I talked to them I kept on listening to their accents and how they pronounced the words and now I used to speak like them even my parents are shocked. I kept on practicing my British pronunciation...PRACTICE MAKES PERFECT (Aviona Ramos)	I am really grateful for your English pronunciation lessons, Lucy. :) I have been learning English since I was in elementary school. My worst English skill is speaking honestly. I want to learn proper pronunciation since my pronunciation is kind of a mix of American (mostly), British and Indonesian English. Thank you, Lucy. (WACZZE Gaming)

3	Thank you, Lucy. I actually asked you about vowels in the previous pronunciation video. I'm so happy to learn with you and I use many of your videos with my students. Wish you the best! (Ana M. S.)	hi Lucy, so happy when i could find fancy learning English pronunciation videos ^^ I could fix my wrong pronunciation which i didnt realize before. Thanks a lot. Hoping you can make more useful interesting pronunciation vids (nguyen quynh)
4	Thank you for this lesson Lucy! I love your accent :) and pronunciation is important... I ment to say funny and end up saying fanny! So now I'm practising the sounds that are in these two words, but it's hard work! I'm from Poland :) (Katarzyna L)	Very useful video lesson, Lucy. Thank you! (Júlio César Lima de Sousa)
5	Ah! now i know how to pronounce æ . Thank you Ms. Lucy, you really did a good job for a teacher (Marsha Andini)	your lesson here is really clear and easy to practice, so that i can improve my English. pronunciation skill. (ari astutik)

## B. RESULT AND DISCUSSION

After determining the findings of the data which would be examined, the authors interpret the findings in accordance with two criteria, namely that 1) the comments should be related to the pronunciation, and 2) the comments should elaborate the impact of the videos on their learning process. The data findings must relate to improving students' pronunciation abilities and the usefulness of YouTube videos in improving the ability to pronounce English words correctly.

B.1. The interpretation of The viewers' comments at the video entitled "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)" at 'English with Lucy' YouTube Channel. The writer took only 5 comments to be analyzed.

1. Your explanation and your examples are really helps me to improve my pronunciation. (astutik)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. This comment shows that a viewer named Astutik thinks that by watching the video channel 'English with lucy' she feels she can improve her pronunciation skills better because the creator provides examples and explanations that are accurate and easy to understand.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. The viewer must have the aim to watch the video. The writer thought that she wanted to learn, and her learning was succeed because she said "Your explanation and your examples are really helps me to improve my pronunciation"

2. I'm from the Philippines but I have a lot of friends from England and every time I talked to them I kept on listening to their accents and how they pronounced the

words and now I used to speak like them even my parents are shocked. I kept on practicing my British pronunciation...PRACTICE MAKES PERFECT (Aviona Ramos)  
Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. Aviona's comments shows us that her English pronunciation is improving, this is proven by the existence of this video, she can talk to his English friends, while previously he only listened to her friends because she was from a different nation, namely from the Philippines which of course had a very different accent and pronunciation in English and that caused her to be unable to communicate with them well. But after watching the video "*English with Lucy*" she can improve her English pronunciation and accent. She can also communicate well with his new friends in an English speaking country. The next proof is that she wrote in the comments column of the video "*English with Lucy*" that her parents were surprised to find her is very fluent in English with very good pronunciation and accent.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. Based on Aviona's statement, that is PRACTICE MAKES PERFECT. It indicates that her pronunciation learning process was succeed because she looks so happy with the achievement of learning outcomes while watching this "*English with Lucy*" video.

3. Thank you, Lucy. I actually asked you about vowels in the previous pronunciation video. I'm so happy to learn with you and I use many of your videos with my students. Wish you the best! (Ana M. S.)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. Ana's first comment is thanking to Lucy as a creator of the video. It means she was so glad that her pronunciation was improving, and she looks really interested to see the other creator's video about English pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. Ana's comments talked about using the "*English with Lucy*" video in teaching her students. It means, she was really believed that Lucy's pronunciation is accurate.

4. Thank you for this lesson Lucy! I love your accent :) and pronunciation is important... I ment to say funny and end up saying fanny! So now I'm practising the sounds that are in these two words, but it's hard work! I'm from Poland :) (Katarzyna L)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. By thanking and saying that Katarzyna loves the creator's accent in pronouncing English, and also emphasizing that pronunciation is important. Those sentences means that she agrees that the lesson in the video can improve her pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. In that comment, Katarzyna gives the example in pronouncing funny and fanny with

the wrong pronunciation. She pronounces the words funny and fanny with the pronunciation reversed, but now after seeing the "English With Lucy" video, Katarzyna understands and that his pronunciation has been wrong and after watching the video, she can correct his pronunciation.

5. Ah! now i know how to pronounce æ. Thank you Ms. Lucy, you really did a good job for a teacher (Marsha Andini)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment, Marsha looks so happy, because she already knows how to pronounce /æ/. That means, she learn the pronunciation from the video and by watching the video, she can improve her pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process because he stated 'you really did a good job for a teacher teacher' that comment proofs that she is learning from the teacher, because she mentioned that Lucy is teaching as a good teacher.

B.2. The interpretation of The viewers' comments at the video entitled "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)" at 'English with Lucy' YouTube Channel. The writer took only 5 comments to be analyzed.

1. The lesson is very informative, and the teacher is gorgeous so that I can't even blink my eyes. (Saravanan Neother)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment, Saravanan said that the lesson is very informative. That means, he can learn about pronunciation by watching the video. Because the video is informative, then it tell us that the video is very useful to improve the viewer's or the student's pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process because he stated 'The lesson is very informative, and the teacher is gorgeous.' By saying the word 'lesson' she proofs that he is learning something from the lesson and also she stated 'teacher' she also proofs that he is learning from the teacher, because the job of the teacher is teaching the lesson.

2. I am really grateful for your English pronunciation lessons, Lucy. :) I have been learning English since I was in elementary school. My worst English skill is speaking honestly. I want to learn proper pronunciation since my pronunciation is kind of a mix of American (mostly), British and Indonesian English. Thank you, Lucy. (WACZZE Gaming)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment, Waczze gaming told about his worst English skill. It was because the bad pronunciation. And



then he said that he is really grateful of Lucy's English pronunciation lesson. Because the video really help him to improve his pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. In that comment he learns too much from the video because he stated "I want to learn proper pronunciation". That sentence proof that by watching this video he can make his pronunciation better.

3. hi Lucy, so happy when i could find fancy learning English pronunciation videos ^^ I could fix my wrong pronunciation which i didnt realize before. Thanks a lot. Hoping you can make more useful interesting pronunciation vids (nguyen quynh)  
Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment Nguyen feels so happy because by watching the video, she can fix her wrong pronunciation. That means the video is very useful video to improve the pronunciation of non-speaking English learners.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process because in that sentence Nguyen stated 'so happy when i could find fancy learning English pronunciation videos.' That means she is learning something by watching Lucy's video.

4. Very useful video lesson, Lucy. Thank you! (Júlio César Lima de Sousa)  
Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment Julio satisfy of the video lesson about the pronunciation by saying 'Thank you' to the creator. That's proof us that the video is very useful to improve our pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process because the viewers looked that he learned lesson from the lesson video which creates by the creator.

5. your lesson here is really clear and easy to practice, so that i can improve my English. pronunciation skill. (Ari)  
Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment, Ari stated directly that she can improve her English pronunciation skill.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. By stating "your lesson here is really clear and easy to practice." That means she can learn to improve her pronunciation by watching that video.

**Table 1.** the result of interpreting the comments

No	Viewers' name	The video entitled "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)"	The video entitled "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)",

		Criteria 1) the comments should be related to the pronunciation	Criteria 2) the comments should elaborate the impact of the videos on their learning process.	criteria 1) the comments should be related to the pronunciation	Criteria 2) the comments should elaborate the impact of the videos on their learning process.
1	astutik	√	√		
2	Aviona Ramos	√	√		
3	Ana M. S.	√	√		
4	Katarzyna L	√	√		
5	Marsha Andini	√	√		
6	Saravanan Neother			√	√
7	WACZZE Gaming			√	√
8	nguyen quynh			√	√
9	Júlio César Lima de Sousa			√	√
10	ari			√	√

From the table above, the writer found that the viewers' comments fulfil the two criteria. Those criteria are 1) the comments should be related to the pronunciation, and 2) the comments should elaborate the impact of the videos on their learning process. From five comments of each those criteria and the total of the comments are ten altogether. The comments are from ten different viewers. Those comments represent hundreds of comments that have the same opinion, namely by watching the video channel '*English with Lucy*' the viewers can learn pronunciation well and feel that their ability to pronounce English words is increasing.

## CONCLUSION

After conducting the observation, it can be concluded that viewers receive impactful benefit by learning from the videos. Afterword, learning pronunciation from YouTube as teaching-learning media also minimize the efforts as well as maximize the result during this covid-19 pandemic. Because of this pandemic, students can't do face-to-face teaching learning system. Channel YouTube '*English with Lucy*' is really help the viewers or the students to learn pronunciation well. Everyone can access YouTube easily in this pandemic.

This research is really help the teacher or lecturer to help in giving choices in teaching learning system in this covid-19 pandemic using YouTube as a media. Even though the

teaching-learning process is handled by on-line class, giving students the reference of English YouTube channel about pronunciation especially 'English with Lucy' is very helpful.

## SUGGESTIONS

In this part, the writer would like to contribute some suggestions from the English teachers and the other researchers based on the research findings and discussion.

It is suggested that the English teachers should be more creative and innovative to select the media in teaching strategy to deliver their material. They could find a good instructional media to get their students' interest in learning English, especially in Pronunciation.

YouTube would be helpful to improve students' pronunciation ability.

To the further researcher, particularly those who have the same problem and interested in conducting research, it is suggested that this study can be a reference. Hopefully, there will be any further research of how to complete this technique.

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## ***Narasi Budaya: Digital Online Media Platform to Improve Student Entrepreneurship Competence in Journalism***

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### **ABSTRACT**

The development of internet technology has changed the face of the world, including the style and choice of mass communication. Journalism, which has been related to print media, was suddenly shocked by the pressure of the digital world. Various digital online media platforms have emerged to respond to the dynamics of the times. Therefore, students need the ability to develop digital online media platforms to improve entrepreneurial competence in journalism. The study aimed to explain the implementation of learning which enhances student competence about digital online media platforms. The research method was a case study with the participants from BEIL2 (Bachelor Degree Program in Indonesian Language and Literature Education) FKIP UNS. The results indicated that *Narasi Budaya* team had developed a digital online media platform through three stages: the prototype design stage, the prototype development stage, and the prototype assessment stage. It has been established as a digital online media-based start-up in language and cultural journalism. However, collaborative efforts are still needed to ensure that the pioneering businesses can run sustainably and achieve the expected vision

**Keywords:** Digital online media, Entrepreneurship, Journalism, *Narasi Budaya*

### **BACKGROUND**

The development of technology has changed the world, including the style and choice of mass communication. The emergence of various digital platforms, both in social media and information provider media, significantly influences how humans socialize and obtain information. Nowadays, the process of gaining information is faster and easier than in previous years. This social change can be seen from the network structure of society, which is in stark contrast to industrial society in the 19<sup>th</sup> and 20<sup>th</sup> centuries (McQuail, 2011: 115). The presence of this global information society is an inherent effect of the expansion of digital technology in the world.

The expansion of digital technology has an impact on various fields of life, including journalism. The technological and communication revolution started a new chapter for the development of mass media, marked by the emergence of the internet. Mass media was rapidly developed with the internet, which made performance easier. Nowadays, mass media has

reduced its existence. It happened to the Bola Daily, which closed in October 2015, and Tabloid Bola in October 2018 (Indainanto, 2021: 25). It happens to the other mass media, especially those that rely on print media's business sector.

The Nielsen Consumer Media View surveyed in 2017 in 11 cities in Indonesia on mass media consumption. It illustrated that 44% of Indonesians consume content on digital platforms through the internet, 7% with newspapers, 3% with tabloids and magazines (Romadhoni, 2018: 15). It proves that Indonesian people are increasingly fond of accessing content through digital media. It was the beginning of the emergence of new journalism through online digital media platforms. Many new online media such as Tribunnews.com, Kapanlagi.com, Okezone.com, Detik.com, Kompas.com, etc.

The change does not only affect the major mass media. Digital media provides fresh air for minor-scale media to show their existence because the capital needed to survive in the journalism field is less than in print mass media. Nowadays, there are hundreds or even thousands of digital information media platforms. The opportunity should be welcomed by students, especially those in the field of journalism.

Based on this idea, Bachelor of Education in Language and Literature (BEIL2) FKIP UNS carries out an important mission to prepare its graduates to become entrepreneurs in the field of journalism. It cannot be separated from universities' responsibility in helping students solve the global challenges by developing digital businesses according to their interests and potential. Through entrepreneurship education, students are trained and guided to have a set of competencies needed by the global world.

Implementing entrepreneurship education in journalism is one of the strategic steps to build students' self-potency as mandated in Law Number 20 of 2003 concerning the National Education System. In addition, several studies have shown that entrepreneurship-based education can develop a proactive, creative attitude, and the ability to work together and to improve students' soft skills and competitiveness (Pelipa & Marganingsih, 2019; Sánchez, 2013; Sutrisno & Cokro, 2018). Education programs should involve efforts to increase entrepreneurial abilities to support the development of creative industries and arts and culture (Matetskaya, 2015). Applying entrepreneurship education can support students in developing digital journalism. This article briefly describes the learning process carried out to equip students to have the ability to develop businesses in the field of journalism, especially by developing digital platforms based on online media.

## RESEARCH METHODS

This research used a descriptive narrative method with a case study approach. Descriptive qualitative research produces data in the form of written words (Moleong, 2019).

The research was conducted at the Bachelor Degree Program in Indonesian Language and Literature Education (BEIL2), FKIP UNS. Data collection techniques used were observation, interview, and document analysis. The observation technique was done by observing the learning process in the classroom. The document analysis technique was conducted by looking at the lecturers' and students' documents. The collected data was then analyzed using an interactive analysis model of data reduction, presentation, and conclusion drawing/verification (Miles & Huberman, 1994).

## DISCUSSION

Journalism is one of the elective courses in the Indonesian Language and Literature Education Study Program, FKIP UNS. This course is divided into three categories, including Print Journalism, Electronic Journalism, and Journalistic Internship.

Print Journalism provides students with knowledge and skills about theoretical concepts of journalism, including topics of discussion on journalistic principles, mass communication, basic elements of journalism, types of journalistic articles, etc. Electronic Journalism provides students with knowledge and skills about the basic principles of running the online journalism profession through radio, television, internet, and electronic journalism ethics. Journalism Internships provide students with skills to go directly through internships in various mass media, both print and electronic.

Besides being equipped with journalistic knowledge and skills, BEIL2 students have the opportunity to develop entrepreneurial competencies in the field of journalism. It is achieved through the Language and Literature Studio course. This article describes the process of developing entrepreneurial competence in the field of journalism at the lecture.

Developing entrepreneurial competence in journalism consists of three stages, including the prototype design, the prototype development, and the prototype assessment.

### Stage 1. Prototype Designing

The first stage in developing entrepreneurship in the field of journalism begins with designing a prototype. The steps are taken to get a good prototype are (1) analyzing the potential of students, (2) analyzing market potential, (3) designing and developing prototypes.

Analysis of student potential is carried out to get an overview of the student's portfolio. The potential analysis is also carried out so that business development made by students is following their interests and talents. The results of this potential analysis are used as the basis for determining the group. The following is an example of mapping student potential.

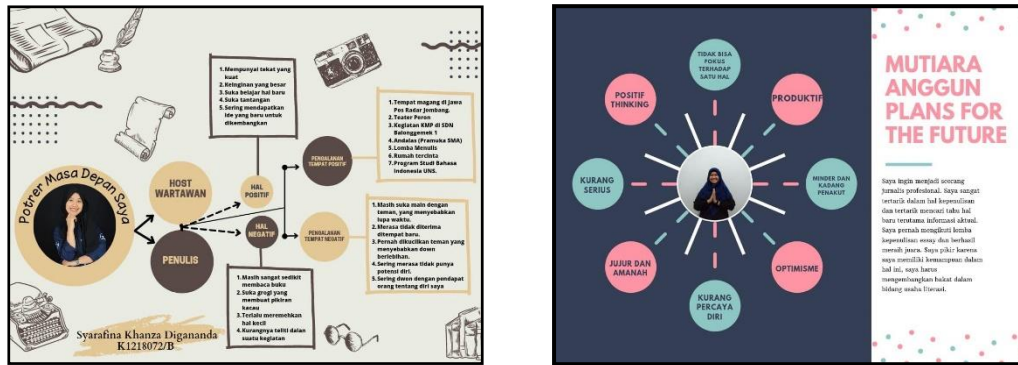


Figure 1. Analysis of Student Potential

The entrepreneurial group in journalism was formed with the name of *Narasi Budaya*. *Narasi Budaya* is an online media-based digital platform engaged in journalism. It presents actual information in the field of language and culture.

*Narasi Budaya* consists of seven students who have various potentials. Most of the team are students who take journalism as their elective course. There are also team members who take editing and broadcasting courses. The different backgrounds in these fields make *Narasi Budaya* more flexible in dividing the work. Students who take journalism courses are tasked with making information materials from agreed ideas and concepts. Students who take editing courses are in charge of editing news scripts or works. Meanwhile, students taking broadcasting courses are tasked with conducting live broadcasts for YouTube content.

Table 1. *Narasi Budaya* 's Team and Division of Tasks

No	Name	Areas of expertise	Responsibility
1	Syarafina Khanza Digananda	Journalism	Head of the Team
2	Reza Pangestika	Journalism	Editor/ Manuscript Editor
3	Mutiara Anggun	Journalism	Journalist
4	Yusfika Andriani	Journalism	Journalist
5	Ishmah Istiqomah	Editing	Editor/ Manuscript Editor
6	Fanesia Debi	Editing	Multimedia/Editor
7	Lutfhiana Yunita Dewi	Broadcasting	Multimedia/Editor

After the team is formed and the division of tasks is carried out, the next step is to analyze market potential or needs. Analysis of market potential is very important, so the business design developed is in line with user needs. In this case, *Narasi Budaya* did the same way by collecting several existing online media. Based on the analysis results, it is concluded that online media based on language and culture have not been found more. Meanwhile,

information related to language and culture is quite needed. *Narasi Budaya* is presented to bridge the need for actual information about linguistic and cultural activities in the journalistic concept based on the mapping results.

## Stage 2. Prototype Development

After the concept or prototype design is complete, the next stage is to develop a prototype which includes website development, a realization of the division of labor, determination, and filling of website content. The step is also carried out by determining the name, the focus of the business field, division of personnel tasks, targets to be achieved, target market targets, financing needs, and so on.

*Narasi Budaya* has gone through several name changes. Initially, this group proposed the name *Jurnalistik Bahasa (Jubah)*. However, the name is considered less attractive, especially in the choice of the acronym. Therefore, they are looking for another alternative, *Lensa Budaya*, which has already been used. In the end, they agreed to name this digital platform *Narasi Budaya*.

The focus of the business field in this digital platform is journalism which provides information about language and culture in Indonesia. The division of personnel duties is based on respective potentials and refers to the targets that have been set. After the concepts and ideas are well discussed, the next step is creating and developing websites, promotional media (Instagram), and broadcast media (YouTube).



**Figure 2.** *Narasi Budaya* Logo

The process of creating *Narasi Budaya* begins with website and logo design. Menu options on *Narasi Budaya* website include cultures, languages, characters, and literature. The website has menu options to view the most popular works and *Narasi Budaya* social media. There are information menu options at the bottom of the website, including how to submit articles, editors, disclaimers, and privacy policies. The editorial menu displays several tasks or the management structures of the team consisting of directors, editors, journalists, and multimedia.

The next step is collecting journalistic works that are used for website content. There are two strategies applied, including collecting material from the team and works from outside writers. *Narasi Budaya* team prepares materials and coverage on language and culture, while outside writers submit poetry, short stories, essays, or reviews. The following is a display of *Narasi Budaya* website along with examples of the content in it.



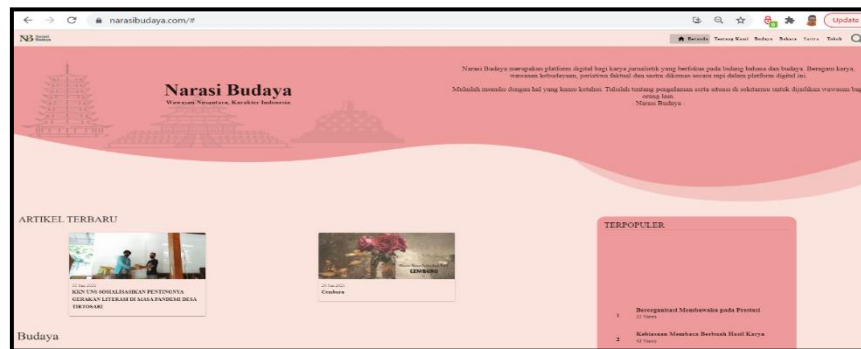


Figure 3. *Narasi Budaya* Website

*Narasi Budaya* consists of two elements: the coverage works related to language and cultural activities and the works submitted by contributors. They are in the form of poetry, short stories, essays, and reviews. The stages in making coverage are looking for issues to be raised, determining the right sources, drafting questions, conducting interviews, writing down the results of the interviews in the form of news articles, and presenting in the form of videos. Meanwhile, *Narasi Budaya* opens the opportunity for outside writers to submit works published on the website.

To introduce *Narasi Budaya* to a broad readership, it utilizes the social media platforms Instagram (@narasibudaya) and YouTube (Narasi Budaya). The team uses Instagram to display information at a glance from works and authors who submit their works to website. Also, YouTube is used to broadcast or conduct live reviews of works displayed in video form. The following is a display of *Narasi Budaya* 's social media and YouTube accounts.

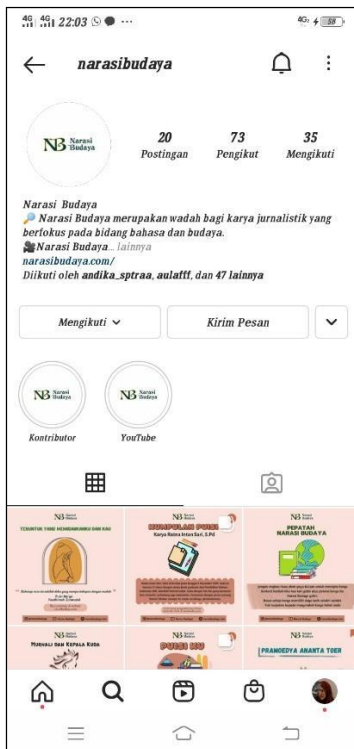


Figure 4. Instagram Account of Narasi Budaya

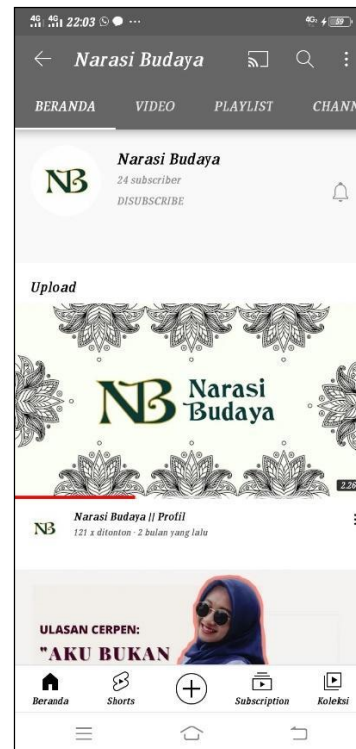


Figure 5. YouTube of Narasi Budaya

*Narasi Budaya* utilizes the network to introduce this platform to a wide audience. As a result, it has collected regular submissions from contributors. In addition, it compiled a company profile video from the simplest to the most complex explanations. The aim is to optimize the promotions. Moreover, the function of the profile video is as a promotional medium to introduce to the public the *Narasi Budaya* website. The profile video is uploaded to the YouTube channel, making it easier to reach the wider community.

### Stage 3. Prototype Assessment

The third stage of the business development process in journalism is the evaluation of prototypes by experts. Experts, in this case, are professional practitioners (entrepreneurs) and lecturers in Journalism courses. They provide an assessment of the entrepreneurial concept developed and the media used. Moreover, several inputs were conveyed, including limited readership, personnel management, and division of labor. Meanwhile, many inputs were given by experts, including website appearance, website menu layout, menu connectivity, as well as neatness and consistency of form. Furthermore, *Narasi Budaya's* team made improvements based on the inputs given.

The three stages passed by *Narasi Budaya* are the minimum stages in developing entrepreneurship in journalism. With project-based learning, the *Narasi Budaya* team has developed their competence to have a digital platform based on online media start-ups.

From the explanation, it can be concluded that entrepreneurship education has a strategic role in increasing student entrepreneurial competence. It is not only needed by students engaged in the vocational field but also students in all majors. Students need

entrepreneurship education because it nurtures the entrepreneurial mindsets, attitudes, and skills that allow the individual to take charge of the economic situation and to identify opportunities (Alain (2009) and Akudolu (2010).

Entrepreneurship education can encourage the growth of student intentions in entrepreneurship (Al-Jubari et al., 2019), (Asghar et al., 2019), (Cao & Ngo, 2019), (Fatoki, 2019), (Khalifa & Dhiaf, 2016), (Okřęglicka et al., 2017), students' courage in taking risks (Maina & Nyambura, 2020), students' self-efficacy (Mohd et al., 2015), and students' mindset of becoming an entrepreneur (Cao & Ngo, 2019).

Entrepreneurship education has a strong influence in generating interest in entrepreneurship (Fatoki, 2019). Institutional support also influences interest in entrepreneurship in creating a healthy entrepreneurial climate (Okřęglicka et al., 2017). In fact, according to Politis, entrepreneurship is the result of a learning process. The spirit of entrepreneurship can be an innate talent, but if it is not honed and motivated through learning, this talent can become dull (Politis, 2005).

The efforts that have been made by *Narasi Budaya* team will be a valuable provision for them in treading the path of becoming a journalism entrepreneur. However, this is not enough because it needs continuous efforts. The aim is to ensure that *Narasi Budaya* can still exist as one of the online media platforms to be reckoned with.

## CONCLUSION

From the finding and discussion, it can be concluded that entrepreneurship education can be implemented in many fields, including journalism. Journalism students need the skills to develop digital online media to develop their entrepreneurial skills. *Narasi Budaya* has successfully applied it through the Language and Literature Studio lectures. Moreover, the *Narasi Budaya* has developed an online media-based digital media platform that is taken through three stages, including the prototype design stage, the prototype development stage, and the prototype assessment stage. Then, it was established as a digital online media-based start-up engaged in language and cultural journalism. However, this step is not enough because it needs continuous efforts. The aim is to ensure that the pioneering businesses developed by these students can run normally and achieve the expected vision.

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# Internal and External Factors Affecting Indonesian Teachers' Readiness in Online Learning: a Systematic Review

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## ABSTRACT

The pandemic of COVID-19 has forced the teacher to adjust the learning process by the involvement of computer and internet-based teaching. The teacher as designer of the learning process should be ready for the rapid changes of the learning process. There are numbers of research that are concerned to the teacher readiness in implemented online learning. In this study library research proposed by (Aveyard, 2010) is utilized to review the internal and external factors that affected the teacher readiness in online learning. Teachers' perception, teachers' technology mastery ability in online learning are considered as the internal factor, and the external factor of teacher readiness in online learning are students' attitudes, access to the devices, and students' environment attitude. The result of this study found that internally, the teacher in Indonesia are considered to be ready in implemented online learning, however, for the external factors, the teacher needs to be well prepared to overcome the factor from external aspects. Moreover, the government has to take part to improve the teaching-learning process in a pandemic situation.

**Keywords:** *Internal, external factors, teacher readiness, online learning*

## INTRODUCTION

Through the development of digital technology will be followed by the teaching-learning process changes. The developments are forced by knowledge need, thinking tool, learning research, and digital lifestyles (Fadel and Trilling, 2009). The need for knowledge is create a new system to accommodate the teacher and learner in the learning process. Moreover, technology has improved as thinking tools to simplify the learning process and easier for teachers and learners to complete the task. In addition, to find out the updated education development, learning research is considered as the best way, therefore the use of the digital devices in daily life forces the change into the digital lifestyle which cannot be separated from human life nowadays. The digital lifestyle pushes education to adjust to the changes in the teaching-learning process. The online learning implementation becomes the way of the Indonesian government to cut off the chain of Covid-19 spreading by considering the health of

all school members (Holmes & Gardner, 2006) define online learning as a system in education with the involvement of electronic technology to support the teaching-learning process. Moreover, it is a result of the development of new technology as computers and the internet (Sangrà et al., 2012). It is an alternation of the face-to-face learning process which is implemented through multimedia in acquiring the learning objectives. The online learning is the alternative media from traditional class learning to the digital class which is supported by the technological device to achieve the learning objectives.

The implementation of online learning is crucial, the teacher as the central part of the teaching process has to be ready for the online learning requirements. Alchamdani et al. (2020) stated that the teachers need to be creative in conducting the teaching-learning process to create a positive atmosphere for learners and effective class activity. Moreover, the teachers are also demanded to have a positive attitude toward the implementation of online learning. There are advantages and disadvantages faced by the teacher and learner during online learning. The online learning schedule is more flexible than traditional learning; however, typical problems faced in the implementation are internet access, financial condition, and the areas of the teacher and learner. Moreover, the assessment aspect also becomes one of the major problems since the teachers difficult to assess their students when doing an online class. In addition, the student's score cannot represent their real ability because of the involvement of their parent in doing the task. Therefore, to enhance the effective and meaningful learning process, teacher motivation is vital in conducting an integrated online learning process (Holmes & Gardner, 2006).

This paper aims to reveal the factors of teachers to be considered ready in online learning implementation and how could the teacher improve their readiness during the pandemic of Covid-19. This problem arose regarding the online learning development and utilization in the learning process and the teachers' vital role in the online learning implementation to achieve the learning objectives.

## **METHOD**

This study utilized a library research study to determine the factors that defined the teachers' readiness in online learning and how the teachers improve their readiness toward online learning. In this research literary research procedure proposed by (Aveyard, 2010) was conducted. There are several steps taken in this research. First, the research topic was determined according to the phenomena that happened as the outbreak of Covid-19. The map design was applied to identify the research questions related to teacher readiness in the online learning process. The data were collected from multiple published journals in the year 2020-2021, and then the journals were sorted to find out the related journals to answer the research

questions of the factors that determined the teachers' readiness in the online learning process in Indonesia during the pandemic of the Covid-19. The journal from Google Scholar, Research Gate, and also and nationally accredited journals indexed by the Science and Technology Index (SINTA) from the Ministry of Research and Technology/National Agency of Research and Education of Indonesia were collected and sorted to obtain the data. There are 26 articles collected for this study that considered to be relevant to the topic. The data collected is classified as internal and external factors that affected the readiness of the teachers. Furthermore, data were analyzed through meta-analyses data which is comparing and combined data to gain the result and also the finding that answers the research questions. Finally, the result was presented through summarizing and interpreting (Aveyard, 2010).

## RESULT AND DISCUSSION

The role of the teacher in the online learning process is to become a designer of the teaching-learning process. There are successes key in achieving the learning objective of the online learning process (Holmes & Gardner, 2006). The success key of the teacher in implementing the online learning are classified as the internal and external factors which are considered as the essential factor to determine the teacher readiness in the online learning process in Indonesia during the pandemic of Covid-19

### Internal factors affecting teachers' readiness

Online learning is considered a new trend for the teaching-learning process. This method was massively used during the pandemic of the Covid-19. Therefore, it becomes an intention to clarify the teachers' readiness in online learning. The teachers are challenged to improve their knowledge and ability to overcome the situation and fit with the online learning challenge (Oyedotun, 2020). The internal factors classified as teacher perception and mastery technology will be explained in the following paragraph.

#### a) Teacher Perception

The teacher perception through online learning is fundamental in the improvement of the online learning process because it is affected the teachers' confidence. The teachers' age and prior knowledge are also giving an impact on the teacher perception in the implementation of online learning. The perceptions of the teacher are classified as a negative attitude, neutral and positive. (Fauzi & Khusuma, 2020; Fuad et al., 2020) revealed a negative perception of the teacher toward online learning. Most of the teachers stated that online learning is less effective than face-to-face learning. This is related to the lack of media could be applied in their teaching process. Moreover, the teachers are difficult to maintain the students' progress since they are not physically attended to the class. (Lie et al., 2020) found that secondary teachers Ruteng, and Ambon felt less confident in online learning because of their inadequate online learning

ability. The cities are considered to represent the geographical situation in Indonesia. It indicates that the development of the human resources and infrastructure are lower than the other city. The neutral perception was found out by (Saputri et al, 2020). On the questionnaires, the respondents stated neutral on the implementation of online learning because of their web proficiency. The respondents from the educational institution are utilizing a learning management system in their teaching activity. It means that the development of technology in educational institutions takes a vital role in the perception of the teacher to enhance the confidence in the online learning process.

In addition, Lie et al. (2020) also revealed that teachers who are knowledgeable in online felt confident by gaining training to have more knowledge and ability in online learning. The respondents have optimistic perceptions toward online learning since they were prepared for online learning previously. The respondents came from Palembang and Surabaya that can be classified as big cities in Indonesia which has higher human index capital. The teachers are expected to have a positive attitude toward the rapid change of the education system. Moreover they stated that seniors teacher were difficult in adapting to the change especially in utilizing technology in their teaching activity. The teachers are demanded to be opened to accept the changes from face-to-face learning to online learning. Therefore, lack of knowledge in technology emerged negative perception from the teacher in conducting online class. The teachers have to improve their knowledge and ability in using technology to create an effective and meaningful learning activity.

b) Teachers' mastery ability in technology.

Technology involvement is the main part of online learning. In this pandemic the teachers are pushed to utilize the technology in the teaching activity. They have to adapt the technology development to improve the learning process, however, not all generations can adapt to it especially for seniors teacher. Fuad et al. (2020) stated that senior teachers are difficult to utilize the technology in their teaching process. The younger teacher has also faced problems in their online classes. Moreover, most teachers do not engage themselves in gaming trends, artificial intelligence, or the newest technology trend (Atmojo & Nugroho, 2020). Therefore they need to develop and improve themselves on the latest technology development to improve their teaching methods. The teachers who have the basic knowledge of the computer and the internet are easier to deliver the learning activity (Rasmitadila et al., 2020). Based on the research conducted by Lie et al. (2020) there are five categories of teacher technology ability, namely none/almost none, rudimentary, basic, intermediate, and advanced. The result shows that Ruteng and Ambon are classified as none/almost none and rudimentary, the respondents did not have any prior knowledge in computer and internet, moreover, some of them only had little chance to apply Zoom video conference. Palembang and Surabaya are



classified as basic and intermediate in technology. The respondent from these cities are having basic skill and also has training in using technology. In addition, they have experience in teaching online previously.

The data presented by Lie et al. (2020) found that the teacher technology mastery, most of the teachers are able to deliver the online learning. There are only a few teachers who have faced challenges regarding to their prior knowledge in conducting online learning. The data shows that demographic factors are also affected teacher readiness. The eastern area of Indonesia should be improved in terms of human resources and infrastructure. However, the respondent demographic factor also revealed that the eastern area of Indonesia needs to be developed in terms of both human resources and also infrastructure. Therefore, it could be concluded that teacher mastery ability depend on the teachers' age and demographic characteristics. Indonesian rural areas have to be developing more in the infrastructures and internet access to support the online learning implementation. In addition, human resources also need to be concerned by the government to improve the teachers' ability in technology.

### **EXTERNAL FACTORS AFFECTING TEACHERS' READINESS**

The external factor is the second factor that affected the teachers' readiness in the online learning process. Students as the audience of the learning process are the closest factor regarding the teacher readiness in the online learning process. In addition, the external aspects can be classified as students' attitudes, gadgets and internet access, and environmental attitudes. The following paragraph will be discussed more the external factor of teacher readiness.

#### **a) Students' Attitude**

The attitudes toward online learning also vary from the student's perception. In terms of the audience, the teacher should understand the challenges from the students' perception to improve the readiness in conducting online learning. The applications of online learning also force the student to adjust and develop themselves to adapt the changes (Alchamdani et al., 2020). In line with the teacher attitude, the students' attitudes also vary from negative to positive toward online learning. In the research conducted by Irfan et al. (2020), the respondents stated that online learning is less effective since they did not have the ability in technology nor been trained in using the online learning platform. Febrianto et al. (2020) revealed the neutral attitude toward online learning; the respondent stated that embracing the change is another solution in solving the difference prior knowledge of the students of online learning. The students' attitude is related to the students' age. The bigger challenges were faced by pedagogy learners because they lack of prior knowledge of online learning. Allo (2020) revealed that the positive attitude of online learning that the learner are fully supported on

online learning during the pandemic. (Alchamdani et al., 2020; Gurajena et al., 2021) also argued that online learning could help the learning objectives achievement by the flexibility offered in online learning. Furthermore, the students as the audience should be a consideration for the implementation of online learning to improve the student engagement in the online class.

The solutions are offered by Fauzi and Khusuma (2020) in their research. The utilization of social media platforms such as WhatsApp group applications is effective to improve the students in the online learning process. The utilization of audiovisual material is more interesting for a pedagogy learner. Moreover, it is important to involve the video, audio, and picture in the learning activity to build a positive attitude toward online learning. Therefore, the teacher should be improved their ability in multimedia to overcome that challenges. (Azzahra, 2020; Curtis & Lawson, 2019) stated that higher education students are considered more capable to adapt the online learning. The solution is also offered by the government to provide the learning material through television program in national television station to help primary and secondary students to engage with online learning without giving more burdens for them to master some application (Azzahra, 2020). The prior knowledge of the students in mastering the use of technology and the internet also determines the effectiveness of the online learning process (Mamattah, 2016).

#### b) Students' internet and gadget access

Internet and gadget access are the fundamental aspects of online learning implementation. Inadequate internet and gadget access in all areas become the biggest challenge for the students (Alchamdani et al., 2020; Giatman et al., 2020; Gurajena et al., 2021; Oyedotun, 2020). Internet access became one of the students' challenges in developing countries (Alchamdani et al., 2020; Febrianto et al., 2020; Irfan et al., 2020; Wargadinata et al., 2020). (Bahasoan et al., 2020) found that there is only a few respondents stated that internet access is adequate. Moreover, most of them stated that internet access is the major obstacle in online learning. it can be concluded that Indonesia as a developing country needs to improve in the terms of internet access for the students in rural area which has less access to the internet and gadget.

Internet access cannot be separated from its device. The other obstacle for Indonesian students is possessing the gadget, it is related to the family financial problem (Nuraini et al., 2020). Some students cannot afford the gadget to support their online activity. This happens mostly to primary and secondary students. (Atmojo & Nugroho, 2020; Fitria, 2020; Mulyanti et al., 2020) stated that bigger challenges are faced by the students who did not have smartphones. For the students who have no internet access and gadget, giving material and assignments through national television station programs can be an option to overcome this

problem (Azzahra, 2020). However, the assessment method should be considered by the teacher in assessing the student learning progress. Moreover, the teacher should also encourage the student to manage their learning well and improve the students' self-regulated learning. To sum up, the teacher should take account of the students' internet and gadget access to improve the teachers' readiness in online learning.

### c) Environmental Attitude

The third factor of the external aspect of teachers' readiness is environmental attitude. (Wijaya et al., 2020) proposed that role of parents as the support system is considered important. (Lestiyawati & Widyanoro, 2020; Sutarto et al., 2020) found that students who do not own their gadgets tend to get support from their families in submitting their assignments. More complicated problems are faced in rural areas in Indonesia. (Simamora, 2020) revealed that limited access to electricity is faced by some families in North Sumatra. The families cannot afford it because of the financial problem that makes online learning to be more complicated to utilize. Therefore, family support could affect the environmental attitude toward online learning.

Moreover, (Rasmitadila et al., 2020) stated that distraction from family members also impacts online learning. The family members' activities sometimes disturb the students to focus on the online learning such as the sound of other family members, distraction from the students' siblings, and there is no proper place to do the online learning activity. Therefore, the environmental attitudes toward online learning were found to be negative since it affects financially the families in all areas of Indonesia. The learning activity which is done at home should be supported by the parents by giving closer attention and assistance for an effective online learning process. Those research result derived a conclusion that to support teacher readiness in online learning, communication from teachers to students or teachers to parents should be increased because it aspect will determine the whole package of teacher readiness in online learning.

## CONCLUSION

The teacher readiness in online learning process is defined from the internal and external aspects. Internal aspect includes teachers' perception toward the online learning process which found vary from the negative to positive. The teachers are considered to be ready for the online learning implementation; however, they need to collaborate with the technology to support the teaching-learning process. External aspect which considered students as the audience are classified into three sub aspects, namely students' attitude, internet and gadget access, and environmental support. In line with the teacher perception, the students attitude toward online learning is also vary. The students' attitudes were quite well

but still need to be support by training in using the technology. Internet and gadgets access found inadequate for rural area which need to improve in terms of the infrastructure to give the same opportunity for the students in teaching learning process. The government accommodates the students' challenges in internet access by providing television program which become learning supplement. Environmental supports as the first support for the students need to be improved since it is closely related to the family financial conditions. The finding of this study revealed that internally, Indonesian teacher are consider to be ready to conduct online learning during pandemic however externally, teachers need to prepare their self-more to overcome challenge from external factor. Moreover this finding is considered to help teacher to build up their confidence and also capability so they could consider themselves to be ready based on the factors above. The finding on this article absolutely need to be enhanced as the online learning activity on pandemic applied in longer duration that certainly will change the data both internal and externally.

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# YouTube as Media for English Pronunciation Learning during the Covid-19 Pandemic

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## ABSTRACT

Due to the pandemic, online classes must be conducted and the lecturers must employ technology and social media to support the teaching process. YouTube has become one of the learning media choices to be integrated with English subjects, especially those related to English Skills. This study observes how YouTube support the students in learning English Pronunciation correctly. *English with Lucy* that has 6.41 million subscribers is one of popular, qualified, and trusted YouTube channels to study English Pronunciation. This channel also gains positive and encouraging reviews. Therefore, this research studies the impact of learning English Pronunciation from *English with Lucy*, especially in the videos of "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)" and "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)", on the viewers. This research is qualitative study by observing the responses of the viewers watching the video using virtual ethnography approach. The viewers' response in the comment section is selected based on two criteria; 1) the comments should be related to the pronunciation, and 2) the comments should elaborate the impact of the videos on their learning process. The viewers are treated as students because their equal enthusiasm in learning the English language. After conducting the observation, it can be concluded that viewers receive impactful benefit by learning from the videos. Afterword, learning pronunciation from YouTube also minimize the efforts as well as maximize the result during this covid-19 pandemic.

**Keywords:** English Skills, reviews, responses, qualitative study

## BACKGROUND

The pandemic has changed all the order of life in the world community, especially in our country, Indonesia. The education system must also keep up with the changing times which changed the face-to-face education system into an online education system. This situation forces teachers to think critically and innovatively to transfer knowledge and material optimally with an online learning system. Therefore, the author took the initiative to use YouTube as a means of learning English, especially in pronunciation lessons intended for semester 1 students of the English literature study program at Wijaya Putra University, Surabaya.

YouTube is a video sharing website that allows users to upload, watch, and share videos that also has a comment page on every video uploaded by the creators. These comments are digital traces that the author can use as material for her writing research. Net citizens' writings posted in the comments column are included in virtual ethnography. Virtual ethnography refers to an ethnographic research approach that is carried out in the online setting (the Internet). Ethnography "in its most characteristic form it involves the ethnographer participating overtly or covertly in peoples' daily lives for an extended period of time, watching what happens, listening to what is said, asking questions, in fact, collecting whatever data are available to throw light on the issues that are the focus of the research" (Hammersley & Atkinson, as cited in Hine, 2000, p. 41).

In this article, the author will research about an *English with Lucy* YouTube channel which is a YouTube channel that has 6.41 million subscribers is one of popular, qualified, and trusted YouTube channels to study English Pronunciation. This channel also gains positive and encouraging reviews. In the comments column, people around the world are allowed to express their opinion about the channel and even ask something related to the uploaded video content. In this case, viewers can provide comments and questions about the English pronunciation that is being discussed by the creator. These commentators are called online communities. The term online communities was initially coined by Starr Roxanne Hiltz in 1984 (Kozinets, 2010). Rheingold uses the term 'virtual communities' to describe online communities as "social aggregations that emerge from the Net when enough people carry on these public discussions long enough with sufficient human feeling to form webs of personal relationships in cyberspace" (as cited in Hine, 2000, p. 17)

Ethnography for the Internet therefore has to proceed quite cautiously in finding out what the phenomenon "Internet" represents for the particular group of people who are the site of interest in any given study. The idea that merely reading messages in an online discussion group or searching an archive on internet could count as "doing ethnography." (Hine, 2015)

Imaginary world envisioned by an artist. Thus, it goes without saying that virtual experiences are useful for many purposes including training, education, and entertainment. Gerard Jounghyun Kim said in his book entitled *Designing Virtual Reality Systems the Structured Approach* (Kim, 2005, p.4). In accordance with Kim's statement above, the author uses YouTube as a virtual teaching material in the field of education to maximize pronunciation skills in this pandemic era.

There has been a transformation in the field of studies on the Internet and in addition to traditional field research, ethnographic works on virtual networks have increased (Gajjala, 2000; Wittel, 2000). Today is the digital area so, there are many researchers doing their



researches on virtual network or in the internet. Virtual ethnography is viewed as a method that provides important clues in understanding the virtual communities, culture and communication that develop in virtual environments (Gajjala, 2000). By doing research in virtual environment, the researcher can understand the culture from many different areas in this world.

In the article "The Use of Virtual Ethnography in Distance Education Research," Dr. Kadriye Uzun and Prof. Dr. C. Hakan Aydin (2012) present information on the evolution of virtual ethnography, how and with what tools it can be done in a virtual environment, and the importance of these in distance education research. The work of Uzun and Aydin stated that it is critical for researchers to conduct distance education applications in virtual worlds in order to understand the environment and interpret the effects of these media on students. In this study, it compares the losses and gains of online interviewing using IM (Instant Message) compared to Face-to-Face Interviews, while in author's research it will provide only from YouTube comments.

In the article "Virtual Ethnography Research on Second Life Virtual Communities," Mehmet Firat and Isil Kabakci Yurdakul (2011) present the potential for virtual ethnography research in 3D virtual worlds, specifically in Second Life. The avatar in 3D Virtual World can navigate and communicate with other avatars via gestures, voice, text, and instant messaging. In this research, the authors discuss these communication and interaction options can create a sense of being in a real environment rather than virtual world. This ethnographic study aims at revealing the interactional and communicational culture created by Second Life game community, while the author research aims to find out how well YouTube media works to improve the students' English words pronunciation.

Ethnographic studies of online settings made a significant contribution to the development of a view of the Internet as a culture in which the uses of technology available to people could be studied. These methods established cyberspace as a viable ethnographic field site. This approach sees the Internet as a product of culture: a technology that was produced by particular people with contextually situated goals and priorities. It is also a technology which

is shaped by the ways in which it is marketed, taught and used (Hine, 2000).

In this research the author describe studies the impact of learning English Pronunciation from English with Lucy, especially in the videos of "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)" and "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)", on the viewers. The question addressed in this research is: How does YouTube support the students in learning English Pronunciation correctly?

## RASEARCH METHODS

The research has taken place in the YouTube channel comments on *English with Lucy* YouTube Channel. The writer had done a research at two videos. The first video is "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)" This video is uploaded on July 12<sup>th</sup> 2016 by the creator. Then, for the second video is "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)". This video is uploaded on July 13<sup>th</sup> 2016 by the creator.

The qualitative, interpretive, or naturalistic research paradigm defines the methods and techniques most suitable for collecting and analyzing data. Qualitative inquiry, which focuses on meaning in context, requires a data collection instrument that is sensitive to underlying meaning when gathering and interpreting data. Humans are best suited for this task, especially because interviewing, observing, and analyzing are activities central to qualitative research (Sharan and Elizabeth, 2016). So, this research uses qualitative research method. The writer decide to use the qualitative research method and the data material is virtual ethnography which are taking from the comments from people around the world in YouTube Channel comment part.

This qualitative research uses a virtual ethnography method, which focuses on the virtual text of netizens' Youtube comments. Qualitative research is chosen because it represents the views and perspectives of the participants in a study. A qualitative study's goal is to capture their perspectives. Thus, the events and ideas that emerge from qualitative research can represent the meanings assigned to real-world events by those who experience them, rather than the values, preconceptions, or meanings held by researchers (Yin, 2016). Yin, R. K. (2016).

Anthropologists frequently present their findings using preexisting category schemes of social and cultural behaviors and characteristics (Merriam & Tisdell, 2016:30). The primary method of data collection is immersion in the site as a participant observer. The data includes the analysis of records of Youtube comments about their ideas, impressions, or insights regarding the topic.

In conducting a qualitative study, one of the task is to raise a question about something that perplexes and challenges the mind (Merriam & Tisdell, 2016:76). It means we have to translate our general curiosity into a problem that can be addressed through research. Therefore, the question addressed in this research is: How does YouTube support the students in learning English Pronunciation correctly?

The data collection of virtual ethnography is online based and from the virtual environment. Patton (2015) in the (Merriam & Tisdell's book page 105) stated qualitative data are "direct quotations from people about their experiences, opinions, feelings, and knowledge"

obtained through interviews. That is, qualitative data can conduct interviews asynchronously (with a lag time) via email or an online discussion group; typically text-based or written interviews. In this study, the data is the people's comments on *English with Lucy* YouTube Channel.

Screenshots can be an important aspect of data collection. A screenshot can provide an instant summary of who was present at an event or support in recalling movement patterns and visual details (Boellstorff et al, 2012:114-115). With that being said, screenshots can help illustrate an observation or show the appearance of the virtual world we are studying. In this study, the researcher will capture the comments of people who watch English with Lucy video on her Youtube channel.

In this case, analysis proceeds in the same way that fieldnotes do: researcher assemble a corpus of texts and scrutinize them in great detail. Because many websites contain massive amounts of data, it may be necessary to limit the corpus of online materials. The general procedure is to learn about the websites and then use examples from the texts to illustrate key points (Boellstorff et al, 2012:173). The writer would choose the data from YouTube channel comments which are only has the key words that relates to the viewers' opinions of their pronunciation improvement.

During data analysis the researcher organize the material thematically, highlight key phrases and statements. When analyzing data, the researcher progresses from systematizing the data, to generating core thematics, to developing the narratives and arguments that lead to larger theoretical and conceptual points. The final step is to craft a narrative around these themes, presenting evidence and argumentation to our readers to convey larger points (Boellstorff et al, 2012:175).

Ethnographers have been far less transparent about the intermediate step of data analysis that makes possible the transition from data to text. Too often this step is treated as a black box, as if it is simply the brilliant minds of individual researchers that make connections and draw conclusions (Boellstorff et al, 2012:159). Based on that statement, the writer would make her own mind in making connection between data from YouTube channel comment can help viewers or the students improve their pronunciation by watching the video channel “*English with Lucy.*”

Therefore, this research's primary data collection consists of online interview. First, the researcher watches videos on English with Lucy Youtube Channel. Here, the researcher become an observer of people's opinions after watching the English with Lucy video. After observing, the researcher begins to screenshot the data then copy and paste the data. The choice data is data that contains viewer's comments that fulfill 2 criteria. They are 1) the comments should be related to the pronunciation, and 2) the comments should elaborate the

impact of the videos on their learning process. After selecting, the writer choose each of the 5 comments for analysis. The researcher begins to interpret the data after collecting it. The last step is to draw a conclusion.

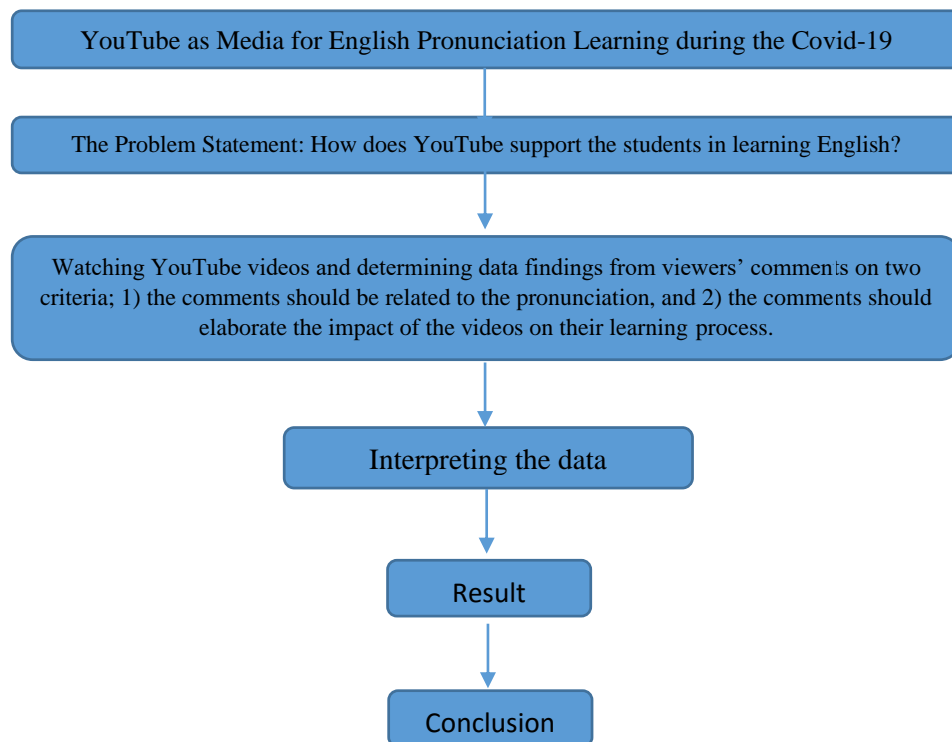


Figure 1. Flow Chart

## DISCUSSION

### A. DATA FINDINGS

NO	<i>'English with Lucy'</i> YouTube Channel	
	The viewers' comments at the video entitled "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)"	The viewers' comments at the video entitled "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)"
1	Your explanation and your examples are really helps me to improve my pronunciation. (ari astutik)	The lesson is very informative, and the teacher is gorgeous so that I can't even blink my eyes. (Saravanan Neother)
2	I'm from the Philippines but I have a lot of friends from England and every time I talked to them I kept on listening to their accents and how they pronounced the words and now I used to speak like them even my parents are shocked. I kept on practicing my British pronunciation...PRACTICE MAKES PERFECT (Aviona Ramos)	I am really grateful for your English pronunciation lessons, Lucy. :) I have been learning English since I was in elementary school. My worst English skill is speaking honestly. I want to learn proper pronunciation since my pronunciation is kind of a mix of American (mostly), British and Indonesian English. Thank you, Lucy. (WACZZE Gaming)

3	Thank you, Lucy. I actually asked you about vowels in the previous pronunciation video. I'm so happy to learn with you and I use many of your videos with my students. Wish you the best! (Ana M. S.)	hi Lucy, so happy when i could find fancy learning English pronunciation videos ^^ I could fix my wrong pronunciation which i didnt realize before. Thanks a lot. Hoping you can make more useful interesting pronunciation vids (nguyen quynh)
4	Thank you for this lesson Lucy! I love your accent :) and pronunciation is important... I ment to say funny and end up saying fanny! So now I'm practising the sounds that are in these two words, but it's hard work! I'm from Poland :) (Katarzyna L)	Very useful video lesson, Lucy. Thank you! (Júlio César Lima de Sousa)
5	Ah! now i know how to pronounce æ . Thank you Ms. Lucy, you really did a good job for a teacher (Marsha Andini)	your lesson here is really clear and easy to practice, so that i can improve my English. pronunciation skill. (ari astutik)

## B. RESULT AND DISCUSSION

After determining the findings of the data which would be examined, the authors interpret the findings in accordance with two criteria, namely that 1) the comments should be related to the pronunciation, and 2) the comments should elaborate the impact of the videos on their learning process. The data findings must relate to improving students' pronunciation abilities and the usefulness of YouTube videos in improving the ability to pronounce English words correctly.

B.1. The interpretation of The viewers' comments at the video entitled "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)" at 'English with Lucy' YouTube Channel. The writer took only 5 comments to be analyzed.

1. Your explanation and your examples are really helps me to improve my pronunciation. (astutik)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. This comment shows that a viewer named Astutik thinks that by watching the video channel '*English with lucy*' she feels she can improve her pronunciation skills better because the creator provides examples and explanations that are accurate and easy to understand.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. The viewer must have the aim to watch the video. The writer thought that she wanted to learn, and her learning was succeed because she said "Your explanation and your examples are really helps me to improve my pronunciation"

2. I'm from the Philippines but I have a lot of friends from England and every time I talked to them I kept on listening to their accents and how they pronounced the

words and now I used to speak like them even my parents are shocked. I kept on practicing my British pronunciation...PRACTICE MAKES PERFECT (Aviona Ramos)  
Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. Aviona's comments shows us that her English pronunciation is improving, this is proven by the existence of this video, she can talk to his English friends, while previously he only listened to her friends because she was from a different nation, namely from the Philippines which of course had a very different accent and pronunciation in English and that caused her to be unable to communicate with them well. But after watching the video "*English with Lucy*" she can improve her English pronunciation and accent. She can also communicate well with his new friends in an English speaking country. The next proof is that she wrote in the comments column of the video "*English with Lucy*" that her parents were surprised to find her is very fluent in English with very good pronunciation and accent.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. Based on Aviona's statement, that is PRACTICE MAKES PERFECT. It indicates that her pronunciation learning process was succeed because she looks so happy with the achievement of learning outcomes while watching this "*English with Lucy*" video.

3. Thank you, Lucy. I actually asked you about vowels in the previous pronunciation video. I'm so happy to learn with you and I use many of your videos with my students. Wish you the best! (Ana M. S.)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. Ana's first comment is thanking to Lucy as a creator of the video. It means she was so glad that her pronunciation was improving, and she looks really interested to see the other creator's video about English pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. Ana's comments talked about using the "*English with Lucy*" video in teaching her students. It means, she was really believed that Lucy's pronunciation is accurate.

4. Thank you for this lesson Lucy! I love your accent :) and pronunciation is important... I ment to say funny and end up saying fanny! So now I'm practising the sounds that are in these two words, but it's hard work! I'm from Poland :) (Katarzyna L)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. By thanking and saying that Katarzyna loves the creator's accent in pronouncing English, and also emphasizing that pronunciation is important. Those sentences means that she agrees that the lesson in the video can improve her pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. In that comment, Katarzyna gives the example in pronouncing funny and fanny with

the wrong pronunciation. She pronounces the words funny and fanny with the pronunciation reversed, but now after seeing the "English With Lucy" video, Katarzyna understands and that his pronunciation has been wrong and after watching the video, she can correct his pronunciation.

5. Ah! now i know how to pronounce æ. Thank you Ms. Lucy, you really did a good job for a teacher (Marsha Andini)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment, Marsha looks so happy, because she already knows how to pronounce /æ/. That means, she learn the pronunciation from the video and by watching the video, she can improve her pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process because he stated 'you really did a good job for a teacher teacher' that comment proofs that she is learning from the teacher, because she mentioned that Lucy is teaching as a good teacher.

B.2. The interpretation of The viewers' comments at the video entitled "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)" at 'English with Lucy' YouTube Channel. The writer took only 5 comments to be analyzed.

1. The lesson is very informative, and the teacher is gorgeous so that I can't even blink my eyes. (Saravanan Neother)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment, Saravanan said that the lesson is very informative. That means, he can learn about pronunciation by watching the video. Because the video is informative, then it tell us that the video is very useful to improve the viewer's or the student's pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process because he stated 'The lesson is very informative, and the teacher is gorgeous.' By saying the word 'lesson' she proofs that he is learning something from the lesson and also she stated 'teacher' she also proofs that he is learning from the teacher, because the job of the teacher is teaching the lesson.

2. I am really grateful for your English pronunciation lessons, Lucy. :) I have been learning English since I was in elementary school. My worst English skill is speaking honestly. I want to learn proper pronunciation since my pronunciation is kind of a mix of American (mostly), British and Indonesian English. Thank you, Lucy. (WACZZE Gaming)

Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment, Waczze gaming told about his worst English skill. It was because the bad pronunciation. And

then he said that he is really grateful of Lucy's English pronunciation lesson. Because the video really help him to improve his pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. In that comment he learns too much from the video because he stated "I want to learn proper pronunciation". That sentence proof that by watching this video he can make his pronunciation better.

3. hi Lucy, so happy when i could find fancy learning English pronunciation videos ^^ I could fix my wrong pronunciation which i didnt realize before. Thanks a lot. Hoping you can make more useful interesting pronunciation vids (nguyen quynh)  
Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment Nguyen feels so happy because by watching the video, she can fix her wrong pronunciation. That means the video is very useful video to improve the pronunciation of non-speaking English learners.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process because in that sentence Nguyen stated 'so happy when i could find fancy learning English pronunciation videos.' That means she is learning something by watching Lucy's video.

4. Very useful video lesson, Lucy. Thank you! (Júlio César Lima de Sousa)  
Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment Julio satisfy of the video lesson about the pronunciation by saying 'Thank you' to the creator. That's proof us that the video is very useful to improve our pronunciation.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process because the viewers looked that he learned lesson from the lesson video which creates by the creator.

5. your lesson here is really clear and easy to practice, so that i can improve my English. pronunciation skill. (Ari)  
Writer's interpretation:

This comment is in accordance with research criteria number 1, namely the comment must have something to do with pronunciation. In that comment, Ari stated directly that she can improve her English pronunciation skill.

This comment is also in accordance with research criteria number 2, namely the comments should elaborate the impact of the videos on their learning process. By stating "your lesson here is really clear and easy to practice." That means she can learn to improve her pronunciation by watching that video.

**Table 1.** the result of interpreting the comments

No	Viewers' name	The video entitled "British English Pronunciation (RP accent) - /eə/ vowel sound (hair, parent, air)"	The video entitled "British English Pronunciation (RP accent) - /ɪə/ vowel sound (here, career and clear)",



		Criteria 1) the comments should be related to the pronunciation	Criteria 2) the comments should elaborate the impact of the videos on their learning process.	criteria 1) the comments should be related to the pronunciation	Criteria 2) the comments should elaborate the impact of the videos on their learning process.
1	astutik	√	√		
2	Aviona Ramos	√	√		
3	Ana M. S.	√	√		
4	Katarzyna L	√	√		
5	Marsha Andini	√	√		
6	Saravanan Neother			√	√
7	WACZZE Gaming			√	√
8	nguyen quynh			√	√
9	Júlio César Lima de Sousa			√	√
10	ari			√	√

From the table above, the writer found that the viewers' comments fulfil the two criteria. Those criteria are 1) the comments should be related to the pronunciation, and 2) the comments should elaborate the impact of the videos on their learning process. From five comments of each those criteria and the total of the comments are ten altogether. The comments are from ten different viewers. Those comments represent hundreds of comments that have the same opinion, namely by watching the video channel '*English with Lucy*' the viewers can learn pronunciation well and feel that their ability to pronounce English words is increasing.

## CONCLUSION

After conducting the observation, it can be concluded that viewers receive impactful benefit by learning from the videos. Afterword, learning pronunciation from YouTube as teaching-learning media also minimize the efforts as well as maximize the result during this covid-19 pandemic. Because of this pandemic, students can't do face-to-face teaching learning system. Channel YouTube '*English with Lucy*' is really help the viewers or the students to learn pronunciation well. Everyone can access YouTube easily in this pandemic.

This research is really help the teacher or lecturer to help in giving choices in teaching learning system in this covid-19 pandemic using YouTube as a media. Even though the

teaching-learning process is handled by on-line class, giving students the reference of English YouTube channel about pronunciation especially 'English with Lucy' is very helpful.

## SUGGESTIONS

In this part, the writer would like to contribute some suggestions from the English teachers and the other researchers based on the research findings and discussion.

It is suggested that the English teachers should be more creative and innovative to select the media in teaching strategy to deliver their material. They could find a good instructional media to get their students' interest in learning English, especially in Pronunciation.

YouTube would be helpful to improve students' pronunciation ability.

To the further researcher, particularly those who have the same problem and interested in conducting research, it is suggested that this study can be a reference. Hopefully, there will be any further research of how to complete this technique.

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