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PREFACE

The International Conference on Language, Linguistics, Literature, and Education (ICLLLE) 2023, which was held by Universitas Teknokrat Indonesia, is intended to produce the proceedings of the international conference titled Envisioning Hybrid Learning and Interdisciplinary Research on Language, Linguistics, Literature, and Education during The Post- Pandemic of Covid-19. This collection of papers includes 30 essays on literature, education, linguistics, and language. The findings of studies on language, linguistics, literature, and education, as well as difficulties, possibilities, and workable solutions, may be presented in this proceedings.

The editors team want to express their gratitude to the Committee of ICLLLE 2023 and the Rector of Universitas Teknokrat Indonesia for their unending help in putting this proceedings together. Finally, it is hoped that the proceedings will spur researchers to publish and disseminate their research findings.

Editors

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Command Teacher's Directive Illocutionary Acts on English Language Classroom: A Pragmatic Study

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Abstract

A teacher's ability to provide students with the proper guidance is crucial to achieving the learning objectives of the class. While teaching and learning are taking place, teachers can control the class using a variety of utterances in command types. The purpose of this study was to identify the types of the command used by teachers in English language classroom courses in Bandar Lampung. This study used a qualitative technique to gather and analyze data. Library research was applied in this study to collect the data. Two transcripts of video from two classrooms with two teachers were used by the writers to analyze. To analyze the data, this study used theory of command by Bertsh, et al. (2009) and applied Yule's (1996) pragmatic study. The result showed eighteen commands with sixteen types of regular command type, one type of indirect command, and one type of stop command. This study could be used by teachers as a reference in teaching and learning progress in the class.

Keyword classroom, command, course, directive illocutionary acts, pragmatics

Introduction

Students' ability to learn could be improved by the teachers' abilities in the classroom. Some teachers, though, are unable to effectively direct or instruct their students, either in achieving the course's objectives or in supervising them while they complete their assignments (de Jager & Evans, 2013). The ability of a teacher to offer good instruction is crucial. This competency depends on having a strong command of the language, which enables them to express ideas simply and react to students' questions with aplomb. Their ability to use various pedagogical strategies that accommodate various learning styles and aptitudes, creating an engaging and inclusive environment, is equally important. A learning-friendly environment is ensured by skilled classroom management, and skilled communication requires both clearly communicating ideas and carefully listening to student opinions. Therefore, a teacher's efficacy depends on how well they can train students and get certain behavior from them.

To ensure that students grasp what is being taught, teachers must deliver their instructions clearly. As stated by Afrianto & Gulö, (2019), Puspita & Amelia, (2020), and Rido, (2020), the ability of teachers to instruct and help students in reaching the course objectives will be helpful in their future employment or their purposes after completing the course of study. As a result, it could be possible to tell how well students understand the subject matter if a teacher fails to guide them effectively. Because of this, teachers should provide students with clear instructions that help them comprehend how to behave. In order for students to comprehend a teacher's instructions, the teacher must know how to effectively direct education in the classroom. Therefore, it is essential to study pragmatic theory in a course-related setting when teaching speaking English. According to Yule (1996), pragmatics is the study of the meaning that the speaker or writer creates and how the listener will interpret the speaker's utterances. As a result, pragmatics is appropriate in this study to investigate the statements made by teachers who clearly direct the class so that students comprehend what they say and follow their instructions.

A speech act is one component of pragmatics, which is an action carried out through utterances. Speech acts always occur during speaker and listener interactions, and the listener is expected to comprehend the speaker's intention. In linguistics, different speech acts help the speaker and the listener accomplish their communication goals. Based on Austin (1995), there are three kinds of speech acts. The first kind of speech act is a locutionary act, which is the fundamental act of making an utterance or creating a meaningful language expression. The second is an illocutionary act, which is carried out through an utterance's communicative power. The final is a perlocutionary act, which is a natural byproduct of speaking, whether or not it was intended. It can be concluded that an illocutionary act is important in the class to make the students do an act based on what the teacher wants. The teachers do not engage the students in any activities to help them understand the teacher's desire. In illocutionary, the speaker assumes that the listener will grasp what the speaker is trying to say because otherwise, the message will be misconstrued. Illocutionary speech acts are divided into seven categories by Kreidler (2013), namely assertive, performative, verdictive, expressive, directive, commissive, and phatic.

Based on the statement above, the directive is one of the kinds of illocutionary acts. It establishes a relationship between teacher and student in the classroom by its directive application in the class. It affects how the teacher and the student communicate as speakers and listeners. Speakers might state their intentions in instructions. To force students to complete an activity, the teacher uses directives. One kind of illocutionary through which speakers can communicate their desires to listeners is the directive. According to Kreidler (2013), directives consist of some expressions: command, request, and suggestion. In this study, the writers focus on command expressions that are spoken by a teacher in the speaking class on an intermediate level at a course. Students in intermediate level are already able to speak in English but still in limited topics. In speaking class, teachers definitely give more command to their students to achieve the goals of study plan in the class. Based on Rahim, (2022), command is the dominant expression that is used by teachers in the class to make students give attention to teachers.

There are several previous studies that related to this study. At the senior high school level, the words of teachers were examined by Prasetyo & Mulyani (2018), Rahim (2022), and Yanti et al. (2021). Their research demonstrates that teachers used a variety of speech acts in their utterances while instructing and engaging students in the classroom. According to Yanti, et al. (2021), the teacher in the class most commonly employs directed speech acts. Rayhana (2020) did her study in a junior high school course using data from different contexts. The study identifies students' answers and categories teachers' directive illocutionary activities. This study demonstrates how frequently directed illocutionary acts are utilized in classroom settings. Stephenson (2019) looks at how university students use commands during discussions in the UK setting. The analysis shows that the relative deontic power of a command can be decreased by a speaker's design turn and that directives with low entitlement are more likely to be accepted than those with strong entitlement. The last study conducted by Dewi, et al. (2023). They focused on command type and also the disruptive behavior on teaching and learning in the class.

Based on the background of the study, the writers formulated the research question: what are the types of command used by teachers in speaking class at a course? The objective of this study is to know the types of command used by the teacher in a speaking class at a course. Through this study, expected to give contribution for theoretical and practical use of language (1) theoretically; this study, which is centered on command, is intended to improve the theoretical foundation of pragmatics analysis. (2) Practically; the goal of this study is to motivate teachers and encourage them to employ command in the classroom to help students reach their learning objectives.

Theory and Method

Theory

According to Yule's (1996) theory, pragmatics is the study of how meaning is expressed by a speaker or writer and comprehended by a listener or reader. Pragmatics thus investigates how context influences meaning. For this study, it is important to consider what people are saying and how the situational environment impacts what they are saying. This approach usually looks at how people can infer meaning from what is stated in order to understand what the speaker means. Aspects of a word's meaning that cannot be simply explained by referring to the truth condition of the utterances are dealt with by pragmatics (Puspita, 2021). As a result, depending on the circumstance or context in which an expression is used. In pragmatics, it might have a variety of meanings. Pragmatics has many branches, one of them is speech act. According to Austin, (1975) theory, a statement could have three alternative meanings. The first is the literal or locutionary meaning of what is said. For instance, stating "It's hot in here" does not indicate that a window should be opened; it merely expresses the speaker's opinion of the temperature in the room. The second is illocutionary meaning, often known as meaning with

several meanings. When spoken, it serves a social function. Saying, "It's hot in here," for instance, might be taken as either an indirect request that someone open the window so that the room will be cooler or as an indirect denial of a request that they close the window so that the room will get hotter. The third interpretation is called perlocutionary meaning, and it refers to the possibility that someone might open the windows in response to the statement "It's hot in here." A speech act is an attempt to perform an action solely through words in some circumstances. Speech acts can also be employed for a wide range of purposes, such as making promises, laying out plans, posing a question, offering instructions, ordering someone to do something, threatening someone, and giving commands (Santoso, Tuckyta, Sujatna, & Mahdi, 2014).

According to Kreidler, (2013), a direction occurs when the sender tries to encourage the recipient to do something or prevents them from doing something. Illocutionary acts that are intended to compel the listener to behave are known as directive illocutionary acts. In other words, they include attempting to sway the listener's actions. This includes putting in requests, issuing directives, and making recommendations. According to Yanti, et al. (2021), the teacher's most common word choice in class is "directive." And in a speaking class during a course, this study concentrated on command kinds in teachers' utterances. An action verb is used as a declarative statement in a command instruction. A command can be effectively carried out by someone who has a higher social standing or authority than the recipient. Declarative forms can be employed to indicate caution or severity. In order to get the other person to do something, verbs are utilized to construct a command in a sentence. There are eight different kinds of commands, according to Bertsch, Houlihan, Lenz, and Patte (2009): (1) interrogation commands, (2) question commands, (3) regular commands, (4) indirect commands, (5) stop commands, (6) don't commands, (7) negative commands, and (8) others commands. "How old are you?" is an example of an interrogation command. Interrogation commands are statements in the form of questions that can only be answered verbally. Question commands are statements in the form of questions that call for a motoric response; verbal responses are also permitted but are not preferred, such as "Would you close the door?" Regular commands are those that are given outright, such as "Come here" or "Sit down, please!" Using phrases like "Those cookies are for later" is an example of an indirect command. Stop commands, as in "Stop yelling!" are commands that use the word "stop" to stop an action. Don't commands are commands that use the word "Don't" in a negative sense to stop something that is already happening or prevent it from happening in the future, for example, "Don't run!" Negative commands, such as "Stop yelling," are those that are given in lieu of the words "stop" and "don't." Other commands include those that occasionally combine two or more different types of commands, such as "why don't you just stop it."

Method

This study used a qualitative approach. The goal of qualitative research was to choose participants or venues, although in other circumstances, documents and visual evidence could serve as the data source (Creswell, 2013). The data was gathered through library research. According to George, (2008) and Mann, (2005), library research was a method for acquiring data in which the information has already been saved, either online or offline. The goal of library research was to obtain information that was more focused on its value than on whether it existed or not (George, 2008). Documents were the sole available data source for the writer during the library research, thus they were employed as the source of data. Since it is appropriate to gather documents like the transcript of the teacher and student dialogue that was being researched in this context, library research was chosen.

Five steps made up the analyzing process used in this study. This method of analysis was modified from Merriam, (2009) research. The strategy included steps like a) constructing a database, b) open-coding, c) focused coding, d) presentation of the findings. The first step was to build a database. The writer first gathered all the information from the transcription, separated it into several folders, and then gave each folder a name based on the name of the class and the teacher. There will be two directories as a result. Open coding was the second. This phase involved looking over the transcripts for any command utterances made by teachers. Third, using focused coding, the author chose the type of command utterance. The writers analyzed and presented the final findings after breaking down the data into categories, and then came to a conclusion.

Findings and Discussion

After doing analyses of the data, there are some types of commands found in the utterances spoken by the teacher in speaking class at a course. Details are illustrated below.

Table 2.1 Type of Commands

Types of Commands	Description of Commands	Frequency
Regular Commands	1. V1-CM1, Again! 2. V1-CM2, Louder! 3. V1-CM3, Say it! 4. V1-CM4, Say together! 5. V1-CM5, Count from one until two and back to one. 6. V1-CM6, Make a circle, guys! 7. V1-CM7, Start! 8. V1-CM8, Speak up! 9. V1-CM10, Pray together, begin. 10. V1-CM11, Finish! 11. V1-CM12, Show me! 12. V1-CM13, Choose your friend! 13. V1-CM14, Stay there! 14. V1-CM15, Repeat after me! 15. V2-CM3, Draw your invention in the whiteboard, miss. And then describe it! 16. V2-CM4, Give applause, guys!	16
Indirect Commands	1. V2-CM1, we should read the dialogue first.	1
Stop Commands	1. V1-CM9, Stop it!	1
	Total	**18**

NB: V is a code for Video1 and Video2 and CM is a code for number of command

Based on table 2.1, there are eighteen types of command that are used by teachers in the speaking class at a course. There are three kinds of commands that are found in this study; regular command, indirect command, and stop command. The regular command is a dominant used by teachers to get the attention from the students. Even though this finding is not in line with the study by Dewi, et al. (2023), they stated that the interrogation command is the most dominant used by teachers to make students pay more attention in the class. The writers can not define why the teacher used regular command more dominant than interrogative because of the limitation of this study. However, there is one indirect command that is spoken by the teacher in the class and the students still understand what the teacher wants. Furthermore, there is one utterance that is indicated as stop command; the teacher used stop command to make the students stop the activity in the class. Then, commands that are rarely used by teachers in this study are interrogative command, question command, don't command, negative command, and other commands.

Conclusion

The writers conclude that in this study there are three kinds of command type that are found based on the Bertsh, et al. (2009) theory. There are two transcripts from two speaking classes in a course that were analyzed by the writer. There are 16 times from regular commands, 1 command from indirect command and 1 command from stop command. The students give more attention to the teacher after the teacher is giving the command in the class. So, it can be concluded that command is important in the class to achieve the goals of the study plan. Teacher is able to use this study to know the command that is common to use in the class. Furthermore, this study is also able to make the other researcher analyze deeper in this context of this study.

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A Book of My Interest: Engaging Students for Reading and Writing through Integrated Activities

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Abstract

Reading and writing are two important language skills for university students. However, both skills are usually taught separately and in a limited time of classroom learning. This paper aims to describe the practice of an integrated activity to engage students in book reading and to experience writing based on what they have read. The participants are a class of non-English study program freshmen students who took an English course at a public university in Jambi, Indonesia. A template entitled 'A book of my interest' was used as the guidance for the reading and writing activities. Using the available template, the students write their reading purpose, the reason for their choice, the questions that come up to their mind, some unfamiliar words they found, and their comments about their self-selected book. In the classroom, it is reported and discussed to get feedback. This integrated activity engaged students in reading and writing and helped them develop their learning strategy. It is suggested that this integrated activity be applied not only in English class but also in other courses in different contexts.

Keyword *active learning, book reading interest, reading strategy, self-directed learning, writing experience*

Introduction

In their systematic review of research in reading and writing, Hodges, et. al (2016) have uncovered three main areas of promising research. One of them is the mutual impact of reading and writing. Reading and writing are connected to each other. They share common knowledge and skills. They are reciprocal (Shanahan, 2016). Literature on reading and writing connection suggests that systematic reading instruction enhances writing performance and vice versa (Graham, et.al., 2018). However, little is known about the reading and writing connection based on independent reading and writing (Jouhar & Rupley, 2020). Independent reading means an individual engages in self-selected reading materials within the scope of his/her competence. Whereas, independent writing refers to engaging in the writing process for pleasure with minimum pressure of being evaluated.

Reading and writing are two important skills for university students. The skills help students to build soft skills, improve vocabulary, expand the horizon, help students to understand the beauty of the language better, and give the students better opportunities. Reading and writing is a vital part of education for each and every student because it is the stepping stone to all other forms of learning. Reading and writing are fundamental skills that each student must master if they are expected to have success during their educational years.

Integrating reading and writing activities may improve student learning because it requires students to become more actively engaged in what they are studying. However, both skills are usually taught separately and in a limited time of classroom learning. To help the students learn, they should be engaged in integrated reading and writing activities (Gao, 2013; Grabe & Zhang, 2013). To the benefit of students' instruction combining reading and writing might be more beneficial for students (Hodges, et. al., 2016). Teachers can help students develop the capacity to shift between reading for information and deep reading.

One of the questions addressed teaching and learning around reading and writing is the best way to teach these linked skills (Seaboyer and Barnett, 2019). More powerful educational environments in which reading or writing are combined in particular ways at particular developmental stages are suggested by Fitzgerald, J. & Shanahan, T., (2000). To engage students in writing, promote their writing motivation, and lead to better outcomes, Alfieri, Brooks, Aldrich, & Tenenbaum (2011) suggested the use of a minilesson, feedback, and work examples. Prasetianto and Maharddhika (2022) suggested the use of extensive reading to accompany teaching and learning activities. Nevertheless, they focus only on what and why the students read, and not on the strategy to engage students in reading and writing.

Engage in reading and writing activities might be difficult for students with limited writing-related knowledge and skills like first-semester non-English study program students in a public university in Jambi, Indonesia. The students said at the first meeting of the course that they were not interested in reading and writing, except reading and writing in social media.

The students might feel that language studies are less important than their technical subjects. The student did not read much even in their native language. There has been a noticeable and worrisome decline in the number of hours that students generally devote to reading books, and this had an adverse effect on their academic performance (Toker and Aminou, 2019).

To minimize the gap between research and practice, a little nudge in engaging students in independent reading and writing in classroom practice at a public university in Jambi, Indonesia, is the intention of this study. Specifically, this study aimed to describe answers to the following questions: a) What are the steps of integrated activities to engage students in book reading and writing? and b) How does each step contribute to the students learning?

Theory and Method

The present study was conducted as part of an undergraduate English course offered in the second semester of coursework at a non-English Education Study Program in a public university in Jambi, Indonesia. The course has two academic hours per week and was aimed to support low-intermediate students' English skills. The students were introduced to genres and strategies to cope with their language-related academic matters, especially reading the references related to their major. The instructor of the course was the author who had several years of experience in teaching undergraduate ELT courses. The participants of this study were a class of students from the Faculty of Agriculture majoring in Forestry. The purpose of this study is to engage the students in reading and writing activities particularly book reading based on their interests.

This study was conducted under a descriptive qualitative design. So, the data available is described qualitatively. The empirical data of the study were gathered through classroom discussion, and a reading and writing template entitled 'a book of my interest'. The template was adapted from Mikulecky's book response form (2011). The instrument used was a kind of log sheet (Widodo, 2015; Prasetianto and Maharddika, 2022). In this study, it is called 'template' because it is used as a pattern to help students interact with the book they read, apply the strategy, and write sentences with the difficult vocabulary they found. It consists identity of the book chosen by the students based on their interest, the questions they want to answer by reading the book, their comments about the book content, and the difficult words that the students get while reading the book. To interact actively with what they read, the students pick out and rewrite the sentence which contains the difficult word and then they create a sentence based on it.

The data were analyzed through some steps following Miles and Huberman (1994) in Punch (2000). They are data reduction, data display, and conclusion drawing and verifying.

Figure 1: The template

A BOOK OF MY INTEREST

1. Title of the book: _____
2. Author(s) : _____
3. Pages : _____
4. Online address : _____
5. Publisher and year of publication: _____
6. Reason why I choose the book: _____

7. A question that I want to answer by reading the book: _____
8. A question that comes to my mind after reading the book: _____
9. A comment for the book content: _____
10. Difficult words that I get:

No.	Words	The sentence which contain the word	A sentence I create using the word
1			
2			
3			
4			
5			
6			

Findings and Discussion

This part discusses the steps of integrated activities in engaging students in book reading and in using it for writing and how each step contributed to their learning.

At the beginning of the activities, a classroom discussion was held. The students described their experience dealing with learning English language skills. Watching videos or movies was the students' favorite experience but they rarely write and speak in English. Sometimes they read news and life hacks sources. Regarding reading books, the student's response was negative. The students do not read books because they think they have limited time and the content of the book is usually out of their expectations. Besides, other courses the students take do not obligate them to read books. As the course's task, the students were assigned to find journals to read, but they were not in English.

> *Finding journal article was our course assignment, but not reading book.*
> *Reading book takes more time, we do not have enough time. Sometimes the book content does not fulfill our expectation.*

The response shows that the students think reading book take much of their time. But in fact, they expect to get information instantly, like scrolling social media or finding an easy way to enjoy something like watching Korean drama. Implied from their response was the students' limited strategy in reading books.

The students also mentioned that they did not read much. They don't like reading particularly long texts that need more thought and uninteresting topics. They do not interact critically with what they read and do not know lots of English vocabulary. Also, they rarely write. This situation can be explained by Gordon and Lu (2008) assertions that people hate reading because they are struggling to read. They have poor reading skills. They haven't found the right book and the general reading strategies they can use from time to time.

The discussion continued with the idea of practicing the students' English skills as the solution to their problem. To be able to read, read. To be able to write, write. Since the students described that they were also lack of vocabulary, integrated activities where students would read and write based on the source that they were interested in were proposed. According to Ross (2010) reading interest entails a necessary element of engagement. The students agreed to but they asked about the strategy to read and what should be written since they affirmed that they can't write long paragraphs or essays. Reading with purpose and questioning strategy and writing short sentences were appropriate to be practiced.

Guidance is needed for the practice. The use of a template was considered. It was modified from the book response form (Mikulecky, 2011). The template consists of the following main points: 1) the identity of the interesting book that the students choose by themselves, 2) the reasoning and questioning strategy used in reading, 3) difficult or uncommon vocabulary the students found, and 4) a sentence the students create with each difficult vocabulary they got.

The next step of the activity is finding out the book. The students may work together or individually in this activity which was conducted outside of the class. The students find the book out and select which they want to read whether online or printed. It was based on self-interest. Most of them find the book on the internet, while some of them use their own family book or those available in the library. Interestingly, a group of students went to a bookstore to find the best book they wanted to read. The student's interest in the topic or in the story is the

main reason for choosing the book but a few of them chose the book because they were attracted by the book cover or the book title or just because the book is available at home.

The students can read their own selected book of interest, and not teacher-selected course materials. This way boosts their motivation to read. It makes them interact with the book. They have flexible time to read whenever and wherever they wish in a week. They apply the strategy guided by the template available. They write certain sentences consisting of difficult vocabulary they found and write their own sentence for each vocabulary. This activity integrates reading and writing in an enjoyable situation which contributes a lot to students' learning.

As the next step of the activity, the students talked and described about their experience in doing integrated activities in the classroom to their friends and their teacher. Some students excitedly describe about their experience in finding out the reading source. This positive feeling about the activity was possibly a result of having choice and interest. According to Clark and Phythian-Sence (2008) choice empowers learners and creates a personal responsibility to complete an activity. They added that choice and interest are highly related and often conflated.

The reason for the students' choice ranges from simply being attracted by the book title and looking for the easy one, to the curiosity and benefit that they can get from the book.

The title of the book was very interesting.
I read books but looking for easy ones.
I read it out of curiosity
Reading that can give me benefits, additional knowledge

The reason the students have led them to the questioning strategy they applied by reading the book. Those who chose to read novels or comics asked about the story to fulfill their curiosity while those who read books for benefit asked about the knowledge they will get or a way to solve their problem.

What the story is about?
How people break the worries and pain in their life?
In which way can I achieve my goals easily?

The questions the students have helped them to engage actively with the text and to comprehend what they read. Therefore, they can read books more effectively. Questioning as a strategy not only asked at the beginning but also during and after reading. The students engaged the story or book content to their wish, their background knowledge, and their life as shown by the following questions asked by the students after they read:

Why doesn't the author want to make another ending for this book?
Will Sherlock able to solve nowadays cases like Munir's murder?
How can I implement all what I have read in this book?

When the students read novel, they were living through the eyes of another human being. Seeing life through other perspective may help them empathize with other people which in turn lead to better emotional and mental health.

The students' comment about the content of the book show that they had engaged with it so that they could write their opinion, suggestion, or challenge they found.

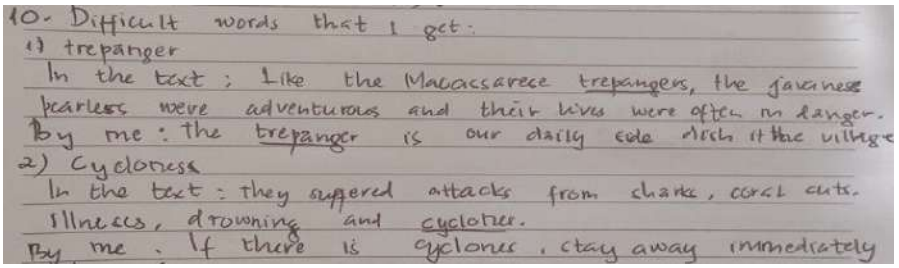
good to read because the story has deep meaning
This book is so educative.
The content is really interesting but there's too many unfamiliar words

The use of context clues was described to help students to overcome the challenge they found when facing unfamiliar words. Teaching this skill supports self-agency so students can define unfamiliar words independently (Teach Thought, 2021) The students were suggested to make educated guesses about a word based on the context clues. They were asked to pick out a sentence that consisted of a difficult word and try to guess the meaning. After that, they write a sentence using the word to show that they catch the meaning. This is also the way to integrate the reading, writing, and their background knowledge of vocabulary and grammar. Analyzing the sentences that the students wrote, other challenges were found: the students sometimes could not differentiate between phrases and sentences and the technical writing such as the use of punctuation and capital letters.

Figure 2: samples of the students writing

10. Difficult words that I get:

No.	Words	The sentence which contains the word	A sentence I create using the word
1	guidelines	But there are three "guidelines" (which sounds less rigid than "rules")	we all have guidelines in any case
2	concerned	As far as I'm concerned, the whole thing was a bad dream	the villagers are concerned about burglaries
3		But they're only fragments that don't make sense without Eleanor here to help me decipher her shorthand	small fragments of pottery, glass, and tiles
4	squeaks	He squeaks a reply, and my father the Slammer strokes his perfectly stubbled	the door opened with a slight squeak
5	regentrified	I say, "I need to be regentrified." She yawns again without covering her mouth,and I can see her fillings. "Late night?"	the club's gentrified supporters


10. Difficult words that I get:
1) trepanger
In the text : Like the Macassarece trepangers, the javanese fearless were adventurous and their lives were often in danger.
By me : the trepanger is our daily ede dech it the village
2) Cyclones
In the text : they suffered attacks from sharks, coral cuts. illness, drowning and cyclones.
By me . If there is cyclones , stay away immediately

The last step of the integrated activities was reflection time. After seven weeks, in the last meeting of the course, another classroom discussion was held for reflection on the activities of integrating reading and writing. The students were asked about whether they still read books for themselves and write something to interact with. Some students raised their hands to say yes. The rest of them kept silent or shook their heads, for reading and writing were not their habits yet.

Those who said yes find the book of their interest, fiction or non-fiction. They apply the questioning strategy with purpose. They take note of important points but do not write a sentence or a paragraph for the difficult vocabulary they found. Although only some of them did reading books and writing in English, at least the students have had experience in engaging with reading and writing activities. They had had experience in using questioning strategies and context clues to comprehend the meaning. Those who said no or just kept silent were suggested to be more active for the sake of their own learning. They promised to use the strategy and to read more in their academic life and in the future.

Conclusion

Students are more likely to find books that they have chosen themselves more interesting than they find assigned reading. That was why in this study the students were allowed to choose the book based on their interest. Students would read books relevant to their ability level and therefore would encounter few words that they do not know.

The activities of integrated reading and writing experienced by the students have shed them light on how interest plays a role in their learning, how to choose a book based on their interest, how to set a purpose for their reading, and what strategy to deal with difficult vocabulary. Students' engagement with self-selected book reading and their interaction with the book for certain purposes according to the students had brought them different learning experiences. They promise to themselves to use the strategy and to read more in their academic life and in the future. These data findings elaborated with collaborative learning and such kind of activities may improve learning in different contexts for different purposes. It could support students' self-directed learning.

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Hedges As Politeness Strategy in EFL Student's Book Review Oral Presentation: A Pragmatic Study

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Abstract

In the language learning process, communication skill is a vital aspect to be mastered. One of the communication processes that is most widely used is oral presentation. This study aimed to investigate the types of hedges used in the EFL students' oral presentation and their pragmatic functions. The present study used a qualitative descriptive method as a research methodology. The data of this study were taken from four videos of EFL students' oral presentations. The data were analyzed using Brown and Levinson's (1987) politeness strategies theory. The results of this study found that there are two types of hedges used in the EFL oral book review presentation, which categorized into 4 categories, namely (1) adapters, (2) plausibility shield, (3) attribution shields, and (4) rounders, which serve to show the value of politeness to audience or interlocutor and avoid the possibility of conflict over errors in the information submitted so as to reduce the level of accuracy of the information conveyed. Referring to the results, this study implies that learning about the use of hedges to suit the situation is necessary for EFL students.

Keywords: *EFL students, hedges, book review, politeness strategy, oral presentation*

Introduction

In academic English courses, oral presentation is an integral part of a series of processes for developing EFL language proficiency students (Harun, Islam, and Rahman, 2016). According to Harun, Islam, and Rahman (2016), undergraduate students understand the basic principles of formal presentations as part of a formal presentation as their course requirements from the start of their studies in higher education. This learning process is a series of scientific presentation courses where students are asked to analyze books using the theories they have learned and present the results of their reviews in front of friends and lecturers. Reviewing a book is an activity of reading, understanding, analyzing, evaluating, and revealing the advantages and disadvantages of a book as information for others (Sitepu, 2013). So, from some of the definitions above, it can be concluded that reviewing a book is an activity in which a person reads carefully, understands, and evaluates a book or literary work to reveal the advantages and disadvantages as well as to describe the literary work to others. The results of this book review can be used as a picture for potential readers to understand the content of a literary work before they read or watch it.

The learning process of reviewing a book is very important to improve students' understanding of the contents of a literary work. Students can assess a literary work more deeply and understand a literary work from another point of view and gain cognitive benefits through book review activities. As revealed by the expert there are four purposes of reviewing books, namely, training reasoning skills, enriching knowledge, as a source of income, and enriching reading books. The main purpose of book reviews is to provide feedback on the contents of the book as information to potential readers of the book and motivate readers to read the book (Sitepu, 2013).

The learning process for the presentation of the books analyzed in this paper was carried out during the Covid-19 pandemic so the activation process is done online via video conference application and attended by the students and lecturer. According to Merriam-Webster Dictionary (2004), a presentation is an activity in which someone shows, describes, or explains something to a group of people. Meanwhile, Triwidodo and Kristanto (2004) in Sari, Handayani, and Antoni (2021), presentation is a form of an oral report regarding a certain fact to the communicant. In addition, presentation is also defined as an active activity in which a speaker

conveys and communicates ideas and information to a group of audiences (Sutomo, 2007). From some of the definitions above, it can be concluded that a presentation is a form of verbal communication, which is a form of communication used to convey messages to other parties through writing or verbally. By delivering messages in writing or orally, it is hoped that people can understand what the sender of the message is saying well and the speaker must also be able to make interesting presentations to follow.

In practice, sometimes people want to get the effect of a blurry conversation during their presentation. They are willing to use several hedges to express their opinion, which requires both the speaker and listener to have a rich knowledge of hedging. The reason why people use hedges during their presentation is to save their face because they are not sure about their information, to achieve self-protection, and to make words more appropriate and acceptable. As it is stated by Vlasyan (2019), hedges have the main function in conversation including avoiding conflicts, saving the face of both the speaker and the hearer, and mitigating the imposition. Vlasyan (2019) in his research also stated that hedges are the most distinctive component of fuzzy language and play an important role in maintaining politeness in communication. Hedging can make communication polite and flexible, which effectively helps maintain and adjust the relationship between speaker and listener to keep the communication flowing. Therefore, the current research focuses on the types of hedges used by students and the pragmatic function of using hedges in the EFL student book review oral presentations.

Literature Review

Types of Hedges

Lakoff (1973) explains that there are 4 criteria for hedges, namely definitional, primary, secondary, characteristic, and incidental. Lakoff further proposed criteria for hedges membership to select which hedges include and their use. Meanwhile, according to Martín-Martín (2008) there are 3 classifications of hedging functions, namely determination strategy, strategy subjectivity, and depersonalization strategies. On the other hand, Prince in Vlasyan (2019) stated that there are two types of hedges, namely approximators and shields. Vlasyan explains that the approach affects truth propositional hedging conditions. While the shield affects the degree and type of concluded speaker commitment. Approximators protect propositional content and can be further subdivided into adaptors and rounders.

Table 1.1 Types of Approximators Hedges by Prince et al (1982)

Adapters	Rounders
Somewhat	*About*
Kind of	*Approximately*
Sort of	*Something*
Some	*Around*
A Little bit	

Adaptors contribute to the value of utterance. Whereas rounders indicate the range or approximation, in which ideas are approximated, such as about, approximately, something, around. The next major class, shields, contributes to the degree of uncertainty about the propositional content spoken by speakers and can reflect the extent of their involvement. However, the two categories of shields are attribution shields and plausibility shields.

Table 1.2 Types of Shields Hedges by Prince et al (1982)

Plausibility shield	Attribution Shield
I think	*According to*
Probably	*Perhaps*
I take It	*At least*
As Far as I can tell	*To one's knowledge*
I have to believe right now	*Etc.*
I don't see that	

The table above shows the two categories of shields which have different functions. A plausibility shield conveys the speaker's uncertainty, and doubts about what is being said. However, the attribution shield which consists of expressions that contribute to the truth value of a proposition. They are also often followed by the sources of information.

Politeness Theory and Politeness Strategies Brown and Levinson (1987)

According to Hamuddin and Noor, as it stated in (Zakia, 2018), a theory by Brown and Levinson (1978) about politeness strategies has been used at first as a face-threatening technique is a paradigm for politeness tactics that conveys how various behaviors might endanger someone's face (FTA). As a theoretical framework, First, Levinson and Brown modified Goffman's 1967 concept of "face" and provided a more appropriate definition of "public self-image" for the late century (Brown and Levinson, 61 2). Then, they classified "face" into two categories: positive and negative, where positive denotes the need to understand and be accepted, and negative denotes the requirement for one to have the freedom to express oneself (Brown and Levinson, 22). Therefore, politeness is used when the face is threatened and needs to be defended for facial preservation. Brown and Levinson (68-71) divide politeness strategies according to how far the speaker and listener minimize threats when they speak. The strategy includes the bald on-record, positive politeness, negative politeness, and off-record strategies. It starts with doing Face Threatening Acts explicitly without diminishing threats at all to avoid performing them.

Theory and Method

To elaborate on the idea of this research, the present writers applied a qualitative research method. The qualitative research method helps the writers write this research to gain the objective of the study. This methodology is useful for the writers because it can help writers find the perfect explanation for a phenomenon (Magilvy & Thomas, 2009). This means that the author can analyze the form of the data from film scenes, recorders, and others (Istiani & Puspita, 2020; Puspita & Amelia, 2020; Afrianto, & Restika, 2018). The qualitative descriptive method also offers efficiency to people who use it because only requires analysis from various sources on the Internet (Bowen, 2009). Another thing that makes the writer choose the qualitative descriptive method is how the goal of this method itself is to conclude an indescribable phenomenon that requires understanding.

The qualitative method allowed the researchers to provide a comprehensive description of enablement in plain language while staying close to the data (Hudon, et.al., 2013). Moreover, the analysis will be presented in the form of words, clauses, and sentences instead of in the form of numbers. The researcher is allowed to write detailed information from various sources according to the method (Connaway & Powell, 2010). Therefore, the present writers choose a qualitative descriptive method to analyze what types of hedges are used in the EFL student's fiction book review oral presentation video and the students' motivation to use hedges in their presentation.

In collecting research data for the current research, the writer uses several steps. Firstly, watching the student book review presentation video as primary data repeatedly to get an understanding and understanding of the points relevant to the discussion. Next, write a transcription of each word of the conversation taken from the student book review presentation videos. Every word spoken by students, especially students who are making presentations is copied into writing form to help the researcher find the hedges. Finally, analyzing the data.

Findings and Discussion

In this research, the writers use 4 videos as the data, and then classify them into two types of hedges which are then categorized into 4 categories. They are adapters, plausibility shields, attribution shields, and rounders.

Adapters

Data 1

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.	1:15	A little bit	1	Approximators	Adapters
2.	17:08, 17:06	Kind of	2	Approximators	Adapters
3.	17:17, 17;19	Some	9	Approximators	Adapters

Data 2

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.		Some	1	Approximators	Adapters

Data 3

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.		Some	1	Approximators	Adapters

Data 4

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.	(31:46)	Kind of	1	Approximators	Adapters
2.		Some	2	Approximators	Adapters

Plausibility shield

Data 1

No.	Duration (Minutes)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.	17:23	I think	1	Shield	Plausibility shield
2.	16:57, 18;41 17:18	In my opinion	3	Shielad	Plausibility shield
3.	15:40, 16;34, 19,37, 20: 24,	Maybe	10	Shield	Plausibility shield

Data 2

No.	Duration (Minutes)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.	19:53, 55:59	I think	1	Shield	Plausibility shield
2.	01:00:32	I thought	2	Shield	Plausibility shield

Data 3

No.	Duration (Minutes)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.		I think	1	Shield	Reasoable shield
2.		I thought	1	Shield	Plausibility shield

Data 4

No.	Duration (Minutes)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.	19:53 (29:47) (31:39) (34:02) 38;59 (38:50) (38:46)	I think	6	Shield	Plausibility shield
2.		Maybe	1	Shield	Plausibility shield

Rounders

Data 1

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.		Around	1	Approximators	Rounders

Data 2

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.		About	1	Approximators	Rounder

Data 3

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.		Around	1	Approximators	Rounder

Data 4

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.		Around	1	Approximators	Rounder

Attribution shield

Data 2

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.	59:07	According to	1	Shield	Attribution shield

Data 3

No.	Duration (Min)	Hedges Used	Amount of usage	Types of Hedges	Categories of Hedges
1.		According to	3	Shield	Attribution shield

From the data above, it can be seen that shield-type hedges are more often used in EFL students' book review oral presentations than approximators-type hedges. It is known that shield-type hedges serve to show the speaker's attitude towards what he is saying. This type of hedge shows a lack of confidence in the information conveyed. The most frequently shield used in EFL students' book review oral presentation is the plausibility shield, which are; *I think, Maybe, In my opinion*.

For example:

> ***I think*** *your connection, Sir.* ***I think*** *the vulgarity of this novel is still within reasonable.*) ***In my opinion****, sometimes when we love someone so much,* ***I think*** *if we want the best for her or him yaaaa we need to relize if we have an anger issue and may be will hurting him or he.*

As we can see from the description of the text above, the plausibility shield shows the speaker's attitude toward what he is saying with the aim of showing politeness to the interlocutor that the speaker does not fully understand, understand, or believe about what he is saying. The use of this shield also aims to avoid conflicts with the audience when there is an error in the information spoken by the speaker. So that the speaker can still protect his self-image if what he says is not entirely true.

Attribution shield is rarely used in EFL students' book review oral presentations. This category shield borrows the thoughts of others or other sources of information as the basis for the information conveyed by the speaker so that this category shield frees the speaker from the speaker's full responsibility for the accuracy of the information conveyed. The attribution shield obtained from the research data is, according to.
For example:

> ***According to*** *Warn in the study experience that arrive in human such as the five senses in the feeling and mind*.

According to *the Greekk and also Amazon the price of this book around Rp. 93.000.*

It can be seen from the description above that the speaker uses the findings of other people as the basis for the information conveyed to the audience. This reduces the speaker's full responsibility for what he is saying. The responsibility for the correctness of the information submitted is divided by the name of the source of the information he uses.

The second type of hedge used is the Approximator. The approximator does not show the attitude of the speaker but the content of what he says. This type of hedge is divided into two categories, namely adapters and rounders. The adapters used in this study are some, kind of and A little bit. Examples of the use of shields in this category can be seen from the following illustration:

This book is audio book for those who can't read well or have ***some*** *problem with their eyes. He decided to have* ***some*** *theraphy in hospital.Some people have this* ***kind of*** *experienc.*

Adapters relate to the classification or class membership of something. The speaker uses this shield to give the effect of a certain resemblance or grouping of something he is talking about.

The next category of approximators used in the EFL students' book review oral presentation is rounders. Rounders hedges used are about and around. An example of its use can be seen in the following illustration:

The book price is ***about*** *Rp. 75.000.*
The price of this book ***around*** *Rp. 93.000*

The description above is taken from the conversation in the video which is the data for this research. From the description above, it can be seen that the speaker uses this type of shield to make an estimate of a price. This shield is used because the speaker does not know the exact price of the book he is talking about so the speaker only provides approximate terms to convey the information to the audience.

Conclusion

From the analysis conducted on the data above, it can be concluded several things regarding the use of hedges in the EFL students' book review oral presentation. First, there are two types of hedges used in the EFL students' book review oral presentation, namely Shields and Approximators, which are then categorized into four categories. Second, shield-type hedges are used more frequently in EFL students' book review oral presentations than approximators. Finally, the purpose of using hedges in the EFL students' book review oral presentation is to show the speaker's polite attitude towards the audience by avoiding conflicts over the truth of the information conveyed in the presentation. This then encourages the speaker to use hedges to show the speaker's uncertainty or doubt about the information conveyed.

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An Analysis of Linguistic Compression as the Translation Technique Used in Moana Film Soundtracks

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Abstract

This research used media of four soundtracks from the film Moana, titled *How Far I'll Go*, *Where You Are*, *You're Welcome*, and *Shiny*. The lyrics in the source language that were translated into the target language, Bahasa Indonesia, were analyzed by the writer, who used Linguistic Compression techniques. The writer only focused on one type of technique, and this technique is interesting to be a research topic because it unifies or compresses several phrases or linguistics in the source language. Instead of subtitles, the writer chose Indonesian dubbing translations from the Disney Hotstar app. The method of this research was qualitative descriptive. First, the writer collected data by sorting out which lines from the four Moana soundtracks apply Linguistic Compression techniques in their dubbing translations. The writer then analyzed the meaning of the target language lyrics that had been compressed with the original lyrics in the source language to find out whether the meaning of the lyrics had changed or not. The results found by the writer in this research are 45 out of 209 lines include Linguistic Compression techniques with the division of *How Far I'll Go* (8 out of 28 lines), *Where You Are* (22 out of 68 lines), *You're Welcome* (10 out of 60 lines), and *Shiny* (5 out of 53 lines). Furthermore, of the 43 lines analyzed, the writer found that 22 lines have the same meaning in both the source and target languages, whereas 21 lines whose meaning changes when translated into the target language.

Keyword: Linguistic Compression, Moana film soundtracks, meaning

Introduction

The development of an increasingly advanced era has resulted in various impacts experienced by all fields, starting from the economy, technology, and science. When it comes to science, language, and translation are important indicators that also keep up with the times. Humans can be fluent in a foreign language, in addition to their mother tongue, which is an opportunity to gain an advantage. As many people already know, English is an international language that is often used in various countries. Reading books, listening to radio or television broadcasts, watching movies, and listening to songs that use English are examples of some of the media that can be used to practice English skills.

Language and translation are like a complete package that cannot be separated. When talking about any literary works, it is certain that it will discuss translation. There are many meanings of translation from many experts. According to Newmark (1981, p.7), translation is the ability to replace a message in one language with the same message but in another language. According to Nida and Taber (1974, p. 12), "The process of translation is to reproduce in the recipient language the natural equivalent that is closest to the message of the source language, first in terms of meaning and second in terms of style". Translation can also be interpreted as a transfer of language and culture. The translation is said that way because it does not only involve the replacement of lexical or grammatical elements between the two languages but also the need to convey the cultural background of the text to be translated (Bassinet, 2002). From the several meanings of translation that

have been mentioned above, it can be concluded that translation is a process of changing a text from one language (source language) to another language (target language). A translator must be able to understand the source language and the language to be translated. By understanding both languages (SL and TL), translators can translate well and readers can understand the message. According to Munday (2001, p. 4), there are two types of translation: interpreting and translating. The person who does the translation process is called a translator. If the translator does the oral translation process, the translator is called an interpreter. Meanwhile, if the translator does the written translation process, the translator is called a translator. To translate a text or sentence, a person must understand the text to be translated. Furthermore, the person must also look for a translation in the target language that best matches the source language text. Nida and Reyburn (1981) stated the most difficult task for translators is to think of the message in terms of the target language based on the values of the culture (p. 21). Thus, a translation can be said to be successful if the text in the source language and the target language have harmonized meanings. A translator doesn't just translate word by word, but a translator must also pay attention to the word structure and translation techniques used. According to Molina and Albir (2002, p. 13-15), there are 18 types of translation techniques, namely adaption, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation.

In this study, the writer doesn't use 18 types of translation techniques but only focuses on one type. The writer wants to use a linguistic compression translation technique. There are two reasons that make the writer interested in using this type of translation technique. The first reason is that the writer is interested in researching translation techniques rather than translation quality or anything else. There are many types of translation techniques that are often used in any translation. It is important to know the translation technique, to get the content of the implicit message of the translated media, even though the translation in the target language already has a mixture of translation techniques. The second reason is that out of 18 translation techniques according to Molina and Albir (2002), there are two techniques that have similarities. These two techniques are Linguistic Compression and Linguistic Amplification. Despite having the same 'linguistic' word, there are quite contrasting differences between these two techniques. The Linguistic Amplification technique will add linguistic elements to the translation in the target language. On the other hand, the Linguistic Compression technique will make the translation in the target language more effective by simplifying or summarizing the translation in the source language. The writer is interested in examining the linguistic compression technique compared to linguistic amplification because the writer wants to identify whether the effective or simplified translation still has the same meaning or a different meaning from the source language.

Linguistic Amplification is a translation technique that adds linguistic elements or some additional words so that the translation in the target language is longer than the source language. An example of linguistic amplification techniques according to Fitria (2018, p. 8) is:

SL : Everything is up to you!
TL : *Semuanya terserah anda sendiri.*

As in the example above, it can be seen that the sentence in the source language only said 'you'. Whereas the sentence translated in the target language doesn't translate 'you' with 'kamu' or 'anda' only, but changes to 'anda sendiri'. The linguistic amplification translation approach is used in the above case because there are additional language factors.

On the other hand, Linguistic Compression is a translation technique that is the opposite of linguistic amplification. Linguistic Compression is a translation technique in which the target language translation is usually compressed and simplified so that the target language translation is shorter than the source language. An example of Linguistic Compression techniques according to Fitria (2018, p. 8) is:

SL : Are you hungry?
TL : *lapar?*

The example sentence above is different from the Linguistic Amplification example. For the Linguistic Compression technique, the sentence in the source language will be translated more simply into the target language because the reader has already understood the meaning. From the example above, we can see that someone is speaking and asking if the other person is hungry. The questioner immediately mentions and asks 'lapar' without having to add 'apakah kamu lapar' because only the two of them are talking. Thus, when

translated into the target language, the sentence is simplified. The example sentence above is said to use linguistic compression translation approach since it simplifies translation.

For this research, the writer is interested in examining song lyrics. Studies that use media in the form of film subtitles, novels, short stories, and poetry have often been used. The writer thinks that song lyrics study is not too familiar, especially song lyrics from the soundtrack of a film. The soundtracks in the film have a function to add various emotions so that the audience can also feel it more. The lyrics in each song may consist of words or sentences that are often heard but it is possible that the meaning in each piece of song lyrics is even very difficult to understand. A songwriter has a message they want to get over to their listeners, but it can be difficult to translate songs into different languages. Song translation not only conveys the message in the source language to the listeners but also must pay attention and adjust the message to the target language. That way, even though a song is translated into many languages, the original purpose of the songwriter can still be felt and understood by everyone. A translator who is going to translate a song should have a large vocabulary and be able to experiment with words in order for the translation to be accurate. In addition, the translator should also pay attention to several things related to music when translating songs, namely rhythm, pitch, harmony, rhyme, duration, phrasing, and stresses. For translating songs, music suitability should also be taken into consideration. Songs that use lyrics in the source language if translated into the target language must be adjusted to the meaning and also the music. Therefore, to translate a song is not something that can be considered easy or even underestimated. While translating a song, it's important to pay attention to the melodic aspects as well as which word selections work in the target language. That way, when listeners listen to songs that have been translated into the target language, they can still enjoy and capture the meaning of the song. According to Brownrigg (2003, p. 30), the use of the film soundtrack is also a tool to convey information that is not conveyed through visuals in the movie. In addition, studies using song lyrics from film soundtracks have many benefits for readers. The readers not only can sing them but can also internalize every content of the pieces of songs that are sung. The purpose of the writer using song lyrics as a research media is that later the readers can't only be able to sing the songs, but can also know the meaning to be conveyed from a film through songs that become the soundtrack of the film.

The writer chose to use a soundtrack from a film because as many people already know film is one of the entertainments that has always been in demand from the past until now. According to Anggororeni (2018, p. 7), Indonesia is one of the countries whose population really enjoys films. Not only local films, but films from other countries, such as Hollywood, Bollywood, and Korea, are often watched by Indonesians. There are many factors that make Indonesians love imported films, whether it's because of the storyline, cinematography, editing, and many more. Even though they come from outside Indonesia, and these films use the native language of the country, Indonesians can still enjoy these imported films. The writer will use one of the films from one of the largest entertainment and media companies in the world. The writer will use some of the songs that became the soundtrack of the film Moana. Moana is a musical film produced by one of the pioneers of the famous entertainer, Walt Disney. Moana was produced in 2016 and became one of the best-animated films to date. Moana musical film uses several songs as soundtracks that support and connect the characters during the conversation.

According to Astuti (2022, p. 131), one of the reasons imported films can be accepted and enjoyed by Indonesians is because of the translation that occurs in the film. There are two types of translation in films, namely dubbing and subtitling. According to Shuttleworth (2014), dubbing is the practice of matching foreign dialogue to the lip movement of the actor in the film with the goal of giving the audience the idea that the actors they see are truly conversing in the target language. Films that use translation in the form of dubbing will have more benefits that will be felt by the audience. The most perceived benefit is that the audience will be more focused on watching the film without having to divide their direction of view between the film and the subtitles. With dubbing, the audience can enjoy the film from beginning to end because the sound produced by the actors or characters will match the target language of a country.

Although there are many benefits of dubbing, there is one thing that must be considered. The use of the target language in dubbing will definitely adjust the movement of the lips or voice of the source language. As a result, it is not uncommon for the target language in dubbing to consist of compressed words from the source language. With this compression, the meaning or message content of a conversation or song lyrics in the film will be affected. Therefore, in this research, the writer wanted to analyze the Linguistic Compression technique on the soundtrack of Moana. The writer will analyze the Linguistic Compression technique in several songs that make up the soundtrack of the film Moana. The writer will be focused on analyzing the translation of four songs that

became the soundtrack of the film Moana entitled *How Far I'll Go*, *You're Welcome*, *Where You Are,* and *Shiny*. The writer will use the original English lyrics and the Indonesian dubbing translation on the Disney Hotstar app. Since the film Moana is one of the most popular films for film lovers, the writer also wants to check whether there is a Linguistic Compression in the content of the message in the four-song lyrics that contain the Linguistic Compression translation technique. Therefore, the title of this research is An Analysis of Linguistic Compression as the Translation Technique Used in Moana Film Soundtracks.

This research was conducted with the hope of answering some of the questions that exist such as which parts of the lyrics contain Linguistic Compression techniques when they are in Indonesian translation. Not only that, this research is also expected to prove whether the original lyrics sourced from Disney with the results of the Indonesian translation sourced from Disney also have the same meaning or even different. If there is a difference, by reading this research, hopefully, the readers will already know what meanings are different between the source language and the target language of the Moana film soundtrack.

Theory and Method

Method

This research used a descriptive qualitative method, which is part of the qualitative method. According to Perreault and McCarthy (2006, p. 176) qualitative method is a type of research method that has the aim of finding detailed information in various responses. This method helps people to express their own thoughts on the topic without too much direction. First, the writer will re-watch the film Moana from start to finish. While watching, the writer will note the Indonesian translation of the lyrics of the four songs to be studied, namely How Far I'll Go, You're Welcome, Where You Are, and Shiny. The writer used the Indonesian dubbing translation provided by the Disney Hotstar application. Some of the steps taken by the writer in this research are as follows:

a. After taking notes of the original English lines and the Indonesian translations of these four songs, the writer will look for which lines contain the Linguistic Compression technique.
b. After categorizing the translation technique, the writer will have to crosscheck the lines that have been categorized into Linguistic Compression.
c. Then, the writer analyzed what phrases or words were compressed so that there was no translation in the target language.
d. Furthermore, the writer will find out whether the lines that contain the Linguistic Compression technique have a different meaning from the source language or whether the meaning remains the same.
e. Lastly, for target language translations where the meaning is different, the writer will explain the changes that occur between the original lyrics and the dubbing.

Techniques of Translation

Translating writing, especially a literary work, is certainly not easy. In translating a text, there are several things that must be considered such as form, setting, style, vocabulary and many sentence structures that can change meaning if misinterpreted (Louw, 1991, p.1). The translation technique is a technique that is useful for translating messages from the source language (SL) to the target language (TL). These are the 18 translation techniques according to Molina and Albir (2002, p. 13-15) and examples of each technique according to Fitria (2020, p. 7-9):

a) **Adaptation**, is a translation technique used for words that contain elements or cultural values. An example of an adaptation technique is:
   SL: The film swept the world.
   TL: *Film ini merambah dunia*.
b) **Amplification**, is a translation technique that adds a little extra information in the target language (TL). An example of an amplification technique is:
   SL: The girl came late.
   TL: *Wanita muda itu datang terlambat*.
c) **Borrowing**, is a translation technique that borrows words from the source language (SL) into the target language (TL). An example of a borrowing technique is:
   SL: Panic
   TL: *Panik*

d) **Calque**, is a translation technique that is similar to the borrowing technique. The difference is that the borrowing technique can only translate words. An example of the calque technique is:
SL: You give me positive energy.
TL: *Kamu memberikanku energi positif.*

e) **Compensation**, is a translation technique that takes the place of item information or position effects in other parts of the TL because compensation cannot be implemented in the same area of the SL. An example of a compensation technique is:
SL: a pair of trousers
TL: *sebuah celana*

f) **Description**, is a translation technique that adds an explanation in the target language (TL). An example of a description technique is:
SL: I like gethuk.
TL: *Saya suka gethuk, makanan tradisional jawa terbuat dari singkong*.

g) **Discursive Creation**, is a translation technique that translates sentences out of context. Usually this type of technique is used in the title of a book or novel or other literary work. An example of discursive creation techniques is:
SL: The Godfather
TL: *Sang Godfather*

h) **Established Equivalent**, is a translation technique that expresses a term that is already common in the target language (TL). An example of established equivalent technique is:
SL: Sincerely yours
TL: *Hormat kami*

i) **Generalization**, is a translation technique that translates specific terms in the source language (SL) into more general terms in the target language (TL). An example of generalization techniques is:
SL: She goes to Bandung by bajai.
TL: *Dia pergi ke Bandung menggunakan kendaraan darat*.

j) **Linguistic Amplification**, is a translation technique that adds linguistic elements to the translation from the source language (SL) into the target language (TL). An example of linguistic amplification techniques is:
SL: Everything is up to you!
TL: *Semuanya terserah anda sendiri!*

k) **Linguistic Compression**, is a translation technique that unifies or compresses some phrases or linguistics in the source language which causes the target language to have simplified sentences. An example of linguistic compression techniques is:
SL: Are you hungry?
TL: *Lapar?*

l) **Literal Translation**, is a translation technique that translates sentences from the source language (SL) into the target language (TL) according to the word for word structure. An example of literal translation techniques is:
SL: I will love you.
TL: *Aku akan mencintai kamu*.

m) **Modulation**, is a translation technique that changes the point of view from the source language (SL) structurally to the target language (TL). An example of modulation technique is:
SL: Nobody doesn't like it.
TL: *Semua orang menyukainya*.

n) **Particularization**, is a translation technique that translates general terms in the source language (SL) to specific terms in the target language (TL). An example of particularization techniques is:
SL: The girl likes to collect jewelry.
TL: *Gadis itu senang mengoleksi kalung emas*.

o) **Reduction**, is a technique that reduces the information contained in the source language (SL) when translated into the target language (TL). An example of reduction techniques is:
SL: The boy got a car accident.
TL: *Lelaki itu mengalami kecelakaan*.

p) **Substitution**, is a technique that replaces or changes the paralinguistic element, namely gesture or intonation. An example of substitution techniques is:
SL: Two Indonesian girls are nodding their head.
TL: *Dua gadis Indonesia itu memberikan jawaban iya*.

q) **Transposition**, is a translation technique that changes the grammatical structure of the source language (SL) into the grammatical structure of the target language (TL). An example of transposition techniques is:

SL: I have no control over this condition.
TL: *Saya tidak dapat mengendalikan kondisi ini.*

r) **Variation**, is a translation technique that changes linguistic elements which will later affected changes in language style, social dialect and geography. An example of variation techniques is:
SL: Give it to me now!
TL: *Berikan buku itu ke gue sekarang!*

Linguistic Compression

Linguistic compression is one of the 18 types of translation techniques according to Molina and Albir (2002). Linguistic Compression is a translation technique that unifies or compresses some phrases or linguistics in the source language which causes the target language to have simplified sentences. This technique will make the translation in the target language more effective. Usually, Linguistic Compression techniques are used in direct or spontaneous translation and also in subtitling. This is an example of the Linguistic Compression technique according to Nurpermadi (2020, p. 6):

SL: *Untuk mendekatkan diri kepada Yang Maha Pencipta.*
TL: And in order to come closer to their Creator.

The example above uses Indonesian as the source language and English as the target language. Nurpermadi focused on the clause at the end of the sentence that reads 'The Almighty Creator'. Nurpermadi found that in the target language translation, the clause was not translated word for word but there was a process of compaction that changed from 'Yang Maha Pencipta' to 'the Creator'.

There are several previous studies that also analyze several types of translation techniques, especially Linguistic Compression techniques, in various research media. The first study by Rahesa and Rosa (2020, p.5) entitled Translation Techniques Used by English Department Students of Universitas Negeri Padang in Translating a Narrative Text. Rahesa and Rosa used a narrative text to analyze and find out what translation techniques were used. From the results of their research, Rahesa and Rosa found 944 data that used 9 translation techniques. For data that uses the Linguistic Compression technique, there are 14 data. One example of the data in the research of Rahesa and Rosa (2020) is as follows:

SL: They were anxious to get home to their cottage in the woods.
TL: *Mereka akan pulang ke pondok mereka di hutan.*

Rahesa and Rosa analyzed that this piece of text uses the Linguistic Compression technique in the target language translation. In the source language, the word 'anxious' is mentioned but when translated into the target language, the word 'anxious' is not translated. Rahesa and Rosa argued that the translation in the target language using the Linguistic Compression technique will make the readers misunderstand the original meaning of the text in the source language. The second research is the research of Rahmaningsih and Hutahaean (2021, p. 20) entitled The Analysis of Translation Techniques in Translating Ahmad Fuadi's Negeri 5 Menara into Angie Kilbane's The Land of 5 Towers. Rahmaningsih and Huatahaean looked for 18 types of translation techniques from a novel entitled Negeri 5 Menara. From the research, Rahmaningsih and Hutahaean found five data that used the Linguistic Compression technique. One example is below:

SL: *Cak kau lihat ini bos.*
TL: Look at this.

Rahmaningsih and Hutahaean used English as the target language in their research. The sentence above is an example of a novel sentence in which the Linguistic Compression process occurs. If the sentence in the source language is translated into English literally, it will turn into 'Cak, you see this boss'. According to Rahmaningsih and Hutahaean, the simplification of some words or some linguistic elements in the target language translation using Linguistic Compression can make the understanding different.

Findings and Discussion

Song	Different Meaning (lines)	Same Meaning (lines)	Total
How Far I'll Go	2	5	8 (2 lines have the same lyrics)
Where You Are	8	13	22 (2 lines have the same lyrics)
You're Welcome	7	3	10
Shiny	4	1	5

'How Far I'll Go'

Data H1:

Source Language: But I come back to the water no matter how hard I try
Linguistic Compression: *Ku telah mencoba tapi s'lalu kembali lagi*
Explanation: The line in the source language says that no matter how hard Moana tries, she will return to the water. The meaning of water here may be illustrated that Moana will return again like the children in her place of origin who will later sail in the ocean in general. The keyword 'water' can be very influential in this first example of data. The translation using the Linguistic Compression technique in the dubbing only states the information that Moana has tried but she always goes back. Back to where? There is no explanation or word that describes the place where Moana returns.
Therefore, it can be concluded that the translated line using the Linguistic Compression technique in data one has changed meaning only because there is no translation of one keyword. Although it is only one word, but it actually makes the meaning of the line of this song ***different*** from the lyrics in the source language.

Data H2:

Source Language: See the line where the sky meets the sea? It calls me
Linguistic Compression: *Horizon seakan memanggil diriku*
Explanation: At first glance, it can be seen that there are some word changes in the translation containing Linguistic Compression. The line in the source language read 'see the line where the sky meets the sea?' while the translation with Linguistic Compression reads 'horizon'.
The line where the sky meets the sea is called the horizon. The dubbing translator of this song wanted to keep the tempo of the song in sync when sung in Bahasa Indonesia. Therefore, the translator simplified the translation of the phrase 'see the line where the sky meets the sea?" by directly stating the horizon line in the target language translation. For the phrase 'it calls me', the translation using Linguistic Compression has explained the lines by adding the phrase 'as if it calls me'.
For data three, it can be said that the meaning or message in the line in the source language and the line that have been translated into the target language, although there is a simplification of words, there is ***no change in meaning*** that makes the meaning of the song different from the original line.

Data H3:

Source Language: One day I'll know, if I go, there's just no telling how far I'll go
Linguistic Compression: *Nanti ku sadar, entahlah seberapa jauh ku melangkah*
Explanation: The line in the source language when translated to the target language, Bahasa Indonesia, don't really look like there are significant word changes. When looking at the Linguistic Compression translation, the translator used the phrase 'entahlah seberapa jauh ku melangkah'. Although it is not known from the word structure whether Moana is going with someone or not, there is the same message that Moana will not know how far she will go away from her place of origin. The object that states whether or not someone will tell Moana is not very important because in the end in the original line, Moana will realize that if she leaves, she doesn't know how far she will go. So, data four has the same meaning between the line in the source language and the line that have been translated into the target language with the element of Linguistic Compression

'Where You Are'

Data W1:

Source Language: They dance to an ancient song
Linguistic Compression: *Diiringi lagu kuno*
Explanation: From data two, it is known that the original lyrics say they dance to an ancient song. The word 'they' refers to the villagers of Motunui. Although it is not translated with the translation of Motunui villagers, the translation using the Literal Translation technique still mentions the word 'they' at the beginning of the sentence. Since the Literal technique translates word by word, the meaning of the translation is in accordance with the lyrics in the source language which states that they or Motunui villagers dance to the accompaniment of an ancient song.
When translated into the target language using the Linguistic Compression technique and in the form of dubbing, there are significant word changes and value changes. First, there is no description of the subject or character who is accompanied by the ancient song. And secondly, there is no description of the verb or what activity is being done until accompanied by an ancient song. Who the character is and what they are doing are the questions that will come to mind when the audience hears the Indonesian dubbing. Why? Because the dubbed lyrics only say 'accompanied by an old-fashioned song', so it doesn't explain the whole meaning or the whole content of the message to be conveyed in the lyrics.
So, because there is no information about who the character is and what activities are carried out in the translation containing Linguistic Compression, it can be said that data two ***has a change in meaning*** between the lyrics in the source language and the lyrics in the target language.

Data W2:

Source Language: We sing the songs in our choirs
Linguistic Compression: *Kita bernyanyi bersama*
Explanation: The difference seen in the two translations above is that the dubbing translation uses the word ‘bersama’ to translate the words 'our choirs', whereas if translated in Literal Translation, 'our choirs' should be translated as ‘paduan suara kita’. If you look at the meaning of the sentence, although the words are different, they refer to the same thing which is that they, the people of Motunui, sing together. It could be that 'choirs' means that when the people sing together, it looks like a group of people doing a choir. Therefore, 'our choirs' is said.
So, because the purpose of the sentence is the same, namely the villagers of Motunui singing together, even with the use of different words, the lyrics in the source language and the lyrics in the target language using the Linguistic Compression technique ***have the same meaning***.

Data W3:

Source Language: I’ll have my people to guide me
Linguistic Compression: Membimbing semua rakyatku
Explanation: When looking at the lyrics in the source language and translated into the target language using the Literal Translation technique, the character ‘I’ or Moana asks the villagers of Motunui to be able to guide her to be better. The sentence '...to guide me' shows that Moana wants herself to be guided. Meanwhile, when looking at the dubbing translation, the meaning changes. Whereas Moana wanted herself to be guided by the people of Motunui, the dubbed Indonesian translation changed to Moana guiding all the people of Motunui.
Moana guiding the people of Motunui means that Moana is the one who must have the responsibility of protecting and teaching the people of Motunui. If Moana is guided by the people of Motunui, it means that the people of Motunui are responsible for teaching good things or traits to Moana. Therefore, there is a clear change in meaning that occurs between the original lyrics in the source language and the Indonesian translation in the dubbing using the Linguistic Compression technique.

‘You’re Welcome’

Data Y1:

Source Language: Well, it’s nice to see that humans never change
Linguistic Compression: *Ternyata manusia tak berubah*
Explanation: When the lyrics are translated into the target language, Indonesian, using two different techniques, linguistic compression and literal translation, there is a reduction in words and a reduction in meaning. If using the literal translation technique, the meaning expresses that the character is very happy because s/he sees and knows if humans never change, in this case the changes in meaning are the attitudes and good actions that humans often do. In other words, the character is very happy to know that humans still often do and reduce these good attitudes and actions.
Meanwhile, when using the linguistic compression technique, only the information that humans do not change is known. Although the meaning of the change in meaning is the same, namely good attitudes

and actions, it is not known whether the character singing these lyrics looks happy, sad, disappointed, or even angry.

Therefore, it can be said that this lyric does use linguistic compression techniques but results in ***a slight change in meaning*** from the original lyrics in the source language.

Data Y2:

Source Language: To stretch the days and bring you fun

Linguistic Compression: *Yang menyinari harimu*

Explanation: If translated into the target language, Indonesia, the lyrics in data 31 say something happens in order to stretch your days and make you happy. Stretching the days is a kind of parable, where the meaning is that someone can be a little more relaxed in living the days. In addition, the second function is to bring fun into one's day. That was the intention of the original lyrics in the source language.

When the original lyrics were translated into Indonesian in the form of dubbing using the Linguistic Compression technique, a word change occurred which certainly simplified the original lyrics. The translated lyrics changed to 'yang menyinari harimu'. This translation is also a parable with the meaning that something will make someone's day so bright or in other words someone will feel happy.

So, although there are word changes and word simplification in the dubbed lyrics using the Linguistic Compression technique, the meaning of the message in the dubbed lyrics and the original lyrics ***has not changed***. Both lyrics discuss how things will happen and make one's days colorful and happy.

Data Y3:

Source Language: Also, I harnessed the breeze

Linguistic Compression: *Aku yang mengekang angin*

Explanation: If translated into Indonesian by Literal Translation, the word 'harnessed' changes to memanfaatkan or menikmati. The meaning of the lyrics in data four is that 'I' or Maui really harnesses the breeze. Maui really likes and enjoys the breeze. But when translated into dubbing, 'menikmati' turns into 'mengekang'. According to Kamus Besar Bahasa Indonesia (KBBI), 'mengekang' comes from the word 'kekang'. The meaning of the word 'mengekang' itself is to restrain or control. There is a significant difference in meaning between 'menikmati' and 'mengekang'. 'Menikmati' means a process where a person gets a feeling of pleasure and relief in feeling something. Meanwhile, 'mengekang' means a process where a person must be able to restrain him/herself from doing something. Therefore, because the keywords in the original lyrics change meaning when translated into dubbing, it can be said that the lyrics in data four have changed meaning.

'Shiny'

Data S1:

Source Language: Mmm, fish dinners

Linguistic Compression: *Mmm, makan malam*

Explanation: Shiny's song is sung by a giant crab named Tamatoa. The word 'fish dinners' in the lyrics of data one shows that fish is Tamatoa's food. So even though there is no translation of 'fish' in the dubbing translation, the meaning can still be understood by the audience because the audience can interpret that 'makan malam' and 'fish dinners' mean the same thing. The audience can understand the meaning of 'fish dinners' which is Tamatoa's fish dinners without having to mention the word 'ikan' again. So, even though there is one word that is not translated, the lyrics in the source language and the dubbing translation lyrics still ***have the same meaning***.

Data S2:

Source Language: But your armor's just not hard enough

Linguistic Compression: *Tapi ternyata kurang kuat*

Explanation: The original lyrics in the source language clearly mention the object that is the main word, which is a suit of armor or clothes for fighting. Tamatoa said that Maui's armor was not strong enough to fight him. However, the lyrics in the source language when translated into the target language, have a significant change in meaning. The reason is that the dubbed translation only says 'tapi ternyata kurang kuat'. What is less powerful? The dubbed lyrics do not explain in full what objects are meant to be less strong in the lyrics. The audience may misunderstand the dubbing lyrics. Therefore, the writer can conclude that the lyrics in data four ***have changed meaning***.

Data S3:

Source Language: Soak it in cause it's the last you'll ever see

Linguistic Compression: Akulah yang terakhir kan kau lihat

Explanation: The lyrics in the source language when translated into the target language, Indonesia, translate the word 'it' into 'ini'. It is not known what is meant by the word 'ini'. But when translated to the target language in dubbed form, 'it' is translated into 'akulah'. There is a change in meaning that occurs when the original lyrics are translated into dubbed form. But, this change in meaning actually makes the meaning clearer because the original lyrics when translated into the target language do not provide detailed information about 'it'. Meanwhile, the dubbed lyrics have simpler sentences than the original lyrics, but the translation is more detailed and clearer.

Conclusion

There are many types of translation techniques that are often used in research. In this research, the writer analyzed the target language translation using the Linguistic Compression technique or the simplification of the translated sentence by compression of some linguistic elements. The writer used the soundtrack of a film as the research media. The reason the writer used the soundtrack as the research media was that the writer wanted to use a media that was rarely used in previous research. In addition, the writer wants the readers not only to be able to sing the soundtrack of a film but also to understand the meaning and the main point contained in the song being sung. The writer chose four soundtracks in the film Moana entitled How Far I'll Go, Where You Are, You're Welcome, and Shiny.

As in the discussion before, the writer has sorted out in advance from the four songs that became the research media which lyrics use Linguistic Compression in the target language translation. The writer found that there are 8 lines in the song How Far I'll Go that contain Linguistic Compression techniques in the target language translation. There are 22 lines in the song Where You Are that contain Linguistic Compression techniques in the target language translation. In the song You're Welcome, there are 10 lines that contain Linguistic Compression techniques in the target language translation. The writer found there are five lines in Shiny Song containing Linguistic Compression techniques in the target language translation.

Besides looking for which lyrics contain Linguistic Compression techniques in the target language translation, the writer also analyzed the meaning contained between the original lyrics in the source language and the translated lyrics in the target language that contain Linguistic Compression techniques. The writer looked at whether the meaning remained the same or changed. The song How Far I'll Go has seven lines that were analyzed and found that there are five lines that have the same meaning and there are 2 lines whose meaning is different between the source language and the target language. The song Where You Are has 21 lines analyzed and found 13 lines that have the same meaning and eight lines whose meaning is different between the source language and the target language. The song You're Welcome has 10 lines analyzed and found that there are three lines that have the same meaning and there are seven lines that when translated into the target language have different meanings. The song Shiny has five lines analyzed and found that there is one line that has the same meaning and there are four lines that when translated into the target language have different meanings. Of the 43 lines that the writer has analyzed, it is found that there are 22 lines whose meaning remains the same between the source language and the translation in the target language. Then there are 21 lines whose meaning changes when translated into the target language.

Linguistic Compression translation technique is often used in target language translation in the form of dubbing. It can be concluded that by simplifying some words or linguistic elements, it is possible that the meaning contained in a source language will be the same as the meaning in the target language. With this research, the writer concluded that the use of Linguistic Compression techniques on film soundtracks proves that Linguistic Compression techniques are effective because they will adjust the syllable or tempo time of the source language, but it must also consider the use of translation words in the target language because it can affect changes in the meaning of the message from the source language.

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Historical and Legal Perspectives on the Press (Mass Media) in Realizing Sustainable Development Goals

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Abstract

The purpose of this paper is to analyze the role of the mass media (press) in realizing the ideals of sustainable development from the point of view of history and law as understood by history as an elementary analysis and evaluation of economic, social, legal, and political changes as well as culture based on time and period (period), while the law provides standards, signs and legality, and legitimacy for the ideals of sustainable development. Both of these humanities, both history, and law, have appropriate perspectives to examine the ideals of sustainable development based on the starting point and sequence of changes that occur, while the press is a medium for disseminating information, evaluating media, providing field data, and monitoring media that have direct access to what happens periodically to poverty, social inequality and environmental conditions which are reported based on the time of occurrence and the dynamics of these things. The final conclusion of this scientific research is to produce a comprehensive interdisciplinary perspective of history and law on the role of mass media in the problems of poverty, social inequality, and the environment which are interrelated with each other.

Keyword SDgs, Historical, Legal Perspectives, Press, Interdisciplinary Perspectives

Introduction

At the United Nations Summit on the Millennium Development Goals in 2010, delegates formulated a post-2015 world development plan. This was further formalized by the document The Future We Want which was adopted at the 2012 United Nations Conference on Sustainable Development. The United Nations General Assembly in September 2015 drafted the 2030 Agenda for the Sustainable Development Goals or SDGs. This agenda is a set of goals to be achieved by member state governments over the next 15 years. These objectives include maintaining economic improvement, environmental sustainability, social stability, quality of life, and improving governance. Other stated goals include implementing inclusive development and implementing new governance systems capable of sustaining these improvements from one generation to the next (http://sdgs.bappenas.go.id/sekilas-sdgs/)

The SDGs (Sustainable Development Goals) emphasize the importance of ending poverty to address other important issues. These issues include achieving equity between countries, improving energy and water management, reducing hunger and poverty, and tackling climate change. The SDGs (Sustainable Development Goals) require countries to take immediate steps to address this problem by improving their energy, water, and climate management systems. In addition, countries should implement social policy measures that address education, health care, social protection, and employment opportunities (http://theicph.com/id_ID/id_ID/icph/sustainable-development-goals/).

In the latest data released from several sources on the ranking of the poverty levels of countries in the world, this ranking is based on Pendapatan Nasional Bruto or PDB per capita. Similar to GNI, which is the gross national income calculated as population divided by the population of the country. Both GNI and PDB measure the total value of a country's economic output. However, PDB only takes into account income derived from

domestic sources while GNI also includes income earned through foreign investment or owning property. In the World Population Review, Indonesia is ranked 73rd out of 178 countries in terms of average income. Gross national income is USD 3,870 or Rp. 59 million per capita in 2020. In the Global Finance on Future Trend website file, Indonesia will be ranked 91 of the poorest countries by 2022. The ranking of the poorest countries on the gfmag.com website uses Purchasing Power Parity, or PPP, to measure their success. This is because it measures the value of each country's Gross Domestic Product or GDP. Indonesia's PDB and PPP are USD 14,535 according to position 91 in the Global Finance report (Amani, 2022).

Based on this, the SDGs (Sustainable Development Goals) are a must to be improved and developed further today, although it has been announced long ago through the world forum, in the latest data Indonesia is still in the category of poor countries, it is clear that this needs analysis, study and needs new perspectives and ideas. This article provides an analysis and analysis through an interdisciplinary perspective of science. The role of the mass media (press) in realizing the ideals of sustainable development from the point of view of history and law.

Theory and Method

The approach of this paper uses analytical descriptions to analyze and examine historical and legal perspectives on the press (mass media) for the SDGs (Sustainable Development Goals). The analytical description method is an approach that provides a description of the observed object through the data in the field Sugiyono (2009). It's common for research projects to use literature in any form. For projects that emphasize library research, researchers often use any type of study in literature. Some projects may separate library research from field research by asking participants to define the difference between the two. Both approaches require comprehensive reviews of the literature. Although they differ in purpose and position, both library research and field research require a similar process that involves finding information. To prepare a research design or proposal for a similar research project, one should perform library research. This is the initial step of any research project and helps create deeper theories or better methods of data collection. Additionally, performing field research prepares one's proposal for acquiring similar data through literature searches. This is more focused on gathering new information for developing theories or improving methods of data collection (Zed, 2004). Literature studies and field research have intersections that are intertwined with each other in the scientific research carried out.

Findings and Discussion

The historical perspective Gottschalk (2008), Daliman (2012), Sjamsudin (2012), and Kuntowijoyo (2003) is seen through the trajectory of time (diachronic) which is narrowed in historical space (in this case humans individually or collectively in one place). As a characteristic of history that considers aspects that affect the dynamics of the event itself, historians analyze it through historiography. In other forms, diachronic history goes hand in hand with other synchronic sciences. The collaboration of history and other fields, in this case, the press, also sharpens the analysis and conceptual and methodological frameworks in both researches. The function of journalism as news and views (sections explained on the next page) is an entry point in the interdisciplinary collaboration of science to realize the goals of SDGs (Sustainable Development Goals) which will be described in the final chapter.

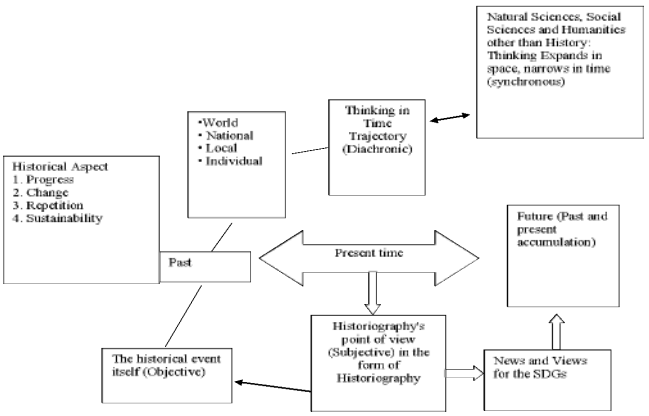


Chart 1. Historical Science Perspective on The Press and SDGs

Law Lukman & Yahyanto (2016), Wardaya & Komari (2011), Sahputra (2019), and Wahyono (2017) provides standards, guidelines, legality, and legitimacy for the ideals and things that are expected to be realized by any world civilization today. As shown in the chart, the legal sections provide standards, guidelines, legality, and legitimacy that the press absorbs in its news and views section to back up the SDGs (Sustainable Development Goals).

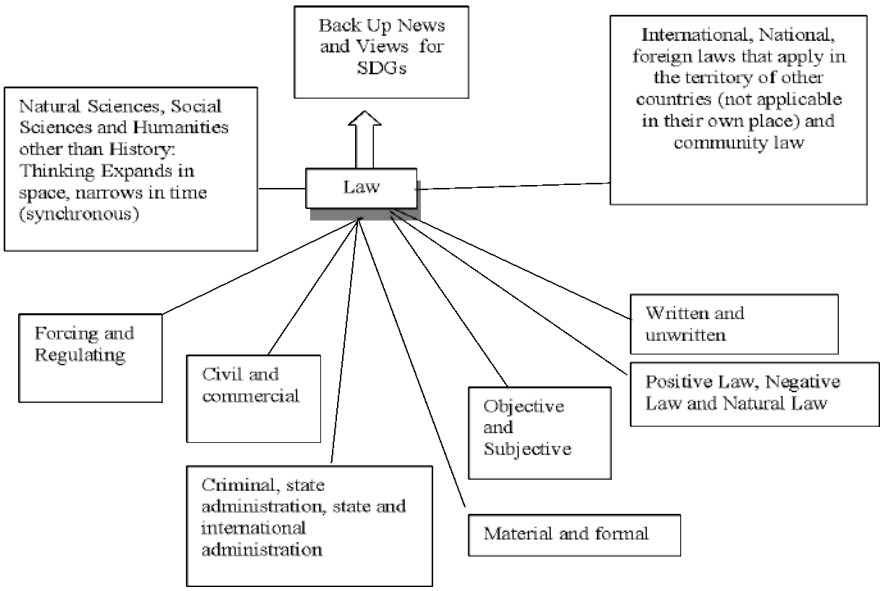


Chart 2. Law Perspective on The Press

Regarding Suyanto (2012), Thresia & Rasmana (2020), Budiman (2005) the press is a medium for disseminating information, evaluating media, providing field data, and monitoring media that have direct access to what is happening in real-time and periodically to poverty, social inequality, and environmental conditions, which are proclaimed based on the time of occurrence and the dynamics of things. the. The realization of the SDGs can be realized if all stakeholders carry out and fulfill their functions, one of the tasks of the press is part of the plan. The reporting that the press provides based on journalistic foundations is a significant part of this modern era which allows everyone to gain access to the flow of information through any device they have. Campaigns, socialization, and supervision of the implementation of SDGs (Sustainable Development Goals) can be monitored in real-time or periodically and can be accessed not only by stakeholders but much more broadly by the general public.

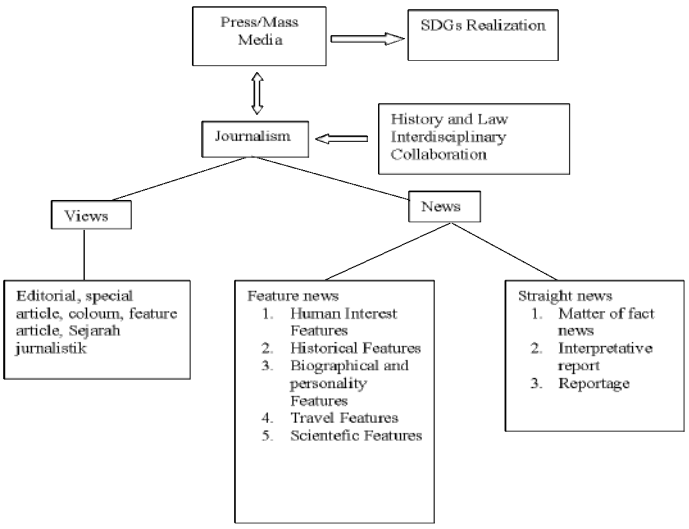
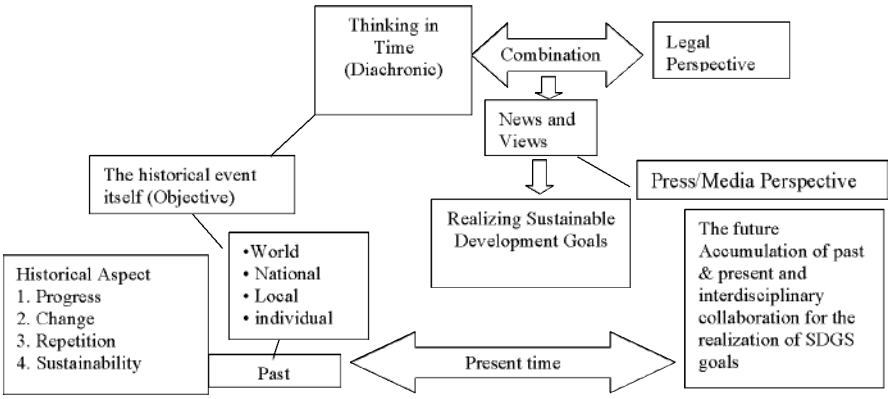


Chart 3. Perspective of the Press/Mass Media and Realization of SDGs

Historical and Legal Perspectives on the Press (Mass Media) in Realizing Sustainable Development Goals, Note the following chart that shows the relationship occurs



17 SDGS Goals [17]

1. Poverty – Eliminating poverty in all its forms is the greatest possible human achievement
2. Food – Providing access to food alleviates hunger and increases overall nutrition, Educating people on how to farm sustainably helps promote agriculture
3. Health – The study of health and its effects on the human body is relevant for all ages
4. Education – Education provides equal opportunities to learn throughout one's life, with high-quality education
5. Women – Giving girls and women power is a critical part of gender equality.
6. Water – Water is important in supplying clean water and sanitation to every person
7. Energy – Energy is imperative to everyday life. It's necessary to purchase, sustainable and modern energy for everyone
8. Economy – Promoting economic growth in a way that is both sustainable and inclusive for all
9. Infrastructure This includes providing jobs to everyone who wants them. Promoting industrialization through strong and durable infrastructure allows for more inclusivity
10. Inequality – Promoting both international and countrywide equality is key to this objective
11. Habitation – Building cities and human settlements that are inclusive, safe, durable/strong, and sustainable
12. Consumption – Ensuring sustainable consumption and production patterns
13. Climate – Take urgent action steps to address climate change and its impacts
14. Marine Ecosystem – As a sustainable alternative to using the oceans, seas and marine resources, use the marine ecosystem to its full potential
15. Ecosystems – Conservation efforts must protect, restore and promote the sustainable use of earth's ecosystems. Additionally, they must promote the sustainable management of forests, fight soil degradation and the loss of biodiversity.
16. Institutions – Creating peaceful and inclusive societies with sustainable development by providing access to justice for all is one of the institutions' goals. Additionally, they create institutions that are accountable and inclusive across all levels
17. Sustainability – Sustainability is about revitalizing and implementing global sustainable development schemes.

Chart 4. Interdicipliner Colaboration

Mind Mapping describes history as an elementary analysis and evaluation of economic, social, legal, and political changes as well as culture based on time and period (period), while the law provides standards, signs legality, and legitimacy for the ideals of sustainable development. Both of these humanities, both history and law have appropriate perspectives to examine the ideals of sustainable development based on the starting point and sequence of changes that occur, while the press is a medium for disseminating information, evaluating media, providing field data, and monitoring media that have direct access to what is happening in real-time and periodically to the SDGs (Sustainable Development Goals) which are proclaimed based on the time of occurrence and the dynamics of these matters. The interdisciplinary collaboration of history, law, and mass media platforms (press) enables decision-making and preparation for evaluation of the ideals of sustainable development to be carried out optimally.

Conclusion

The interdisciplinary point of view of historical science which bases the concept of thinking in the trajectory of time (diachronic) and the science of law with synchronic concepts that apply to a wider field of space (general) and science that provides standards, signs, legality, and legitimacy. The combination and collaboration of the

two in the function of the press as a medium for disseminating information, evaluating media, providing field data and monitoring media in views and news owned by the press enables the realization of the SDGs (Sustainable Development Goals) to be implemented in the future.

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The Linguistic and Discursive Reflection of Cultural Identity on the Example of Hyphenated Literature

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Abstract

The discourse of modern multicultural fiction literature is closely examined to reveal the complicated identity-related processes at play. This research focuses on sociocultural indicators of identity manifested in the language. Identity, language, and ethnicity are going to be examined in the example of multicultural literature with the help of literary, discourse, and linguistic analyses. Hyphenated literature can be considered an intersection of values and views that sometimes clash or coexist depending on the environment. Hyphenated, or cross-cultural, literature breeds hyphenated identity torn between old and new, near and far, generally accepted and frowned upon. The analysis of literary concepts from the works of such authors as Diana Abu-Jaber, Zadie Smith, and Abdulrazak Gurnah will unfold the sophisticated picture of migration involving culture, psychology, and history. In the course of research, different methods of analysis were used to look into the matter from different angles: method of random examination, analysis and explanation of authors' purposeful divagations, and comparative method. The concept of otherness or in-betweenness was singled out and deconstructed to demonstrate the complex and dynamic nature of identity as a social and linguistic construct. Thus, linguistic, discursive means and literature methods play a major role in decoding the cultural code of a holder of a hyphenated identity.

Keywords: multicultural literature, hyphenated identity, linguistic creativity, meta-linguistic comment, foreignisms, concept of inbetweenness.

Introduction

Today there is a new wave of authors that strive to depict the world from a different perspective. The process of globalization, associated with increasing migration flows, clash of cultural values, actualizing the issues of otherness and identity, tolerance, and multiculturalism, has had a significant impact on world literature. Today in modern English-language literature a special place is occupied by the works of writers whose roots are outside the English-speaking world. These may be works by migrant writers or descendants of migrant families, works in English as the second official language of the former British colonies, and, in general, works by bilingual writers who create in English. In Russian science, such works are grouped under the term multicultural literature (Tolkachev, 2003). In the USA, this term is often interpreted more broadly. The origin of the author is put on the back burner, and the substantive aspect of the work is taken as the basis. For example, V. Harris, for example, refers to multicultural literature as not only works devoted to the problems of racial and linguistic minorities, but also books depicting people with disabilities, representatives of sexual minorities, and works that address the problems of gender roles, inter-class relations, and even relations between representatives of different generations (Harris, 1994 p.117). In connection with the general tendency in the world to develop the idea of multicultural and multi-ethnic interaction, the question of identity arises.

Writers who are bearers of several cultural traditions and value systems due to their ethnic/racial origin have a special identity, which researchers characterize as mixed, transitional, dual, and hybridized (Tolkachev, 2011

p.119-123]. Today, more and more researchers consider the concept of hybridity as an inherent property of human culture as a whole, and it is associated not only with the physical integration of different communities, but also with the ability of culture to realize itself not through opposition, but through the interweaving and comparison of the concepts of identity and alienness, through the openness and dynamic development of a set of traditions and value system (Leerssen, 2007 p.341]. The principle of hybridity does not criticize but accepts the inequality of cultures, which in turn are in a state of constant redefinition, the boundaries between them are very mobile. At the same time, the main value of this principle is to provide an opportunity for the culture of not only the majority, but also the minority to articulate itself and acquire a narrative form, and thus have the right to give meanings (Levandovskaya, 2013 p.290). In this respect, the aims of the research are to examine works of multicultural literature as a cultural and linguistic phenomenon, identify the signs of foreign-language mentality in figurative and expressive authorial techniques in works of fiction, and carry out a typology of the identified figurative and expressive authorial techniques.

Theory and Method

To reach the aforementioned aims there were used methods from literature and linguistics. In the literature domain, the discursive and contextual methods were used on par with literary comparison and description, whereas in linguistics the stylistic and semantic methods were used together with linguacultural description.

The theory that encompasses the literary and linguistic methods used in the study comes down to concepts. As the material of the research is fiction literature so are the concepts. Literary concepts pertain to fiction and language simultaneously as the core of any concept is reflected in language with the help of linguistic means. Literary concepts are "condensates" belonging to the collective consciousness that overlap with such concepts as archetypes and mental models. Thus, the ethnospecific component of the concept occupies the most important place in the content of the literary concept where values and evaluations make up the layer of the concept. The literary concept reflects certain culturally conditioned human perceptions of the world (Wierzbicka, 1985). This concept is disclosed in the text by means of contextual analysis which acts as a hyperonym for other linguo-cultural elements reflecting mentality. The means of expressing conceptual meanings are metalinguistic comments, foreign language embeddings (foreignisms), and occasionalisms. It is noteworthy that graphic means fulfill an important function in promoting concepts. Producing a certain stylistic effect, these means direct and focus attention on the most significant moments of the text, which explicitly or implicitly contain conceptual meanings necessary to convey the author's worldview. Graphic means include quotation marks, italics, capitalization, and illustrations in fiction text.

Findings and Discussion

To showcase how contextual analysis is interwoven with linguistic analysis several works of multicultural literature have been taken. To elaborate on the term “multicultural” it is important to mention that more and more scholars criticize the view of multicultural literature in terms of nationality and ethnicity (Dawson-Varughese, 2012; Shannon, 1994; Rochman, 1993) because placing a particular work within the framework of multicultural literature excludes a large category of readers. It is more correct, as it seems to us, to speak of a multicultural view of literature, in which it is possible to discuss the topics of racial segregation, religion, ethnicity, gender, and class. Thus, any work can become multicultural if it touches on burning issues in society that can resonate because of dissimilarity or divergence from accepted standards. Given the complexity and multidimensionality of the issue, a tentative definition of literature beyond traditional consideration and analysis is necessary. We reserve the term "multicultural literature" for its lapidary and capaciousness, but we mean precisely a multicultural view of literature, without narrowing or diminishing the artistic value of the texts themselves.

The core topic of multicultural literature is identity. Professor Ofelia Garcia, known for her work in bilingualism, language policy, and sociolinguistics, emphasizes the fluidity and dialogical nature of language and ethnic identity depending on the socio-cultural context. In this regard, Garcia chooses two terms, "languaging" and "ethnifying" in the non-personal form of the verb to emphasize the constant interaction with others under changing circumstances in the process of "articulating" oneself and forming one's identity (García, 2010). The concept of in-betweenness reflects this ambivalent process of self-articulation. In the works of multicultural writers who are in the borderline position between the spaces of different cultures, i.e. in the "intermediate space", in the space of "being beyond", in the state of "interstitial passage" (Bhabha, 1994 p.2], it is precisely the articulation and comprehension of these differences that take place (Bhabha, 1994 p.2]. In Zadie Smith’s *White*

Teeth Millat, the son of immigrants from Bangladesh is described as "neither one thing or another, this or that, Muslim or Christian, Englishman or Bengali; he lived for the between, he lived up to his middle name, *Zulficar,* the clashing of the two swords…" (Smith, 2001). This in-betweenness weaves its way through the novels of Diana Abu-Jaber. In *The Language of Baklava,* the main female character, a mixed, second-generation daughter whose father is Arab and mother — American, captures the feeling of intermediate space by means of prepositions of time: "Almost everyone I know has two names—one from Before and one from After" (Abu-Jaber, 2005 p.5).

The concept of in-betweenness is revealed in the text by means of linguistic creativity. Periphrasis is just an example of how the concept mentioned above can be manifested. In Abdulrazak Gurnah's *By the Sea* we come across a phrase: "Kevin Edelman, the bawab of Europe…", where bawab in Arabic means 'a gatekeeper' (Gurnah, 2001 p. 31). Here, the transliterated word is a form of irony that demonstrates a condescending attitude of one culture to another. Another example of periphrasis in the text is a reference to sinfulness in the Muslim world: "…a love for the forbidden drink, the devil's brew" (Gurnah, 2001 p.34]. Periphrases may be explicit as demonstrated above and implicit, for example, in Zadie Smith's *NW:* "Leah blushes as an illegal word thrusts itself into her mind, Shar's word: coconut. And then Michel speaks, and makes it perfect: You changed your name. I forgot that you did this. It's like: 'Dress for the job you want not the one you have'" (Smith, 2013 p.65). The underlined phrases paraphrase the derogatory slang word *coconut,* which means a black person who conforms to white culture at the expense of his or her ancestral culture, the idea being that, like a coconut, he or she is dark on the outside and white on the inside. The word *coconut* is fluid and dynamic on a negative-positive axis. If earlier the word was not derogatory simply meaning a shade of explicable disingenuity it still can veer to more negative meanings: "Yeah. Up herself. Coconut. Thought she was all that" (Smith, 2013 p.10]. The underlined phrase is slang for self-absorbed or arrogant. Thus, periphrases vary its meanings from euphemisms to dysphemisms depending on the context.

Another linguistic way to demonstrate otherness and inbetweenness is code-switching which entails adjusting one's style of speech and behavior to suit the expectations of the majority of people. The term first appeared in sociolinguistics and was framed by David Crystal as any system of language communication. Otherness is highlighted by words signifying origin, status, and different social groups and subcultures. In *White Teeth* code-switching is used to signify subcultures, for example: "'Where are you from, if you don't mind me asking?'... '*Oh,*' said Millat, putting on what he called a *bud-bud-ding-ding* accent" (Smith, 2001 p.319). The question asked in a polite middle-class way is replied with a derogatory word meaning language used by newly immigrated East Indians with a slight accent and subtle head tilting action. At the other end of the spectrum lies posh English which is scorned or made fun of by using an informal word meaning exaggeratedly upper-class speech: "'And stop sayin' "an historic",' said Millat, irritated at all the poncey political talk. 'Why can't you just say "a", like everybody else, man? Why d'you always have to be so la di da?'" (Smith, 2001 p.241). These language remarks point to the sensitive boundaries between or within groups of people. Metalinguistic comments are statements about the linguistic properties of lexical items. Among these properties are meaning, spelling, usage patterns, accent, etymology, and even grammar as shown in the previous example. Metacomments on English and English-speaking speech in multicultural literature are of an emotional and evaluative nature, indicating primarily the status of English or its variants in a certain cultural-ethnic community, as well as the boundaries between the circle of "their own" and "strangers".

When researching texts related to multicultural literature, foreign language inclusions, which fulfill certain functions in fiction, are quite often encountered. Foreignisms may be classified as follows: barbarisms (they are partially assimilated but feel foreign. Although they gravitate to the periphery of the language, they form part of it and fulfill their function in the text), foreign words (they are not part of the corpus of the language and are not mentioned in the dictionary except for the appendices, in which the most frequently used foreign words are given), exotisms (words for everyday objects that have no analogs and are new to the reader). If we compare barbarisms and exotisms, the former are more assimilated and, depending on the nature of use, can become a "fact of speech", as opposed to exotisms, which are rare and new, but are used usually to characterize certain aspects of society. V.V. Kabakci introduces a broad concept of xenonym, which covers both barbarisms, exotisms, and borrowings and designates by it a linguistic unit, behind which there are phenomena of foreign culture (Kabakchi, 2007). The frequency of certain foreign inclusions in the text indicates a certain idea of the writer, it is a kind of signal system for distributing and directing the reader's attention. The author resorts to them not only when it is necessary to mention a phenomenon or a reality in order to introduce it to the reader. Their significance in a fiction text goes far beyond the nominative function. These words act as a beacon that directs the writer's thoughts in a certain direction. The appeal to the native language may indicate an important task to convey the sincerity of feelings, and mental experiences. From the psychological point of view, it is proof of the authenticity of feelings coming from the depth of the soul, where the connection with the roots is the strongest.

In Ablulrazak Gurnah's *By the Sea* the word "Ud-al-qamari" (incense) is used widely across the text, which proves its intertextual function (Gurnah (2001 p.14). In the text Ud-al-qamari, a mahogany box of a rare incense, is a metaphor for Zanzibar, its richly various life and memories. This incense has spiritual power and thus can be attributed to the semantic field of religion on a par with *alhamdullillah, Ya Latif, salallahu-wu-ale* (Gurnah, 2001).

Phonetic deviations are used to recreate the Creole subculture in *White Teeth*: "djam fool bwoy (Smith, 2001 p.355)", "Hush your mout! You're nat dat ol'…" (Smith, 2001 p.25). The Bengali subculture is revealed by the following words: "bhang" for hashish, dhoti for the male counterpart of sari, "brainchute" (derogatory and taboo). Sometimes a transliteration can be seen in the text: "amar durbol lagche" meaning "I feel weak" (Smith, 2001).

The book uncovers a new subculture: raggastani. "It was a new breed, just recently joining the ranks of the other street crews: Becks, B-boys, Indie kids, wide boys, ravers, rude-boys, Acidheads, Sharon, Tracies, Kevs, Nation Brothers, Raggas and Pakis; manifesting itself as a kind of cultural mongrel of the last three categories. Raggastanis spoke a strange mix of Jamaican Patois, Bengali, Gujarati, and English. Their ethos, their manifesto, if it could be called that, was equally a hybrid thing: Allah *featured*, but more as a collective big brother than a supreme being…" (Smith, 2001). Hybridity here is juxtaposed to the word mongrel which pertains to lower status, something street-like and dialectal.

The commingling of different streams, groups, and speech styles gives away the complicated landscape of various mentalities and ethoses, which makes works of multicultural literature a rich well of information.

Conclusion

A person's worldview is a multidimensional construction containing opinions, assessments, social norms, and ideas. It is both subjective and objective. The personal character of worldview is superimposed on the collective perception, forming a unique alloy. Language is a verbal sphere in which perceptions, knowledge, and attitudes are encoded. In addition to the linguistic aspect, a multicultural work of fiction exhibits elements important for understanding ethnicity and mentality, consisting of the specifics of the work itself, theme, and stylistics. Decoding the hidden conceptual meanings embedded by the author gives an understanding of the ethnocultural peculiarities of both the linguistic personality itself and the particular group of people to which this personality belongs. The psychological complexity of the artistic concept lies in its huge associative and figurative potential, as well as the richness of emotive meanings.

Multicultural literature is of great interest to scholars of different fields, including linguists, mainly because it can be considered a palimpsest, which is a layering of different layers of information. Thus, in the absence of interference at the level of language as a system, the text is not devoid of foreignness. This textual feature has a scientific appeal. A text belonging to cross-cultural, contact, or multicultural literature is at the intersection of several cultures.

The literary concept of otherness was decoded by means of multiple lexico-semantic fields which in their turn consisted of keywords and phrases pointing to different cultures and mentalities. The words that blatantly demonstrate otherness are those that look or sound peculiar, mainly, these are words of different origins. Foreign embeddings and authorial occasionalisms signal a different layer that is worth researching.

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Contrastive Analysis of Imperative Sentences in English and Simalungun Language

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Abstract

As a social human, communication is the most important thing in human life. Communication is needed to convey messages or information. Language and communication can not be separated because language is a fundamental aspect and system of communication that consists of a set of symbols, sounds, or gestures. The aim of this research is to analyze the differences and similarities between imperative sentences in English and Simalungun languages. The phenomenon is to investigate how imperative sentences are constructed and used in both languages, with a focus on their grammatical structures, and functions. The method of this research uses data sources from native speakers of the Simalungun Language. The primary instrument used for data collection is interviews. The data collection process involved several steps: choosing informants, eliciting imperative sentences, recording the data, and script dialogue. The research utilized descriptive techniques and contrastive analysis as the data analysis methods. The data analysis process involved the following steps: reducing data, signifying data, analyzing data, and drawing conclusions. Based on the data and analysis presented in the research, the findings can be summarized as follows: in imperative sentences, the tone of the Simalungun people seems strong and loud while command sentences in English are more likely to be subtle and polite, and the intonation is smoother. The sentence structure in Simalungun tends to follow the subject-object-verb pattern, while English generally follows the subject-verb-object pattern. In conclusion, the research contributes positively to language teaching and learning by shedding light on the differences and similarities in imperative sentences between English and Simalungun.

Keyword: Contrastive analysis; English; Simalungun; Language; Imperative sentence

Introduction

Language is a system or tool for communication that is used and required by many people to express and convey meaning, ideas, thoughts, and purposes. Language cannot be separated from culture because culture has a strong influence on the development and characteristics of language. Language is bound up with nationality, religion, and feeling of self. English is a global language that plays a significant role in facilitating cross-cultural communication (Manan & Azizah, 2016). Manan et al., (2020) stated that English, as an international language, is the most important and compulsory language at every level of the study program, from the beginning to university levels, either for admission or graduation. English is a foreign language in Indonesia and is not an easy effort to master English. The students will face various obstacles in mastering English. According to Leong & Ahmadi (2017), one of the many factors in mastering English is caused by the different systems available between English and the learner's native language (Nahampun et al., 2022). For example, is the use of imperative sentences. They make some mistakes when saying such a sentence. The differences in English and

Simalungun grammar, vocabulary, intonation, and sentence structure may interfere. Simalungun in contrast to the habit of Toba, Karo, Mandailing, and Pakpak communities who frequently self-identified with their respective subgroups.

Imperative sentences are a type of sentence used to give commands, make requests, or offer instructions. Joshi (2014:2) defined imperative sentences used to give commands (orders). Imperative sentences are also used to give or make a request. Imperative sentences in Simalungun are used to give commands, requests, permission, advice, invitations, prohibitions, compulsions, and warnings.

Based on the background above, there are two research questions, namely: what are the differences between English and Simalungun imperative sentences and what are the similarities between English and Simalungun imperative sentences? The research objectives are to know the pattern of imperative sentence form in English and Simalungunese and those functions, and to know the intonation of imperative sentences in English and Simalungunese. The researchers hope that this research will be useful for students to know the regional language, especially in imperative sentences in English and Simalungunese; or the other researchers to be the sources to do the other research.

Research Method

This research was conducted to find out the similarities and differences between English and Simalungun in imperative sentences. In this research, the researchers used descriptive technique and contrastive analysis since it describes the factual data of English and Simalungun without any treatment. According to Syahri, Sulaiman & Susanti (2017, p.40), descriptive research is in-depth research by explicitly describes and has no manipulating data. On the other hand, Wollacot (2022) stated that contrastive analysis is the study and comparison of two languages. The data was taken from native speakers of the Simalungun language as the informants by interviewing.

According to Simanjuntak et.al (2021), to collect the data used several steps, namely : (1) Choose the informants as source data by random sampling from a population of the native speakers of the Simalungun language in Parluasan, Pematangsiantar; (2) Ask the informants to make simple imperative sentences in Simalungun language; (3) The data was taken by a conversation with a native speaker and recording the data; and (4) Written the data in the script dialogues. After the data was taken, the data that has been collected will be analyzed. The are several ways to analyze the data, there are : (1) Reduce the data by choosing the data based on the objective of this research; (2) Write or make the sign of each data; (3) Find the characteristics of data; (4) Make the classification; (5) Describe the classified data into kinds of imperative sentence; (6) Analyze the data from the transcript based on the theory; and (7) Make the conclusion from analysis.

Findings and Discussion

The imperative sentences in Simalungunese

(1) Simalungun : *Sapu lobe rumah on!*
English : Clean this room first!

In sentence number (1), the structure can be analyzed as follows in Simalungun Language:

- *"Sapu"* is the imperative verb form, indicating a request or command to clean.
- *"Lobe"* means "first" or "prioritize," suggesting that the action should be done before other tasks.
- *"Rumah"* means "room" or "house" and functions as the object of the sentence, specifying what should be cleaned.
- *"On"* means "this" and refers to the specific room being referred to.

(2) Simalungun : *Jomur lobe kain on!*
English : Hang the cloth first!

In sentence number (2), the structure can be analyzed as follows in Simalungun Language:

- *"Jomur"* is the imperative verb form, indicating a request or command to hang.
- *"Lobe"* means "first" or "prioritize," suggesting that the action should be done before other tasks.
- *"Kain"* means "cloth" and functions as the object of the sentence, specifying what should be hung.
- *"On"* means "that" and refers to the specific cloth being referred to.

(3) Simalungun : *Puhoi lobe adekmu holi tarlambat marsikolah!*
English : Wake up your sister or she'll be late for school!

In sentence number (3), the structure can be analyzed as follows in Simalungun Language:

- *"Puhoi"* is the imperative verb form, means "to wake up," specifying the action to be taken.
- *"Lobe"* means "first" or "prioritize," suggesting that the action
- *"Adekmu"* means "your sibling" and functions as the object of the sentence, specifying who needs to be woken up.
- *"Holi"* means "later" or "afterward," suggesting that the consequence may happen in the future.
- *"Tarlambat marsikolah"* means "otherwise", "to be late for school," representing the consequence of not waking up on time.

(4) Simalungun : *Ulang membaca buku dohor tumang panunggor mu!*
English : Don't read books too close to your eyes!

In sentence number (4), the structure can be analyzed as follows in Simalungun Language:

- *"Ulang"* is a negation word that means "don't" or "do not."
- *"Membaca"* means "read" and functions as the verb in the sentence.
- *"Buku"* means "book" and specifies the object being referred to.
- *"Dohor tumang"* means "close" or "near," describing the distance between the book and the eyes.
- *"Panunggor mu"* means "your eyes" and refers to the person's eyes.

(5) Simalungun : *Hurjahon horjamu paima lape margoro-goro!*
English : Do your homework before playing!

In sentence number (5), the structure can be analyzed as follows in Simalungun Language:

- *"Hurjahon"* is the imperative verb form, indicating a request or command to finish or complete.
- *"Horjamu"* means "your homework" and specifies the task that needs to be completed.
- *"Paima"* means "before" or "prior to," indicating the timing or sequence of actions.
- *"Lape margoro-goro"* means "to play" and refers to engaging in recreational activities.

(6) Simalungun : *Horjahon lobe horjamu lalap pitah marhape!*
English : Finish your tasks first, don't just play with your phone!

In sentence number (6), the structure can be analyzed as follows in Simalungun Language:

- "Horjahon" is the imperative verb form, indicating a request or command to finish or complete.
- "Lobe" means "first" or "prioritize," emphasizing the need to complete the tasks before anything else.
- "Horjamu'" means "tasks" or "work" and refers to the specific responsibilities or assignments.
- "Lalap" is a negation word that means "don't" or "do not."
- "Pitah" means "just" or "only," indicating a limitation or restriction.
- "Marhape" means "to play with" or "to engage in" (referring to playing with the phone).

The author can find out the differences and similarities between the forms of command sentences in Simalungun and English, based on the data presented above. The variation that the writer sees is that the sentence structure in Simalungun tends to follow the subject-object-verb pattern, while in English it generally follows the subject-verb-object pattern. In imperative sentences, the tone of the Simalungun people seems strong and loud while command sentences in English are more likely to be subtle and polite, and the intonation is smoother. Based on the data presented above, there are some differences and similarities between command sentences in Simalungun and English, including: The sentence structure in Simalungun tends to follow the subject-object-verb pattern, while English generally follows the subject-verb-object pattern. The similarity is that the data presents imperative sentences in both languages with the aim of giving instructions or requests to the recipient of the command.

Conclusion

This research analyzes the differences and similarities of imperative sentences in English and Simalungun languages to contribute positively to language teaching and learning. Contrastive analysis is used to compare two or more languages to identify similarities and differences. Imperative sentences are sentences used to give orders, make requests, or offer advice, characterized by the direct and authoritative tone. The differences between the two languages include intonation and pattern. In Simalungun, the intonation is strong, and emphasis is present, while English is smoother.

The pattern in Simalungun follows the subject-object-verb pattern, while English generally follows the subject-verb-object pattern. The similarities between the two languages are found in the data presentation of imperative sentences, which aim to give instructions or requests to the recipient of the command.

In conclusion, communication is a fundamental aspect of human life, and the study of imperative sentences in English and Simalungun aims to contribute positively to language teaching and learning. The research also uses contrastive analysis to identify similarities and differences between the two languages.

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A Contrastive Analysis of Interrogative Sentences in English and Batak Toba Language

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Abstract

This study presents a contrastive analysis of interrogative sentences in English and Batak Toba language. The study aims to identify similarities and differences in the structure, form, and function of interrogative sentences in English and the Batak Toba language. This research used qualitative descriptive research methods to identify the interrogative sentences in English and Batak Toba language. The data collection method used is the interview. The object of this study is the "wh- question" in English and Batak Toba language. Questions that start with "wh-" words such as *who (ise)*, *what (aha)*, *where (didia)*, *when (andigan*), *why (boasa)*, and *how (boha).* The results show that the position of the interrogative sentences in the English language occurs at the beginning and the verb is usually placed before the subject, while Batak Toba interrogative sentences can be placed at the beginning, middle, and at end of the sentence. English and Batak Toba language have some similarities in function asking for people, place, time, thing, reason, manner, activity, and possession. The study highlights the importance of understanding the pragmatics of interrogative sentences in different languages to facilitate effective cross-cultural communication.

Keywords: Contrastive analysis; English; Batak Toba; Interrogative sentence

Introduction

Language serves as a vital tool for individuals to communicate and engage with others, and without it, humans would find it challenging to express their thoughts and emotions. According to Chomsky (1957), language is the most important tool of communication. The use of language is crucial in society, particularly for facilitating social interaction and communication. The absence of language would lead to an empty and isolated existence for people. Language is an integral part of human activities, including religion, education, occupation, business, and health, and is essential for expressing thoughts, ideas, and desires. Language plays a significant role in enhancing social interactions and career development for individuals. According to Kridalaksana (1993), language is an arbitrary system of sounds and symbols that enables individuals to identify, collaborate, and interact with one another. It can be said that language is a meaningful tool for bringing people together, fostering social interaction within a community, and facilitating collaboration.

In the same way, each country and nation has its own unique language that reflects its identity. Every language is distinctive since each nation has its own language, which varies from being a local language to a national language. This uniqueness can make it challenging for people from other countries to understand what others are saying in their language. As a result, English has emerged as an international language, facilitating communication and interaction between different countries.

In today's rapidly developing world, English has emerged as a solution to bridge the language differences between nations. In fact, there are numerous countries that have adopted English as their second national language. English holds significant importance in spheres such as education, employment, and governance, and is recognized as an international language. Indonesia is a nation that recognizes the pivotal role of English in the modern era. The Indonesian government has prioritized English as a fundamental subject from elementary to high school. The constitution highlights that a foreign language can be taught as a medium of instruction in educational settings to enhance students' abilities. This is crucial to prepare citizens to face the challenges of the next decade and beyond.

The process of language learning in schools poses several challenges for Indonesian citizens, hindering their progress in acquiring a new language. One such challenge arises from the fact that indonesia is their mother tongue, making it difficult for them to grasp a foreign language like English. Additionally, the differences in grammar structure between English and Indonesian pose another obstacle. Light Brown (2013) said that students often lack confidence in learning and speaking a second language due to the differences in sentence structures between their first language and the target language, as they are afraid of making grammatical errors.

This fear can impede their language learning progress and hinder their ability to communicate effectively in English. According to Lado (1957) the mother tongue and the target language studied have different linguistic systems (phonology, morphology, syntax, semantics, and lexicon).These challenges are consistent with the theory of second language acquisition, which suggests that learners face difficulties in acquiring a new language due to differences in the structures and rules of their first language and the second language they are learning. The theory also they are learning. The theory also highlights the role of motivation and confidence in language learning success

The meaning of words can have a significant impact on the success of communication. Certain words possess distinct meanings that set them apart from others. Communication and dialogue are primarily used to convey information. In order to initiate dialogue, interrogative sentences or questions are often used. Humans can gain valuable information by incorporating interrogative sentences into their conversations. These types of sentences can be utilized to request information, seek permission, confirm details, obtain explanations, and expand the scope of the conversation.

Interrogative sentences or questions play a vital role in dialogues and are a fundamental aspect of speaking skills. In language learning, interrogative sentences are an integral part of English grammar is taught as a basic component of grammatical learning. According to Lado (2009), every language has a limited number of sentence patterns that are associated with specific meanings such as question, report, and command. Each type of sentence pattern has its own structure that is determined by the intended purpose of the sentence.

English and Indonesian exhibit some differences in various ways. To identify these differences, researchers can utilize a method called contrastive analysis. The Contrastive Analysis Hypothesis (CAH) states that interference from the first language system can impede the acquisition of a second language system. In this study, the researcher aims to compare interrogative sentences between Indonesian as the first language and English as a foreign language. The findings will help language learners understand the distinctions between interrogative sentences in the two languages and enable them to construct effective sentences that can enhance communication in both languages

Theory and Method

The most basic form of communication is language. Understanding the language is very important for the creation of two-way communication that is different for everyone. Daily use Language, it is used and needed. Language allows people to express whatever is on their minds (Purba et. Al., 2021). This is of course related to how a person expresses each language,Language is present in all human endeavors and actions. Due to differences in cultural and behavioral aspects, those living in a society without understanding language can experience significant communication challenges (Galingging and Tannuary, 2022). The Toba Batak language as a regional language used in culture with the Toba Batak area is a language that has certain characteristics, many differences in the Toba Batak language and English so that it allows Toba Batak language users to have difficulties in English such as vocabulary, syntax and word structure.

Contrastive analysis of the two languages related to Similarities and differences in terms of linguistic structure have been Studied since 1940 and continues until now, in this case several definitions of contrastive analysis put forward by several experts to support research become more relevant. In English and Batak Toba language, there are many sentences of the interrogative type. In English, the characteristics of interrogative sentences in English are as follows: (1) in a high tone, (2) using a question mark (?), (3) asking for something or some information.

Franks states that “Interrogative sentences or questions in English are divided into 3 types: (1) Yes / No Question, Frank states that, “This (Yes/No question) is a simple question that raises a yes or no answer. This sentence begins with an auxiliary verb, (2) a question word.

Azar said “Informative questions are questions that ask for information by using question words. Usually, it’s called an information question. Questions are usually formed by question words such as: what, where, why, who, which, when, who, who, how, and (3) Mark Questions. Mark Questions that are attached or tagged at the end of a declarative statement. Elan says that tag questions are additional questions by to-be and auxiliary verbs at the end of sentences. They turn declarative sentences into interrogative sentences. The function of the question tag is to provide affirmation to the listener. Meanwhile, interrogative sentences in the Batak Toba language are also different. The characteristics of interrogative sentences in the Batak Toba language are as follows: (1) raising the tone, (2) using a question mark (?), (3) using the particle do (ending-do) or what (what), (4) asking information.

Keraf (1991:204) says that interrogative sentences are divided into several types, as follows: (1) Number of questions. Keraf stated “Total Inquiry is an interrogative sentence or question that asks for complete information. In sentences answered with “Yes” (Yes) or “No” (No) and usually use questions with the word “what”, (2) Partial Questions. Murdiwiyono (2009:90) says “Partial Questions are questions or questions that are answered based on question words. This sentence usually uses question words, such as ise (who), boha (how), anddingan (when), didia (where), boasa (why), aha (what), and (3) rhetorical questions Craft 1011 (1991:205) says that “Rhetorical Questions are questions or interrogative sentences that are not the answers requested”. This sentence is usually used in style and speech or conversation so that the listener knows the answer to the question.

A. Research Design

Qualitative descriptive research is the method used in this study. In this research, the researchers describe things related to Toba Batak Interrogative Sentences from any references. Bogdan and Taylor in Moleong (2014: 4) define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior of people. It can be interpreted that qualitative research produces data that originates from both spoken and written words from individuals or groups who are the object of research.

According to Moleong (2014: 11) descriptive method, namely the method in the form of data collected are words, pictures, and not numbers originating from interview scripts, field notes, photos, videotapes, notes or memos, and other official documents. The data obtained is in the form of notes which are classified based on the type of interrogative sentence.

B. Research Object

The object of this study is the "wh- question" in English and Batak Toba language. Questions that start with "wh-" words such as who (ise), what (aha), where (didia), when (andigan), why (boasa), and how (boha).

C. Data Collection Method

The data collection method used is an interview. Researchers conducted interviews with native speakers of the Batak Toba language by asking respondents to translate an interrogative sentence into Batak Toba language. The researcher prepared several interrogative sentences to be translated into the Batak Toba language, then explained to the respondents that their task was to translate these interrogative sentences into Batak Toba language, and write down all the translations provided by the respondents.

D. Source of Data

The source of the data in this study were interrogative sentences made by the researchers themselves who then asked for help from native speakers of Batak Toba language to translate the interrogative sentences. Researchers designed interrogative sentences by considering the research context, and the research objectives.

E. Data Analysis Technique

The steps used to analyze the data: 1) Read several examples of interrogative sentences in English and Batak Toba language on the internet, 2) make several interrogative sentences in English language, 3) conduct interviews with native speakers of the Batak Toba language to translate sentences that have been made into Batak Toba language, (4) finally the researchers analyzes the interrogative sentences between English and Batak Toba language.

Findings and Discussion

Interrogative Sentence		
5W+1H	Language	Sentence
Who (Ise) Question word 'who' in English is used to ask subject of a sentence.	English Language	1) Who are you?
		2) Who answers the phone?
		3) Who is sick?
	Batak Toba Language	1) Ise ho? / ho ise?
		2) Ise na mangalus talipon?
		3) Ise na marsahit?

In the first sentence, "who" is the question word used to ask someone's identity. "Are" is an auxiliary verb that is used to form questions in sentences. "You" is the subject, that is, the person being asked about in the sentence. Whereas in Toba Batak sentences, the sentence pattern is the question word "ise" and the subject "ho". In Batak language, the question word can be placed at the end of the sentence.

In the second sentence, "who" is the question word used to ask for the person who performs the action. "Answers" is the verb indicating the action of answering. "The phone" is the subject, specifying what is being answered. Whereas in Toba Batak sentences, the sentence pattern is the question word "ise" + na + mangalus (verb) + talipon (subject).

In the third sentence, "who" is the question word used to ask for the person who is experiencing something. "Is" is the verb indicating the state of being. "Sick" is the adjective describing the condition of the person being referred to. In the Batak Toba sentence, "ise" is the question word meaning "who." "Na" is the copula verb used to link the subject to the adjective. "Marsahit" is the adjective meaning "sick."

Interrogative Sentence		
5W+1H	Language	Sentence
What (aha) Question word 'what' in English is used to ask both subject and object in a sentence.	English Language	1) What did you bring from the village?
		2) What made you return to your hometown
		3) What happened in that village?
	Batak Toba Language	1) Aha do na binoanmi sian huta?
		2) Aha do na manbahen ho mulak tu huta?
		3) Aha do na masa di huta I?

In interrogative sentences, "What" is a question word that is used to ask something such as asking about objects, goods, which are brought. "did" is an auxiliary verb that is used to form questions in sentences. "You" is the subject, namely the person being asked in the sentence and followed by the verb "bring" after the subject. Meanwhile, in Batak Toba sentences, followed by the interrogative pronoun "na", the sentence pattern is the question word "Aha" and the subject "mi". In the Toba Batak language, the verb "binoan" is joined before the subject.

In the second interrogative sentence, "What" is a question word that is used to ask the cause of the person taking the action. "made" is a verb indicating the act of answering. "you" is the subject, specify what you want answered and do "return" after the subject. Whereas in Toba Batak sentences, si follows the interrogative pronoun "na" the sentence pattern is the question word "Aha" + na + manbahen (verb) + Ho (subject).

In the third interrogative sentence, "What" is a question word that is used to ask about something that happened. "happened" is a verb that indicates a state of being. and is not followed by a subject. In Toba Batak interrogative sentences, "Aha" is a question word which means "What. "Na" is a pronoun used to connect a question word with a verb.

Interrogative Sentence		
5W+1H	Language	Sentence
Where (Idia, hudia)	English Language	1) Where do you live?
		2) Where are you going?

Interrogative Sentence		
5W+1H	Language	Sentence
Question word 'where' in English is used to ask for a location or place.		3) Where did you buy that dress?
	Batak Toba Language	1) Idida do ho tading?
		2) Lao hudia do ho?
		3) Idia ituhor ho bajumi?

In the question word "where" in the first interrogative, is a question word that asks where someone lives. In the first interrogative sentence, it can be seen that Batak Toba and English have a significant comparison. Where is question number one, the English sentence "Where do you live?" using the auxiliary verb "do" after the question word "where", "do" there is used to form the present tense of the verb "live." Whereas in the Toba Batak Language "Idia do ho Tading" the use of the sentence structure does not use the auxiliary verb after the question word "idia" (where. The Toba Batak Language only uses the word "do" after the question word "where" in which "do" is used as an affirmative particle used to emphasize questions. The rest uses the same structure, namely the use of the subject "you" as "ho" + the use of the verb "live" as "tading"

In the second interrogative sentence, the use of "where" there asks "where someone is going". In this second interrogative sentence it can also be seen that there is a contrast in the formation of sentence structure in Toba Batak and English. In English Interrogative "Where are you going?" and the Toba Batak language "Lao hudia do ho?" The difference in the formation of interrogative sentence structures is different. Where in the Toba Batak language the Verb "Lao" (want) is used at the beginning of the sentence before the question word "hudia" (where) is different from English which uses the question word "Where" at the beginning of the sentence and then followed by the auxiliary verb "are" which helps form the present continuous tense "going" in the sentence. In the interrogative sentence "where" in Toba Batak language "Lao hudia do ho?" do not use an auxiliary verb after the use of the question word "hudia" (where). Then another difference is the use of the word "do" which is a particle in the Batak interrogative sentence, which is used to show the object of the word "Lao". While in English interrogative sentences do not use the word designation of the object. In short, the sentence structure in the Batak language uses the Verb at the beginning of the sentence (Lao) + the question word where (Hudia) + the object designating particle (Do) + the use of your subject (Ho). While in English the structure starts with a question word (Where) + auxiliary verb (Are) + use of the subject (You) + use of the verb (Going)

In the third interrogative sentence the question word "where" here is used to ask for information where someone buys goods. The meaning of the two question contexts is the same for asking for place information. However, there are still differences in the form of the sentence structure of the two. In interrogative sentences in Batak Toba "Idia ituhor ho bajumi?" and interrogative sentences in English "Where did you buy that dress?" have differences in the use of auxiliary verbs. Of course, in the question sentence above, English uses the Auxiliary verb "did" after the question word "where" which is used as an auxiliary word in the formation of the past tense form. The following contrast from interrogative sentences in both languages can also be seen by the use of the subject in both interrogative sentences. In Toba Batak interrogative sentences the subject "ho" (you) is placed after the use of the verb "ituhor" (buy), while in the use of the subject in English interrogative sentences the subject "you" is placed after the auxiliary verb "did" and before the action verb "buy". So the contrast between the two lies in the use of verbs if the use of verbs in English counts as two verbs which are auxiliary verbs and actio verbs. Meanwhile, in the Toba Batak language, the use of the verb is only the action verb "ituhor", there is no auxiliary karja used to help form the past tense form in interrogative sentences in the Toba Batak language.

Interrogative Sentence		
5W+1H	Language	Sentence
When (Andigan) Question word 'when' is used to indicate time.	English Language	1) When did you come from Porsea ?
		2) When will I be successful ?
		3) When will they return to village ?
	Batak Toba Language	1) Andigan do ho ro sian Porsea?
		2) Andigan do ahu boi hasea ?
		3) Andigan do halaki mulak tu Huta?

In the first sentence, "when" is the interrogative adverb, "did" is an auxiliary verb, and "you" is the pronoun referring to the person being addressed. Then, "come" is a verb, "Porsea" is one of the places in Sumatera Utara. While in Batak Toba language, the pattern of the sentence is the same as the sentence in English.

In the second sentence, "when" is the interrogative adverb, "will" is an auxiliary verb, and "I" is the pronoun referring to the person being addressed. Then, "be" is a verb, "successful" is an adjective describing the condition or situation. While in Batak Toba language, the pattern of the sentence is the same as the sentence in English

In the third sentence, "when" is the interrogative adverb, "will" is an auxiliary verb, and "they" is the pronoun referring to the person being addressed. Then, "return" is a verb. Then, "to" is to show a place, person, someone or something moving in a direction, "village" is a noun to show a place or group of houses and buildings, larger than a hamlet, located in a rural area. While in Batak Toba language, the pattern of the sentence is the same as the sentence in English

Interrogative Sentence		
5W+1H	Language	Sentence
Why *(Boasa)* Question word 'why' is used to ask a reason.	English Language	1) Why did you take so long to come home?
		2) Why didn't you bring the clothes from the village?
		3) Why can't they go home?
	Batak Toba Language	1) Boasa boe leleng hamu mulak?
		2) Boasa dang diboan ho baju I sian huta ?
		3) Boasa dang boe halaki mulak tu huta?

In the interrogative sentence, "Why" is a question word that is used to ask for a reason for an action. "did" is an auxiliary verb that is used to form questions in sentences. "you" is the subject, namely the person being asked in the sentence and followed by the verb "take" after the subject. Meanwhile, in Toba Batak interrogative sentences, followed by the auxiliary verb "boe", the sentence pattern is the question word "Boasa'' and the subject " ho". In the Toba Batak language, the verb "mulak" comes after the subject.

In the second interrogative sentence, "Why" is a question which is used to ask the reason for an action. "didn't" is an auxiliary verb used to form a question in a sentence. "you" is the subject, that is, the person being asked in the sentence and followed by the verb "bring" after the subject. Meanwhile, in Toba Batak interrogative sentences, the pattern of the sentence is the question word "Boasa'' and the subject is"ho ". In Toba Batak language, the verb "boan" comes after the subject. The cause of something.

In the third interrogative sentence,"can't" is a modal verb used to form a question in a sentence. "they" is the subject, namely the person being asked in the sentence and followed by the verb "go" after the subject. Meanwhile, in Toba Batak interrogative sentences, the pattern of the sentence is the question word "Boasa'' and the subject is "halaki". In the Toba Batak language, the verb "mulak" after the subject

Interrogative Sentence		
5W+1H	Language	Sentence
How (boha) Question word 'how' is used to ask a way, manner, or price.	English Language	1) How are you?
		2) How old are you?
		3) How do you come here?
	Batak Toba Language	1) Boha habar?
		2) Sadia umur mu? / umur sadia do ho?
		3) Beha hamu ro tu son?

In the first sentence, "how" is the interrogative adverb, "are" is an auxiliary verb, and "you" is the pronoun referring to the person being addressed. While in Batak Toba language, there is no subject and verb.

In the second sentence, "how" is the interrogative adverb, "old" is an adjective describing the subject's age, "are" is an auxiliary verb, and "you" is the pronoun referring to the person being asked. While in Batak Toba

language, there is no verb and the question word "sadia" can be placed in the middle of the Interrogative Sentence.

In the third sentence, “how" is the interrogative adverb, "do" is the auxiliary verb used to form the question, "you" is the subject, "come" is the main verb, and "here" is the adverb/prepositional phrase indicating the destination or location. In Batak Toba language, the pattern of the sentence is the same as the sentence in English.

Conclusion

After doing data analysis, it can be concluded that the position of the interrogative sentences in the English language occurs at the beginning and the verb is usually placed before the subject, while in the Batak Toba interrogative sentences take place at the beginning, middle, and the end of the sentence. Both languages use interrogatives to form questions, such as *who (ise), what (aha), where (didia)*, *when (andigan)*, *why (boasa*), and *how (boha).* English and the Batak Toba language have some similarities in function asking for people, place, time, thing, reason, manner, activity and possession.

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Contrastive Analysis Between Noun Prefix of Indonesia and English

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Abstract

This study aims to discuss the contrastive analysis of the initial affixes of Indonesian and English nouns. This study shows that every language has distinctive qualities that set it apart from other languages. A comparative examination of Indonesian and English reveals similarities and differences between the two languages. The research method used in this research is qualitative. The data collection technique used is a document study of news texts on online platforms such as BBC News and Kompas.com. The data analysis technique used is contrastive analysis by comparing the two languages. The results of the study state that Indonesian and English have similarities and differences in noun terms. For prefix similarities found in Indonesian and English, use derived morphemes that need to be associated with other words to create new word meanings. Lastly, this analyst concludes that Indonesian and English have a contrast, in this case it can be concluded that prefixes found in Indonesian or English use derived morphemes that need to be associated with other words to create new word meanings or only to create new words that have broad meanings.

Keyword: Contrastive analysis; English; Indonesia; Noun; Prefix

Introduction

Language is a device employed in communication, each language has its structure and characteristics. Differences in concepts and vocabulary, and grammar to include aspects of culture and social context are a reflection or identity of a language and even historical and developmental influences are also included as the initial identity of a language. Language has an important role in human life, starting from the aspect of communication. In communication, humans use language to interact and convey ideas, feelings or emotions, and intentions of a person. In human life, communication is very important to establish relationships with one another, also to solve problems that occur between individuals, and share knowledge.

In addition to having important aspects of communication, language also has an important role in preserving culture and identity, which is used as a source of cultural knowledge, history, traditions, and beliefs of an individual. With the existence of language, the language indirectly preserves the community, inherits customs, and respects it by maintaining the existing culture. In addition, language also has an important role in aspects of cognitive development, namely forming cognitive processes such as memory or recall, problem-solving, and critical thinking. In this way, our minds and perspectives will be awakened to understand the world around us. When talking about language, it will also relate to bilingualism or multilingualism which has been proven to increase cognitive flexibility and problem-solving abilities. Then there is the aspect of Education and Learning, where language acts as a medium for imparting knowledge, therefore language is very important as a foundation for academic goals and even lifelong learning. And in the aspect of social integration, language has an

important role, namely as a determinant of class and advantages, it is said that someone who has language skills will be given advantages such as in the fields of life, work, and education by a community or country. And the last is in the aspect of economic opportunities where language is linked back to language skills which bring economic opportunities so that the individual includes broader relations, interacts with international partners, and is involved in global trade.

The coherence between English and Indonesian can be understood through several aspects such as linguistic aspects, grammar, vocabulary, and historical influences. The first thing that will be discussed as the coherence of these two languages is the influence of history. These two languages have been influenced by changes in different languages from time to time, and form their vocabulary to a certain extent. English is said to be Germanic based with significant influences from Latin and French due to historical events such as the Norman conquest. Meanwhile, Indonesia is influenced by several Malay, Javanese, Sanskrit, Arabic, Dutch, and even Chinese, which reflect its historical trade and colonial relations. Apart from the historical aspect, the vocabulary of these two languages also has coherence, even though Indonesian and English have different roots but there are loan words between the two. For example, English contributes borrowed words into Indonesian such as technology, science, and administration. And there is also coherence in the grammatical aspect, namely the sentence patterns of these two languages have the same sentence pattern as SVO, but it is said that Indonesian grammar is simpler and more regular when compared to English, the reason being that it does not have verb conjugations for tenses and fewer personas as a whole. And finally, in the cultural and social aspects, these two languages have linguistic coherence due to increasing globalization, and international relations which build more significant interactions to encourage mutual understanding of words and expressions.

Introduction to language is an absolute thing to understand because it has an important impact on studying language based on the culture behind the language itself. The introduction referred to here is not about proficiency in using that language, although the ability to speak using the language is included as a result of understanding a language, what is its main essence is being able to analyse the similarities and differences between two languages so that one can see the other values that lie behind the language.

The term "*English skill*" describes the capacity to successfully utilize and comprehend the English language. It includes several different elements in general, like speaking, listening, reading, and writing. Since English is one of the most commonly spoken languages and is used frequently in international commerce, education, and social contacts, it is essential to be proficient in it in today's globalized world. Speaking, the capacity to communicate effectively in spoken English. To effectively communicate ideas, one must use the appropriate syntax, vocabulary, pronunciation, and tone. And then listening is the ability to comprehend spoken English in a variety of settings, including media, lectures, presentations, and conversations. In order to communicate and learn effectively, one must have good listening abilities.

Reading is the ability to understand written English texts of various complexity levels. In today's information-driven environment, having strong reading abilities is essential for achieving academic success, acquiring knowledge, and maintaining awareness. Writing is the capacity to create clear, well-organized written English content. Emails, reports, articles, and other types of written communication fall under this category. Knowing and comprehending a variety of English words and their meanings, including idiomatic expressions and collocations, is known as vocabulary. Grammar, the knowledge of the rules governing English sentence form. To communicate clearly and accurately, one must have a firm command of grammar. In order to promote clear communication and comprehension, English words and sounds must be spoken correctly. Fluency: the capacity to communicate flexibly and fluidly in speech or writing, displaying comfort with the language. Comprehension: the ability to accurately comprehend and translate both spoken and written English. And the last is Contextual Understanding, the skill of identifying and modifying language use according to the social, cultural, and situational context.

The importance of analyzing the similarities and differences between the two languages can gain a deep understanding of the grammatical structure and vocabulary of each language. The results can provide the ability to communicate and translate the language as well as develop language skills which include identifying patterns and principles that apply in a broad language. It even affects raising cultural understanding in which there is an insight into the values, norms, and the beliefs behind the culture.

Indonesian is the official language used by all Indonesian people, even though they have their language that is known as mother tongue language, but is the language of unity then Indonesian is used as the official language in the country of Indonesia. According to Professor Moeliono Morlokoemar (1994) Indonesian is a flexible language in the sense that it can keep up with the times and meet the communication needs of the Indonesian people, whereas according to Samsuri (2003), Indonesian is a media language which is the identity and characteristic of Indonesian society.

Meanwhile English is a foreign language in Indonesia, not the first nor second language, but English is very global in the sense that this language is already widely known. according to Professor David Crystal, he sees

English as a global language where this language is widely used by many countries, so from this very global usage, dialect diversity emerges and also regional variations in each country. This language is seen as a language that is flexible and capable of changing and adapting to various contexts and the needs of the communicant.

Based on the opinions of the experts above, it can be seen that Indonesian and English have their interpretation which reflects the identity of the users of these languages who are known as native speakers. Therefore, it is interesting to analyse these two languages to find their differences and similarities. In analysing two languages, there is a special method used, namely contrast analysis to understand the differences and resistance between two or more elements of a language, these elements consist of the sound of word phrases, to sentence construction.

George (1987) in his book, he said that contrast analysis is an important tool for studying conceptual and cognitive differences and a language so that it can distinguish between conflicting concepts. Meanwhile, according to Chomsky (1957), contrast analysis can assist in identifying structural differences that can produce differences both in terms of aspects, meanings and a language.

Based on the research that has been conducted by Hanafi in 2020, where the researcher conducted a linguistic analysis, namely a contrast analysis of the nouns suffixes between two languages, namely Indonesian and Banten Javanese, even though Javanese comes from Indonesia, the language of services has differences from Indonesia language, such as: the vocabulary and even the structure of the language.

Therefore, the researchers are interested in raising this title to analyze the two language values, Indonesian and English regarding noun prefixes. By doing the analysis, the researchers will get the similarities and differences between the two languages.

Method

In this study, researchers used a qualitative method because the data were in the form of words or sentences in two different languages. Namely prefixed nouns between Indonesian and English. According to Bogdan and Biklen (1982), qualitative research is descriptive research in which the data is collected in the form of words or pictures and not in the form of numbers.

In the data collection method, researchers used documentation through reading materials and note taking techniques. The documentation method looks for data contained in the news. Researchers here use documentation in collecting data. The data has been obtained through English and Indonesian News Item texts. For Indonesian noun prefix data, researchers looked for data from Kompas.com news entitled "Jokowi: Our Defense Industry has good prospects, there is a lot of demand" and for English prefix nouns, researchers used News item text from BBC News entitled "Commentary: Indonesia's new capital Nusantara can't afford the tangled wires of Jakarta." The data analysis technique used is a contrastive study, which compares two languages, so that the similarities and differences between the two languages can be known.

Findings and Discussion

In this section, the researchers present the findings and make the discussion. The researchers provided the source of data analysis namely news items text from BBC News and Kompas.com,

Text I for Indonesian prefix Noun analysis

Title: **"*Jokowi: Industri Pertahanan Kita Punya Prospek Baik, Permintaannya Banyak*."**

> *JAKARTA, KOMPAS.com* - Presiden Joko Widodo mengatakan, industri pertahanan Indonesia memiliki prospek yang baik. Sebab, permintaan hasil produksi alat utama sistem persenjataan (alutsista) buatan Indonesia saat ini tinggi dan hal itu harus dikembangkan. "Saya hanya ingin menggarisbawahi bahwa industri pertahanan di negara kita memang memiliki prospek yang baik dan harus dikembangkan," ujar Jokowi saat memberikan keterangan di PT Pindad, Kecamatan Turen, Kabupaten Malang, Jawa Timur, sebagaimana dilansir siaran YouTube Kompas TV, Senin (24/7/2023).
>
> "Baik yang berkaitan dengan peluru, baik yang berkaitan dengan kendaraan, baik yang berkaitan dengan senjata. Semuanya. Karena permintaannya banyak," ujarnya.

Oleh karena itu, pemerintah berencana untuk mencari mitra dalam pengembangan PT Pindad untuk jangka panjang. Tujuannya, agar perkembangan perusahaan alutsista pelat merah tersebut bisa lebih cepat.

"Tadi di rapat intern tadi, saya sampaikan bahwa akan lebih baik kalau kita bermitra, akan lebih baik kalo kita cari partner. Sehingga pengembangan dari Pindad akan jadi lebih cepat lagi," jelas Jokowi. "Setelah ini setelah mendapatkan tadi input-input akan kami ratas (rapat terbatas) kan (dibahas dalam rapat terbatas) dan kita putuskan akan ke mana Pindad dibawa," lanjutnya.

Dalam kesempatan tersebut, Kepala Negara juga memamerkan peluru buatan PT Pindad. Menurutnya, saat kunjungan ke luar negeri, negara asing kerap menanyainya soal peluru tersebut. "Hari ini saya datang ke Pindad bersama dengan Menteri Pertahanan Pak Prabowo dan juga Pak Erick Thohir Menteri BUMN untuk melihat prospek dari produk-produk yang diproduksi Pindad," jelas Jokowi. "Karena di setiap kunjungan saya ke negara lain mereka selalu menanyakan mengenai, yang berkaitan dengan barang ini. Peluru," tuturnya. Jokowi melanjutkan, saat ini dunia memang sedang kekurangan peluru. Di sisi lain, untuk PT Pindad sendiri sudah mampu meningkatkan produksi peluru. Menurut Kepala Negara, sebelum pemerintah memberikan penyertaan modal negara (PMN), PT Pindad mampu memproduksi sebanyak 275 juta peluru. "Setelah kita beri PMN sebesar Rp 700 miliar produksinya meningkat jadi 415 juta peluru. Hampir dua kali lipat karena memiliki line tambahan dari PMN yang telah kita berikan," ungkap Jokowi.

Presiden menambahkan, ke depannya pemerintah akan menggeser lokasi produksi PT Pindad yang berada di Bandung ke kawasan industri di Subang, Jawa Barat. Lokasi baru tersebut merupakan tanah milik BUMN. Dengan perpindahan itu, diharapkan nantinya pengembangan PT Pindad akan lebih baik karena sudah memiliki lahan luas.

Table 1. The following is the findings data prefix noun of Kompas.com text

Prefix		Root word	Word	Meaning
Per	+	Tahan-***an***	pertahanan	Defense
Per	+	Minta-***an***	permintaan	Demand
Per	+	Senjata-***an***	Persenjataan	Armament
Ke	+	Terang-***an***	keterangan	Description
Peng	+	Kembang-***an***	pengembangan	Development
Pen	+	Serta-***an***	penyertaan	Inclusion
Per	+	Pindah-***an***	Perpindahan	Displacement

Text II for English prefix noun analysis:

Title: **"*Commentary: Indonesia's new capital Nusantara can't afford the tangled wires of Jakarta*."**

JAKARTA: The electricity cable system in Jakarta is estimated to be more than 80,000 km long, which is sufficient to circle the Earth more than twice.

With the city's rapid growth of population and embrace of digital technology, this length will increase significantly every year, causing more complications to an already tangled installation of wires. Unfortunately, this challenge seems to be underestimated and not taken seriously in Indonesia.

A chaotic mess of cables dangling overhead is indeed a common scene along the streets in big cities across Indonesia - sometimes the jumble of wires strung atop is heavy enough to leave poles tilting. Electrical cables are frequently co-located alongside telecommunications, multimedia and data cables - the result of immature planning for cable installation.

Regulations were issued in 2021 in a bid to untangle part of this problem, requiring that the roll out of various new networks do not interfere with the electricity supply or the structural strength of power poles.

The regulation also requires consideration of aesthetics as a community good. Leaving aside complaints about pollution, the tangled wires make it hard for the public to enjoy the clear sky.

But the practical dangers are more pressing for pedestrians and nearby residents, such as the potential for electrical short circuits and fire hazards. Some outages have also been reported due to animal disturbances, including from birds and monkeys.

Public complaints over years have gone unaddressed, highlighting that the messy cables not only decrease the electricity supply but carry a cost for quality of living and national productivity.

Table 2. The following is the findings data prefix noun of BBC News text

Prefix		Root word	Word	Meaning
Under	+	estimated	underestimated	Diperkirakan terlalu rendah
Over	+	head	overhead	Biaya yang dikeluarkan
In	+	deed	Indeed	Memang
Co	+	located	Collocated	Berada di lokasi yang sama
Along	+	side	alongside	bersama
Tele	+	communication	telecommunication	telekomunikasi
Multi	+	media	multimedia	multimedia
Im	+	mature	immature	Belum dewasa
Un	+	tangle	untangle	Tidak kusut
Un	+	addressed	unaddressed	Tidak dialamatkan

Based on the findings above, it can be seen the differences and similarities between the two languages in an analysis of noun affixes between English and Indonesian, for the similarities we could conclude prefix that found either in Indonesia or English are using derivational morphemes that is need to be bound to other words for creating new word meaning or just to creating new words meaning widely. For the differences, we could conclude that English prefix is more easy to bound to each word for creating new words meaning beside the usual prefix word itself but its need to be consider to English grammatical as well, for example word "*over*" + "*head*" could be bound as a new word "*overhead*" then creating new meaning for these words, rather than just putting the usual prefix word such as word "un" "in" "re" etc, English has more optional word that could be bound to another word, instead Indonesia has no option to bound one word to another words for creates a new word, Indonesia prefix grammatical rules only have one option it is mixing a word to usual prefix word that have been provided before such as "*pe*" "*be*" "*me*", there is impossible to bound one word to another for creating new word in Indonesia, at least in this case of study.

Conclusion

This study demonstrates that every language has distinctive qualities that set it apart from other languages. Comparative examination of Indonesian and English reveals both parallels and differences between the two languages.

Then, the affixation process in the Indonesian language rules prefix + root. English, the rules for prefix+ root, Nouns, verbs, adjectives, and function words make up the word classes in Indonesian and English. Prefixes makeup Indonesian noun forming affixes:

Prefixis: *Ke-, Ter,-Me,-di,-pe,-per,-se,-ber.*

English nouns affixes consist of prefixes *under-, over-, in-, co-, along-, tele-, multi-, im-, and un.*

Finally, this analyst concludes that Indonesian and English have contrasts. We might infer from the similarities that prefixes that are either found in Indonesian or English are employing derivational morphemes that need to be tied to other words in order to create new word meaning or simply to create new words meaning broadly. Because of the distinctions, we can say that English prefixes are easier to attach to each word to give it new meanings outside of the norm, but they also need to take English grammar into consideration. These contrasts can ruin one's understanding of separating the attaches of these words, the analyst moreover incorporates a positive effect on the user to create it more curiously to consider

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Contrastive Analysis on Imperative Sentence in English and Batak Toba Language

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Abstract

This study is conducted to investigate the contrast between English and Batak Toba language in an imperative sentence. Learning another language needs effort since there must be some differences with own language instead of similarities. That fact leads to the existence of difficulties in the teaching materials of that language, including phonological, lexical, and grammatical materials. Every language has its own rules, so that fact cause errors occur among the learners. Comparative analysis was conducted to identify similarities and differences in syntax, verb forms, politeness, and pragmatics. A corpus of imperative sentences from both English and Batak Toba sources. This will involve collecting data from various written texts, online resources, audio recordings, and interviews with native speakers. The research will compare the different verb forms used in imperatives, including base forms, bare infinitives, and finite verbs. The study will investigate how these variations impact the meaning and force of the imperative sentences in both languages. Based on the special markers, there are eighteen imperative sentence markers in English, including: 'let's', 'let's not', 'shall', 'you had better', 'why don't you', 'please', 'do', 'will you', 'would you', 'can you', 'could you', 'would/do you mind', 'would you like, 'won't you, 'don't', 'don't be', 'no', and 'must'. In the Toba Batak commands, the researcher found twelve special markers, including: 'ma', 'jo/jolo', 'ate', 'da', 'tole', 'santabi', 'tongka', 'unang', so tung', 'na so so', 'ingkon', and 'jaga'. Based on the results of the study, it can be concluded that imperative sentences in Toba Batak are more polite than English. The results of the data analysis show that there are similarities and differences. In addition, the researcher recommends that the teacher teach the rules in English imperative sentences for Toba Batak students

Keyword: Contrastive analysis; English; Batak Toba; Imperative sentence

Introduction

English is one of the universal languages. The language is understood and used almost everywhere on earth. Communication requires a sender, a receiver and a channel, so it constitutes a channel or medium of communication between people. In other words. English is known as an international language, a communication tool used by people all over the world, and can be used as a guide to expressing and communicating ideas in many areas of life, including education. They can also communicate and communicate with each other to form mutual understanding and benefit each other.

Also, nowadays, English is becoming a language that people learn in all countries of the world, including Indonesia. English education is also known as foreign language education. It can be said that Indonesian is the mother tongue of the students. And: English is the language of students. English is therefore compulsory in this country and is a compulsory subject at all levels of education, i.e. Sekolah Menengah Pertama (SMP) or middle school, Sekolah Menengah Atas (SMA) or high school and even university. In addition, English as a regional

content subject includes Sekolah Dasar (SD) or primary school level education in the country. The curriculum at the educational level is based on the guidelines of the government-imposed curriculum regulations. The latter is referred to as Kurikulum Tingkat Satuan Pendidikan (KTSP) or school curriculum.

Language is very important for a person to communicate with others. Communities must communicate to understand each other. That is why language is necessary for life. Communication in society is impossible without language. On the other hand, language as a communication system allows people to work together. At the same time, the language is part of the culture of the community. People use language as a way to express their identity with one cultural group and their differences from another.

As the foreign language, English is an important language in the world. English has become a tool for international communication in transportation, commerce, banking, tourism, process of technology, diplomacy, and scientific research (Nunan in Cahyono, 2010: 91).

Contrastive analysis refers to the systematic study and comparison of two languages in order to identify similarities and differences in various linguistic features. In this case, we will examine the contrast between imperative sentences in English and the Batak Toba language. Imperative sentences in English typically command or request someone to do something. They often start with the base form of a verb and do not have a subject pronoun.

For example:
1. "Close the door."
2. "Please wait for me."
3. "Be quiet."

On the other hand, imperative sentences in the Batak Toba language also convey commands or requests, but they exhibit different structural patterns and may include other elements such as subject pronouns and aspect markers.

For example:
1. "Mangaloppa sayur." (cooking vegetables)
2. "Urupi au Tuhan" (Please help me, God.)
3. "Pa so jo" (Stop it!)

From a contrastive analysis perspective, we can observe the following differences between English and Batak Toba imperative sentences:
1. English imperative sentences usually lack subject pronouns, while Batak Toba imperative sentences may include them.
2. Batak Toba imperative sentences have aspect markers that indicate completed or ongoing actions, whereas English does not typically have such markers.
3. English imperatives often include politeness markers like "please," while Batak Toba imperatives may rely more on intonation and context for politeness.

Theory and Method

A. Defenition of CA

Contrastive analysis is the systematic study of paired languages aimed at identifying structural differences and similarities. It was once used to create a language genealogy. Contrastive analysis (CA) is the systematic comparison of two or more languages. It aims to explain their similarities and differences. CA was well done For practical/educational purposes. The goal was to provide a better explanation.

Contrastive analysis is a linguistic theory and methodology that aims to compare and contrast the linguistic structures and elements of two or more languages to identify similarities and differences between them. The primary goal of contrastive analysis is to predict the difficulties or errors that learners may encounter when acquiring a second language based on the features and structures of their native language.

By analyzing the differences and similarities between the languages, educators and linguists can better understand the potential challenges learners might face and design more effective language teaching materials and methods. Contrastive analysis has been widely used in the field of second language acquisition and language teaching. One of the key figures associated with contrastive analysis is Robert Lado, an American linguist who significantly contributed to its development in the mid-20th century. He is known for his book "Linguistics Across Cultures: Applied Linguistics for Language Teachers," published in 1957, which delves into the principles and application of contrastive analysis.

B. Contrast analysis process:

The process of contrast analysis typically includes the following steps:

1. Language selection:

Based on the target language being studied and the native language of the learner, he selects two or more languages for comparison.

2. Linguistic Description:

Analysis of each language's linguistic features such as phonology, morphology, syntax, and vocabulary.

3. Identifying Differences:

Compare languages to identify different areas. H. Contrast point.

4. Forecast:

The identified contrasts are used to anticipate potential difficulties or mistakes learners may encounter while learning the target language.

5. Impact on language teaching:

Deriving implications for language teaching, including developing materials and strategies to address anticipated challenges. Purpose of contrast analysis:

C. The main objectives of contrast analysis are:

1. Error prediction:

Anticipate the mistakes and difficulties learners may face in acquiring a second or foreign language based on the contrast between their mother tongue and target language.

2. Curriculum and Material Design:

Inform designers of language curricula and materials about areas in the educational process that may require special attention so that they can create more effective learning resources.

3. Understand between languages:

To gain insight into the process of interlinguistic development, the transitional stages a learner goes through on the way to mastering a target language.

4. Linguistic Studies:

It contributes to linguistics and cross-linguistic research by providing a framework for comparing linguistic structures of different languages.

D. Imperative Sentences

An imperative clause is a type of sentence that gives a direct command, request, or direction. They are used to instruct or give directions to someone to do something. In imperative sentences, the subject (you) is understood but often not stated explicitly. The tone of an imperative sentence can be authoritative, polite, or even friendly, depending on the context and the relationship between the speaker and the listener.

An imperative clause is a type of sentence that gives a command, request, or direction. Used to communicate directly with listeners and readers and move them to action. Imperative clauses often end with a period (.), but can also end with an exclamation point (!) if the command is urgent or urgent.

E. Statement structure

The structure of the imperative clause is simple. It usually consists of the base form of the verb (the infinitive) and may include an optional subject (you) that is usually understood. Here is the basic structure:

[you] + verb (base form) + [optional object]

For example:

close the door. [you] (understood) + close (verb) + [door] (optional object)

Please pass the salt. [you] (understood) + pass (verb) + I (object) + [salt] (optional object)

Sometimes the subject (rather than ``you'') is used in imperative clauses to indicate emphasis or a particular direction, but in English the subject ``you'' is the most common and standard choice.

F. Research Method

This research will employ a descriptive and comparative approach. Data will be collected from authentic sources, such as textbooks, language resources, and native speakers' narratives. Comparative analysis will be conducted to identify similarities and differences in syntax, verb forms, politeness, and pragmatics. The research will begin by compiling a corpus of imperative sentences from both English and Batak Toba sources. This will involve collecting data from various written texts, online resources, audio recordings, and interviews with native speakers.The collected data will then undergo a thorough analysis using qualitative and quantitative research techniques. The syntactic structure of imperative sentences in both languages will be examined, focusing on

word order, sentence patterns, and the use of auxiliary verbs or modal verbs. The research will compare the different verb forms used in imperatives, including base forms, bare infinitives, and finite verbs. The study will investigate how these variations impact the meaning and force of the imperative sentences in both languages. Politeness strategies and pragmatic considerations in imperative sentences will also be analyzed. This will involve exploring politeness markers, such as modal auxiliaries, politeness particles, and contextual cues that influence the level of politeness in both English and Batak Toba. This research will contribute to further understanding the similarities and differences in the use of imperative sentences between English and Batak Toba. By identifying areas of contrast, the study aims to enhance cross-cultural and interlingual communication and provide insights into language teaching and translation

Findings and Discussion

This research is an analysis of the differences between English and Toba Batak in terms of types, functions, and markers in imperative sentences. Researchers apply documentary techniques to collect data. Based on the results of data analysis on command sentence types, researchers found two types, positive and negative forms.

Based on function, there are seven functions of command sentences in English, including:
1) commands;
2) suggestions;
3) invitations;
4) advice;
5) prohibition;
6) requests; and
7) coercion.

Command sentences in the Toba Batak language, researchers found eight functions, including:
1) commands;
2) requests;
3) invitations;
4) prohibition'
5) advice;
6) encouragement;
7) suggestions; and
8) warning.

Based on the special markers, there are eighteen imperative sentence markers in English, including: 'let's', 'let's not', 'shall', 'you had better', 'why don't you', 'please', 'do', 'will you', 'would you', 'can you', 'could you', 'would/do you mind', 'would you like, 'won't you, 'don't', 'don't be', 'no', and 'must'. In the Toba Batak commands, the researcher found twelve special markers, including: 'ma', 'jo/jolo', 'ate', 'da', 'tole', 'santabi', 'tongka', 'unang', so tung', 'na so so', 'ingkon', and 'jaga'. Based on the results of the study, it can be concluded that imperative sentences in Toba Batak are more polite than English. The results of the data analysis show that there are similarities and differences. In addition, the researcher recommends that the teacher teach the rules in English imperative sentences for Toba Batak students.

Conclusion

In this case, the researchers come to the conclusion. This research examined the contrast between imperative sentences in English and the Batak Toba language. Then, in doing that, the writer uses Contrastive Analysis that concerned with the way in which native language affects foreign language in the individual. The writer compares the patterns of imperative sentences in both languages. By analyzing the differences and similarities between the languages, educators and linguists can better understand the potential challenges learners might face and design more effective language teaching materials and methods. The structure of the imperative clause is simple. The study will investigate how these variations impact the meaning and force of the imperative sentences in both languages. This research is an analysis of the differences between English and Toba Batak in terms of types, functions, and markers in imperative sentences. The results of the data analysis show that there are similarities and differences.

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Functional Interpersonal Role Analysis in Song Lyrics "I'll be Waiting": A Case on Language Metafunctions

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Abstract

This study aims to analyze the interpersonal functional systematic role in the lyrics of the song entitled "I'll be waiting" written by Lauren Frawley/Cian Ducrot. The method used by the researchers in this study is a qualitative descriptive method. The researchers used the documentation method by reading, and analyzing one by one the clauses contained in the song lyrics, and then collecting data. Data analysis was conducted in four components: data collection, data condensation, data presentation, and conclusion drawing. The result of clause analysis shows that there are 20 clauses in the lyrics showing various subjects, finite & predicator, complement, adjunct, interrelation of mood, and residue. Through analyzing the use of words in the lyrics and musical instruments, the listener can better feel the meaning of the song and can feel the emotional flavor of the song. This finding showed that through interpersonal role analysis, people become understand how the choice of words, phrases, and overall language style affect the way the singer interacts with the listener and creates a deep emotional impact

Keyword: Interpersonal function; Language metafunction; Lyrics; Songs

Introduction

A song is a tone that is collaborated through song lyrics, tones, and other musical instruments. The function of songs is as a medium of entertainment, a medium of communication between one's feelings. Through song lyrics, one can express one's feelings. When someone is listening to the song, it can be described that someone is describing his expression through the song.

Thus, a songwriter must continue to analyze the words in each verse of people's songs by carefully selecting acceptable sentences and vocabulary related to systemic functional linguistics (SFL). Functional Linguistics (SFL) is the study of the function of language to make meaning. Halliday & Matthiessen (2014) state that there are three types of metafunctions in Systemic Functional Linguistics (SFL): ideational meaning, textual meaning, and interpersonal meaning (Purba et al., 2023).

Xiang (2022) clarified that interpersonal meaning refers to language as a tool to interact with people. It is essential to use good grammatical choices in communication as they can create diverse and meaningful expressions that affect the relationship between the speaker and the audience in communication (Feng & Liu, 2020).

The lyrics of "I'll be waiting" were written by "Lauren Frawley" and popularized by "Cian Ducrot". This study aims to analyze the type of mood and interpersonal meaning embodied in the lyrics of I'll Be Waiting. Halliday's hypothesis is applied by the researchers. Mood and Residue are components of interpersonal meaning (Ping and Lingling, 2017). The Mood element consisting of Subject and Finite shows the interpersonal function of the clause. While the other component is known as Residue.

The research focuses on analyzing the word structure in song lyrics. Thus, this research can be a good reference for songwriters to write good song lyrics because it uses functional linguistics, especially interpersonal meaning.

Research Method

The method used by the researchers in this study is a qualitative descriptive method. According to Herman et al (2023), descriptive techniques consist of collecting, categorizing, evaluating, and interpreting data, which is ultimately followed by drawing conclusions without making generalizations. Researchers use descriptive-qualitative research because researchers collect and analyze data then make conclusions. The researchers used document or content analysis because the research subject was song lyrics. Document or content analysis is a research method used to detect certain characteristics of written or visual resources. Public records, textbooks, newspapers, letters, videos, diaries, topics, reports, or other documents can be used.

Researchers must identify effective data sources with research problems. In this study, researchers used data from the Google website (https://www.sonora.id/read/423721086/lirik-lagu-ill-be-waiting-milik-cian-ducrot-dan-terjemahan-indonesianya) which contains the lyrics of the song I'll be waiting. The researcher chose the song because the song describes a person's very deep feelings in waiting for his partner and the song is popular among teenagers to adults.

In this study, the researcher used qualitative data. There are many data collection methods, including documents, observations, tests, and surveys. The documentation technique was used by the researcher to collect data. In this study, the researcher obtained data from transcripts. The documentation method was used for data collection. Therefore, the researcher uses the documentation method by reading, analyzing one by one the clauses contained in the song lyrics, and then collecting data. Opening the webpage https://www.google.com/search?q=lirik+lagu+i%27ll+be+waiting&oq=lirik+lahu+ill+be&aqs=chrome.1.69i57j0i13i512l9.7370j0j7&sourceid=chrome&ie=UTF-8.

After the data was collected, the researcher then analyzed the data. Data analysis contains four components: data collection, data condensation, data presentation, and conclusion drawing.

Findings and Discussion

This research focuses on the interpersonal linguistics of functional systematic found in 20 clauses taken from the song "I'll Be Waiting". In this journal, the researcher presents 20 tables of 20 clauses as data.

Clause 1. Leave your keys if you ‘re not coming home

Leave your keys if you ‘re not coming home

Adjunct	Subject	Aren ot	Comi ng	Complement
		Finit e	Predi cator	
RESI-	MOOD		DUE	

In the clause above with the lyrics *Leave your keys if you 're not coming home*
Leave your keys if in this clause is included in the adjunct, *you're* here is the subject, *not coming* as an element taken from the pronoun and determined as finite because the researcher separates finites and predicators (finite elements are always fused with predicators, taken from *not coming* from *arenot+coming*), and *home* as a complement.

Clause 2. You packed your bags full of letting go

You packed your bags full of letting go

Subject	Did	Pack	Adjunct	Complement
	Finit e	Predicat or		
MOOD				RESIDUE

In the clause above with the lyrics *You packed your bags full of letting go*
You is the subject, *packed* is the finite and predicator taken from packed from *did+pack*, *your bags* is the complement, and *full of letting go* is the adjunct.

Clause 3. You were moving in, now you‘re moving on

You were moving in, now you‘re moving on

Subject	were	Moving in	Adjunct
	Finite	Predicator	
MOOD			RESIDUE

In the clause above with the lyrics *You were moving in, now you're moving on. You* belongs to the subject, *were moving in* belongs to the finite and the predicator is taken from were *moving in* from *were+moving in*, *now you're moving on* belongs to the adjunct

Clause 4. There‘s no getting used to you being gone

There‘s no getting used to you being gone

Adjunct	Is no	getting	Subject	Adjunct
	Finite	Predicator		
RESIDUE			MOOD	RESIDUE

In the clause above with the lyrics *There's no getting used to you being gone. There's no getting* belongs to adjunct, *used to* belongs to finite and predicator is taken from used from *is no getting used to*, *you* belongs to subject, and *being gone* belongs to adjunct

Clause 5. You were down now you‘re giving up

You were down now you‘re giving up

Subject	Did	Down	Adjunct
	Finite	Predicator	
MOOD			RESIDUE

In the clause above with the lyrics *You were down now you're giving up. You* belongs to the subject, *were down* belongs to the finite and the predicator is taken from *were down* from *were+down*, *now you're giving up* belongs to the adjunct

Clause 6. Just a false start if you‘re quitting on us another year, just another lie

Just a false start if you‘re quitting on us

Adjunct	Subject	are	Quitting	Complemet
		Finite	Predicator	
RESIDUE	MOOD			

In the clause above with the lyrics *Just a false start if you're quitting on us. Just a false start if* belongs to adjunct, *you're* belongs to subject, *quitting* belongs to finite and predicator is taken from *quitting* from *are+quitting*, *on us* belongs to complement,

Clause 8. Another year, just another lie

In this clause “*another year, just another lie”* portrays a sense of emotional exhaustion and disillusionment.

Clause 9. Wish you‘d call so I could say goodbye

Wish you‘d call so I could say goodbye

Adjunct	Subject	Did	Can	complement

		Finite	Predicator	
RESIDUE	MOOD			

In the clause above with the lyrics *Wish you'd call so I could say goodbye. Wish you'd call so* belongs to the adjunct, *I* belongs to the subject, *could* belongs to the finite and predicator, *say goobye* belongs to the complement

Clause 10. And let you know, I will wait for you every night

And let you know, I will wait for you every night

Adjunct	Subject	Will	Wait	Complement
		Finite	Predicator	
RESIDUE	MOOD			RESIDUE

In the clause above with the lyrics *And let you know, I will wait for you every night*
And let you know belongs to the adjunct, *I* belongs to the subject, *will* belongs to the finite, *wait* belongs to the predicator, *for you every night* belongs to the complement

Clause 11. If you ever wanna fall in love

If you ever wanna fall in love

Adjunct	Subject	Do	Ever	Complement
		Finite	Predicator	
RESIDUE	MOOD			RESIDUE

In the clause above with the lyrics *If you ever wanna fall in love. If* belongs to adjunct, *you* belongs to subject, *ever* belongs to finite and predicator (*do + ever wanna*), *wanna fall in love* belongs to Complement

Clause 12. If you ever wanna make things right

If you ever wanna make things right

Adjunct	Subject	Did	Ever	Complement
		Finite	Predicator	
RESIDUE	MOOD			RESIDUE

In the clause above with the lyrics *If you ever wanna make things right. If* belongs to adjunct, *you* belongs to subject, *ever* belongs to finite and predicator, *wanna make things right* belongs to complement.

Clause 13. If you ever wanna be my one

If you ever wanna be my one

Adjunct	Subject	Do	Ever	complement
		Finite	Predicator	
RESIDUE	MOOD			RESIDUE

In the clause above with the lyrics *If you ever wanna be my one*. *If* belongs to adjunct, *you* belongs to subject, *ever* belongs to finite and predicator, *wanna be my one* belongs to complement

Clause 14. I will be waiting

I will be waiting

Subject	will	Be	Complement

	Finite	Predicator	
MOOD		RESIDUE	MOOD

In the clause above with the lyrics *I will be waiting. I* belongs to the subject, *will* belongs to the finite, *be* belongs to the predicator, *waiting* belongs to the complement

Clause 15. I will be waiting

I will be waiting

Subject	Will be	waiting
	Finite	Predicator
MOOD		RESIDUE

In the clause above with the lyrics *I will be waiting*. *I* belongs to the subject, *will* belongs to the finite, *be* belongs to the predicator, *waiting* belongs to the complement

Clause 16. Never thought that you had be giving up

Never thought that you had be giving up

Adjunct	Subject	Had be	Giving up
		Finite	Predicator

In the clause above with the lyrics *Never thought that you had been giving up*. *Never thought that* belongs to the adjunct, *you* belongs to the subject, *had* belongs to the finite, *be* belongs to the predicator, *giving up* belongs to the complement.

Clause 17. Guess with all the climbing, you are tired, and you fell out of love

Guess with all the climbing, you are tired, and you fell out of love

Adjunct	Subject	are	Tired	Complement
		Finite	Predicator	
RESIDUE	MOOD			RESIDUE

In the clause above with the lyrics *Guess with all the climbing, you were tired, and you felt in love*
Guess with all the climbing belongs to the adjunct, *you* belong to the subject, *tired* belongs to the finite and predicate (*did* + *tire*), *and you fell out of love* belongs to the complement

Clause 18. Maybe if you don't crash the landing

Maybe if you don't crash the landing

Adjunct	Subject	Don't	Crash	complement
		Finite	Predicator	
RESIDUE	MOOD			RESIDUE

In the clause above with the lyrics *Maybe if you don't crash the landing*. *Maybe if* belongs to the adjunct, *you* belongs to the subject, *don't* belongs to the finite, *crash* belongs to the predicator, *the landing* belongs to the complement.

Clause 19. You will end up right back where I'm standing

You will end up right back where I‘m standing

Subject	will	End	Adjunct	Complement
	Finite	Predicator		
MOOD				RESIDUE

In the clause above with the lyrics *You will end up right back where I'm standing*
You belongs to the subject, *will* belongs to the finite, *end* belongs to the predicator, *up right back* belongs to the Adjunct, *where I'm standing belongs* to the Complement

Clause 20. And then you will know, I wait for you every night

And then you will know, I wait for you every night

Adjunct	Subject	do	Wait	complement
		Finite	Predicator	
RESIDUE	MOOD			RESIDUE

In the clause above with the lyrics *And then you will know, I wait for you every night*
And then you will know belongs to the adjunct, *I* belong to the subject, *wait* belongs to the finite and predicate, *for you every night* belongs to the complement.

After analyzing the data, researchers made a discussion about the interpersonal structure. Some examples of song lyrics are analyzed based on interpersonal functions. In table 8 clause "*another year, just another lie*" portrays a sense of emotional exhaustion and disillusionment.

The use of language in literary works, including song lyrics, plays an important role in conveying messages and emotions to listeners. The systematic analysis of the lyrics of the song "I'll Be Waiting" will focus on its functional interpersonal aspects. In this analysis, we will explore how the song lyrics reflect the interaction between the singer and the listener, identifying the language style and interpersonal elements used to achieve certain communicative effects.

"I'll Be Waiting" is a song that can encompass various meanings and emotions expressed by the singer to the listener. Through functional interpersonal analysis, we can discover how the lyrics of this song build an emotional bond between the singer and the listener, and how language elements are used to communicate certain feelings, expectations or messages.

In the following analysis, we will carefully parse the lyrics of "I'll Be Waiting", finding out how language elements such as first-person pronouns, modal verbs, binding phrases, and emotion words, affect the way the singer conveys messages and emotionally interacts with the listener. Through this analysis, it is hoped that we can better understand the complexity and appeal of this song's lyrics and see how the power of language can be used to effectively convey messages and move listeners.

This research shows the interpersonal meaning contained in the lyrics of the song "I'll be waiting" through the structure of interpersonal function. This research design is qualitative. To collect data, the researcher searched for the song lyrics through google search.

The data of this research is collected through analyzing the clauses contained in the lyrics of the song.

Conclusion

The lyrics use a variety of language elements, including first-person pronouns (I, me), modal verbs (will), binding phrases ("be waiting"), and emotion words to create an emotional connection between the singer and the listener. The use of first-person pronouns such as "I" and "me" brings the listener closer to the singer, creating a feeling of intimacy and trust. The choice of the modal verb "will" emphasizes promise and perseverance, conveying the singer's commitment to always wait and be faithful.

In addition, the binding phrase "be waiting" indicates the continuation of the action of waiting, giving the sentiment that the singer's feelings will never change. The lyrics are also reinforced by the use of emotive words that express feelings and desires, evoking empathy from the listener.

Overall, this analysis reveals how language is used to create emotional bonds in literary works such as song lyrics. The message conveyed by the singer in "I'll Be Waiting" not only talks about love and loyalty, but also conveys feelings of warmth and attachment.

In this analysis, we also understand how the choice of words, phrases and overall language style affect the way the singer interacts with the listener and creates a deep emotional impact. The lyrics of this song successfully achieve its communicative purpose by evoking feelings and building a bond with the listener, confirming that language is a very powerful tool in conveying messages and expressing emotions in the form of literary works.

A writer may have different thoughts, and have different goals, and can affect the listener or reader depending on how someone reads or listens to it. The author assumes that the delivery of information or feelings in the song lyrics is analyzed using the interpersonal function of Mood

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Unveiling Racism and Discrimination: Fairclough's Critical Discourse Analysis of Reactions to The Little Mermaid In News

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Abstract

The role of the media is integral to maintaining contemporary society as it serves as a powerful tool to disseminate information, shape public opinion, and influence social and political discourse. The media has a significant obligation to shape public opinion and influence views on social issues such as racism and cultural nostalgia. This paper focuses on the linguistic and sociolinguistic approaches of discourse analysis and Critical Discourse Analysis (CDA) of online media. A total of 4,274 words were included in five articles that contributed to the research data. This research was conducted qualitatively using Norman Fairclough's critical discourse analysis approach. Analysis of the discursive practices of racism and discrimination in reactions to the live-action film The Little Mermaid in the mass media shows a complex interplay between attitudes and responses, reflecting the ongoing struggle to overcome deep rooted prejudices and simultaneously celebrate progress towards inclusivity and diversity. This shows how cultural icons and narratives can reach beyond borders and influence the perceptions and expectations of people around the world.

Keyword : Critical Discourse, Fairclough's Approach, Little Mermaid

Introduction

Racism is a deeply ingrained societal issue that perpetuates discrimination and prejudice based on a person's race or ethnicity, leading to unequal opportunities and outcomes. It manifests in various forms, from overt acts of hatred to more subtle systemic structures that disadvantage marginalized racial groups. As numerous scholars have noted, racism is a complex and pervasive problem with historical roots dating back centuries (Bonilla-Silva, 2006). It affects every facet of life, including education, employment, criminal justice, healthcare, and housing, perpetuating disparities that disproportionately impact people of color (Williams et al., 2019). Combatting racism requires not only individual awareness and education but also systemic changes and policies aimed at dismantling discriminatory practices (Bell, 2021; DiAngelo, 2018).

Discrimination refers to the unjust or prejudicial treatment of individuals or groups based on certain characteristics such as race, gender, religion, sexual orientation, or other attributes. It can manifest in various forms, including social exclusion, unequal access to opportunities, and negative stereotypes. Discrimination not only undermines the principles of equality and human rights but also perpetuates societal divisions and hampers overall progress. A study by Pager and Shepherd (2008) highlighted how racial discrimination in hiring practices disproportionately affects job opportunities for minorities, thereby contributing to income inequality.

Racism and discrimination are complex issues that are prevalent not only on a global scale, but also in specific regions such as Hong Kong (China), and Seoul (South Korea). Racism and discrimination are also finding new avenues for expression in the digital age, whether in Hong Kong, China, or Seoul, South Korea, There are examples of bias across platforms.

The role of media is integral to contemporary society as it serves as a powerful tool for disseminating information, shaping public opinion, and influencing social and political discourse. Media plays a crucial role in providing news and information, acting as a watchdog by holding institutions and individuals accountable for their actions (McQuail, 2010). Additionally, media has a significant impact on culture, shaping societal norms, values, and perceptions. It serves as a platform for diverse voices and viewpoints, fostering public debate and discussion. As a result, it appears that the media has a significant obligation to sway public opinion.

As exemplified by the controversy surrounding the live-action adaptation of Little Mermaid. The film's controversy over racism and discrimination was evident in the reaction to the casting of Halle Bailey as the dark-skinned Ariel. The casting choice drew negative responses, with some fans expressing disappointment and even making discriminatory comments about Bailey's skin color.

We are interested in bringing up the topic of issues in the movie Little Mermaid because here will discuss some of the issues raised by the movie "Little Mermaid" that attract attention because they relate to prejudice, racism, cultural nostalgia, and the impact of how society reacts and responds to Halle Bailey's representation as Ariel with dark skin. With the concept that people know that Ariel in the movie "Little Mermaid" is a beautiful woman who has red hair and fair skin, and Halle Bailey who plays Ariel is the opposite. Halle Bailey has dark skin. As such, there have been many conflicts and negative responses to the casting of Halle Bailey as Ariel from various platforms in Asian countries such as South Korea, China, and Hong Kong. Many viewers and fans were disappointed in the representation of Ariel by Halle Bailey. Many protested and expressed their opinions on several platforms from China, such as Maoyan and Douban. A lot of their criticism was written in the comments column which was a little offensive with discrimination and racism. They thought that the remake of the film "Little Mermaid" was damaging or destroying the views and memories of childhood. So many users used the hashtag #NotMyAriel when posting social media posts.

The topic of the live-action film Little Mermaid and Halle Bailey's portrayal of a dark-skinned Ariel is of linguistic interest as it highlights the intersection of languages and sociocultural practices. It shows how linguistic choices, such as words used in comments and hashtags on social media platforms, can reflect and perpetuate societal biases and stereotypes. This phenomenon is not limited to one culture, but also occurs in various Asian countries such as South Korea, China and Hong Kong, demonstrating the global reach of these issues. Negative responses and the use of hashtags such as #NotMyAriel also illustrates how language can be used as a tool of resistance and identity expression in the face of perceived cultural shifts. The linguistic and sociolinguistic aspects of this topic highlight the complexity of how language shapes and reflects social attitudes, cultural expectations, and notions of representation in a globalized media landscape.

Discourse Analysis (DA) and Critical Discourse Analysis (CDA) of online media are methodologies that delve into the linguistic and semiotic aspects of digital texts to uncover power dynamics, ideologies, and social constructs within online communication. Discourse Analysis examines how language structures meaning, while Critical Discourse Analysis goes further to explore how language is used to maintain or challenge social hierarchies and norms (Fairclough, 2001). Both approaches are particularly relevant in the analysis of online media, where communication is dynamic and constantly evolving. They can unveil how online platforms can be used to reinforce or contest prevailing discourses, ideologies, and biases, offering insights into how digital spaces shape and reflect societal values and power structures.

Fairclough's method in Critical Discourse Analysis has been used in several studies. The first is entitled *A mashup of policy tools and CDA as a framework for educational policy inquiry* by Mattheis (2016). The second is entitled *Gender, Race and Justification: The Value of Critical Discourse Analysis (CDA) in Contemporary Settler Colonial Contexts* by Hodes (2018). The third is entitled *Sociocultural Studies via CDA in Native Son (1939)* by Farahmandian & Shao (2020), and the fourth is entitled *The Gender, Class and Racial Discrimination in Alabama: a cultural approach to CDA* by Akbar & Hassan (2020). From the four previous studies mentioned, the researchers found similarities with the current study. Fairclough's CDA method was used in all of these studies, although the subjects were different.

Theory and Method

1. Theory

Discourse Analysis is a theoretical and methodological approach used to examine and interpret language use in its social context. It goes beyond examining individual sentences and focuses on the broader patterns of communication, aiming to uncover how language constructs meaning and reflects power dynamics, ideologies, and social norms within a given society (Fairclough, 2001). It emphasizes that language is not neutral but rather plays a crucial role in shaping our understanding of the world and in maintaining or challenging social

structures. Discourse analysts analyze various aspects of language, including the choice of words, sentence structures, and the organization of texts, to uncover underlying ideologies and power relations. This approach has been widely applied in linguistics, sociology, political science, and media studies to investigate how language shapes and reflects social reality.

Critical Discourse Analysis (CDA) is a theoretical framework that explores the relationship between language, power, and society. It is a multidisciplinary approach to analyzing written and spoken language that seeks to uncover hidden ideologies, social hierarchies, and power structures embedded in discourse. CDA aims to reveal how language is used to shape and maintain unequal power relations, often by examining the ways in which dominant groups in society construct and reinforce their authority through language. This approach has been influential in linguistics, sociology, political science, and media studies. As van Dijk (1993) notes, CDA goes beyond surface-level analysis of texts and delves into the social and political contexts in which discourse occurs, making it a valuable tool for understanding how language reflects and perpetuates societal power imbalances.

Critical Discourse Analysis (CDA) encompasses three interrelated dimensions of analysis. First, Textual Analysis involves a meticulous examination of linguistic and textual elements within discourse, such as lexical choices, sentence structures, metaphors, and narratives. As van Dijk (1993) emphasizes, this dimension enables researchers to uncover how these linguistic features convey ideologies and power dynamics. Second, Discursive Practice delves into the context of language usage, exploring how discourse is produced, distributed, and consumed within specific social practices. Researchers investigate the norms and conventions that govern these practices, shedding light on the embedded power relationships. Finally, Social Practice extends the analysis to the broader socio-cultural and historical context in which discourse operates. It investigates how discourse both reflects and shapes social norms, power structures, and ideologies, as well as its role in contributing to social change or stability (Fairclough, 2013).

2. Method

This study employs a qualitative descriptive method,that is a research approach that aims to provide a comprehensive summary or description of a phenomenon or event without necessarily seeking to explain or theorize about it. It is particularly useful when researchers aim to gain a deep understanding of a particular subject or when there is limited existing knowledge on the topic. This method involves collecting and analyzing qualitative data, such as interviews, observations, or textual content, to create a detailed account of the phenomenon under study (Sandelowski, 2000). Unlike some other qualitative methods that focus on theory development or exploration of complex relationships, qualitative description maintains a straightforward and low-inference approach, making it accessible and suitable for research questions where a basic, yet rich, description is the primary goal.

There are several stages of data collection, classification and analysis. During the collection stage, news articles about discrimination and racism against Halle Bailey were identified. The news articles selected were the most relevant and were published shortly before the movie was released. The next step was to categorize the collected data according to the problem statement based on text and context. The last stage is the analysis stage, where researchers analyze the data using Fairclough's critical discourse analysis approach.

The data taken is from five news articles used as samples in this context. The articles were chosen because they were the most relevant articles and were published shortly before the movie's airing. A total of 4,274 words were included in the five articles that contributed to the research data. This research was conducted qualitatively using Norman Fairclough's critical discourse analysis approach. The following is the data considered:

Article	Source	Title	Date
1.	edition.cnn.com	‘The Little Mermaid’ tanks in China and South Korea amid racist backlash from some viewers	Jun, 6 2023
2.	theguardian.com	"The global backlash against The Little Mermaid proves why we needed a Black Ariel."	Jun 9, 2023
3.	aljazeera.com	"China’s backlash against Little Mermaid exposes Hollywood bind."	Jun 8, 2023

4.	forbes.com	"'The Little Mermaid' Draws Criticism For Flounder's Uncomfortably Lifelike Design—The Latest Controversy For The Film."	Apr 28, 2023
5.	vanityvair.com	Little Mermaid 2023 Director on Racist Backlash: "It Feels So Small-Minded" Rob Marshall explained why Halle Bailey was his dream Ariel from the start at the Disney remake's world premiere.	May 9, 2023

Findings and Discussion

1.Textual Analysis

1.1 Analysis of Pronouns

Pronouns are linguistic tools used to refer to individuals or groups without constantly repeating their names. They play a crucial role in language by helping to maintain clarity and efficiency in communication. After analyzing the five articles, researchers found inclusions and exclusions that can be found in all five articles, as follows:

*Of course, not all the reactions to **her** casting were positive. Bailey also faced a racist backlash from outraged critics who argued that a Black Ariel would ruin the original film's beloved legacy. (article 5)*

Halle Bailey faced a racist backlash due to her casting as Ariel. It highlights the racial discrimination and criticism she endured.

*Bailey, 23, is known for her role in the sitcom Grown-ish and her music career as a member of Chloe x Halle alongside her sister, Chloe Bailey. After **she** was cast as Ariel—who was animated as a red-haired, white-skinned mermaid in the original film—**she** received both praise and racist backlash online, including from some who tweeted the hashtag #NotMyAriel.(article 4)*

Bailey, once she was cast as Ariel, faced online racist backlash, as indicated by the hashtag #NotMyAriel, signaling racial discrimination against her taking a traditionally white character role.

*Overall, the reaction wasn't a surprise – Halle Bailey herself told the Face that 'as a Black person, **you** just expect it and it's not really a shock any more'. (article 2)*

"**you**" in "**you just expect it**" refers to the negative reactions and the experience of Black individuals.

*In the United States, young Black girls have hailed Disney's decision, saying **they** feel represented on the big screen because of her titular role. (article 1)*

"**they**" refers to young Black girls in the United States who are expressing their support for Disney's decision to cast Halle Bailey.

*The blowback – much of **it** overtly racist – has also played out among ordinary Chinese film-goers online. (article 3)*

"**it**" refers to the blowback mentioned earlier in the article. The sentence specifies that much of this blowback is "overtly racist," indicating that there are instances of clear racism in the criticism directed at the film.

1.2 Analysis of Strong Diction

Strong diction refers to the deliberate and effective choice of words that carry a powerful and impactful message in spoken or written communication. It involves the selection of words and phrases that not only convey the intended meaning but also evoke strong emotions or reactions in the audience. It enhances the impact

of a message by creating vivid mental images, conveying emotions, and resonating with the audience. After analyzing the five articles, researchers found strong dictions that can be found in all five articles.

*"The Little Mermaid" has **bombed** with moviegoers in China and South Korea amid racist critiques in some quarters over the casting of Black actress Halle Bailey as main character Ariel." (article 1)*

"**bombed**": Similarly, this word is used to emphasize the movie's lack of success with moviegoers, further emphasizing its poor performance.

*"'The Little Mermaid' tanks in China and South Korea amid **racist backlash** from some viewers" (article 1)*

"**racist backlash**": This phrase highlights the negative reactions and critiques faced by the movie due to the casting of a Black actress as the main character, Ariel.

*"Just like the **hate campaign** against the movie in the US (which included the infamous #notmyariel hashtag), Chinese and South Korean social media were inundated with bad, unverified reviews and outcry over the casting of a Black Ariel." (article 2)*

"**hate campaign**": a strong term that characterizes the opposition to the movie.

***"sparking** criticism and memes about what some say are unnecessarily realistic animated fish—the latest in a series of viral controversies for a film that's been an easy target for criticism." (article 4)*

"**sparking criticism**": from the word "**sparking**" adds a touch of irony, indicating that the criticism is well-known and widespread.

*"Studios also face the dilemma of accepting changes to meet the demands of Chinese censors or risk being **blackballed** from the market." (article 3)*

"**blackballed**": refers to exclusion or punitive measures, emphasizing the consequences for studios that do not meet Chinese censorship demands

*"**Halle Bailey made waves** when she was cast as Ariel in Disney's 2023 take on The Little Mermaid—but according to director Rob Marshall and producer John DeLuca, the part was hers from the start." (article 5)*

"**Halle Bailey made waves**": This phrase reflects that Halle Bailey's casting as Ariel generated significant attention and discussion.

1.3 Analysis of Processes

In linguistics, "**process**" is a crucial concept that helps us understand how language functions. Process refers to the various actions or states that verbs represent in language. It encompasses actions, events, or conditions expressed through verb forms and tenses. Understanding the interplay of processes is essential in comprehending the nuanced meanings and intentions behind linguistic expressions, contributing significantly to effective communication.
After analyzing the five articles, researchers found processes that can be found in all five articles, as follows:

a. Material:

*"Disney's live-action remake has **made** only $3.6 million in mainland China since opening there on May 26." (article 1)*

While the action itself doesn't imply racism, the context suggests it did not perform well due to racial backlash.

b. Mental:

*"Some social media users **criticized** the fish for looking too lifelike and emotionless—a criticism that was once **wielded** against the 2019 CGI-animated remake of The Lion King…" (article 4)*

The act of criticizing Flounder's design for being too lifelike and emotionless reflects the public's response to the animation. The comparison to criticism against "The Lion King" suggests a recurring issue in animated films.

*"Chinese state media and netizens have **condemned**" (article 3)*

This sentence shows that both official state media and general internet users in China have expressed strong disapproval. The term "**condemned**" suggests a severe judgment, and the context indicates that it's related to the casting choice, which is racially motivated.

"Accused Disney of turning 'classic tales into 'sacrificial lambs' for political correctness" (article 3)

This accusation suggests that Disney's casting choices were motivated by a desire for political correctness, which is often used in discussions about diversity and representation. It implies that Disney is sacrificing the integrity of classic tales to meet certain diversity.

c. Relational:

*"Plenty of memes and reactions to Flounder's new design **went viral** on social media this week." (article 4)*

This statement highlights how memes and reactions on social media gained popularity, emphasizing their widespread dissemination and influence.

*"Of course, not all the reactions to her casting were positive. Bailey also **faced a racist backlash** from outraged critics who argued that a Black Ariel would ruin the original film's beloved legacy." (article 5)*

This sentence highlights how Halle Bailey encountered a racist backlash from critics who expressed negative opinions about her casting based on her race, indicating the presence of discrimination.

*"To the people who **don't agree with** our casting, it **feels** so small-minded, and that's what the film is about—to not be afraid of someone who is not like you," said Marshall on the arrivals carpet." (article 5)*

Here, the relational process describes the disagreement with the casting and how it is perceived as small-minded, reflecting the discrimination faced by Halle Bailey due to her race.

2. Discourse and Sociocultural Practice Analysis

The Discursive analysis method is a method used to examine and deconstruct language and communication in various contexts, highlighting how power, ideology, and social constructs are manifested through discourse (Fairclough, 2001). Discursive analysis explores the ways in which language reflects and shapes social reality. It focuses on revealing hidden meanings, implicit biases, and the role of discourse in maintaining or challenging existing power structures (van Dijk, 1998). This approach is particularly valuable for researchers who want to uncover the complex relationship between language and society (Wodak & Meyer, 2009).

The analysis of discursive practices of racism and discrimination in reactions to the live-action movie 'The Little Mermaid' in mass media reveals a complex interplay of attitudes and responses. On one hand, there are expressions of racism and discrimination as some viewers criticize the casting of Halle Bailey, a Black actress, as Princess Ariel, objecting to her racial background and her deviation from the character's original appearance. This overtly racist backlash underscores persistent biases and prejudices within society. On the other hand, there are positive reactions that celebrate diversity and representation, highlighting the significance of seeing a Black actress in a prominent role and emphasizing the importance of inclusivity in cinema. The media's role in amplifying both these voices demonstrates the power it holds in shaping public discourse on issues of race and discrimination. Overall, the analysis illuminates the complex nature of societal attitudes toward racial representation in media, reflecting the ongoing struggle to overcome deeply ingrained biases while simultaneously celebrating progress toward inclusivity and diversity.

In Sociocultural Practice Analysis, this study delves into the relationship between language, discourse, and society. It seeks to uncover power structures, ideologies, and social practices embedded in texts and spoken or written communication. According to Fairclough (2013), CDA is concerned with the ways in which language and discourse shape, and are shaped by, social structures and power dynamics.

- **Online Criticism and Public Opinion:**

The text mentions both overtly racist and positive reactions from Chinese audiences on social media platforms like Sina Weibo. This illustrates how online spaces serve as platforms for public discourse and opinion sharing, with individuals expressing diverse views on issues related to film casting and representation.

- **Box Office Impact:**

The performance of "The Little Mermaid" at the Chinese box office, which earned far less than other films released at the same time, demonstrated the economic consequences of cultural insensitivity or controversy affecting its box office success in international markets.

- **Representation and Diversity:**

Casting choices in the film, particularly Halle Bailey as Ariel, attracted attention and controversy. Bailey, a Black woman, faced racist backlash when she was cast as Ariel, shining a greater spotlight on representation and diversity in media and the film industry. This controversy reflects the ongoing sociocultural surrounding the need for more open casting and storytelling.

- **Criticism on Social Media:**

The text stated that social media users criticized the updated appearance of Flounder, the animated fish character. This critique and the memes it generates illustrate how social media platforms function as spaces for direct sociocultural commentary and criticism.

- **Race and Culture:**

The reaction to Halle Bailey's casting as Princess Ariel in Disney's "The Little Mermaid" underlined the importance of cultural values and racial sensitivities in the portrayal of characters in Hollywood films. Audiences in China, as in the United States, have different perspectives on how characters should be portrayed, and some emphasize adherence to the standards of earlier films.

Conclusion

In conclusion, the film "The Little Mermaid" received mixed reviews in China and South Korea, due to the racial controversy that arose among some viewers. Representation in mass media plays an important role in how audiences interpret and respond to films. Although in the United States, the casting of Halle Bailey, a black actress, as the main character Ariel received support from several quarters, in China and South Korea, the response to this casting tends to vary.

The mass media in these two countries reflect different views regarding the selection of the main actors, thus creating in-depth discussions about the representation and perception of race in the world of entertainment. The report also highlights the role of the media in shaping public opinion and influencing views on social issues such as racism.

In this context, it is important to remember that every culture has a different way of looking at certain issues, and the mass media has great power in influencing people's views. The mixed response to “The Little Mermaid” in different countries reflects the complexities of racial representation in global entertainment, as well as the importance of open dialogue on these issues in different cultural contexts.

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"How is *Barbie* Movie Reported in Channel News Asia?": A Fairclough' Critical Discourse Analysis

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Abstract

The depiction of cultural phenomena has a significant impact on how people see the world, how people talk about the world, and how information is spread in today's media landscape. In order to examine how Barbie movies are represented in online media, this research uses linguistic and sociolinguistic methodologies, concentrating on discourse analysis and Critical Discourse Analysis (CDA). The primary data for the qualitative analysis, which makes use of Norman Fairclough's critical discourse analysis approach, comes from five articles totaling 2,724 words that make up the research corpus. The focus of the analysis is on how media discourse frames conversations on *Barbie Movies* and their effects on social norms, particularly those linked to gender roles and cultural values. In building narratives around *Barbie Movies*, it displays a subtle interplay of linguistic choices, such as pronouns, figurative language, strong diction, modality, and process kinds. The study also emphasizes the broader socio-cultural practices, such as inclusivity and diversity, and the influence of cultural icons on public perspectives, that are included into media depictions. In essence, this study adds to the continuing discussion about how media shapes societal attitudes and cultural narratives by emphasizing the value of critical discourse analysis in comprehending and challenging prevailing social constructions.

Keyword: Barbie Movies, Critical Discourse Analysis (CDA), Linguistic Analysis

Introduction

The portrayal of gender roles and identities in today's media landscape has become a crucial subject, garnering both scholarly and popular discussion. Due to its power to shape minds and reinforce social values, the representation of *Barbie* movies, iconic pieces of popular culture, takes center stage in this discussion.The Warner Bros. film, which is directed by Greta Gerwig and stars Margot Robbie and Ryan Gosling, will be released in theaters on July 21, 2023. Barbie was designed as a toy for girls in the 1950s and has now become a global cultural symbol. Over the years, she has changed from the white woman with blonde hair who she first was. There are now approximately 200 different Barbie dolls available, each with a different set of nine body types, 35 skin tones, and 94 hairstyles, according to Mattel's website. Barbie's early years were vibrant and enjoyable in Barbieland. Barbie-name women dominate every aspect of society in this ideal society, including the Supreme Court and professions like literature and medicine. Stereotypical Barbie, played by Margot Robbie, introduces us to Barbieland. A number of viewers appreciated the film's increased representation of diversity, which featured Barbie's character having various body types, skin tones, and hairstyles. This diversity is seen as a step in the right direction toward more inclusive representation in the entertainment industry.

The representation of Barbie in movies can be examined in Channel News Asia, a well-known news source renowned for its thorough coverage of international events and socio-cultural issues. The issue of media portrayal, particularly in children's material, has significant effects on how young brains develop and how cultural norms are reinforced. The visual appeal and storylines of Barbie movies frequently express ideas about femininity, attractiveness, and social expectations. In order to promote dialogues about gender equality and

societal change, the role that the media plays in upholding or undermining these standards becomes more and more important.

Media channels play a vital role in forming society attitudes and forming public views. As a respectable news organization with a sizable following, Channel News Asia contributes to the development of narratives that influence how viewers view cultural products like Barbie movies. This study intends to investigate the linguistic tactics used in Channel News Asia's coverage of Barbie movies because linguistic decisions made in news reporting are crucial in framing these narratives.

To uncover the representation Fairclough's Critical Discourse Analysis (CDA), a potent theoretical framework that enables a thorough evaluation of the interplay of language, power dynamics, ideologies, and societal structures inside media narratives, is at the center of this investigation. The goal of this study is to analyze Barbie movie reportage in Channel News Asia using Fairclough's CDA, illuminating the linguistic complexities, textual nuances, and underlying socio-cultural implications that influence the media discourse surrounding these cultural products.

Using Fairclough's CDA, this study aims to investigate how Barbie movies are portrayed on Channel News Asia. The study aims to reveal underlying power dynamics, implicit ideologies, and cultural values that underlay media discourse by investigating language elements, discourse structures, and the contextual framing of news pieces. The inquiry seeks to ascertain if the reporting upholds or challenges traditional gender standards, providing a comprehensive picture of how media influence society perspectives.

In connection with research that examines "Idealizing Beauty and Body, such as: First, Rohmah, Suyanto (2023), entitled "Critical Discourse Analysis on the Instagram Account Mubadalah.id from the Perspective of Islamic Feminism". Second, Kuswandoro (2023) entitled Penetration without labels: A new approach to internalization the ideology of pancasila in the millennial generation. Third Lancia, Liliyana, Aziz (2023) entitled "K-Beauty and Beauty Standards in Indonesia (Discourse Analysis of Sara Mills on Priscilla Lee's YouTube Channel)". The thrid studies have similarities and differences, the similarities are that they both discuss the idealizing of women's beauty and body in general in everyday life, whereas here the researcher represent the views of Idealizing Beauty and Body which were presented in the 2023 Barbie film and in this study the researcher use the theory CDA Norman Fairclough.

Theory and Method

The theoretical foundation of this study is Fairclough's CDA, which offers a solid framework for examining the intricate interplay between language, ideology, and power in media discourse. With this methodology, language components including metaphors, vocabulary choices, and rhetorical devices are systematically examined along with an assessment of the larger social and cultural settings that shape media reporting (Fairclough, 1995).

The method used in this research was a descriptive method and presented in the form of qualitative research with a focus on Critical Discourse Analysis (CDA) as proposed by Norman Fairclough. A qualitative descriptive approach was employed to gather comprehensive, meaningful data. The meaning communicates precise, accurate facts that lie underneath the apparent information (Sugiyono, 2015). Using a purposive sampling strategy, the first step is gathering news items from Channel News Asia that are related to the Barbie movie franchise (Mason, 2002). These articles, which span several time settings, are collected into a corpus, which serves as the basis for further analysis.

The research starts off by thoroughly examining the language components included in the news stories. This entails locating crucial linguistic elements that together with terminology, metaphors, adjectives, and evaluative language, help recurrent themes and patterns to develop (van Dijk, 2008).

We have carefully chosen five news stories from Channel News Asia (CNA) that speak especially about Barbie movies in order to conduct this analysis. Our study attempts to delve thoroughly into the language, discourse practices, and socio-cultural factors that shape the depiction of Barbie movies in CNA by concentrating on this small but carefully chosen set of news items.

To these five chosen pieces, the researcher applied the textual analysis, discourse practice assessment, and socio-cultural context consideration strategies that were previously discussed. This in-depth examination highlights language quirks, discursive tactics, and ideological foundations to provide a thorough grasp of how the media interprets Barbie movies in the predetermined context. Our research attempts to reveal the complex interactions between language, media discourse, and society perspectives as they relate to the representation of Barbie movies by utilizing the insights from these specific news items.

NO	News Title	Release Date
1	Should you watch the Barbie movie? What I loved and hated about it, as a female pop culture fan	July 27th, 2023
2	World of Barbie experience brings iconic doll into the real world	April 15th, 2023
3	'We get angry at the doll': Director Greta Gerwig on making Barbie a surprising movie	July 20th, 2023
4	Commentary: I looked nothing like my Barbie doll growing up, but she was still an inspiration	July 16th, 2023
5	Barbie retains top spot at North American box office for fourth week	August 14th, 2023

The analysis follows Fairclough's three-dimensional framework. The three dimensions are as follows: (1) textual analysis, which entails close examination of linguistic choices, metaphors, and rhetorical devices used in the movies' dialogues and narratives; (2) discourse practice analysis, which investigates how linguistic features contribute to the construction of discourses and (3) sociocultural practice analysis, which places the findings within broader social, cultural, and historical contexts.

There are several steps to the analysis.

1. First, An in-depth examination of the language used in the news pieces set the stage for the analysis. Examining terminology, metaphors, and descriptive language spot recurrent themes that highlight cultural standards of beauty and body image. This stage tries to reveal how linguistic components affect how Barbie movies are perceived in terms of physical appearance and cultural norms.
2. Second, The following step, which builds on the linguistic analysis, entails analyzing the storylines and interactions found in the news items. The power dynamics and underlying ideologies ingrained in the representation of Barbie movies will be made clear by connecting these components to the recognized language traits. Insights regarding how characters are portrayed, how relationships are portrayed, and how these features comport with or defy current gender norms and society expectations will be provided by this approach.
3. Lastly, The sociocultural context is taken into consideration to completely contextualize the analysis. This level is comprehending how Barbie movie representations fit into larger societal norms and continuing discussions about beauty standards. The study seeks to offer a nuanced analysis of how these movies contribute to and reflect social perceptions on beauty, femininity, and cultural values by placing the media depiction within the greater cultural context.

Findings and Discussion

1. Textual Analysis

Textual analysis is crucial in revealing the subtleties of how the Barbie movie is portrayed on Channel News Asia within Fairclough's Critical Discourse Analysis (CDA) framework. Researchers can discover the complex methods in which these stories contribute to forming public perception and supporting or questioning established cultural norms by closely scrutinizing word choice, framing strategies, and rhetorical devices.

In the context of this analysis, researchers have analyzed several news reports in the mass media as follows.

1.1 Analysis of Pronoun Inclusion and Exclusion

After analyzing the five articles, researchers found inclusions and exclusions that can be found in the five articles, as follows

1. We (inclusion)

- “When we would talk about it…” (3rd article)
- “We are introduced to barebieland….” (1st article)

2. I (inclusion)

- "Growing up, I didn’t really play with Barbie." (1st article)

- " I wanted it to make people laugh.." (3rd article)

3. Our (exclusion)
- **"**For our collection of Barbies and Kens" (4th article)

4. She (exclusion)
- "she didn't even know she would be directing…" (1st article)
- "she provided young girls with an adult avatar…" (4th article)

5. You (exclusion)
- "You do not need that to sell a doll.." (3rd article)
- "How much would you say it makes people reflect on reality?" (3rd article)

6. They (exclusion)
- "That they could be something" (2nd article)
- "When they thought…" (3rd article)

7. Their (exclusion)
- "Their jaws hit the ground, all ages" (2nd article)
- "No matter their background.." (2nd article)
- "Fans are encouraged to express their own style" (2nd article)

The researchers examined the five articles and discovered the inclusions and exclusions noted above in each article. However, it's vital to keep in mind that the pronouns "we," "I," "our," "she," "you," "they," and "their" have a big influence on how the media interpret the stories and messages in these pieces. This pronoun usage study sheds light on how stories and messages are put together in the context of particular linguistic use.

1.2 Analysis of Figurative Language

A study of figurative language in relation to the Barbie movie on Channel News Asia has uncovered numerous instances of metaphorical terms, personification, alliteration, hyperbole, and other rhetorical strategies. By giving the portrayal of the iconic doll and its cultural significance more depth and nuance, these language components play a significant role in influencing the debate surrounding the Barbie movie. These are some of the Figurative Language the researcher discovered in the news item

1. Metaphor
- "The movie contained too many repeated references to women's issues. As a result, the truly significant problems – such as women's struggles with the patriarchy, misogyny, and the forms of oppression females face – were ***reduced to flat, one-dimensional jokes***." (1st article)
- "The iconic doll with ***small feet*** continues to make ***a big impression*** on generations of fans." (2nd article)

2. Personification
- "Just this idea of like we make a doll and then we get angry at ***the doll.***" (3rd article)
- "It is looking to be a fluorescent ***pink summer***" (4th article)

3. Alliteration
- "***Barbiecore*** fashion trend of girly pink outfits." (2nd article)
- "***Barbie*** has earned a whopping US$1.2 ***billion*** worldwide." (5th article)

4. Hyperbole
- "Barbie has earned a ***whopping*** US$1.2 billion worldwide." (5th article)
- "Detractors say that Barbie's hourglass body proportions led to ***generations of women*** growing up with ***unrealistic expectations*** of how they should look" (4th article)

1.3 Analysis of Proper name and Name of profession

Through the use of Fairclough's Critical Discourse Analysis, the researcher examines the significance of proper names and professional names in forming narratives and communicating significant information in the context of a Channel News Asia article discussing the Barbie movie. The researcher was able to shed light on the complex interaction between language, media, and society by gaining insight into the underlying ideologies, power dynamics, and social constructions that affected how the Barbie movie was portrayed in the media. Here are some of the results that researchers found

Proper Names

- **Greta Gerwig**: The director's name, Greta Gerwig, serves as a prominent reference in the articles. Greta Gerwig's involvement in the Barbie movie project adds credibility and significance to the film's production, as she is a recognized and respected filmmaker.
- **Barbie**: The repeated use of Barbie's name throughout the articles reinforces her central role in the discussion. As an iconic cultural figure, Barbie's name is synonymous with the themes and messages associated with the movies.
- **Izza Haziqah**: In the second article, the name Izza Haziqah is mentioned in relation to a Barbie fan's experience at the World of Barbie. While not as widely recognized as Barbie or Greta Gerwig, this individual's name adds a personal and relatable dimension to the narrative, showcasing the impact of Barbie on individuals.
- **Ryan Gosling**: The actor's name, Ryan Gosling, is mentioned alongside Margot Robbie in the first article. Including the names of well-known actors reinforces the star power associated with the Barbie movie, potentially attracting audiences familiar with these actors.
- **Bram Stoker**: In the fifth article, Bram Stoker is mentioned in the context of Universal's Oppenheimer, a competing film. While not directly related to Barbie, the mention of Bram Stoker highlights the competitive landscape of the film industry.

Names of Professions

- **Director**: The profession of "director" is attributed to Greta Gerwig, emphasizing her role in shaping the film's creative direction. This title underscores her influence on the movie's content and style.
- **Journalist**: The articles frequently refer to individuals as "journalists" who are providing insights and opinions on Barbie movies . This designation establishes their authority to critique and analyze the films.
- **Actor**: The articles identify Margot Robbie and Ryan Gosling as "actors" in the Barbie movie. This classification highlights their contribution to the film's cast and star power.
- **Writer**: The term "writer" is used in reference to the author of the articles, signifying their role in crafting the narratives and analyses presented. The writers play a pivotal role in shaping the discourse around Barbie movies.

1.4. Analysis of Strong Diction

The analysis of strong diction in the context of Channel News Asia's coverage of the Barbie movie shows that the media's portrayal and the general public's impression of the film are substantially influenced by the clarity and potency of the vocabulary used. The language employed in five news pieces on the Barbie movie was evaluated using Fairclough's Critical Discourse Analysis, which turned up multiple instances of powerful diction that emphasized the story being told. This approach enables a thorough analysis of the linguistic decisions used in the reporting, illuminating how words and phrases can significantly affect how the general audience perceives the cinematic adventures of this iconic doll. The five news items contained the following examples of strong diction

Strong Diction	**Example**
Satirical	*"Director Greta Gerwig's new film was an overly **satirical** take on the struggles of a woman in a man's world" (1st article)*
Visual feast	*"moved by the fun and spectacular **visual feast** starring Margot Robbie and Ryan Gosling" (1st article)*
Original, unique, and bursting with femininity	*"The Barbie movie seemed **original, unique, and bursting with femininity."**(1st article)*
Iconic doll	*"From the first blonde-haired Barbie created by Mattel in 1959 to the upcoming Barbie film, the **iconic doll** with small feet continues to make a large impression on generations of fans" (2nd article)*
Immersive experience	*"The new World of Barbie **immersive experience** in Los Angeles." (2nd article)*
Jaws hit the ground	*"their **jaws hit the ground**, all ages." (2nd article)*
Plunged	*"Director Greta Gerwig has **plunged** into the world of the iconic Barbie doll to make a movie" (3rd article)*

Cinematic hits	*“a movie that promises to be one of the **cinematic hits** of the summer.” (3rd article)*

Spicy margarita	*“It’s a **spicy margarita.** There’s like a lot packed into it.” (3rd article)*
Fluorescent pink summer	*"It is looking to be a **fluorescent pink summer,** thanks to the much-hyped Barbie movie" (4th article)*
Much-hyped	*“thanks to the **much-hyped** Barbie movie to be released on Thursday" (4th article)*
Detractors	*"**Detractors** say that Barbie’s hourglass body proportions led to generations of women growing up with unrealistic expectations" (4th article)*
Dominated	*"Warner Bros' hit Barbie **dominated** North American box offices for a fourth consecutive week" (5th article)*
Bust	*"as director Greta Gerwig continues to **bust** industry records." (5th article)*
Whopping	*"Barbie has earned a **whopping** US$1.2 billion worldwide." (5th article)*
Regained	*"Universal's Oppenheimer, a historical drama about the development of the atomic bomb, **regained** its second-place position" (5th article)*

The researchers discovered numerous instances where the narrative's most important themes were emphasized with the use of bold, emotive language. These linguistic decisions are deliberate and have a significant influence on how viewers and readers interact with and comprehend content and the researcher concluded as follows

"satirical," "visual feast," and "original, unique, and bursting with femininity"

Those words aren't just used to describe something; they were specifically chosen to capture the spirit and effect of the Barbie movie. They enhance the entire narrative experience by evoking strong feelings and images.

"iconic doll," "immersive experience," and "jaws hit the ground"

Also, words like this use strong language to emphasize Barbie's importance and appeal as well as her cultural influence. Readers are drawn into the world of Barbie by the amazement and fascination these words evoke.

"plunged," "cinematic hits," and "spicy margarita"

Additionally, phrases above give the conversation surrounding the film life and vigor. They arouse excitement and vigor, which is essential for picking the audience's interest and building suspense.

"fluorescent pink summer," "much-hyped," "detractors," and "dominated"

The usage of expressions above enhances the impact of the narrative by highlighting the zeitgeist of culture and the movie's reaction. With the use of these words, readers can better understand the context and comments around the Barbie movie and how it has been received.

"whopping" and "regained"

The words above reflect the scope of the film's accomplishments and success, acting as potent markers of its influence on the entertainment industry.

1.5 Analysis of Modality

The Barbie Movie coverage on Channel News Asia is examined through a modality analysis using Fairclough's Critical Discourse Analysis (CDA), which looks at how language choices convey opinions, convictions, or uncertainties. This research sheds insight on how the news affects the audience's perception of the movie by exposing covert power relations and ideological influences. The modality analysis that researchers found as follows

Modal	**Example**
Can **(3)**	*1. Hollywood's thirst for adaptations and remakes (think Mulan, The Little Mermaid, or not one, not two, but three Pinocchio movies in 2022)* ***can*** *get tiring* *2. Guests* ***can*** *explore rooms in the 20,000-square-foot attraction dedicated to Barbie's careers and hobbies* *3. unless you're interested in doing it this way, well, that's fine. But you* ***can****'t fake that*
Could **(2)**	*1. all the different careers that would never dawn on a child, that they* ***could*** *be something* *2. Is that she provided young girls with an adult avatar to imagine what they* ***could*** *be when they grew up?*
Should **(1)**	*1.* ***Should*** *you watch the Barbie movie?*
Would **(3)**	*1. until the world exploded with all things pink aka Barbiecore. That, and the fact that Oscar-nominated director Greta Gerwig said the movie* ***would*** *be a 'cultural reset* *2. Even though the film is set in Barbie World, how much* ***would*** *you say it makes people reflect on reality?* *3.* ***Would*** *it reinforce long-held stereotypes or...risk losing the essence of what made the dolls so beloved to children growing up?*
Might **(1)**	*1. A movie about Barbie's life in plastic* ***might*** *sound out of place in 2023*

1.6 Analysis of Type of process

Various types of processes can be detected by evaluating "How is Barbie Movie reported in Channel News Asia?" using Fairclough's Critical Discourse Analysis. To begin with, "mental processes" are involved when journalists think, assess, and decide what material to include in the report. Second, "material processes" are visible in the actual actions associated with film creation and distribution, such as filming and marketing. When the press identifies the film with broader cultural or social circumstances, "relational processes" ensue. In a news report, "verbal processes" are utilized to transmit information through words. Furthermore, "behavioral processes" may be mentioned when the report examines how people or groups react to the film. Finally, when the news provides explanations or background information on the film, "expository processes" are used. Recognizing these processes allows for a more in-depth knowledge of how the "Barbie Movie" is portrayed and contextualized in Channel News Asia's coverage. The following are some of the types of processes discovered by researchers

- **Material Processes:** These processes describe actions and events related to Barbie and the movie. For instance, it describes Barbie's journey from Barbieland to the Real World, her self-discovery, and the events in the movie, including the jokes and references.
- **Mental Processes**: The article discusses the thoughts, opinions, and perceptions of the producer, Lucy Treadway, and the guests who visit the World of Barbie. It highlights how people react when they see the immersive experience and the impact it has on them.
- **Relational Processes:** The article establishes relationships between different elements, such as the connection between Barbie as a cultural icon and the themes explored in the film. It also mentions the relationship between the film's content and viewers' reflections on reality.
- **Behavioral Processes**: The article discusses the behavior of both the characters in the movie and the

audience's reaction to it. It mentions the characters' transformations and how the movie inspired people to embrace themselves.

- **Verbal Processes:** Verbal processes involve communication or representation. The article includes statements from Lucy Treadway and mentions the message conveyed by the World of Barbie. It also discusses how fans are encouraged to express their style through Barbiecore fashion.
- **Expository Process:** The article provides explanations and insights into the criticism of Barbie, such as how her body proportions have been seen as contributing to unrealistic beauty standards and how her wardrobe has been criticized for promoting a limited concept of femininity.

2. Discourse Practice Analysis and Socio-Cultural Practice Analysis

- **Discourse Practice Analysis**

The Barbie movie is analyzed and criticized in this article's discourse practice. The researcher talks about their initial reluctance to watch the movie because Barbie has a history of being associated with unfair beauty standards and problems facing women in society. They draw attention to the film's humorous attempt to address women's hardships and express dissatisfaction with the frequent and uninteresting allusions to women's issues. The researcher then turns the conversation to the film's positive elements, highlighting the value of accepting oneself and valuing oneself above others' opinions, which they believe to be the film's most poignant message. The researcher concludes by highlighting the movie's real-world effects, which include bringing men and women together to appreciate their individual personalities.

The discourse further focuses on the message promoted by Barbie, which is the idea that "you can be anything." This message is seen as a valuable and empowering lesson for children as they explore various careers and possibilities through Barbie's representation. The inclusivity aspect is emphasized, emphasizing that Barbie has evolved to celebrate diversity and encourages children from different backgrounds to aspire to be anything they want.

Additionally, the article touches on the viral Barbiecore fashion trend, highlighting its popularity in 2022 among celebrities and fans alike. This trend encourages individuals to embrace girly pink outfits and accessories, further connecting people to the Barbie world. The World of Barbie experience allows fans to express their own style through Barbiecore fashion and offers various Barbie products and accessories for customers to indulge in their love for Barbie.

The discourse practice in this article involves analyzing the portrayal and impact of Barbie as a cultural icon, particularly in the context of the upcoming Barbie movie. The author begins by acknowledging the historical criticism surrounding Barbie, focusing on concerns about her body proportions and her candy-colored wardrobe reinforcing narrow concepts of femininity.

The author then raises questions about the relevance of a Barbie movie in 2023, considering whether it might reinforce stereotypes or attempt to shed the baggage associated with the character. This discussion reflects the author's critical engagement with the cultural significance of Barbie.

However, the central discourse practice revolves around the author's personal perspective and nostalgic memories related to Barbie. The author reminisces about the positive experiences they had playing with Barbie dolls as a child, emphasizing how Barbie served as a vehicle for their imagination. The author attributes Barbie's uniqueness and enduring appeal to its role in allowing young girls to envision their future possibilities and aspirations.

In essence, the discourse practice involves an analysis of Barbie's cultural impact, a consideration of potential criticisms, and a personal reflection on the positive aspects of Barbie from the author's own childhood experiences.

- **Socio-Cultural Practice Analysis**

Inclusivity and Diversity: It emphasizes how Barbie has changed through time to become a symbol of inclusivity. It spreads the idea that kids can aspirate to be anything, regardless of their circumstances. This reflects a larger trend in society that encourages people from all backgrounds to pursue their goals and objectives and to embrace diversity.

Inter-generational Appeal: The World of Barbie experience is advertised as being suitable for both adults and young girls. This implies that the legendary doll has crossed generational divides and continues to be appealing to adults who may have grown up with it. This illustrates how pop culture icons like Barbie can remain meaningful to people of all ages.

Gender Neutrality: The story adds that young boys and girls both scream with delight as they enter the World of Barbie. This demonstrates how traditionally gendered objects and experiences are becoming more inclusive and available to people of all genders. The appeal of Barbie is not constrained by gender norms.

Fashion and Trends: The article talks about the popular Barbiecore fashion craze, which started in 2022 when stars started wearing feminine pink dresses and accessories with Barbie-inspired details. This trend illustrates how cultural phenomena like Barbie may inspire new looks and fads. It also highlights the effect of pop culture

figures on fashion trends.

Consumerism and Merchandising: The World of Barbie offers a variety of Barbie goods and accessories for purchase and invites enthusiasts to show off their personal style. This illustrates the commercial side of cultural phenomena, where consumer consumption and merchandising opportunities can result from a brand's or character's popularity.

Conclusion

This article examines how Channel News Asia portrays Barbie movies using Fairclough's Critical Discourse Analysis (CDA) as a theoretical foundation. The goal of the study is to identify the linguistic strategies employed in news reporting to frame stories about Barbie movies and how these representations support or contradict conventional gender norms. The examination of the text indicates the complex language usage, including the choice of pronouns, figurative language, strong diction, modality, and process type.To comprehend how these language components influence the discourse around Barbie movies, they are examined. The discourse practice analysis also emphasizes how the piece engages with Barbie's cultural significance, the portrayal in the movie, and its effects on society. It places a strong emphasis on concepts like inclusion, diversity, appeal to all generations, gender neutrality, fashion trends, and consumerism. These themes reflect broader socio-cultural practices, such as a move toward inclusivity and diversity, the enduring appeal of cultural icons, shifting gender roles, the influence of pop culture on fashion, and the commercialization of cultural phenomena. They also reflect broader socio-cultural practices. Essentially, the study clarifies the intricate interactions between language, media discourse, and societal viewpoints surrounding Barbie movies. It focuses on how media depiction affects cultural values and ideas of femininity, beauty, and social conventions. This article adds to the current conversation regarding gender roles, cultural representation, and identities in the media, finally demonstrating the value of critical discourse analysis in comprehending and questioning prevalent social narratives.

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Analysis of Metaphorical Language in Selected Bali Tourism Articles

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Abstract

This study employed a semantic framework to analyze metaphorical terms discovered in articles about Bali tourism, considering them to be crucial in cognitive and communicative communication, particularly in remote locales like Bali. In news articles on Bali, the author discussed how metaphors are utilized in speech and the mind in daily life. The focus then shifted to how these metaphors might illuminate the development of the story, the portrayal of cultural diversity, and reader perception. The main research question posed in this thesis is "What are the metaphors about Bali found in selected tourism websites?". A qualitative method was applied in this study, with the data taking the form of sentences and phrases from 11 selected Bali tourism articles conveying the metaphorical expressions. The analysis utilized a semantic approach and a deeper understanding based on the theory of metaphors by Lakoff and Johnson. The result of the analysis shows that in the 11 sources, 13 metaphorical expressions were identified. These comprised 4 orientational metaphors, 5 ontological metaphors, and 4 structural metaphors. This analysis reveals that various metaphorical expressions significantly influence the perception of Bali's cultural allure, geographical beauty, and accessibility to international tourists. These include orientational, ontological, and structural metaphors, highlighting the destination's rich cultural tapestry, spiritual significance, exceptional qualities, enduring popularity, and rapid growth in the tourism sector.

Keyword: *articles, bali tourism, metaphors, metaphorical language, tourism*

Introduction

Bali has become a favorite destination because of the unique natural beauty and rich tradition there. Over 2 million tourists from outside Indonesia visited Bali in 2020 (Statistics Indonesia, 2020). The number of international visitors to Bali has significantly decreased since 2020, which has resulted in a substantial change from the increase that was favorable in the preceding six years. Data from 2019 to 2020 revealed a sharp -83.26% decline in Bali's overall proportion of foreign visitors (Statistics of Bali Province, 2020). According to Puspita and Amelia (2020), it is a societal movement brought on by quick advancements in industrialization, information, science, and technology. Nevertheless, Bali has developed into a popular destination for tourists from all over the world.

Digital content has the potential to play a big part in Bali tourism and attract overseas visitors. The senses and faculties of humans are extended by various mediums. For instance, print newspapers, which offer news and information in a concrete and static manner, enhance our visual and cognitive capacities. Newspapers and other forms of mass media have a significant influence on how the public views travel in a nation. Newspapers report current events on a global scale and portray them as a true reflection of reality (Pranoto & Puspita, 2021). Additionally, literary works frequently investigate and reflect on complex social and political problems by offering an honest viewpoint on these particular issues (Fithratullah, 2021).

In language, metaphorical terms are frequently used. They have shown that metaphors appear anywhere between three and eighteen times for every 100 words using similar methods of identification (Steen et al., 2010). The importance of metaphors as cognitive and communication tools is highlighted by both theoretical and empirical research. This is especially important when writing about places like Bali since journalists want to transmit the charm of the area to readers who haven't been there before. We can gain insight into how journalists create narratives that engage with readers and shape their perspectives by looking at the metaphors employed in news articles about Bali. Metaphors are frequently used in these articles to provoke strong feelings in the readers, communicate subtle meanings, and convey vivid imagery. Understanding the use of metaphor in news

items, however, can offer important insights into the development of narratives, the portrayal of Bali's cultural diversity and natural beauty, as well as the impact on readers' perceptions.

In addition to being linguistically fascinating, the study of metaphors in news items is significant in the fields of media and communication (Sperber & Wilson, 1986). People's perceptions and interpretations of news items can be greatly influenced by the way information is presented (framed). News articles employ a variety of frameworks to influence public perceptions and attitudes towards particular subjects. According to Semino, Demjen, and Demmen (2016), metaphors have the potential to shape stories, characterize problems, and direct public discourse. As a result, examining metaphors in news items offers useful insights into how journalists employ language to form the discourse surrounding certain subjects and sway public opinion. Examining metaphorical language in news articles on Bali is made possible by the semantic approach. Semantics, according to Griffiths(2006), is the study of word and phrase meaning. Using this approach, we may identify and analyze the types of metaphors that can be found in tourism websites about Bali. The semantic analysis enables us to ascertain the readers' subjective perceptions as they come across these metaphors, to interpret the feelings and imagery elicited, and to comprehend the implications for their comprehension of Bali.

The research problem and corpus data in this study are different from those in the five other studies. While the emphasis of this study is on semantics, that of Dewi's research is on discourse analysis. Rahmaniyah's study also focuses on political concerns and analyzes data from just one website, the New York Times Political Headlines, but the subject of this study, which uses several news item websites, is Bali tourism. Additionally, Anisa's study uses a descriptive qualitative method to examine information culled from Covid19-related BBC News items that feature orientation metaphors. Contrarily, this study uses the same theoretical framework as Lakoff and Johnson (1980), but instead of focusing on entertainment-related concerns, it explores Bali tourism-related issues. The study by Arnawa, Winaja, and Widanta examines the use of semantic elements and cultural pragmatics to investigate the significance and purpose of Balinese women's metaphors. In contrast, the sole goal of this study is to examine the many kinds of metaphors that are employed in the context of Bali tourism.

This study focuses on using a semantic approach to identify the underlying meanings and interpretation of the metaphoric language used by journalists in order to fill a research gap in the analysis of metaphors in Bali news articles. The author hopes to explore the complex connections between the source and target domains, reveal the subtleties of meaning, and look into the readers' subjective experiences as they come across these metaphors by delving into the semantic features of these metaphors.

Theory and Method

Theory

The study of metaphorical language is one of the topics covered in semantics. Figurative language, according to Leech (2010), is a technique for employing words to produce vivid and imaginative utterances that transcend beyond their literal meanings. By using imaginative parallels, such as metaphors, similes, personification, and more, it gives writing and speech depth and richness. Figurative language generates feelings and draws clear pictures in our thoughts rather than explicitly expressing them.

Metaphors are derived from the Greek words "meta" (meaning "over") and "pherein" (meaning "to carry") are where the word "metaphor" first appeared (Hawkes, 2018). It alludes to a particular linguistic process in which a feature of one item is "carried away" or "transferred" to another object, giving the two a likeness. As a result, metaphor can be thought of as a verbal structure that assumes the presence of an object. Cognitive linguistics, which investigates a modern approach to meaning and linguistic organization, includes metaphor as a fundamental component. Metaphor, according to cognitive linguistics, is the understanding of one conceptual area in terms of another (Kovecses, 2010). Furthermore, metaphor is strongly related to cognitive linguistics since it investigates the connection between various concepts and how they are expressed in language.

George Lakoff and Mark Johnson's seminal book "Metaphors We Live By" (1980) introduced the concept of conceptual metaphor theory (CMT). According to CMT, metaphor is more than just a rhetorical device; it is an essential cognitive function that changes how we comprehend abstract ideas by projecting them onto more concrete worlds. These conceptual metaphors, according to Lakoff and Johnson, are profoundly established in our everyday language, thought, and behaviour and affect how we view and understand the world. For instance, the metaphor "argument is war" illustrates a conceptual mapping in which we refer to arguments or discussions using terms used in combat (such as assault and defend). Our perception of arguments is shaped by this metaphorical mapping, which also has an impact on our language and thought processes.

According to Lakoff and Johnson (1980), metaphors are frequently utilized unintentionally in daily life, not just in language but also in thought and behavior. They contend that metaphors are present in every aspect of human experience. Their paradigm divides metaphors into three categories: ontological metaphor, structural metaphor, and orientational metaphor. First, orientational metaphor involves expressing one idea metaphorically in terms of another, using spatial orientation to arrange the concepts. The representations of metaphorical concepts are influenced by the structure of human bodies and how they interact with the environment or specific

cultural norms. Second, ontological metaphors are fundamental in structuring our understanding of the world. They help us make sense of abstract concepts by relating them to more tangible and familiar experiences. Third, a structural metaphor is a type of metaphor that maps the structure of one conceptual domain onto another

Method

Descriptive qualitative research, the method selected for this study, tries to acquire a deeper knowledge of the societal or personal issues portrayed in the book. In contrast to quantitative research, qualitative research gathers data in the form of words and images (Kuswoyo & Siregar, 2019). In order to interpret the meaning of nonnumerical data, this sort of scientific research uses it (Amelia, 2016; Lina & Setiawan, 2017; Istiani & Puspita, 2020). In his book on instructional research approaches. According to the guidelines of the descriptive qualitative method, a textual analysis methodology will be extensively utilized in this study (Adelina and Suprayogi, 2020). This approach, which is primarily based on a constructivist perspective that emphasizes the historical and social construction of personal experiences (Mohajan, 2018), enables the researcher to convey data through narratives and dialogues.

The data source was chosen from 11 websites ((wanderwisdom.com, baligram.me, nowbali.com, frommers.com, lovebali.baliprov.go.id, sahanavilla.com, CNN.com, thejakartapost.com, indonesia.travel.com, forbes.com, and indoindian.com). The data in this study is the form of sentences and phrases that contained metaphors from selected Bali tourism websites. The writer applies several steps in collecting data. The steps are: 1.) Use a search engine, 2.) Read the articles, 3.) Classify phrases related to metaphors. And to analyze the data, the writer used several techniques which are 1.) Classifying step, 2.) Interpreting step, 3.) Evaluating step 4.) Concluding step.

Findings and Discussion

There are nine data that can be found in the 11 websites (wanderwisdom.com, baligram.me, nowbali.com, frommers.com, lovebali.baliprov.go.id, sahanavilla.com, CNN.com, thejakartapost.com, indonesia.travel.com, forbes.com, and indoindian.com). Here is the example of the result, there are three orientational metaphors, three ontological metaphors and three structural metaphors. Below is the explanation from each datum.

Orientational Metaphor

ccording to Lakoff and Johnson's theory, orientational metaphor involves expressing one idea metaphorically in terms of another, using spatial orientation to arrange the concepts.

Data 1

"The Last Paradise on Earth"

The phrase "the last paradise on earth" has potent implications for the travel and tourist industry. The analogy can be applied to branding and marketing to present the destination as a must-see location that provides a really unique and rare experience. The analogy might entice additional travelers to the location out of apprehension about missing out on a once-in-a-lifetime opportunity. The metaphor emphasizes the need to protect this final piece of paradise on earth, which can help environmental conservation efforts. Last but not least, the metaphor "the last paradise on earth" makes use of the orientational feature of "last" to evoke a sense of rarity and exclusivity connected to a paradisiacal location. This metaphor has the ability to enhance travelers' impressions of the place, boost demand, and add to its overall branding and appeal within the tourism industry.

Data 2

"Bali, Where East Meets West"

The metaphor implies that Bali acts as a hub for the fusion of Eastern and Western cultural components. The cultural traditions of the East and West are unique, just as East and West are considered in different directions. These physical directions and the cultural influences they stand for are cognitively linked by the metaphor. With the help of this metaphor, Bali may be promoted as a location where visitors can fully immerse themselves in a multicultural experience. The allusion to the East-West merger in Bali's art, entertainment, and culinary offerings may increase interest in them. Additionally, tourism businesses can customize their offerings to meet the preferences and interests of a wide spectrum of visitors.

Data 3

"Since 14 October 2021, Bali has been gradually opening its doors to international tourists."

The metaphor fosters a favorable impression of Bali as a warm and pleasant vacation spot. Travelers are more inclined to see Bali favorably because they anticipate a friendly welcome. By removing its restrictions, Bali can

draw visitors who were previously reluctant to visit. This may result in a tourism industry economic recovery, boosting spending and employment. In conclusion, Bali's transition from a closed state to one of embracing foreign tourists is well communicated by the orientational metaphor "opening its doors". By denoting willingness and openness, it influences attitudes favourably, creates expectation, and supports the tourism industry's economic recovery.

Ontological Metaphor

Ontological metaphors are a type of conceptual metaphor that involves mapping one concept or domain onto another, highlighting the underlying relationship between them.

Data 4
"Bali's Culture, a Tapestry of Traditions"

By using the metaphor "Tapestry of Traditions" in the phrase "Bali's Culture, a Tapestry of Traditions," the speaker hopes to have the audience experience a certain cognitive effect that will help them understand the intricacy and interconnectivity of Bali's cultural history. The effectiveness of communication is also increased by the usage of metaphors. The metaphor "Tapestry of Traditions" captures the core of Bali's culture in a clear and vivid way rather than giving a long and exhaustive description of it. Due to the effectiveness of the communication, the listener will be given a thorough grasp of Bali's cultural diversity without having to do extra mental work. In conclusion, the metaphor "Tapestry of Traditions" is used in the context of "Bali's Culture, a Tapestry of Traditions" to effectively portray the idea of Bali's complex and interrelated cultural history, which is in line with relevance theory. The use of a metaphor improves the message's delivery and helps the audience remember it.

Data 5
"The island of gods"

An ontological metaphor helps us conceptualize difficult or abstract ideas in terms that are more physical and concrete by relating abstract notions to concrete entities or objects. The metaphor "the Island of Gods" in this instance translates the impersonal idea of "spirituality" or "divine presence" onto the actual thing of a "island." Because it conceptualizes abstract concepts relating to spirituality, gods, and divine presence in terms of a concrete thing, the actual island of Bali, "The Island of Gods" is an ontological metaphor. It signifies that Bali is a distinctive location, unique in its spiritual significance and divine connections, just as an island is distinct in its geographical location and has its own special qualities. The metaphor "the Island of Gods" is an ontological metaphor, however, that conceptualizes Bali's spiritual significance and divine presence by mapping abstract ideas onto the concrete entity of an island. This creates a strong and emotive image of Bali as a sacred and mystical location.

Data 6
"Handcrafts of the Gods"

This group includes the ontological metaphor "Handcraft of the Gods". Ontological metaphors aid in our understanding of abstract concepts by giving them a concrete context. The familiar term "handcrafting" is employed here to refer to the figurative notion of heavenly craftsmanship. In order to portray a sense of extremely high artistry, skill, and quality in something's making, the metaphor "Handcraft of the Gods" combines the ethereal idea of heavenly workmanship with the practical notion of handcrafting. This metaphor connects divine attributes with the exact and skilled artistry seen in handcrafted objects by mapping the idea of "gods" onto the idea of "handcraft." It is implied by the expression "Handcraft of the Gods" that the intricate design, aesthetic appeal, and complexity of handmade items are on par with the exceptional craftsmanship of supernatural beings.

Structural Metaphor

A structural metaphor is a type of metaphor that maps the structure of one conceptual domain onto another.

Data 7
"The Island of Dreams"

In order to express a richer and more complex meaning, structural metaphors interact with other metaphorical aspects. In this instance, the words "Island" and "Dreams" together conjure up a potent and stirring image of Bali as a compelling and magical location. When used in the phrase "The Island of Dreams," the metaphor invokes cognitive consequences in the listener's mind to make the metaphor relevant. The speaker or author wants to convey the sense that Bali is not just any island, but rather a location with unique traits similar to those found in dreams, such as beauty, magic, and wonder. The metaphor makes the communication more interesting and memorable by conjuring up an image in the listener's head that corresponds with their pre-existing understanding of dreams.

Data 8
"Ubud's sacred Monkey Forest z Bali's (long Bali's most popular tourist sight)"

We may recognize a structural metaphor in this sentence under the word "long." Originally used to denote physical length, the word "long" is now employed to describe the duration or scope of Bali's most well-known tourist attraction, suggesting a relationship between physical length and temporal duration or popularity. This structural metaphor might have an effect on the tourism industry since it implies that the attraction has maintained its popularity for a long time, which makes it more alluring to future visitors. An attraction that has been a favorite among visitors for a while might be expected to be worthwhile. Tourism industry players could promote the attraction's enduring popularity using this metaphor to draw in more tourists.

Data 9
"Tourism is the beating heart of Bali's economy"

In the metaphor "Tourism is the beating heart of Bali's economy," the idea of "tourism" is mapped onto the idea of "beating heart," emphasizing a fundamental and important function for tourism in sustaining and driving Bali's economy. This metaphor falls within the structural metaphor category. In structural metaphors, two concepts are directly compared depending on how structurally similar or related they are, and one thought serves as the foundation for comprehending the other. The metaphorical reference to Bali's "beating heart" in the economy is made by the phrase. According to this view, tourism is essential to preserving Bali's economic health since it generates revenue, employment opportunities, and economic activity, just as a heart is required to preserve life because it pumps blood throughout the body. The metaphor emphasizes the significant and critical part that tourism plays in maintaining Bali's various economic sectors, businesses, and way of life. Much like a regular pulse is necessary for maintaining biological function, the continuous contribution of tourism is crucial for maintaining the region's economic health.

Conclusion

With an emphasis on current and accurate information on the island's tourism business and a selection period of 2020–2023, the writer analyzes 11 Bali tourism websites using a semantic method and metaphor theory in an effort to pinpoint the metaphors used on these sites. In news articles about Bali, the author talks on how metaphors are used in speech and thought in daily life. Then draw attention to how these metaphors might shed light on the development of the story, the portrayal of cultural diversity, and reader perception.

The study concludes that different metaphorical expressions have a substantial impact on how foreign tourists perceive Bali's cultural attractiveness, geographic beauty, and accessibility. These metaphors, which stress the location's diverse cultural heritage, spiritual value, and special traits, as well as its continuing appeal and quick expansion of the tourism industry, include orientational, ontological, and structural metaphors. There are 9 metaphorical expressions in 11 sources. Three orientational, three ontological, and three structural metaphors are present.

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Illocutionary Acts by Cal Newport in TED Talks Speech: Quit Social Media

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Abstract

This research aimed to describe the types of illocutionary acts and how illocutionary acts functioned in Cal Newport speech about Quit Social Media in TED Talks. The concept of theory was purposed by Searle (1979) and a qualitative research was used. The data were taken from TED Talks YouTube channel entitled Quit Social Media. These data were collected and analyzed by watching and understanding the speech, then copying the transcription provided by YouTube and check again manually. After that, the data were read, coded, generated, and interpreted in the findings and discussion. This research found 21 data, namely 14 assertive, 4 directive, 1 commissive, 2 expressive. The functions of assertive acts, mainly an explanation of the essential life without social media distraction, social media as unimpottant product, the negative effect of social media, and so on. Meanwhile, directive was used to give advices and to hope the hearers to quit social media. Furthermore, commissive functioned to offer the hearer some critiques to his speech. Moreover, expressive was used to express feeling of happiness of living without social media, and feeling of worry toward young generation who were addicted to social media. Meanwhile, declarative was not found since Cal Newport did not perform a declaration or an utterance that can change the situation.

Keyword *Cal Newport, illocutionary acts, Quit Social Media, TED Talks*

Introduction

The study of contextual meaning and language use in communication is known as pragmatics. The speaker can organize what will be stated, and the listener can understand what the speaker is trying to convey (Sartika & Pranoto, 2021; Hutauruk & Puspita, 2020). As a result, both the speaker and the hearer have a relationship comprehension in order to recognize the context (Yule, 1996; Levinson, 1983; Puteri et al., 2020). Speech is a form of communication that is used as a means of delivering a message, concept, or incentive to an audience (Amelia et al., 2022). It is performed by a speaker in front of the audience. Furthermore, the speaker must maintain a number of elements in order for the speech to flow smoothly, including appropriate terminologies, language usage, and speech structure (Azijah & Gulo, 2020; Fitri & Qodriani, 2016). Many speeches may now be available on YouTube, one of which is in TED Talks. According to Hsu (2020), TED has covered a conference relating technology, entertainment, and design since 1984, and it has now designed many topics and the conference has been held in many nations. Speakers from all over the world are asked to present their success, idea, invention, experience, story, and culture at TED. Furthermore, TED makes the speech available for streaming on YouTube, so anyone can watch it.

Speech acts are part of pragmatic studies. Austin (1962) classified speech acts into 3 levels, namely locutionary acts which is the first level in speech acts which only intend to inform the hearer of a situation and there is no purpose for the hearer to do something; illocutionary acts that is the second level of speech acts that there is a purpose in the speaker's utterance; and perlocutionary acts is the third level in speech acts that is the

effect from the speaker's utterance. It means that the speaker has succeeded in getting what they want, that is, the hearer does what the speaker asks for.

In this level of speech acts, Searle (1979) classified the type of Illocutionary acts into 5, namely: Assertive is when the speaker explains his belief and represents a state of affairs. It functions as asserting, describing, stating, representing, etc (Rosyidi et al, 2019). By using assertiveness, the speaker utters that he/she believes what he/she says is true (Sesanti et al, 2021). Meanwhile, directive is used when a speaker desires to make the hearer do some action. It functions as ordering, commanding, advising, etc (Andewi & Waziana, 2019; Puteri et al, 2020). If directive is proposed the hearer doing something for the speaker, contrariwise, commissive is a speaker' commitment that is used when speaker wants to do something for the hearer (Sayogi et al, 2022). It functions as offering, threatening, promising, and volunteering (Firdaus et al, 2020). Furthermore, expressiveness is the type of illocutionary act that is expressed by the speaker such as happy, sad, disappointed, moved, etc (Harared & Hadi, 2020). Lastly, declarative is used to create the changed situation of what is stated. This type can be used by the one who has a special role in the community like a leader and judge. It involves declaration, pronunciation, sentence, fire, etc (Andewi & Waziana, 2019).

Cal Newport, a best selling American author whose books are about deep work and digital minimalism that explains how to live a focused life free of distractions from trivial matters, delivered one of the most intelligent and popular speeches in TED Talks entitled Quit Social Media. This speech has over 9 million views on YouTube and contains a message about why every person needs to disconnect from social media in order to live a focused life. According to Rozgonjuk et al. (2018), if the individuals are addicted to social media, they will find it difficult to escape from it. They will always glance through posts on their timeline. People may be procrastinating on their work because of social media. Aside from that, social media can bring psychological problems such as loneliness and depression. In this speech, Cal Newport not only described the audiences or the hearers about negative effects of social media, but his utterances also contained purposes or intentions. Thus, it was essential to identify the message in this speech by applying illocutionary acts types theory.

Previously, several previous studies were related to this research. The first research was written by Simatupang & Ibrahim (2021) identifying the illocutionary acts concerning the types, functions, and strategies performed by Joaquin Phoenix in his acceptance speech at the Five Film Awards ceremonies 2020. This research found 4 types of illocutionary acts, including expressive (11), assertive (10), directive (6), and commissive (3). Besides that, the illocutionary acts functions were found, including convivial in expressive and commissive, competitive in the directive, and collaborative and conflictive in assertive. Similarly, Hariati et al (2020) investigated the various types of illocutionary act uttered by Jack Ma at the University of Hong Kong. The speech contained motivation which described the speaker's experience, failure, and success in becoming a businessman. It found several illocutionary acts, namely 58 assertive, 11 expressive, 11 commissive, 3 directive, 4 assertive commissive, and 7 assertive directives. Furthermore, Puteri et al (2020) analyzed illocutionary acts in the speech entitled *Britain: the Great Meritocracy*, and resulted 4 illocutionary acts: assertive, directive, commissive, and expressive, as assertive was primarily uttered. On the other hand, Sari & Pranoto (2022) observed the illocutionary act as well as the perlocutionary act in the speech of Queen Elizabeth II: *We Will Succeed and Better Days Will Come*. This research found five illocutionary acts types with assertive being the most common, followed by the directive types. Meanwhile, Ramadhani et al (2019) only discussed the assertive act in the political speech of Donald Trump.

From those previous studies above, conducting a research of illocutionary acts in examining various speeches has been done several times in previous investigations. As a result, the purpose of the current research was to examine Cal Newport's informative speech in TED Talks about leaving social media because it contained new and insightful messages about why individuals should stop using social media, whereas earlier studies primarily focused on political and motivational speeches. Aside from that, this speech has not been conducted by any researchers. Therefore, it was fruitful to fill the gap by conducting this research. This research aimed to describe the types of illocutionary acts and how illocutionary acts functioned in TED Talks speech delivered by Cal Newport about Quit Social Media, based on Searle (1979) theory.

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Theory and Method

This research applied Searle's (1979) theory to find assertive, directive, commissive, expressive, and declarative. For the data analysis, this research used a qualitative method to analyze the types of illocutionary acts and how illocutionary acts functioned in Cal Newport speech entitled Quit Social Media in TED Talks. As stated by Creswell and Creswell (2018), qualitative research employs a specific protocol to collect data, analyze information, and find a way to document the accuracy or validation of the data gathered in order to investigate and comprehend the implications of an individual or group contributing to human and social matters. In summary, it is utilized to describe occurrences, analyze acquired data, and explain the facts under investigation (Gulö & Rahmawelly, 2019; Suprayogi, 2019; Kuswoyo & Rido, 2019). It is also linked to both inductive and deductive thought (Rido et al, 2020; Suprayogi & Pranoto, 2020). The data were collected using document analysis, by several steps. First, the researchers watched and understood the utterances and the context of the speech performed by Cal Newport about Quit Social Media on TED Talks. Then, the researchers copy the transcription which has been provided on YouTube. The transcription was also manually analyzed. This aspect was chosen because it generates highly accurate, reliable, and trustworthy transcription (Kuswoyo et al, 2021). Furthermore, to analyze the data, this research utilized four steps adopted by Creswell & Creswell (2018), as follows:

1. Reading through all the data from the transcription.

2. Coding process. Here, the researchers added label (color) and name to the utterances that were related to the types of illocutionary acts, namely assertive, directive, commissive, expressive, and declarative.

Table 1. Sample of Coding

Utterances	Code
You probably don't realize that right now, you're actually looking at something quite rare. Because I'm a millennial computer scientist book author standing on a TEDx stage, and yet, I've never had a social media account.	Assertive

3. Generating description. After the data were coded, those data were analyzed relating to the functions of the utterances and generated the description of them.

Table 2. Sample of Generating Description

Utterances	Code	Function
You probably don't realize that right now, you're actually looking at something quite rare. Because I'm a millennial computer scientist book author standing on a TEDx stage, and yet, I've never had a social media account.	Assertive	To inform the audience of the speaker's personal life that he is a professional computer scientist author who never uses social media.

4. Interpreting the meaning of description. The researchers interpreted the data that were classified into the types of illocutionary acts and discussed how illocutionary acts functioned in the finding and discussion.

Findings and Discussion

This analysis found 4 illocutionary acts types with how they functioned in Cal Newport utterances, including assertive, directive, commissive, and expressive. The frequency of performing illocutionary acts were served in the table bellows:

Table 3. The Numbers of the Data of Illocutionary Acts

Illocutionary acts	Total
Assertive	14
Directive	4
Commissive	1
Expressive	2
Declarative	-

Thus, the assertive acts were the most frequently used by Cal Newport with 14 data, followed by directive 4 data, commissive 1 datum, and expressive 2 data. The assertive acts functioned to describe Cal Newport's belief toward a meaningful life without social media. In contrast, the directive acts to advise and hope the hearers to stop using social media. Furthermore, the commissive act was used to offer the hearers some critiques to Cal Newport if they disagreed with his opinion. Meanwhile, expressive acts were used to express happiness and worry. On the other hand, this research did not find any declarative act in this speech since Cal Newport did not perform an utterance that declares something.

A. Assertive

Assertive is an expression of a speaker's belief toward a phenomenon. It functions to share information, describe the situation, or represent a state of affairs (Searle, 1979). In this investigation, this research noticed 14 data of assertive acts that were uttered by Cal Newport in delivering speech entitled Quit Social Media in TEDx Talks, and was the most type used. This finding was in line with Ramadhani et al (2019), Hariati et al (2020), Sari & Pranoto (2022), and Puteri et al (2020), who found assertive acts were the most dominant types in their analyzing speech which functions to share a speaker's belief and to convince the hearers toward a speaker's idea

In this speech, Cal Newport wanted the hearers to know that social media was hazardous for life, such as reducing concentration capacity and affecting psychological harms. It was because social media was designed to be addictive and take profits from the attention of the users. Furthermore, by describing his life without embracing social media, he convinced the audiences that living without social media was more peaceful.

The functions of illocutionary acts uttered by Cal Newport were varied in order to explain why people need to quit social media that can be seen in this table bellows:

Table 4. The Functions of Assertive Acts in Cal Newport Utterances

Assertive Acts	Functions
I'm a millennial computer scientist book author standing on a TEDx stage, and yet, I've never had a social media account	To let the audience know that the speaker talking in front of them was a professional computer scientist author who did not use social media while the others used it.
this product called Facebook and people being excited about it"	To describe the flourishing of Facebook as social media and people being excited to use it.

I realized this seems a little bit dangerous, so I never signed up.	To tell his reason for why he never used social media.
I'd go even farther and say not only I am OK without social media but I think I'm actually better off	To share the audiences his great experience living without social media and to convince them that living without social media was better
Social media is not a fundamental technology,.. it's an entertainment product	To argue social media as a vital technology for the 21st century and to explain that social media was just an entertainment product which could riskily sell the user's personal data.
We now know that many of the major social media companies hire individuals called attention engineers	To explain social media is designed as an addictive product and riskily taking benefit from the user data
What the market values is the ability to produce things that are rare and are valuable	To explain to the audiences that social media is not really necessary for the competitive economy of the 21st century because it is easy to be replaced.
Social media use is the epitome of an easy to replicate activity that doesn't produce a lot of value	
If you can do these type of activities which require deep work, that produce outcomes that are rare and valuable, people will find you	To convince the audiences that the activities that require deep work are the most important for the competitive economy of the 21st century.
This can permanently reduce your capacity for concentration	To inform the negative effect of social media addiction which reduces the capacity of concentration and affects physiological harms.
So we know from the research literature that the more you use social media, the more likely you are to feel lonely or isolated	
According to people who went through this process, there can be a few difficult weeks	To explain the condition of processing to stop embracing social media
When it comes time to work, you can do one thing after another, and do it with intensity, and intensity can be traded for time	To convince the audiences that quitting social media could improve concentration and concentration was really helpful for efficient work.
I'd be very comfortable being a 1930s farmer	To convince the audiences that living without social media was more peaceful.

Firstly, the assertive act was performed to describe the speaker as the one who has never used social media. Even though he was a professional computer scientist, he never signed up on social media. It was because Cal Newport believed that being connected on social media was really dangerous. Thus, this utterance was used as an assertive act that functioned to describe his perspective and his reason for not using social media. Furthermore, the assertive act also functioned to describe his experience living without social media. Cal Newport convinced the hearers that he could enjoy his life, socialize with others, and collaborate with the other researchers to do a project, and he did not lack information of what was happening in this world despite not having a social media account. Besides that, there was an assertive act that contained the argument of social media as not fundamental technology. Here, Cal Newport asserted that social media was just an entertainment source which was not significant for the competitive economy of the 21st century. Moreover, there was also an assertive act that explained social media as an addictive product. Cal Newport described that social media borrowed the principle from Las Vegas casino gambling that made the users unable to stop using it. The users always found something interesting on social media, so they wasted so many times on social media. Besides that, the social media company would gain profit from the user's activities on social media. Furthermore, the

assertive was also used to explain that social media was easy to replicate, so it did not have value for the market. Cal Newport asserted that what the market value was something rare and valuable and needed real skills and deep work. Next assertive act functioned to explain deep work as a behavior to support a professional life. Social media was not categorized as deep work because it often distracted the concentration and took control of the scrolling behavior. Therefore, in the next utterance, Cal Newport informed that social media has disadvantageous on reducing the capacity of concentration and psychology. Those who have already been addicted to social media often feel lonely and depressed because they compare themselves with others. However, Cal Newport also informed the process of leaving social media. He explained that in the 2 weeks, they would feel uncomfortable, but after that they would absolutely find a positive impact on their life. Therefore, living without social media would be more peaceful and meaningful.

B. Directive

Directive is about a speaker's want or desire in getting the hearer to do some action (Searle, 1979). From the analysis, this research found that 4 directive acts were uttered by Cal Newport in delivering speech about Quit Social Media. Furthermore, directive acts in this speech were uttered directly and indirectly. As Searle (1979) stated, not all directives are performed whose literal meaning is expressed or directly uttered by the speaker. The functions of directive acts in this speech were to give advice and hope. The utterances of advice were performed indirectly, while the hope was uttered directly. In giving advice, Cal Newport wanted the audiences to be more careful on using technology, to identify the significant benefits of using social media, and to stop using social media. Furthermore, in expressing hope also Cal Newport wanted the hearer to stop using social media. Therefore, the point of directive acts functioned to direct the hearers to stop using social media.

Table 5. The Functions of Directive Acts in Cal Newport Utterances

Directive Acts	Functions
*"**We actually have to confront these harms** head-on when trying to make decision about whether or not we embrace this technology and let it into our lives"*	To advise the audiences to be aware of using technology and to use it purposely.
*"**You actually have to identify** a significantly positive, clear benefit that can outweigh these potential, completely non-trivial harms"*	To advise the audiences to find a significant benefit on using technology
*"Much more people than right now, much more **should not be using social media**"*	To advise the hearers to stop using social media.
*"So **I'm hopping** that… many more people would be much better off"*	To hope the hearers to stop embracing social media for better life

Overall, the functions of directive acts found in this Quit Social Media speech were advice and expressing hope. The advice was uttered 3 times, while the hope was uttered once. In giving advice, Cal Newport wanted the hearers to consider more in using technology. It should bring a benefit and positive impact to their life. However, if it was not essential for life or more distracted, it is better to stop using it. Next, briefly Cal Newport advised the audiences to stop using social media and hoped that all the audiences or the hearers could quit social media as there were a lot of disadvantages from it.

The utterance ***"We actually have to confront these harms"*** was an advice that made the hearer to consider before using technology. This utterance was performed indirectly since there was not any sentence that Cal Newport was advising the hearers to confront these harms. In this context, Cal Newport aimed to direct the audiences to consider more when using technology, because many technologies could bring negative impact in their lives. He also advised that the hearers should use the technology purposefully to support professional success. This utterance was performed in order to advise the people that often think that social media is interesting and fun. Otherwise, Cal Newport considered it as nonsense since it just procrastinated their time. Hence, the directive act functioned to advise the hearers to be aware of using technology as well as the hearers should find positive impacts in their lives.

Furthermore, the utterance ***"you actually have to identify"*** was an advice to the hearers to identify a significant benefit of social media. Cal Newport wanted the hearers to do something more than only say or think

that it was not harmful to use social media. This utterance of advice was also performed indirectly as Cal Newport did not say that he was advising the hearer to identify a significant essentialism of social media. Thus, by this advice, Cal Newport wanted the hearers to think critically when using social media and found that it should bring a positive advantage for them without hams. Hence, directive act functioned to advise the hearers to find a significant benefit on using technology.

Moreover, the utterance *"much more people than right now, much more* ***should not be using social media"*** was a directive since it was a direction for the hearer. The hearers have listened to the explanations toward the benefit of quitting social media, so Cal Newport utters to advise the audiences and everyone who has listened to stop using social media. Again, this advice was also performed indirectly because the word *advice* was not mentioned in his utterance. Therefore, the directive act functioned to advise the hearers to stop using social media.

Again in the next datum, the utterance ***"I'm hopping"*** Cal Newport hoped that the hearers could stop using social media. As the previous explanation, Cal Newport has explained many disadvantages of using social media. The meaning of this utterance was clearly performed by Cal Newport that he was hoping, so in giving hope he uttered directly. Thus, in the end of his speech, he aimed to get the audiences to stop using it.

C. Commissive

Commissive is performed when a speaker intends to do something. It is a commitment of a speaker from his/her utterance for forthcoming action (Searle, 1979). The functions of commissive were such as promise, offer, guarantee, vow, pledges, and threat. In this analysis of Quit Social Media speech by Cal Newport, this research found 1 type of commissive. It was about Cal Newport offering the audiences some critiques and feedback from his opinion and advice toward quitting social media.

Table 6. The Functions of Commissive Acts in Cal Newport Utterances

Commissive Act	Function
"Of course some of you might be disagree, some of you might have scathing but accurate critiques of me and my points, ***I welcome all negative feedback"***	To give the hearers to give criticism toward his speech if they disagree with his idea.

In this datum, the utterance *"Of course some of you might disagree, some of you might have scathing but accurate critiques of me and my points"* implied meaning that not all the hearers might agree with the Cal Newport speech. Therefore, he allowed all critiques and negative feedback from them by uttering ***"I welcome all negative feedback."*** This utterance belonged to the commissary because it was an offer from Cal Newport to the hearers. The commissive act was uttered since there were probably any hearer who disagreed with Cal Newport's opinion and advice to quit social media. Therefore, he gave an offer to the audiences to give some feedback or critique later.

D. Expressive

Expressive is used to express a feeling toward a condition. The kinds of expressive acts were such as expression of happiness, sadness, fear, apologies, or condolences (Searle, 1979). In this analysis, there were found expressive acts uttered twice. The first functioned as the expression of happiness living without embracing social media and the second was the expression of worry toward the young generations who were addicted to social media.

Table 7. The Functions of Expressive Acts in Cal Newport Utterances

Expressive Acts	Functions
"I think ***I'm happier****, I think I find more sustainability in my life, and I think I've been more successful professionally because I don't use social media"*	To express how meaningful and happier the speaker's life without social media

***"I'm especially worried** about this when we look at the younger generation, which is the most saturated in this technology"*	To express a concern toward the younger generation who waste much time on social media.

Overall, this research found 2 expressive acts in Quit Social Media speech that was uttered by Cal Newport. The first was an expression of happiness that described Cal Newport's meaningful life without social media, and the second was an expression of worry toward a younger generation who were affected by social media addiction.

The sentence ***"I'm happier"*** was an expressive act since the speaker expressed his feeling of happiness (Harared & Hadi, 2020). In this context, Cal Newport described how amazing his life is without social media. By not embracing social media, Cal Newport felt happier, found something more sustainable in his life, and could improve his professional life. Therefore, the expressive act functioned to express his better experience of living without social media

Meanwhile, the utterance ***"I'm especially worried"*** was proof that it is an expression of worry. As the previous data, Cal Newport described disadvantages of social media that impacted on psychological harms and distracted work. In this context, he referred to the *younger generation*, so it meant that many youths use social media a lot. Thus, Cal Newport expressed his worry toward new generations, since many of them were addicted to social media. He was worried that the majority of them suffered from depression and insecurity, and always compared themselves with others. Besides that, it could distract their concentration. They felt overwhelmed because they spent too much time scrolling through social media instead of accomplishing their tasks efficiently. Therefore, the expressive act functioned to express his worry to the new young generations who embraced social media.

Conclusion

In conclusion, illocutionary acts are defined as the theory of a language that is performed by the speaker to act something. In this research, Searle (1979) theory was applied to identify the five types of illocutionary acts, including assertive, directive, commissive, expressive, and declarative and how they functioned in the speech delivered by Cal Newport about Quit Social Media in TED Talks. The TED Talks is the popular conference that covers a lot of knowledge about technology, entertainment, and design that can be accessed on TED Talks YouTube channel. The speech entitled Quit Social Media was chosen because this speech was performed by a bestselling American author and the speech has more than nine million views. The data were in the form of transcription which was collected from the video of Quit Social Media in TED Talks YouTube channel and the data were analyzed and described qualitatively.

Overall, this research found the tendency of using assertive acts 14 times, directive acts 4 times, commissive act once, and expressive acts twice. Assertive act is an opinion or belief that is stated by the speaker to explain a state of affairs. In this research, there were found the various functions of assertive acts uttered by Cal Newport in Quit Social Media speech, including sharing knowledge and experiences of how meaningful life without social media, the information of the negative effect using social media, the explanation of social media as not a vital technology, and the explanation of quitting social media in two weeks' process. Furthermore, directive act is a desire of the speaker to make the listener do some action. It is found in the functions of directive acts, such as the advice and a hope. In giving advice, it functioned to make the hearers to consider more on using technology and to identify the significant benefit of using technology for their life. Again, in giving hope, Cal Newport wants the hearers to quit social media to have a focused life. The advice was performed indirectly, while the hope was uttered indirectly. On the other hand, a commissive act is a speaker's commitment to doing something. In this research, Cal Newport uttered a commissive to offer the hearers to give comment and feedback toward his speech if some of them disagreed with his speech. Lastly, an expressive act is an expression of the speaker's feeling or emotion toward a phenomenon. In this research, there were found the expression of happiness toward his experience of not embracing social media and the expression of worry toward the younger generation who were the majority who have been infected by social media addiction. Meanwhile, the declarative act was not found because the speaker did not perform a declaration or an utterance that could change the status, the condition, or the situation.

Therefore, the researchers hope this research will be beneficial for the readers for getting new knowledge about the illocutionary acts types and how they function in Cal Newport speech about Quit Social Media in TED Talks. Besides that, after understanding this study, the readers can consider more on using technology, especially social media in order to have a meaningful life. In addition, the researchers suggest that other researchers can conduct new contributions on the same topic but with different theories in the linguistics field.

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Euphemism Analysis on Will Cain Podcast *a Warning of Racism from A Racist President*: A Pragmatic Approach

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Abstract

This study discusses the analysis of euphemism in a Will Chain Podcast entitled A Warning of Racism from a Racist President. In this case, the search for types and euphemisms that become research questions is explored to be found in the video. The purpose of this research is to raise public awareness regarding the use of euphemisms that are considered essential to apply. The research method used in this research is qualitative. The data used is text transcripts from a video sourced from Fox News Channel YouTube publications. Data collection techniques are carried out by opening the channel, transcribing data, and selecting data to be processed in data analysis. The data analysis process uses the interactive model from Miles and Huberman (1994) which includes data reduction, data display, and conclusion. The findings from this study are 6 types of euphemisms found out of the 16 types proposed by Allan and Burridge (1991). The types found are 2 metaphor data, 4 hyperbole data, 7 idiom data, 2 personification data, 2 abbreviation data, and 2 jargon data. The functions of euphemism found are the protective with a dominant level of use of 10 data, the uplifting euphemism contained in 8 data, the ludic euphemism with 5 data, the cohesive euphemism with 2 data, and provocative with 1 data. Moreover, the pragmatic approach applied in this study is intended to interpret the implied meaning of utterances after the data is classified based on type and function.

Keywords: euphemism, pragmatic approach, podcast analysis

Introduction

Communication is created from something called interaction to convey ideas and desires through a language. Language is a device to become a link between one to another, that is the system that applies naturally from birth. In this case, we use language as a tool to convey the message we want to share (Kuswoyo, 2016), because language is used to be a liaison so that interaction can be created to exchange ideas and information. Hereby, language is the most important tool to communicate, which is communication that runs dynamically (Qadriani and Wijana, 2020). Meanwhile, communication that occurs and is ready to exchange information must of course be conveyed properly using polite and non-offensive language because the purpose of communication is not only informative or as a way of conveying messages but also as a form of establishing relationships, both individually or in a group. Therefore, the use of language needs to be maintained and must be considered carefully.

The most important thing is to be able to put yourself in various situations and according to the context. It can be a form of avoiding something that triggers verbal attacks from the speaker to listeners who have the possibility of being offended, so given the importance of language in communication, it must be considered so it will not cause misunderstandings. Conversations that occur consciously or unconsciously can be a weapon that causes misunderstandings. Errors can be created from the words spoken by the speaker to the listener. Sometimes the speaker does not realize it and does not even know how to make the words more polite and acceptable to the listener. The existence of euphemism is expected to be a solution that can overcome these problems.

According to Allan and Burridge (2012) euphemisms are employed to prevent making hurtful remarks or speeches that are unworthy of being said. Regarding the origin of the term euphemism from Greek, Allan and Burridge (2006) also added the word euphemism comes from the word “eu” which means "good/well," and “pheme”, which means "talking" or "speaking". In this case, to conclude that euphemism is present to make a speech that is inappropriate to say better without reducing respect when spoken either to individuals or to the general public. Qi Pan (2013) states euphemism serves the purposes of politeness and beautification, which aid in the development of constructive dialogue. As a result, it is frequently employed in our daily conversation to convey an unpleasant feeling. Euphemisms are used as a solution to be able to muffle sentences that are unseemly to say but how to keep the message conveyed.

Meaning in euphemism is bound by context which not everyone will understand if they do not recognize the context first. The context referred to includes (who speaks, to whom, what purpose, how a speaker says, when, and where aspects) had been slightly different" (Fillmore 1977:119). The scientific discipline that binds between language and context is pragmatics. The role of pragmatics in this study is to reveal the implied meaning from the utterances that contain euphemisms by looking at the surrounding context. The object taken is a video podcast by Will Cain with a duration of 26 minutes and 29 seconds entitled *A Warning of Racism from A Racist President*. This podcast was uploaded on May 15, 2023 by Fox News which is a United States TV channel that was founded on October 7, 1996. Fox News has several TV shows on its channels such as Fox & Friends, America's Election Headquarters, America's Newsroom etc. However, this podcast is uploaded to the YouTube channel account from Fox News, it is not broadcast on television. The host of this podcast is Will Chain, an American columnist who is currently the co-host of Fox & Friends Weekend on Fox News, one of the TV shows from the Fox News TV channel. Since podcasts are included in modern-day mass media, and mass media is the active platform where discourse is always produced and reproduced (Suprayogi et al, 2021); a number of trends in the existence of discourse and the use of certain language strategies can be found. This, especially related to the language strategy used by the hosts of this podcast, is something that can be analyzed in more depth.

Theory and Method

The theory used in this study consists of pragmatics and euphemism. These two theories are highlighted to analyze the problems in the video podcast. Pragmatics is the study of language in which context is necessary for comprehension. When we talk to other people, we have the capacity to produce sounds that signify certain meanings. Both speakers and listeners must understand what they say and hear (Kuswoyo, 2014). Based on that quote, what we need to recognize is the context because the speaker's utterances cannot always be interpreted literally, therefore in a certain extent there is research related to the speaker's competence (Suprayogi et al, 2021), because the message conveyed by the speaker is closely related to the speaker's competence in terms of ability and understanding related to context. Context plays an important role in determining the speaker's intent when interacting with the interlocutor. Yule (1996) stated this type of study necessitates interpreting what people intend in a given context and the influence of context on what is said. It requires contemplation of how speakers organize what they wish to say based on who they speak to, where, when, and under what conditions. The study of contextual significance is referred to as pragmatics.

Besides that, pragmatics also learns how context influences our interpretation of sentences. This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. It might be said that it is the investigation of invisible meaning. Pragmatics is the study of how more gets communicated than is said. Yule (2006) investigates pragmatics from four perspectives. First, pragmatics is the study of the speakers' intentions. The second component of pragmatics is the investigation of contextual significance. Third, pragmatics is the study of communicating beyond what is stated. The fourth aspect of pragmatics is the study of remote expressions.

In communication, the speaker strives to make their discourse pertinent to the context, clear and straightforward to comprehend, solid, brief, and always on topic. Communication is considered something crucial in creating good relations between one person and another. Moreover, good communication supports the language used in everyday life to acquire and shape social life and the world (Puspita & Pranoto, 2021). Accuracy regarding aspects of communication in language is also required. Therefore, the diction in every spoken word must be carefully thought out in order to be able to respect each other and to create good and effective communication by upholding the norms of politeness. The nature that regulates politeness in language is related to its use which should not be careless, but must be in good and acceptable language so it will not to offend, trigger and create conflicts between individuals and even groups. This is in accordance with the relationship between politeness and euphemism in which euphemism wants the same thing, namely good communication without causing anger and unpleasant feelings from the other person. Allan and Burridge (1991) stated that euphemisms are alternative expressions of disliked expressions. Euphemism is a polite way of replacing an inappropriate or offensive word with a more polite word. Folk belief has it that what we are calling 'dispreferred expressions' typically denote taboo topics. In its original conception, (the word taboo was borrowed from Tongan, an Austronesian language) taboo is prohibited behaviour. It was prohibited because it was believed to be dangerous to certain individuals, or to society as a whole. According to Allan and Burridge (1991) states to divide euphemisms into several types. The types of euphemisms include figures, metaphors, flippancy, remodelling, circumlocution, clipping, acronym, abbreviation, omission, one-for-one substitution, general for specific, part for whole, hyperbole, understatement, borrowing, technical jargon and colloquial.

Method

The research method used in this study will be qualitative to review the data to be analyzed. The video data source comes from uploads on the "Fox News" YouTube channel. Fox News is a 24-hour, comprehensive news service committed to delivering breaking news as well as political and business news. Not only about the news but also Fox News uploads several podcast series hosted by Will Chain. The data that will be collected from this YouTube account is the Will Chain podcast entitled *A Warning of Racism from A Racist President*. This podcast was uploaded on May 15, 2023, with a duration of 26 minutes 28 seconds and can be accessed via the link https://www.youtube.com/watch?v=fvM68pRIWoc&t=169s. The process of data collection techniques carried out through the following stages: open the Fox News YouTube channel to find a video of Will Chain Podcast entitled *A Warning of Racism from A Racist President*, copy the video link to https://anthiago.com/trankrip/ to get the video transcript, then download the transcript file that has been entered on the Anthiago website, the video transcripts that have been read are selected one by one and divided based on the classification of the types and functions of the euphemisms to make it easier to analyze the data. The researcher used Miles and Huberman's data analysis methods to analyze the data. Three current activity flows make up analysis, according to Miles and Huberman (1994): data reduction, data display, and conclusion or verification drawing.

Findings and Discussion (Times New Roman, 12, Bold)

· Figurative Language (Metaphor)

Data Number (1):

"this country has a border that is a sieve absolute sieve and we could talk about the changing face of America but what it in the immediacy undeniable facts represents is a leaking dam of terrorists coming into this country." (D34)

This phrase is classified as a type of metaphor because it has an element of comparison between 'face' and 'America' in it. In this case, the face representing the expression or response is associated with America. Basically, it doesn't necessarily talk about the country because the country is an inanimate object which to describe an expression is usually done by humans. For this reason, the word 'America' here describes people or persons from America who change their expression about something that is happening. The function that resides in this phrase is the uplifting euphemism which is used to elevate the dignity of the utterances that are spoken. It is intended to make an utterance better pronounced when referring to something. This is in accordance with the data above which gives a different effect when pronouncing the phrase to refer to the intended object.

· Hyperbole

Data Number (2):

"this country has a border that is a sieve absolute sieve and we could talk about the changing face of America but what it in the immediacy undeniable facts represents is a leaking dam of terrorists coming into this country." (D34)

The use of the word "dam" is considered too exaggerated to describe the terrorists who were rampant at that time. The meaning of this *dam* refers to something big to contain what is considered terrorists. The use of the word *dam* represents a big thing to keep terrorists from entering American territory. Its use is felt to emphasize the intention of the speaker which is packaged excessively then it can be classified as a type of hyperbole. The function of the phrase is the ludic euphemism because it shows something that is felt to be entertaining through the use of language by using the analogy of a *dam*.

· Figurative language (Idiom)

Data Number (3):

"I don't think we are having a battle over semantics
I don't think it's a slip of the tongue
I don't think it's shorthand." (D18)

Based on the data in number 18, it can be caught if there are two phrases that contain idioms where the idioms cannot be interpreted literally and if they are interpreted that way then we cannot catch the meaning. The use of *battle over semantics* does not mean fighting with semantics which is inanimate objects, but what is meant is arguing or verbal squabbling. Furthermore, there is the word *slip of the tongue* which gives the meaning of a tucked tongue. This can be confusing because it cannot be interpreted just like that. 'Slip of the tongue' refers to a mistake someone makes while speaking accidentally. The function that occurs in the two idioms above is a protective euphemism that focuses on avoiding clauses that have the potential to cause anger and trigger Joe Biden.

· Figurative Language (Personification)

Data Number (4):

"I don't think we are having a battle over semantics
I don't think it's a slip of the tongue
I don't think it's shorthand." (D18)

In the first line, there is the phrase 'battle over semantics' which can be categorized into personification because it uses the word 'battle' with its equivalent 'semantics'. The meaning of 'battle' here refers to a debate but 'semantics' is considered an inanimate object. The debate will be carried out with a balanced opponent associated with living objects or humans. Logically, something that can battle is something alive which can be humans and others. Therefore, these phrases can be classified into personification. The function contained in 'battle over semantics' has two functions, namely the protective euphemism and the uplifting euphemism. Judging from the phrase, you want to convey a message of implication by saying so. However, it is delivered using personified wording to protect against any triggers that may occur. Besides that, there is an uplifting function that makes the expression more advanced when spoken to refer to something.

· Abbreviation

Data Number (5):

"the greatest threat to democracy is white supremacy and I'm not just saying that because I'm sitting here before an all-black HBCU right." (D15)

The abbreviated word in the highlighted word belongs to the abbreviation which is taken from each of the first letters of the intended words. HBCU stands for historically black college university to refers to schools populated by black students. Will Chain abbreviated it as HBCU to reduce the tension generated from its mention. The function of the utterance is protective to avoid conflicts that might occur, so rather than mentioning it explicitly, it is better to reduce mentioning it explicitly.

Conclusion (Times New Roman, 12, Bold)

Based on Allan and Burridge's theory which has 16 types of euphemisms, there are 5 types of samples found in the Will Chain Podcast video data A Warning of Racism from A Racist President in the form of metaphors, hyperboles, idioms, personifications, and abbreviations. The five types of euphemisms found produce some data by placing it according to its location with regard to its characteristics. In addition, the euphemism function is also searched for in data that has been classified according to its type. In this case, it can be correlated if several words are arranged to use the selection of dictions that are deemed appropriate to cover the impression of being rude and offensive to the parties concerned. The explanations in the findings and discussion do not only discuss the types of euphemisms and the functions of euphemisms but also add meanings that are captured using a pragmatic approach by looking at the surrounding context to be able to capture what the speaker means. These are added in the explanation along with the types and functions to make it more understandable for the reader. This research is not only in the form of information but can also be an education for the reader. Issues related to the use of euphemisms on Will Cain's podcast entitled *A Warning Of Racism From A Racist President* discusses white supremacy, racism, existential threat, extremism and black slavery, which can allegedly create riots if not conveyed properly. In talking about these issues, Will Chain, as the host, makes a good way of delivering them by reducing the use of speech that is too blunt and feels harsh. Bearing in mind the issues mentioned are sensitive and need to use disguised speech or what is called euphemism.

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Depictions of the Chinese Claim of the Nine-Dash Line in Cinemas

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Abstract

Barbie (2023) becomes one of the most anticipated films worldwide in 2023. However, this is not the case for the Vietnamese, as the authority has announced that the film would be banned. The reason: it features the Nine-Dash Line, the controversial China's claim over the ownership of the South China Sea. This claim brews territorial disputes with the surrounding countries: Brunei, Indonesia, Malaysia, the Philippines, and Vietnam, from which it has emerged as a significant geopolitical flashpoint for decades. Nevertheless, *Barbie* (2023) is only one of the cinemas that have faced scrutiny and censorship due to the depictions of this contentious issue. The last five years have also seen *Crazy Rich Asians* (2018), *Pine Gap* series (2018), *Put Your Head on My Shoulder* series (2019), *Abominable* (2019), and *Uncharted* (2022) experience the similar fate as *Barbie* (2023) in Vietnam, the Philippines, or Malaysia. This paper aims to examine the depiction of the Nine-Dash Line in each cinema mentioned and the responses of other claimant countries, considering public reactions, diplomatic protests, and censorship measures. The depiction of the Nine-Dash Line in cinemas shows that the depiction of any sensitive geopolitical issues can lead to diplomatic tensions. As governments seek to protect their best national interests, they engage in censorship or ban the cinemas from being shown in their territories altogether.

Keyword Nine-Dash Line, South China Sea, territorial dispute, depiction, cinema

Introduction

The Nine-Dash Line refers to a demarcation line that the People's Republic of China uses to claim sovereignty over the vast majority of the South China Sea. Forming a U-shape, the Nine-Dash Line encompasses around 90% of the sea's area, including numerous islands, reefs, and atolls within. Overlapping with territorial waters, the exclusive economic zones (EEZs), and/or territorial land claims of Brunei, Indonesia, Malaysia, the Philippines, and Vietnam, the Nine-Dash Line claim becomes the most prominent territorial dispute in the Southeast Asian region. The dispute within the Nine-Dash Line arises from the conflict over the maritime features and resources between China and other countries with competing claims in the region.

The Nine-Dash Line is closely tied to China’s historical claims over the South China Sea region. This can be traced back to 1946, originally drawn on as a U-shaped eleven-dash line in a map published by the nationalist Republic of China (now commonly known as Taiwan) (Wu, 2013). Ever since the victory of the communist People's Republic of China in 1949, the claim has been reinforced by including the Nine-Dash Line in China’s official maps. However, the claim is continuously contested by other claimant countries, as well as the international community, which views the Chinese assertion as inconsistent with the principles of the United Nations Convention on the Law of the Sea (UNCLOS), of which China is also a party (Gupta, 2015).

The contestation has led to ongoing negotiations, diplomatic tensions, and occasional military confrontations between China, numerous claimant countries, and other stakeholders. Regional forums and international organizations have been involved in facilitating dialogue and dispute resolution, although a comprehensive and permanent resolution to the issue remains elusive. The complexity of the dispute makes it a crucial area of concern for regional and global security and stability.

The dispute also impacted cinemas recently. The portrayal of the Nine-Dash Line in cinematic media, particularly depicting the South China Sea as being part of China's territory or in a manner that supports China's

claim, attracts attention from other claimant countries. Given the sensitivity of the issue, films or series that appear to legitimize China's stance on the region have sparked negative reactions and faced scrutiny and censorship in countries that are heavily involved in territorial disputes with China—most notably Vietnam and the Philippines. These include *Crazy Rich Asians* (2018), the *Pine Gap* series (2018), the *Put Your Head on My Shoulder* series (2019), *Abominable* (2019), *Uncharted* (2022), and *Barbie* (2023).

The *Pine Gap* series (2018) includes elements that touch upon geopolitical tension, including the Nine-Dash Line. Two of the episodes are inspired by real-world competing claims over the South China Sea that could impact the activities at the Australian defense facility. The strategic interests of involved countries also heighten the sense of geopolitical intrigue, highlighting the regional security issue concern. However, the depictions of the Nine-Dash Line in other cinemas are minor plot elements, aimed at a general audience without delving deeply into the complexities of the South China Sea disputes. *Abominable* (2019) revolves around the magical journey and the friendship between Yi with her friends and the mythical Yeti. *Uncharted* (2022) focuses on the action and adventure of Nathan Drake who is recruited by Victor "Sully" Sullivan to find the fabled treasure from the Magellan expedition. Both *Abominable* (2019) and *Uncharted* (2022) garnered controversies with brief scenes involving a map of the region with the Nine-Dash Line, resulting in bans in Vietnam, the Philippines, and Malaysia. *Crazy Rich Asians* (2018) and *Put Your Head on My Shoulder* series (2019) also briefly touch upon the issue by including second-long scenes with a map depicting the Nine-Dash Line. Lastly, *Barbie* (2023) focuses on the adventure of the titular character Barbie and her companions. The controversy began when Vietnam's film censorship authority banned the film in July 2023 for allegedly displaying such lines.

Some similarities of the measures taken by other claimant countries to the mentioned cinemas can be noted. Governments or authorities of the claimant countries might first issue official statements or protests to the films' producers or distributors, expressing their concerns and objections to the films' contents. This was carried out to assert their position on the South China Sea dispute. Later, the governments or authorities engage in censorship or ban the cinemas from being shown in their territories altogether. They considered the contents to be politically sensitive or in violation of their national interests, as it was seen as promoting China's controversial territorial claim in the South China Sea region. This paper aims to examine the depiction of the Nine-Dash Line in each cinema mentioned and the responses of other claimant countries in the South China Sea region, considering public reactions, diplomatic protests, and censorship measures. This paper provides insights into how fictional media like films or cinemas portray geopolitical issues and their impacts on other countries involved in the particular issue.

Theory and Method

Different types of studies will rely on different methodologies (Stake, 2010). The research was done qualitatively. According to Kothari (2004), qualitative research makes use of available facts or information to analyze and make a critical evaluation (2004). The study was conducted with theoretical and operational concepts as well as variables with qualitative data characteristics. The available facts of information were obtained through extensive research from numerous sources on each case study: (1) *Crazy Rich Asians* (2018), (2) *Pine Gap* series (2018), (3) *Put Your Head on My Shoulder* series (2019), (4) *Abominable* (2019), (5) *Uncharted* (2022), and (6) *Barbie* (2023). The available facts and information include the synopsis of each cinema, the depictions of the Nine-Dash Line in each cinema, and measures taken by the claimant countries to respond to the cinemas. The latter includes diplomatic protests and actions taken by these countries in response to the films' release.

Findings and Discussion

This section provides the analysis of the cinematic depictions of the Nine-Dash Line based on the case studies involving: (1) *Crazy Rich Asians* (2018), (2) *Pine Gap* series (2018), (3) *Put Your Head on My Shoulder* series (2019), (4) *Abominable* (2019), (5) *Uncharted* (2022), and (6) *Barbie* (2023). These include brief information on each film, how the Nine-Dash Line is depicted, countries that respond, and their responses.

The following table shows the findings of how the Nine-Dash Line is depicted and the countries that respond:

Table 1. First Findings

Cinemas	Depiction	Countries
Crazy Rich Asians (2018)	On a map on a designer bag	Vietnam
Pine Gap series (2018)	On satellite images on the wide screen of the defense facility	Vietnam, the Philippines
Put Your Head on My Shoulder series (2019)	On a map of a forecast news on television	Vietnam
Abominable (2019)	On a map commonly sold in China	Vietnam, the Philippines, Malaysia
Uncharted (2022)	On a visualized trip over the globe	Vietnam, the Philippines
Barbie (2023)	On a child-like crayon drawing of the world map	Vietnam

The following table shows the findings of the responses of each country to scrutinizing or banning the cinemas due to the depictions of the Nine-Dash Line:

Table 2. Second Findings

Countries/ Cinemas	Vietnam	The Philippines	Malaysia
Crazy Rich Asians (2018)	Cut	-	-
Pine Gap series (2018)	Removed Entirely	Removed Partly*	-
Put Your Head on My Shoulder series (2019)	Removed Entirely	-	-
Abominable (2019)	Banned	Banned	Banned**
Uncharted (2022)	Banned	Banned	-
Barbie (2023)	Banned	- (Debated)	-

Only episodes of which the scenes depicting Nine-Dash Line

** After the refusal by the production company to cut the scene depicting the Nine-Dash Line

Crazy Rich Asians (2018)

Brief information: *Crazy Rich Asians* is a 2018 American romantic comedy-drama film directed by Jon M. Chu. It is based on the 2013 novel of the same title by Kevin Kwan. The film follows a Chinese-American economics professor Rachel Chu (Constance Wu) who travels to Singapore for the wedding of her boyfriend Nick Young's (Henry Golding) best friend Colin Khoo (Chris Pang). She meets Nick's family only to be surprised to discover they are among the richest in Singapore. Their love story turns into a potential conflict because of their class difference, for which Nick has tried to hide his actual wealth status from Rachel. Moreover, Nick is expected to stay in Singapore with their family to run his family's corporation, whereas Rachel loves her job as a professor in New York.

Figure 3.1



Source: *Crazy Rich Asians* (2018), 32:40

How the Nine-Dash Line is depicted: The film briefly features a map of the world showing the disputed South China Sea islands under Beijing's control. The controversial map is displayed on an expensive designer bag of all things.

Countries to respond: Vietnam.

The responses: The second-long clip was cut from the film's screenings in Vietnam. While the Nine-Dash Line did not actually appear on the bag, the Vietnamese censorship council claimed that a number of their islands were incorrectly shown under Beijing's control (Ichimura, 2022).

Pine Gap series (2018)

Brief information: *Pine Gap* is an Australian international political thriller television series that was released on Netflix and broadcast on ABC in 2018. The six-episode series is written and created by Greg Haddrick and Felicity Packard with Mat King directing all six episodes. The series was produced by Screen Time. The story revolves around the operations and the lives of personnel at the real-life Australian and American intelligence facility of the Joint Defence Facility Pine Gap (JDFPG) in the southwest of the town of Alice Springs, Northern Territory, Australia. It features an ensemble cast of Parker Sawyers as Gus Thomson, American mission director at Pine Gap, Jacqueline McKenzie as Kath Sinclair, Australian deputy chief of the facility, Steve Toussaint as

Ethan James, American chief of the facility, Lewis Fitz-Gerald as Rudi Fox, the American chief of intelligence operations, and Jason Chong as Zhou Lin, the executive for the Chinese state-owned mining company Shonguran. The TV series incorporates some geopolitical elements in its plot within a broader context of regional tensions, intelligence operations, and espionage.

Figure 3.2



Source: *Pine Gap* (2018), Episode 2, 14:06

Figure 3.3



Source: *Pine Gap* (2018), Episode 3, 53:09

How the Nine-Dash Line is depicted: The TV series briefly shows maps with the Nine-Dash Line in the second and third episode. The TV series touches upon the Nine-Dash Line issue as a part of its exploration of regional tensions and security challenges. However, it is both in the contexts of maritime claims in the region, in which the characters criticize China's claim over the waters in on-screen dialogue. The second episode tells that China claims the Ratu, a Malaysian survey ship, has crossed into Chinese territory in the South China Sea. The President of the United States supports Malaysia's right to freedom of navigation, angering China. Australia takes a more neutral side. The episode features the map depicting the Nine-Dash Line on the screens of a control room at the spy base. It is explained that the Ratu is not in Chinese territory, but in a "disputed territory claimed by China since 1948". The characters criticize China's claim over the South China Sea, stating that "according to China, it has been theirs since 3000 BC" and "China went to sleep for 100 years". They also refer to China's loss in the 2016 *Philippines v. China* court case. Chinese fighter jets are heading to the Ratu as the ship comes closer to the disputed Fiery Cross Reef, on which China built a naval base. The tensions between China and the United States worsen because China disable the Ratu with an EMP bomb. The United States maintains a position that the Ratu is in international water, in accordance with the law of the sea; whereas according to China, the ship is in Chinese territory. Similarly, the third episode tells that the President of the United States ordered USS Bartlett to undertake a freedom of navigation voyage through the South China Sea, which is going to pass inside the Nine-Dash Line, asking the Pine Gap to monitor all Chinese Navy movements.

Countries to respond: Vietnam and the Philippines.

The responses: In 2021, the TV series was removed from the content streamed by Netflix in Vietnam, following an order from the country's Authority of Broadcasting and Electronic Information (Pearson, 2021). The authority later released a statement that Netflix had angered and hurt the feelings of the entire people of Vietnam (Martinus, 2021; Pearson, 2021). Following Vietnam's measure, in November 2021, the Movie and Television Review and Classification Board of the Philippines ordered Netflix to remove the episodes that featured the Nine-Dash Line, deeming it "unfit for public exhibition" after the country's Department of Foreign Affairs issued a complaint calling the line "illegal" and a "violation of Philippine sovereignty" (Ramos, 2021).

Put Your Head on My Shoulder series (2019)

Brief information: *Put Your Head on My Shoulder* (Chinese: 致我们暖暖的小时光; pinyin: *Zhi wo men nuan nuan de xiao shi guang*) is a Chinese television series airing from April until May 2019. It is based on the novel of the same name by Zhao Qianqian. The series follows Si Tu Mo (Xing Fei), an accounting student who wants to enter an advertising company and move into an apartment owned by Gu Wei Yi's (Lin Yi) mother. Unbeknown to both, their mothers were classmates who thought their two children would make a good match and set them up. Before their parents know it, the matched Si Tu Mo and Gu Wei Yi begin to fall in love.

Figure 3.4



Source: *Put Your Head on My Shoulder* (2018), Episode 9

How the Nine-Dash Line is depicted: The TV series briefly shows a map with the Nine-Dash Line in the ninth episode. The map is featured in China's weather forecast on CCTV-13. The Nine-Dash Line flashes on screen for roughly one second and is hard to make out. As a side note, CCTV (China Central Television) is a national television broadcaster of China, established as a propaganda outlet in 1958. CCTV-13 is a part of CCTV networks that serves as a 24-hour news channel. It is the biggest news channel in mainland China.

Countries to respond: Vietnam.

The responses: In August 2019, Vietnam successfully called for the TV series to be removed from Netflix for a second-long, blurry depiction of the dashes (Gotinga, 2021). The country's Authority of Broadcasting and Electronic Information released a statement that Netflix had angered and hurt the feelings of the entire people of Vietnam (Martinus, 2021; Pearson, 2021).

Abominable (2019)

Brief information: *Abominable* is a 2019 computer-animated fantasy adventure film produced by DreamWorks Animation and Pearl Studio, directed by Jill Culton and co-directed by Todd Wilderman. The film follows the journey of a teenage girl named Yi (Chloe Bennet), who discovers a young Yeti on the rooftop of her apartment building in Shanghai. Yi names this magical creature Everest. Together with her friends, Jin (Tenzing Norgay Trainor) and Peng (Tsai Chin), Yi embarks on an epic adventure to help Everest (Joseph Izzo) return to his family in the Himalayas. During their quest, they have to be faster than the wealthy man Burnish (Eddie Izzard) who wants to capture Everest for his own purpose, and the fake zoologist who works with Burnish, Dr. Zara (Sarah Paulson).

Figure 3.5



Source: *Abominable* (2019), 00:10:13

How the Nine-Dash Line is depicted: Yi collects money from her various part-time jobs, such as walking dogs, babysitting, and cleaning restaurants. She saves money so one day she can afford to travel through China with her family. On her apartment rooftop camp, she makes a plan of what her journey would be, by drawing trip paths across China on a map of Asia. It shows various destinations that she intends to go to, including Buddha statues in Sichuan, the Gobi Desert, the Yellow River, and the Himalayas (which later are fulfilled by her and her friends' journey with Everest). In the scene, it is shown briefly that the map she draws on features the Nine-Dash Line. However, the film was simply depicting maps as sold in China.

Countries to respond: Vietnam, Malaysia, and the Philippines.

The responses: The film was banned in Vietnam on October 14, 2019, ten days after its release, due to the appearance of the Nine-Dash Line in the scene (Nguyen, 2019). The Philippines and Malaysia also reacted negatively to this scene. Filipino lawyer Jay Batongbacal requested that the film be banned, while the Philippines' Secretary of Foreign Affairs Teodoro Locsin Jr. thought it was better to cut the scene in question (PNA, 2019; Ritter Jr., 2019). On October 17, Malaysia ordered the scene be cut from the film through its film censorship board. However, after Universal refused to make the censor cut, the film was banned entirely in Malaysia (Ananthalakshmi, 2019). The following day, the Philippines' Movie and Television Review and Classification Board followed suit, also banning the film (AFP, 2019).

Uncharted (2022)

Brief information: *Uncharted* is a 2022 action-adventure film produced by Columbia Pictures, directed by Ruben Fleischer. The film is based on the popular video game franchise of the same name. It follows the protagonist Nathan Drake (Tom Holland) as he embarks on a daring quest after being recruited by Victor Sullivan (Mark Wahlberg), who previously worked with Nathan's brother Sam Drake (Rudy Pankow), in a race against corrupt billionaire Santiago Moncada (Antonio Banderas), mercenary leader Jo Braddock (Tati Gabrielle), and Chloe Frazer (Sophia Ali) to locate the legendary treasure from the Magellan expedition in the shipwrecks which is hidden in the Philippines.

Figure 3.6



Source: *Uncharted* (2022), 01:10:16

How the Nine-Dash Line is depicted: Nathan and Chloe find a map indicating the treasure is in the Philippines after unlocking a secret passage. Chloe betrays Nathan and leaves to take the map to Moncada. Moncada, Chloe, and Braddock's team depart in a cargo plane to find the treasure following the hint in the map. The film visualizes the team's travel from Barcelona, where they found the map, to the Philippines, on the island of Kiamba, where the supposed treasure is located, by the cargo plane flying over the globe. In the scene, it is briefly shown that the visualized globe features the Nine-Dash Line. The Nine-Dash Line is shown when the plane is flying from the Indochinese Peninsula to the Philippines before the plane lands on the island.

Countries to respond: Vietnam and the Philippines.

The responses: On March 12, 2022, the Vietnam Film Authority banned the film from distribution in the country for containing "illegal images" of the Nine-Dash Line (Mai, 2022). The film was due to hit Vietnamese theaters on March 18. On April 27, the Movie and Television Review and Classification Board of the Philippines followed the suit after a request by the Philippine Department of Foreign Affairs to ban the film's release, stating that the scenes featuring the Nine-Dash Line were "contrary to national interest" (Viray, 2022; Ramos, 2022).

Barbie (2023)

Brief information: *Barbie* is a 2023 fantasy comedy film directed by Greta Gerwig. Featuring the iconic Barbie fashion dolls by Mattel, it is the first live-action Barbie film after numerous computer-animated films and specials. The film follows the titular character Barbie (Margot Robbie) and her boyfriend Ken (Ryan Gosling) on a journey of self-discovery following an existential crisis after Barbie, who resides in the Barbieland, experiences malfunction because of her real-world owner Gloria (America Ferrera). Barbie and Ken embark on an expedition to the real world to meet Gloria and her daughter Sasha (Ariana Greenblatt) in order to repair Barbie's worsening condition, while Barbie and Ken are both being tracked down by the CEO of Mattel (Will Ferrell) after learning their presence in the real world.

Figure 3.7



Source: *Barbie* (2023)

How the Nine-Dash Line is depicted: On a night, Barbie develops bad breath, cellulite, and flat feet, all of which disrupt her usual routines. Weird Barbie, an outcast due to her disfigurement, tells Barbie she must go out from Barbieland and find the child playing with her in the real world to cure her afflictions. Weird Barbie shows the map of the 'real world' that Barbie would go through to find the child. Several media outlets pointed to the curved dashed line alongside "Asia " in the scene, claiming it represented the Nine-Dash Line. The *Los Angeles Times* described the particular image as a "map of 'the real world' [which] looks as if it's been drawn in crayon by a child" with a line of dashes ``alongside the coast of what should be China". With the rising concerns over the alleged appearance of the Nine-Dash Line, on July 6, 2023, the film's distributor, Warner Bros. refuted these claims by issuing a statement explaining that the map in the concerned image is a "child-like crayon drawing", with the dashed lines depicting Barbie's journey from Barbie Land to the real world and was "not intended to make any type of statement" (Donnelly, 2023; Broadway, 2023).

Countries to respond: Vietnam and the Philippines.

The responses: On 3 July 2023, Vietnam banned the film, alleging that scenes in the film display the Nine-Dash Line map over the South China Sea (Reuters, 2023). The *Tiền Phong* reported that the Nine-Dash Line appears multiple times in the film (AFP, 2023). Vietnamese newspaper *Tuổi Trẻ* quoted Vi Kiến Thành, head of the Department of Cinema, as announcing that Barbie would be banned in Vietnam because it contained "the offending image of the Nine-Dash Line." The film was originally scheduled to be released in Vietnam on July 21.

When news of Vietnam's ban reached the Philippines, Senator Francis Tolentino, vice chairman of the Philippine Senate Committee on Foreign Relations, told CNN Philippines that Barbie may also be banned in the

country because it "denigrates" Filipino sovereignty (Brzeski, 2023). Senator Jinggoy Estrada called for the film to be banned over the alleged inclusion of the Nine-Dash Line. However, opposition senator Risa Hontiveros quipped "The movie is fiction, and so is the Nine-Dash Line", and suggested adding a disclaimer to the film instead of banning its release (Cayabyab, 2023). Senator Robin Padilla, chairman of the Senate mass media committee, suggested that the film producers must edit out references to the Nine-Dash Line or risk the film being banned.

On July 11, the Philippines' Movie and Television Review and Classification Board (MTRCB) concluded that there was "no basis" for banning the film as the map was simply "cartoonish" and that there was no clear nor outright depiction of the Nine-Dash Line, as the line in the film was "not U-Shaped" and had "eight dots or dashes" instead of nine (Abarca, 2023). The board gave the film a PG rating and allowed it to be screened in the country. However, they requested Warner Bros. to "blur the controversial lines to avoid further misinterpretations' ' (Bacelonia, 2023; Garner, 2023). Senator Tolentino said that he respected the MTRCB's decision, but expressed his dismay at it emerging a day before the seventh anniversary of the Permanent Court of Arbitration ruling that declared the Nine-Dash Line had no legal basis on July 12, 2016 (Cayabyab, 2023). The film was released in the Philippines on July 19, 2023.

Conclusion

The Nine-Dash Line has been a significant geopolitical flashpoint, leading to territorial disputes between China and neighboring countries such as Brunei, Indonesia, Malaysia, the Philippines, and Vietnam. Cinemas such as *Crazy Rich Asians* (2018), *Pine Gap* series (2018), *Put Your Head on My Shoulder* series (2019), *Abominable* (2019), *Uncharted* (2022), and *Barbie* (2023) have faced scrutiny and censorship in certain countries due to the depictions of the Nine-Dash Line controversy. This is seen as a promotion of China's controversial territorial claim in the South China Sea region. Affected countries respond to the cinematic depictions through public statements and diplomatic protests, raising objections to the cinemas' contents to seek support for their territorial claims and address concerns about the films' implications for their countries. These cases highlight the complex interplay between fictional media like films or cinemas and geopolitical issues. These show that cinemas that touch on sensitive geopolitical issues, in this case the Nine-Dash Line, can have numerous impacts on other countries involved in the particular issue, such as censorship measures and diplomatic tensions, as governments seek to protect their countries' best national interests and assert their stances on the dispute.

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Revealing Black Nationalism in US in 1960s through *The Dutchman*: Postmodernism

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Abstract

The life of African Americans in the 1960s was really difficult due to the racism that happened to the community. The inequality between white Americans and African Americans was one of the issues that occurred at that time. The Dutchman is a representation of the situation that occurred within the African-American community at that time. Some studies have discussed racism in The Dutchman. However, the writers found one intriguing thing to discuss, how racism happened between an educated African-American man and a White-American woman that led her to kill the man. This study presented a new analysis based on what happened to the two characters, the White American woman and the African American man using Postmodernism to find how black nationalism was in the 1960s. Postmodernism analysis started with binary oppositions explained within the two characters that the writers used to find the meanings behind them that could describe how black nationalism was in the 1960s era in the Dutchman as described through the characters. The possible answer from this study is that the social stratification of African Americans is lower even than a White American woman which described how the inequality was faced by the African American community.

Keywords: *Postmodernism, African American Community, white American woman, binary oppositions, Social stratification, Black Nationalism*

Introduction

The racism that happened to the African American community in the 1960s was a really difficult time for the people in the community. The issue of inequality at that time was really a big issue for the African-American community. Dutchman clearly described the struggle faced by African Americans throughout the dialogues between an African American man and a white woman. All racial slurs coming from the White woman's mouth described how African Americans were treated at that time. The White community as represented by the white woman seemed to generalize all African Americans as slaves, poor, and uneducated. However, the African American man in the play looked and behaved better than the white woman herself, yet without thinking twice, the White woman came up with those racial things to express the grudge that the White community held towards the African American community in the 1960s. During this difficult time, African Americans had to develop their behavior towards the White community in order to survive in the society where their community is the most detestable community around that time, as explained by dialogues between the White woman and the African American man.

African-American literature in the 1960s mostly discussed racism that happened to the people who belonged to the African-American community. The writers of this study found two African American literatures to be the examples, the first one is *"The Angry Ones"* by John A and the second one is *"A Different Drummer"* by William Melvin Kelley. These two African American literature represented racism that happened to the

Black community in the 1960s. The African American literature in the 1960s tends to involve African Americans and their struggle with the racial issues that existed in the 1960s. The African Americans were not accepted by the white community, they were looked down upon and had to face racism in their everyday life. It was because of the background of the African American community that became an excuse to not include the people and their community. The white community at that time considered the Black community as uneducated and a slave. Even if they have a good education and they are not slaves, their existence remains dismissed. All of the people that belong to the African American community possibly encountered racism which would threaten and disturb their peace.

The Dutchman does not solely discuss racism. The writers of this study found that Dutchman portrayed an interesting thing to discuss, which is the struggle of African Americans to promote their black nationalism as represented by the African American man in the play. The writers analyzed how the African American man in the play responded to the white woman in the play and found that the African American man does represent black nationalism. The writers of this study found another intriguing thing about the writer of this play. Amiri Baraka was associated with the black arts movement in the 1960s. The black arts movement was a black nationalist movement that encouraged black artists who produced arts like music, drama, literature, and visual arts to create an art that would stand and fight for African Americans' liberation. Based on the little history of Amiri Baraka and the analysis of the African-American man in the Dutchman. The writers of this study concluded that this play is not only about racism but also about promoting black nationalism.

The term "black nationalism" has been used in American history to describe a body of social thought, attitudes, and actions ranging from the simplest expressions of ethnocentrism and racial solidarity to the comprehensive and sophisticated ideologies of Pan-Negroism or Pan-Africanism (John, August, Elliot, et al., 1970). Black Nationalism promotes economic empowerment and black identity among the African-American community. Economic empowerment in black nationalism tends to assist African Americans to obtain good education, training, and jobs that are related to their skills. Good education is critical for economic empowerment as it provides individuals with the knowledge and skills necessary to succeed in the modern economy (Churchill, 2023). Another advantage of black nationalism is that African Americans will no longer be slaves. It is because they can support their economy through jobs they have with the help of economic empowerment that is promoted by black nationalism. Besides economic empowerment, black nationalism encouraged African Americans to promote their black identity. The Black identity is about how African Americans define themselves as African Americans with much respect for their race and ethnicity. The White community in the 1960s perceived African Americans as slaves, which led to the inequality between the White and African-American communities. If African Americans lose their black nationalism, they would lose their power to go against the oppression coming from the white community in society.

In the 1960s, the African-American community had difficulty being the same as the white community in terms of social stratification. Social stratification refers to a ranking of people or groups of people within a society (Kerbo, 1976). The social stratification in the 1960s divided into upper, middle, and lower classes. The upper and middle classes were mostly white people and the African Americans would be in the lower class. The reason behind the African Americans occupying the lower class was because of the economic status of the people in their community. Most African Americans were poor, because of the low wages, and educational background of the African Americans to pursue jobs that could help to sustain their lives. Due to this, the African American community could not be compared with the white community and the result of that was that African Americans got hatred from the white community that considered them poor, slaves, and uneducated. The African Americans in that era tried to improve their social stratification so they could be treated fairly as the white people in their society by getting a good education and having jobs. However, after getting such opportunities, the white people could not change their minds about how blacks should be treated and perceived.

In *The Dutchman*, social stratification in the 1960s between the White and African American communities was represented by Lula, the white woman who was described as a free individual, and Clay, a 20-year-old college African American. The opening scene starts with Clay sitting in a subway in the background of the play. Clay noticed that a woman was staring at him, and he began to smile at the woman. However, the reaction that the woman gave was not really a good reaction. *"The train slows after a time, pulling to a brief stop at one of the stations. The man looks idly up until he sees a woman's face staring at him through the window; when it realizes that the man has noticed the face, it begins very premeditatedly to smile. The man smiles too, for a moment, without a trace of self-consciousness. Almost an instinctive though undesirable response. Then a kind of awkwardness or embarrassment sets in, and the man makes to look away, is further embarrassed, so he brings back his eyes to where the face was".* (Baraka, p. 1).

The woman that Clay smiled to, turned out to be Lula. The smile Clay gave did not come across as a good thing for Lula. *"I was. But only after I'd turned around and saw you staring through that window down in the vicinity of my ass and legs".* (Baraka, p. 2). The White woman did not stop making Clay feel uncomfortable, she kept using harsh and seductive words while talking to him to show her hatred towards the African-American man. She used words like screw, slave, nigger and bastard. Such words did not seem to make Lula satisfied, she

tried to embarrass Clay by forcing him to dance while saying racial slurs. This made Clay gradually lose his patience.

Lula: *[Becoming annoyed that he will not dance, and becoming more animated as if to embarrass him still further]* Come on, Clay... let's do the thing. Uhh! Uhh! Clay! Clay! You middle-class black bastard. Forget your social-working mother for a few seconds and let's knock stomachs. Clay, you liver-lipped white man. You would-be Christian. You ain't no nigger, you're just a dirty white man. Get up, Clay. Dance with me, Clay)

Clay: Lula! Sit down, now. Be cool.

Lula: *(Mocking him, in wild dance]* Be cool. Be cool. That's all you know... shaking that wildroot cream-oil on your knotty head, jackets buttoning up to your chin, so full of white man's words Christ, God, Get up', and scream at these people. Like scream meaningless shit in these hopeless faces. [She screams at people in train, still dancing) Red trains cough Jewish underwear for keeps! Expanding smells of silence. Gravy snot whistling like sea birds. Clay. Clay, you got to break out. Don't sit there dying the way they want you to die. Getup.

Clay: Oh, sit the fuck own. He moves to restrain her] Sit down, goddamn it. (Baraka, p. 8)

The young African American man finally lost his patience when the White woman said, *"You're afraid of white people. And your father was. Uncle Tom Big Lip!"*. He could not hold his anger and decided to mock the white woman, until it made her upset and took his life by stabbing him in the chest, even if he had said sorry to what he had said to the White woman. After she stabbed him in the chest, told others in the train to throw his body out.

Clay: *[Slaps her as hard as he can, across the mouth. e back of the seat. LULA's head bangs against the back of the seat. When she raises it again. Clay slaps her again]* Now shut up and let me talk *[He turns toward the other riders, some of whom are sitting on the edge of their seats. The DRUNK is one one knee, rubbing his head, and singing softly the same song. He shuts up too when he sees Clay watching him. The others go back to newspapers or stare out the windows.]* Shit, you don't have any sense, Lula, nor feelings either. I could murder you now. Such a tiny ugly throat. I could squeeze it flat, and, watch you turn blue, on a humble. For dull kicks. And all these weak-faced ofays squatting around here, staring over their papers at me. Murder them too. Even if they expected it. That man there... *[Points to a WELL-DRESSED MAN]* I could rip that Times right out of his hand, as skinny and middle-classed as I am, I could rip that paper out of his hand and just as easily rip out his throat. It takes no great effort: For what? To kill you soft idiots? You don't understand anything but luxury.

Lula: *[Her voice takes on a different, more businesslike quality)* I've heard enough.

Clay: *[Reaching for his books)* I bet you have. I guess I better collect my stuff and get off this train. Looks like we won't be acting out that little pageant you outlined before. LULA No. We won't. You're right about that, at least. (She turns to look quickly around the rest of the car) All right! [The others respond)

Clay: *(Bending across the girl to retrieve his belongings)* Sorry, baby, I don't think we could make it. *[As he is bending over her, the girl brings up a small knife and plunges it into CLAY'S chest. Twice. He slumps across her knees, his mouth working stupidly)*

Lula: Sorry is right. *[Turning to the others in the car who have already gotten up from their seats)* Sorry is the rightest thing you've said. Get this man off me! Hurry, now! *[The others come and drag CLAY'S body down the aisle)* Open the door and throw his body out. *[They throw him off]* And all of you get off at the next stop. (Baraka, p. 10)

The way Lula treated Clay as described in the play, clearly showed that Baraka wanted to tell the readers that the White social status is higher than the African American in the 1960s, described by the chosen of words in the play to express the hatred of the White community or the grudges they had toward the African American community in the 1960s. Baraka also gave a hidden message behind the 20-year-old college African-American character in the play. Baraka wanted to portray how African Americans were struggling to promote black nationalism in the 1960s. The writers of this analysis will explain the issues appearing in the Dutchman which is the social status between the White and the African American by using Postmodernism.

Theory and Method

Postmodernism in literature implies certain critical stances: that the attempts to explain social and cultural developments by means of 'grand narratives' (all-embracing theories of accounts) are no longer feasible or acceptable, and that ideas can no longer be closely related to historical reality. (David, p. 119). Postmodern literary texts frequently reveal an absence of closure and analysis of them focuses on that absence. (David, p. 120). The absence of closure means that a particular situation has not been clearly concluded. Hence, it leaves readers in confusion. Postmodern literary text, not only reveals the absence of closure that exists in literary text but also critically analyzes the ambiguity of the absence in the literary text and explores the various points of

view that emerge from a narrative. For many, Postmodernism is dangerously nihilistic, because Postmodernism challenges the traditional structures and system of certain meanings existing in literary texts.

Postmodernism in literary products like the Dutchman is used to find the ambiguity of an assumption made by the writers of this study, which is black nationalism, and another possible answer to this new analysis that the White woman's stratification is higher than the African American community in the 1960s. The black nationalism and the White woman's stratification could be revealed by delving into the complexities of the characters in the play: analyzing, and elaborating every meaning of opposing concepts or ideas existing in the two characters, Lula, the White woman, and Clay, the African American man. By critically analyzing the complexity of concepts and ideas in the characters, the writers would be able to find distinctions where every distinction reveals black nationalism and the social stratification of white women in the 1960s. The steps of Postmodernism started by finding binary opposition, finding the absence that existed in the play, putting off the meaning, and making a conclusion.

Findings and Discussion

3.1 Binary Opposition between the White and Black in *the Dutchman*

White (Lula)	Black (Clay)
Powerful	Powerless
Develop civilization	Underdeveloped civilization
Informal (free)	Formal (educated)
Identity stored	Identity struggle
Higher social status	Lower social status

Binary opposition based on Ferdinand de Saussure is the "means by which the units of language have value or meaning; each unit is defined against what it is not " (Fogarty, Sorcha. 2005). Binary opposition reveals how the logic behind a narrative is made (Everina, 2021). In The Dutchman the writers found five binary oppositions, starting from powerful vs. powerless. In *the Dutchman,* the powerful is Lula and Clay is powerless. Being powerful means that you have the privilege to control other people's reactions and responses through anything, including your words as Lula did to Clay. Lula seems to possess more power compared to Clay in terms of influence and control. Lula is able to manipulate Clay's reactions and responses to make him follow her evil plan. Clay is supposed to be the one who is mad at Lula since she is the one that keeps mocking him. However, Lula knows how to control Clay and even makes him feel wrong for the sins that he does not commit. *"Are you angry about anything? Did I say something wrong?".* (Baraka, p. 4). Clay is also aware of that and does what he is supposed to do in order to be safe. *"[Raising his voice, thinking the train noise has drowned part of his sentence] I can't argue with you".* (Baraka, p. 3).

The second binary opposition is developed civilization and underdeveloped civilization. The word civilization itself is formed to satisfy human needs (Sulaiman, 2016.) In the play Lula is described as a developed civilization, Lula showed dominance in terms of education; a developed civilization has a major education. Lula described it by how she assumed Clay's grandfather's education. *"Your grandfather was a slave, he didn't go to Harvard".* (Baraka, p. 5). This racist remark highlighted that the White has a greater number of educated individuals in the White community compared to the Black community. Furthermore, this racist statement also reflected the superiority of the White's economy. By having a higher level of education, they are able to develop and sustain their economy in society. Lula reflected the Black struggle by assuming that his grandfather was a slave who could not afford an education and ended up poor and became a slave for the rest of his life and will be continued by their own generation and will be repeated again and again, because of the lack of things to improve them to become a part of the developed society that is far better from the people that belong in their community. The white in the 1960s had developed a civilization that satisfied their needs to get education, jobs, and a good life while The African American was suffering.

The third binary opposition is informal with the characterization of a free individual that is represented by Lula and a formal one that is described as an educated person that is represented by Clay. Being free and informal means that Lula is dressed in whatever she wants to be. In the play, Lula shows an interest in wearing a sexy outfit. *"Lula enters from the rear of the car in bright, skimpy summer clothes and sandals. She carries a net bag full of paper books, fruit, and other anonymous articles. She is wearing sunglasses, which she pushes up on*

her forehead from time to time". (Baraka, p. Compared to Lula, Clay is portrayed as a young educated African American through his way of responding to the harsh remarks from Lula. An educated person like Clay, most likely to demonstrate their level of education by carefully choosing their words during their arguments. In the play, Clay was told as dull by Lula but he did not say a single curse word to defend himself. "Well, I'm sorry, lady, but I really wasn't prepared for the party talk". (Baraka, p. 2)

The fourth binary opposition is identity stored and struggle. The identity that someone has can be temporary (Merry, 2010). It means that the identity changed depends on certain groups to survive in the society. Lula, as the white woman, already has the identity that showed her as a free individual and belongs to the educated community. The way she dressed clearly explained that she is a free individual that has the right to do whatever she wants to do. *"Lula enters from the rear of the car in bright, skimpy summer clothes and sandals. She carries a net bag full of paper books, fruit, and other anonymous articles. She is wearing sunglasses, which she pushes up on her forehead from time to time"*. (Baraka, p. 1). The Black, represented by Clay, still struggles to introduce their new identity as an educated African American, because of the inherited identity from their ancestor, which is slaves. "Boy, those narrow-shoulder clothes come from a tradition you ought to feel oppressed by. A three-button suit. What right do you have to be wearing a three-button suit and striped tie? Your grandfather was a slave, he didn't go to Harvard". (Baraka, p. 5)

The last binary opposition is social status. In *the Dutchman* the social status is separated into higher and lower social status. Lula is the one that has a higher social status compared to Clay. People that have higher social status in society are most likely to be respected and treated well by the people in society. In the play, Lula is respected by Clay, the young African American. Regardless of the racial words that she said to make him enraged, he still tried to respect her as a person that has a higher social status than him in society. *"I bet you never once thought you were a black nigger. [Mock serious, then she howls with laughter. Clay is stunned but after initial reaction, he quickly tries to appreciate the humor. Lula almost shrieks] A black Baudelaire"*. (Baraka, p. 5). People with higher social status have a wide range of possessions. It proves that they are rich in society like Lula *"Lula enters from the rear of the car in bright, skimpy summer clothes and sandals. She carries a net bag full of paper books, fruit, and other anonymous articles. She is wearing sunglasses, which she pushes up on her forehead from time to time"*. (Baraka, p. 1).

3.2 The Meaning behind the Binary Opposition

The clash of power between the powerless and powerful as represented by Lula and Clay in the play, highlighting the struggle of African Americans in the 1960s to fight for equality and social justice. They were treated unequally everywhere and anywhere, including the subway. They do not have the power to fight back, hence most of them end up being manipulated; they are weak individuals and do not deserve to live better than the White. The inequality creates more power for the White since they have more resources to maintain their lives and their power in society. This privilege exists and is used by the developed civilization which is the White to perpetuate racism and discrimination towards the underdeveloped civilization which was represented by the young African American in the play that portrayed inequality in the 1960s. The White already had many of the resources to be considered a developed civilization, but they refused to give their privilege to create the equality needed by the African Americans, so they would not end up suffering from inequality that happened in the 1960s.

This struggle for equality and social justice must have been tackled by giving education to the younger generation of African Americans in the 1960s. By being educated, African Americans will be respected. Education can be a new identity for the African American community. However, being educated is not enough in order for the Black to be accepted in society. Racism happens to everyone regardless of their education. It is because of the white that already portrayed the Black as poor and slaves. The clash between the struggle identity and the stored identity, where the stored identity already knows who they are as represented by Lula, described as free and educated because she belongs to the White community. However, Lula is not that educated compared to Clay, the young African American that is struggling with his new identity as an educated, not a slave or poor. The struggle of identity in the 1960s was really tough for the Black regardless of their gender and education, they must obey the White, even the White women that must have lower social status from the men; The white and black men. However, Baraka clearly shows that even the white woman's social status is higher than the black community.

3.3 Black Nationalism in America through *the Dutchman*

In the 1960s, black nationalism was portrayed through literary texts like in the Dutchman. This play describes the struggle of African Americans to promote black nationalism in the 1960s through education, which aims to introduce a new identity for the Black community in society. This new identity offers hopes,

awareness and dreams for the African American, especially for the younger generation. With education, the Black will get more opportunities to get jobs. If the Black get more jobs it will fulfill the second aim of black nationalism which is economic empowerment, promoted through education. However, it does not give a guarantee that they will get accepted by the White community. High education equals a high struggle to survive in a racist society in the 1960s. Clay, described as an educated man, had to die by the hand of a white woman. He got stabbed in the chest even if the white woman was the one that annoyed him the most. This accident in the play highlighted the real struggle faced by the African American in the 1960s to promote black nationalism with less privileges compared to the White.

Conclusion

In the 1960s, black nationalism occurred as a powerful movement that aimed to promote economic empowerment and the sense of black identity within the African American community. Economic empowerment fostered by black nationalism was promoted through the importance of education and knowledge of young African Americans in the 1960s. The aim of promoting economic empowerment through black nationalism is to make young African Americans survive within white society. Economic empowerment fostered the younger generation to get a better education. Good education is a main key to overcoming their social and economic issues. With good education, young African Americans are able to get better job opportunities. The sense of black identity in the 1960s represented respect to their race and ethnicity. Economic empowerment and black identity is believed to be one of the ways to deal with the perpetuation of systemic racism, uplift the people in the community and their community itself, and create a better future for their young generation in order to survive and challenge the systemic racism that weakened their position in society.

Black nationalism was introduced through literary texts like *The Dutchman* in the 1960s to highlight the struggle faced by the Black community to promote black nationalism that is represented by Clay, the young African American. This play highlighted the struggle of Clay to show his identity as a young educated black man within the hatred of white society. *Dutchman* describes that even with higher education, it does not give the African American a guarantee to be accepted by the White community in the 1960s. The more educated African Americans are, the more struggle they will face. Education for black people may encourage them to have dreams and hopes. However, they have to maintain it by facing systemic racism. The struggle happened because of the White community that portrayed the Black as slaves and poor, as described and represented by Lula, the white woman in the play. Lula does not respect Clay even though Clay is an educated man. Instead, Lula keeps bullying and kills him in the end. The systematic racism that existed in the 1960s impacted social status in society. The White's social status was higher even though a white woman's social status is higher than the Black community as highlighted by Lula in *The Dutchman.*

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Stereotypical Portrayal of *Farang* Men & Thai Women in Stephen Leather's *Private Dancer*

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Abstract

This study analyzes the stereotypical portrayal of *Farang* men and Thai women and is supported by the phenomena in each story. There are three objectives in this study. The first is to explain and see the stereotypes of *Farang* men looking at Thai Women., second is how Thai women perceive *Farang* men in the novel, third is to explain the power relations between *Farang* men and Thai Women. In this research, each problem or objective is accompanied by textual evidence. The writer uses qualitative methods to analyze this study. The writer uses this research supported by existing literature sources from several journals and articles and uses the primary source, namely the novel Private Dancer, followed by the theory of gender stereotypes and the theory of power relations. "Private Dancer," tells the story of Thai life in terms of nightlife; in this novel, there are two main characters, Joy and Pete. Joy's character is an independent woman who has to be the backbone of the family and works in prostitution. Pete is a British Journalist; everything changes when Pete meets Joy; there is a love story and drama that ends tragically. The research data analyzed are dialogues from dialogue characters in the novel. The results of this study prove that there are many stereotypes between *Farang* men as Western and Thai women as Eastern in the novel, to find out stereotypes of *Farang* men looking at Thai Women, and how Thai women perceive *Farang* men in the novel.

Keywords: stereotypes, *Farang*, Thai women, power relations

Introduction

Background of the Study

People have different ideas and personalities, and no one in this world is the same. Differences can be seen among the people around us. According to Kneevi, Kula, & Duspara (2009), stereotypes exist everywhere, whether on a small or large scale, in the United States and abroad, in Asia and Europe, and every continent. All of the stereotypes they label; some are still valid, and others are being eliminated as it develops. According to Lippmann (1889), one way to think of a stereotype is as a cognitive strategy or process that our mind employs to simplify the intricate onslaught of information it is exposed to. From this point of view, a stereotype can be understood as a mode of understanding that functions through the process of categorizing individuals into groups. A stereotype can be viewed as either a negative or positive way of understanding something, depending on how one chooses to view it.

Farangs are the most common and prominent visitors from space in Thailand, a various term that can refer to foreigners, Westerners, or "white" people; like any term derived from a broad racial category Negro, Oriental has their uses but ultimately defies precise definition. In Thailand, Foreigners are occasionally referred to as *Farangs*, particularly if they have white skin. Non-Indonesian nationals are called *Bule* in Indonesia, while Javanese nationals are called *Londo*. In Thailand, the term *Farang* is most commonly used to refer to people

who have white skin. In the past, the general public despised the term " Farang " and was considered a prejudice to ridicule some white people.

Private Dancer novel, is a portrayal relationship that develops between a European and a Thai bargirl and how both parties have hidden agendas. A young man called Pete works as a travel writer in Bangkok when he stumbles into a go-go club by mistake and finds up meeting the woman he will spend the rest of his life with there. Pete loves Joy and fall in love at the first sight, when he first meets Joy in a go-go bar. Pete's expectation of his love story would be like a fairy tale or happily ever after, but it turns out to be a nightmare love story. After this, Pete learns that his private dancer is not all he claims to be and that rather than being the lady of his dreams, Joy is his nightmare. Pete also learns that Joy has been using him for her gain. The writer chooses the topic, Stereotypical Portrayal of *Farang* men and Thai women, because the writer sees a side with stereotypical elements in the two main characters, which are pretty interesting to analyze. These characters, a *Farang* man and a Thai woman from different cultural and racial backgrounds, deal with their own different views and stereotypes.

The objective in this study will be : (1) To find out why Farang men give stereotypical portrayal to Thai women in the novel. (2) To find out Thai women perceive *Farang* men in the novel. (3) To find out the power relations between *Farang* men & Thai women. The focus of this study is to analyze the stereotypical problem of the characters in the novel as Thai women: Joy and Sunan. *Farang* men are Pete, Big Ron, Prof.Bruno, Nigel, and Jimmy. In order to analyze, the writer focuses more on the two sides of the story: *Farang* men and Thai women about stereotypes.

Theory and Method

This study uses a qualitative method with a descriptive approach. The research was conducted by observing data sources, analyzing data from novel excerpts, and discussing the results. Research conducted by researchers is to find solutions to stereotype problems between two parties: western men and Eastern women. The data source used by the writer in this study was the 2005 novel *Private Dancer* by Stephen Leathers. The writer's steps in this research were to read the novel, several books, articles, and journals. After that, the writer will analyze the source of the data from the novel *Private Dancer* (2005) by using the theories of gender stereotypes.

Stereotype

According to Nittle (2021), Stereotypes are behaviors that are imposed on particular groups of people based on their racial, ethnic, or sexual identity. Although they may seem "positive," stereotypes are destructive even when they oversimplify the groups involved. According to Hamilton, Stroessner, and Driscoll's (1994), research, mental constructions that are referred to as stereotypes are used as a mental shorthand to refer to a range of distinct social groups. Individuals go through a range of processes as a direct consequence of this, contributing to the persons' intellectual as well as their social growth. (p.3) According to the findings of Bigler and Liben (1992), define stereotyping as *"the activity of depicting and judging other people based on predefined and immovable criteria."* In other words, stereotyping is the act of depicting and evaluating other people based on fixed criteria.

Gender Stereotype

According to Schmidt (2004), Gender stereotypes are formed when people see members of one gender group perform different social roles and believe that those people must have fundamentally different motivations. This idea together with socialization and an individual's own development, contributes to the emergence of and persistence of gender-based behavioral differences between men and women.

According to Schmidt (2004), there are some examples below:

• Characteristics that are genuine to the individual - For instance, it is typically expected of men that they will be assertive and self-assured, whereas it is customarily expected of women that they will be accommodating and emotional.

• Daily adult things - For example, some people have the stereotyped notion that women will take care of the children, cook, and clean the house, while men will take care of the finances, fix the car, and make repairs to the house. Others believe that men will make repairs to the house, while women will make repairs to the car. Some people have the misconception that women are responsible for taking care of children, cooking, and cleaning the house. In spite of this, there are situations in which this is not the case at all.

• Occupations: Some people immediately assume that teachers and nurses are female, while others immediately assume that pilots, doctors, and engineers are male. Some people also quickly assume that teachers and nurses are female. Some people are still too ready to assume that teachers and nurses are female.

Portrayal of Thai Women

According to Sully (2023), The majority of Thais are family-oriented, and the same exists for Thai girls. Thai girls are highly connected to their family. They prioritize family members, especially if they are the

eldest daughters in their homes and must be the primary breed winner of the household. (p.3)

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Sully stated Most of these women look after their parents and younger siblings, and some even stay under the same roof after marrying. Unlike in Western countries, Asian culture values children over independence. As a result, it is uncommon for girls to leave their home when they reach adulthood. Another stereotype of a Thai girl that foreigners are familiar with is the 'bar girl.' Girls of this type can frequently be found in prominent tourist destinations such as Pattaya and Phuket. Bar girls are often from low-income families, such as those in Issan, Thailand's north eastern province. (p.2). Sully stated There are gold-diggers everywhere, but Thailand has a lot of them. Absolutely just like every other gold digger, all they care about is money. They look for rich guys, foreigners, and people from their own country who can give them lots of gifts. Many people looking for gold in Thailand wore cheap clothes and went to clubs every night to find their goals. The only things that matter to these girls are money and things that they can buy. Some people date visitors so they can move to other countries.

Farang in Thailand

According to Ahsay (2018), *Farang* is what Thais call foreigners as a sign of how much they despise them. Like the Chinese, Thailand blames all of their country's problems on foreigners, dating back to the Opium War in 1840. They laugh behind their backs and discriminate against them in every way, including "two-thirds pricing," while taking their money and marrying off their poor and unwanted divorces to stupid faring. *Farangs* are always associated with Bangkok's Patpong hooker district and marry bar girls. *Farang*, if in Indonesia is called *Bule*.

The Power Relations

According to Foucault (1983), The word "power" refers to the relationships between people (and, for the time being, to a group of actions that cause others to act and that follow from each other). It is also important to separate power relationships from communication relationships, pass on information through a language, a set of signs, or some other symbolic medium. Without a doubt, talking to someone is always a way to affect that person or those people. But the production and circulation of elements of meaning can have certain effects in the realm of power as their goal or as a result. The effects in the realm of power are not just a part of the production and circulation of elements of meaning. (p.4) Foucault (1983), says in the first book of *Histoire de la sexualité*, "There is power, there is resistance". This means that power relationships between people can't be simplified down to master-slave or oppressor-victim. (p.3)

Findings and Discussion

This section will explain 3 problems. The first problem is more about *Farang* men giving stereotypical portrayals to Thai women, and continuing by discussing how Thai women perceive *Farang* Men in the novel, and the last issue that is also important is how does the novel describe the relation between west and east.

Thai Women as Objects

Thai women are Asian women who are portrayed as characters in novels and who are sometimes viewed as objects by *Farang* men due to their professions or the factors that cause men to stereotype women as objects. Creech (2001), found There is a stereotype of male *Farangs* traveling to Thailand in search of a young Thai wife. They even have a term for a Thai woman who marries a foreigner. They are referred to as *"Mia Farang*," it translates as "*Farang*'s wife/ *Farang's* girl."

Typically, a significant number of Western men exhibit a preference for women of Asian descent who possess distinctive skin tones, moderately sized eyes, and lengthy, dark hair. Based on the term we know, this is known as the "Asian Fetish". When *Farang* really idolize Asian women, as if they meet sexual fantasies on something they are looking for. Thin's 2021 study found an Asian fetish is the sexualized objectification of the look of Asian women. This interest stems from assumptions about the subordinate nature of Asian women and their relationship to power. (p.175)

> *Anyway, the guys who seem to make a go of their relationships with thai girls all have one thing in common. They treat thai women like dogs. What does a dog want from its owner? It wants to be fed, and it wants somewhere warm to sleep. It wants to be exercised and entertained, and it wants to know who's boss. (Leather, 2005, p.63).*

Big Ron for Pete talks about Thai women as objects. The word "dog" in the quote above is a metaphor for a dog known for being loyal and faithful to its boss. This metaphor of a pet dog is used to describe a Thai woman "It wants to be fed, and it wants somewhere warm to sleep. It wants to be exercised and entertained, and it wants to know the boss" Regarding the quote above, I think dogs tend to want their owners to treat them well and give them the comfiest place to stay. This is similar to how Thai women only want money as payment from *Farang* men. It is connected to what Sully stated: They look for rich guys, foreigners, and people from their own country who can give them lots of gifts. Many people looking for gold in Thailand wore cheap clothes and went to clubs every night to find their goals. (Sully, 2023, p.5). It also shows that Thai women are just things that *Farang* men can use to fulfill their sexual fantasies for the reward of money that will make them happy and drawn to *Farang* men.

For someone to communicate an understanding of what took place, clear stereotypes were created based on what Big Ron said. These stereotypes are statements that are made publicly and explicitly. This is pertinent to the definition that Manaher stated before. When something is said to be explicit, it means that it has been articulated plainly and in great detail or that it can be seen or heard. (Manaher,2022) However, apart from the explicit stereotypes that are revealed in the text evidence presented by Big Ron, they belong to the category of hetero-stereotypes. These hetero-stereotypes are related to what Nalchadzhyan (2004) explained, namely that hetero-stereotypes tend to create a negative picture of "them" or "the alien," as known as the "image of the enemy" Despite this, explicit stereotypes are still is synonymous with the negative trait that Big Ron described, Thai ladies are similar to "dogs." It is plain and openly stated that it utilizes hetero-stereotype types.

Thai Women as Inferior

Besides being seen as objects, Thai women in the novel are also treated inferior by *Farang* men. The way *Farang* men look and treat Thai women shows that *Farang* men have misogynist behavior. According to Krystal (2022) Misogyny refers to attitudes that tend to view women as inferior, comparable to the way some foreigners in Thailand perceive Thai Women as less probable. This relates to Krystal's prior explanation of her perspective. Misogyny is commonly equated with sexism, defined as discrimination against and unequal treatment of women. This phrase is frequently used to describe particularly heinous acts of hostility perpetrated against women. (Krystal,2022). In addition to that, the novel's excerpt conveys the following information to the reader.

> *The girls, the real girls, are as ugly as dogs, and they dance at the back. (Leather,2005, p.95)*

In the quote above, Jimmy, as a farang man, says Thai women are ugly like dogs. The word "ugly" is a misogynist stereotype. The word "dog" in the quote above is the same as the previous analysis when we use the dog metaphor in the analysis of women as objects. In this one misogynist, it means *Farang* men who think that guys are better than women. In addition, as explained in Chapter 2 by Krystal (2022), misogynists themselves tend to have a bad stigma against women, such as verbal violence used to demean a woman. Krystal's study stated lack of appreciation for women's work and sacrifice is the one of misogynist behavior.

Further from that, the above quote from the book is a type of implicit stereotype that is based on what they think. This thought is the same as what Jimenez (2017) says, is that implicit stereotypes come from the connections people have made based on their past experiences (p. 1). In addition to implicit stereotypes, this is also included in auto-stereotypes, what Jimmy says is based on the opinion of his mind.

> *They're women all hookers and hookers! don't stay the night. Once I've come, they're out. I'll kick them out if I have to. (Leather,2005, p.188).*

In the quote above, Big Ron seems upset with Pete's lack of knowledge about what happened to him. Big Ron has given a strong warning and is often rude when he gives his opinion, as if all the women in the bar are hookers. "I'll kick them out if I have to" This quote shows hatred for women, especially Thai women, that is misogynistic type.

In addition, misogynists can also be seen from the aspect of hating and giving derogatory words to women. Tend not to care what Thai women do, and just nonsense.

> *Bollocks. Bollocks, bollocks, bollocks. I've known dozens of slappers slash their wrists. It means nothing. They never kill themselves that way, it's just a form of self-mutilation brought on by low self-esteem. It's not even a cry for help. If a slapper wants to end it all, she'll hang herself, or she'll throw herself off a tall*

> *building. I didn't say anything because I didn't want to burst his bubble. But what a sad fuck. (Leather,2005, p.188)*

In the quote above, Big Ron tends to seem to hate Thai women, with the first word spoken in the quote above being "Bollocks". Bollocks is British slang that means the same as Bullshit. "I've known dozens of slappers slash their wrists. It means nothing. The above slappers quote refers to Thai women.

In addition, it is connected with Krystal (2022) said, misogynistic practices such as women seem less important, subservient, or evil can lead to disrespect and bad treatment. Krystal argues that misogyny does not happen suddenly, but based on the experience itself. It also relates to what Pete said to Bruce

> *It doesn't make any sense, Bruce. There'd be no point in Joy killing herself. It's all about money, and there'd be no profit in her killing herself. It's impossible. (Leather, 2005, p.203)*

Pete for Bruce in the quote above shows he would not believe Joy would kill herself with the quote “It's impossible." It looks like Pete doesn't believe in the drama from Joy, and here Pete is very tired of Joy's drama because everything she does has the purpose for money. “There'd be no point in Joy killing herself. It's all about money” even Pete said it's all about money and money. She makes dramas Just for the sake of money, at this point based on the writer's analysis, there is already a misogynistic attitude. The use of stereotypes in the sentence above is an example of an explicit type of stereotype. it is written in terms of how a person thinks and explains what he thinks to others. However, the type described in the quote above is still considered an automatic stereotype in its direct form.

Thai women as Idols

From the previous analysis the writer shows Farang as object and *Farang* as inferior, in this part the analysis would be Thai women as idols in the eye of *Farang*. The previous analysis talks about the stereotypical portrayal of *Farang* as general in this part. In this part it shows Pete as *Farang* to see Joy as Thai women. In the novel Pete's portrayal of a *Farang* is a different person from *Farang* depicts Thai women as inferior, but Pete felt Joy was someone Pete could idolize even from the character to Joy's appearance.

To begin, there was Pete, who seemed hypnotised by Joy's beauty and who appreciated her appearance, elegance, and gorgeous hair.

> *Joy was bright, she was smart, yet she was reduced to taking her clothes off and sleeping with men because that was the only way she could earn decent money. (Leather, 2005, p.10)*

Pete stated Joy is smart and she has the ability to do what she likes and better from falling into the world of prostitution and sleeping with men is not the purpose of Joy is just because this is only the way she could earn decent money for everything.

Furthermore, the writer’s analysis such an interesting topic besides the stereotypical of *Farang* focus to what they said negativity about Thai women but in this point, Pete is the main character he just stand for not to judge Thai women but he became blind in love or he didn’t realize what he did is idolize Thai women.

> *I paid her bar fine, and if I took her to a short-time hotel I gave her 1,500 baht. Sometimes more if she had rent to pay or she wanted to send extra money to her family in Surin. Even if we didn't go to a short-time hotel, I still gave her money. (Leather, 2005, p.10)*

1,500 baths to a short-time in Thailand that is not too bad even more of money. From the novel tells Pete almost with Joy every day and he had to pay her for 1 night because Pete not sees Joy as a girl in prostitution but her lover, even Pete cares about her family in Surin, so he bound to give extra money.

Beside those how Thai women perceived *Farang* is just visit Thailand only for sex tourism, and just want to look for Thai women as temporary girlfriend it is connected with Lapanun (2019), Thai citizen about the wives of foreign husbands or Mia *Farang*, they will most certainly tell you that the Mia *Farang* married for money rather than true love." "Some could infer that the Mia *Farang* simply became weary of farming and would like to live a life of ease overseas,”

> *And what do farangs want? Some just want sex, and they're the easiest to satisfy. Sex is easy. You just lie back and open your legs and let them get on with it. Some farangs who come to Thailand on holiday want a temporary girlfriend. (Leather, 2005, p.147)*

In the quotes above, Joy stated *Farang* only goes to Thailand just to look for a temporary girlfriend and it is easy to satisfy *Farang* and get a lot of money from them just to flirt with them.

Furthermore, Thai women perceive *Farangs* from this novel almost in the negative side. From the writer's analysis *Farang is so easy* to trap by the appearance of Thai women, how they attract *Farang*, even make a drama to them like crying and so on, at the end of their purpose only for material things.

One-Sided Power of *Farang* Men and Thai Women

Power relations are very influential in love relationships and social matters. It is connected with Foucault (1983), the word "power" refers to the relationships between people (and, for the time being, to a group of actions that cause others to act and that follow from each other). In this part the writer will explain about one-sided power in the relationship between Joy and Pete.

Pete is described as a professional journalist at a company located in London, England who has worked well for several years and was sent to Thailand to cover tours in Thailand.

> *Pete's been working for the company for more than five years, and he's a good operator. Fast, reliable, and accurate. He did our London guide and assisted with the guides to France and Spain. I've known him since he joined the company; in fact, I was on the panel that interviewed him. He used to be a journalist on a small paper in the West Country, then got into travel writing and he was freelancing for some of the nationals when we hired him. (Leather, 2005, p.8)*

The quote above is explained by Allistair. He is Pete's HRD who believes Pete is someone who describes Pete well when Pete was working at the company, before Pete went to Thailand and before everything changed Pete's life.

In the context of serving Pete at the beginning only as business matters of prostitution, Joy did not expect to have sex with farang well even though he was handsome, because Joy had served many farang from several countries who visited Nana Plaza, and Joy and her sister Sunan were only trying to make a lot of money and send the needs of her family in Isaan, and Joy and her brother Sunan lived in Bangkok City.

> *The sex? I don't even remember doing it with him. I try not to think about what I'm doing when I'm in bed. I blot it out, just think about the money. It's not making love, it doesn't even feel like sex, if you know what I mean. (Leather, 2005, p.7)*

In the quote above Joy clearly says "just think about the money." It's nothing more than that, and only needs money even for Joy. What she does is not like sex and it's not making love, just like prostitution transactions or business matters.

Balanced Power of *Farang* Men and Thai Women

Balanced power is said to be balanced in having power; in this context, there is a flat side between the power possessed by Pete as a *farang* and Joy as a Thai woman.
Starting with Joy and Pete's relationship, based on the writer's analysis. They have entered into a relationship that is more than just business matters, but rather a romantic one; Pete can marry Joy and get Joy out of prostitution. When their relationship has entered into a fairly serious relationship, Joy tends to take advantage of the opportunity to take advantage of Pete's materials, such as money and others. Joy thought Pete was familiar and like any other *farangs*. In their relationship, Pete's sincerity was just like a toy until Pete became Joy's *farang* husband; Joy still went out with *farangs* and betrayed Pete.

> *She's dead. Joy's dead. Joy's dead and I killed her. I can't believe it. I killed her and now I don't know what I'm going to do. I don't know what I'm going to do without her and I don't know what's going to happen to me when they find out she's dead. They'll know it's my fault. (Leather, 2005, p.6)*

In the quote above, the role of balanced power is clearly seen when Pete is used by Joy and betrayed by Joy, finally Pete kills Joy. And Joy's death was in Pete's hands. In the quote "I can't believe it. I killed her and now I don't know what I'm going to do." Pete had killed Joy and he deeply regretted what he had done and was very panicked that the woman he loved all this time who he gave everything to even sacrificed time and material had to die at his hands.

Conclusion

In this chapter, the writer concludes the analysis results in the previous chapter. The writer chose to analyze the stereotypical portrayal between *Farang* men and Thai women from the novel *Private Dancer*. Besides that, the writer of this study sees a side that has stereotypical elements in the two main characters that are quite interesting to analyze. These characters, *Farang* men and Thai Women, come from different cultural and racial backgrounds, and they are united in love and separated in love. In the end, the purpose and goals of this study are for the reader to learn more about the stereotypes.

In Stephen Leather's *Private Dancer* novel, this portrays the relationship that develops between a European and a Thai bargirl, and how both parties have hidden agendas. Pete, a 37-year-old British travel journalist, enters a go-go bar in Bangkok's infamous red-light district Nana Plaza in the 1990s. Joy, a 21-year-old girl from Isaan, the poorest region of Thailand, danced naked on stage. Pete fell instantly in love with Joy.

There are three objectives in this study. The first is to explain and be able to see the stereotypes of *Farang* men looking at Thai women. The second is how Thai women perceive *Farang* men in the novel. The third is to explain the power relations between *Farang* men and Thai women. In this research, each problem or objective is accompanied by evidence. The author uses this research supported by existing literature sources from several journals and articles and uses the main source, namely the novel Private Dancer, followed by the theory of gender stereotypes, and the theory of power relations. The first question of the problem phenomenon is to analyze the stereotypes given by *Farang* men to Thai women supported by the phenomenon of Thai women as objects and other things. Furthermore, answering the second question analyzes how Thai women perceive *Farang* men as immigrants, especially those from Europe. Finally, answering the third problem question by looking at the power relations between *Farang* men and Thai women, both from balanced power relations and only one party as evidenced by the textual in the novel.

However, concludes with a look at how an Asian-themed novel written by a Westerner (Stephen Leather) represents Thai life and culture location and standards. Looking at it from a character's point of view, stereotypes are very real for each other both in relationships, culture, and class. As well as how stereotypes are expressed explicitly or arise from one's own thoughts implicitly. The existence of stereotypes and how people of different cultures perceive one another.

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Exploring Students' Learning Domains through Their Indie Films: An Interpretive Content Analysis

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Abstract

This research aims to explore students' learning domains through their indie films in relation to visual art literacy in a drama course. Literacy refers to students' involvement in understanding the concept of drama, the use of media in visual (performing) art, the ability to analyze content, involvement in script production, and competence to transform scripts into indie films. There are 2 indie films used in this research, namely *3 Days to Love*, and *Crossing Lines*. These 2 films narrate the dynamics of youth romance. In exploring students' learning domains, the writers use Bloom's taxonomy of learning domains and conducted an interpretive qualitative content analysis proposed by Frey, Botan, and Kreps (1999). The assessment instrument was designed to observe the correspondence between Bloom's taxonomy in the learning domains and the scenes in the students' indie films. After analyzing and interpreting the data, this study proves that visual art literacy is closely related to students' learning domains. Through the indie films produced by the students, the learning domains are clearly displayed, especially cognitive and affective aspects, while the psychomotor domain misses some important stages. However, this research has its own limitations. The indie films used in this research only talk about conflicts of the age of the younger generation.

Keywords: *cognitive, affective, psychomotor, learning domains, visual literacy*

Introduction

Literacy is not limited to the meaning of the ability and competence to read and write. The meaning of literacy becomes broad, referring to understanding, comprehension, analytical skills, engagement, and competence to transform texts. The meaning of literacy becomes a new paradigm in learning. In learning, literacy is not only limited to cognition orientation but also affection and skills. Learning in higher education should not only emphasize the cognitive domain but also the affective and psychomotor domains (skills) of literacy. The affective and psychomotor domains of literacy are central to learning about the arts in higher education, for example, drama learning is learning that should be oriented towards affection and skills in visual arts literacy. Drama learning is not limited to cognitive orientation concerning knowledge about the history of drama characters, genres, and scripts, but becomes the basis for learning about visual (performing) art by expanding its orientation to affection and psychomotor (skills) based.

In the context of drama learning in higher education, literacy refers to students' involvement in understanding the concept of drama, the use of media in visual (performing) art, the ability to analyze content, involvement in script production, and competence to transform scripts into indie films. The inventiveness and creativity seen in indie films show the substance of films made based on their own interests, not for the commercial interests of the film industry. Indie films rhetoric things for their own sake. The inventiveness, creativity, and rhetoric manifested in indie films are the outcome of visual art literacy in drama learning.

The current study looks at students' indie films as an outcome of the connection between visual art literacy and students' learning domain in a drama course. Therefore, this research aims to explore students' learning domain through their indie films in the context of visual art literacy. This research addresses the lack of discussion on indie films; especially that produced by students, and offers a new direction in viewing students' indie films that are in relation to visual art literacy and students' learning domains.The significance of this research is to give more attention to indie films as an outcome of visual literacy in art learning in higher education.

Previous studies have shown their findings on the learning domain.The success of learning is supported by the correspondence of the textbook with learning domains.An English textbook analysis was conducted to observe the relevance of the materials in the book with the cognitive and psychomotor domains. The findings of the observation and document review reveal that the book contents are in accordance with the curriculum and teaching syllabus for Junior High School (Annisa, Jismulatif, Syofia, and Dahnilsyah, 2021). The learning domain determines the success of student learning in the classroom. The teacher's understanding of the learning domain determines how far the learning domain becomes the focus of classroom learning. Teachers' lack of understanding of learning domain issues and their application in classroom learning affects the level of student achievement (Katam and Jepchirchir, 2018). The issue of the learning domains becomes a benchmark in seeing the correspondence between the test given to students and what abilities are measured. Student tests reflect the level of the learning domains to be measured and failure to do so requires effective professional development initiatives (Eshun and Mensah, 2013;Nkomo and Ojating, 2018).

The three domains of learning (cognition, affective, and psychomotor) are interrelated which can be supported by certain structured designs in learning. Thus, structured learning will result in structured learning domains as well. The learning process structural design gives an impact related to the learning domains and teaching strategies, therefore, the learning process among students meets the learners' learning outcome standard (Mallillin, et.al., 2021). For learners in higher education, the learning domain is at a higher level. In higher education, the cognitive domain outcomes are tailored to what adult learners want to know and changes in attitudes, values, appreciation, and the ability to demonstrate what they want at the end of learning (Haghshenas, 2015). Learning domains for each course in higher education are essential to produce skilled and knowledgeable graduates who meet the needs of their users, therefore, the balance and consistency in the learning domain and learning process are very important in students' performance (Noor, Saim, Alias, and Rosli, 2020).

Previous research has looked at the issue of learning domains in relation to and compatibility with aspects of learning, namely teaching materials, learning design, and assessment. Meanwhile, previous research has not studied cases in terms of the correspondence of learning outcomes (products) with learning domains in the context of visual arts literacy.The current study offers a novelty that looks at the correspondence of learning domains with learning outcomes in the context of visual arts literacy in a drama course. Students make indie films as an outcome of drama courses. This current research positions the drama course process as a stimulus in learning and the students' indie films as an appreciation form of visual art literacy. The student's indie film is not produced from a series of structured learning designs but rather a form of appreciation.The student's indie films are artwork that is seen as the performance of the student's learning domain in the drama course.

Theory and Method

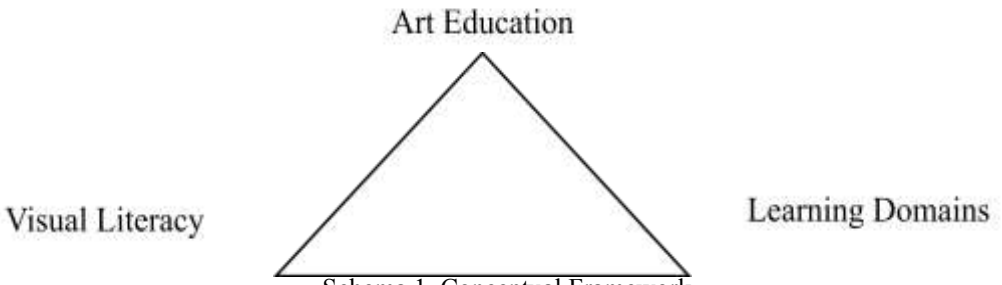
The conceptual framework underlying the research includes the concepts of art education, visual literacy in art education, learning domains, and learning domains in visual art literacy.Positioning drama courses and students' indie films (performing art) in the context of art education underlines the meanings of art education as paradigms. The paradigms emphasize the form of art in terms of formalism to art (socio-historical) criticism and aesthetics of art. Formalism in art refers to the empirical-analytic orientation that emphasizes products, facts, skills, and techniques. This orientation is subject-centered; the outcomes are objects, competencies, and behavioral objectives (Pearse, 1992). Aestheticism refers to the interpretive-hermeneutic orientation that is interested in the subjective and intersubjective meanings of an artwork. This paradigm emphasizes the "child-centered" – a dialogue with self, others, and the world in terms of creativity which is seen as multidimensional with consideration of cognitive complexity, affective intensity, and technical skills (Zimmerman, 2009). Art (socio-historical) criticism refers to the critical-theoretical orientation. The goal of the critical-theoretical orientation is to raise critical consciousness about a visual world linked inextricably to a social world (Pearse, 1992). This orientation advocates the form and meaning of art in the socio-historical, multicultural, and dimensional context of art in the context of the categories and intentions of art makers and users (Hobbs, 1993). This orientation promotes a wider paradigm of viewing visual culture in the context of popular culture. The paradigm emphasizes the multisensory and multimodal nature of both fine and contemporary visual culture (Duncum, 2009).

In the post-paradigmatic era of art education, the understanding of art learning proposes a new approach that integrates art with other understandings, including art as research and visual literacy. The concept of art as research advocates artwork not only in research but as a research approach. Art practice in research sees the aesthetic production of objects, and exploring and interpreting ideas; art practice as research sees art not as an artistic expression, but as a research text with research functions (Marshall and D'adamo, 2011).The integrated understanding of art with visual literacy advocates the concept of visual literacy which "*refers to the use of visuals for the purposes of communication, thinking, learning, constructing meaning, creative expression, aesthetic enjoyment"* (Baca, 1990, p. 65).The concepts of visual literacy and art integration underline the emphasis on image-making technology to communicate ideas, interpret meanings contained within various art forms, and value aesthetic works (Boughton, 1986).Visual literacy as an approach to learning fulfills certain objectives. Aji (2021) states the following:

> Visual literacy learning scheme deals with three aspects: ethics, aesthetics, and critical thinking.....Visual literacy is not only reserved for study but also for creation and design. For the creator and designer, visual literacy becomes a provision in conducting field research while fostering communicative, visually powerful, and impartial ideas. As for the researcher, visual literacy is needed to produce sharp reviews and eventually, to give contribution to the development of science. (p. 123)

The aspects (ethics, aesthetics, and critical thinking) that are put forward in the integration of visual literacy and art in learning underline the learning domains (cognition, affection, and psychomotor). The integration of visual literacy and art supports the relationship between film and learning domains. The learning domains are learning objectives that require a different instruction style and perspectives to achieve their intended outcomes (Bloom, 1956;Anderson and Krathwohl, 2001). The film and learning domains refer to informative aspects (cognitive), aesthetic and emotional elements (affective), and skill stimuli (psychomotor) contained within the film (Mercer, 1980).Like in general learning, learning domains are critical to learning success. Measurement of the learning domain needs to be done to see the reality of how high the success of learning in the classroom is. In this respect, a learning domain instrument is specifically designed to measure the learning process effectively, holistically, and individually (Kasilingam, Ramalingam, and Chinnavan, 2014).

The conceptual framework of this current research is as in the following scheme.



Schema 1. Conceptual Framework

This current research is interpretive qualitative content analysis. Content analysis is used to identify, enumerate, and analyze characteristics embedded in texts (Frey, Botan, and Kreps, 1999). The design of interpretive content analysis is, *"especially for latent content analysis, in which researchers go beyond quantifying the most straightforward denotative elements in a text"* (Ahuvia, 2001, p. 139). The qualitative data was taken from 2 short indie films produced by Widya Kartika University students in their drama courses. This research applied the qualitative research procedure of interpretive content analysis proposed by Frey, Botan, and Kreps (1999). The procedure was as follows: First, 2 students' indie films, entitled *3 Days to Love* and *Crossing Lines* were selected as texts. The duration of the two films is 35 *minutes* for *3 Days to Love* and 25 minutes for *Crossing Lines*. Second, scenes were determined as the unit of analysis. Third, content categories were developed into which units can be classified. The categories (knowledge, attitude, and skills) correspond to the learning domains (cognitive, affective, and psychomotor). Fourth, the unit categories were analyzed based on the modified assessment instrument generated from Bloom's taxonomy of learning domains to discriminate between assessing knowledge, attitudes, and skills contained within the students' indie films.The assessment instrument was specifically designed to observe the correspondence between Bloom's taxonomy in the learning domains and the scenes in the students' indie films. The analysis explored the data obtained through the instrument to examine the correspondence between the students' indie films, as an outcome of literacy in drama learning (visual performing arts), and the learning domains.The description of the learning domains was adapted

fromKasilingam, Ramalingam, and Chinnavan's assessment of learning domains(2014).The assessment instruments are as in the following tables.

Table 1. Film and Cognitive Domain

Film and Cognitive Domain		
Domain Taxonomy	Domain Description	Sceneand Description
Remember (C1)	Recalling facts	Based on scene
Understand (C2)	Explaining fact	Based on scene
Apply (C3)	Solving closed-ended issues	Based on scene
Analyze (C4)	Solving open-ended issues	Based on scene
Synthesis (C5)	Creating distinctiveresponses to problems	Based on scene
Evaluation (C6)	Making critical judgments based on facts	Based on scene

Table 2. Film and Affective Domain

Film and Affective Domain		
Domain Taxonomy	Domain Description	Scene Description
Receiving (A1)	Awareness to facts	Based on scene
Responding (A2)	Willing to respond to experiences or facts	Based on scene
Valuing (A3)	Willing to committo other(s) or behavior	Based on scene
Organization (A4)	Willing to advocate new experiences	Based on scene
Characterization (A5)	Willing to keep consistent and purposeful behavior to change others	Based on scene

Table 3. Film and Psychomotor Domain

Film and Psychomotor Domain		
Domain Taxonomy	Domain Description	Scene Description
Perception (P1)	Using senses to guide actions	Based on scene
Set (P2)	Readiness to take actions	Based on scene
Guided Response (P3)	Performing trial and error	Based on scene
Mechanism (P4)	Performing habitual manner	Based on scene
Complex overt response (P5)	Performing a complex pattern of behavior	Based on scene
Adaptation (P6)	Modifying behavior to a problematic situation	Based on scene
Origination(P7)	Creating new behavior for a specific situation	Based on scene

Findings and Discussion

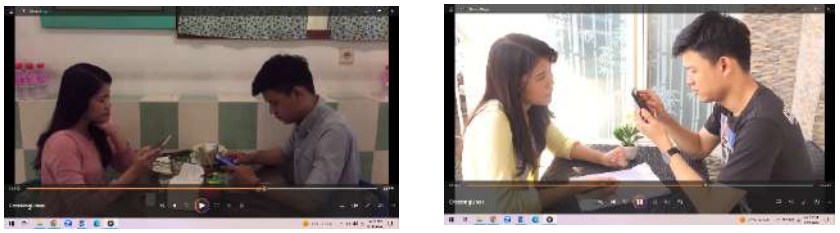
The students' indie films narrate the dynamics of youth romance. The major theme is romance among young adults. Interpretive analysis of the movie content sees the movie as a reflection of the life skills of young adults towards their love life issues. Applying the learning domain to the movie is an attempt to find the relevance of the conflict and resolution in the narrative with the taxonomy of the learning domains. The meaning of learning contained in the narrative and its relationship with the taxonomy of the learning domains include three understandings. First, the level of understanding, defining and accepting conflict facts, formulating forms of solutions to conflict, and the ability to weigh solution options against conflict facts are in the cognition domain. Second, the level of awareness, response to conflict facts, and forms of attitudes that support resolution to conflict are in the affective domain. Third, the stages of behavior starting from perception, forms of action, and behavior are in the psychomotor domain.

3 Days to Love depicts student-age conflict as a difference in acceptance of actions intended to show affection and attention to others. The attention of such actions is perceived as a distracting attention-seeking endeavor. Failure to communicate the true purpose of such attention results in the unacceptability of certain forms of behavior. Such failures are part of the process toward individual maturity of college students in their young adulthood.



Picture 1. Scenes that show conflict
Taken from *3 Days to Love*

Crossing Lines depicts a transition from the student phase to young professionals. The movie depicts conflict in the young professional period as a form of alienation between each other due to different focuses. Alienation in togetherness occurs because of prioritizing self-interest more than the interest in building togetherness. Alienation occurs because of one-way communication in togetherness, resulting in a feeling of neglect. *Crossing Lines* depicts conflict as part of the increasingly complex dynamics of young professional life.



Picture 2. Scenes that show conflict
Taken from *Crossing Lines*

By applying the learning domain taxonomy, the results show that both films portray conflict as a dynamic journey in a relationship. This means that conflict does not stop at one point but moves from not understanding the form of conflict itself to maturity in accepting the fact of conflict.

3 Days to Love illustrates the dynamics of conflict starting from understanding the facts (C1) of the conflict and configuring the facts (C2) of the conflict. Intimate friendship helps the process of understanding and configuring conflict facts (C1 and C2). The process of the cognitive domain concerning the conflict issues develops in the formulation of limited resolution alternatives (C3) which is also supported by the quality of friendship. The development process of the cognitive domain supported by the existence of friendship is also accompanied by the process of the affective domain. The existence of conflict becomes a fact that is realized (A1) and stimulates the willingness to respond appropriately (A2). The quality of friendship also supports the willingness to see other people's behavior from a different perspective. The willingness to respond to the fact of conflict appropriately develops into a willingness to commit to a new behavior (A3), namely seeing others and conflict from a different perspective.



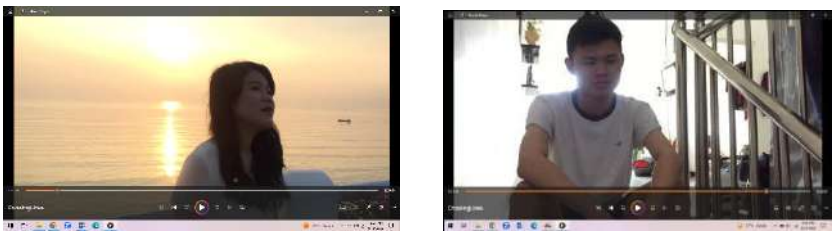
Picture 3. A scene that shows C1, C2, C3, A1, A2, A3 of Learning Domains
Taken from *3 Days to Love*

3 Days to Love illustrates that the dynamics of the cognitive domain also move from the formulation of limited conflict resolution alternatives to more open alternative resolutions (C4). The ability to analyze conflicts becomes more open with the support of senior figures played as lecturers. Assistance from more mature figures enables young peopleto see the possibility of a more open resolution to the issue of non-acceptance of forms of attention. The attention that was originally seen as an attempt to seek attention that was disturbing became open to being seen as an offer of an intimate relationship. Assistance from a senior figure builds a willingness to advocate for acceptance of forms of attention that were previously considered intrusive; this is a form of advocacy for new facts and experiences in relationships (A4).



Picture 4. A scene that shows C4 and A4 of learning domains
Taken from *3 days to Love*

Crossing Lines describes the dynamics of conflict, starting from the understanding and configuration of conflict facts (C1, C2) without being supported by the quality of friendship relationships with others. Even though the existence of conflict becomes a fact that is realized (A1) and stimulates the willingness to respond appropriately (A2). The process of internalization of conflict without the presence of other parties encourages the process of formulating alternative resolutions to conflict from a limited one (C3), which sees the end of a relationship as an endpoint, to a more open alternative resolution (C4), which sees the end of a relationship as a starting point. The willingness to respond to the fact of conflict develops into a willingness to commit to new behavior (A3), namely freeing the partner from personal demands. The process of internalization of conflict independently advocates acceptance of changes in partner behavior; this is a form of advocacy for new facts and experiences (A4) in a romantic relationship with a partner.



Picture 5. Scenes that show C1, C2, C3, C4, A1, A2, A3, A4
of Learning Domains
Taken from *Crossing Lines*

3 Days to Love describes the behavioral stages starting from the perception that controls action (P1) at the onset of conflict in the relationship (see picture 1). The subsequent processes in the behavioral domain show that development in the C4 and A4 domains (see picture 4) supports readiness to take action (P2). *Crossing*

Lines illustrates the stage of perception that controls action (P1) at the onset of conflict (see picture 2). Thesubsequent developments of the C4 and A4 domains (see picture 5) support the readiness for action (P2). Both films do not depict stages P3 to P6.

3 Days to Love ends with a scene that shows the establishment of a romantic relationship as a different form of response to the conflict that has occurred (C5). This response is the result of an in-depth judgment of the compatibility of the facts of life between the two parties (C6). The process of cognitive domain development in the final stage encourages the willingness to change each other to please the partner (A5). In-depth judgmentof the facts of life between the two parties and the willingness to change each other to please the partner encourages the emergence of new behaviors in the new relationship that is being lived (P7).



Picture 6. Scene that show C5, C6, A5, P7 of learning domains
Taken from *3 Days to Love*

Crossing Lines ends with a scene that shows the decision to end the romantic relationship as a different response to the conflict that has occurred (C5). This response is the result of an in-depth judgmentof the incompatibility of the facts of life between the two parties (C6). The process of cognitive domain development in the final stage encourages the willingness to go their own way in order not to hurt each other (A5). The in-depth judgment of the different facts of life between the two parties and the decision to go their own way in order not to hurt each other led to the emergence of a new behavior of letting go of each other as a new form of relationship (P7).



Picture 7. Scene that show C5, C6, A5, P7 of learning domains
Taken from *Crossing Lines*

3 Days to Love and *Crossing Lines* as the outcomes of the drama class promote the interconnection between drama arts learning, visual literacy, and learning domains. The interconnectedness points to several things, namely:

First, *3 Days to Love* and *Crossing Lines* are the evaluation forms of technical and intellectual work that connect students to the social world. The suitability of film content to the learning domain reflects students' knowledge of facts in the social world. Film art becomes a vehicle for the representation of knowing and explaining what is known about facts in the social world. Pearse states, *"Knowing is empirically based, and explanations are given in causal, functional, or hypothetical-deductive statements"* (1992, p. 244). As an evaluation of the end of drama art learning, the student's indie film is an advanced form of the student's drama ability. The packaging of drama in an indie short film shows cognitive, affective, and behavioral competencies in relation to facts in the reality of the social world. Drama has mimetic characteristics; meaning that drama is related to the imitated reality and has an obligation to represent the imitation of that reality truthfully (Avery, 1977).

Second, *3 Days to Love* and *Crossing Lines* as learning outcomes show that drama class supports visual literacy. Students' indie films as means-ends-based evaluations show students' visual literacy, namely the ability to transform drama texts into short films. Students' indie films as an outcome of visual literacy refer to a series of abilities: understanding, analytical ability, interpretation, and competence to produce visual (performing) art. Movies reflectively show students' connection with their world. The conformity of movie content to the learning domain reflectively shows a form of situational knowledge that underscores the essence

of individual patterns of experience. This kind of reflection shows a "child-centered" (Zimmerman, 2009) or interpretive hermeneutics orientation (Peare, 1992). This kind of reflection is a dialogue with the self, others, and the world; it results from cognitive complexity, affective intensity, and technical skills (Zimmerman, 2009). The "child-centered" experience model reflected in the film refers to what Pearse describes as *"The orientation that originates in the philosophical stance of existential phenomenology with its interest in experientially meaningful, 'authentic' intersubjective understanding which is an understanding based on the integration of many individuals' perceptions"* (1992, p. 245).

Third, the suitability of the narratives of *3 Days to Love* and *Crossing Lines* with the learning domain shows the outcome of the orientation of learning drama art that centers on the intention of students as art makers as well as art users. This orientation advocates the form and meaning of art in various contexts, perspectives, and dimensions (Hobbs, 1993). From this perspective, *3 Days to Love* and *Crossing Lines* are art practices that are placed in research from the results of learning in drama classes to see the aesthetic side and ideas, as well as a form of visual (performing) art produced by student research on the reality of love relationships among young people. Art practice as research sees art not as an artistic expression, but as a research text with research functions (Marshall and D'adamo, 2011). The theme of the dynamics of a love life at the age of the younger generation developed in the narrative gives a "popular nuance" to the content of the movie. The "popular nuance" in art corresponds to what Duncum (2009) calls a wider paradigm of viewing visual culture in the context of popular culture. *3 Days to Love* and *Crossing Lines* advocate the concept of visual literacy, which according to Baca, is *"...the use of visuals for the purposes of .... constructing meaning, creative expression, aesthetic enjoyment"* (1990, p. 65). Film as an outcome of visual literacy in drama art learning deals with ethics, aesthetics, and critical thinking; in this respect, Aji states, *"Visual literacy is not only reserved for study but also for creation and design"* (2021, p. 123).

Fourth, the suitability of the learning domain with the content of *3 Days to Love* and *Crossing Lines* is in the frame of the relationship between conflict, reaction, and resolution in the narrative. The suitability of the learning domain with the story content reflects a critical-theoretic orientation. This orientation places film as a visual literacy outcome in drama arts learning that sees learning as socially charged and understanding as self-reflection leading to critical knowing, leading to action. The learning domain in the content corresponds to that described by Pearson (1992) as a critical-theoretic orientation that emphasizes three things, namely: people act upon their world in order to transform it, and a central notion is that of praxis and the reciprocity of thought and action. Learning domains in film content center on understanding, reacting to, and resolving life-centered issues in the world of young people. The development of the taxonomy's learning domains reflected in the story content shows, as Krug and Cohen-Evron say, *"Life-centered issues infuse the arts to conduct an inquiry about personal and socially relevant ideas"* (2000, p. 268).Although in the psychomotor domain, *3 Days to Love* and *Crossing Lines* do not clearly illustrate the stages of guided response (P3), mechanism (P4), complex overt response (5), and adaptation (P6), the ending of the narrative illustrates the creation of resolution (new behavior) as a result of learning from conflict (critical life issue). The students' indie films have fulfilled Jacob's formulation, that *"art must reach those for whom the art's subject is a critical life issue"* (1995, p. 54).

Conclusion

In conclusion, this study proves that visual art literacy is closely related to students' learning domain in a drama course. Through the indie films produced by the students, the learning domains are clearly displayed, especially cognitive and affective aspects. Besides, although the psychomotor domain is also mentioned, it misses some important stages. The indie films used in this research are the students' embodiment of their understanding of the visual arts the students have learned before. In the learning domains, the students do not only achieve what the class taught them before but also innovate new resolutions based on their experiences. However, this research has its own limitation. The indie films used in this research only discuss conflicts of the age of the younger generation. Further studies using various conflicts are needed to broaden the results of this research.

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Psychological Analysis on *A Little Piece Of Heaven* Lyrics By Avenged Sevenfold: Reader-Response

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Abstract

This study uses a qualitative research method which aims to determine the reader's perspective on the lyrics of Avenged Sevenfold's song "**A Little Piece Of Heaven**". Qualitative research methods are used to collect interview data, observations, and documents that will be reviewed, understood and examined according to their categories (Cresswell, 2009). The researcher took data sources from six students from the Universitas Teknokrat Indonesia and used the lyrics of the song "**A little piece of heaven**" as the main data, in the lyrics it tells of a man who felt like he was being played by a woman because a woman refused his proposal, so the man killed the woman because he didn't accept being made fun of. by women. By using Norman Holland's theory, the **reader's response** to a book is influenced, in Holland's theory, by the same psychological response that occurs in everyday life, which will have a major impact on the feelings that will be communicated by the reader. This study found differences of opinion about what happens in the lyrics of the song. the researchers received various replies from each respondent; some of the responses were influenced by the respondents' environment, so they provided examples and comments from the people around them.

Keyword: *a little piece of heaven; psychology reader-response; lyric song*

Introduction

One of the media for delivering messages is songs. In the song there is a literary work of poetry in the form of song lyrics. According to Moeliono (2007) song lyrics have two meanings, as a literary work in the form of poetry that contains the outpouring of the heart and as a composition of a song. According to Siswantoro (2010) Poems that are made into lyrics often express deep feelings, so that some of the song lyrics relate to topics that often occur in everyday life such as death, romance, religion, and others related to the deepest feelings of the lyricist. The arrangement of words in which each line has a certain rhyme and rhyme (Sayuti, 1985). Having similarities with poetry, song lyrics are literary works created by humans, there is a value of beauty as well as a picture of life, both experienced directly and indirectly by the author (Febrianty, 2016). It can be said to be poetic, song lyrics are able to evoke feelings, attract attention and generate clear and emotional responses when reading the lyrics of the song or when listening to it in the form of a song (Pradopo, 2009). When someone interprets song lyrics, they will get various meanings, the same lyrics if read by two different people will cause different responses or meanings.

According to Alcorn and Bracher, literature will alter our perceptions of reality, affecting not only our intellect but also our interior structures. It is these modifications that will enable us to comprehend psychoanalysis. Especially if the two readers who respond come from different environments, education or hobbies, it will give rise to a different perspective on the same lyrics. Reader-response is one approach to literary criticism that emphasizes the study of reading for the analysis of a text (Scott, 1994). By using a song entitled "A little piece of heaven by Avenged Sevenfold" the researcher wants to analyze the response from

readers, who read the lyrics of the song. By taking several sample responses grouped based on 3 (three) faculties at Universitas Teknokrat Indonesia. Researchers will focus on how a person views after reading the lyrics of the song "A little piece of heaven by Avenged Sevenfold" by asking 4 (four) questions collected through the Google Form media.

The song was released on October 26, 2007, with an 8-minute avant-garde metal genre, the lyrics of the song A little piece of heaven were created by James Sullivan and produced by Avenged Sevenfold. The lyrics of the song A little piece of heaven by Avenged Sevenfold, tells a pretty tragic love story. Which is a man who feels that he is being played by a woman because the woman refuses his proposal, so the man kills the woman because he does not accept being played with by women. Not only was he killed, the man ate the heart of the woman and kept the woman's body. However, the spirit of the woman returns to the world to avenge him by killing the man and eating the man's heart. Then the man returns after his death to fix a mistake that occurred. In the end, it is said that they forgive each other and then marry in the afterlife. They continue the fun by killing random people.

Creating meaning and readers' responses to literary works are the main goals of the reader response method, which focuses on literary criticism and analysis.as readers read, it provides the opportunity to explore a variety of ideas. The text may be used to create specific meanings through interactions between the reader and the text. Someone can utilize his existing knowledge and dispositions to fill in any gaps in the text (Iser, 1972). Tyson describes reader reaction as a large, fascinating, and developing area of literary research that may aid in our understanding of how we read and how the details of the text we are reading relate to our personal experiences, intellectual communities, and daily lives. Reader response started in the late 1960s, when critics like Stanley Fish, Wolfgang Iser, and Norman N. Holland published their works. Start probing the reactions of readers to literary works.

In order for the reader to respond, there must be a relationship between the reader and the text. This is because the reader is not just a passive consumer of the meaning of the text; instead, they can create their own meaning, which may alter how we perceive and approach the text, the reader, and the process of meaning making. Because each person has unique traits and psychological situations, it is envisaged that the reader response method will provide researchers with a variety of insights.

Reader-response research is still an interesting thing for researchers to use this approach. One of them is an article entitled “Portrayal of Heroin Addiction in The 1975’s *It’s Not Living (If It’s Not With You)* Song Lyrics (2018)” by Mauludy Chandra Firdaus. In this thesis, the writer uses the psychological reader response theory which finds the fact that readers and listeners will conclude that the song is about two humans who fall in love because of extraordinary vibrations. In addition, the article entitled "The Impact of Serial Killer Movie on Middle School Students: Reader Response Point of View by Haryo Prawiro, Andi Julian, and Hani Mustofa " found that their six respondents felt the same thing, namely fear. However, this does not affect their psychology. The author can find out this using the Archetype theory from Carl Jung. Finally is an article entitled "A Psychological Impact to Audience of “Zootopia" Film: Reader Response Criticism by Rumini, Vera Magria, and Dedi Efendi (2018)" in which the authors use the reader-response approach and Charles E. Bressler (1998). The result is that the writer found that many of the respondents responded with the same response about the conflict that occurred between Nick and Judy.

Norman Holland thinks that readers' psychology would affect how they read and how they process information from what they read, he developed the notion of reader reaction psychology analysis. Holland also thinks that there will be interactions between the reader and the text during the reading process. concentrating on what the reader is saying about their delivery rather than just the material being read. Examine the readers' subjective experiences. Holland is frequently described as a reader response critic who is subjective (Samreen). According to Holland's idea, a reader's response to a book is impacted by the same psychological response that occurs in daily life, which will significantly influence the emotion that the reader will transmit. When reading or making comments on a literary work, the reader will get defensive in this circumstance.

Theory and Method

This study uses a qualitative research method which aims to find out what readers point of view of the lyric song "A Little Piece Of Heaven" by Avenged Sevenfold. Qualitative research methods are used to collect interview data, observations, and documents that will be reviewed, understood and researched according to their categories (Cresswell, 2009). This qualitative method is used to analyze literary works in detail (Mentari & Samanik, 2022). The researchers collect data through the response of readers. Response categories are seen through several activities (Kanserina, 2015). The activity is like answering questions that will be given by the writer.

The researchers take data sources from students at the Universitas Teknokrat Indonesia which are divided into three faculties, namely the Faculty of Arts and Education, the Faculty of Economics and Business, and the Faculty of Engineering and Computer. Each of these faculties will take as many as 2 students. So, the

researchers will get the data, namely the reader's response to the song, then the writer will analyze the data using the psychological reader-response theory by Norman Holland.

Findings and Discussion

Song lyrics can be analyzed because they contain implicit or explicit meanings. The song lyrics that will be used by the writer to be analyzed were popularized by Avenged Sevenfold in 2007 entitled “A little piece of heaven”.

1.1 Profile of the respondent

Universitas Teknokrat Indonesia has long been recognized as the best private university in Sumatra. The higher education facility is situated in Bandar Lampung, Indonesia. The observer requested six Universitas Teknokrat Indonesia students with a variety of majors, interests, and hobbies to provide an argument or perspective on the lyrics of the song "A little piece of heaven" by avenged sevenfold in order to aid in the study process.

Two students from the Faculty of Engineering and Computer Science enjoy listening to music very much, but Richard Riando Halley (Richard) prefers music in the same genre as the song "A Little Piece of Heaven" and frequently plays it while Aloysius Pradana Saka Verdiyasmanu (Aloy), who enjoys listening to music in all genres, plays it rarely. When someone truly enjoys something, they become more used to the genres they prefer and occasionally fail to recognize when they have entered the material they have read.

Three students from the Faculty of Literature and Education presented reasons and viewpoints, two of them were literature majors, Pinggala Adi Nugroho (Adi) and Moch Rizky Rivaldy (rizky). One student, Amanda Bimantari (Amanda), concentrated on linguistics during this time. One respondent, Liska Imelda (Liska), from the faculty of economics and business, didn't enjoy music of such kind, therefore when she answered, it was the first time Liska had heard the song. All of the current responders are between the ages of 20 and 23. Researchers determine them as respondents by responding to the following four questions in order to get the findings of their research:

1.1.1 People feeling when reading the lyrics

In the first question, the researcher asked what the respondents felt after reading the lyrics of the song "A little piece of heaven" because Norman Holland thinks the reader's response focuses on the reader, not on the text. Respondents gave different responses from what they felt as Aloy said, *“I was amazed by the lyrics. The lyrics describe a man who is obsessed with his girlfriend so much that he refuses to let her go, even after death. His desperation and determination make him willing to kill anyone who gets in his way- and he won't stop until she's his again. This is a passion that transcends human reason- even death itself. There's something both beautiful and terrifying about this kind of love- it's a passion that can both bring people together and destroy them. It's a passionate song that captures the pain and despair of losing someone you love."* Aloy, who read the lyrics, said that it was an extraordinary lyric, she commented on what was in the lyrics and the story, while Richard felt sad about what happened in the lyrics, Richard briefly commented on what he felt *“I feel sad. because love is of course different in nature especially before the man really loved the woman but the woman refused. And men are angry and kill”* but Rizky commented more on the sentences of the lyrics where the song lyrics contain swear words and Rizky also believes that the lyrics radiate anger *“The song is very strongly emitting ire feeling toward its listeners, as seen from the lyrics themselves that tell a story of love that turned into malice. Some of its listeners might feel discomfort towards the lyrics since it contains swearing words, especially in the Bridge part. I heard this song many times. And obviously when I see & read carefully about the lyrics, I feel a bit anxious. Because the theme of this song is about murder. But you know it's metal music. They are different. sometimes this type of music has an unspoken meaning”.*

Whereas Amanda, who is majoring in linguistics, does not immediately interpret what the lyrics mean, *“when viewed from a linguistic point of view, the lyrics of this song use a lot of analogies which if we only reading it once will make us confused about what the meaning is implied by the song writer. the assumption that arises when we read song lyrics from this kind of music genre will lead to something cruel and sadistic but I'm sure it's not just an ordinary lyric. most people only interpret it in a literal meaning and don't try to analyze it in depth by looking at the implied message with the context that surrounds it. awareness of context analysis is needed to be able to understand the message intended by the song writer”* Unlike Liska, who has never read these lyrics, she thinks that the lyrics of the song *“A little piece of heaven are the scariest lyrics she has ever encountered”* , because the combination of music and lyrics is very scary. this is a very sadistic song. maybe killing in western states is a habit. as well as the use of sharp weapons and firearms. but for me this is the most sinister music i have ever heard” of all the answers received, almost all of the respondents commented on what was in the

lyrics, while some were still thinking about the hidden meaning of the lyrics. They give what they still feel by relating what they read from the lyrics of "a little piece of heaven".

1.1.2 People who gets carried away while reading the lyrics

According to Holland, interpretation is a process consisting of three stages (Alatriste, 2013). First, our psychological defense is raised by the text. Second, fantasy, this finds ways to interpret texts that will calm defenses and can fulfill the desire to be protected from threats to psychological balance. Third, our transformation can get the psychological satisfaction we want. Respondents Aloy and Adi have the same answers. Aloy said that *"Bridge 1: The graphic and violent imagery described in this section, including stabbing and ripping out a heart, can be disturbing and evoke a strong emotional response. It portrays a level of brutality and cruelty that may be unsettling for some readers"*. While Adi said *"I got a goosebumps when I read part of bridge 1. When you read the lyrics and see their movie clips, you can customize and see what's going on there. There are murder and cannibalism in that part"*. Aloy's opinion shows that the lyrics of the song can be disturbing for some readers. One of them was himself because he got carried away with the Bridge 1 section. Just like Aloy, Adi also felt goosebumps when reading Bridge 1. Aloy is a student majoring in informatics while Adi is an English literature student and they both like metal music like this music. However, Aloy and Adi could not find a way not to get carried away with the depth of Bridge 1 in the lyrics of the song. This can be influenced by Aloy and Adi's educational background or environment. So, they consider the music as mere entertainment.

Respondent Richard said that *"Yes, on a Bridge 2"* while Rizky said that *"Personally, the thing that makes people carried away during listening to a song is most of the instruments. Since this song really brings an upbeat rock tune and quite a catchy lyrics, I would say sometimes I do get carried away which depends on the mood"*. These two respondents have different opinions with each other and also with the previous respondent. Richard, an informatics major, felt carried away when he read the lyrics of the song in the Bridge 2 section. However, he did not provide detailed reasons why he got carried away with Bridge 2. Meanwhile, Rizky felt carried away by the instrument because he came from an English literature department which also is an art. They see the lyrics of the song as entertainment as well because Richard is a music teacher who likes metal music, while Rizky is someone who is so casual about music. Therefore, Rizky will also get carried away with a song depending on his mood.

Then, Amanda's respondent said *"Yes, when reading the lyrics of this song I said to myself, "what the hell, dude?" because I rarely listen to songs of that genre and then read the lyrics of the song A Little Piece of Heaven, I feel that this person is a psychopath and why this man is so obsessed. It made me a little bit angry. But I realize that everything is made for a purpose and not always negative. People listening to this song should be open-minded"* while Liska said that *"Yes, of course, it was 20 minutes after I read the lyrics, and 10 minutes after I watched their video clip. Actually the video is not too scary I think, maybe because I often watch horror movies. But the scary thing is the music, the rhythm, the lyric even at first I didn't understand what he meant. But if you have understood the lyric first before you hear the song. You will get goosebumps as me. Which lyric the scaries? I think all from verse 1 it was wow"*. Amanda felt angry towards the people who did the act and she also felt strange when she read the lyrics. It is because Amanda rarely listens to songs with that genre, she does not really like songs with the metal genre. Amanda is an English literature student at the Universitas Teknokrat Indonesia so Amanda's way of thinking is open so she realizes that a song is created for a specific purpose so it's only natural for someone to create a song with lyrics like that. As for Liska, what she feels is carried away to the point of being afraid are the instruments and all the lyrics. Liska is a student majoring in management who likes watching horror films, where there are many horror films that contain scenes of murder, blood, violence, and so on.

1.1.3 The influence of a people on their point of view on the relationship between men and women

In the third question, respondents were asked to comment on their perspective on a relationship after reading the lyrics. So that researchers know how far they will be carried away by the lyrics. In the opinion of Adi and Liska, they think that loving someone should not be too much and become an obsession, just do it in moderation. And for Liska, these lyrics changed her mind because sometimes it is difficult to distinguish between love and obsession. *"Yes. At first I thought having someone who really loves us is very nice. yes of course. but after reading this song I changed my mind because sometimes it is difficult to distinguish between love and obsession. I think this man is already too obsessed with his woman. especially when he wants to have the woman for himself even by killing her. this is so terrible guys. therefore I think love is necessary but just*

enough, don't over do it. Itcs hurt" and Adi's opinion *"For me, if you love someone, do it in moderation. don't get obsessed and in the end be afraid of losing too much"*.

While Rizky responded that what happens in the lyrics of the song has often happened around us *"As crazy as the lyrics is, I would say "No" since I already set believe of this is some realities of the relationship that really happens in the real life a world where many domestic violence occurred around us and many cases resulted in the death of their victims."* And Amanda thinks that if we are obsessed with someone, it's like we're losing our own minds *"I just find it very unfortunate. here I even see a toxic relationship rather than a sincere relationship. it's like obsession has taken away your common sense. selfishness on the part of one side makes it worse. the desire to always live together and ignore the destiny that God has written is a bad attitude. not always what we plan is good because our God is the all-knowing while we know nothing."* Unlike the other respondents, it can be seen from their responses to this third question, Aloy seemed amazed by what happened in the lyrics of the song, because the lyrics of the song show an extraordinary picture of love *"Totally! The song shows how love can be hella powerful, with all that passion and intensity. The main character is ready to do whatever it takes to bring back their love, even if it means going to extremes like taking a life. Love can be both lit and scary, so it's important to find a balance and stay chill in relationships. Sometimes we get caught up in the feels and forget about the real world. Gotta step back and see things from a different perspective. This song really hammers that point home."* While Richard only answered *"yes"* without giving a separate reason. Of the six respondents who were there, some of them stated that what happened in the lyrics of the song was out of someone's control when they liked that person too much, related to existing life a lot had happened as a result of being too obsessed with someone. It can be seen that respondents also relate to what is happening around them.

1.1.4 People opinion about a man's actions towards his girlfriend in the song

The last question posed by the writer is about the respondent's opinion on the actions of men who treat their girlfriends as in the lyrics of the song. In Norman Holland's theory, he mentions the identity theme (Mambrol, 2016). It's about different experiences, identities, and backgrounds that will shape a person's reading of literature. But in some parts, someone will have the same perspective. Below are the responses from the six respondents:

- Aloy

The man in the song is clearly obsessed with his girlfriend, and he's willing to do anything to get her back-even if it means killing. His actions are extreme and even violent at times, but he's driven by his love for her.

- Richard

The man should not be reckless in doing something just because it hurts. That includes sin in the form of murder. Supposedly, the man continues to prove his love for the woman without feeling revenge. It's okay to be hurt, but don't hold grudges to the point of killing.

- Rizky

From my perspective, the man's actions in the song are describing an angsty feeling that he might feel disappointed that his girlfriend's response didn't match as he expected. Feeling grief and sadness cause him not to think rationally that soon turns him into taking violent action.

- Adi

He is too afraid of loss and too obsessed. And finally he kill the girl.

- Amanda

We can look at it from two perspectives depending on which one we prefer to believe. First, this man loves and is afraid of losing so much that he really wants to live eternally with this woman. his love exceeds anything until it takes away his common sense. He just wanted to be loyal to her until death. This is viewed from a positive perspective. But if we look at the other side, this relationship is no longer healthy because this is no longer love but an obsession. In psychology itself obsession can be said as a desire, the willingness of someone to be able to get something he wants. but this also has something in common with ambition, where both of them use desire and lust to achieve a desire, accompanied by quite a lot of effort, even for the effort that is made it can be said to be very coercive, so that later they can get what they want to achieve. In this case the man had the heart to kill just so that his woman could not be owned by anyone. That's crazy, tho. For someone who has the nature of obsession, usually if they don't achieve their goals or desires they tend to become someone who is stressed or can also lead to depression. so that from the nature of the obsession it has can turn into obsessive. In fact, it is not uncommon for someone who has this trait to show various dark side traits and is also a psychopath within him. This is in accordance with the diagnosis from the psychological side of men in the story in the lyrics of the song A Lil Piece of Heaven. In conclusion, we can think both ways but the two possibilities above could be right both ways. but I think the second pov is the forerunner of which he obsesses and makes the excuse that he loves. it's the wrong concept. that's all, thank you.

- Liska

I think he was foolish, because there are many woman in this world. But why did he kill the woman. I mean why did he stuck on one woman? Is it all over if he doesn't have a match with that woman? But actually this song is doesn't make sense. I dont know if it because i never found it in the real life arround me.

The six respondents have different backgrounds or identities. However, they replied with answers that meant the same thing. It happens because it is influenced by experience. Their experiences or paths in life are indeed different, but their experiences definitely have similarities. Whether it's their own experience or the experience of other people they know.

Conclusion

The concept of reader reaction psychology analysis was created by Norman Holland because he believed that readers' psychology would influence how they read and how they digest information from what they read. A reader's response to a book is influenced, in Holland's theory, by the same psychological reaction that happens in everyday life, which will have a big impact on the feeling that the reader will communicate.

After conducting the research, the researchers received various replies from each responder; some of the responses were impacted by the respondents' environment, thus they offered instances and comments from those around them. In addition, the replies provided by the respondents were impacted by the major they were pursuing. For example, Amanda's reaction was based on a linguistic perspective, whereas Aloy's response, who majored in informatics and enjoyed all musical genres, was different. Aloy made comments based on what he observed and other aspects of the lyrics, such as noting that they describe a sort of intense love for a certain person. Some students who focused on literature said that the events depicted in the song's lyrics went beyond what was possible for humans to comprehend. The expressions also indicate the sensation of fixation that occurs in males and their desire to establish an abnormal relationship.

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An Imagined World of Moralist: A Description of Adventure Game Disco *Elysium* (2019)

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Abstract

This research was made for the field of literature with the aim of (1) looking for the characteristics of the moralist world shown at Disco Elysium, (2) looking for moral character at Disco Elysium. (3) analyzing the differences between the moralist world depicted in Disco Elysium and the moralist ideology that has been theorized by philosophers. The research used in this study is a qualitative methodology. The source used in this research data is the adventure video game Disco Elysium, and researchers will analyze the moralist world of Disco Elysium. The research data analyzed are dialogues from dialogues of characters, environments and scenarios that occur in the video game Disco Elysium. The results of this study prove that the world of moralists is not as ideal as believed in their ideology, because in research it is shown that moralist ideology actually has weaknesses with good and bad results as one of the characteristics of their ideology. It is also proven that the moralist ideology described by the author of the story Disco Elysium is not much different from one of the moralist philosophers due to the approval of one of the experts.

Keywords: *character, dialogue, flaw, ideology, moralist*

Introduction

Background of the Study

Video games have become popular throughout the years. In the modern age, video games are now also seen as a new form of literature that has been used as a medium for literary study. It starts when Video game is considered to be a form of Ergodic Literature that is Cybertext. This term and concept are coined in a book titled Cybertext: Perspectives on Ergodic Literature by the author Espen J. Aarseth (1997). The Reason why Aarseth decided to make the book and study, it's because he believed that the fast evolution of digital technology from the middle of the twentieth century to the present has brought advanced ways of writing and reading. This view is stimulated by the increasing personal experience of academic researchers with computer technology. It has also been observed in literary studies since 1984 that researchers have increasingly attempted to capture and construct computer-mediated texts as objects of literary criticism. The study of the problems of such construction and critical study of the strategies used by literary researchers is used to expand their empirical field in Espen study direction. Espen also wanted to challenge the recurrent practice of applying theories of literary criticism to a new empirical field, seemingly without any reassessment of the terms and concepts involved. In literature context, this has led to claims that digital technology allows readers to be authors, or at least blurs out the difference between the two, and that the reader is allowed to create their own stories by using computers.

The ideology surrounding the new technology produces a persuasive originality, difference, and freedom that works to hide a much more structural relation between external diverse media. Even the inspiring and perceptive essays of Richard Lanham (1993) are suffused by this 2 parts persuassion and, ultimately, dominated by politics at the expense of analysis. Concepts like "computer literature" and "electronic textuality" should not be treated as self-evident or given unquestionable status. For Example, in William Gibson's short story, "*Burning Chrome*," published in 1986. Gibson is known for his influential works of cyberpunk literature, and his story is likely mentioned as an example of science fiction that presents technology. Theoretical defense of concepts

related to computer literature and electronic textuality should be critically examined, while also highlighting the importance.

The study seeks to provide a framework for a theory of cybertext or ergodic literature, emphasizing the need to identify the key elements for this perspective. The intention is to develop a new theoretical approach that goes beyond traditional literary theory. The study aims to analyze the functional aspects of textual media, incorporate concepts from narratology and rhetoric, and ultimately provide a framework for understanding cybertext or ergodic literature. With the help of Espen book, Video game got its own literature term that is known as Gaming literacy. The term is coined by Eric Zimmerman (2009) in a dissertation book by the title of The Video Game Theory Reader 2.

Gaming literacy is just one example of this, but it can be a powerful tool for developing the skills and competencies necessary for navigating and participating in our digital world. As such, it is important for educators and policymakers to recognize the importance of gaming literacy and to explore ways to integrate it into existing educational programs. Basically, Gaming literacy is an idea that challenges the concept of "*magic circle*" a term that is attributed to Johan Huizinga in his book *Homo Ludens* (1938). Games are not just self-containing systems of meaning, but are deeply intertwined with the broader cultural, social, and economic contexts in which they exist. Games are not just played within a limited time and space, but are also connected to other games, to other media, and to other aspects of people's lives. For example, the popularity of a game like *Fortnite* (Epic Games, 2017) cannot be fully understood simply by analyzing its internal mechanics and narrative. Its success is also tied to the wider cultural and social contexts in which it exists, such as the rise of online streaming platforms like Twitch, the growth of esports, and the increasing use of social media for self-expression and community-building.

To be literate in gaming, therefore, requires an understanding of not only the internal mechanics and narrative of a game, but also its place within broader cultural, social, and economic contexts. On the other hand, the term "gaming" also suggests the act of exploiting or cleverly taking advantage of something. It reflects the belief of "gaming the system," finding shortcuts, bending rules, and modifying approaches to achieve desired outcomes. This mischievous aspect of "gaming" can be seen as a metaphor for challenging established norms and exploring unconventional ways of approaching literacy. Individuals can tap into this mischievous spirit and engage in creative rule-bending and rule-breaking. It encourages critical thinking, innovation, and a willingness to question and challenge existing notions of literacy. It opens up possibilities for transforming systems and structures for the better, fostering a mindset of empowerment and agency. Gaming literacy encapsulates the playful and trans-formative nature of literacy in the digital age, highlighting the potential to push boundaries, question assumptions, and re-imagine what it means to be literate.

It can be seen that, an Adventure game video game such as Disco Elysium can be seen and acknowledge as a piece of gaming literacy. Disco Elysium, developed by ZA/UM, is a role-playing video game that has gained recognition for its immersive storytelling and unique gameplay. The game follows the story of a detective who has lost his memory and is investigating a murder case in the fictional city of Revachol. Primarily considered to be a video game, its narrative and storytelling elements make it a compelling example of interactive literature. One of the key components of Disco Elysium's success as a literary work is its writing. The game boasts over a million words of text, all of which are expertly crafted to create a fully realized world and characters.

The writing is full of metaphors, symbolism, and allegory, making it reminiscent of literary works such as James Joyce's *Ulysses* (1920) or Fyodor Dostoevsky's *Crime and Punishment* (1866). The writing style creates a sense of immersion that is rare in video games, making it feel like reading a good novel. The game's narrative structure also reinforces its status as a work of literature. The story is nonlinear, and the players' choices have a significant impact on the outcome. However, the game's narrative is not just about making choices but also about exploring different perspectives and themes. The player's character is on a journey of self-discovery, trying to piece together his past and uncover the truth about the murder case. Along the way, the player is exposed to themes such as existentialism, politics, and identity, making Disco Elysium an intellectually engaging experience. The game's world-building is also noteworthy, creating a complex and detailed world that feels alive. The city of Revachol is a character in itself, with its own history, politics, and culture. The player can explore the city, talk to its inhabitants, and discover the city's secrets. The world-building is similar to that found in classic literary works, where the setting is as important as the characters and the plot.

Another aspect of Disco Elysium that contributes to its literary status is its use of symbolism and metaphor. The game uses these literary devices to convey its themes and to add depth to its characters. For example, the player's character has a complex inner monologue that reflects his psychological state, and his thoughts are often represented by different characters that appear in his mind. These characters represent different aspects of his personality, making the game a commentary on the human psyche.

Disco Elysium as a video game is not just used for entertainment purposes, at times video games can also be used as a media to put or implement some sort of ideology into the video game. Originally Ideology is used to be a general word for 'science of ideas', of their elements and relations (Destutt de Tracy, 1754-1836). In

broader sense, ideology has persisted in various fields, with some approaches taking a more scientific character, focusing on the abstract study of ideas, while others adopt a more sociological perspective, examining the social and cultural aspects of ideologies.

However, in contemporary philosophy and politics, the term "ideology" is often used in a narrower and more normative sense. It refers to a specific collection of beliefs and values held by individuals or groups for reasons beyond purely validation considerations. These beliefs and values can pertain to various domains such as social class (Example: bourgeois ideology), nationality (Example: nationalist ideology), or gender (Example: gender ideology). Sociologists examine how ideologies are transmitted, maintained, and reinforced within societies and how they contribute to social unity or conflict. It is also noted that understanding and interpretations of ideology can vary across different theoretical perspectives and disciplines. The concept of ideology remains a subject of ongoing debate and critical analysis within philosophy, social sciences, and cultural studies. But what makes Disco Elysium entertaining and worth analyzing is how the game puts this different ideology into the game. One of the most prominent ideologies in the game is moralist ideology.

Moralism is seen as a failure to understand what moral thought or reflection truly requires of us. According to Taylor (2012) moralism occurs when we make judgments about others without recognizing their common humanity or responding to them appropriately. One form of moralism involves passing judgments on people without acknowledging their shared humanity. When we fail to respond to others in a way that recognizes our shared humanity, we fall into the trap of moralism. Taylor argues that a purely judgmental response to someone's wrongdoing is often insufficient. To respond in a way that acknowledges our shared humanity, we must also respond sympathetically, which entails having the correct emotional reactions towards the person being judged. Fullinwider (2006) adds to this point by stating that moralism carries a negative connotation because it stems from judgmentalism. it refers to the habit of passing judgment on others in an uncharitable and officious manner. This type of moralism is criticized for its lack of understanding and empathy towards others. Moralism can manifest as a failure to recognize our shared humanity and respond appropriately to others, often leading to uncharitable and judgmental attitudes. From the explanation above the problems that are going to be discussed show the characteristics of what a moralist world shown in *Disco Elysium*, to Find the characters that represent moralist Ideology and to compare the difference between the moralist world portrayed in *Disco Elysium* and the Moralist Ideology theorized by Philosophers

Previous Studies

Disco Elysium is a video game that have been used in analysis and research , such as "*Can Video Game's Invincible Protagonist Beat Capitalism*? A political genealogy through Cyberpunk 2077, Death Stranding, and Disco Elysium" an article by Springfield (2022) and use interdisciplinary and exploratory genealogical approach, and by the end of his research he found that the character never truly restores their lost memories yet constantly feel the painful residuals of the past, but players learn about the world as if they were newly born, regardless of their past memories. "*The Experience of playing Video Games as a possible Building Block for Life Story Narrative*" an article by Klimczyk (2021) and use self-made method based on the work of hermeneutic analysis made by Zagórska and Majewska (2019). The result of the research shows that Disco Elysium can impact on building narrative even though it is hard to show in which direction the narrative might turn because of it. "*Selling Elysium: the political economy of radical game distribution*" an article by Genker, Joseph (2022) using qualitative empirical analysis resulted in them finding that the game is a type of movement into a new generation of tactical AA games that is characterized by democratized production tool that can access to the global markets but struggling to maintain independence. Unfortunately, from the studies above by these researchers, they do not use Moralism as their topic study, that's why in this study we will focus on analyzing Disco Elysium as an imagined world of Moralists

Methodology of the Study

The Method that is going to be use is Qualitative-Method. In the Research there are going to be Books, Journals, And Articles to help find the result of the Research. Another material that is going to be used is also Disco Elysium the Video Game (2019). To analyze this study the player will also play *Disco Elysium* so they can understand the world inside the game. While playing they will also write about their findings that can benefit their studies.

Video Games as a Form of Ergodic Literature

Video games are mostly seen as a piece of entertainment media and not seen as academic research and study material. But this was later proven to be wrong. A book titled *Cybertext: Perspective on Ergodic Literature* (Aarseth, 1997) tells that any as long as the medium has the ability to produce an iteration of the text it can be classified as "Ergodic Literature". The term "ergodic" refers to the concept of work or effort (from the

Greek words ergon, meaning work, and hodos, meaning path). The concept of Ergodic Literature is that it is a way to describe literature where the readers are not required to traverse the text trivially. Another way to describe an Ergodic Literature is that, either it is a normal text and a Machine that is capable of manifesting several texts.

Cybertext

There are different types of different categories or genres of cybertext. For example, hypertext, textual adventure games, computer-generated narratives, participatory world-simulation systems, and social-textual MUDs (Multi-User Dungeons) found on global computer networks. The pragmatic partitioning of these categories is based on popular convention rather than their own theoretical model. They emphasize the importance of theoretical restraint in a newly emerging field like cybertext, to avoid established literary theories co-opting and potentially overlooking important perspectives and insights. The focus should not solely be on "the computer" or "information technology" as explanatory factors but rather on exploring the field as a whole. By adopting a function-oriented perspective, the study aims to understand the essential nature of cybertext, without being influenced by media biases or rigid definitions such as "digital text" or "electronic literature." Media are not neutral carriers of content but argues against the idea of viewing "The computer medium" as a singular structure with well-defined communication properties.

Ideology of Influence

The concept of "ideology of influence," refers to the aesthetic view that certain artworks are collaborative endeavors involving both the artist and the viewer. The artist and beholder are equal partners who come together to create something new through their interaction with the artwork. This creation myth carries some truth, as the interpretation and understanding of an artwork often requires the active engagement of the viewer. Skilled and trained interpreters can bring depth and insight to complex works.

Video Game Literacy

Gaming literacy is a concept that highlights the idea that skills and competencies related to game design are becoming increasingly important in the modern world. By exploring the concepts of systems, play, and design, you aim to identify key components of this new literacy.

System

Games are inherently systemic in nature. Each game possesses a mathematical foundation composed of a set of rules that govern its functioning. Other forms of media, art, and entertainment do not exhibit this intrinsic structure. Games possess a clear formal system “game rules” that form the basis of their structures. To engage with games effectively, one must understand the systems. Every game represents a miniature artificial system that operates within the confines of the game's rules, creating a magical experience within its defined boundaries.

Play

While games can be seen as mathematical systems of rules, they go beyond mere mathematics. The essence of games lies in play, which transcends the systems from which it emerges. Games like tennis, poker, or *World of Warcraft* (2004) showcase athleticism, bluffing, and collaboration that go beyond the rigid structures of rules.

Design

While systems and play are essential components of gaming literacy, design plays a crucial role as well. Design is the process through which a designer creates a context that participants encounter leading to the emergence of meaning. Designing games provides a unique opportunity to study how meaning is created. In the game of rock/paper/scissors, for example, a simple gesture like a fist takes on a specific significance within the game's language.

Ideology

Ideology is associated with a particular worldview, often influenced by social, political, and cultural factors. Ideologies can shape individuals' perceptions, judgments, and actions, and they can reflect or reinforce power structures and social hierarchies. The study and analysis of ideology in this sense involves examining the underlying assumptions, values, and interests behind a particular set of beliefs and their implications for society. For Example, with the perspective of Karl Marx and Friedrich Engels, the concept of ideology includes the notion that dominant ideas in a given society reflect the interests of the ruling class.

Moralism

There are 2 types of morals, and that is normal moral standards and extraordinary moral standards. Normal moral standards are the basic moral standards and ethics that apply to everyone, and extraordinary moral standards are a moral that people try to aspire to be. For Example, on how a person judge someone by their actions and what they think is ideal.

Science of Moralism

The science of morality is a combination of many forms of ethical naturalism making morality in a much rational, empirical and considerate of the world naturally.

Ethical naturalism is a moral philosophy that seeks to establish moral beliefs and principles based on naturalistic foundations, independent of any religious framework. In the tradition often referred to as that of the 'British Moralists' in the seventeenth and eighteenth centuries, two central questions were explored: the basis of morality in either self-love or benevolence, and the role of reason or sentiment in moral judgments.

Thomas Hobbes, often regarded as a political philosopher, presented an egoistic view of human nature and morality. According to Hobbes, all human passions stem from the desire for personal good. In a state of nature, where self-interest leads to conflict, morality lacks authority unless enforced by political power. While natural law dictates the pursuit of peace, moral obligations are only binding when backed by political authority. Responses to Hobbes took two main forms. The rationalist response argued that reason reveals moral duties inherent in the natural order, independent of divine will or social contracts. Figures like Samuel Clarke and Richard Price push forward that reason and demands treating others as we would expect to be treated and promoting universal benevolence. They argued that moral virtues stem from natural affections and benevolence, rather than being inducible to self-love. Another response questioned Hobbes's understanding of human nature and passions. Figures like Shaftesbury, Hutcheson, and Butler emphasized the existence of both self-interest and benevolence in human beings. They argued that moral virtues stem from natural affections and benevolence, rather than being reducible to self-love. These views of human nature were accompanied by distinct perspectives on the basis of moral judgments. If humans possess natural benevolence, it follows that they have a natural affinity for virtue. Shaftesbury called it a 'sense of right and wrong,' akin to our perception of the sublime and beautiful. Hutcheson referred to it as a 'moral sense,' implying a form of sense-perception for moral qualities.

Findings and Discussion

To find these we will play Disco Elysium while also reading the script that has been written that shows how and what moralist people are in Disco Elysium. By traversing the game world, the researcher will find the answer to how the characters behave, talk, and even what organization that they work with. This also includes what symbolizes the Moralism of the moralist character of Disco Elysium.

Characteristic of Moralist Ideology in Disco Elysium

In Disco Elysium it can be seen that the political ideologies inside the game have a distinct characteristic to each to their own. There are 4 characteristic that is very stand out among the other characteristics. Start with how neutral most of the moralist characters are in Disco Elysium, another characteristic that stand out is how objective they are towards their job or mission, and another unique aspect that they have is how empathetic all of them are, with lastly how flawed they truly are. Below will discuss on how these characteristics make the moralist ideology what they are.

Neutral

People that believe in moralist ideology choose to not to get themselves into conflict, they rather choose to be either in the side lines or watch instead of directly in contact with whatever conflict that is happening around them. Even if they are forced to choose any site that are in conflict at the moment, it's either they are not choosing even if they are forced to or run away from the conflict, but since they are all a very objective person they will not choose what stated before but instead they would pick all the sides that are in the conflict. Example, in conversation below it is shown that Harry and Kim are meeting Joyce Messier (ultraliberal ideology character) to confirm that they both have met Evrart Claire (communist ideology character), and she asks Harry what he thinks of Evrart character so that harry can compare between him and Joyce.

YOU - "By the way, I've talked to Evrart Claire."

JOYCE MESSIER - "You have?" She smiles, carefully. "And how did you like Mr.

Claire?"'

PHYSICAL INSTRUMENT [Medium: Success] — Finally -- time to choose SIDES.

YOU - "It's not important if I liked him. I was doing my job."

JOYCE MESSIER - "Of course, detective. Excuse me for implying otherwise."

KIM KITSURAGI - "The RCM does not pick sides in this. I hope it doesn't come off any other way."

JOYCE MESSIER - "Of course -- and I don't expect you to share anything he told you with me. I am not a *corrupt wirm* myself." She turns to you: "However, if you felt like *discussing* something..."

". How could I stop you? Are we not human? Are we not *curious* to hear another person's take? It's only natural. We would only be..." she smiles, "gossiping."

ELECTROCHEMISTRY [Medium: Success] — Tell her, she'll *like* you for it.

YOU - "That money you gave me -- would that make things... *weird*? If I shared information, I mean?"

JOYCE MESSIER - "Weird? Oh no. One of the positive things to come from the Revolution is the *unhindered* exchange of information, you see, even when it comes to *trade secrets...
"Which isn't to suggest our talks constitute *Corporate espionage*. Even *if* they did -- It would be fine. But they don't, since you logged the money as a donation and this is *clearly* just gossip between friends."

LOGIC [Medium: Success] — The lieutenant might have -- but I don't remember you logging anything as anything, Harry.

Objective

The people of Moralist Ideology usually focused first or more on their job and their given task, which is why they are mostly known as very objective individuals. They will do their job to the point that they will do anything to accomplish their objective at any given cost; either there will be any casualty or even much more serious damage to their environment. But most of these casualties or damage are a very rare occurrence to them, age when they are given an objective their mission was not to destroy but to maintain or control the situation so that there will be no conflict or casualties. If the situation is out of control and cannot be maintained, they will try to reduce the damage as much as possible. For example, In the conversation below, Harry needs help to find his missing gun and unfortunately, there are no other way but to ask for help from Evrart Claire (a communist ideology character).

The players have an option to accept his offer or decline, but by declining his offer Harry couldn't get his gun back and might lead to a bad outcome in later time in-game. So, the players must choose to help Evrart because there is no other option.

YOU - "This is another corrupt scheme, isn't it? I'm neither left nor right. I do what my *heart* tells me to do."

EVRART CLAIRE - "What does your heart Tell you about your lost gun, Harry? Does it tell you to forget about it? Or do you think it wants to be found?" He picks something from his teeth. "I think it's lonely and cold. I think it wants to be found and I have a proposal for you."

KIM KITSURAGI — "And what would this entail?"

EVRART CLAIRE - "Once again I require nothing unethical or illegal of you. You just need to get two little signatures on this piece of paper." He pulls out an envelope.

"And then mail it to my accountant in La Delta."

YOU - "Fine, if I happen to be there, I can ask them." (Accept the task.)

Item gained: White Envelope

EVRART CLAIRE - "You bring joy to me heart, Harry -- such a pleasure to be working with you. Here..." He hands you an open the white envelope.

"You need to get signatures from Isobel Sadie and Lilienne Carter. The cul-de-sac is right past the pawnshop and across the canal. I hear there is some trouble with the water lock, but they should fix it by Wednesday morning."

Empathetic

Even though moralist ideologies are neutral and objective, many of them are very empathetic people. Even though they prioritize their job they also like to help those that are around them, even though it is almost impossible to do. The objective of moralist ideology is usually to maintain order and keep the world peace at all times. Unfortunately, sometimes talking or persuading doesn't work and at times conflict can happened without anyone expecting or notice it, so sometimes to be able to maintain peace the people of moralist ideology will do anything to stop it, even if they have to directly face the conflict themselves. As long as they can obtain order and peace, they will face any adversaries. Example, Harry and Kim needs to check on the trash container near the motel. Unfortunately, it is locked, so the game gives the player/researcher a choice to either break the lock by using a prybar that can be obtained by talking to Kim or they can talk to Garte the cafeteria manager for the trash container keys. [OBJ]

Trash Container: This trash container is locked. The sliding lid has padlock that says “Whirling-in-rags.”

Inland Empire [Medium: Success]: There’s something in there. Not necessarily connected to the case == but still….

H:
A. Why am I looking at you, trash container? You’re just a trash container.X
B. [Leave]

Trash Container: The body is downwind from here. Maybe you prefer the smell of garbage to the smell of death?

H:
A. “Lieutenant, what do you think could be in there?” X
A. Keep a hunch on yourself.

Kim Kitsuragi: “Trash? food waste from the cafeteria? They lock these containers to keep the derelicts from flocking in. Could be evidence too.”

A. “Yes, I *feel like there’s something in there.”
A. “Seems like a reasonable assumption.” X
B. *Then we should open it immediately!”

Kim Kitsuragi: “Mhm” He leans to inspect the lock.

~~A. Why am I looking at you, trash container? You’re just a trash container.~~
A. “How do we get the lock open?”X
B. [Leave]

Kim Kitsuragi: “We could try using a prybar == there’s one in my motor carriage. Or…”

A. ” *Or*, Lieutenant?” X
A. “No *or*. Prybar!”

Kim Kitsuragi: “Or we coukd ask for a key from the manager of the Whirling-in-Rags. He probably has one.”

A. ~~Why am I looking at you, trash container? You’re just a trash container~~.
B. [Leave] X

Since we are doing a Moralist run, we are not going to use a prybar and break the Garbage container lock, but instead, we are going to ask for the keys to unlock it.

If we were to use a prybar we are not going to get a moralist point or any other in-game political ideology, but it will give out a “bad cop” point instead, with a slight favor leaning towards communism political ideology.

Flaw

There is no such thing as a “perfect” Ideology. An Ideology can be criticized by others that disagree or have a different ideology because either it doesn’t follow what they believe or is flawed. In most scenarios, people never mention the flaw of their own beliefs or ideology and usually show only the good side of it. But it is different from moralist ideology, this ideology actually uses their flaw as part of their characteristic and use it as part of their life. In the game it is visible that all the moralist characters will show their flaws in their dialogue, whether it’s described or told by the characters, but at times the flaw of moralist ideology is also being told by those who have different ideologies. Example, Harry was told by Garte the cafeteria manager to pay for his stay at Whirling-in-Rags.

KIM KITSURAGI — "Let's go."

GARTE, THE CAFETERIA MANAGER -
"Not so fast." He points to you. "You owe
me 130 reals."

YOU - "What's *real*?"
GARTE, THE CAFETERIA MANAGER -

"Oh, excuse me. You owe me 130 *real*."
He pronounces the 'r' with a mock
aristocratic accent.

ENCYCLOPEDIA [Trivial: Success] — The IIR
or interisolary real is the global reserve
currency. Whatever part of the world
you're in right now, it's safe to assume he
means you owe him some money.

H:
A. (Count and give them to him.)" That's 10 plus 20 equals 40. I'm now down to 90, right?" X

B. Keep the money.

GARTE, THE CAFETERIA MANAGER -
"No, you see..." There's a tinge of sadness in
his voice. "That's 40 *cents*. Cents are a
form of currency one hundred times
smaller than the red. I am not even going to
take this. Come back when you have 130 real."

1.- "One *hundred* times smaller?" X
2.- "But that's horrible."
3.-, "Okay."

GARTE, THE CAFETERIA MANAGER: "Yes."

KIM KITSURAGI - There's a shuffle of nylon
as Lieutenant Kitsuragi looks for
something in the pockets of his orange
bomber.

ESPRIT DE CORPS [Medium: Success] —
That's cop for: "I haven't offered to pay
because I don't have any money either."

1.- ~~"What do I owe this place for?"~~
2.- ~~"But what exactly *is* money?"~~
3.- ~~"You're under arrest."~~
4.- "What happens now?" X

GARTE, THE CAFETERIA MANAGER - He
turns to the lieutenant. "I'm sorry, but he
has to pay, I can't let him stay here any
longer if he doesn't. If he doesn't have the
money by tonight, then..." He shrugs.

Characters of Moralist Ideology

There are 3 Moralist characters in the game that stand out, the reason that the 3 characters very stand out is that the players can find out and know the backstories of the 3 characters in the game by progressing through the stories or intinteract with the 3 characters and talk to them. The names of the characters are Kim Kitsuragi, Charles Villedrouin, and Trant Haedelsten. Next the researcher will explain how the 3 characters are considered moralist characters.

Kim Kitsuragi

In the game Kim is known as the second protagonist of Disco Elysium.
He shows up when Harry/Harrier Du Bois (Main character of the game) goes down from the second floor of Whirling Shags after waking up from being bad drunk and lost all of his memories of who is he. When Harry met Kim, he sees Kim as a very normal police officer when he introduces himself politely to Harry.

At first the moment that Kim introduces himself to harry the first thing that he says to harry is that he was send by the RCM (Revachol citizens militia) from the precinct 57 to solve the mystery case of the hanged man. He was sent there as a backup for harry because his headquarters, precinct 41 have lost contact with him and in need of back up and so they send Kim to help him.

The first sign of Moralist characteristic that Kim shows for the first in-game day in Disco Elysium is that he is very objective because he cares for his duty first so that he can solve the case as quickly as possible. To be able to know Kim More, the player/researcher must progress the game so that he can interact more with Kim and unlock more dialogue with him.

The characteristic is shown when he and Harry trying to get down the corpse of the hanged man from the tree. When Harry failed to get the man down, he smells the body of the corpse and puke to the ground, as Kim seeing Harry puking, he decides to give him a napkin that he can use to wipe his mouth. Another sign of empathy that is shown by Kim is that when Harry don't have enough money to pay his stay in Whirling Shags, he decides to give harry his treasured rims (Car rims) that he was saving to be put into his car. But instead of saving it for himself he decides to give it to harry so he can sell it to get money to pay for his stay in Whirling Shags. Lastly, when Harry interacts with a character by the name of Lena and asks her to tell him stories of many Cryptozoologists that she knows because of her experience with it. Kim personally does not believe in Cryptozoologist and want Harry to not ask for more of its stories, but the player could insist for Kim to hear the story more with Harry. Kim could have been angry to Harry for not doing his job, but he decides to follow Harry and listen the Cryptozoologist together with him. This shows that even though care more about doing his Job as a police officer he also is a very empathetic person.

Another scenario where it shows how Kim is a moralist is when he and Harry are investigating for clues, the player/researcher could have chosen to ask for help to get clues. The player could ask for help with 2 characters of different Moralist Ideology. The first is Joyce Messier, she is a representative of the Wild Pines and known to have an Ultraliberal Ideology, the second is Evrart Claire, he is known as the leader of Dockworker's Union and to have a Communist Ideology. Each of the 2 characters could be asked for help but in return they want Harry to do something to them, it's either something that is illegal or is not supposed to be done by either Harry or Kim. When Harry was on the dilemma to either choose either Joyce or Evrart, Harry can ask Kim for Advice. As a moralist Kim suggests Harry to not choose any and finds another way to further the investigation. But if Harry still could not find a way to find another option Kim would suggest Harry choose either 2 characters with their own consequences. It shows that no matter the circumstances, Kim will try to be as neutral as possible in any situation he is in.

EVRART CLAIRE - "On the coast, Harry.
Across the canal. There's a cul-de-sac there
-- a little *village* they're calling it. A
gloomy place. You'll find it. I trust your
detective skills, Harry."

YOU - "What will happen to the current
occupants?"

EVRART CLAIRE - "They're just gonna have
to deal with the construction noise for six
months and then they'll be living like kings
-- right next to a fancy new youth center,
designed by the best architects from Stella
Maris."

YOU - "Fine, if I happen to be there, I can ask them." (Accept the task.)

Item gained: White Envelope

It is shown when it's revealed that even though Kim is trying to maintain his reputation as a cop of RCM, he also has some flaw as a cop. He has a bad habit of liking car porn and street races. He does not want to be known to like those things when he works because it would make a bad image for him as a cop to like street racing and modified cars. He also once goes to an extent to steal someone car rims even though the person was not in the wrong, the Rims are the same ones that was given to Harry to pay for his stay in Whirling Rags.

Charles Villedrouin

Also known as "Sunday Friend" in the game, he is known to be a government official of the Coalition that is employed by the institute of Price Stabilite for a job from Sur-la-Clef. He can be found inside Capeside apartment building at 9pm after talking to Smoker on the Balcony. This type of character is usually out of place in this game, especially in areas like the Martinaise. Bu. But, apparently, his present were not so out of place after all, because when he was having a meeting with his friend (Man on the Balcony/Martin), the hanging happened to the hangman, but he rather chose to watch silently from the distance instead of watching it directly or even try to know why was the man was hanged. He felt quite guilty that all he can do is just w (nickname) that there are cops (Harry & Kim) looking for help to find clues for the hanged man case that their trying to solve. Since Harry and Kim work for the same type of Government, Charles thinks that it is the right thing to do for him to also help Harry and Kim in their case, this also shows that Charles is a very Empathetic person even though he does not really need to help Harry and Kim on their Investigation or case, this also shows that Charles is a very Empathetic person even though he is not really need to help Harry and Kim on their Investigation.

SUNDAY FRIEND - "Officer, it's very difficult to describe what I saw that night. It was so surreal to me, like in a play."

DRAMA [Medium: Success] — He holds out his hands and blossoms his fingers, like a drama teacher setting the scene,

KIM KITSURAGI — The lieutenant is already scribbling down notes. "What do you mean, like in a play?"

SUNDAY FRIEND - "It was just so strange. I could barely comprehend what was happening..."

"I was on the balcony when it happened, getting some fresh air. I remember that first, they came in, carrying what looked like a body, and then I saw all the surrounding windows go dead one-by-one..."

"That's when I understood -- I should not be seeing this."

.

Another point that makes him a Moralist is that he is choosing to work as a government official of the Coalition because he believes that by working with the coalition, he is able to help make a much more stable world for everyone. By being moralist, he is also believed that people with the ideology is more Responsible because of their understanding of their own moral judgment on what is right or wrong. For example, when the

Coalition government need to increaseits its economic growth they will tell the people if there is inflation happening, and by doing so they will tell the reason of it to happen is so that they can maintain their countries economic and social stability.

SUNDAY FRIEND - "It's the central goal of any sound monetary policy. Maintaining
ze price stabilité is essential to maintaining high levels of economic activity, which is essential for maintaining high levels of
employment..."

"Which is essential for maintaining *ze4%
social stabilité*...

KIM KITSURAGI - "Basically it makes sure
the price of bread doesn't change."

SUNDAY FRIEND - "*Précisément*! Too
much inflation, bread becomes too
expensive; too much deflation, it becomes
too cheap for bakers to produce..."

"That's why the Institute of Price Stabilité
works to keep inflation just below 2%..."

1.- "Below 2% of what?" X
2.- "This is *fascinating*, but I wanted to
ask you something else."

When talking to Charles the Player/Researcher will not be able to specify the reason why Charles and Martin meet in the first place on the location, but the game does give some hints from the items near the room and some pop-up dialogs that indicating that there are clothes that are revealing for men. After talking to Charles, it can be seen in the dialogues that Charles tries to change the topic on how he became friends with Martin. The only thing that the player/researcher can speculate is that Charles and Marin are in a homosexual relationship together. This might be hard to believe at first but how each other character describing themselves as “Sunday friends” with one another is already a sign and not only that in the game it can be heard that Martin has a very flamboyant voice and appearance. Another part that supported this is that done talking to Charles and meeting Martin on the next day, you can get a Cabinet Thought called Homo-sexual underground”.

This might not be counted as a flaw at first, because another person's sexuality is not a hindrance and more of a personal life choice, but that is the modern perspective of the world. In the world of Disco Elysium time and period homosexuality is seen as something either taboo or very not accepted. If it were, not Charles would have no hidden the relationship between Him and Martin and would be open about it. So, it can be counted as a flaw.

Trant Heidelstam

To be able to meet Trant, the player/researcher must wait 3 days of in-game time to be able to get across to get to the other side of the docks area, that is the shore. Trant Heidelstam can be found in the far left of the map, located in the FELD Building. Trant heidelstam at first shown with his son Mikael Heidelstam, he is telling stories and history of him when he visited FELD building that he used to visit. When meeting Trant, Harry could talk to him about the history of FELD company in detail and also could ask him what his previous work was and what type of projects he had worked on before. At current times, Trant works as a civilian consultant for RCM Major Crimes Unit.

Trant would not reveal his occupation to Harry because he thinks it would damage Harry recovering his memory, Trant thinks it might seem wrong to hide things from Harry, but he chooses to do so because he thinks that’s the best choice that he could think of. While also trying to help Harry to recover he is also trying to help him to make up with his friend and work partner, Jean Vicquemare. Jean is the first friend and partner of Harry and they’ve both been together from happy moments to even the bitterness of their relationship. Trant might have done something a little too much even for a co-worker such as Harry, but he sees Harry more as a good friend than just an average co-worker. Aside from that Harry and Trant actually have something in common that

made him want to actually help Harry, while at it he also believes that helping Harry with his relationship with Jean, will also help him recover er a lot quicker with his lost memory. This shows that even though Trant has a certain objective that he needs to focus on he still has an empathy side of him that wants to help those who he felt sympathy with.

Even though that Trant might seem like a proper businessmen and employee of the RCM, he is also having a bit of a bad habit like any other Moralist ideology characters in Disco Elysium. Back before he didn't have a family, he was known to be a junkie or drug abuser, the name of the drug he was using was pyrholidon. After he is come clean and no longer addicted to the drugs, he frequently working out doing a Lo Manthang Stick Fighting martial arts. Harry at first sees it as a normal basic regular workout once a week, but it appears Trant uses it as some sort of way to replace the feeling of his addiction with, but he would call his workout routine as a way to meditate instead. This shows how Trant can actually find stability within himself even when he has a dark secret that he tries he maintained.

YOU - "I'm not really interested in the practice, I just want to know how often you work out. Now and then -- that's what, like once a week?"

TRANT HEIDELSTAM - "Lo Manthang stick fighting is a little like a pyrholidon addiction," he explains with a little smile. "I've been practicing it for nearly 20 years now, so you could say that my doses have grown a little... peculiar."

ELECTROCHEMISTRY [Medium: Success] - Wait. What does this man know about pyrholidon addiction?

YOU - "Hold on. Pyrholidon addiction? What an interesting metaphor..." (Study his face.) "Or perhaps not a metaphor at all?"

TRANT HEIDELSTAM - "You got me, detective." He chuckles, before a shadow takes hold of his face. "But my history should hardly come as a surprise."

It might seem that even though Trant rant has worked with RCM as proof of neutrality, working in it is still going to make him put in a dilemma. Since he worked as a civilian consultant, he must analyze and understand the performance of the people in the police department that worked that worked there. In the game Jean acting bitter towards Harry because while harry doing his investigation, he did certain things that would make the reputation of his precinct would deteriorate. Jean is thinking on relieving harry from his duty as an officer because he thinks that would be the best thing to do at the time, but Trant step in and telling Jean to give Harry a chance because Harry have done much more than any of the officers in the RCM could predict. The part that Harry manages to prevent the tribunal of the Krenel mercenaries, found the person that actually killed the hanged man, and finding a new species is something that no normal cops could ever do. Instead of choosing either Harry or Jean side he decides to be neutral by mitigating their situation by finding a point where the party can find an end and understanding of their situation.

Moralist view of the Disco Elysium writer and Philosophers

From what have been gathered it seems that at first Disco Elysium might look like encouraging the moralist ideology as an ideal of a safe option for the game, but from further analysis, it appears it's the opposite. Because, at times in the game Organization of people with moralist ideology have a characteristic of Neutrality, Objective, Empathetic, and Flawed. It might seem like a good thing for people that understand what being moral is, But Robert rt seems to be against the ideology because of their characteristic by being neutral. Some scene that is criticizing the moralist ideology is that by making a scene where people of moralist ideology people tend to be very not straightforward people, they tend to watch from the distance or not choosing what is available at times, or what people could say is, by "playing it Safe".

Another Characteristic that Robert doesn't like from Moralist Ideology characters Is that all of them have some sort of dark secrets or flaw that is either very small to something that is "very wrong". This is shown by scenes like Kim having stolen car rims for his own sake of collecting it and putting it later on his car and smokes secretly so no one can see it, Charles having a secret of having a gay relationship with Martin who is an immigrant from Kendra that he help on getting into University and supporting on inflation by the government to keep the price stable. Lastly, Trant has a secret of being a drug addict that only being known either by someone that is close to him or his family. Cops are not meant to used illegal drugs for the sake of conduct and image of the RCM Police Officers.

This might seem small or can be redeemed, it is shown on how Robert making scenes for Kim, Charles, and Trant that redeem them from their “bad qualities”. But what makes Robert really criticize Moralist Ideology is that he depicts some of the moralist ideology organizations to be either very evil, controlling, or even very barbaric at times. These Organizations are Moral Intern and Coalitions of Nations. A character of different Ideology such as Rene Arnoux a veteran of Royalist of Revachol Suzerainty (Fascist Ideology). When he was still serving the Suzerainty, he describes the Coalition as one of the most difficult opponents that he would ever face.

RENE ARNOUX - "I'm just so damn sorry it
had to be the Coalition..." He isn't really
paying attention to your words anymore.
"After eight years of fighting those hyenas,
boiling cats for food and drinking piss in
the mountains..."

"I *would* have preferred if the right
honourable King Guillaume returned to
Revachol or even if that damn clown,
Frissel, had risen from the grave and led
us. Sadly, that was not the case."

"Instead, all that is just, holy, and beautiful
in the world was wiped away and now it's neon signs with toothpaste ads
everywhere. Foreign influence peddling
garbage and stupid music on the radio." He sighs.

"This is just what the commies wanted.
This was their plan all along. *This* is
what they wanted to replace the rule of the
Suzerain with."

"The rest of the city got cleaned up, but
Martinaise they keep as a *monument*." A
A dark shadow runs across his face. "And
now the Union socialists are practically
running the place.”

Another character by the name of Joyce Messier a representative of The Wild Pines Group (Ultraliberal Ideology), is one of the most knowledgeable characters in the game that basically knows the history and the world of Disco Elysium. She also has a different perspective of The Coalition and their belief in Moralist Ideology.

YOU - "If everyone got shot, who was there
to surrender to?"

JOYCE MESSIER — "To foreign intervention
-- the Coalition. Those people *really* took
the mineral rights."

YOU - "Wait. You just said the liberals
already took everything."

JOYCE MESSIER - "The liberals took
everything that wasn't nailed to the ground
-- the Coalition took the *ground*," she
stomps her rubber booted foot. "The ocean,
the laws and the people."

YOU - "Who are the Coalition?"

JOYCE MESSIER - "The Coalition of
Nations. Graad, Mesque, Vesper, Messina,
Oranje and Sur-La-Clef -- the armed centre
of the world. They landed here and ended
the Revolution. It was the *moralist* thing
To do."

YOU - "Moralist?"

JOYCE MESSIER - "The moralists believe in
keeping everything exactly the way it is.
They believe in mineral rights -- and not
shooting people in the head..."

"At least not in the same *manner and
volume* as the others do. They are the
long-standing provisional rulers of
Revachol now -- the Coalition

Government."

"This is their Zone of Control. They
embolden the RCM with crumbs of the
same law they took. Technically speaking -

-*you* are a moralist."

ENCYCLOPEDIA [Medium: Success] — The
The color of moralism is blue. The official
motto of the Moral intern, or Moralist
International, is: 'A blue forget-me-not; a
piece of the grey sky". Unofficial: 'For a
moment, there was hope.

From Analyzing the dialogue, it is seen that even though Joyce who had an Ideology of Ultraliberal still think that The Coalition is one of the most controlling Organization in the world of Disco Elysium.

It shows that the writer Robert Kurvitz despise the Moralism of Moralist Ideology very much, to the point that he describes the Organization and the people as a very controlling authority and solve their problem in the most cold, brutal, and fast way a person could imagine.

Now comparing Robert Kurvitz view of Moralist Ideology with the understanding of Moralism by the philosophers, there is actually a bit of similarity with one of the views of the philosophers, one of the philosophers that have the same view as Robert is actually Thomas Hobbes. A similar view that they have is that the natural world and law of morality could not find its authority unless there is a political authority that controls it. But of course, there an also philosophers that are against their views like Samuel Clarke and Richard Price, that believe moralism is applied to everyone with how they want to be treated, that is now become the understanding of normal moral standard.

Another Philosophers that against them is Shaftesbury, Hutcheson, and Butler where they think that the reason for someone want to spread morality is not because of self-interest or love but it's because of their natural affections and benevolence of sense of right or wrong or another word by Hutcheson, moral sense. Which is what making the understanding of moral judgement.

Conclusion

The imaginary world of moralism in Disco Elysium might look ideal at first, but it is shown that the moralist world seems to be not as perfect as it seems. Neutrality looks safe at first but there are consequences of being one, especially if someone wants to stay in the safe distance or even being one with the crowd. This will start to make people untrustworthy to the individual. Being objective is important while on the job. But the question is,

is it necessary to have damages and casualties to finish it, instead of just withdrawing for a moment to find a better option. Empathy is a crucial part of life because if there is no empathy, the interaction between 2 individuals or 2 parties would feel cold, distant, and hard to understand. But being flawed can be counted as a characteristic of a character, is it necessary for a person's mind? At first glance it might not be important but after what has been analyzed, being flawed is necessary for a person so that they could learn if they made mistakes and learn from it.

With the strength and flaws of its ideology the future will be undetermined, for its nature will have a loss and gain from its moral sense of judgement. Characters such as Kim, Charles, and Trant might be an ideal depiction of what the characteristic of moralist ideology is by Robert Korvitz. It is still believed there will be other characters that might be different than what Robert depicts of moralist ideology characters in Disco Elysium that will have their own different background, beliefs and understanding.

As for Disco Elysium, it can be acknowledged that the video game has a lot of potential as research study material, there is many things that can be studied within the game such as though cabinet, character study of different ideologies in Disco Elysium, and Disco Elysium as a video game literature. There might be difficulties for Disco Elysium to be looked at as literature by the people in the world but with many academics increasingly use the game as a research and study material and the success of its release there will be great future for the game and Robert Kurvitz as an Author.

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Systemic Functional Linguistics Genre Analysis on Argumentative Texts from Different Levels of Education

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Abstract

This study aims to find out about argumentation texts between schools and University in terms of social function and schematic structure which aims to determine the application of schematic structure. The data used in this study are argumentation texts that have been written by junior high school, high school and university level students on the topic "The importance of education for the progress of the nation. Primary data sources taken are 9 data from each level in the form of 3 data. This research uses a descriptive qualitative approach method. The research results obtained show that in argumentation text not all stages have the same frequency. The stage that has the highest frequency of occurrence is the General outlook, which is 35.18%% with 19 appearances. Uncontingent Predictions stage 23.08% with 16 occurrences. The Contingent Predictions stage appears 12 times with a percentage of 22.22%, the Advice stage appears 7 times with a percentage of 12.96%. This research focuses on knowing the social function of the text and also its generic structure in argumentation text.

Keywords: SFL; genres; Schematic structure; Argumentation Text

Introduction

In the academic world, teaching is related to writing and texts are always associated with each other. Starting from the level of junior high school, senior high school, and college, writing is inseparable from their activities. For students, writing is a less favoured activity. Actually, writing requires specific skills and is closely related to literacy. If the literacy is good, then the writing ability can also be said to be good. Writing is about producing and presenting a piece of text in a way that is easily comprehensible to the readers (Silvy P, dan Afanin, 2020). As per the definition provided by Silvy and Afanin, the development of literacy also affects the writing process, which is the subject of interest for the researcher to examine the development of writing literacy of students across schools and universities, analyzed from the perspective of systemic functional linguistics genres Systemic Functional Linguistics is a linguistic study that presents functional grammar, proposed by M.A.K. Halliday (M.A.K. Halliday, 1985)), highlighting the social functions and purposes of the text and its context (Melrose, 1995). The background problem in this study is intended to examine the development of student writing literacy, the genre frequently used in the text that they have written based on their social function and schematic structure.

The research question in this study is How does the text genre affect students' ability to comprehend argumentative texts? How is the genre of the created argumentative text realized? Using the topic ”The Importance of Education for National Development”. According to (Halliday & Hasan,1992:13) as cited in (Santoso, 2008) text is described in an arbitrary manner. The text refers to the words or languages utilized to execute a task within a particular situation. According to Halliday & Hasan's definition, text can be understood as writing that may vary based on the requested situation. This research employs an argumentative text. An argumentative text is a piece of writing that aims to support or contradict an opinion, view, or idea with reasons (Nursito, 1999). This argumentative text can help students develop critical thinking skills in analyzing a phenomenon. The genre of a text comprises the language used, its structure, and the social context in which it is produced. Thus, according to (Suzanne Eggins, 2004) a genre's social function is successfully fulfilled when it is suitable and clearly understood by the author or speaker. The genre can be identified through its social function as well as its schematic structure. According to the statement that follows:

“Schematic structure represents the positive contribution genre makes to a text: a way of getting from A to B in the way a given culture accomplishes whatever the genre in question is functioning to do in that culture”. *(Martin 1985b: 251)*

Thus the schematic structure can be used as a tool that contributes to the creation of genres in the text. The genre approach can also be done with texts, one of which is argumentation text. Based on the literature review above, research in the realm of the genre has been done a lot. The research on genre analysis from the perspective of systemic functional Linguistics has been conducted by (Ernawati Br Surbakti, 2013) in her research entitled "Genre and Metafunction of Language in Khutbah'Idul Adha by Dr. Tgk. H. Rusli Hasbi, LC, M.A. in Hiraq field - Lhokseumawe" This research discusses the genre and metafunction contained in the Khutbah Idul Adha delivered by Dr. Tgk. H. Rusli Hasbi, LC. M.A.. Genre analysis should also be conducted to observe the linguistic and literary development across various educational levels. According to the findings on the genre structure of sermons, the language used belongs to the exposition genre, which starts with an introduction, followed by a thesis and argumentation (Naseha et al., 2020) conducted further research on genre analysis of story texts on the topic “Genre Analysis on the Story of Queen Balqis in the Quran”. By examining the application of generic structures through the use of Labov and Waletzky's theories. (Akbar, 2016)) conducted a Discourse Genre Analysis of the Kompasiana Rubric in the social context of its genre. His research describes (1) the generic structure of the Kompasiana discourse rubric, (2) the characteristics of language in the Kompasiana discourse rubric, and (3) the social objectives of the Kompasiana discourse rubric. This study aims to fill the gap in research on genre studies of argumentation texts through a functional systemic linguistic approach and contribute to the field of linguistics, particularly

in the realm of genre studies on argumentation texts. The research focuses on the genres that commonly occur in argumentation texts written by students from schools and universities. Moreover, this research examines the social function of argumentation texts.

Theory and Method

The research used a qualitative approach. The method used is descriptive qualitative. Qualitative research is a type of research that studies and examines the natural state of the research object (Sugiyono, 2016). Meanwhile, descriptive is a way of presenting the results of research conducted by describing the condition of the object in a structured and systematic manner. As explained above, the descriptive qualitative method is deemed appropriate for this research. The following are the objectives of qualitative research, as outlined by (Suwendra, 2018):

1. Describing the object of research by taking pictures with a camera videoing narrating verbally and nonverbally. What is described in this study are events, social interactions, religious social activities, and so on.
2. Revealing the meaning behind the phenomenon (exploring meaning behind the phenome) The second objective can be achieved through in-depth interviews as well as participation observation.
3. Explaining phenomena that occur (explaining objects) Phenomena that occur will often be misunderstood or not in accordance with the purpose and different from what was intended. Thus, it is necessary to explain the phenomenon that occurs in order to avoid misconception, misunderstanding, and misinterpretation.

According to (Arikunto, 2016) it limits the research subject as an object, something that is the main discussion or topic of the problem, or the person to whom the data for the research variable is attached. The definition of research subjects and objects (Sugiyono, 2016) Subjects are characteristics or values of a person, while objects of activities that can be studied and there are conclusions and have certain variables. The subject of this research chosen by the author is an argumentative text written by junior high school, high school, and university students on the topic "The importance of education for the progress of the nation". The primary data sources were collected as nine data points from each of the three levels of education. This study aims to investigate the social functions of genre and schematic structure present in argumentative texts across three different educational levels.

Data analysis method

For this research, the data analysis method will be adjusted to Bakhtin's theoretical model of genre analysis framework, as described by (Suzanne Eggins, 2004) This approach involves describing the social function of the visible genre and analyzing its schematic structure. The author followed these

steps to analyze the data: First, samples were collected from each level. Then, after collecting the samples, all the data was analyzed and classified according to the stages proposed in the schematic structure. Namely, for the stages proposed in the schematic structure:

First, General Outlook is the stage when the general presentation is on topic. Second, Uncontingent Predictions is the stage when general predictions that will happen in the near future.Third, Contingent Predictions is the stage when suggestions different from Uncontingent Predictions are offered according to the topic. 4. Advice is the stage where the writer gives advice or warnings related to the topic. After all the stages of the schematic structure are identified which stage is most often dominant in the text, then the frequency of stage occurrence is classified. This step is intended to determine the dominant and non-dominant schematic structure of a genre. After the classification, the fourth stage is entered, which is making conclusions from all stages of the research results.

Findings and Discussion

The analysis of argumentation texts on inter-school and college students with the topic "The importance of education for the progress of the nation" reveals four stages in writing argument texts. The first stage is where the writer gives their opinion based on their knowledge and understanding of the topic determined. The majority of students begin the thesis statement with the phrase, 'in my opinion'. The second stage includes argument one, argument two (restatement) where they give their opinion and, finally, the conclusion. To analyze the genre realization of the argumentation text, the researcher uses the schematic structure to determine how many stages typically appear in the argumentation text. Argumentative writing consists of informing the reader and providing a pro-con opinion about the information (Ozagac, 2004)

A. The Social Function of Argumentation Texts

The function of argumentation writing is to explain the reasons, arguments, ideologies, and beliefs to the reader, to persuade them to adopt the writer's position. The results reveal that the junior high school texts largely presented a general view of education without any conclusion or further explanation. This is reflected in the following example: *"Pendidikan adalah salah satu hal yang sangat berpengaruh dalam kehidupan pribadi maupun untuk masyarakat.sejak kecil kita sudah mulai diberi pendidikan oleh orang tua dan ketika di sekolah diberi pendidikan oleh guru.*" The dominant genre in junior high school level thesis statements (introductions) is expressing an opinion, with restatements reiterating the previous argument's opinion. However, there was no evidence of the reiteration of the statement of results by students or learners at the conclusion stage.

There is a diversity of social functions across different levels of education. In high school and college, students are often able to engage in argumentation and draw conclusions. The ability to argue

and draw conclusions appears to be influenced by the level of knowledge, as well as the introduction and understanding of the topic of argumentation, specifically education. The social function of the argumentation text is primarily to convey thoughts and ideas. However, some also hope that their arguments will contribute to improving education in Indonesia. In addition to the level of education, there is also diversity in argumentation skills based on different generations and literacy levels.

B. Schematic Structure of an Argumentative Text

According to (Suzanne Eggins, 2004) based on Bakhtin's theory, there are four stages in the schematic structure of an argumentative text. The first stage, General Outlook, provides a general description of the topic or a general introduction to it. The Uncontingent Predictions stage involves making general predictions that will occur soon. On the other hand, the Contingent Predictions stage provides topic-specific suggestions that differ from those offered in the Uncontingent Predictions stage. In the Advice stage, the writer provides advice or warnings related to the topic. The following presents the results of the analysis of the schematic structure and its appearance in the argumentation text at the junior high school level.

Table 1. Results of the analysis of the schematic structure of 3 junior high school texts

Text	*General Outlook*	*Uncontingent Predictions*	*Contingent Predictions*	*Advice*
1	1	2	-	1
2	2	-	1	-
3	4	2	2	-
Total	7	4	3	1

In the schematic structure, a general outlook was found 7 out of 3 texts that have been analysed. The series of stages that appear in the 3 argumentation texts are built by starting with the General Outlook stage appearing 7 times, then sequentially followed by Uncontingent Predictions 4 times, followed by Contingent Predictions 3 times and advice 1 time. An example of the results of the analysis of the General Outlook stage at the junior high school level is found in the text"Pendidikan adalah salah satu hal yang sangat berpengaruh dalam kehidupan pribadi maupun untuk masyarakat.sejak kecil kita sudah mulai diberi pendidikan oleh orang tua dan ketika di sekolah diberi pendidikan oleh guru." Example of analysis results from the Uncontingent Predictions stage

"pendidikan sangatlah penting bagi bangsa indonesia.dengan adanya pendidikan kita bisa meraih cita cita yang sesuai dengan apa yang kita mau" Example of analysis results from the Contingent Predictions stage "*Kita juga bisa mengharumkan nama baik bangsa Indonesia.sehingga indonesia bisa menjadi lebih maju."*

Table 2: Schematic structure analysis results of 3 high school texts

No	*General Outlook*	*Uncontingent Predictions*	*Contingent Predictions*	*Advice*
1	2	2	1	1
2	2	1	2	1
3	2	2	2	1
Total	6	5	5	3

The three argumentation texts present a series of stages starting with the General Outlook stage appearing s.ix times, followed by Uncontingent Predictions five times, Contingent Predictions five times, and advice three times in sequential order. Schools at different levels, i.e. junior and senior high school, exhibit discrepancies in each stage. An example of the results of the analysis of the General Outlook stage at the high school level found in the text "*Menurut saya pendidikan berperan sangat penting bagi kemajuan bangsa,"* Example of analysis results from the Uncontingent Predictions stage *"Tidak ada negara di dunia ini yang dapat maju jika pendidikannya tidak ditingkatkan dengan baik."* Example of analysis results from the contingent Predictions stage *"jika sebuah negara hanya mempunyai sumber daya alam yang kaya tanpa diiringi dengan sumber daya manusia yang berkualitas maka hal itu akan sia-sia saja*". Example of analysis results from the advice stage*" Maka dari itu, mari kita bersama-sama menempuh pendidikan dengan baik untuk mencapai kemajuan bangsa ini."*

Table 3. Results of the analysis of the schematic structure of the 3 College texts

No	*General Outlook*	*Uncontingent Predictions*	*Contingent Predictions*	*Advice*
1	2	3	2	1
2	2	2	1	1
3	2	2	1	1
Total	6	7	4	3

The series of stages that appear in the 3 argumentation texts from college students are built by starting with the General Outlook stage appearing 6 times, then sequentially followed by Uncontingent Predictions 7 times, followed by Contingent Predictions 4 times and advice 3 times. An example of the results of analysing the General Outlook stage at university level included in the text reads as follows *"Salah satu alasan mengapa Pendidikan sangat penting terutama untuk perempuan yaitu perempuan memiliki peran dalam mendidik anak-anaknya."* Example of analysis results from the Uncontingent Predictions stage"Latar belakang Pendidikan dapat berpengaruh terhadap seseorang dalam menyikapi masalah dan cara mengatasinya. Kebanyakan orang hanya mementingkan pengalaman daripada Pendidikan, padahal tanpa adanya Pendidikan, pengalaman tidak akan berjalan dengan baik." Example of analysis results from the Contingent Predictions stage "*Seseorang yang memiliki Pendidikan tanpa mengamalkannya akan menjadi suatu hal yang sia-sia. Pendidikan bermanfaat bagi diri sendiri dan orang lain."* Example of analysis results from the advice stage *"Dengan adanya pendidikan, seseorang dapat membedakan hal positif dan hal negatif dalam melakukan apapun. Pendidikan dapat merubah kehidupan seseorang baik di kehidupan sekarang ataupun di kehidupan yang akan datang"*

Table 3. Results of the overall schematic structure analysis.

Schematic Structure	Argumentative Text	%
General Outlook	19	35.18
Uncontingent Predictions	16	29.62
Contingent Predictions	12	22.22
Advice	7	12.96
Total	54	100

1. ***General Outlook*** **Stage**

   The General Outlook stage in this text begins with an opinion on "The Importance of Education for the Progress of the Nation". It is reflected in the content of one of its texts as follows *"Pendidikan dapat berpengaruh terhadap pola pikir dan perilaku seseorang. Menurut saya sebagai perempuan, Pendidikan merupakan hal yang sangat penting. Salah satu alasan mengapa Pendidikan sangat penting terutama untuk perempuan yaitu perempuan memiliki peran dalam mendidik anak-anaknya. Sehingga dapat menjadi pendidik pertama bagi anak didalam keluarga. Hal ini diperkuat oleh fenomena covid-19 yang memaksa orang tua untuk bisa menggunakan teknologi agar dapat mendampingi anak-anaknya saat pembelajaran jarak jauh".* The author emphasises a general view of education in the first stage.

2. ***Uncontingent Predictions Stage***

   The Uncontingent Predictions stage in this text begins with an initial prediction that will occur. It is seen in the content of one of their texts as follows *"Suatu negara juga memerlukan pendidikan untuk memajukan sumber daya manusia negara tersebut. Dengan pendidikan sumber daya manusia di suatu negara dapat menjadi lebih berkualitas dibanding negara yang tidak mengutamakan pendidikan".*

   In the second stage, the author makes general predictions about what will happen shortly.

3. ***Contingent Predictions*** **Stage**

   The Contingent Predictions stage in this text begins by making further predictions about education. an example in the content of one of their texts is as follows *"Jika kita ingin menjadi negara yang maju, harus baik dari lingkungan keluarga dan juga sekolah. Jika kita lihat anak yang berada di lingkungan baik maka akan baik juga.* At this stage, the author offers "what would happen if education were better".

4. ***Advice Stage***

   The advice stage in this text begins by giving advice or warning about education. This is reflected in the content of one of their texts from high school as follows: "*Sebab semakin berpendidikan suatu negara maka semakin berkualitas pula negara tersebut". Contoh lainnya "Memang penting pendidikan bagi kemajuan bangsa. Tapi kita harus melihat dari berbagai aspek".* At this stage of the analysis, most of the students did not give any advice.

Conclusion

This qualitative research examines the genre of argumentation text based on its social function and schematic structure. The conclusion from the results and discussion above is that the argumentation texts that have been made by three different levels of education and get the conclusion of several things that make the findings in this study from the social function of the argumentation text are to express opinions and convey thoughts and arguments about education. In the schematic structure of the results found first, the stage that dominates in this argumentation text is General Outlook with a percentage of 35.18% and the lowest or rarely appearing is Advice with a percentage of 12.96, this proves that some of the students have been able to express opinions and provide views on education for the progress of the nation. Second, at the Uncontingent Predictions stage, there were sixteen repetitions. This also proves that students try to provide clear and relevant information about the topic. Third, the Contingent Predictions stage repeats twelve times. The advice stage only appeared seven times. This proves that some of the students have not been able to provide advice conclusions in the argumentation text.

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Symbolic Expression of Cultural Values in the Oral Tradition of Wonosobo Topeng Dance

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Abstract

Oral tradition is closely related to the cultural values of the speech community. In the Wonosobo Topeng dance performance, oral tradition is an inseparable part of the dance performance. This article aims to analyze symbolic expressions of cultural values in the oral tradition of the Wonosobo Topeng dance. The author uses a qualitative methodological approach with the data source in the oral traditions in the Wonosobo Topeng dance performance. Six songs are the data analyzed in this study, namely the songs Babadana, Sulasih Sulanjana, Gondosuli, Gones, Ulirowo, and Gothak-gathik. The author uses literature study, listening, and note-taking techniques to collect song lyrics data. The study results show at least two forms of oral tradition in Topeng dance performances: the tetembangan or sekar and parikan forms. These two oral traditions have different structures: guru gatra, guru wilangan, and guru lagu. The identification of the functional values of oral tradition in the social aspect has at least three functional values, namely the enforcing conformity of social norms, the validation of social institutions and religious rituals, and the function of social integration. These three function values represent symbolic expressions of the speech community, which are closely related to the views of spiritualism and collectivism. In addition, these functions also represent the speech community's view of nature.

Keywords: *oral tradition, symbolic expression, cultural values, and Wonosobo Topeng dance*

Introduction

Lengger Topeng dance or Topeng dance is one of the typical arts of Central Java that is popular in the Banyumas Regency, Wonosobo Regency, and some other regencies on the north coast of Central Java. Topeng dance performances are at special events like the *Sura* and *Nyadran* traditional ceremonies in Giyanti Village, Selomerto, Wonosobo Regency. When performed in special events, the Lengger Topeng dance is often performed as entertainment for the community. The word *lengger* in the name of Topeng Lengger dance comes from the word *lédhék* or *tlédék* which means *tayub* dancer, and *gégér*, which means making trouble or chaos (Purwanti, 2016, pp. 4–5). This is related to the process of presenting the dance when *lédhék* and *pengibing* (male dancers wearing masks) will experience trance and cause trouble or chaos (*geger*).

Initially, the dance was only performed by men dressed to resemble women, but over time, Lengger Topeng's dance involved female dancers in the show. In various regions, Topeng dance performances show stories based on the Panji legend. While in Wonosobo Regency, Lengger Topeng's dance performances also use dramatic material sources from the story of Dewi Sekartaji (Purwanti, 2016, p. 1). Lengger Topeng dance performances have been known to exist since the 1910s which were then rearranged in 1960 and 1970 by a cultural figure named Ki Hadi Soewarno (Disparbud Wonosobo, 2021) (Purwanti, 2016, p. 5). One of the uniqueness of the performance of Lengger Topeng dance Wonosobo is the accompaniment of oral tradition in its performance. Oral tradition as a component of Lengger Topeng's dance performance usually accompanies the performance

from beginning to end. Oral folklore accompaniment in Lengger Topeng's dance performance is an inseparable component of the performance.

Oral tradition in Topeng dance performance is a unitary *(pakem)* displayed simultaneously. In the oral tradition of Javanese society, various types of oral folklore are usually in the form of verses that have specific structures and functions. Endraswara (2005) classifies three oral traditions in Javanese culture: folk songs, *parikan*, and *tembang/sekar*. More than just a complement to the performance, the oral tradition parikan Lengger Topeng dance is rich in the local wisdom values of its people (Kurnianto, 2020, p. 55). The following is an example of a snippet of Babadana song lyrics, one of the songs sung in the Lengger Topeng dance performance.

Gondosuli kidul mbakulan	'Gondosuli South selling
Arep bali kesusu ana penthulan	Going home hurriedly because of a *penthulan*
Dha nyawiji ngumpul melu guyuban	Let us come together to join in the fun
Ngati-ati ja kesusu le tetembangan	Be careful not to be in a hurry in the drum
Ijo-ijo godhong rambutan	The green *Rambutan* leaves
Rambutan kui ya mas putih kulite	*Rambutan* fruit has white pulp
Aja bodho melu mlakune setan	Do not be a fool following the devil's path
Melu setan neraka panggone	Following the demons is hell the place to be'

As a cultural product, oral tradition reflects various messages, functions, and cultural values for the speech community. In this case, oral tradition has fulfilled its characteristics as a cultural tradition. The characteristics of a tradition that contains cultural values include 1) having become habits (*lore*) and processes of joint activities, 2) being able to create and affirm identity, and 3) being known and recognized by their community groups (Sibarani, 2015). Through tradition, cultural values continuously become guidelines, held, and re-emerged from generation to generation. In line with this, oral tradition in Topeng dance is a cultural product closely related to cultural values. Based on this background, the authors try to identify the representation of cultural values contained in the oral tradition of the Wonosobo Topeng dance.

Researchers with various approaches have studied studies related to the Wonosobo Lengger Topeng dance. Citing Alaudin (2023, p. 352), some previous studies related to Topeng dance place the dance tradition as a cultural product that includes masks by Kusumawardani (2013), dancers by Maro'atussofa & Kusumastuti (2019), the sacred function of dance by Yusantari (2017), the commodification of dance as a tourist attraction by Akbar (2019), and parikan in Topeng dance by Kurnianto (2020). At the same time, Alaudin (2023) examines the management practices of the Lengger Topeng dance community in Wonosobo. Another study by Fitrianingsih (2011) related to the symbolic meaning of dance components, such as choreography, offerings, song lyrics, and dance equipment. Based on previous studies, research on Topeng Wonosobo dance songs was only done by Kurnianto (2020). Kurnianto's research (2020) focuses on studying local wisdom in *Babadana* songs, *Sulasih Sulanjana*, *Gondhangkeli*, *Jangkrik Gengong*, and *Kinayakan*. In this study, the authors focus on identifying the symbolic meaning of cultural values in the oral tradition of the Topeng Wonosobo dance.

Theory and Method

Oral tradition commonly represents a society's cultural values and local wisdom. This aligns with the Sapir-Whorf hypothesis, which states that how people view the outside world depends on the language they master. Through an anthropological linguistic approach, the community's way of life and cultural values can be described through linguistic utterances found in their society. Harimurti (in Arnawa, 2016) states that identifying meaning systems and linguistic aspects can describe part of the field of culture or reality of the universe that is realized in a set of linguistic units. According to Morgan-Fleming (1999), five concepts of folklore are related to implementation in real life, namely a) redefinition of linguistic competence and community, b) views on texts that arise from social oral structures, c) emphasis on local norms in language, d) the role of tradition and innovation in folklore, and e) feminist criticism in folklore.

In this article, the authors identify the structure, value, and function of oral tradition in Topeng dance Lengger, which has relevance to the values of tradition or culture of its speech community. The values of tradition and

culture are usually related to the reality of people's lives, such as norms, morals, and spirituality. Furthermore, Suyitno (1986)) states that oral tradition arises because there are things that the speakers want to convey, such as social institutions, noble values, and teachings of life. Through oral tradition, noble values of life can be taught from generation to generation as continuous teaching (*piwulang*). In addition, through the inheritance of oral tradition, people can enjoy it without coercion because it was shared in entertainment or art performances.

This article is qualitative research. The data source in this study is an oral tradition in the Javanese language sung in the Topeng Wonosobo dance performance. The authors use a purposive sampling technique to obtain representative data according to the purpose of this study. Two songs titled *Babadana* and *Sulasih Sulanjana* are mandatory *parikan* in the tradition *(pakem)* of Topeng Wonosobo dance performance (Kurnianto, 2020). Therefore, these two *parikan* become data in the study. In addition, the authors use four other *parikan* that are usually sung in the performance, namely *Gondosuli*, *Gones*, *Ulirowo*, and *Gothak-gathik* songs. Data sources were obtained through literature, observation, and internet search methods.

The literature method was carried out by reviewing previous studies with this article's formal and material object relationships. The observation method in this article is intended to get an overview of the speech community's physical and social environment and various cultures (Kurnianto, 2020). In general, the authors use the guidelines for research stages as proposed by Sudaryanto (2015), namely (1) data provision, (2) data analysis, and (3) presentation of data analysis results. In identifying data, the authors use *padan* and correlative methods to examine the relationship of socio-cultural context outside the oral tradition of parikan. The presentation of results of the author's study is presented through informal techniques, namely descriptions or formulations using ordinary words (Sudaryanto, 2015)

Findings and Discussion

1. Findings

A. Form and Structure of Oral Tradition of Lengger Topeng dance Wonosobo

The author's identification categorizes the form of oral tradition in Lengger Topeng dance Wonosobo performance into two types, namely *sekar* or *tetembangan* form and *parikan* form. Despite showing in the Topeng dance performance, *tetembangan* and *parikan* are the two forms of the oral tradition with different forms and rules. Oral tradition in *tetembangan* does not have rules for the number of lines in its verses. In comparison, the *parikan* form is a form of Javanese literature that has rules for the number of lines in each verse. In the Wonosobo Lengger Topeng dance performance, the *parikan* is sung during the show. Some examples of oral tradition in the form of *tetembangan* in Topeng Wonosobo dance are *Ulirowo, Babadana,* and *Sulasih Sulanjana* songs. The following snippets of verses 1, 2, and 3 are examples of *Ulirowo, Babadana,* and *Sulasih Sulanjana* song lyrics.

(1)	(254)	*Meyar meyor madhang pisah turu amor*	'*Meyar meyor* eats separately, sleeps together
	(255)	*Kolik priya, priyagung, Anjani putra*	Male kolik, priagung, Anjani Putra
	(256)	*Tuhu eman wong anom wedi kangelan*	It is a shame that young people are afraid of trouble
	(257)	*Howe, ee, howe*	Howee, ee, howe
	(258)	*Balung pakel aja seneng alok-alok*	Mango seeds do not like to talk loudly'

(2)	(131)	*Babadana, panggenan sun tilasana*	'*Babadana*, the funeral *sun tilasana*
	(132)	*Panggenan sun tilasana*	*Sun Tilasana*'s funeral
	(133)	*Babadana, panggenan sun tilasana*	*Babadana*, the resting place of *sun tilasana*
	(134)	*Panggenan sun tilasana*	*Sun tilasana* funeral
	(135)	*Babadana, panggenan sun tilasana*	*Babadana*, the resting place of *sun tilasana*
	(136)	*Ee, howe, howe, howe*	Ee, howe, howe, howe'

	(215)	*Turun sintren, sintrene widadari*	'Down *sintren*, *sintren* of angel
	(216)	*Nemu kembang yun ayunan*	Find the swing yun flower
(3)	(217)	*Nemu kembang yun ayunan*	Find the swing yun flower
	(218)	*Kembange menyan putih*	The flowers are white frankincense
	(219)	*Widadari temuruna*	Angels, please come down'

In the examples of *Ulirowo*, *Babadana*, and *Sulasih Sulanjana* song lyrics above, there is no regularity in the number of *gatra* or lines in the stanza. For example, the *gatra* or verse in the *Ulirowo* song consists of two to six lines per stanza. While the *Babadana* song consists of four to six lines per stanza, and *Sulasih Sulanjana* consists of five lines per stanza. Moreover, the melody of each line falls on a different *swara* or *guru lagu*. In the verse of the *Ulirowo* song, data lines 256, 257, and 258 falls on different final vowels, namely 12a + 5e + 12ɔ. The same thing is also found in the verses of *Babadana* and *Sulasih Sulanjana* songs, which fall on irregular *guru lagu* as found in *parikan*. The *guru lagu* and *wilangan* in the *Babadana* song data lines 131 to 136 are 12ɔ + 8ɔ + 12ɔ + 8ɔ + 12ɔ + 7e. While *guru lagu* and *wilangan* in the *Sulasih Sulanjana* song data lines 215 to 219 are 11i + 8a + 8a + 7i + 8ɔ. Based on the identification of *gatra*, *guru lagu*, and *guru wilangan* in the lyrics of *Ulirowo*, *Babadana*, and *Sulasih Sulanjana*, the stanza of the songs are not included in the type of *parikan* form. The stanza lyrics in these three songs are *tetembangan* that function as part of the verbal accompaniment of the Topeng Wonosobo dance performance.

The oral tradition of *parikan* lyrics in the Wonosobo Topeng dance performance is found in the songs *Gondosuli*, *Gones,* and *Gothak-gathik*. The definition of *parikan* in this article refers to the definition outlined by Endraswara (1994), which classifies *parikan* as a type of traditional poetry that is not strict in the rules of stanzas, *gatra* or lines, the number of syllables, and the pun of sound. *Parikan* in *Gondosuli*, *Gones,* and *Gothak-gathik* consists of several stanzas, each consisting of four lines and having specific lingual patterns in the lyrics. In general music studies, Merriam (1964) states that linguistic aspects in songs, music, or singing have specific patterns in the performance, such as singing duration, sound patterns, syllable patterns, and others. In the Javanese oral tradition study, these patterns are recognized by the terms *guru lagu, guru wilangan,* and *guru gatra*. These three aspects become the general rules for identifying forms and lingual structures of oral traditions in Javanese culture.

The *guru* in Javanese literary terminology refers to the rules, principles, or provisions that form the basis and guidelines for doing something (Padmosoekotjo, 1958). In general, Javanese literary works have three rules (*guru*) in writing: *gatra guru, wilangan guru,* and *guru lagu*. Quoting from Saputra (2011), *guru gatra* is the number of lines in each stanza; *guru wilangan* is the number of syllables for each line concerning the position of the line concerned with the *metrum* pattern; and *guru lagu* is the final vocal of the line about the position of the row concerned with the *metrum* pattern. Like the arrangement of *guru gatra* in general Javanese *parikan*, most of the *parikan* in the Wonosobo Topeng dance has four *guru gatra.* The arrangement of *gatra* or lines in the *parikan* can be divided into two categories: *purwaka/sampiran* (the opening lines) and *tembusan* (the content lines). The following example of the fourth lyric is the *parikan* of the *Gondosuli* song.

	(1)	*Gondosuli kidul mbakulan*	'South *Gondosuli* selling place
	(2)	*Arep bali kesusu ana penthulan*	Going home hurriedly because of a *penthulan*
(4)	(3)	*Dha nyawiji ngumpul melu guyuban*	Let us unite, come together, come together
	(4)	*Ngati-ati ja kesusu le tetembangan*	Be careful not to rush in singing'

The *parikan* has four lines *(gatra)*, with the first two lines being the *purwaka gatra* and the third and fourth lines being the *gatra tembusan* or content lines. *Guru lagu* in *parikan* is composed of a-a-a-a. *Guru wilangan* in the *sampiran* lines of *parikan* consists of 8 + 12 *wanda* or syllables. At the same time, the content lines *(tembusan)* consist of 11 + 13 syllables. Another type of song composed of *parikan* stanzas is found in the *Gones* song lyrics. For example, the following lyrics are two *parikan* stanzas found in the song *Gones*.

	(75)	*Sadi mrika sadi mriki*	'Sadi there, sadi here
	(76)	*Aku gemang, nek dijawili*	I am reluctant if I poked
(5)	(77)	*Tutur becik seng ngati-ati*	Be careful in speech
	(78)	*Gandhes luwes merak ati*	Beautiful flexible exhilarating

(91)	*Para mudha seng waspada*	Young people beware
(92)	*Becik laku, kang utama*	Do good, the main thing
(93)	*Hawa napsu kang ngambra-ambra*	Fiery lust
(94)	*Tan prayogi ning urip ira*	Not worthy in your life'

The lyric examples of the previous two stanzas each consist of 4 *gatra*. In the first stanza, the first two lines are the *gatra purwaka* or opening lines, and the third to fourth stanzas are *gatra tembusan* (content lines). *Guru lagu* in the first stanza comprises *swara* i-i-i-i, and *guru wilangan* in the *purwaka* line consists of 8 + 9 *wanda* (syllables). At the same time, the number of syllables in the content line consists of 9 + 8 *wanda*. Meanwhile, in the second stanza of the *parikan* (lines 91-94), there is no *gatra purwaka* or opening line. These four lines in the *parikan* are the content lines, and *guru lagu* in the stanza is composed of *swara* a-a-a-a. Moreover, the *guru wilangan* in *parikan* consists of 8 + 8 + 9 + 9 syllables. Another song composed of stanzas is found in the *Gothak-gathik* song. The following example of lyric 6 is part of the *Gothak-gathik* song.

(6)

(175)	*Paman Gothak-gathik masang gesek telu lima*	'Uncle *Gothak-gathik* put swipe three five
(176)	*Paman Gothak-gathik masang gesek telu lima*	Uncle *Gothak-gathik* put swiped three five
(177)	*Seng sregep nyambut gawe*	Be diligent at work
(178)	*Supaya makmur uripe*	In order to prosper your life'

The previous *parikan* stanza consists of 4 *gatra* consisting of two-line categories; the first line category is *purwaka* (opening lines), and the second line category are the content lines. *Guru lagu* in the *parikan* stanza is composed of a-a-e-e *swara*. *Guru wilangan* in *parikan* consists of 14 + 14 + 8 + 8 so that the combination of the *guru lagu* and *guru wilangan* in *parikan* stanza is 14a + 14a + 8e + 8e. Based on the previous identification, the form of the oral tradition in the Wonosobo Topeng dance performance consists of *tetembangan* and *parikan*. *Tetembangan* in the oral tradition of the Wonosobo Topeng dance is composed of 2 to 6 lines per stanza. These types of *tetembangan* lyrics are found in *Ulirowo, Babadana,* and *Sulasih Sulanjana*, while the lyric forms in *Gondosuli*, *Gones,* and *Gothak-gathik* are composed of *parikan* stanza. As the general *parikan* structure, *Gondosuli*, *Gones,* and *Gothak-gathik* songs have a four *gatra* arrangement. These three songs have an orderly arrangement of *guru wilangan* and *guru lagu* in each stanza.

B. The Functions of the Oral Tradition in the Wonosobo Lengger Topeng Dance

The identification of *Babadana, Sulasih Sulanjana, Gondosuli, Gones, Ulirowo,* and *Gothak-gathik* songs in the Wonosobo Topeng dance performance has social and cultural functions. Not only a verbal accompaniment in the performance but the oral tradition in the dance performance also has a functional correlation with the life of the speech community. Some of these functions are enforcing conformity to social norms, validating social institutions and religious rituals, and integrating the community. Identification of the function of the oral tradition in *parikan* lyrics of Wonosobo Topeng dance refers to the principles of the language and music functions by Alan Merriam (1964). The following discussion further explains at least three main functions of the oral tradition in Wonosobo Topeng's dance performance.

1. Enforcing Conformity to Social Norms

Identification of messages in the lyrics of the Wonosobo Topeng dance songs has functional relevance for enforcing conformity to social norms. The lyric function as a medium to reinforce social norms is the most commonly found in the oral tradition of the dance. The norms in this article refer to the embodiments of values, good or bad measurements that are used as guidelines and motives of human actions in social life (Parmono, 2007). In the oral tradition, Merriam (1964) states that enforcing societal norms is one of the substantial functions of music or oral traditions because these functions contain warnings and advice to maintain what is considered good habits. Not only has aesthetic enjoyment and entertainment values, but the oral tradition in the Wonosobo Topeng dance performance is also closely related to values and norms. The following example of *parikan* lyric 7 (lines 13-16) is *the Gondosuli* song, which represents good values and aims to reinforce social norms that are considered good in society.

(7)

(13)	*Ana kayu urip ra ngepang*	'There is a tree growing without branches

	(14)	*Ijo-ijo ya mas godhonge Jati*	The color is green, the leaves of *jati*
	(15)	*Wong urip kuwi ora gampang*	Life is not easy
	(16)	*Mula padha seng ngati-ati*	Therefore, be careful'

The third and fourth lines in the *gatra tembusan* (content lines) in lyric 7 are advice that represents societal values suitable for the Topeng dance audience. The third line is an implicit statement about the world view of life regarding the inevitability of problems in human life, which sometimes befalls trouble. Moreover, the third line proceeded with the advice in the fourth line to live life carefully *(ngati-ati)*. The content in *parikan* is attached to the values considered suitable by the speaking community. These good values in *parikan* lyrics are intended to reinforce social norms as a manifestation of community values can remain. Another example of lyrics related to strengthening social norms is the *parikan* stanza in *Gones*. The following example of lyric 8 is part of *the parikan* stanza in *Gones*.

(8)	(103)	*Kanca-kancane ditresnani*	'Love your comrades
	(104)	*Aja drengki, klawan srei*	Do not be spiteful and jealous
	(105)	*Wong urip bareng sabumi*	Humans live together on one earth
	(106)	*Murih tentrem sagung dumadi*	So that all may rest in peace'

In lyric *eight* above, *parikan* is composed of *gatra tembusan* (content lines) on all of the lines. The messages in lyric data 103 to 106 represent the values of kindness in Javanese society regarding respect for others. The lyrics emphasize social values everyone should guide as part of the wider community. These values are the initial guide for the conventions of social norms as guidelines for society to achieve a harmonious social life. As part of the community's cultural products, the oral tradition in Wonosobo Topeng dance correlates with the community's individual, social, environmental, and cultural values-norms. These values and norms are general guidelines so that the community's lives are in harmony with God, environmental, or social ideals. In this case, the oral tradition in the performance of the Topeng dance reinforces conformity to the social norms of the speech community.

2. Validation of Social Institutions and Religious Rituals

The function of validating social institutions and religious rites in the oral tradition of the Topeng dance performance is related to the speech community's religious background and social institutions. In this regard, the Wonosobo people's religious background and the community's social institutions are closely related to Islam and a small part of Kejawen. According to Koentjaraningrat (in Purwaningsih, 2020), social institutions refer to systems that allow citizens to interact according to formal patterns or a system of behavior and relationships centered on activities for complex and unique needs in life. Oral traditions as validation of religious systems and social institutions can be in the form of folklore, myths, legends in songs, spells, and songs that express religious teachings (Merriam, 1964, p. 224). In the Wonosobo Topeng dance performance, the stanza in *Sulasih Sulanjana* is an example of a song closely related to the myths and folklore of the community. The following lyrics 9 are parts of *Sulasih Sulanjana's* song.

	(220)	*Sulasih sulanjana*	'*Sulasih sulanjana*
	(221)	*Menyan putih pangundang dewa*	White incense invites gods
	(222)	*Ana dewa, dewane sapa*	There are gods, whose gods?
	(223)	*Widadari temuruna*	Angels, please come down
(9)	(224)	*Sulasih sulanjana*	*Sulasih sulanjana*
	(225)	*Menyan putih pangundang dewa*	White incense invites gods
	(226)	*Ana dewa, nglanglang sukma*	There are gods, roaming the soul
	(227)	*Widadari temuruna*	Angels, please come down'

Parikan Sulasih Sulanjana is one of the compulsory *parikan* in the Wonosobo Topeng dance performance. These *parikan* lyrics are spells *(mantra*) from the folklore of the love story between Dewi Sulasih and Raden Sulanjana (Soetrisman, 2003, pp. 98–99). Not only was it found in Wonosobo Topeng dance performances, but the song was also found in various dance performances from Kedu Residency, Banyumas, to several regions on the northern coast of Central Java. The message in *Sulasih Sulanjana's* chant is a prayer about angels from heaven to descend and possess the dancers (Arifiani, 2020). The song's message cannot be separated from the cultural background and the community's belief in mysticism. Another example of lyrics representing the function of validating social institutions and religious rites is *the Gondosuli* song. The following lyrics are parts of *Gondosuli*'s song.

(10)

(21)	*Ijo-ijo godhong rambutan*	'The green of *Rambutan* leaves
(22)	*Rambutan kui ya mas putih kulite*	*Rambutan* fruit has white pulp
(23)	*Aja bodho melu mlakune setan*	Do not be a fool following the devil's path
(24)	*Melu setan neraka panggone*	Following the demons is hell the place to be'

Gatra tembusan, on the third and fourth lines, represents a religious message to avoid demonic behavior, which is believed to be the source of evil deeds in society. More than damaging the system of social institutions, it is believed that these evil deeds will be rewarded with hell if people follow demonic steps. The lyric values are closely related to the influence of Islamic teachings as the basis of the message in the *parikan*. In general, Javanese society cannot be separated from the influence of Islam in various literary and cultural products because of its historical background (Fanani, 2020). These religiosity-motivated messages in the Wonosobo Topeng dance songs make oral tradition relevant to social institutions and religious rituals.

3. Social Integration Function

Oral tradition in Topeng dance performances not only conveys embodied and noble social values but also brings concrete benefits to the realities of the community. In this regard, the musical performance form is an opportunity for the community to gather, unite community members, and remind them of the need for social unity among them (Merriam, 1964, p. 227). Through the Topeng dance performance and the singing of the *tetembangan*, the community is invited to experience moments of togetherness during the performance. Moreover, the various messages in the *parikan* are also persuasive advice to the community regarding their role as part of a larger community, such as a tribe, nation, or country. The lyrics 11 below exemplify a *parikan* related to the oral tradition's function on the community's social integration.

(11)

(1)	*Gondosuli kidul mbakulan*	'Gondosuli South selling
(2)	*Arep bali kesusu ana penthulan*	Wanting to rush home there is a *penthulan*
(3)	*Dha nyawiji ngumpul melu guyuban*	Let's come together to join in the fun
(4)	*Ngati-ati ja kesusu le tetembangan*	Be careful not to be in a hurry in the drum'

Example lyric 11 is part of a stanza of *parikan* in the Gondosuli song. *Gatra tembusan*, or the content in the *parikan,* is found in the third and fourth lines of the *parikan*. The message in the third line of the *parikan* invites the public to mingle and enjoy the *tetembangan* and performance presented. In an agrarian society, the moment of gathering collectively is a rare event. The moment of gathering is usually related to ceremonies, rituals, or certain vital celebrations only. In this regard, the *Topeng* dance performance serves as a place for the community to hang out, unite community members, and strengthen social integration. Furthermore, Javanese society is generally known as one that tends to prioritize a culture of collectivism (Zakiya & Hariyadi, 2022). Another example is found in lyric 12 below.

(12)

(199)	*Paman Gothak-gathik masang gesek telu lima*	'Uncle *Gothak-gathik* put up a three-five string
(200)	*Paman Gothak-gathik masang gesek telu lima*	Uncle *Gothak-gathik* put up a three-five string
(201)	*Para kanca padha makarya*	Comrades, do your work
(202)	*Kanggo nggayuh luhure bangsa*	To achieve national glory'

The lyrics are part of the stanza of the *Gothak-gathik song,* which consists of at least 16 stanzas of *parikan*. The *gatra tembusan* (content lines) is found in the third and fourth lines of the *parikan*. The sentence *Para kanca padha makarya, kanggo nggayuh luhure bangsa* relates to advice on social reality, especially related to the life of the nation. The suggestion emphasizes the importance of collective consciousness as part of a large community. Through each individual's role, job, and occupation, one should be oriented towards a shared awareness and ideals as a unified nation. In this case, *tembang* in the Topeng dance performance emphasizes messages to gather, mingle, and strengthen social unity as a manifestation of the function of oral tradition as a means of social integration.

2. Discussion

A. Messages in Parikan of Wonosobo Lengger Topeng Dance

Based on identifying aspects of the structures and functions of the previous *tetembangan* and *parikan* in the dance performance, the oral tradition manifests socio-cultural values of the speech community. The song's message refers to reinforcing social norms, validating religious rites and social institutions, and social integration represents the symbolic expression of community culture. Nettl (in Clayton, 2016) has categorized the three functions as symbolic expressions of society that usually include fundamental cultural values, cultural models, or cultural themes. These three aspects are elementary factors that influence the cultural products of a social community. Oral tradition, as a cultural product, cannot be separated from its community's values, models, and cultural themes so that it is unique from the culture of other communities.

Oral tradition in Topeng dance is a form of representation of the values of the community. The performing arts and its cultural diversity reflect the community's guidance on these values. In this regard, the oral tradition in the performance of the Lengger Topeng dance brings social values about good and bad guidelines believed by the speech community. The manifestation of social values as messages and advices in oral tradition is a form of implementation of values held by social communities. Moreover, Parmono (2007, p. 22) says that values in society function to guide how actions should be done. Value as a basis or guide to the assumption of good or bad actions is the initial embryo of various social conventions or agreements such as norms, morals, and traditions.

For example, the representation of spiritual values in the oral tradition of Wonosobo Topeng dance is held in songs such as *Babadana, Sulasih Sunlanjana*, and *Ulirowo*. At the social level, these values illustrate collective ideals about the importance of spiritualism in society. Another example is related to the values of collectivism contained in the stanzas of *parikan* in the *Gothak-gathik* and *Gondosuli*. In this case, the collectivism value is defined as a representation of relationships that reflect warmth, interdependence, providing support, hierarchy, maintaining feelings, and maintaining harmonious relationships with the group (Lie et al., 2008). Indonesian culture attaches collectivism messages and values (Zakiya & Hariyadi, 2022; Susana, 2006). According to anthropologists, the main factor influencing the high level of collectivism is the different patterns of interaction in society (Susana, 2006, p. 2). Communities that depend heavily on nature tend to have more collectivism values than industrialized communities. This is in line with the geographical and economic background of the Wonosobo people, the majority of whom depend on the agricultural and plantation sectors.

More than just a form of dance accompaniment, oral tradition in Topeng dance performances is a form of symbolic expression rooted in the community's cultural values. In addition to individual pragmatic values, cultural values in oral tradition focus on two social views, namely spiritualism and collectivism. These cultural values are inseparable from the influence of various factors such as geography, economy, beliefs, and history. These factors generally correlate with guidelines for social values and norms, reborn in various community cultural products. In this regard, these cultural values are re-represented through oral folklore packaged *as tetembangan* and *parikan*.

B. Nature in the Javanese Perspective

In the oral tradition data in Wonosobo Topeng dance performances, lexicons related to nature are found, such as *kayu* (wood), *jati* (teak tree), *menyan* (incense), *Sulasih* (basil), *Rambutan* (rambutan), *Gondosuli* (Gandasuli), *Kolik* (mythological bird), *Anjani* (monkey), *Pakel* (mango), *kembang* (flower). The use of lexicon related to nature appears in the *sampiran*. The cover illustrates a form of defining relationship or just sound cohesion. In addition to being used as a form of sound cohesion, using lexicons that have references to nature also has a connection to the Javanese thinking dimension. It is said by Fadillah (2021, p. 179) that Javanese people are people with a close relationship with nature. Through the form of nature imaged in *parikan*, this community group wants to show a picture of the environment where they live. Natural objects that grow around the area are recorded in the mind's memory and then reappear as a form of oral tradition. The reappearance of natural objects in the form of a lexicon shows a form of closeness. Javanese closeness to nature can be seen from written literature to oral tradition. Various previous written and oral literature studies, for example, by Santoso (2008), Amalia & Thohir (2022), Fadillah (2021), and Yahya & Handayani (2023), indicate the

representation of the nearness of nature in Javanese cultural products. This research supports the view that Javanese people have a closeness to nature that is manifested in oral traditions.

The Javanese people's view of nature cannot be separated from the concept of *Jagad Ageng* and *Jagad Alit*. Humans, as part of *Jagad Ageng*, should maintain the universe. This requires social participation and social institutions. Social participation and social institutions are needed to maintain the concept. According to Simuh (2018), this participation leads to the fusion of humans as subjects and nature as objects. Through this fusion, humans no longer see nature as a different part. Through social institutions that are formed, this form of closeness is preserved and passed down. In addition, geographical factors and occupations from the agricultural and plantation sectors also influence the lexicon that appears in the *parikan*. The emergence of these lexicons is also an innovation in folklore to record lexicon forms concerning nature.

Conclusion

The form of oral tradition in Wonosobo Topeng dance performance has at least two types: *tetembangan* and *parikan*. The form of *tetembangan* in Topeng dance has no fixed rules in the arrangement of *guru gatra* and *guru lagu*. The *parikan* in the oral tradition of Topeng dance has rules and patterns in the arrangement of *guru gatra* and *guru lagu*. The two forms of oral tradition in the performance of Topeng dance have at least three values of socio-cultural functions, namely the strengthening of social norms of society, the validation of religious rites and social institutions, and the function of social integration. The three functions of oral tradition are a form of symbolic expression that represents the values of spiritualism and collectivism that are strong in the speech community. Moreover, the oral tradition is also related to the dimension of Javanese thinking toward nature.

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Character and Characterization Analysis of the Main Character in the *Black Phone* Movie

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Abstract

Literary works are made alive by the characters who drive the meaning of the story. This dialogue is influential in examining human life. Literature communicates ideas more deeply than words can. According to Klarer (2004), a film can effectively express ideas and feelings through its literary style. Literature and film both address societal challenges. Characterization gives characters dimension by classifying them as major, minor, or dynamic. Utilizing structuralism and Burroway's theory, the study focuses on character and characterization in "The Black Phone" (2021). It provides information for movie buffs that improves comprehension and elevates viewing experiences. By using the theory and mise-en- scene, the main character, Finney, could be identified and analyzed. The result from the study is that Finney is identified as a major and round character through phases that will show the changes of his characterization. Starting from being a coward and insecure, later will be found out that he was actually a caring and clever child and refused to use violence. Besides, his will to survive helped him to never give up on getting out from the problem.

Keyword: *character and characterization, Burroway, literature, The Black Phone*

Introduction

A character refers to a certain individual in the narrative of a literary work. According to the Cambridge dictionary, in a story, character means a person represented in a film or story. Meanwhile, According to Burroway (2000), characters in literary works are super important. They're not just there in the background – they actually make the story interesting and alive. They do things and talk to each other, making the story move forward and helping us feel connected to it. Characters also show us big ideas and different parts of life. So, characters are like the heart of a story, making it exciting and meaningful. The complex relationship between characters and literature gives literature a significant influence. When used to eloquently depict and evaluate numerous facets of human existence, it becomes a powerful instrument. Literature portrays the diverse range of human experiences via characters, inspiring readers to participate, sympathize, and consider the intricacies of life.

Literary works are written compositions that are the result of their writers' creative imagination. According to Klarer (2004), literature is described as the written expression of creative works. However, not all written materials necessarily qualify as literature, as literary works encompass meanings that extend beyond mere words. Film is one of the several types of literary works. The film, according to Klarer (2004), is one of the best literary works since it has a great artistic capacity to employ a distinctive way to communicate a message, meaning, and emotions to its audience. Film and popular literature share a close connection, as they are both regarded as tools for communicating messages concerning cultural and social issues within society. This is highlighted in the study by Kasih and Fitratullah (2018). Present-day literary creations not only provide entertainment but are also seen as instruments for instructing and enlightening readers, encompassing both the inherent and external values they embody.

According to Burroway (2003), characters have the capacity to transform and adapt due to encountering trials and circumstances that compel them to alter their perspectives on life. A person's personality can impact how they interact with others, deal with difficulties, and approach life overall. Effective character development in literature or real life frequently includes elements like conflicts, personal growth, and transformations, which contribute to making a story or life journey engaging and significant. Developing a character within a story or

narrative typically involves the process of characterization, which serves to imbue the character with depth, intricacy, and a sense of genuineness. In character analysis within literary contexts, three fundamental character categories are commonly employed: major characters, minor characters, and dynamic characters.

In this study, the authors focus on the character and the characterization in the film *The Black Phone* (2021), identify the character and characterization in the film, it can be done through analyzing the dialogue of the character, the appearance, the thought, monologue, action, and etc. delineated by the character in the movie. The film *The Black Phone* also showcases the concept of character and characterization. Released in 2021, this American movie falls within the supernatural horror genre. It is an adaptation of a 2004 short story titled *The Black Phone* written by Joe Hill.

The film's storyline revolves around a mysterious kidnapper who has a disturbing penchant for abducting children and subjecting them to torture and death. These kidnappers consistently conceal their identities behind masks that display various expressions. To entice the attention of children, the kidnapper employs a cunning tactic involving black balloons. Notably, the narrative takes a turn when one of the abducted children manages to survive their ordeal due to a sequence of mystical events during captivity. Interestingly, it is these very mystical occurrences that ultimately aid the child's unexpected escape.

The movie has interesting characters and descriptions that are worth looking into. The reason for this study is to provide useful information for people and students who are into art, especially movies. This kind of information is important when we want to understand how characters are shown in movies. This study is also expected to add to what we know about movies and be useful for future research. When we study how characters are in the movie, we can better understand the whole story. This makes watching the movie more enjoyable and meaningful because we get a better idea of the character's feelings and thoughts. By studying the characters in the movie, we can also learn why they act the way they do and how they change as the story goes on. The authors of this research employ the theory from Janet Burroway as the primary theory to conduct this study along with the structuralism approach and mise-en-scene as the supporting theory for this study.

Theory and Method

In this section, we introduce the theories that underpin this subject, encompassing an examination of earlier studies that revolve around a similar subject matter or are linked to the focus of this research. The review of previous research literature serves as a means to gather relevant sources that can both guide and augment the current study.

Previous Studies

The first previous study was conducted by Ramdani in 2021 and is titled "An Examination of Character and Characterization in the Movie Script of Mulan." This study utilizes the conflict and characterization ideas put out by Jones (1968), Chartes (2011), and Burroway (2000). This research explores Mulan's characteristics using qualitative methodologies and descriptive approaches. The main goal is to expose and elaborate on how tensions are shown in the movie and then explain how Mulan handles and resolves these conflicts in various contexts. This is accomplished by carefully examining Mulan's personality, who serves as the story's main protagonist. The findings of this analysis demonstrate that Mulan, the movie's protagonist, struggles with eight different problems. Surprisingly, Mulan's personification of Mulan's personality qualities provides a resolution to each of these difficulties. It becomes clear that Mulan possesses qualities like filial loyalty, unshakeable dedication to protecting the family, readiness to make sacrifices, sincerity, a propensity for taking risks, honesty, and a keen sense of duty.

The second prior study, titled The Characterization of the Main Character in the Gone Girl Film, was carried out by Putri, Gintings, and Meisuri (2018). This research uses Burroway's (2000) characterization theory to examine the main character in the movie Gone Girl's characterization and defining traits. Descriptive qualitative approaches were used to perform this study. Based on Burroway's (2000) indirect characterization approach, the goal of this study was to identify the traits that Amy Elliot Dunne exhibited the most in the movie The Gone Girl. This study serves as an avenue for the authors to acquire a more comprehensive grasp of the various approaches that can be employed to conduct studies centered around character portrayal. It offers an opportunity to explore diverse methodologies and techniques that can be harnessed to delve into the intricate realm of characterization. Through the exploration of different avenues, this research assists the authors in gaining a nuanced understanding of the multifaceted nature of character analysis, fostering a broader perspective on the subject.

The third previous study was conducted by Roni and Kasih (2022) entitled *Understanding the Main Character and Characterization in Victoria Aveyard's Red Queen*. In this study, they used character theory along with Burroway's ideas about understanding characters to look closely at the characters and main people in the book Red Queen. They used a way of studying that looked at the details inside the story, and they paid special attention to how the characters were described directly. this research uses a qualitative method. The findings of this study reveal that Mare Barrow encompasses a wide range of character traits, which mirror the difficulties

and obstacles she has faced in her previous experiences. The transformation in Mare Barrow's character serves as evidence of the significant changes that have taken place in her life.

The fourth previous study was conducted by Fardhany (2021) titled *Examining the Main Character and Characterization in the Film 'Dangerous Minds*. This investigation employed qualitative research techniques and focused on character theory and intrinsic elements. The primary objective was to analyze and delineate the character traits and portrayal of LouAnne Johnson, the film's central figure, by scrutinizing her dialogues and actions. The study's findings reveal LouAnne Johnson as the movie's protagonist, depicting her as possessing a range of attributes, including talent, diligence, confidence, gratitude, sincerity, helpfulness, realism, moodiness, emotional depth, and a streak of pessimism. This research aligns with the prevalent archetype of main characters in movies, where protagonists often exhibit simplicity and a lack of complexity. Furthermore, this study contributes to a deeper comprehension of the methodologies used to investigate characterization, with a particular emphasis on its relevance to both literary works and applied cinema.

Theoretical Framework

In this section, the author delves into structuralism using Janet Burroway's character theory as a foundation. The primary goal is to thoroughly analyze the main character. in a film, leveraging Burroway's theoretical framework to uncover the character's intricacies, motivations, and narrative importance. This approach provides a nuanced examination of how the character fits into the film's overall narrative structure, revealing the intricate relationship between character development and overarching themes, ultimately enhancing our comprehension of the cinematic work. Fundamentally, a piece of literature comes into existence through the assembly of its constituent elements until it achieves the status of a fully realized literary work. Selden, Widowson & Brooker (2005) states that structural analysis entails a thorough examination of the various elements present within a literary work, including aspects like plot, character, setting, theme, and point of view. This approach underscores the idea that the overall meaning of a literary piece depends on how well these elements are interconnected and coherent. Structuralism places a primary focus on perceiving literary works as independent entities in their own right. This study, in particular, was carried out with a strong emphasis on the inherent qualities and characteristics found within literary compositions. Hence, a complete understanding of a literary work's inherent meaning requires the application of structural analysis. The primary objective of this analytical process is to offer a robust, profound, precise, and in-depth comprehension of the literary work's content, ultimately aiding in the interpretation of its meaning. According to Stanton (2007), structuralism can be categorized into three distinct components: facts, themes, and methods of expression within literature. Facts encompass elements such as characters (characterizations), plots, and settings.

Burroway (1992) states that although human beings are central to all literature, their humanity is frequently altered and hidden. The progression of the story is greatly aided by these people. Roberts (1983) highlights that literary characters are complete linguistic representations of people, particularly in terms of how they express themselves via ideas, conversation, and actions. A tale's fascination depends on the personality of its characters, who play a crucial role in bringing the plot to life. In conclusion, characters are an essential component in bringing a tale to life, directing its course, and enhancing its appeal. Burroway provides two characterization techniques. The first is a direct presentation, in which the author plainly and frankly explains the persona. The second type of presentation is indirect when the writer leaves the reader to infer and extrapolate the character's attributes and qualities because they are not expressly expressed. According to Burroway (1992), among the four methods of direct presentation, appearance holds special significance because our sense of sight is our most highly developed perceptual tool, and we gather more information about things through our eyes than through any other sense. Any qualities related to beauty or ugliness must become visible for us to perceive them. These visible aspects encompass speech, actions, and appearance. However, appearance plays a significant role in influencing our reactions towards individuals, as everything they wear and their physical appearance reveal certain aspects of who they are.

Table 1. Burroway's Method Characterization

Speech	What do the characters say? How does the character speak?
Action	What does the character do? How does the character behave?
Thought	What is revealed through the character's private thoughts and feelings?
Appearance	What does the character look like? How does the character dress?

In indirect characterizations, authors frequently use commentary to pass judgment on or judge the characters. The benefit of indirect characterizations is that they may swiftly convey a plethora of information about a character. But because it relies more on 'telling' than 'showing,' it could put the reader at a slight psychological distance from the protagonist. The author portrays the lives and actions of characters through oblique presentations. Readers are able to draw their own conclusions about the characters based on their assumptions and beliefs. According to Burroway (1992), the indirect form of character presentation entails the author's assessment of the character's history, motives, ideals, virtues, and comparable characteristics.

Research Method

In this study, qualitative methods are employed to closely examine all dialogues, narrations, and scenes in the movie *The Black Phone* which is titled *Character and Characterization Analysis of the Main Character in The Black Phone.* Qualitative descriptive research, as discussed by Kasih (2022), involves exploring the role of characters in specific events. This qualitative research approach aims to better understand a phenomenon, delve into its meaning, and describe it using words and specific contexts, employing natural methods to complement the primary research methodology, (Kasih & Strid, 2020). This study utilized information extracted from the movie *The Black Phone*. The data used in this research consists of scenes, images, and dialogues from the movie. The primary source of research data is derived from this film, and the study centers on the analysis of characters and their characterizations, applying Burroway's theory. To reinforce this research, the author also referenced numerous journals, articles, and books to gather information and data relevant to the research topic and subject. Kuswoyo et al. (2021) mentioned that several journals and other studies were consulted to bolster the analysis. The data collection methods employed in this study involve watching, observing, and note-taking. The watching part entails viewing the movie *The Black Phone.* Following the movie viewing, the author proceeded to conduct research on characters and their characterizations using Burroway's characterization theory and then recorded notes based on the selected research findings.

Findings and Discussion

This section will explain how the character and characterization is portrayed in the film *The Black Phone* by Scott Derrickson based on Burroway's Character and Characterization Theory.

Finney as the Coward



Scene 1 : 09.29.09

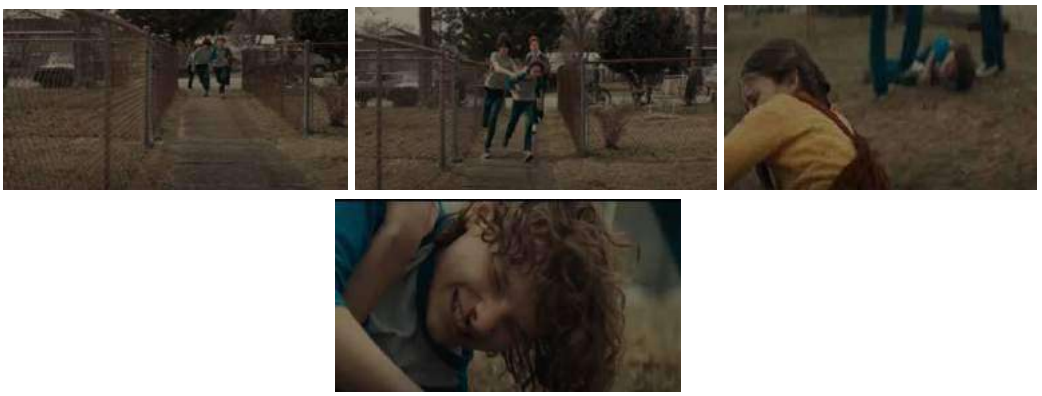
Finney is described as a character in the film who is seen as a coward by his friends because he tends to remain silent when his friends bully him. Burroway (1992) discovers Finney as a scared child through what Finney says, and how he looks, and what he does. This is in accordance with Burroway's (1992) theory regarding speech, action, and appearance. These three elements of characterization play an important role in helping us understand Finney's character as someone who tends to be timid. The way his friends talk about Finney by teasing and badgering him, gives a clear indication of people's perception of him. Finney's actions, such as how he responds to what is happening in certain situations, are also a strong reflection of the fear hidden within him

However, his facial expression full of worry and fear was the clearest indicator of his inner feelings. In a powerful way, Burroway's theory helps us understand and feel the complexity of Finney's character in this story, especially his inherent timidity.

Matty: Hey, Finney. Come on out, dick weed. Not fooling anyone, noid. What are you doing in our bathroom? Huh? See the sign? It says "boys". Yeah,boys, not fags.

The dialogue and pictures above show that Finney is a coward when someone bullies him. Finney's frightened and worried face is captured in the shot, as is her anxious gaze towards the door. This implies uncertainty regarding potential consequences. The movement of his hands towards his back indicates his primary need to isolate himself from the source of his anxiety and his willingness to escape from an upsetting situation. These nonverbal indicators, taken together, reveal Finney's strong desire to avoid conflict or uncomfortable situations, emphasizing a tendency to avoid such circumstances.

The dialogue depicts Matty as a bully who intimidates Finney and uses foul language towards him. He uses derogatory language to make Finney feel small and afraid while making fun of his presence in the men's bathroom. A bully forms in Matty because of his aggressive actions, and a coward further develops in Finney because of his possible reluctance to assert himself and his fear of confrontation and humiliation.



Scene 2 : 23.50.10

Finney is described as a character in the novel who is seen as a coward. In this scene is also illustrated when Finney always runs away from his friends who bully him. He didn't dare to fight the person who hurt him. The scene below is set within the Finney school environment. Finney was chased by his friend because the friend who helped him when he was being bullied was no longer there. Because of this, the bullies wanted to hurt Finney again. When there was a problem, Finney always ran away from the problem. This illustrates that Finney is a cowardly child. He had no courage towards the person who hurt him.

Burroway (1992) finds Finney as a cowardly child through what Finney does. According to Burroway (1992), a character's actions and behavior are key elements in describing their personality. The way Finney acts, behaves, and responds to situations in the story is an important aspect of characterization. In this context, Finney's characterization of his fearful tendencies is reflected through his concrete actions. The way he behaves, the signs of uncertainty in his actions, and the emotional reactions that unfold when he is faced with stressful situations, all create a strong picture of his traits. In other words, Finney's characterization that reflects his timid nature is manifested through what he does and how he interacts with the world around him.

And lead you into
The promise land, so
Ooh...
Come on and take a free ride Free ride
Come on and sit here by my side Come on and
take a free ride Free ride
Come on and sit here by my side Come on and
take a free ride (Explosive pop)
(Laughs)
(Song fades)

Finney's fear of the cruelty of his friends can be depicted in the picture, even when they hurt his sister, it is reflected in the picture. He made no effort to confront the person who hurt him. In contrast, Finney's sister exemplifies courage by fending off the attacker. In this scenario, Finney is shown as a scared child who always runs away from problems and avoids fights and is also reluctant to defend himself or his siblings. His behavior was a clear example of his cowardly character.

Finney's Aversion to Violence



Scene 3 : 07:47:14

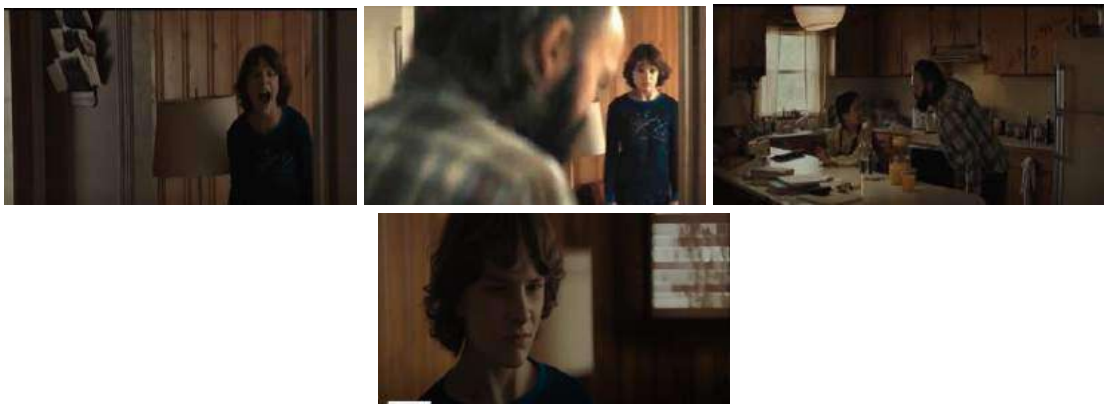
Finney is depicted in this film as someone who hates violence. He actively avoids engaging in violent behavior, especially physical violence. When one of his friends, Robin, gets into a fight with Moose, Robin beats Moose severely. Finney and his sister witness the fight, and Finney immediately urges Gwen to leave the scene. Finney strongly avoids violence. He felt that no matter what, violence was not a good thing to solve the problem.

Burroway (1992) found Finney to be a child who hated violence through appearance, speech, actions, and thoughts. Burroway's (1992) explanation regarding characterization through the components of speech, thoughts, appearance and action is very relevant in analyzing scenes. These four aspects of characterization are clearly visible in Finney's behavior. First of all, in his speech, Finney firmly emphasized his stance against violence by saying, "Nothing is coming." This reflects Finney's very clear moral views, showing that he is a person who does not like violence. Second, in terms of appearance, Finney's displeased facial expression while watching the fight is a strong indication of his inner thoughts. His worried face reflected how Finney responded anxiously to the situation. Third, in the context of action, Finney immediately took action by grabbing Gwen's hand to get out of the crowd. These physical actions reflect Finney's behavior in avoiding violence around him. Fourth, in terms of thought, Finney believes that all problems cannot be solved simply by violence. And no one deserves violence.

In this entire scene, Finney's complex and deep characterization is reflected most strongly through what he says, thinks, shows in his performance, and does in his actions. This strengthens the understanding of Finney's character as an individual who is strongly opposed to violence, and full of empathy.

Finney: Come on. Gwen: Holy shit
Finney: Let's go. Let's go.
Gwen: What the hell? That was Moose
Finney: I don't care
Gwen: Moose is giant asshole Finney: I know
Gwen: But last year, when he made your nose bleed….
Finney: Gwen
Gwen: He had it coming
Finney: No one has that coming
Gwen: Finney, he beat you up
Finney: I know, Gwen. I was there, remember? I… I just don't want to talk about it.

These images and dialogue emphasize Finney's distaste for violence. Despite the fact that Moose has previously harmed him, Finney is seen deliberately avoiding conflict and seeking peaceful alternatives. This can be seen from his attitude when he witnessed the fight and immediately dragged his sister Gwen away from the area. Due to his own traumatic experiences, Finney may have believed that using physical force was not the best course of action. "No one has that come" emphasizes that no one deserves violence. In the debate, Finney makes a firm point that no one deserves to be treated with violence, even if they have hurt others, when Gwen defends Moose's previous behavior. This further emphasizes Finney's hatred of violence.



Scene 4 : 16:34:06

Due to his battle with alcoholism, Finney's father Terrence is both a caring and abusive parent. Terrence's behavior inside the house is characterized by severity, despite his devotion for Finney and his younger brother. Given that Finney witnessed his father's aggressive habits personally, this setting influences his reluctance to violence in all situations. Finney observes Terrence kicking and punching Gwen, which makes this clear. Due to Gwen's police interrogation over a local kidnapping, this scenario happens. In response, Terrence lashes out because he is afraid of losing his kids. Gwen's cries awaken Finney from his sleep, and he witnesses Gwen's suffering and Terrence's rage as it happens. In addition to his words, Finney's behaviors and demeanor might be used to infer his character.

Finney's characterization can be observed through his ***speech*** and ***appearance.*** In accordance with what Burroway (1992) said, the physical appearance of character in a narrative or story has a very important role in providing clues about their personality and social status. A lot can be conveyed by the clothes a character wears, their hairstyle, and even their facial expressions. However, characterization in the story is not limited to physical appearance alone. The dialogue spoken by the character also plays an important role in helping us understand the character. Through the way they speak, word choice, voice intonation, and body language when speaking, we can gain deeper insight into their personality and characteristics. A character, as seen from Finney when he shows discomfort or aversion to violence in his conversations or dialogue, this can be a strong indicator that the character has traits that tend towards resolving conflicts in a peaceful or non-violent way.

Finney: Dad, stop!
Terrence: Hey! You stay out this! Gwenny. (Gwen whimpering)
Terrence: They came to my work. Why did the police come to my work?
Gwen : I don't know! I'm sorry!

It demonstrates Finney's opposition to violence in the dialogue he has just said. Terrence is commanded by Finney to stop hitting Gwen. Since Gwen's activities caused the police to visit her office, Terrence is enraged with her. Gwen was crying out in pain, but Terrence didn't seem to care. When Finney saw him, he shouted, "Dad, Stop!" in the hopes that Terrence would calm down. When Finney saw Terrence continue to harm Gwen, his perplexed demeanor quickly changed to one of rage. This reveals Finney's opposition to violence. In this scene, we see that Finney has a very non-violent attitude and cares about the welfare of his sister, Gwen. When Terrence, their father, takes out his anger on Gwen in response to her inviting the police to come to his workplace, the groans and look of disappointment that appear on Gwen's face reflect how devastated she is in the situation. Finney's response to this incident was shocking, he immediately intervened and begged his father to stop his actions, "Dad, stop!" .

This shows Finney's firmness in refusing to tolerate or allow violence to happen to Gwen, even though Gwen may have done something wrong. Finney not only condemned his father's actions, but also showed deep empathy for his younger brother who suffered in this situation. It is important to note that when Finney witnesses Terrence's continued aggressive actions towards Gwen despite her apparent suffering, the emotional change in him is striking. Finney's exhaustion and frustration with the situation is reflected in his strong facial expressions. When he firmly said, "Dad, stop!" To her father, she not only expresses her rejection of violence, but also expresses her determination to protect and ensure the well-being of her younger sister.

Finney as person who lacks self confidence

Scene 5 : 01.51:10



As seen in the movie, Finney is represented as a youngster lacking in self-assurance. He demonstrated this by playing baseball with his squad against Bruce. When he succeeds after two throws, this quality is evident. He lost the baseball game as a result of his anxiety and diminished confidence. The team's success or failure hinges on Finney's performance, and when the girl he likes comes to see him compete and grins at him when he makes the second throw, his expression and body language immediately change to one of anxiety and nervousness. He became even less assured for that reason. The way Finney behaves and looks gives away who he is.

Burroway (1992) finds Finney's characterization throught his appereance. This theory emphasizes that a character's physical appearance can provide important clues about the character, including their facial expressions and body movements. In Finney's case, his character portrayal shows how important these elements are in revealing a character's nature and personality.

Everyone : Yes, Finney! Nice, Finney! Boys : Let's go, Finney. Two more strikes
Everyone : Focus!

The images and dialogue illustrate how Finney is very easy to feel insecure and nervous about something. He became nervous when his friend shouted "Yes, Finney! Nice Finney! Let's go, Finney. Two more strikes". It made his expression change even more nervously. This can be seen when the difference he exhaled in the first throw to the end. His confidence is further lost when he sees the girl he likes, watching and smiling at her. These two things made Finney lose the match.

Finney as a clever child



Scene 6 : 35:21:08

When Finney first arrived at The Grabber's house, he immediately thought of a way to save himself. At a very young age, he is a smart kid because he tries to think about how he survived and in what way. Finney's characterization can be seen through his action, thought and speech.

This is in accordance with what Burroway (1992) said to understand Finney's characterization. First, in terms of thinking. Finney thought about how he could escape and thought about what way to escape. the second is action. After thinking, Finney immediately moved quickly and worked on the plan he had thought of. and the

third is speech. He was not only silent, but he continued to scream so that other people could hear and hope for help.

Finney : Help! Help! Please! Help me! Somebody, Please!

Finney is depicted yelling for assistance and praying that someone will hear him in the image and dialogue above. He glanced at the covered air vent and immediately considered a means of escaping after realizing that nobody would be observing him. It was too high for him to reach, despite his best efforts. Finally, he made an attempt to lift the mattress out of the way, believing it would assist him get to the hole. Unfortunately, the mattress was made to be stationary and could not be moved. As he devises a plan to escape, Finney demonstrates his inventiveness.



Scene 7 : 42:35:00

Finney got a call from Bruce, one of his buddies who had fallen prey to The Grabber. Finney was instructed to keep trying to leave by Bruce. Finney complied with Bruce's instructions and went right to the bathroom as he directed. The way Finney behaves reveals a lot about him.

Finney's characterization can be seen from his action and thought. This data is in line with Burroway's statement (1992) about Action and Thought. Finney's characterization is reflected in what he does and, in his ability, to think quickly and consider the risks of his actions.

Bruce: Finney? Finney: Yeah?
Bruce: There's a dirt section of the floor in the hallway where the tile is loose.

Bruce instructs Finney to find one way out of that situation in the image and discussion above. Bruce once made an attempt to escape by digging a hole near the bathroom to save himself. Bruce, however, was unable to flee in time. Bruce therefore believes that Finney can escape using this strategy. Finney instantly followed Bruce's instructions, and cunningly he avoided littering by flushing the dirt down the toilet to keep The Grabber from finding out. A carpet was carefully placed over the hole he had excavated. What Finney does can be used to interpret who he is.

Finney as a person who never gives up

Finnney persistently continues to try to find a way to escape. The next way is to destroy the stone wall connected to the refrigerator. He kept digging until the wall was destroyed. Finney's characterization can be described through his action.

In this scene, Finney's characterization is very apparent. He is described as an individual who does not give up easily in the face of obstacles and challenges. In the context of Burroway's (1992) characterization theory, Finney's character is reflected through his actions in pursuing freedom with extraordinary persistence. In extremely difficult and stressful situations like this, characterization becomes important in providing depth and complexity to the main character.



Scene 8: 1:17:01:09

(creaking softly) (breathing heavily) (snorts)

(snorting)
(The Grabber snorts) (dial spinning)
(lock rattling) (sighs)
(clicks)

Finnney persistently continues to try to find a way to escape. The next way is to destroy the stone wall connected to the refrigerator. He kept digging until the wall was destroyed. Finney's characterization can be described through his action.

In this scene, Finney's characterization is very apparent. He is described as an individual who does not give up easily in the face of obstacles and challenges. In the context of Burroway's (1992) characterization theory, Finney's character is reflected through his actions in pursuing freedom with extraordinary persistence. In extremely difficult and stressful situations like this, characterization becomes important in providing depth and complexity to the main character.

When Finney tried to knock down the wall. He repeatedly threw stones against the wall till it eventually fell. Then he turned to check behind the fridge. He removed the homemade tools from the lavatory. The refrigerator door was attempted to be broken open as he was opening the refrigerator's rear. The refrigerator door had extremely tight security, thus the idea failed once more. Finney started to feel helpless at this point because he had tried a number of different approaches without success.




Scene 9 : 1:30:51:01

Even though in the story Finney failed to escape many times, his last attempt also paid off. After he trained to become a stronger child. His efforts to set a trap for The Grabber bore fruit. Finney kept trying. Finney's characterization can be seen through his action**.**

In the context of Burroway's characterization theory, Finney's characterization is reflected through his actions and struggles. How he fights for his life despite the odds is an integral part of Finney's characterization. Finney is a true example of how character can be shown through the character's action, and how his perseverance and determination are key points in the story

(Finney yells)
(barking)
(grunts)
(yelps)
(bone cracks)
(screaming)
(grunting)
(growling)
(Finney yells)
(screaming)

Finney was able to escape himself from The Grabber by fighting him after exerting a lot of effort and doing a lot of work. The way Finney makes every effort to free himself reveals his commitment to ensuring his own safety. Despite failing repeatedly, Finney was exceedingly persistent and never gave up.

Finney as caring child




Scene 10 : 26:06:06

Finney's portrayal as a good child through his actions of helping others is a testament to his strong characterization. On his way home after school in the afternoon, Finney met a man wearing black clothes who was having difficulty when several of his items had fallen, his quick reaction to offer help was an action that reflected his good nature. These actions depict Finney as an individual who cares about the welfare of others.

Finney's characterization in this scene provides an additional dimension to his personality. He is shown as an individual who has a good heart and cares for others. In Burroway's theory of characterization, a character can be reflected through his action and speech and this scene is a strong example of how Finney is portrayed as a kind and caring child.

Finney's characterization can be related to Burroway's (1992) characterization theory about how characterization can be seen by what he says, and what he does or acts. This can be seen when he offers help by saying "Do you need help?" it depicts his characterization through what he says. And his action of helping carry other people's things proves that his characterization can be seen from what he does.

Finney : You need some help?
The Grabber : You see that? Yeah. Would you hand me my hat?
Finney: Yes, sir.

Finney observes a man who has dropped the stuff he was carrying in the dialogue and picture above. The man appeared to be having trouble carrying his possessions until they fell. Finney came across the man and offered to assist him right away. He began by saying, "You need some help?" after noticing the man's possessions dispersed below. "Would you hand me my hand?" the man asked in response to Finney's offer. The man's hat was promptly taken by Finney. Through his words and deeds, Finney demonstrates his compassion.

Conclusion

Finney's character is examined using Burroway's characterization method, which can be divided into direct and indirect methods. The focus of this research is to describe the character and direct characterization of Finney as the main character in the story. There are four aspects of direct characterization – actions, thoughts, speech, and appearance – that are examined to explain Finney's personality.

All four types of direct characterization proposed by Burroway can be found in Finney's character. Among the four characterization methods, Finney's characterization is predominantly shown through his actions. Additionally, his characterization is largely influenced by Finney's environment.

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Bedug AS a Symbol of Rampak Bedug Art

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Abstract

Bedug is a part of the musical instrument of the *rampak bedug* art in Pandeglang Regency, Banten Province. The existence of the *bedug* in this art has become a symbol in the performing arts of the *rampak bedug*. This art becomes unique and interesting by presenting a big and a small *bedug* in every performance. The form of presentation that is packaged by the actors of the *rampak bedug* art is very diverse, but the elements of the *bedug* in the packaging are always present. The purpose of this study was to analyze the religious symbols in the *bedug* musical instrument in the *rampak bedug* using Roland Barthes' concepts of denotation and connotation. This research uses a qualitative approach with ethnographic approach and Roland Barthes semiotic analysis. Researchers observed and interviewed directly the performers of the *rampak bedug* and community leaders in Pandeglang Regency. The results of the study that denotatively the *beudg* has the meaning of a musical instrument made of wood and sheep or cow skin with a certain size and diameter. This instrument is played by being hit using a *panakol* (stick) and produces a loud and has no overtones. The meaning of the connotation in this study is that the *bedug* is a religious symbol that exists in the performing arts of the rampak bedug. When the bedug is used in art, religious identity is attached to this art. So that the form of presentation in this art represents religious identity by presenting a *bedug*.

Keyword: *bedug*, *symbol*, *arts*

Introduction

Bedug initially grew and developed in mosques. Before the independence of the Republic of Indonesia, the people of Pandeglang Regency, Banten Province always presented *bedug* in places of worship (Anabillah, 21: 2017). Presenting a *bedug* in a mosque is a form of ritual activity, that is, every time before entering the five daily prayers, people always sound the *bedug* in the mosque as a sign that prayer time has come for those who are Muslim. This has been done for generations by the Pandeglang people. Then this ritual developed, apart from marking the arrival of prayer time, it was also used as a means of entertainment during the month of Ramadan, namely by beating the *bedug* loudly. This activity starts after tarawih prayers until just before dawn. This activity aims to enliven the holy month of Ramadan using drums in mosques.

The activity of beating the bedug in the mosque has shifted to *ngadu bedug*. According to Rizal (408: 2019), the process of *ngadu bedug* is that both sides of the village play large and small *bedug* in the open, shouting at each other. In the form of fighting competition, *ngadu bedug*, each village places a number of *bedug* on the side of their respective villages which are located opposite the opponent's *bedug*. This competition plays the beats of existing songs, such as *pingping cakcak, gedang limus, celemntre, tonggeret* and so on. This percussion pattern has existed and been created by *bedug* artists for generations. Each village plays the *bedug* by placing a large *bedug* underneath, then the body of the *bedug* is stepped on by someone who beats the large *bedug* and accompanied by a small *bedug* as a melody. Both parties beat the *bedug* in turns by performing songs that each group likes. The match is considered finished if one group is no longer able to sound its *bedug*

The *nagdu bedug* activity was transformed into the art of *Rampak Bedug*. In *ngadu bedug*, the players only beat the *bedug* with an existing percussion pattern. In this show there are no dances, costumes or other musical instruments. Then as time went by the *bedug* artists in Pandeglang added several elements to the presentation, namely presenting pre-packaged *pencak silat* or dance movements, presenting female players, adding other musical instruments (not just the *bedug*), using more modern clothing (Rizal, 71: 2021).

The *Rampak Bedug* art always features the *drum* in its performances. The art that grows and develops in the people of Pandeglang Regency always presents the *bedug* as a symbol of this art. If the *bedug* is removed, this art will lose the spirit in its performance. This is what makes the bedug a symbol of the art of *rampak bedug*. The *bedug* as a symbol certainly has an implied meaning. Apart from that, the *bedug* is used by the Pandeglang people as a means of entertainment to enliven the holy month of Ramadan, where the majority of the Pandeglang people are Muslim. So when the *bedug* entered the art of *rampak bedug*, it did not eliminate the religious element in its performance

The existence of the *bedug* in Pandeglang Regency society cannot be taken for granted. According to Roland Bhartes' semiotic study, *bedug* means denotation. Meanwhile, the presence of the *bedug* in the art of rampak *bedug* has connotations that can be interpreted by anyone. The denotational meaning in the *bedug* is the meaning that has been agreed upon according to the community's conventions. The *bedug* is a percussion musical instrument that has a distinctive rhythm made from wood and leather. Meanwhile, the connotative meaning is an interpretation of meaning outside the conventions of the community, resulting in a new interpretation of the meaning of the *bedug* itself in the Pandeglang community. By using the limits of religious symbols, this research only limits the markers that humans use as attributes and symptoms to indicate the existence and certain characteristics of a society, including the value system and belief system in the people of Pandeglang Regency, using Roland Barthes' semiotic theory.

Method

This research method is a type of qualitative research using an ethnographic approach. The choice of ethnography is used to obtain in-depth data through involvement in a culture that exists in a particular society. Religious symbols in the art of *rampak bedug* must be collided with the culture of the Pandeglang community so that the data obtained is credible. According to Koentjaraningrat in Luth (4: 1994) culture is the entire system of ideas, actions and results of human work in the context of social life. Humans and culture cannot be separated, thus forming a value system within them.

This research uses Roland Barthes' theory which is used to dissect religious symbols in the *bedug* musical instrument in the *rampak bedug* art using semiology or semiotics. This theory discusses the concept of signs. Roland Barthes's theory is a development of Ferdinand Desausser's theory, which discusses signifiers and signifieds. For Roland Barthes, the concept of signs has two orders, primary order (denotative) and secondary order (connotative) (Mulyaden, 145: 2021). The primary system is understood from the text literally while the secondary system is understood beyond its actual meaning.

This research data collection uses primary data and secondary data. Primary data was obtained directly from community leaders and *rampak bedug* artists in Pandeglang Regency. Secondary data was obtained through scientific publications related to similar research in formal studies and the object of the research. The analysis process of this research uses denotative and connotative concepts, which later means the meaning of the sign creates a myth that develops in Pandeglang society. Researchers will focus on the use of the *bedug* musical instrument in the art of *rampak bedug* as an effort to dissect religious symbols.

Findings and Discussion

Results

In this discussion the researcher analyzes three phenomena that appear in the Pandeglang community as symbols of religion; a) the presence of *bedug* in places of worship; b) *ngadu bedug* during the month of Ramadan; and c) the art *of rampak bedug*. The *bedug* is a percussion or percussion musical instrument that has been used for hundreds of years and functions as a medium of communication in certain communities in Indonesia. This musical instrument is a communication medium for local communities that has been used for a long time in an area (village) before culture was influenced by modern digital technology and is still used in that area. In the people of Pandeglang Regency, *bedug* are used as a means of communication for religious rituals. In the context of religious communication, the *bedug* is used as a reminder of the arrival of the five daily prayers. When prayer time has arrived, one person will voluntarily beat the *bedug* in the mosque. Beating the *bedug* does not use a regular rhythm, but only as a sound or a sign that if it is beaten, people will know that prayer time has come. Apart from announcing prayer times, the *bedug* also has many functions, namely social and aesthetic functions. As a social function, the *bedug* functions as a communication tool or as a sign of community activities, ranging from worship, warning of danger, people dying, to community meetings in the village. In terms of aesthetic function, it has a distinctive sound and is pleasing to the ear if played with a regular rhythm. Apart from that, the size of the *bedug* itself has a unique and attractive aesthetic value.



Figure 1. Shape and size of the *bedug*

Apart from that, the *bedug* has a function as a medium of entertainment. The presence of a *bedug* in the mosque is used by the people of Pandeglang to enliven the holy month of Ramadan. Young people beat *bedug* in the mosque courtyard continuously during the holy month of Ramadan both during the day and at night. Community leaders or elders allow beating the *bedug* for entertainment purposes during the month of Ramadan. Meanwhile, if the *bedug* is beaten in another month, community leaders will prohibit this activity. This prohibition is because the *bedug* is something that is sacred, so its use is only allowed for activities that represent religion.



Figure 2. *Ngabedug* at the Mosque by the Pandeglang Community

The people of Pandeglang made an innovation to play the *bedug* outside the mosque but still in the atmosphere of the month of Ramadan. This innovation is called *ngadu bedug*. *Ngadu bedug* is an activity carried out for generations by the people of Pandeglang in the joy of welcoming and enlivening the holy month of Ramadan (Heradista, 597: 2020). At that time, technology had not yet arrived evenly in this district. In fact, in some sub-districts there is no electricity in their area. The moment during the month of Ramadan is used to enliven the use of the *bedug* by each village so that the entertainment that can be done is by using the drum as a medium of expression for the community in welcoming the momentum of the holy month of Ramadan

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Figure 3. *Nagadu Bedug* art in Pandeglang Regency

The art of *ngadu bedug* has been going on for hundreds of years. The two villages compete with each other in group drumming by playing existing percussion patterns. This activity is carried out at night until dawn. The two villages made an agreement to compete in beating the bedug in the open or in a spacious place. A drum

match (ngadu drum) is played by two villages whose territories are close to each other or are neighbors. The structure of the *ngadu bedug* performance is that village one beats the *bedug* starting with the *nangtang* percussion pattern, then when village one has finished beating the *nangtang* percussion pattern, the second village must play the *nangtang* percussion pattern played by that first village. The next process is the same, namely if one village plays a percussion pattern then the second village is obliged to play that percussion pattern. If there is one village that cannot follow what that village beats then it is considered defeated. Usually defeat is due to player fatigue due to the very long duration of beating the *bedug*.

The *bedug* that are beaten consist of a large *bedug* (*bedug gebrag*) and a small *bedug* (*anting, antuk, dolongdong*). The art of *ngadu bedug* only presents the *bedug* musical instrument in the performance, apart from that the players have a simple appearance without using costumes and accessories. The performers of the art of *ngadu bedug* only consist of men, but over time the traditional art of *ngadu bedug* has become the creative art of *rampak bedug*. This art has been transformed into modern art, namely presenting musical instruments other than the *bedug*, the players use modern costumes and accessories, featuring female players in the performance. This art combines elements of movement and sound in its performance, the presentation structure has its own creativity, namely the group or art studio plays existing percussion patterns but creates them with other musical accompaniment, combined with dance and pencak silat movements according to the group's work.



Figure 4. *Rampak Bedug* art

The art of *rampak bedug* originated from the customs of the Pandeglang people, namely *ngebedug* and *ngadu bedug*. This activity represents a religious symbol. In the art of *rampak bedug*, religious representation is still very strong, namely by presenting the *bedug* as a religious symbol, making this art an artistic identity that has religious value (Solikhati, 127: 2017). This form of performing arts still adheres closely to previous traditions, namely that it must not be performed in immodest circumstances so that female performers wear clothing that is covered with a headscarf. Therefore, *rampak bedug* performers maintain religious traditions in every performance.

Discussion

These three phenomena were analyzed using Roland Barthes' theory of denotation and connotation, resulting in a myth in a society in Pandeglang regarding the *bedug*. It is estimated that the existence of the *bedug* appeared in the people of Pandeglang Regency hundreds of years ago. The *bedug* is used as a religious ritual. Apart from that, the *bedug* only exists in the Pandeglang community's place of worship. The function of the drum at that time was only as a religious marker. As a religious marker, the *bedug* is used to call the community that prayer time has come. If the *bedug* is sounded with a certain beat, people will flock to the mosque or prayer room to perform the five daily prayers together. In this context the *bedug* is used as a religious tool for the community.

Apart from that, the drum is a sacred religious symbol. Almost every mosque or prayer room in the Pandeglang community always features a *bedug* as a tool for providing one-way communication to the community. The sound of the *bedug* for the people of Pandeglang is something that is familiar, because the majority of the people are Muslim. When the *bedug* is sounded at a certain time, the people who hear it will stop their activities to approach the mosque or prayer room.

As time went by, the existence of the *bedug* shifted to society. Previously the *bedug* was used in mosques, now the *bedug* is used by people outside the mosque. This shift is called *ngadu bedug*. The art of *ngadu bedug* is a custom that has been carried out by the Pandeglang people for generations. The *bedug* musical instrument is used as a religious symbol because the form of performance presented represents "uporia" welcoming the religious month. The holy month of Ramadan is the religious month most awaited by Muslims, this month Muslims compete to receive their deeds of worship. Apart from that, the holy month of Ramadan must not be littered with activities that are contrary to religion, therefore the youth of the Pandeglang

community fill their activities with entertainment using *bedug*. The function of the *bedug* in this activity has shifted to entertainment in commemorating the holy month of Ramadan, but the religious element in this case has not shifted.

The activity of *ngadu bedug* has been going on for hundreds of years. However, as technology developed and the times shifted, *ngadu bedug* became the art of *rampak bedug*. The art of *rampak bedug* uses *bedug* musical instruments in its performances. The *bedug* here is not just a musical instrument that is sounded but its existence represents a religious symbol in this art. From the results of observations, every *rampak bedug* performance in Pandeglang will include Islamic elements in the art. One of them is presenting *sholawat* in the show, presented during the month of Eid al-Fitr, the female performers' clothes are always covered like Muslim women who wear headscarves.

Denotative Analysis in *Bedug* Musical Instruments

Analysis from a denotative perspective is a literal meaning according to the conventions of the cultural owner (Wibisono, 33: 2021). This means that the *bedug* is interpreted as the *bedug* itself in the art of *rampak bedug*. The original meaning is that the *bedug* is made from coconut wood and animal skin, the length is around two meters or more for the large size, while for the small size the length is around 30cm to 80cm. The center of the stem is hollow to form a large tube, the larger end of the stem is covered with animal skin (buffalo, cow and goat) which functions as a membrane. The *bedug* has a low sound while the small *bedug* has a high sound.

The *bedug* is a musical instrument used in the art of *rampak bedug* by playing it, namely hitting it using *panakol* or drum sticks. This musical instrument is a rhythmic musical instrument that has no notes. The function of this musical instrument is as a dance accompaniment in the art of *rampak bedug.* This musical instrument is divided into two categories, namely the large *bedug* (*bedug gebrag*) and the small *bedug* (*tilingtit*). *Gebrag bedug* is the main musical instrument in the art of *rampak bedug*. This musical instrument is played by dancers while beating the *bedug* in front of the stage. The *gebrag bedug* has the function of ending the sentence of a song, namely ending a song by playing it in unison by the dancers. Meanwhile, the *tilingtit* is a *bedug* musical instrument that is smaller than the *gebrag bedug*. The *tilingtit* musical instrument consists of three large, medium and small *bedug* which are played by the *rampak bedug* dance accompanist. *Tilingtit* has the function of opening a song when it is played together, apart from that, this musical instrument acts as a tempo and rhythm regulator.

Connotative Analysis in Bedug Musical Instruments

Connotative meaning has the openness of new meanings inherent in the text (Shalekhah, 56: 2021). The meaning of the sentence "Toni gave red roses to Santi". Roses are no longer interpreted literally, but the meaning of roses has a new meaning in the context of the sentence above. The existence of the *bedug* in the art of *rampak bedug* is not interpreted as a musical instrument itself but as a *bedug* as a representation of religious symbols in this art. When the *bedug* is presented in art, the existence of the *bedug* takes on a new meaning in that art. According to Roland Batrhes, this meaning is called the second meaning in a text.

The drum as a religious symbol in the art of *rampak bedug* has a long history. *Bedug* initially grew and developed in the Islamic tradition of the Pandeglang community. When the *bedug* appeared in the art of *rampak bedug* religious symbols were still attached to the musical instrument. According to the *rampak bedug* artist, Abah Jarman, the art of *rampak bedug* indirectly represents Islam in its performances. This can be seen from the presentation presented in each performance, that this art always includes *sholawatan* in its performances and female dancers are dressed in closed clothes and wear headscarves. From the results of interviews and observations, female dancers in this art never wear clothing that is very revealing and immodest. Therefore, the *bedug* as a religious symbol forms the art of *rampak bedug* as an art that has an Islamic spirit.

Conclusion

Bedug is part of the Pandeglang Regency community. This musical instrument is used for religious activities, such as religious rituals and entertainment in welcoming the holy month of Ramadan. Therefore, the *bedug* is only used for religious purposes by the Pandeglang people. The drum in artistic activities represents a religious symbol, this can be seen that each *rampak bedug* art in Pandeglang Regency always maintains and upholds ancestral customs, that the *bedug* when used outside the mosque or prayer room must not be polluted with negative activities, so that In his performances he always presents Islamic dressing. The art of *rampak bedug* is performed during the month of Ramadan. Official activities or activities held by private parties always invite the art of *rampak bedug* to fill the entertainment events held by them, so that the art of *rampak bedug* becomes synonymous with art that has an Islamic spirit because there is a *bedug* musical instrument in it.

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The Psychological Conflict of The Main Character in *Redeeming Love* Novel by Francine Rivers

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Abstract

This study aims to identify the psychological conflict or inner conflict experienced by the main character, Sarah, in the novel *Redeeming Love* by Francine Rivers. The analysis employs conflict theory and encompasses various types of psychological conflicts. The research adopts a qualitative descriptive method, focusing on literary texts such as narratives and dialogues from the novel. The data collection involves reading the novel multiple times, gathering and categorizing data, followed by analysis. The data analysis technique includes identifying, classifying, and interpreting the types of psychological conflicts evident in words, phrases, sentences, and paragraphs. Subsequently, the researcher evaluates and draws conclusions based on the research results. The study reveals that Sarah undergoes psychological conflict, manifesting in symptoms such as depression, obsession, anxiety, fear, insecurity, guilt, feelings of inadequacy, frustration, anger, offense, dissatisfaction, and attention. Additionally, in alignment with Kurt Lewin's theory, Sarah's character frequently experiences approach-avoidance conflict among the three types of psychological conflicts.

Keyword: inner conflict, main character, psychoanalysis, psychological conflict

Introduction

Literature serves as both a means of entertainment and education, offering readers a blend of physical and psychological experiences. Literary works not only reflect the author's personal experiences but also encapsulate the surrounding environment. Swarniti (2021) contends that literature is intricately connected to psychological expressions, encompassing emotions, enthusiasm, and beliefs, thereby eliciting admiration. Furthermore, Kardiansyah and Salam (2021) assert that literary works serve as a tool for authors to convey their emotions.

The characters in novels, for instance, play a pivotal role as they convey the author's messages, imparting various values to human existence such as morals, education, love, ambition, and emotion. According to Bennet and Royle (2016), characters breathe life into literature and hold a profound connection with people, evoking interest, adoration, dislike, admiration, and condemnation. The strong relationship between literature and psychology stems from their shared focus on people, encompassing responses, perceptions of the world, miseries, wishes, desires, fears, conflicts, and resolutions, along with individual and social concerns.

This intertwining of literature and psychology aligns with the principle of "dulce et utile" (Budianta et al., 2002, p. 19), emphasizing that literary works not only provide emotional satisfaction through joy and sorrow but also offer valuable insights. These insights extend to references of morality, goodness, badness, and religion. Readers may find themselves identifying with characters, treating them as real people whose lives might serve as models. Consequently, the analysis of characters' attitudes becomes a psychological exploration, considering each character's unique personality and individual differences.

Many characters in a novel take many types of conflicts from problems based on the realities that occur in this life. It is because literary works come from several cultural contexts in society (Suprayogi, 2019). People who read a story usually want to know how a conflict develops and is resolved because conflict usually adds doubt about the outcome and builds tension and interest in the story.

There are two categories of conflict in human life: internal conflict and external conflict. A character is pitted against an outside force they cannot control in the external conflict, such as other characters, society, or the world of nature. These external powers obstruct the character's motives and create tension as the character strives to achieve their goals. However, conflict can arise within a character. This is referred to as internal conflict. According to Bruno (Goh, 2019), inner conflict is the battle that takes place within a character's mind. It occurs when a character is conflicted between two or more goals or beliefs. When people are forced to make difficult decisions in their daily lives, they experience inner conflict. This indicates that inner conflict occurs when a character is faced with two or more difficult choices.

Conflict is also closely related to human psychology. According to Lewin (2013), conflict is the ability to push someone in two or more different directions at the same time. Lewin defines conflict as one of the personality dynamics that can be controlled by someone when dealing with a conflict caused by encouragement in one's personality. Psychological conflict in human characters is a type of conflict that is commonly found in literary novels. According to Jones in Damayanti (2016), A psychological conflict occurs when a person is struggling with themselves, their conscience, their feelings, or their guilt, or simply trying to decide what to do. Conflict is a crucial component of character because how a person responds to conflict can reveal a lot about their character.

The understanding about psychology is needed when conducting a psychoanalytical study in literature, since it is known as a familiar technique to use in scrutinizing a literary work (Amelia and Daud, 2020). Although it is in the psychology field, it can also be used in literature because both are concerned with human life.

One of the novels that significantly presents the issue of psychology is *Redeeming Love* novel by Francine Rivers. The novel takes place in the 19th century and was first published in 1897. This novel tells about a woman named Sarah who was forced into prostitution at the age of eight and then became a prime sex worker in Pair-a-dice, California. Her life is dark and changes after her mother died. Sarah shuts herself off from everyone. She doesn't even believe in God. She changed her name to Angel and she becomes a sex worker for a high price in a brothel run by a woman named the Duchess. Not infrequently because of the demands of her job, Sarah hates her environment, especially herself. Then she meets a man named Michael Hosea. Sarah's background in life is different from that of Michael Hosea. He is a good farmer and has a God-fearing personality. Sarah is a stunning, confident, independent, and sarcastic woman. In the novel, Michael depicts Sarah as “a flawless, blue-eyed porcelain doll with pale skin and golden hair.”(62).

Meanwhile, in the novel, it is described that Sarah consistently makes sarcastic remarks. An example of this is on the line,

> “Do you live in this room when you’re not working?” “Yes.” She tilted his head. Where was I supposed to live? In a little white cottage at the end of your road somewhere? “ She smiled to take the bite from her words.” (Rivers, 2007, p. 62).

However, Sarah is a woman who was in hell and returned. This novel deals with human life and the feelings that surround it. These feelings include feelings of affection, inner turmoil, and desires and accomplishments. Things like that make this novel can be studied using literary psychology analysis.

Based on the description above, it can be seen how the relationship between literary works and psychology. This is because the target object is equally related to humans. In this research, the researcher focuses on the psychological conflict experienced by the main character Sarah. The researcher is interested to analyze the Redeeming Love novel as research material because the research about this novel is limitedly conducted, no one has discussed this novel yet only novel reviews on the internet.

Method

This study uses qualitative descriptives because it describes the ongoing situa-tion, not only collecting but also analyzing, interpreting and concluding. Therefore, the results of this analysis are in the form of words (Kuswoyo and Susardi, 2018). Moreover, the qualitative approach focuses on narrative, description, and comprehension analysis. This kind of qualitative research involves a process that generates descriptive in-formation about people and observed behavior in the form of written or spoken words. Qualitative research aims to build the perception of an object so that the researcher must get closer to the object as a whole. The data of this research uses qualitative descriptive texts which focus on the text of literary work, which are narratives and dialogues. The descriptive research method prioritizes analysis and descriptive data from the people or actors being observed (Suprayogi, 2020). From those data, as part of descriptive qualitative research, data collection and data analysis are carried out simultaneously and well organized. The data source of this research is a novel entitled Redeeming Love by Francine Rivers and published by Multnomah Books in 2007 and consists of 479 pages. This research uses dialogue quotes from the main character Sarah and focuses on the form of psycho-logical conflict of the main character Sarah by combining the types of psychological conflict according to Muis (2009) and Kurt Lewin's theory. In addition, the writer also uses other sources to support this research, these sources include books, journals, and articles available on the internet.

Findings and Discussion

This chapter describes research findings, data analysis and discussion of research results. Research findings from events based on data that has been analyzed and then proven by quotations in the novel from events and dialogues. The discussion is based on the results of research findings that are discussed and interpreted.

a. Forms of the Psychological conflict of Sarah in the novel *Redeeming Love*

The results of this study will be described based on the data obtained as evidence of research results. There are twelve forms of symptoms inner conflict that will be discussed in this research data, namely: (1) depression, (2) obsession, (3) anxiety, (4) fear, (5) insecurity, (6) guilt, (7) feeling of inadequacy, (8) frustration, (9) anger, (10) offended, (11) dissatisfaction, (12) attention. The researcher found some data that can be classified and cannot be classified as a type of psychologi-cal conflict. However, some of the data that cannot be classified, according to the researcher's understanding the data has characteristics that lead to the type of conflict psychology proposed by Muis (2009).

1. Depression

Depression is a symptom of someone experiencing a state of sadness, meaning an emotion characterized by feelings of unlucky, lost, and helpless. At that time humans often become quieter, less excited and withdrawn. Symptoms of a person are said to be experiencing depression when he is in a state of sadness and disap-pointment. Depression was caused by the pressure of internal conflict. Inner con-flict is a conflict that occurs when a person fights or when a human has an internal conflict with herself.

> She chewed on her lip and lowered her head, playing distractedly with her doll. "What if I got sick and died, Mama?" (Rivers, 2007, p. 18)

Sarah is a girl who loves her mother very much. Since childhood, she only felt the love given by her mother but not by her father. Sarah's mother always tried to fulfill the love that Sarah should get from her father. Her mother always talked about how her father Alex was. So Sarah expected that her father was the same as what her mother had told her. However, it turns out that her father is very dif-ferent. Based on the quote above, it can be illustrated that Sarah has an inner conflict in the form of depression. Sarah's symptoms were depression caused by helpless anger directed at herself. This was marked by how Sarah endured her sadness after hearing her parents talk. Sadness and hopelessness in her life are the picture of how Sarah experienced depression when she was little. Her anxiety arose and asked her mother's opinion that maybe her mother would be happier if Sarah got sick and died. Sarah said that because she could not contain her disap-pointment with her father.

2. Obsession

A person can be said to be obsessed if that person continues to experience a feeling or is haunted by thoughts that constantly appear to dominate his con-sciousness. Everyone has the potential of having an obsession. The following is the inner conflict of obsession with a quote from the novel *Redeeming Love* by Francine Rivers.

> Sarah lay on the bed and pressed Mama's pillow against her face, com-forting herself with the lingering scent of her mother. She waited for Rab to come back. As the hours passed, the trembling started deep inside her. (Rivers, 2007, p. 37)

When Sarah was eight years old, Sarah's mother struggled to make ends meet because her husband abandoned her. Her mother had to make a living, Sarah al-ways accompanied her mother everywhere to get a job and even sold some gold. Until one day her mother was willing to fuck another man to get money. Bad luck befell Sarah because her mother was sick and died. She really lost a mother figure who always gave her affection. The quote above illustrated that Sarah experi-enced an inner conflict of obsession. This was marked by her reaction that she still felt the figure of her mother who had died. Smelling her mother's scent made Sa-rah feel the presence of a mother figure beside her. Based on the quote, the researcher assumes that Sarah is experiencing symptoms of obsession with someone's presence, namely her mother. Therefore, the quotation above can be classified that Sarah experienced a psychological conflict of obsession.

3. Anxiety

A person is said to be anxious if he is worried. There is a feeling that is a signal or a suspicion or a feeling of fear associated with some calamity or unpleasant event that is about to happen, whether real or imagined. The following is an example of anxious inner conflict in a quote from the novel Redeeming Love by Francine Rivers.

> She worried about what "everything" he wanted. Whenever she was awake, he was there. She just wanted him to leave her alone. Angel felt a trap closing in on her. She wasn't in a fancy brownstone this time. She wasn't in a rotting tent made out of a ship's sail, or a two-story brothel, but it was a trap nonetheless, and this lunatic held the key. (Rivers, 2007, p. 109-110)

The sentence highlighted above can be classified as a history of experiencing psychological conflict, namely anxiety. There were characteristics that Sarah was overly concerned about. Anxiety appears as Sarah's inner

conflict when she is with Michael. She was worried and felt Michael setting her up. While not neces-sarily bad things will happen to her when she lives with Michael, she realizes that her existence is not in a brothel or on a boat but in the house of a farmer named Michael, where Michael controls what goes in his house. Therefore, the researcher assumes that Sarah is experiencing symptoms of anxiety about the presence of other people.

4. Fear

This feeling of fear arises when a person is in very strong worries, doubts and anxiety. They are suspicious and worried about what they think is true or might happen. Adolphs (2013) defines fear as "the experience we have when we feel threatened." Fear is a full-body, stressful experience caused by the anticipation of something bad happening, whether the threat is an upcoming performance review at work, the steep slope of a mountain you've chosen to ski down, or the sound of footsteps behind you at night. The terms "fear" and "anxiety" are frequently used interchangeably. On the other hand, the researcher has different definitions for each word. The following is an example of an inner conflict of fear in a quote from the novel Redeeming Love by Francine Rivers.

> Terrified, Sarah got up and ran. She raced through Mama's flowers and across the lawn and onto the pathway to the springhouse. She ran until she couldn't run anymore. Gasping, her sides burning, she dropped into the tall grass, her shoulders heaving with sobs, her face streaked with tears. (Rivers, 2007, p. 16)

Sarah was just a child who wanted the love of her parents. But at the moment where she met her father, she had to see and even hear her parents arguing. Based on the quotation above, it is evident that Sarah experienced an inner conflict of fear. It was proven when Sarah heard the conversation of her parents, especially hearing the words of her father. Sarah felt very deep anxiety, she relieved anxiety by running until she felt tired and even fell into the tall grass. Her father's words made Sarah unable to accept the fact that her own father did not want Sarah to be born into the world. Sarah's response when she heard this could indicate that Sarah had symptoms of fear. Therefore, through the quotation above, Sarah is classified as having an inner conflict, namely fear.

> Cleo stiffened, and Sarah thought she was angry. She wished Merrick would leave her alone, but he kept stroking her cheek. Sarah wanted to get as far away as she could from this awful man with his black beard and dark eyes and mean grin. "Leave her alone, Merrick. She's scared enough as it is without you teasing. (Rivers, 2007, p. 25)

In the quote above it is also found that Sarah is experiencing an inner fear con-flict because of Merrick, she stroked Sarah's cheek with an evil grin. The sentence that is highlighted has the characteristic that Sarah is experiencing a situation where Sarah is under pressure. So it can be classified that Sarah experienced fear, because Sarah showed symptoms of fear. Merrick's movements made Sarah sus-picious and very worried. It is tagged based on a quote where Cleo changes Mer-rick to stop courting him because Sarah seems so worried because of Merrick. Thus, the researcher believes that Sarah experienced fear because Cleo explained Sarah's condition.

5. Insecurity

Feelings of insecurity are caused by a deficiency in solving basic anxiety in the individual, and a lack of control over the environment, especially when first expe-rienced at the oral level. The following is an example of an inner conflict of inse-curity in a quote from the novel Redeeming Love by Francine Rivers.

> Terrified, she covered her head with the dirty blanket and pressed her hands over her ears. The silence that followed grew heavy. Sarah peeked down the darkened corridor. She felt eyes watching her. What if the rat came back? Her heart was like a drum, her whole body wracked with its beat. She heard soft scratching and drew her legs in tight against her body, staring into the darkness, terrified of what lurked there. (Rivers, 2007, p. 28)

When Sarah lost her mother, Sarah was raised by Cleo for a while and Sarah was taken in by Cleo. But at that time Sarah was forced by Merrick. In the quote above, especially from the sentence highlighted, Sarah's reaction to the condition shows that she is experiencing an inner conflict of insecurity. This was illustrated when she got rid of deep anxiety and fear by covering her head with a blanket. The lack of environmental control over her, and made her increasingly worried so that she felt threatened by the condition she was experiencing. This is a symptom of insecurity, the researcher assumes that it can be classified that Sarah has an inner conflict, namely insecurity.

6. Guilty Feeling

Feelings of guilt arise from a judgment of thought or behavior by the individual's superego, namely failing to live according to oneself or giving too much heart to unconscious impulses. The following is an example of an inner conflict of guilt in an excerpt from the novel Redeeming Love by Francine Rivers.

> Mama bit her lip and reached out a hand toward Papa, then stopped suddenly. She looked afraid again. Sarah looked from one parent to the other, struggling to understand. What had she done wrong? Wasn't Pa-pa pleased that she liked his presents? (Rivers, 2007, p. 13)

Based on the highlighted sentences and other sentences that describe Sarah's reaction to an event. It is illustrated that Sarah is confused as she looks at her par-ents. Especially her mother who looks scared, Sarah feels guilty for what she did, so she wonders if her attitude towards her father scared her mother. She thought that her father would be happy if Sarah accepted his gift, but what happened was that she saw that her mother was terrified. She even made sure by asking to stay so she would know if she made a mistake or not. Therefore, the quotation above can be classified that Sarah is experiencing a psychological conflict, namely a guilty feeling.

7. Feeling of Inadequacy

In line with psychoanalytic theory, one's emotion of inadequacy is a picture or reflection of one's generalized sexual feelings or failure to maintain one's own per-fection. The following is an example of an inner conflict of inadequacy in a quote from the novel *Redeeming Love* by Francine Rivers.

> She wanted to explain. She wanted to say she was sorry. The words just would not come. They stuck like hot rocks in her chest, weighing her down deeper and deeper. (Rivers, 2007, p. 164)

The quote shows that Sarah is experiencing psychological conflict of inadequa-cy. It can be seen from the highlighted sentence that Sarah wanted to say sorry but she could not say the word sorry. This psychological conflict is illustrated when Sarah finds it difficult to explain and regrets what she did to Michael. This proved that Sarah was unable to convey words to Michael. This is because Michael's attitude confused him. Michael should have scolded her when she got home but instead Michael washed Sarah's feet and treated her sore feet after walking for miles. Thus it can be classified that Sarah experienced a type of psychological conflict, namely a feeling of inadequacy.

8. Frustration

Frustration is generally caused by changes in behavior or subconscious desire to make the individual fail. Frustration explains a significant portion of the development of psychopathology during adolescence, implying that frustration is near the origin of the causal pathways leading to psychopathology (Caspi et al. 2016; Jeronimus et al. 2015). High levels of frustration during adolescence predict in-creases in general distress and externalizing symptoms such as anger and substance abuse, as well as an increased risk of developing anxiety, depression, substance abuse, and thought disorders, as well as their symptoms, later in life (Jeronimus et al. 2016, 2017).

> Sarah sat in the rumpled bed, shivering and wondering if Cleo was right. But deep inside of her, something told her she was. If her father cared, would he have wanted her dead? If Mama cared, would she have sent her away? God's truth. What was God's truth? They left the next morning. Sarah never once glimpsed the sea. (Rivers, 2007 p. 31)

Based on the quote, the sentence highlighted depicts that Sarah is in a state where she thinks about Cleo's words, she feels disappointed but wonders about her parents. In addition, Cleo gave a statement about God's truth. But Sarah also asked what God's truth is. The researcher assumes that Sarah is experiencing symptoms of frustration, which can be proven by Sarah's response when she hears Cleo's statement. Thus the sentence above can be classified that Sarah is experiencing psychological conflict frustration.

> At eighteen, she was tired of living and resigned to the fact that nothing would ever change. She wondered why she had even been born. For this, she supposed. Take it or leave it. God's truth. And the only way to leave it was to kill herself. (Rivers, 2007, p. 50)

Based on this quote, there is a sentence that has been highlighted which illus-trates that Sarah questioned why she had to be born. This sentence has the char-acteristics of psychological conflict frustration which is classified

according to Muis (2009) one of which is that frustration unconsciously occurs when a person feels that he is a failed individual. The narrative quoted above illustrates that Sa-rah is tired of her life and she must accept the fact that her life will not change. Sarah already feels trapped with her dark life and will still be the highest paid sex worker. She no longer believes in God's truth. Then arose the desire to end her life.

> Angel sat very still, frustration and rage building. She clenched her hands. “Uninvest it. I know you have enough gold in your safe right now to square with me.” She gestured to the platter. “You have enough to buy eggs and cheese and cream for yourself.” She cupped her hands and made ashape. “A sack about this big is all I expect.
> (Rivers, 2007, p. 91)

The sentence that has been highlighted above clearly illustrates that Sarah is experiencing a frustrating psychological conflict. Sarah's frustration arose when she tried to hold back her anger at the Duchess. The Duchess is a woman who owns a brothel where women are employed as sex workers, including Sarah. She felt that her life was different from what the duchess had. The Duchess could enjoy a deli-cious meal with the work of the women as sex workers who were enslaved by her. Sarah felt unfair about what she had received while working as a sex worker by the Duchess.

9. Anger

Angry behavior can occur when a person feels angry, hurt or irritated by another person's behavior. The following is an example of an angry inner conflict in an excerpt from the Redeeming Love novel by Francine Rivers.

> Sarah sat alone for a long time wondering if Rab would keep his prom-ise to take care of her. When night came and he didn’t come back, Sarah went down to the docks and flung the rosary into a garbage scow. “What good are you?” she cried out to the heavens. (Rivers, 2007, p. 36)

All this time, Sarah has been asking about God's truth. But the conditions he experienced seemed as if God was not on her side. She always saw her mother pray-ing on her rosary, talking to the priest at church and even always asking God for forgiveness. Mae, Sarah's mother, always relies on God, Sarah hopes that there will be proof of God in her life. But after what happened Sarah was angry with God. She threw away the rosary that her mother always held in the trash can. Sa-rah's deep disappointment that made her not believe in God by throwing away the rosary was a form of Sarah's reaction to anger. So that the narration above, espe-cially the sentence that is highlighted, can be classified that Sarah is experiencing an inner conflict of anger.

10. Offended

Offended is pain that occurs when someone intentionally or unintentionally in-sults, is rude or impudent towards him. At this level one can attack either by using short comments, satire or impudent things. The following is an example of an in-ner conflict of dissatisfaction in an excerpt from the novel Redeeming Love by Francine Rivers.

> Angel hated her life. She hated the Duchess. She hated Magowan. She hated her own wretched helplessness. Most of all she hated the men for their relentless quest for pleasure. She gave them her body but not a par-ticle more. (Rivers, 2007, p. 50)

Based on the narration above, Sarah experienced an inner conflict of offended where she hates her life which is very sad, she hates the people around her, name-ly the Duchess and Magowan, especially she hates men who only want their bod-ies, pay for them with gold flakes, then leave them. It was the work she had done while she lived with the duchess. The owner of a brothel house who employs her as a sex worker. The quotation above indicates the symptoms of being offended experienced by Sarah. So the writer assumes that Sarah experiences inner conflict not only with other people but also with herself.

11. Dissatisfied

Dissatisfaction is an emotional state characterized by the sensation of being unhappy and dissatisfied - of not being satisfied. It is caused when our psychological needs go unsatisfied for an extended period of time, and it is frequently associat-ed with disappointment and frustration. Contentment is the polar opposite of an-ger.

> Dejected, Angel sat on the floor before the hearth and looked at the bar-ren fireplace. My life is just like that: a bare, cold, useless hole in a wall. She was stupid and clumsy. Oh, but she was beautiful. She touched her face. Or she had been. She got up. She had to do something. Anything. She needed

> light and warmth. She had watched Hosea build a fire often enough. Maybe she could do it herself. (Rivers, 2007, p. 127)

The quote above also proves that there are symptoms of dissatisfaction. It was illustrated when at first Sarah felt sad to be left by Michael who was traveling. Sa-rah felt her life was useless. While Sarah lived with Michael, Sarah was unable to do women's work in general, such as cooking. It was always Michael who did it, Michael served Sarah well. But her confidence immediately rose because she real-ized she is beautiful. So the desire arose to do things like Michael did. She thought she could do it. Sarah thought that being beautiful was not enough, she had to be able to do women's work, so she tried to do what Michael did. This is a symptom of dissatisfaction where dissatisfaction arises when Sarah feels herself useless but suddenly she realizes that she can do what Michael usually does.

12. Attention

Attention usually occurs in those who are based on the desire to carry out the in-itial psychosensual stage which is usually in the form of anxiety related to the in-dividual's thoughts, for example about what he may or may not get from it, and what he may give to others. The following is an example of the inner conflict of attention in a quote from the novel Redeeming Love by Francine Rivers.

> But Angel was lonely, and because of it she was edgy and defensive when Michael approached. After all, she didn't want him getting any wrong ideas. (Rivers, 2007, p. 121)

Sarah also experienced psychological conflict of attention when she felt lonely because Michael spends more of his time taking care of his livestock and garden even though Michael sometimes pays attention to Sarah during her recovery. Sa-rah wanted Michael to be near her and keep her company. The quote also illus-trates that Sarah also behaved defensively, she wanted to protect her feelings of embarrassment when she wanted Michael to accompany her.

b. Forms of the psychological conflict of Sarah in the novel *Redeeming Love* by Francine Rivers based on Kurt Lewin's theory

The following are the types of psychological conflict faced by Sarah based on Kurt Lewin's theory of conflict
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1. Approach-Approach Conflict

Approach-approach conflict is a state when one is interested in choosing a posi-tive goal at the same time. In this case, Wade Tavris (2008: 184) reveals an ap-proaching conflict will occur if the individual has an interest with the same intensi-ty at two or more possible activities or goals.

> But she had gifts to offer him now. She had stood firm against Duke. She had walked the road Michael had taught her. Because of it, people had trusted her and backed her in building the House of Magdalena. She was doing good with her life, and it was all because of him, because of what she had seen in him. "Seek and ye shall find," he'd read to her, and she had. Maybe if she found a way to tell him, it would give him peace. (Rivers, 2007, p. 455)

Based on the quotation, it is illustrated that Sarah was faced with two things that had positive implications in her life. Sarah asked God for directions on what to do. She wanted to return to Michael. Sarah thought that she could no longer submit to the Duke who had brought her into prostitution. Sarah also believed that it was Michael's actions that always relied on God that had taught her many things. Sarah's first positive goal was to free prostitution women who worked at the House of Magdalena. Then the second positive goal, Sarah has found a way to return to Michael and wants to thank him because Michael is her life getting better. Thus, the sentence highlighted can be classified as the type of approach-approach conflict.

2. Avoidance-Avoidance Conflict

The approach-avoidance conflict is when faced with an object or purpose that has a positive and negative valence as well.

> Mama was so cold and stiff. Sarah wanted to warm her. Sarah's eyes felt gritty and hot. She closed them and whispered over and over, "Wake up, Mama. Wake up. Please, wake up." When she didn't, Sarah couldn't stop the tears. "I want to go with you. Take me, too. God, please, I want to go with my

> mama." She wept until exhaustion overtook her and only awakened when Rab lifted her away from the bed. Men were with him. (Rivers, 2007, p. 35)

The quote above explains that Sarah was faced with a situation she did not like. A very heartbreaking event happened to Sarah. Sarah's mother passed away. In the quote above, it is illustrated that Sarah experienced deep sadness over the departure of her mother. Sarah not only felt sad, but also felt stuck, as if she did not want to do activities and was powerless in her life. She felt there was no point in continuing a life that was no longer the same after losing. Therefore, a form of re-action is to face the inner conflict by asking God to also take her life or die with her mother. Both are negative implications and can be classified as an avoidance-avoidance conflict.

3. Approach-Avoidance Conflict

Approach-avoidance conflict arises when two pushing and inhibiting forces emerge from one goal, for example, people are faced with choices that simultaneously contain elements they like and dislike.

> Sarah looked up at her father, thrilled at his approval. "I put it on my windowsill. The sun shines through it and makes colors dance on the wall. Would you like to come and see?" She took his hand. When he jerked away, she blinked, hurt, not understanding.
> (Rivers, 2007, p. 13)

The quote above describes the situation when Sarah expected a positive response from her father, she felt happy when she wanted to talk to her father. Sa-rah was surprised by her father Alex Stafford's response when he told her about the gift his father had given her. Her father did not feel like giving Sarah a present. Even his father refused when Sarah wanted to tell him where she had put the gift. In the same situation, it can be concluded that Sarah experienced things she wanted and did not want. Therefore it can be classified as an approach – avoid-ance conflict.

> "Shame," she managed thickly. Her eyes burned, and she struggled to push the emotions down again. She couldn't give in to tears, not even one, but she wanted him to know how she felt. "I don't know what I did wrong. I never knew, but I understood from the earliest time I can remember that I was never going to be good enough to deserve a decent life." (Rivers, 2007, p. 317)

The researcher found out that Sarah experienced an approach-avoidance con-flict. This conflict arises when two forces pushing and inhibiting emerging have not had one purpose, such as a person faced with the choice as well contains elements that are liked and disliked. The quote illustrates that Sarah is faced with two things where these two things are desire as well as resistance, these two things have opposite goals. On the one hand Sarah began to love Michael, but on the other hand Sarah felt she did not deserve a better life, this was a resistance from within Sarah herself which had negative implications so she thought that God had punished her.

Conclusion

After conducting research on the novel Redeeming Love by Francine Rivers, the researcher concluded that the main character named Sarah experienced psychological conflict or inner conflict according to Muis (2009), depression, obsession, anxiety, fear, insecurity, guilt, feeling of inadequacy, frustration, anger, offended, dissatisfaction, attention. Beside that, the researcher also found out that the main character Sarah experienced three kinds of psychological conflict or inner conflict according to Kurt Lewin's theory, namely approach-approach conflict, avoidance-avoidance conflict, and approach-avoidance conflict.

The form of conflict that is most dominated by the character Sarah is a form of fear and frustration. Sarah has experienced fear since her childhood, starting when she met her father who did not want to accept her as his child. In addition, her fear arose when Sarah was introduced to her by a stranger she did not know by her mother. Sarah experienced many psychological conflicts of fear when she was away from her mother and met Merrick, a man who often threatened Sarah's life. Fear also appeared when Sarah met Michael, Sarah was afraid of the nightmares that haunted her when she was living with Michael, and then Sarah also experienced fear when Michael fought with the man who had sex with Sarah.

As for Sarah, she experienced approach-approach conflict when she was faced with two things that had positive implications. First when she started to believe and asked God for guidance to return with Michael, another positive thing was that Sarah wanted to free the sex workers in the House of Magdalena. However, Sarah also experiences an avoidance-avoidance conflict, namely two things that are contradictory or have negative implicits. Sarah experienced a very deep sadness when her mother died, it made her not have the enthusiasm to live her life. So that she had no other choice, her sad reaction made her ask God to also take his life. In addition to experiencing two things that she does not like or have negative implications for herself, Sarah experienced an avoidance-approach conflict where these conflicts are two things that have positive and negative implications. Researchers found two data that can be classified as approach-avoidance conflicts. First, it

happened when Sarah was little, she was in a situation that made her both happy and disappointed because of her father's response. Sarah was very excited to tell her father about his gift, but Sarah was disappointed when her father admitted that he had never given her a present. Second, when Sarah faced a condition where she started to love Michael, but on the other hand Sarah felt she did not deserve Michael's love and thought that she was being punished by God for what she had done in her life.

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Analyzing The Quest Plot in Leigh Bardugo's *Six of Crows* (2015)

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Abstract

This study looks closely at the book *Six of Crows* by Leigh Bardugo. We're checking out the quest plot elements using Christopher Booker's theory and a structuralism approach based on Stanton's theory from 1965. We're using qualitative research methods, looking at the story's words and conversations to understand the quest plot elements. The main goal is to understand the tough journey of the main character and their team as they try to reach their big goal. In Booker's theories, there are five important parts to a quest plot: the call, the journey, arrival and frustration, the final tough parts, and the big goal. This study wants to show how these parts work together in *Six of Crows.* The book gives us a great way to see how these quest plot pieces fit in and make the story interesting. The analysis shows how the story is put together, showing how the characters face challenges and succeed in reaching their important goal.

Keyword: *journey, plot, quest plot, structuralism*

Introduction

The events and acts that take place in the course of a story are referred to as its plot. Character introduction, the growth of the story's central conflict, rising ac-tion, the climax, falling action, and resolution are common plot components. (Berten, 2007). However, the storyline itself already shapes events. A storyline might make a marriage the happy conclusion, the start, or even a twist in the middle (Culler, 2011). Novel is an illustration of a liter-ary work in written form; it may be a realistic portrayal of reality (Amalia, Gulo, 2022). Literature, specifically imaginative literature, is a form of art that emerges from the author's imagination (Klarer, 2004). Fiction can be defined as a narrative prose that is made up of a non-scientific imagination created by the author and not based on reality, this literary work still makes sense and contains many truths that are seasoned with the drama of human relationships.

Leigh Bardugo novel *Six of Crows* is set in the fictional Grishaverse, the same world as her Grisha Trilogy series. The story revolves around a group of young criminals known as the "Crows," led by the cunning Kaz Brekker, who is joined by master thief Inej Ghafa, sharpshooter Jesper Fahey, Grisha with blood-controlling powers Nina Zenik, ex-Grisha soldier Matthias Helvar, and mechanical genius Wylan Van Eck. When Kaz is offered an irresistible heist to steal a dangerous miracle formula from a captive Grisha scientist in the perilous city of Ketterdam, the Crows must unite and confront numerous challenges, including distrust, betrayal, and dark forces. Amidst their individual backgrounds, goals, and secrets, the group faces formidable enemies and becomes embroiled in political intrigue, violence, and organized crime.

By analyzing the plot, we can understand the structure of the story in more depth. It helps us identify how the events in the story are structured, including how the plot develops and culminates. In particular, this research is also to introduce types of plots that are rarely heard by the public. In analyzing this, the author uses one element of Christopher Booker's '7 basic plots', namely the quest plot. The author analyzes the journey of the protagonist and his friends which is full of challenges and obstacles to achieve a goal. In the quest plot, there are five elements, namely the call, the journey, arrival and frustration, the final order and the goal. According to Booker, to understand the plot in a story is to identify the basic plot that exists, we can see the patterns that un-derlie many stories and understand how plot elements develop and interact in nar-ratives.

Theory and Method

This section describes in detail how the study was conducted, including theoretical and operational concepts as well as variables used in the study. The author uses qualitative research to elaborate on the ideas of this study.

Connaway & Powel (2010) claim that the case study is a particular type of qualitative research method and is hence an inquiry. The descriptive qualitative method also enables participants to provide information via narration and dialogue (Kasih, Amelia, and Fithtratullah, 2022). When conducting qualitative research, the data is first stated and then re-analyzed according to the objectivity of the research (Amelia and Daud, 2020; Kasih & Strid, 2020). Data may be analyzed using theories for understanding and expressing the truth as well as for identifying critical points (Samanik & Lianasari, 2016). The book "Six of Crows" by Leigh Bardugo released by Henry Holt and Co. in 2015 became the primary data source. Moreover, the data in this research narrative and dialogue from the book Six of Crows focusing on quest plot. Journals, essays, analyses, and internet articles that the authors deem relevant to the findings are used by the authors to support the data.

Findings and Discussion

The author uses the quest plot theory from the book "The Seven Basic of Plots" by Christopher Booker to find quest plot data in the novel's story. The quest plot is described by a story that has a quest theme, a quest in the sense that the protagonist in this story has a special journey and goes through various obstacles and threats to achieve his goal, here the protagonist must have more than one friend or you can say it must have a group. In addition, the quest plot also has five elements to match the quest, including the call, the journey, arrival and frustration, the final ordeals and the goal.

1.1 The Call

The call or an unexpected challenge appears in the main character's world. This call stimulates the protagonist to leave their zone and this becomes the reason to start a new journey. This is the first step in their journey that will lead them to face several obstacles and experience personal growth. In the novel, Kaz Brekker is a clever and ruthless leader of a criminal crew in the city of Ketterdam. He has a reputation as a criminal mastermind who is good at planning elaborate scams and robberies. As such, Kaz was the chosen one to carry out the mission of stealing a prisoner who had valuable information in a very dangerous and tight place. As quoted below:

> The thought passed through Kaz's mind in a humiliating, gibbering wave of panic, *then the phantom was upon him, and he felt the sharp jab of a needle in his neck*. 'A ghost with a syringe?'
> Fool, he thought. And then he was in the dark.
> *Kaz woke to the sharp scent of ammonia*. His head jerked back as he returned fully to consciousness.
> The old man in front of him wore the robes of a university medik. He had a bottle of wuftsalts in his hand that he was waving beneath Kaz's nose. The stink was nearly unbearable. (Bardugo, 2015, p.54).

In the narration "then the phantom was upon him, and he felt the sharp job of a needle in his neck" it reveals that Kaz was kidnapped by being stabbed with a syringe filled with anesthetic, by a mysterious person who can only be seen as a ghost by Kaz because of the appearance that looks like a human silhouette. Kaz was anesthetized so that he could be taken to where the kidnapper was. Where in this narrative it is explained "Kaz woke up to the sharp scent of ammonia" Kaz woke up from his stupor because he smelled the very sharp scent of ammonia. For information, the scent of ammonia is usually in the pharmaceutical field to be used as an ingredient in medicines. From the data above, it is explained that a mysterious medical person forcibly kidnapped Kaz by drugging him and taking him to the kidnapper's laboratory. After Kaz regains consciousness, he finds out that the kidnapping is not a ghost but Van Eck, a medic who wants something from Kaz. Van Eck is trying to seduce Kaz to commit a heist in the Ice Court which is very dangerous, whatever Van Eck does in order to seduce Kaz to accept his mission.

> '*Thirty million kruge*,' Kaz said.
> 'We said twenty!' sputtered Van Eck.
> 'You said twenty. It's clear you're desperate.' Kaz glanced back in the direction of the boathouse, where a room full of men simply waited to die. (Bardugo, 2015, p.73).

In the line "Thirty million kruge," it is explained that Kaz will accept Van Eck's offer in return for thirty million kruge. Kruge in the story is the currency of Ketterdam, and Ketterdam itself is the city inhabited by the characters. This is too difficult for Van Eck, because Van Eck only offers twenty million kruge, but what can be done if this is what will make Kaz carry out the dangerous mission, as quoted below.

> 'I'd just be stealing from a better class of suckers. *Thirty million kruge.' Van Eck nodded. 'Thirty. The deal is the deal*.' (Bardugo, 2015, p.73-74).

According to the above sentence "Thirty million kruge." Van Eck nodded. "Thirty. The deal is the deal." Van Eck agreed to Kaz's request for a reward, which was thirty million kruge with the evidence of the narrative "Van Eck nodded". "The Call" element in the narrative is the starting point that encourages the main characters to begin their journey. This vocation results in a shift in the character's outlook on life, creating a desire to explore the unknown, overcome uncertainty, and face obstacles.

1.2 The Journey

A journey plot, often associated with the protagonist's journey concept, is a fundamental narrative structure in storytelling. It follows the protagonist's path through a series of stages, including a call to adventure, trials, a climactic ordeal, and a return with newfound wisdom or a reward.

The journey of the main characters Kaz Brekker and his crew, to rob the Ice Court begins. Given their purpose to bring out valuable captives who have much-needed information. Teams must go through a series of complicated preparations and dangerous tests before reaching their goals. But just starting the journey Kaz and the team already have challenges to start the journey, as the quote below explains. The narrative delivered by Inej and his team including Kaz shows how the journey has begun to come with the challenges that exist.

> He looked down. In the dim glow of the harbour gaslights, he saw Dirix, one of the Dregs who'd been meant to make the journey with them. There was a knife in his abdomen, and his eyes were glassy. 'Kaz!' he shouted. But it was too late. The schooner exploded, knocking Inej off her feet and showering the docks in flame. (Bardugo, 2015, p.162).

In this quote, it is clearly seen in the journey of the main character, Kaz, and his group. Initially, Kaz and his colleagues begin their journey in a port filled with uncertainty. They are a group of criminals who have a common goal. However, when Kaz sees their colleague, Dirix, who is seriously injured with a knife in his stomach, it is a moment of call or clue on their journey. This is the moment when the main characters are faced with sudden and deep challenges, which is an important characteristic of the course of the plot. Then, when Dirix shouts out for Kaz, we see how these characters react to the challenges that arise. It reflects the part of their journey that involves feelings of crisis or conflict, which generally occur in the course of the plot. The climax in this quote is the explosion of the sailing ship, which is the culmination of the dangerous situation they are in. This is the high point of their journey where everything seems to be at the highest risk. The entire excerpt reflects how the journey of the main characters in the novel follows a pattern common in Journey Plot theory, with increasingly intense challenges, crises, and climaxes.

> *A slab of earth shot up from beneath* Matthias' feet, knocking him to the ground. Another erupted to Nina's right, sending her sprawling. *All around them, crooked monoliths of earth and ice burst upwards, as if the ground was coming to life. A harsh wind whipped at their faces, snow spinning in flurries.*
> 'What the hell is this?' cried Jesper.
> 'Some of kind of earthquake!' shouted Inej.
> 'No,' said Nina, pointing to a dark spot that seemed to be floating in the sky, unaffected by the howling wind. 'We're under attack.' (Bardugo, 2015, p.274).

In the quote, there are physical and mental disorders that occur in the journey plot. Physical disturbance manifests when the main characters, such as Matthias and Nina, are suddenly faced with a terrifying natural attack, with earthen slabs sliding from beneath their feet and shocking ice monoliths. As explained in the excerpt, "A slab of earth shot up from beneath [...]. All around them, crooked monoliths of earth and ice burst upwards, as if the ground was coming to life. A harsh wind whipped at their faces, snow spinning in flurries." Strong winds and swirling snow also add to the physical chaos. On the other hand, mental disorders are reflected in the character's reactions to these events.

1.3 Arrival and Frustration

Arrival plots focus on the journey towards a goal or destination, with satisfaction derived from reaching it, while frustration plots emphasize the challenges and obstacles characters face in their pursuit of their objectives, often leading to heightened emotional tension and conflict. In the novel, Kaz and the team manage to enter the Ice Court in perfect disguise, in this element entering where the protagonist is already at the end of the goal, by looking at a series of obstacles and challenges that are waiting for them to face. In the sentence below,

> None of it mattered. For now, Kaz had to focus on the plan and finding Yul-Bayur. He glanced at the others. Wylan looked as if he was ready to wet himself. Helvar appeared grim as always. Jesper just grinned and whispered, 'Well, we've managed to get ourselves locked into the most secure

> prison in the world. We're either geniuses or the dumbest sons of bitches to ever breathe air.' (Bardugo, 2015, p.315).

In this quote, plot elements revolve around the arrival of Kaz's team into a perilous situation and their subsequent reactions. Their arrival at a highly secure prison signifies a significant stage in the story's development, where they must confront a formidable challenge to achieve their goal of finding Yul-Bayur. Frustration manifests in various ways among the characters. Wylan, one of the team members, displays fear and uncertainty in this challenging situation, creating tension within the team since the success of their mission hinges on cooperation and trust among them. While Helvar remains serious and focused, Jesper approaches it with a more relaxed attitude and employs humor as a coping mechanism to deal with the pressure. Jesper also voices his feelings of uncertainty through a rhetorical question that adds to the atmosphere of tension and uncertainty in the plot.

> '*We have a problem*,' Wylan said.
> 'How bad?' Jesper asked, dumping his coils of rope on the floor. Inej gestured to a pair of big metal doors set into what looked like a giant chimney that jutted out from the wall and stretched all the way up to the ceiling. *'I think they ran the incinerator this afternoon.' 'You said they ran it in the mornings,' he said to Matthias. 'They used to*.' Matthias said" (Bardugo, 2015, p.327).

When Wylan, Jesper, Inej and Matthias got to the trash room, they didn't expect that problems would arise, in the statement *"We have a problem,"* . In fact, they find the information they get inaccurate, "I think they ran the incinerator this afternoon." "You said they ran it in the mornings," he said to Matthias. "They used to." Jesper uttered a sentence of despair over this situation that he initially entrusted to Matthias. Matthias is a person who is believed to have full information regarding the Ice Court. Matthias gave information that the prison incinerator will always be turned on in the morning, because the place is indeed home to Matthias first, all procedures and activities if nothing changes will be the same as Matthias knows. But in fact, the incinerator was already turned on that afternoon, where they would go through the incinerator to get out of the cell. Frustration will always arise in various ways, starting from some plans that are not suitable, this is what makes the despair felt by the characters.

1.4 The Final Ordeals

The final ordeal refers to the culminating stage in the main character's journey towards achieving their goal. This is a critical moment in the storyline where the characters are tested to the maximum extent, and usually face very difficult conflicts or fights. Various obstacles will be faced by each character, according to the quest plot elements according to Booker (2004), they must face all the obstacles that come and be able to overcome them to get the goal they want. Here they found where scientist Bo Yul-Bayur was being held. They rushed to the vault where Bo Yul-Bayur was, as quoted below.

> ... A Shu boy was seated cross-legged on it. He stared at them, his dark hair flopping over his forehead, a notebook in his lap. He couldn't have been more than fifteen. 'We aren't here to harm you,' Nina said in Shu. '*Where is Bo Yul-Bayur*?' The boy brushed his hair back from his golden eyes. '*He's dead*.' (Bardugo, 2015, p.426).

> *But the Fjerdans had kept his son alive for a reason. 'They're trying to make you recreate his formula,' she said*. (Bardugo, 2015, p.427).

From this data, explaining indirectly the disappointment of Nina and Matthias, "Where is Bo Yul-Bayur?" Nina asked to make sure that the closet was supposed to be filled by the scientist they were looking for, but instead it was just a boy. When he heard the words "He's dead.Their hopes were dashed, but the boy's confession calmed them down a bit, from the phrase "But the Fjerdans had kept his son alive for a reason." They're trying to make you recreate his formula," she said.The boy named Kuwei Yul-Bo is the son of Bo Yul-Bayur who was left alive because he inherited greater abilities than his father, and will be used as they would use his father, Jurda Parem can only be created by him. So that's what keeps Kuwei alive. They take Kuwei Yul-Bo out of custody and find the other team in the promised place. And the team managed to gather completely at the planned meeting, namely on the bridge. Matthias had set up a Tank in a field. All teams are complete with a new member, Kuwei Yul-Bo who has been introduced to the team, that he is the successor to the abilities of his father Bo Yul-Bayur who has died. There are Nina, Matthias, Wylan, Jesper, Inej and Kaz. They managed to escape from prison. They had approached the pier with excitement, hoping to directly board the schooner parked on its beach. But the final hurdle awaits them.

> The tank jolted to a halt, nearly flinging Nina from her perch. The quay lay directly before them, and beyond it the harbour, the flags of a thousand ships snapping in the breeze. The hour was late. The quay should have been empty. Instead, it was crowded with troops, row after row of them in grey uniforms, two hundred soldiers at least – and every barrel of every gun was pointed directly at them. (Bardugo, 2015, p.453-454).

They realize that this is not part of the plan, and it is a new threat to them. The narrative "and every barrel of every gun was pointed directly at them." proving that they must be able to get through the last obstacle that threatens their lives. There was no other way, they made a bad choice, Nina asked Jurda Parem from Kuwei Yul-Bo. Jurda Parem is a substance developed to dramatically increase Grisha's abilities, make them much stronger and allow them to perform wonders that were previously impossible. However, the use of Jurda Parem also has very dangerous side effects, including dependence, loss of control over their abilities, and even serious physical and mental damage. With no time and no other choice, Nina must eat Jurda Parem in order to rescue and bring them all out of the Ice Court. After Nina ate Parem, she felt a power peaking within her, less than ten seconds. Nina raised her hand, then grasped and dropped. Miraculously, hundreds of soldiers who blocked him lay flat on the ground. They managed to board their parked schooner and left the ruin in their wake. As Booker (2004) mentions, They must be able to face situations where they have to risk their lives, or they have to make choices that could change their fate or the fate of others. is a high point in a character's journey, creating deep tension and allowing characters to show their development that they have experienced during their journey.

1.5 The Goal

In the novel *Six of Crows*, the protagonist has responsibility for the journey made, because he has a strong motivation. The main purpose of their trip is indeed to rescue the creator scientist Jurda Parem who is being held in the Ice Court prison. However, the motivation that made them agree to the mission was because of the payment or reward they would get of thirty million Kruge if they succeeded in bringing the scientist to the Merchant Council. Therefore they risk everything in the mission to get what their main goal is. Kaz, Inej, Jesper, Wylan, Nina and Matthias have managed to rescue and bring Kuwei Yul-Bo to Ketterdam safely. Kaz has contacted Van Eck to meet and give each other what each of them promised. Handing over the scientists Van Eck commanded and taking in exchange for Kaz and the team, they agree to meet on a small, very flat island called Vellgeluk. As quoted below.

> They strode towards the centre of the island, Kuwei behind Kaz, bracketed by Jesper and Inej. As they drew closer, Jesper saw someone in a black mercher 's suit approaching, accompanied by a tall Shu man, dark hair bound at the nape of his neck, and followed by a contingent of the stadwatch in purple coats, all carrying batons and repeating rifles. Two men lugged a heavy trunk between them, staggering slightly with its weight. '*So that's what thirty million kruge looks like*,' said Kaz. Jesper gave a low whistle. 'Hopefully, the longboat won't sink.' (Bardugo, 2015, p. 477).

From the data, they realized that wealth would soon come close to them. From the quote *"So that's what thirty million kruge looks like,"* it is revealed that Kaz will get paid well for things that have threatened his life. This goal is the main driver of the storyline. Most of the events in the story occur because the characters are trying to achieve their goals. This creates a strong narrative structure and ties everything in the story in a clear direction. It looks very convincing, with the guards dragging suitcases containing piles of pale purple money, and very tight guards. Van Eck asked Kaz to hand over Kuwei Yul-Bo first, Kaz did not wait long, he directly handed over the shu scientist without hesitation, and asked for the reward Van Eck promised. Unfortunately, Kaz's guess was very correct, the very rich Merchant Council would not be satisfied with his wealth, so he planned to betray Kaz and the team. Seen in the quote below.

> Van Eck stepped in front of Kuwei and said, 'I'm afraid I can't allow that, Mister Brekker.' Kaz leaned on his cane, watching Van Eck keenly. 'Is there a problem?' 'I count several right in front of me. And there's no way any of you are getting off this island.' Van Eck pulled a whistle from his pocket and blew a shrill note. In the same moment, his servants drew their weapons and a wind came out of nowhere – a howling, unnatural gale that whirled around the little island as the sea began to rise. (Bardugo, 2015, p. 480-481).

Even though the merchant council left and took one of their colleagues, Inej, Kaz and the team believed that Inej was able to escape from Van Eck and that Kaz also had a chance to save Inej and get their money back. By stealing from someone named Pekka Rollins.

> 'Son of a bitch,' he exclaimed a second later.

> 'What is it, boss?' Rollins held up his watch chain. A turnip was hanging from the fob where his diamond-studded timepiece should have been. 'That little bastard—' Then a thought came to him. He reached for his wallet. It was gone. So was his tie pin, the Kaelish coin pendant he wore for luck, and the gold buckles on his shoes. Rollins wondered if he should check the fillings in his teeth. 'He picked your pocket?' Doughty asked incredulously. (Bardugo, 2015, p. 500).

In the end, the quote represents the end of the search that Kaz and the team undertook. Kaz and the team did manage to get the main goal of the search, which is to get the scientist Shu who is now a child named Kuwei Yul-Bo. On the other hand, they miss what motivated them to make the journey. And they also lost one of their cooperating colleagues and a very important role also in that search mission. The goal is an important element in many stories that provides a clear focus and purpose for the main character and the storyline as a whole. This creates the basis for conflict, character growth, and deep themes in the story. Thus, the story in the Six of Crows novel has a depiction and description of the five elements of "The Quest" by Christopher Booker.

Conclusion

The analysis of *Six of Crows* reveals a compelling alignment with the classic quest narrative structure. The story follows protagonist Kaz as he responds to the call, forms a team with remarkable individuals, and faces various dangers. Overcoming trials is crucial for progress. Moments of arrival and frustration, coupled with final ordeals, lead to the climax where sacrifices and tough decisions propel the characters to profound personal growth. The ultimate goal, extracting the scientist Shu, serves as the narrative's cornerstone, igniting conflict, fostering character evolution, and weaving thematic elements throughout. In *Six of Crows,* this alignment enhances plot coherence and emphasizes the journey's depth and complexity.

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Representation of Lucinta Luna in KapanLagi.com News Media: Critical Discourse Analysis

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Abstract

Representation is something that reveals or explains something; the act of displaying someone or something in a specific way. The goal of representation in discourse is to communicate the text's multiple meanings in addition to its literal meaning. It's crucial to remember, though, that a community's experiences, rights, and contributions are still significant despite its numerical minority status. To promote the rights, respect, and understanding of members of various communities, the term LGBT is used to acknowledge and recognize the diversity of sexual orientations and gender identities. The mass media serves as a conduit for communication, willing and able to convert the communicator's intended message into one that the communicant can comprehend. The media makes an effort to synthesize the important debate from the facts of numerous events. One of the internet newspapers is KapanLagi.com. As a result, the media has a significant obligation to represent LGBT people. This issue is interesting to be discussed because this phenomenon sparks news readers/society as it is contradictory to Indonesia's norm, and linguistically because the representation on the news sparks different perspectives among Indonesians. The effect of the news can be seen by paying attention to pros and cons; comments were found on Lucinta Luna's official social media accounts such as Instagram and then taken by News Media. To gain the information and do further analysis, this study will use the Critical Discourse Analysis approach popularized by Fairclough.

Keyword: *critical discourse analysis, Fairclough, LGBT, representation*

Introduction

Representation is something that reveals or explains something; the act of displaying someone or something in a specific way. Representation is a method for examining anything that may be viewed through many ways, such as words, voice, and action, and each person has a different way of doing it (Sari & Pranoto, 2021). Thus, mass people may know something through its representation. Although the representation comes from one source, people may see or interpret it in different ways of perspective. This phenomenon is interesting to be analyzed further in a linguistic approach, especially with discourse analysis. The goal of representation in discourse is to communicate the text's multiple meanings in addition to its literal meaning (Eijick & Kamp, 2011). Representation can be done by people from a community, and their purpose of the act may vary. The common one is for popularity and one of the others is to fight for rights and legal protection.

Lesbian Gay Bisexual Transexual (LGBT) community is A group that comprises a lower proportion of a larger population that may be referred to as a "minority." (Frost et al., 2019) Because its members make up a smaller proportion of the total population in many nations, the LGBT community is frequently seen in this sense as a minority group. It's crucial to remember, though, that a community's experiences, rights, and contributions are still significant despite its numerical minority status. In addition, Carpenter (2020) stated that to promote the rights, respect, and understanding of members of various communities, the term "LGBT" is used to acknowledge and recognize the diversity of sexual orientations and gender identities. Meanwhile, LGBT is not in harmony with the religious and cultural system prevailing in Indonesia because LGBT clashes with social norms and customs that exist in Indonesia. People in Indonesia see LGBT activities as immoral and taboo behavior (Sari et al., 2020). Although, the community still shows their activities and directly and/or indirectly promoting their ideology. The representation of LGBT community in Indonesia can be accessed by reading or watching information from mass media. One tool for delivering communication messages and facilitating their publication and distribution is the mass media.

Additionally, the mass media serves as a conduit for communication, willing and able to convert the communicator's intended message into one that the communicant can comprehend. The public dissemination of ideology, both in favor of and against a discourse, can also be facilitated through the mainstream media (Rokhmansyah et al., 2020). The media makes an effort to synthesize the important debate from the facts of

numerous events. As a result, the entire substance of the media is nothing other but the reconstruction of reality as meaningful conversation. News reporting in the media can be compared to a circle that includes the social structure that is forming, standards or norms that are used as benchmarks, and explanations of a phenomenon (Fowler et al., 2018). These objects are arranged in a series of interconnected circles. According to Whittle in Rokhmansyah et al (2020), news articles have the ability to sway readers. The text will result in a discourse that maintains the tradition, creates power dynamics, and has ideological implications.

One of the internet newspapers is KapanLagi.com. The news that KapanLagi.com presents as a component of the national mass media often follows that of the mass media. The concerns discussed don't just involve unimportant things; they also touch on contentious subjects like LGBT issues. The researchers discovered many news stories in this media that addressed LGBT issues on a local, national, and worldwide level. It is clear from the different LGBT-related publications, KapanLagi.com has provided that internet media has a bias of the LGBT community, particularly with regard to human rights. As a result, the media has a significant obligation to represent LGBT people. Recently, a transgender public figure named Lucinta Luna was declared engaged to a foreigner man in Bali. This sparked various reactions from the media and netizens.

This issue is interesting to be discussed because this phenomenon sparks news readers/society as it is contradictory to Indonesia's norm. Indonesia is known as a religious country with 6 religions living together. Things such as Transgender or Homosexual are prohibited in the religions, while transvestism is known as a taboo thing to do. Meanwhile, Lucinta Luna is a 'controversial' public figure, a transgender woman who had engaged with a man and used words that portrayed islam religion as caption of her instagram post. Also, Lucinta Luna shows herself wearing a gown and acts as the bride of this engagement. This event gains pros and cons among people and media.

The phenomena of Engagement of Lucinta Luna and Alan is interesting linguistically because the representation on the news sparks different perspectives among Indonesians. Although the media present the news as neutral as possible, it cannot be denied that the words and sentences chosen may have derived people's opinion regarding the issue. Language variations and the choice of quotation from the actor may portray a certain standpoint of the news and may be absorbed by readers (White, 2012). The use of sociolinguistic language on the social status of Lucinta Luna (Public figure) as a bride at the engagement ceremony also became an important aspect to be analyzed. The effect of the news can be seen by paying attention to pros and cons; comments were found on Lucinta Luna's official social media accounts such as Instagram and then taken by News Media.

To gain the information and do further analysis, this study will use the critical discourse analysis approach popularized by Fairclough. This study aims to describe the text's dimensions, discourse practice, and socio-cultural reporting of Transvestism groups in the online media KapanLagi.com entitled "Representation of Lucinta Luna in KapanLagi.com news media" by utilizing Norman Fairclough's critical discourse concepts. According to Fairclough (2013), discourse is a type of social practice that forms the social reality, identity, and social interactions. Furthermore, discourse's existence is dialectically tied to and shaped by other social systems. This tension between social structure and social activity is fundamental in the development of critical discourse analysis. According to Fairclough in Rokhmanysah et al, social practice is more than just a reflection of reality; it is always in a dialectical and active interaction with reality, and it can even modify it (2020).

The discourse analysis model developed by Fairclough is frequently referred to as a social transformation mode (2013). According to this concept, speech serves as a representation of social behavior. As a result, discourse is understood as a way for one to behave toward the real world through the use of language. Fairclough is known for his ability to analyze a news item. Three elements must be examined in Fairclough's discourse analysis: the text, discourse practice, and sociocultural practice.

The method of Fairclough in Critical Discourse Analysis has been used in some studies. The first one is titled LGBT News on Tirto.Id Online Media: Fairclough's Critical Discourse Analysis by Rokhamnsyah, Mulawarman, and Hudyiono (2020), second on is titled Critical Discourse Analysis of English News Headlines on Thai Transgender Individuals from Thai and International Websites by Ninpanit (2020), and the third is titled Representation of People with HIV/AIDS in The Jakarta Post and Jakarta Globe: A Critical Discourse Analysis by Eklesia & Rido (2020). From three previous studies mentioned, the researchers found similarities to the current study. Fairclough's CDA method is used in all of the studies, despite that the subjects are different. The previous studies covered the news article discussing groups of LGBT community, their actions, and how the media frame them to be published. However, the study investigating well-known public figures from this community is still considered limited, compared to the previous studies. Therefore this study will fill the gap and open more discussion regarding the face of LGBT community from public figures.

Theories & Method

1. Theories

Discourse theory claims that the way we speak and write in our daily activities is determined by power structures in our society, and that because our society is defined by struggle and conflict, our discourses reflect

and produce conflicts. Barton (2003) stated that Discourse analysis is a technique for examining the roles that particular linguistic traits play in the understanding of texts in a variety of contexts. Discourse plays a central role in his work, particularly in his investigation of social control, knowledge, and power. Discourse, according to Foucault in Keller (2011), is more than just language; it also refers to the methods in which information is created, disseminated, and regulated in society. The way of analyzing discourse has been developed by many experts and one of them is Norman Fairclough. Fairclough is known for his ability to analyze a news item. Three elements must be examined in Fairclough's discourse analysis: the text, discourse practice, and sociocultural practice.

Fairclough (2013) puts forth three principles in the theory of social discourse that are seen as social practices. First, discourse is claimed to be essential and constitutive, helping to create and reflect social structure. Second, social practice creates social links and social identities between various groups and social classes. Third, because social practice leads to additional language functions like identity, relational, and ideational functions, it supports the system of knowledge and trust. The focus is also on dialectical links, which include connections between social structures, social practices, events, and semiotics (Fairclough, 2013 (2)).

According to Fairclough (2013 (3)), practices that are manifested see social practices and events as contradictory because of their complex relationships. Overall, social discourse theory is concerned with how to bond discourse with society while focusing on patterns of interaction between participants, social goals and types of social events. In line with this theory, Fairclough (2013) has formulated a three-dimensional model in the CDA that contains text, discursive practices and social practices. These aspects are related to semiotics as the resulting interpretation to explain the existence of certain phenomena. In general, the three-dimensional framework aims to introduce challenging principles because these principles are best understood when the text is interconnected with the social context.

2. Method

The method used in this research was a descriptive method and presented in the form of qualitative research. This method serves as a check to see how the researcher interprets, creates, and justifies the data (Merriam, 2009). This method generates data descriptively, after which the data is not measured in terms of right and wrong but rather presented truthfully, factually, and methodically with regard to the data, its nature, and its relationship to phenomena. (Yuriska et al., 2022). This study employs a qualitative research methodology as its descriptive technique. With this technique, you record a thorough and in-depth explanation of an occurrence, procedure, or circumstance. By attentively observing, recording, and interpreting the context and nuances present, it seeks to provide a comprehensive grasp of the topic.

In qualitative research, exploring the richness and complexity of the data is more important than quantifying it. To get information directly from participants or resource people, researchers employ methods including interviews, observation, and content analysis. In this study, the researcher focused on observation and content analysis. The objective is to identify underlying meanings, patterns, and themes that may not be well captured by quantitative techniques.

To study this issue, the researchers went through several stages of collecting, classifying, and analyzing the data. For the collecting stage, the researchers read news articles related to Lucinta Luna and Alan Bortem's engagement. The chosen news are the most relevant and published not far from the engagement day. Next stage is classifying the collected data by seeing the text and context that is necessary to the issue. Last one is the analyzing stage, when the researcher analyzes the data by applying Fairclough's Critical Discourse Analysis approach.

The data in this paper are in the form of words, phrases, and clauses. The data was obtained from website KapanLagi.com, in this context there are 3 articles taken as the samples. Those articles are taken because they are the most relevant and published near to the date of the main event. In total there are 879 words in those 3 articles as the data. This research has been done in qualitative by using the Critical Discourse Analysis approach from Norman Fairclough. The news article that analyzed from KapanLagi.com news media there are:

No	Titles of Articles	Publish Date
1	8 Portraits of Lucinta Luna who Claims to Have Been Proposed by a Foreign Boyfriend, Revealing Her Personal Life - Talking About the Womb	21 July 2023
2	Lucinta Luna Announces Engagement and Says It Will Be Halal Tomorrow, Netizens: Don't Use the Word Bismillah	27 July 2023

3	8 Portraits of Lucinta Luna's Engagement with Ukrainian Bule Held Luxuriously in Bali, Called 'Barbie & Ken Engagement'	29 July 2023

Findings and Discussion

1. Textual Analysis

In Fairclough's Critical Discourse Analysis method, the first thing to be analyzed from a discourse is the text and its components. From the text, the researchers have found the way news represents the figure, Lucinta Luna and Artem Boltian, by seeing the name, pronouns, diction, modality and transitivity of the news.

1.1. Analysis of lexical choice and stylistic device

Diction is the deliberate choosing of the most appropriate, accurate, or understandable vocabulary for a given phrase. Consequently, diction is frequently used as a benchmark for a work's quality (Richard & Schmidt, 2013). The term "diction," which derives from the Latin verb dicere, which means "to speak," can also be used to describe how words are pronounced and pronounced (Rosenthal & Faris, 2019). In this sense, the term is frequently used to describe speakers and actors on stages who must speak clearly to be understood. When a teacher instructs a pupil to mumble during a presentation in order to say something more clearly, they are requesting that the pupil improve their diction. Syntax, or the placement of words in a phrase, is frequently used to discuss diction. In speaking or writing, "strong diction" refers to the employment of precise, potent, and appropriately placed words.

The meaning of this phrase is complex in the literature and study of language and communication. In general, researchers will talk about the use of suitable, significant, and potent words in expressing thoughts and feelings in the context of communication and literature. A clear image can be created and the listener or reader's emotions can be affected by using effective diction. With lexical variety, complex meanings, and engaging styles, strong diction can enhance writing and conversation.

According to the findings of the research of three articles, two internet users acknowledged that "Lucinta Luna" had drawbacks from the phrase used on social media, specifically her Instagram. And there are three articles on KapanLagi.com that all provide the same information, namely, details about the contentious marriage that Alan and Lucinta Luna would carry out. And Lucinta Luna declared on her social media page that she was getting married to Alan.

The concept of "strong diction" involves selecting precise, impactful, and well-placed words to enhance communication. This skill is vital for effective writing, speaking, and conveying emotions and ideas. It's often used to create vivid imagery, evoke feelings, and improve overall message quality.

Examples illustrate the use of strong diction in different contexts:

Here are the examples of strong diction that news cited from netizen's comments on social media (instagram)

"Don't use the name of Allah, and there is no permission from Allah in this event, sis?"

"Violatting Allah's law, aren't you afraid that Indonesia will be struck by disaster, sis?"

Strong language is used in the context of internet user comments on social media platforms (such as Instagram) to show worry and dissatisfaction regarding a situation where religious themes are being used. People on the internet underline the seriousness of the situation by using direct and forceful language, such as "Don't use the name of Allah," "no permission from Allah," "violating Allah's law," and "struck by disaster." Strong diction may effectively boost communication and transmit emotions and ideas on social media platforms. These carefully chosen phrases create a sense of displeasure and stress the perceived importance of the issue.

Here are the examples of Strong Diction quoted from netizen comments on articles (News)

" Lucinta Luna Announces Engagement and says it will be Halal Tomorrow, Netizens: Don't Use the Word Bismillah" (KapanLagi.com)

"8 Potraits of Lucinta Luna's Engagement with Ukrainian Bule Held Luxuriously in Bali, Called 'Barbie & Ken Engagement'." (KapanLagi.com)

"8 Potraits of Lucinta Luna who Claims to Have Been proposed by a Foreign Boufriend, Revealing Her personal Life – Talking About the Womb. (KapanLagi.com)

Strong word choice is used in headlines and samples of news items to pique readers' interest and provide vivid descriptions. Words like "luxuriously," "contentious," and "revealing" were purposefully picked for their impact and capacity to present a compelling and clear story. By making the news content more engaging and captivating, strong diction raises the overall quality of the material.

Here are the examples of Strong diction from Lucinta Luna's writing quoted from social media

> "Bismillahirrahmanirrahim, with the permission of Allah and the two spouses of the Big Family. Alhamdulillah, I, AYLUNA PUTRI, and ARTEM BOLTIAN, would like to invite close friends, relatives, friends, and close family to witness our ENGAGEMENT event tomorrow at 15.30 WITA at the @pullmanbali KUTA HOTEL," wrote Lucinta."
>
> "We, as the happy couple, ask for your prayers and blessings for our future household. LOVE GREETINGS FROM BOTH OF US (LUCINTA- ALAN)."
>
> "Before we get married tomorrow. Let's make a sacred promise first. Relaxing simply in the middle of a sandy beach, listening to the calming sound of the waves in our hearts. THANK YOU GOD, ALHAMDULILLAH, I can't believe that tomorrow we will be halal, my love, my husband."

Strong diction is frequently employed to express emotions like thanks, excitement, and religious allusions in Lucinta Luna's social media posting. The words were carefully chosen to stress the importance of the discussion while also reflecting the depth of these feelings. The successful use of strong language here displays how it can influence how messages are viewed and understood by the audience, resulting in clear communication and the elicitation of particular responses from readers or followers. In Lucinta Luna's social media posts, strong diction is an effective instrument for expressing the depth of her sentiments and the significance of the issue.

1.2. Analysis of Pronoun and Proper Name

Pronouns, also known as pronouns or pronoun forms, are used to modify nouns or noun phrases in a certain context (Sabat, 2021). Pronouns are language components with a very clear definition. Pronouns are very important because they can be used to replace words like "person," "plant," "animal," and other vague terms. Words that are substituted for nouns or noun phrases are known as pronouns. Pronouns are typically used to refer to nouns that have been previously mentioned, according to the Cambridge Dictionary. English uses pronouns to replace nouns, and there are various types of pronouns based on how they are employed (YEC, 2018).

A proper name is a noun or noun phrase that refers to a specific person, place, or thing. In English, proper names are capitalized (Nordquist, 2019). From the results of analyzing 3 articles, we found that these articles favored person over issue, as evidenced by the number of subject words, namely 'Lucinta Luna' Proper Name of profession as Influencer in 16 repetitions, and the word 'she' in 9 repetitions, 'Her' in 8 repetition, and 'Herself' in 2 repetition. Also, Artem Boltian (Alan) in Proper Name of profession as a Model, Ukrainian Bule, Foreign Boyfriend, and the words 'He' in 4 repetition, 'Him' in 1 repetition.

Example: Lucinta Luna

1. She :
   - this time she claimed that she will get married (article 2)
   - Yes, she is finally officially engaged to Alan, her lover. (article 3)
   - She has also invited Alan to various events (article 1)
   - Lucinta also revealed that she is currently engaged to a tall foreigner. (article 1)
2. Her :
   - … Lucinta Luna sudenly announced her engagement with her foreign boyfriend named Alan…
   - Lucinta also uploaded aler video of her intimate kiss with Alan
   - Lucinta Luna not only revealed her happiness on Instagram but also mentioned the engagement as 'Barbie & Ken Engagement'. (article 3)
   - Not only about her relationship status, Lucinta also revealed details about her intimate life with her foreign fiancé. (article 1)
3. Herself :
   - Lucinta herself appeared in a long white dress resembling a bride. (article 3)
   - Lucinta herself had previously admitted to marrying a foreigner, but the marriage only lasted a few days. (article 3)

These pronoun selections demonstrate how these people and their stories are highlighted throughout the articles. The pronouns used in the news indicate that Lucinta Luna is a woman. However, as indicated by the unfavorable comments left on the second piece, some Indonesians do not understand or accept that.

Meanwhile, Artem Boltian (Alan) in Proper Name of profession as a Model, Ukrainian Bule, Foreign Boyfriend, and the words 'He' in 4 repetition, 'Him' in 1 repetition.

Example: Artem Boltian (Alan)

1. He :
   - Yes, he is a Ukrainian foreigner (article 3)
   - Sometimes he asks for 10 rounds, (article 1)

- he's too big, and he even penetrates the uterine wall. (article 1)
- but he keeps asking for it repeatedly, (article 1)

2. Him:
   - "I really can't handle him (article 1)

From this analysis we conclude Pronouns are language components that modify nouns or noun phrases in a specific context. They are essential for replacing vague terms like "person," "plant," and "animal." In English, pronouns are used to replace nouns that have been previously mentioned. A proper name is a specific person, place, or thing, while a common noun is not a specific person, place, or thing. Proper names are capitalized and can be given a name without considering additional descriptors. In analyzing three articles, it was found that people preferred proper names over issues, with subjects like 'Lucinta Luna', 'she', 'Her', and 'Herself' being used more frequently. Additionally, Artem Boltian (Alan) was used more frequently in the proper name of a person, such as a model, Ukrainian Bule, or Foreign Boyfriend.

1.3 Analysis of Processes and Modality

Analyzing language is more than just analyzing how the sentence is constructed by combining words and structure, but also by learning the context and idea it brings. Endarto (2017) stated that most of the time, function rather than structure is the key consideration. However, knowing how language is put together and how it functions is crucial to effectively creating and analyzing language. Thus, function and structure need to be analyzed without underestimating one of the factors. In the study of linguistics, this analysis is known as Systemic Functional Linguistics (SFL). According to Halliday & Matthiessen (2004), Systemic Functional Linguistics (SFL) is a broad term that includes a variety of analytical approaches. These include investigating content (lexicogrammar and semantics), focusing on expression (phonetics and phonology), and closely studying context. In this part of study, the focus is the modality, process, and its context.

a. Modality

The use of modality is found in the articles. According to Halliday (1994:75), modality refers to the speaker's evaluation of the likelihood or obligations related to what they are saying. According to Bybee and Fleischman (1995) , modality is the semantic area referring to the meaning components that languages express. It covers a wide variety of semantic details, namely jussive, desiderative, intentive, hypothetical, potential, obligative, dubitative, hortatory, exclamative, and etc. In the articles, there are some types of modality found. Some of them had positive connotations, while the others had negative connotations. The example are :

Positive tone:

- Would:
  "... Alhamdulillah, I, AYLUNA PUTRI, and ARTEM BOLTIAN, would like to invite close friends, relatives, friends, and close family to witness our ENGAGEMENT event tomorrow…" (article 2).
  The modal 'would' here was used as a jussive modality, which means that the sentence is used to make a request. In this context, Lucinta Luna made a request for her family and close friend to come to the engagement event, while also making an intention to "invite" the netizen to feel the euphoria of the event.
- Will:
  "I can't believe that tomorrow we will be halal, my love, my husband." (article 2)
  This time she claimed that she will get married. (article 2)

The modal 'will' here was used as an epistemic modality, which means that the sentence portrayed the degree of probability regarding the future situation, that is engagement. This sentence was delivered in a positive tone because it showed hope of what will happen next in the future.

Meanwhile, the negative tone of modality is used by a netizen in reacting the event through the social media comment. Through the sentence "Violating Allah's law, aren't you afraid that Indonesia will be struck by disaster, sis?" (article 2), the modal 'will' is also categorized as epistemic modality. However, different from the previous sentences, the tone here is negative because the word 'will' here is used to stating the possibility of Indonesia experiencing a horrible event as the after effect of what Lucinta Luna has done.
From the findings, it can be concluded that the tone of modality used in this article is both positive and negative. The positive tones were used by Lucinta Luna, while negative tones were uttered by a netizen through comment. This showed that there is a pro and contra between the public figure and some Indonesian netizens, in this case it is about using religion (islam) attribute to announce an event that is contradictory to religion (islamic) law.

b. Transitivity Process

Beside the modality, types of process used in the article were able to show the compass of which side the media are taking. Process in linguistics is part of Systemic Functional Linguistics (SFL). Process or verbs according to Godson (2022) are words that express action (such as "sing"), occurrence (such as "develop"), or existence (such as "exist"). Analyzing the types of process and their purposes in sentences is known as transitivity. The concept of transitivity describes the various processes that can be identified in a language as well as the structures that are used to convey them. According to Halliday in Darani (2014), language's ability to express the speaker's perception of the outside world or his own inner reality is known as transitivity structure, which can be defined as agent + process + goal configuration.

Through the structure and the choice of verbs, the process can be categorized into several types. In transitivity, Halliday and Matthiessen (2004) divided processes into six types. There are material processes and mental processes, which explain the process that can be seen or experienced (material) and unseen (mental). The relational process is a process which functions to identify or classify something that needs verbs to relate things. The behavioral process is used to project the act of inner working or consciousness. The verbal processes involve symbolic connections in people's minds that are expressed through language, like talking and indicating. Last is the existential process which is used to give indication of existence. These types later would be used by the researchers to analyze the data.

After analyzing the articles, The researcher has found 25 Material Processes, 17 Mental Processes, 9 Relational Processes, 10 Verbal Processes, and 1 Existential Process. The findings showed Material Process and Mental Process were dominantly used. From the findings, it is shown that the occurrence between positive statements (13 sentences) and negative or controversial statements (12 sentences) are not really different. Kapanlagi.com published articles based on facts, however two of three articles used more negative statements than the other. For example:

- "I can't satisfy his sexual desire" (article 1)
- "The post was flooded with backlash from netizens because Lucinta mentioned the name of Allah and the word bismillah for her intention." (article 2)
- "The happy moment was held at a luxurious hotel in Bali." (article 3)
- "Their relationship continued seriously, especially after the man came to Indonesia and proposed to Lucinta." (article 3)

The first two sentences showed Material Processes in a negative context. The first sentence showed how Lucinta talked freely about her sexual life, meanwhile she is known as a transgender and even haven't married with her boyfriend. The second sentence portrayed the netizens' reaction regarding the controversial statement from Lucinta Luna that is using islamic attributes by mentioning "Allah" and "Bismillah". Different from the previous sentences, the last two sentences were written in a more positive tone, showing how the engagement was prepared and how the relationship between Lucinta Luna and Alan grew until they decided to make a commitment.

Same thing happened in Mental Processes, the positive sentences are quite leading in overall data. However, the negative sentences in this process type are using strong words that might give a significant impact to the readers. For example:

- "Violating Allah's law, aren't you afraid that Indonesia will be struck by disaster, sis?" (article 2)
- "Although many people criticized, there were also some netizens who suspected that this was just a gimmick." (article 2)
- "Many were happy, but many also didn't believe it." (article 3)

Those sentences are showing the Mental Process in a negative tone. As has been stated before, the first two articles were written in a more controversial way when the last article used a more positive tone. Although the third article did not discuss controversial issues behind the engagement, the issue was still written in a more subtle way by using words such as 'were happy' as being supportive and 'didn't believe it' as same as doubting and/or disagreeing with the engagement.

By seeing the results of the analysis, it can be seen that the media, Kapanlagi.com, might have a tendency of writing more controversial issues about the public figure. Although the media published controversial articles based on facts, the modality and transitivity process found in the articles and topics chosen covered all positive and negative sides from the public figures.

2. Discourse Practice and Sociocultural Practice

a. Discourse Practice

The creation (on the part of the media) and consumption (on the part of the audience) of text are the main topics of discourse practice analysis. The manner in which the text is generated is determined by the discourse practice. Discursive practice has at least three crucial components (Endarto, 2017). The first comes from the perspective of the journalist regarding the event. Second, how do journalists and the organizational structure of the media relate to one another. Third, the methods and routines used in the creation of news. These three components make up the entirety of discourse practice in a medium that connects to create a news discourse. By analyzing the mentioned components, the researchers could see how the discourse practice has been done by Kapanlagi.com regarding the news of Lucinta Luna's engagement.

Text creation is directly tied to editorial desk procedures and news formation patterns. There are numerous participants and stages in this process. For the purpose of distributing written news, KapanLagi.com has established conditions. Before news is reported, there are a number of basic requirements that must be followed by the media.Reporting sources were contacted routinely by the editorial staff, including journalists who also served as scriptwriters. This habit in the media will affect how the news is reported. According to the dimensions text analysis, KapanLagi.com uses a precision journalism approach in its reporting. As a result, KapanLagi.com's news is always supported by actual data. It can be noted that the topics brought up by KapanLagi.com are bold and not overstated by mainstream media (media that supports particular interest groups).

Besides, Kapanlagi.com has clear regulations regarding the news or articles that will be posted on their website or other platforms. Taken from the official website of the media, KapanLagi.com has established conditions such as basic requirements that must be followed by the media. One of the following main requirements must be fulfilled is data and pictures: restricting liability, All news and photographs on the KapanLagi.com service, regardless of whether they were created by KapanLagi.com journalists or by the AFP and LKBN news agencies, are the sole responsibility of the main source. Means that Kapanlagi.com is posted based on the actual fact and relying on the main resource authenticity.

c. Sociocultural Practice

The article was published based on the occurrence of Lucinta Luna's love life updates, from the announcement of engagement, the reaction from netizens, and the engagement day. It has been well-known that Lucinta Luna is a Indonesia's public figure that had been done several procedures to be presented and received as a woman. Thus, the presence of Lucinta Luna in the media is not always positive, although she becomes famous among the celebrities and relevant in social media in Indonesia.

The topic chosen by the media indicates that the practice of engagement by Lucinta Luna and Altem Boltian is a bad omen of the LGBT practice and contradicting the belief that Lucinta Luna uses Islam. In the first article, the depiction of Lucinta Luna (originally a male) is as a person who likes to talk about sex freely, and even described herself as a woman by stating she had a womb. Meanwhile, talking about sex explicitly (especially sex before marriage) in public is considered a taboo, even more so when talking about transgender activities by stating her identity as a woman. Thus, conflict between Lucinta Luna and some Indonesian netizens was unavoidable. The disagreement then reached its peak in the next article, showing another controversial thing from Lucinta Luna and the negative comments from netizens.

Contrary to two previous articles, the last article reported the event as the same as other public figures' engagement without mentioning the controversial things about the figures. Kapanlagi.com captured the euphoria on social media in Indonesia that is currently busy talking about Lucinta Luna's engagement celebration with Alan. It is stated by the media that their love from the engagement ceremony that took place in Bali, which showed Lucinta Luna in a luxurious wedding dress and she gave her engagement the nickname Barbie & Ken's.

From the explanation above, it can be seen that the representation of Lucinta Luna in the media is indeed controversial. Although the issue of LGBT activities that has been done by her is not explicitly stated in the articles, many phrases and the topics that media brought might be steering how the readers see her as a public figure and human in general. However, Kapanlagi.com is able to serve both the positive and negative side of Lucinta Luna and made the ground of judgment more neutral.

Conclusion

Representation has a significant impact on how certain figures or people are being known by people, and mass media is one of powerful ways to show which one is needed to be trusted or agreed. In Indonesia, activities that have been done by influencers and public figures become their portrayal to the public. No exception to Lucinta Luna, a public figure that represents activities of LGBT community, that is transvestism,

transgender, and homosexuality. She does not hesitate to share her personal life despite what she has done is considered as controversial and contradictory from her belief, Islam. This event certainly would create a pro and contra response from the public.

Mass media that focus on entertainment news such as Kapanlagi.com captured all sides from the engagement moment of Lucinta Luna, from how Lucinta announced her engagement to the day of the main event. The media represents the figure as neutral as possible. However, since it was a controversial activity, words or phrases that lead to discussion whether the activity is agreeable or not to the public are inevitable. The way the media arranged the news varied from making the news focused on the controversial moment using some strong words to milder and focused on the happy moment. In conclusion, Lucinta Luna was getting both positive and negative from the media despite the pros and cons that happened among the public.

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The Effectiveness of The Flipped Classroom Model with Google Classroom Media to Improve Student Learning Interactions

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Abstract

In online learning on Indonesian subjects, various learning media are used, but not all students can access these learning media properly due to signal constraints. This affects student learning performance online which can be indicated by student learning interactions. From student learning interactions a learning achievement can be seen. This study has a purpose, which is to describe the effectiveness of the flipped classroom model that is used with Google Classroom media to increase student-student learning interactions, student-teacher learning interactions, and student-learning media technology interactions. The research design is quantitative descriptive. The population of this study was all students of class X IPS at SMAN 1 Malang with the same number of samples. For this reason, the sampling technique used is total sampling. Data collection techniques in this study used questionnaires, while data analysis techniques used validity tests, reliability tests, and descriptive statistical tests in the form of Mean and Standard Deviation. The results showed that the implementation of the flipped classroom model and Google Classroom media was effective in increasing learning interaction as indicated by the percentage of student-student interaction of 71%, the percentage of student-teacher interaction of 72.6%, and the percentage of student interaction with learning media technology of 74.6%.

Keyword *google classroom, the flipped classroom, the learning interaction*

Introduction

Online learning during the Covid-19 pandemic is inevitable. Lately, there have been many various media that are used to support teaching and learning activities, both those that require a strong signal (high bandwidth) and those that do not require a strong signal (low bandwidth). But unfortunately, not all students can reach and access these learning media because signal conditions are not possible.

This also happened to students of class X IPS at National Senior High School 1 Malang. Class X IPS students who study at this high school with a relatively easy location to access signals, namely in Malang City not necessarily domiciled in the city areas either. There are several students who domiciled in Malang Regency who have difficulty accessing the signal. This phenomenon will certainly affect student performance when carrying out teaching and learning activities online. One indicator that can show student learning performance is learning interaction. According to Sunendar, et al. (2016) in the Big Indonesian Dictionary (KBBI) interaction is "a matter of mutual action, connection, and influence between relationships". So, learning interaction is an act of mutual influence in the context of learning activities.

Good learning interaction is a multidirectional interaction, meaning that learning interaction is carried out in various directions, both interactions of the student and student, students with teachers, and students with learning media technology. From the representation of learning interactions, it can be seen the achievement of learning activities that are being carried out. The lower the learning interaction, the less student learning achievement, while the higher the learning interaction, the more student learning achievement (Sujono, 2016). The above phenomenon needs to be studied, considering how important interaction is in teaching and learning activities.

This research will examine the effectiveness of the flipped classroom learning model with the learning media in the form of Google Classroom to increase learning interaction in class X IPS students at National Senior High School 1 Malang. Gilboy, et al. (2015) define "the flipped classroom as an innovative pedagogical approach that focuses on learner-centered instruction". Whereas Google Classroom learning media according to Iftakhar (2016) has advantages, "google classroom has the potential to streamline communication and workflow for students by providing a single access point to discussion threads and assigned work". In addition, Google Classroom was chosen because the media can be accessed with low signal strength. As well as the operation of Google Classroom is also simple which is easy for students to use. Thus, the implementation of these learning models and media will be very appropriate when combined to increase student learning interactions that are constrained by signals.

Based on the background above, the formulation of the problem was prepared, including how is the interaction between students and students in the teaching and learning process? How is the interaction between students and teachers in the teaching and learning process? And how is the interaction of students with learning media technology in the teaching and learning process? The purpose of this study is to describe the interaction of students with students, students with teachers, and students with learning media technology in the teaching and learning process. The benefits of this research include theoretical and practical benefits. Theoretical benefits, this research can enrich the repertoire of knowledge related to the effectiveness of the flipped classroom model assisted by Google Classroom media to increase student learning interactions. Meanwhile, with practical benefits, the results of this study can be a solution to increase the learning interaction of class X IPS students in online learning at National Senior High School 1 Malang. As well as the results of this study can be used as a guide regarding basic research on the application of the flipped classroom model and Google Classroom media.

There have been previous studies that have discussed the effectiveness of the flipped classroom learning model, such as the research of Apriyanah, et al. (2018) in the Journal of Physics Education Innovation and Scientific Research entitled The Effectiveness of the Flipped Classroom Model in Physics Learning in terms of Self-efficacy and Mastery of Student Concepts. The purpose of this study is to describe the application of the flipped classroom learning model in Physics learning to determine its effectiveness on self-efficacy and understanding of concepts through pre-test – post-test control group design. The results of the study found that the flipped classroom model was able to increase self-efficacy and mastery of concepts in students.

In addition, there is research by Sinmas, et al. (2019) in the Journal of Applied Science and Technology entitled The Effect of Flipped Classroom-Based PBL on Achievement in Review of Student Learning Motivation. The purpose of this study is to describe the effect of flipped classroom-based PBL on learning achievement seen from learning motivation through a posttest-only control group design. The results of the study found that students with the application of flipped classroom-based PBL had better motivation and learning achievement when compared to students in conventional learning.

The difference between the two studies with this study is that previous research examined the flipped classroom model to increase self-efficacy, concept understanding, motivation, and learning achievement. While this study examines the flipped classroom model to improve student learning interaction. These gaps and opportunities encourage researchers to take and study this research topic.

Method

This research was conducted at National Senior High School 1 Malang in the Indonesian subject with the application of the flipped classroom model with the Google Classroom media for 3 meetings. The research design uses a quantitative descriptive. According to Rukajat (2018) this type of descriptive research is used to describe a phenomenon in an actual, realistic, and real way. The quantitative approach is an approach that starts from proposing hypotheses, fieldwork, analysis, drawing conclusions to writing research results using calculations with numerical formulas and certainty (Musianto, 2004). With this quantitative descriptive research design, it will be revealed the level of effectiveness of implementing the flipped classroom model supported by Google Classroom media in increasing student learning interactions. So that research results can be obtained that are measurable and accurate. The population and sample in this study were the same, namely all students of class X IPS at National Senior High School 1 Malang. Members of class X IPS totaled 28 students with 8 boys and 20 girls. The sampling technique used is total sampling. Total sampling was used because the population was very small, so the entire population was used as the research sample.

The research paradigm begins with data collection. Data were collected by questionnaire technique. The questionnaire was given after learning activities by applying the flipped classroom model assisted by Google Classroom media in the experimental class, namely class X IPS National Senior High School 1 Malang. The instrument used is a series of questionnaire statements related to learning interactions, including student interaction with students, students with teachers, and students with learning media technology. The questionnaire is organized into two parts. The first part is a closed questionnaire containing 12 statements with a Likert Scale, namely a score of 1 for Strongly Disagree (STD), a score of 2 for Disagree (D), a score of 3 for

Neutral (N), a score of 4 for Agree (A), and a score of 5 for Strongly Agree (STA). While the second part is an open questionnaire that contains 4 statements to get deeper and more detailed data.

Data analysis in this study was carried out with 3 stages, namely validity tests, reliability tests, and descriptive statistical tests in the form of Mean (M) and Standard Deviation (SD). The validity test is used to determine whether or not the questionnaire that has been prepared is feasible. A questionnaire can be said to be valid if a series of statements on the questionnaire can state something that will be measured from the questionnaire. The results of the validity test obtained that all statements have a Significance value of less than 0.05 and the entire r count is more than r table. Then the questionnaire can be said to be valid.

Reliability tests are used to find out that the questionnaire used can obtain credible data. Questionnaires can be said to be reliable if respondents in giving answers are stable and consistent. The reliability test results obtained a Cronbach's Alpha value of more than 0.6, which is 0.890. Then the questionnaire can be said to be reliable.

The Mean (M) descriptive statistical test is used to centralize data so that it can represent the data set and can answer research needs. While the Standard Deviation (SD) descriptive statistical test is used to determine the distribution of data, the more varied the distribution of data, the better. With this descriptive statistical test, it can be known that a hypothesis can be accepted or rejected. The three stages of conducting data analysis in this study, both validity tests, reliability tests, and descriptive statistical tests were all carried out with the help of SPSS Statistics version 25.

Findings and Discussion

Learning interaction is one indicator of student learning performance to achieve the learning objectives that are being implemented. A good learning interaction is a multidirectional interaction. Fajarwati and Ariyanto (2020) stated that multidirectional interaction is also called interaction of many directions. This study determines good learning interactions in terms of three directions of learning interaction, namely student interaction with students, student interaction with teachers, and student interaction with learning media technology.

The Student with Student Interaction

Learning interaction between students and students is the reciprocal relationship between students and other students in one class in the process of teaching and learning activities. In this study to indicate student interaction with students, four statements with numbers 1-4 were formulated which are shown in Table 1 below.

Table 1
Descriptive Statistical Test of Student-Student Interaction

No.	Statement	Mean (M)	Standard Deviation (SD)
1.	I communicate more actively with other students when learning with the flipped classroom model in Google Classroom	3.39	.994
2.	I learn more with other students when I learn with the flipped classroom model in Google Classroom	3.50	.793
3.	Learning using the flipped classroom model in Google Classroom allows me to interact more with other students	3.43	1.034
4.	I got new knowledge from other students in learning with the flipped classroom model in Google Classroom	3.89	.832

Based on Table 1 shows that the average value of statement number 1 is M = 3.39 which means that the majority of respondents gave a positive response, although not too significant. The majority of respondents, namely 67.8%, stated that in learning with the flipped classroom model in Google Classroom, students are more active in communicating with other students. Standard deviation, SD = 0.994 in statement number 1 indicates a very good distribution of data so that the data conclusions can be recognized as correct. Statement number 2 shows an average value of M = 3.50 which means that most respondents give a positive response. Most of these respondents, namely 70% stated that they exchanged more ideas to learn with other students when learning in

Google Classroom using the flipped classroom model. The standard deviation, SD = 0.793 in statement number 2 indicates a fairly good data distribution.

Statement number 3 displays an average value of M = 3.43 which means that most respondents show a positive response, although not too significant. Most of the respondents, namely 68.6% said that if they took part in learning with the flipped classroom model in Google Classroom students could interact with other students with more frequency. The standard deviation, SD = 1.034 in statement number 3 indicates a very good distribution of data so that the conclusion of the data can be said to be of high quality. Statement number 4 displays an average value of M = 3.89 which means that the majority of respondents have a positive response. The majority of respondents, namely 77.8% said that in learning using the flipped classroom model in Google Classroom students can gain new knowledge from other students. The standard deviation, SD = 0.832 in statement number 4 shows a good distribution of data so that the data conclusions have high credibility.

The findings of the research above show that the effectiveness of the flipped classroom model using Google Classroom media can increase learning interactions between students and other students which can be proven by the average score of all 4 statements M = 3.55 with a percentage of 71%. With the application of the flipped classroom model assisted by media in the form of Google Classroom, students can be more active in interacting in the form of communication between students. Students also learn more with other students to gain new knowledge. Examples of positive responses from these students as respondents are as follows.

> "With the flipped classroom model and Google Classroom media, I have more flexibility when interacting with friends/other students."

The implementation of the flipped classroom model and Google Classroom media according to respondents in quantity can increase the number of students who contribute to learning activities, when compared to synchronous learning. In addition, the application of these models and media can accommodate students who have difficulty interacting with other students in synchronous learning.

Student with Teachers Interaction

Student learning interaction with teachers is a mutually influential communication between students and teachers in learning activities. In this study, to indicate the interaction of students with teachers, four statements numbered 5-8 were formulated which are described in Table 2 below.

Table 2
Descriptive Statistical Test of Student Interaction with The Teacher

No.	Statement	Mean (M)	Standard Deviation (SD)
5.	I ask teachers more if I do learn with the flipped classroom model in Google Classroom	3.36	.780
6.	Teachers respond more to students when learning with the flipped classroom model in Google Classroom	3.75	.887
7.	I feel satisfied for interacting with teachers when learning with the flipped classroom model in Google Classroom	3.71	.763
8.	I can understand the material that teachers teach in learning through the flipped classroom model in Google Classroom	3.71	.713

Based on Table 2 shows that the average value of statement number 5 is M = 3.36 which means that the majority of respondents gave a positive response, although not too significant. The majority of respondents, namely 67.2% stated that students have more frequency of asking teachers in learning using the flipped classroom model in Google Classroom. The standard deviation, SD = 0.780 in statement number 2 indicates a fairly good data distribution. Statement number 6 displays an average value of M = 3.75 which means that most respondents showed a positive response. Most respondents, namely 75%, said that in learning the flipped classroom model in Google Classroom, teachers convey a lot of feedback to students. Standard deviation, SD = 0.887 in statement number 6 indicates good data distribution until the conclusion of the data can be said to be of high quality.

Statement number 7 shows an average value of M = 3.71 which means that most respondents gave a positive response. Most of these respondents, namely 74.2% stated that when learning in Google Classroom using the flipped classroom model, students have the satisfaction to interact with teachers. The standard deviation, SD = 0.763 in statement number 7 indicates a fairly good data distribution. Statement number 8 displays an average value of M = 3.71 which means that the majority of respondents have a positive response. The majority of respondents, namely 74.2%, said that in learning using the flipped classroom model in Google Classroom, students understand the material delivered by the teacher. The standard deviation, SD = 0.713 in statement number 8 shows a fairly good distribution of data.

The research findings discussed above indicate that the effectiveness of the flipped classroom model using Google Classroom media can increase student learning interaction with teachers which can be proven through the average score of all 4 statements M = 3.63 with a percentage of 72.6%. Through the implementation of the media-assisted flipped classroom model, namely Google Classroom, students can ask more questions to the teacher and the teacher gives more responses to students as well. So that students feel satisfied to interact with the teacher and finally the material provided can be understood. Examples of positive responses from respondents, namely students, are as follows.

> "The flipped classroom learning model with Google Classroom media can improve my interaction with teachers because of easier communication delivery"

According to respondents, in the application of the flipped classroom model, students and teachers can do questions and answers, teachers are more thorough in responding to students. And teachers can provide personal briefings through private comments that can only be seen by individual students and teachers.

Student with Learning Media Technology Interaction

Learning interaction between students with media technology is the relationship and communication of students with learning media technology used in teaching and learning processes. To indicate student interaction with learning media technology, in this study four statements numbered 9-12 were formulated which are presented in Table 3 below.

Table 3
Descriptive Statistical Test of Student Interaction with Media Technology

No.	Statement	Mean (M)	Standard Deviation (SD)
9.	I find it easier to communicate when I use Google Classroom in learning with the flipped classroom model	3.61	.737
10.	I can discuss easily in Google Classroom learning with the flipped classroom model	3.54	.744
11.	Google Classroom can accommodate me to interacting in learning using the flipped classroom model	3.71	.713
12.	I find it easier to access Google Classroom when I take part in learning with the flipped classroom model because it does not require a strong signal and is more data efficient	4.04	.922

Based on Table 3, statement number 9 describes an average value of M = 3.61 which means that the majority of respondents have a positive response. The majority of respondents, namely 72.2%, said that students are easier to communicate if they use learning media technology in the form of Google Classroom in implementing learning activities using the flipped classroom model. The standard deviation, SD = 0.737 in statement number 9 shows a fairly good distribution of data. The average value of statement number 10, which is M = 3.54 means that the majority of respondents gave a positive response. The majority of respondents, namely 70.8% stated that in the flipped classroom learning model students are easier to discuss if they use Google Classroom learning media technology. The standard deviation, SD = 0.744 in statement number 10 indicates a fairly good data distribution.

Statement number 11 displays an average value of M = 3.71 which means that the majority of respondents show a positive response. Most of the respondents, namely 74.2%, said that learning technology media in the

form of Google Classroom was able to become a place for students to interact when carrying out learning with the flipped classroom model. The standard deviation, SD = 0.713 in statement number 11 indicates that the data distribution is quite good. Statement number 12 shows an average value of M = 4.04, which means that most of the respondents gave a very positive response. Most of these respondents, namely 80.8% stated that learning media technology in the form of Google Classroom was more accessible to students because it did not require a strong signal so it was more affordable when carrying out learning activities using the flipped classroom model. The standard deviation, SD = 0.922 in statement number 12 indicates a very good distribution of data to be able to conclude data whose truth can be recognized.

The results of the study above indicate that the effectiveness of the flipped classroom model using the Google Classroom media can increase learning interactions among students with learning media technology which can be proven by the average value of all 4 statements M = 3.73 and a percentage of 74.6%. Google Classroom learning media technology can be a place for students to interact, communicate, and discuss learning using the flipped classroom model. Google Classroom is also easily accessible to students because it can be used with unstable signal conditions (low bandwidth) so it is cheaper and affordable for students in all economic conditions. Examples of positive responses from students as respondents are as follows.

> "I can easily access Google Classroom because I usually have difficulty signaling, if asked or want to ask in the synchronous learning, the camera and microphone are constrained so that grades are written blank or do not follow the lesson"

The application of Google Classroom media according to students is easier to understand because Google Classroom is a media that is familiar to students. In addition, Google Classroom can minimize the occurrence of signal problems.

The implementation of the flipped classroom model is carried out with the assignment to learn the material first at home. Then continued to discuss, explore, and enrich the material in schools where during the Covid-19 pandemic this was carried out online with the help of Google Classroom media was effective in increasing student learning interaction, both student interaction with students, students with teachers and students with learning media technology. This statement is in line with the opinion of Patandean and Indrajit (2021) define the flipped classroom as a learning model that changes the transfer of knowledge outside the classroom and assimilation of knowledge into the classroom, this can trigger students to be participatory and active in teaching and learning activities.

Conclusion

The flipped classroom model used with Google Classroom media can increase student learning interactions, including student with students learning interactions percentage of 71%, student with teachers learning interactions percentage of 72.6%, and student learning interactions with learning media technology percentage of 74.6%. In addition, Google Classroom media can overcome the problem of signal constraints experienced by some students due to domicile that has difficulty obtaining a strong network. So that student learning performance is maintained which can be indicated by good student-learning interactions. So, the achievement of learning can also be achieved optimally.

The application of the flipped classroom model and Google Classroom media is expected to be applied to other classes and schools that face similar problems experienced in online learning. And other researchers are expected to develop this research topic by deepening studies that focus on the application and effectiveness of the flipped classroom model assisted by Google Classroom media to improve student achievement.

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Error Analysis of the High and Low Achiever Students in Writing Descriptive Text

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Abstract

Writing in English is very important for every student who learns English as a foreign language (EFL). EFL students often find difficulties in learning writing by using English as a target language. Errors in writing are unavoidable while students are trying to develop their writing skills. There have been several studies arguing that identifying students' written tasks is an effective tool to explore the difficulties involved in learning a language. The design of the study is a case study. The instruments were documents and questionnaires. The subjects of the study were 30 high achiever students and 20 achiever students of MA Model Zainul Hasan Genggong. The researcher classifies the high and low achievers by the student's score on writing descriptive text. The researcher found some errors made by the high and low-achiever students, where the low-achiever students often made errors while the high-achiever students made errors with little frequency. Both those two categories made errors in the same types with different numbers and percentages. The types of errors they made were addition, misformation, misordering, and spelling. The low achiever students have the spelling as the highest frequent error. The high achiever students have omission as the highest frequency of error. The implication of this study is beneficial for teachers to find out the difficult area of English subject in which students find difficulty in learning a language and it also assists teachers, learners, and syllabus designers in discovering beneficial remedial material for solving the errors.

Keywords: error analysis, descriptive text, students.

Introduction

English is understandable by people who have a great role in life, especially in international communication. Almost all countries in the world replace English as a second language while others make it a foreign one. It is why the governor of Indonesia inserts English into Indonesia`s education and he employs it as a formal education for all Indonesian students (Putri, 2013). English education for Indonesian students starts from elementary school until college. There are four English skills that are learned by Indonesian students in English groups, namely: reading, listening, speaking, reading, and writing. However, writing is recognized as the most complex skill to be mastered by people (Al-Shujairi & Tan, 2017).

Writing is one of the learning materials included in every teaching and learning syllabus (Harmer, 2004). This skill is categorized as a productive skill (Golkova & Hubackova, 2014). Writing can be described as a cognitive activity to find ideas, how to express the idea, and organize the ideas into statements and paragraphs (Nunan, 2003). In writing, students learn several subjects. Students learn syntax, grammar and vocabulary in a writing group which will help them to produce a good foreign language writing (Hermini, 2015). From all subjects, grammar comes as the most difficult and complicated subject to be mastered by students (Belo, 2017).

Foreign language learners find difficulty in applying grammar rules of a target language into text and they may commit errors. Limited knowledge about grammatical rules and rare occasions to use the rules in interaction start the error production from foreign language learners (Silalahi, 2014). According to Moqimipour and Shahrokhi (2015), errors can be seen as inadequate knowledge about foreign language rules which start the production of unacceptable written or oral linguistic items. As a result of errors, readers may create misinterpretations about the meaning that the writer wants to convey to readers. Juniarti (2021) stated that the

problems could be caused by both internal and external factors. Students' problems are caused by the lack of vocabulary and tense.

Recently, there have been several studies about error analysis done by some experts. The first research was a research from Amnuai (2020) found that there are five types of errors that were found frequently in the abstracts were word choice, prepositions, sentence problems, singular/plural forms, and quotation marks. In addition, another study by Amalina (2020), which investigated the types of linguistic errors produced by students by adopting the notions of Error Analysis (EA) and the Surface Strategy Taxonomy as the theoretical framework shows that overall, 122 (63%) cases out of 195 cases were categorized under the omission type of errors. The number marker, verb-tense, article, preposition, subject-verb agreement, and pronoun were the categories of frequent errors made by students respectively. These were followed by addition (18%), misformation (15%), and misordering (5%). Significance to the source of errors, intralingual transfer turned out to be the main reason that triggers the error in the students' writings. In another chance, Mubarok (2021) also did research to analyze grammatical errors in the writing of Indonesian EFL students through the error analysis approach. He did research about auxiliaries, word choice, parallel structure, redundancy, preposition, articles, plurality, punctuation, and unnecessary words which take a higher percentage of errors done by most students in university level.

This study investigated the students of MA Model Zainul Hasan Genggong, Probolinggo. Its eleventh class students were chosen as the subjects of the research. This class was selected because of preliminary observation. It was seen that the eleventh class students were more active in using English rather than other classes. The eleventh class students also made more and various errors in using English rather than other classes. This result of preliminary observation was also strengthened by some statements from a teacher of MA Model Zainul Hasan Genggong. He said that the eleventh class students in this school are more active in using English. Not only that, he said that the production of grammatical errors in this grade is a common problem. Furthermore, the eleventh class students of MA Model Zainul Hasan Genggong were currently learning descriptive text in this semester.

The aim of this study is to pinpoint grammatical errors in writing descriptive texts by the eleventh class students of MA Model Zainul Hasan Genggong. This study tries to analyze the errors made by the students in writing descriptive text.

Theory and Method

This study belongs to qualitative research which has a characteristic that is a descriptive form in which its contents are about spoken or written that can be observed (Taylor and Bogdan, 1984). According to Cresswell (1998) its way of analysis cannot be obtained by using statistical procedure. In support of it, Bodgan and Biklen (1992) say that qualitative research is one of the research procedures resulting from descriptive data gathered from spoken or written documents. Rahmat (2009) states that the aim of qualitative research is to get general understanding towards social reality seen from a participant‟ perspective. Thus, qualitative research is known as interpretive research, naturalistic research, and phenomenological research.

There are several methods utilized to get the data. The methods are document study and questionnaire. The first is document study in this research is the written task made by the eleventh Class of MA Model Zainul Hasan Genggong. It consists of 50 students. An action of collecting descriptive texts made by the students was done and then analyzing them to reveal the errors.

The questionnaire is used as the instrument which was in the form of a checklist to be delivered to the students. There were 2 choices to be answered: yes and no. The students gave a check mark to the available column. The purpose of these questionnaires was to collect the information about the cause of error the students make in writing descriptive text. This method will be used to find out the reason behind students' errors. All students will be given the questionnaire paper one by one after the writing task. There are 15 statements in the questionnaires, question number 1 till 5 refers to carelessness, question number 6-10 refers to first language interference and the last 5 questions relate to translation.

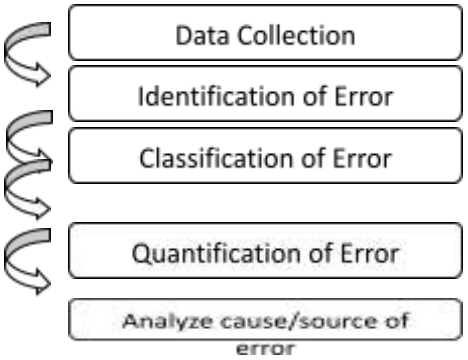
The data of this study are words and sentences of students' tasks on writing descriptive text. There are 50 students as participants of this study. So the researcher has 50 descriptive texts.

Academic Guidance of MA Model Zainul Hasan Genggong stated that students run their duty of learning at least for four semesters and at least for eight semesters. There are many activities they must do along with learning such as learning in and outclass, assignment doing, exercise, and assessment. Three kinds of assessment around them, they are diagnostic, formative, and summative. For those kinds of assessments, those who reach scores in intervals between 0-69 are categorized as low achievers that need continuous action of remedial programs. And those who reach a score in the interval between 70-100 are categorized as high achievers that should join a continuous program of reinforcement.

The researcher collects the data by reading the students' descriptive texts carefully to find and highlight the grammatical errors made by the students. Then the researcher classifies the high achiever and the low achiever

by the score of their writing task. The criteria of classifying refer to the academic guide book of MA Model Zainul Hasan Genggong. There are stated that students' progress studies are classified into two levels: low and high achiever. Those who are examined and reach a score in intervals between zero and sixty are classified into low achiever students. And those who are examined and reach a score in interval 60 until 100 are classified into high achiever students. Then the researcher identifies and classifies the errors.

Gass and Selinker (2008) give steps of error analysis as the diagram below



After getting the data, the first thing to do is identify the grammatical error. The collected data will be identified to reveal grammatical errors in students' writing. Second step is classifying the data. The grammatical errors found will be classified into each type of grammatical errors. Then calculating the grammatical error. After classifying the entire errors to the place where they belong, the errors will be calculated. Here gives the data about the total numbers of errors found as well as x the percentage of errors. The calculation of error's percentage uses the formula below Adapted from Putri (2013).

$$x = \frac{n}{nt} X\ 100\%$$

X : percentage of errors type
N : the number of a particular type of error
Nt : the total number of all types of errors

The fourth step is analyzing the cause of error. The cause of error will be analyzed through relating the error with the theory about the causes of errors and confirmed by the result of the questionnaire. Then the fifth step is reporting the analysis' result. After analyzing the data, the results will be described in a descriptive way.

Findings and Discussion

The High and Low Achiever Errors

In this section, the researcher identifies the errors found in high and low achiever students writing on descriptive texts. The researcher presents the identification of errors in the form of tables below. The researcher tries to differentiate the frequent errors made by the high achiever and low achiever students.

Based on the researcher classification of achievement, there are 30 students that are classified into high achievers indicated by their score 70-100. The opposite of those who reach score 0-69 are classified into low achievers.

In this chapter there are two tables: table 1 shows error for high achiever consists of 30 students, table 2 for low achiever students consists of 20 students.

Table 1 the high achiever students' errors

No	Types of Error	The Number of Errors	Percentage of Error
1	Omission	96	30.19%
2	Misformation	88	27.67%
3	Spelling	69	21.70%
4	Addition	42	13.21%
5	Misordering	23	7.23%
Total		318	100%

Table 1 illustrates the calculation results of high achiever students' errors. This study got the result that omission was the dominant error committed by the high achiever students with 30.19%. However misordering was the lowest frequent error with 7.23%.

According to Dulay, Burt, and Krashen (1982), omission is the missing of an item which must occur in the sentence to form the correct sentence. From 30 descriptive texts made by students, 30 students' descriptive texts contained omission. This research found 96 errors of omission after gathering all omissions within the 30 student's descriptive texts. Error percentage of omission was 30.19%. After deeper analysis, there were several kinds of omissions found in this study. The specific types were omission of apostrophe's, omission of article "a", omission of to be, omission of s/es for subject and verb agreement, and omission of s for plural. In conclusion, this research detects 96 errors in terms of omission from 30 students' descriptive texts with percentage is 30.19%.The examples of omission as written by Student 1 "you not lie" it must be "you are not lie". In this example "lie" is an adjective so the subject needs to be "are". The student omits "to be/are" so it is called an omission. Another example is "I so sad" (student 2, paragraph 1). It must be "I am so sad".

The second type of error was addition. Addition is the presence of an item which must not occur in a sentence to make it an appropriate sentence (Dulay, Burt, and Krashen, 1982:156). After analyzing students' descriptive texts, 30 students' descriptive texts contained addition. From calculating the total number of additions within 30 students' descriptive texts, 42 errors. All addition in this research was in the category of simple addition. Those are addition of to be and addition of article "the". The error percentage of this error was 13.21%. So, this research reveals 42 errors of addition from 26 students' descriptive texts with an error percentage of 13.21%. For example the addition of to be "I am stay in Hafshawaty boarding school" (student 11) it must be "I stay in Hafshawaty boarding school". Another example "Ramadhan is the 3rd the pillars of Islam" (student 12) it must be "Ramadhan is the 3rd pillar of Islam". In this sentence the student adds "the" before "pillars" while it is not needed.

The third error type was misformation. According to Dulay, Burt, and Krashen (1982:158), misformation is the implementation of wrong form of item in the right place of the sentence. From 30 students' descriptive texts, 30 descriptive texts had errors of misformation. The total number of misformation from 30 descriptive texts made by students was 88 errors. The error percentage of misformation was 27.67%. The study detected several kinds of misformation, namely: misformation of possessive pronouns, misformation of personal pronoun, misformation of gerund, misformation of article "a/an", and misformation of verb. We can conclude that the research finds 30 students' descriptive texts had misformation with total number of misformation is 88 errors in which the error percentage is 27.67%.The examples of misinformation is "He is a smart girl" (student 10) it must be "She is a smart girl".

The fourth error type was misordering. Misordering is the incorrect placement of a morpheme or group of morphemes in a sentence (Dulay, Burt, and Krashen, 1982). From analyzing students' descriptive texts, 15 texts had an error of misordering. The research findings found 23 errors within those texts after searching for the total number of misordering within them. Error percentage of this error was 7.23%. The error example of misordering as written by students 13 "A tournament chess" it must be "A chess tournament".

The last type was an error in spelling. Sawalmeh (2013) states that spelling is an error in combining letters to form a word. From the analysis result, it was discovered that some students contributed errors related to spelling errors. 20 students' descriptive texts had spelling within them. The calculation showed the total number of spelling from 20 student's descriptive texts was 69 errors. The percentage of this error was 21.70%. In conclusion, 20 student's descriptive texts have spelling with the total number of errors is 69 errors and the error percentage is 21.70%. The errors related to spelling are embrace,holliday and language (student 1) it must be embrace, holiday and language.

Looking from findings of the research, this study found that omission was the highest frequent error committed by the high achiever students with 96 errors or 30.19%. In terms of the lowest frequent error committed by high achieving students, this research discovered misordering was the lowest frequent error with 7.23%.

Table 2 the low achiever students' errors

No	Types of Error	The Number of Errors	Percentage of Error
1	Spelling	59	31.22%
2	Misformation	49	25.93%
3	Omission	48	25.39%
4	Addition	19	10.06%
5	Misordering	14	7.40%
Total		189	100%

Table 2 describes the calculation of low achiever students' errors. The most frequent errors that the low achiever made is spelling with 31.22%. However the low frequency is misordering.

From 20 descriptive texts made by students, 15 students' descriptive texts contained omission. This research found 48 errors of omission after gathering all omissions within the 20 student's descriptive texts. Error percentage of omission was 25.39%. After deeper analysis, there were several kinds of omissions found in this study. The specific types were omission of article "a", omission of to be, omission of s/es for subject and verb agreement, and omission of s for plural. The examples of omission of to be "My name Alfan Mahruzi" (student 1) it must be "My name is Alfan Mahruzi". Another example of omission of s/es for subject and verb agreement is "My sister love gardening" while it should be "My sister loves gardening".

The second type of error is addition. As shown in table 2 the low achiever students made some errors in addition. The researcher found 19 errors of addition or 10.06%. Those are the addition of article "the", addition of "to" and addition of "ing". As the examples of addition of to "I will to prepare" while it should be "I will prepare".

The third error type was misformation. According to Dulay, Burt, and Krashen (1982), misformation is the implementation of wrong form of item in the right place of the sentence. From 20 students' descriptive texts, 18 descriptive texts had errors of misformation. The total number of misformation from 18 descriptive texts made by students was 49 errors. The error percentage of misformation was 25, 93%The study detected several kinds of misformation,namely: misformation of possessive pronouns, misformation of personal pronoun, misformation of gerund, and misformation of verb. The examples of misformation of the verb "MA Model have two offices" should be "MA Model has two offices.

The fourth error type was misordering. Misordering is the incorrect placement of a morpheme or group of morphemes in a sentence (Dulay, Burt, and Krashen, 1982). From analyzing students' descriptive texts, 10 texts had an error of misordering. The research findings found 14 errors within those texts after searching for the total number of misordering within them. Error percentage of this error was 7.40%. The error example of misordering is "law Islamic" and "language Arabic" while it should be "Islamic law" and "Arabic language".

The last type of error was spelling. Sawalmeh (2013) states that spelling is an error in combining letters to form a word. From the analysis result, it was discovered that some students contributed errors related to spelling errors. 20 students' descriptive texts had spelling within them. The calculation showed the total number of spelling from 20 student's descriptive texts was 69 errors. The percentage of this error was 31.22%. In conclusion, 20 student's descriptive texts have spelling with the total number of errors being 59 errors and the error percentage is 31.22%. The error related to spelling can be seen below.

The Cause of Errors Made by the High and Low Achiever Students

This research is to investigate the causes of grammatical errors made by the students in writing descriptive text and find out the cause of errors made by the students in writing descriptive text at eleventh class at MA Model Zainul Hasan. Open-ended questions adapted and modified from Norrish (1983) are used to collect the data. According to Norrish theory there are three causes of student error, they are *carelessness, first language interference, and translation.* Based on his theory, the researcher made 15 questions in the questionnaire where students' response to those questions will be chosen in accordance to those three causes students of error. The number 1-5 questions related to the first cause of error: carelessness, the 6-10 questions relate to the second cause of error: first language interference, however the 11-15 questions relate to the third cause of error translation. (Appendix 1) After giving and calculating the questionnaire, here is the recapitulation of the cause of error made by the low and high achiever students.

Table 3 the Result of Questionnaire

No	The cause of error	Low achiever	High achiever	Total cause of error	Percentage
1	Carelessness	87	129	216	39.2%
2	First language interference	75	105	180	32.6%
3	Translation	62	94	156	28.2%
	Total	224	328	552	100%

The table above illustrates the finding of the cause of errors.it was also classified based on the result of questionnaire analysis of high and low achiever students. First, the questionnaire result of low achiever students showed that mostly the students make errors because of carelessness. From the questionnaire, carelessness has the highest score 216 or 39.2% where the students do not pay attention more to the English teaching of the teacher in class. Some students said that they are not interested in English because according to them English will not be useful much in their future. This Is because they see that their parents are rich and that can guarantee their future life. Therefore, it might make the students' errors in writing. Another student also said that they are not interested in an English teacher's teaching style who teaches practically more than theoretically. For instance their teacher always asks students to come forward to practice grammar of simple present tense in practically speaking.

The students also make errors because of the first language interference. It was because they always referred to their native language (Bahasa Indonesia) in making their English Writing. They made errors when they translated Bahasa Indonesia into English literature, for example *Saya sangat senang di sana* was translated into "I so happy in there" while it should be "I was so happy there".

The last cause of error is the translation. They translated their English oral sentences according to the structure of Bahasa Indonesia which used structure of subject, predicate, object, manner regularly. Some students, when ordered by teacher or school regulations of obligatory bilingual speaking, often speak English with the structure of Bahasa Indonesia. So, that error of speaking might make them have errors in writing a descriptive text.

Conclusion

Both the high and low achiever students often made errors while the high achiever students made errors in little frequency. The types of errors they made are, addition, misformation, misordering, and spelling. High achiever students did error of omission till 30.19% while the low achiever students did the errors till 25.39%. High achiever students made an error of addition with the percentage of 13.21% while low achiever students did the errors with the percentage of 10.06%. High achiever students made errors of misformation up to 27. 67% while the low achiever students did the errors up to 25.93%. High achiever students did errors of disordering until 7.23% while low achiever students did the errors until 7. 40%. High achiever students reached errors of spelling on 21. 70% while low achiever students reached the errors on 31. 22%.Carelessness is one of the causes of error that was indicated by students' less attention to either material or teachers' explanation, material of English that is not interesting, and lack of motivation because of the complication of descriptive text. First language interference is another cause of error where students learn English recently based on their native language (Bahasa Indonesia). Translation also caused the error where students write English sentences based on their native language structure (Bahasa Indonesia).

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Exploring English Learners' Motivation in Learning English

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Abstract

In this study the writer tries to see and study the English learners' motivation in learning English because the writer believes different motivation will bring different results to the learners' success. Therefore, the goal which the writer tries to achieve by having the study is to know more about the learners' motivation and by knowing their motivation learners can be guided better in doing the English learning process or in building their motivation that will bring more success to their study. Having motivation is important when someone is doing something and different types of motivation will affect the learning process and results that the learners get, as stated by Mahadi and Jafari (2012) that the amount, range, and type of motivation have an important and determining role in the learning process. They also said that the language teacher has a significant function and role in giving motivation to the learner for learning language. The focus of the study will be about the motivation that is possessed by English learners taught by the writer and the results of the study are expected to be fruitful for the improvement of the English learning and teaching process. The result will be useful in helping English learners build their motivation too, both those who are in the writer's classes and those who learn with other teachers or even independently.

Keywords: *ELT, motivation, language learning, psycholinguistics*

Introduction

Doing something without motivation is not something ideal, especially doing some learning process including learning English. The writer believes that many English learners in the world mostly have their own motivation when they learn English, particularly when English is a foreign language or a second language for them. However, it is possible that some English learners learn English because they just need to do that at their schools as a part of curriculum. The writer, who comes from Indonesia, remembers that since her study time at secondary schools around the 1990s until now English has become a subject that every student needs to take and learn in the class at their schools. Furthermore, the writer recalls that at that time when English was taught in her class it was not important for her as an English learner to think a lot about the importance of learning English. Motivation to learn English was also not that important at that time to discuss, the important thing to do was only following the English class and learning the materials prepared by teachers. Perhaps in that era for some students whose family was from a family with an English environment background learning English became something interesting, by having at least an idea that if the family used English at home for example for listening to songs and watching movies then they felt it was important for them to learn English. But for some other students whose family did not use English at home and did not get a lot of exposure to English then learning English in the classroom would be a burden for them.

In this era in Indonesia, especially in big cities like Jakarta where the writer lives, the condition is different from the time when the writer learned English formally for the first time at school. The mushrooming of international schools and the development of technology all over the world have become the cause of change in the English language learning process too. In the beginning of 1990s limited sources of information in English were very difficult to access therefore the English learners whose family did not live or was surrounded by English exposure would have no idea about what is so important about English. Now, people at every age, if they get connected with technology, specifically the Internet, can see how foreign languages, especially English, is really needed to learn, and that condition will create the idea of motivation for them. Even for getting connected and being able to use the Internet maximally can be motivation for people to learn English. Today, many people in Indonesia also think that even though English is still a foreign language or for some people considered as their second language, learning English is not something special anymore because for people in some communities or for those who ever studied at international schools the level of English exposure is much higher than other people have. Those people with high English exposure often use English as part of the language of communication, as stated by Christianto and Karin (2019) that

"Although English is considered as a foreign language in Indonesia, English language is not only studied within the classroom but is also used as a means of communication." Students at international schools, people whose access to cable TV is easy, and people who work at multinational companies are part of those people who use English in their communication. The writer feels that this condition is an amazing one that people need to be grateful for. However, as the writer meets many students in her classroom, she still often sees some students whose English competence level is very low, and their understanding of English is weak. This situation faced by the writer becomes one of reasons for the writer to have this study about motivation. The writer feels curious about whether the English learners in her classroom have good enough motivation in learning English and what kind of motivation they have.

Moreover, the writer is also interested in knowing how the involvement of family and friends in someone's motivation and effort to learn English. This idea about family and friends' involvement in someone's learning process is considered important because the motivation to learn English and the exposure of English can also be obtained from people around us. The writer thinks that it is necessary for her to do this study also to help future English learners especially those in her classrooms to find their motivation so that they can do better in doing the learning process and having a target for the level of competence they need to achieve. Helping English learners realize how important having motivation when doing something, especially learning, is very urgent to do to build better quality of human resources in the future. Hence the purpose of having this study is to get some information about whether the English learners are motivated in learning English or not. The next purpose is to acquire some ideas about kinds of motivation that English learners have, including especially from family and friends because the writer believes the different family and environment background the English learners have will affect their motivation in learning English. Even in one family, different children could have different motivation to learn English. "Motivation is another characteristic that varies considerably across L2 (the second language) learners.", stated by Mackey 2006.

Theory and Method

Quoted from Lai (2013) Gardner's motivation theory has been profoundly influential in the second language (L2) motivation field for decades. According to Gardner (2001), motivation includes three elements—effort (the effort to learn the language), desire (wanting to achieve a goal) and positive affect (enjoy the task of learning the language). Besides talking about three elements in motivation from Gardner, Lai (2013) also wrote that two orientations in particular—integrative orientation and instrumental orientation—were introduced by Gardner and his associates and have been discussed and explored in L2 motivation research extensively. Quoted from Lai (2013) that according to Gardner (1985)

> integrative orientation refers to a positive attitude towards the L2 community and the desire to get close to the community and even become a member of that community. As a counterpart to integrative orientation, instrumental orientation is defined as learning an L2 for pragmatic reasons, such as getting a better job or a higher salary.

Some studies about motivation and learning English have been done and discussed. The variations of motivation owned by English learners were found in those studies. One of English learners' motivation to learn English is to get a job more easily because they have English skills. Usually that kind of job they want to get is the one that requires them to have English skills, for example jobs at multinational companies. From the study done by Nguyen in Vietnam (2019) it was found that the students are highly motivated to learn English as a foreign language. The students' tendency towards instrumental motivation could be explained by the focus of the students on getting a good job that needs proficiency in English.

The same motivation about getting job also owned by Malaysian English learners as mentioned by Azar and Tanggaraju (2020) that the students have their more noteworthy accentuation on instrumental motivation for learning English as a second language including utilitarian reasons (e.g. English is necessary to get a job) and academic reasons (e.g. English will help me to pass my exams and graduate from the college).
Another study in Malaysia showed the same result too about getting job as English learners' motivation, as it found by Thang, et al (2011) in their study when talking about their students ' motivation to learn English that it seems that the students' extrinsic motivation is only limited to achieving personal career goals.

In Thailand, the same idea about motivation of English learners learn English is to have good job or career also became the result of the research, Kitjaroonchai (2013) stated that the students felt that learning the English language would help them with future career, education opportunity, and communication in the rapid change of globalization. One more research in Thailand found the future career as English learners' motivation too, as discussed by Imsa (2020) in his article. The data in his article shows that most respondents (99.60%) believed that studying English was important because they would need it for their future career.

Not only in some Southeast Asian countries that English learners showed their interest to learn English because of their motivation to get a good job, but also in Oman, one of the gulf countries that also has English learners who have that motivation. As stated by Al-Mahrooqi and Denman (2014) that those participants who were classified as extrinsically motivated, on the other hand, were often driven by an understanding of the potential benefits associated with English, such as securing good jobs and allowing fuller participation in the global workforce.

Moreover, in Indonesia one of the motivations agreed by English learners was that studying English is obligatory to them because they might need it later for a job. to be able to communicate with more people, found in the research done by Purnama et al (2019). Meanwhile in Taiwan, Lai (2013) found that the majority of the participants studied English for travel. This motivation is different from the results of some studies explained previously, but the writer remembers that this motivation is like her own motivation when she started learning English during her secondary school time.

The study method that the writer used in this study is a descriptive qualitative method. The writer took the data from the explanation written by the respondents in their essays. The essays were written by respondents in Indonesian because the writer would like to get more detailed information for this study. The essays are written by following guidance from the writer about anything related with the topic of this study. In compiling the data used in this study the writer did it manually without any help from any software. The writer read respondents' essays and wrote down all data and grouped them as needed. Respondents of this study were the English learners in the writers' classes and because this is still a preliminary study the respondents were only 50 respondents.

Findings and Discussion

People as Motivators

In explaining the condition of their motivation in learning English, respondents shared their experience about some ideas related to their English learning process. The first idea they talked about was about people who motivated them in learning English. From 50 respondents there were 44 respondents who said that their parents motivated them in their learning English process, even though from those 44 respondents only 29 respondents who said that their parents used English in their life, either by using their productive or receptive skills. From 50 respondents the other 21 respondents said their parents did not use English in their life, mostly because their jobs and environment did not require them to use English even for entertainment. They said that their parents only enjoyed local songs and films. The writer felt surprised when finding that there were respondents who shared about their parents who did not use English in their life and did not motivate their children to learn English either. There were 6 respondents who said that in their writings.

Respondents explained in their writing that those whose parents used English in their life usually did some activities involving English. Sometimes their parents liked listening and singing English songs both from Indonesia and other countries in the world. Those parents were also familiar with western movies and often asked their children (respondents) to watch movies together. During those times when listening to songs and watching movies in English parents frequently reminded respondents to keep learning English and told them how songs and films could help respondents practice their English. Some parents also liked buying their children books in English, especially books about English skills and grammar. Only some parents from 12 respondents who liked communicating in English with their children from the total 29 respondents whose parents understood English. It means there were more parents who had receptive skills of English compared to those who had productive skills.

Besides parents, there were 40 respondents who said that their other family members like siblings, cousins, aunties, even grandparents also motivated them in learning English. Moreover, the involvement of friends also contributed motivation to respondents in their learning process. There were 44 respondents who shared their experience that having friends who were interested and active in using English became their motivation in learning English. They told the writer through their writings that sometimes they casually used English with their friends when they were communicating, playing games, watching movies, and singing songs.

Other Motivation Sources

Not only people around English learners could become their sources of motivation in learning English but there were some other factors mentioned. The other sources of the English learners' motivation were their interest in reading/understanding books (17 respondents), understanding films (34 respondents), playing games (6 respondents), having good job in their future (34 respondents), listening/singing/understanding songs (37 respondents), communicating with foreign people (25 respondents), traveling to other countries (17

respondents), continuing study abroad (4 respondents), doing business (3 respondents), getting good score (2 respondents), writing social media caption (1 respondent), and writing poetries (1 respondent).

Conclusion

The study showed that the motivations that English learners possessed were instrumental motivations. Most English learners in this study were motivated and interested in learning English because they wanted to have a good job for their future career. This condition is like the condition found in many studies conducted in some countries. Moreover, in this study the writer found that most English learners also learned English with the motivation to be able to understand the films they watched. From this study also the writer learned that family, especially parents could be one important motivator that would build English learners' motivation to learn English. Even though parents did not master English very well, or even parents did not think English was important for them in their life and jobs, they believed that their children would need to be motivated to learn English because the condition that their children would face in their future would be different from the one many parents experienced. By knowing the motivations that English learners have, the writer thinks that it is important to pay attention more to the focus of learning materials. Teachers who teach English learners and anyone who wants to learn English can find more specific materials to learn for supporting them in preparing good English for their future, especially their future job or career.

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Purmama, N. A., Rahayu, N. S., & Yugafiati, R. (2019). *Students' Motivation In Learning English*.

EFL Nurse Students' Motivation on Challenges in Second Language Academic Articles

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Abstract

Research into academic reading for nurses in Indonesia is overviewing the growing field. Further, English may need to develop specifically in nursing education. We investigated both intrinsic and extrinsic motivation. In terms of the syllabus, this study analyzes the motivation of students to read English academic literacy since English is essential for nurses to access scholarly and scientific literature. Significant findings in this research included the researchers' tendency to find the factor that affects reading motivation to read academic articles between intrinsic and extrinsic using the Motivation for Reading in English Questionnaire (MREQ). The findings revealed that intrinsic and extrinsic motivation affect the motivation of the students to read academic articles. However, the researcher found that ambiguity, one of the Motivation Reading Questionnaire (MRQ) items, could lead to negative phrases.

Keywords: academic reading, nurse, Motivation for Reading in English Questionnaire (MREQ)

Introduction

The need for literacy has been identified in nursing programs, contributing to the most determinant success described in minimal quantitative and qualitative research in nursing programs, especially in the second language reading academic (Campbell & Dickson, 1996). Moreover, English academic literacy has been crucial for nursing students and professional nurses to study internationally and find scholarly articles unavailable in the local language. Academic reading goals in nursing education may achieve learning success and provide educational support for the students (Lajoie & Uk, 2013). Academic assignment refers to learning and understanding the printed language within the complex terminology and comprehensive data for educational purposes. One of the essentials of literary reading is reading scholarly articles, which could help nursing students increase their critical thinking and gain better knowledge of medical science (Pawan & Honeyford, 2009). However, the lack of interest and self-experiences are the barriers to making connections and understanding the second language academic articles (Lajoie & Uk, 2013).

A growing number of studies have investigated that low motivation in reading English academic articles comes from their low competency in literacy skills, bad reading habits, and difficulty with vocabulary items(Young & Schartner, 2014). In some cases, college students mostly read informal reading rather than formal reading. They tend to read academic articles when their teacher asks them to complete the assignments Rahmawati & Sholihah (2019). Nonetheless, English leads to the success of new knowledge and innovation, including research and education (Lifelong, 2010). Furthermore, the students need to expose their motivation to more articles that enable them to engage the newest knowledge and research to innovate in the field of study.

However, the lack of framework clarity for reading academic motivation specific to nursing education in Indonesia may be why this concept has been missed as a possible variable related to nursing students' debilitation. On the one hand, a series of research has encouraged that poor college students' reading ability may be a massive drawback for career success in college-level reading Carnegie Corporation (New York, 2004). Moreover, no journals explain the academic reading for nursing colleges. However, further research in this area is required to explore the depth of literacy for each subject in college today (Berman & Biancarosa, 2005).

This study attempts to investigate nurse students' motivation and perception in reading articles that can be beneficial to contribute to success in nursing education. This study assesses the effectiveness of reading academic papers of the standardization norms for academic literacy research and reading comprehension to help nurse students do their tasks or thesis.

Research Questions

1. What factors affect the motivation of nursing students to read academic articles?
2. How are nurse students motivated to read academic articles?

Theory and Method

Reading Motivation and Nursing Education

Regarding reading, motivation is the fundamental factor for submitting, defined by desire (Lai et al., 2011). Besides, motivation refers to an individual's belief in people to create decisions (Bijandi & Nabavi, 2012). Similarly, combining some components, including involvement, curiosity, and social aspects, engages the reading motivation (Guthrie et al., 2007). Moreover, two categories of motivation include, intrinsic motivation and extrinsic, will be explained in this study. Intrinsic motivation refers to the excitement from the initiative implications, known as the sense of capability and self-determination. This description explains that they have more motivation in their current activity based on their internal intention to do it (Deci & Ryan, 2000). In contrast, extrinsic motivation behaviors focus on getting feedback beyond the self, such as awards, grades, and any possible feedback (Robert & Brown, 2004). Taking these two explanations between intrinsic and extrinsic motivation, it may explore that the reason for these differences reflects how the students create their motivation in reading.

The current research investigates the reading motivation of college EFL students in Japan and Sri Lanka (Dhanapala, 2006). This study indicates that both Japanese and Sri Lanka read English for unrelated purposes. She found that Sri Lanka students have more intention in reading to get higher scores in college, while Japanese students tend to have the motivation to read English articles. Besides, the earlier research by Hairus Salikin, Saidna Zulfiqar Bin- Tahir, Reni Kusumaningputri & Dian Pujia Yuliandari (2017) about Indonesian EFL Learners' Motivation in Reading. They found that extrinsic and intrinsic motivation plays a significant role in students' reading activity.

A similar study by (Rahma Dini, 2020) investigated English students' motivation in reading academics at Universitas Negeri Padang. This study focuses on how intrinsic and extrinsic influences students' motivation. Eighty-four students participated in this study. Hence, she found that the intrinsic factors are dominated to affect students' motivation.

Concerning the school of nursing motivation, reading in English as a second language may be developed and essential for the whole specific task to contribute to the nursing profession in nursing education.

Academic Articles

Academic articles are crucial for the students at Fort De Kock University; the pre-requirements had to include International academic papers in their theses. Therefore, academic essays are essential for students to read and cite their views. Scholarly articles are concerned with the particular study, which consists of an introduction, literature review, methodology, discussions, and conclusion. These elements may bring students to catch knowledge and understanding in their academic education, especially nurse students. Besides, reading articles guides the students to write correctly in their academic studies (Krashen, 1997). However, most students need more motivation and help to understand the written material in formal reading programs (York, 2010).

Methods

Participants

The researcher administers a set of 46 participants at the Faculty of Health, Fort De Kock. All participants were mainly nursing students who considered English a foreign language. The bulk of students focus on writing their theses in their bachelor's. This research is based on their problem of adding more than 3 English academic articles to their ideas.

Instruments

1. Motivation for Reading Questionnaire

Our instruments were administered to assess motor development in reading academic articles. We used the Motivation for Reading Questionnaire (MRQ) to measure the student's reading motivation to gather the mentioned background information. The modification of the questionnaire adopted from (Guthrie, 2010), the Motivation for Reading in English Questionnaire (MRQ), was designed to assess appropriate questions for this research. We put all the factors, including intrinsic and extrinsic factors. The dimension factors intrinsic included reading efficacy, reading challenge, reading curiosity, reading involvement, and importance of reading. In comparison, the elements in intrinsics are divided into five factors: reading work, avoidance of competition in reading, recognition for reading, reading for grades, social reasons for reading, and compliance. The specification of the 11 factors was presented in this study (see Table 1). The students ' reading motivation score will be a four-point Likert ranging (1 = strongly disagree, 2 = disagree, 3 = agree, 4 =strongly agree) scale (see Table 2).

Table 1

Factors Affect Students' Motivation in Reading	Dimension of Reading Motivation	
Intrinsic	Reading Efficacy	
	Reading Challenge	
	Reading Curiosity	
	Reading Involvement	
	Importance of Reading	
Extrinsic	Compliance	
	Recognition for Reading	
	Reading For Grades	
	Social Reasons for Reading	
	Competition in Reading	
	Reading Work Avoidance	

Table 2. A four-point Liker Ranging Score for Each Dimension of Reading Motivation.

Option	Category	Score	Classification
1	Strongly disagree	1 (1,00-1,75)	Very Low
2	Disagree	2 (1,76-2,50)	Low
3	Agree	3 (2,51-3,25)	High
4	Strongly Agree	4 (3,26-4,00)	Very High

2. A Semi-Structured Questionnaire

An open-ended questionnaire leads to exploring a general based on the respondents' answers to the Motivation for Reading Questionnaire (MRQ). The unstructured questions enable more respondents to entirely give their perceptions (Magaldi & Berler, 2018). This questionnaire has been generally used in social science to gain depth- knowledge from informants' opinions (Mashuri et al., 2022) In this method, the researcher took 32 students based on

Procedures

The students were asked to respond to the MREQ questions of 34 items using the Google form site. After scoring each item, the questionnaire was divided into 11 parts according to the eleven dimensions. After collecting the data, the researcher analyzed students' reading motivation and listed Liker on a 1-4 scale, including 1 for strongly agree, 2 for disagree, 3 for agree, and 4 for strongly agree. This study received permission from the Faculty of Health, Fort De Kock University.

Findings and Discussion

1. Findings

The factors that affect the motivation of nursing students to read academic articles

The analysis showed that the mean scores of the intrinsic and extrinsic dimensions are equally high. The Intrinsic factors reached 2.90, and extrinsic factors earned 2.83. In other words, Intrinsic and extrinsic has an equal impact on the nursing students' reading (see Table 3 and 4).

A. Intrinsic factors

Table 3. Intrinsic dimensions affect Students' Reading Motivation

No	Dimension	Mean	Category	Questions
1	Reading Efficacy	2.92	High	I like to read the research article I can read English journals well English journals are essential for reference in my thesis. I am trying to find the meaning of English vocabulary I need to learn on google translate or a dictionary.
2	Reading Challenge	2.94	High	I am trying to find the meaning of English vocabulary I need to learn on google translate or a dictionary.

				I can understand English reading just by looking at the context of the sentence. I can understand medical-related words. I need help concluding English sentences I will use in my writing.
3	Reading Curiosity	2.65	High	I read English journals not only medically related but also other topics that interest me. I always discuss with lecturers or friends about journals in English.
4	Reading Involvement	3.27	Very High	My parents encouraged me to read English journals more often. I enjoy reading English journals all the time. I read a lot of journals in English on various topics that are not only medical related.
5	Importance of Reading	2.76	High	I realized that reading journals in English is vital for a student. I realized that reading English journals helped me provide more sources of knowledge.
Mean Scores		2.90	High	

Intrinsic emphasizes the intrinsic motivation of reading, including reading efficacy, reading challenge, reading curiosity, reading involvement, and the importance of reading contracts that affect Intrinsic reading motivation (Deci et al., 2001). One of the highest dimension scores in intrinsic dimensions is reading involvement, which reached 3.29 (see Table 3). Some statements refer to reading involvement, such *as reading an English journal is vital for a student; I realized reading English journals helped me provide more sources of knowledge; I think reading English journals can help develop my ideas for research in my thesis*. According to Deci and Ryan (1985), reading involvement is the pleasure of reading different kinds of text. Torres (2010) believed that giving students options and permitting group discussion may encourage students to read. The very high result of reading involvement revealed

In line with a semi-structured Questionnaire, some students realized that academic reading is essential. They emphasized that academic assignments may help them do their tasks and theses. This Questionnaire enables researchers to dig for more information on students' motivation.

"For college students, reading or studying academy articles is very important because the students could study how to write a research proposal will help while a student creates a research proposal."

"Yes, because of reading of academic reading, I could know knowledge for my study in university."

"Yes, it is essential for me because I will do research, and many tasks are related to the academic article."

B. Extrinsic Factors.

Table 4. Extrinsic dimensions affect Students' Reading Motivation

No.	Dimension	Mean	Category	Questions
1	Compliance	2,9	High	I am happy when my friends know my English reading ability I like it when the lecturer compliments my skill in reading English journals.
2	Recognition of Reading	3,03	High	I am happy when my friends know my English reading ability. I like it when the lecturer compliments my skill in reading English journals.

3	Reading for Grades	2,86	High	I read English journals to improve my GPA. I read English journals to do assignments ordered by the lecturer.
4	Social Reasons for Reading	2,89	High	I like it when my friends ask what English journal references I read for my thesis. I want to be the best at compiling English journals with new sentences.
5	Reading Competition	2,76	High	I am looking for more sources of English journals for thesis references than my friends. I include a lot of English quotations in my thesis.
6	Reading Work Avoidance	2,54	High	Reading English journals is not interesting. Reading English journals is very confusing. Too many sentences that are difficult to understand. I don't like quoting English sentences.
Mean Scores		2,83	High	

Overall, the Extrinsic factors got 2.83 scores as a high category. Compliance, recognition of reading, reading for grades, social for homework, and reading competition reached high scores based on the Likert scale ranging high sort (2,51-3,25). However, the researcher found reading avoidance a higher score due to the negative questions. According to Wigfield et al. (1996), a reading release is a group of questions asking what they do not like about reading. The statements explain reading avoidance in MREQ, such as *reading English journals is not attractive; Reciting English journals are very confusing; Too many sentences are difficult to understand, and it is tough to develop new ideas for my thesis from an English journal; I do not particularly like quoting English sentences*. These statements deal with the disagreeing opinion of the participants. However, these statements deal with the disagreeing idea toward the assessment of desire. The negative questions may create ambiguity in the questionnaire's items (Comrey,1988). Comrey recommended avoiding ambiguous questions to make clear statements and limit the negative phrase items.

This research has indicated the similarity conducted by (Watkins & Coffey, 2004), which presented evidence for a multidimensional model of reading motivation from Wigfield and Guthrie (1995). found that the MRQ may need more support for the study. The structural validity of the MRQ was investigated with two samples; firstly, 328 students in Grades 3–5 from 2 suburban mid-Atlantic elementary schools; secondly, 735 students in Grades 3–5 in 2 suburban southwestern elementary schools. The eleven dimensions of MRQ revealed that the questionnaire was unsuitable for either sample's data. Their findings concluded that the questionnaire led to the invalid measurement of research conclusions. Furthermore, this Questionnaire by Wigfield was updated in 1997 by (Wigfield & Guthrie, 1997). However, the updated questionnaire only revised the contents of the questions from 82 items of questions to 53 items of questions. Still, this questionnaire used negative phrases in work avoidance items.

Besides, many researchers used a Motivation Reading Questionnaire from Wigfield and Guthrie (1997), A study conducted by (Tahir et al., 2017) at Universiti Utara Malaysia about the Motivation to Read. The title of this study was" Motivation to Read in a Second Language: A Review of Literature." A similar study conducted by (Wahyuningsih & Mustadi n.d.) is about "Tingkat Motivasi Membaca Siswa Dilihat dari Perilaku Sosial yang Menunjukkan Sikap Minat Membaca." This research used the questionnaire to find grade elementary students' reading motivation viewed from social reasons.

The third study is "*An Analysis of Student's Reading Motivation in Reading Subject at English Department of Universitas Negeri Padang "* (Siregar & Narius, 2019). This study used Motivations for Reading Questionnaires (MRQ) developed by Gutrie and Wigfield (1997) consisting of 54 questions apart from 11 measurements. This finding explained the students have good motivation and were dominantly by extrinsic motivation.

Therefore, the finding of the first research problem in this research needs to be clarified due to the invalid of one of the items of MRQ guidelines. Moreover, the study found throughout the semi-structured

Questionnaires to fully understand the nurse students' motivation to read academic reading articles, whether they enjoyed or not read the literary reading.

"Yes, I like to read academic reading about public health. Yes, I want to be good among my friends."
"Yes, I like to read and understand reading academic and International articles."
"I like to read the newest article, and I like to know which academic article I do not know."

In contrast to work avoidance, the students come to positive sentences. This result would need to be clarified for the researcher to determine whether the students enjoy or not to read academic reading.

Conclusion

What can we say about academic reading in nursing students in college concerning their motivation to read scholarly articles? Remarkably, reading motivation is highly motivated, both intrinsic and extrinsic. The results revealed that intrinsic got 2.90 and extrinsic got 2.83 mean scores. However, the researcher found the result is very biased because of the vague statements in the Reading Motivation Question adapted from (Wigfield & Guthrie, n.d.). The adverse reports can be found in the item of work avoidance. The contradictory questions may distract the result of this research. Therefore, the MRQ adapted from Wigfield and Guthrie needs to be considered.

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Experiential Learning Implementation of On-the-Job Training Aviation Security Program in Nasional Aviation Education Centre Bandung

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Abstract

This study aims to describe the Experiential Learning implementation into On the Job Training (OJT) Program in order to improve Aviation Security Learning Program at Nasional Aviation Education Center Bandung. This research uses a qualitative approach and descriptive method. The subjects of this study are trainees, Aviation Security Instructors, and education and training institutions as organizers of the OJT program. Data collection was obtained through observation, interview, and documentation methods. The technique used to analyze data uses interactive data analysis. The OJT Aviation Security program is analyzed based on the Experiential Learning Theory. The Experiential Learning Cycle consists of: 1) Concrete Experience; 2) Reflection Observation; 3) Abstract Conceptualization; and 4) Active Experimentation. Based on the results of observations and interviews, the OJT Aviation Security Learning Program worked in two stages of Experiential Learning Cycles, that is the first and the last stages of the cycle. The second and third stages were not visible during the observation of OJT implementation, but both stages were carried out by the trainees independently, the institution did not plan to allocate space and time for trainees to make reflective observations and formulate concepts based on the experiences gained in the previous stages. This result is useful for institutions as a consideration to improve the guidelines for organizing OJT education and training, which have not been accommodated in the OJT implementation guidelines.

Keywords *Aviation Security, Experiential Learning, On Job Training*

Introduction

The aviation industry continues to improve itself in providing services to passengers. One of these improvement efforts is to prepare high-quality Human Resources (HR) that meet predetermined qualification standards. One of the national priority programs in 2020-2024 is to develop quality human resources through vocational education institutions (Vokasi, 2020). Vocational education in Indonesia in the future must be based on two main principles, namely: (1) aligning the education and training system, and (2) preventing the mismatch between the needs of the business and the industrial world, as a job market with the field of education (Vokasi, 2020).

The implementation of the education program fulfills two interests, namely: (1) the personal interests of students, so that from the results of the education and training they have gone through, the quality of skills has improved better and simultaneously; (2) the interests of the institution, where the formation of human resources is fulfilled by organizing education and training, thus creating the expected productivity (Hilal, 2020). This supports the preparation of graduates of training institutions to be ready to work in the aviation industry. The role of education and training institutions is very important, where HR management through education and training institutions is a means of improving the quality of human resources who understand their job responsibilities, thus high quality human resources can contribute positive performance to the business and the industrial world.

In carrying out its role as a provider of education and training facilities, education and training institutions must face the challenge of forming high-performing human resources needed by industry, where aviation education and training institutions must have appropriate learning methods to form human resources with good performance. Performance is an individual's achievement in his capacity as a person who performs the tasks assigned to him. Employee performance is an important factor in achieving company performance. If the employee's output meets the qualifications set by the company, then the employee's performance is categorized as good, and vice versa, if the employee's output is below the qualifications, then the employee's performance is categorized as poor.

In the aviation industry there is a division called Aviation Security. Aviation Security is a unit responsible for the security system of in-flight operations or facilities at the airport which includes the security of passengers, goods, aircraft areas, facilities, vital objects, especially areas within the airport parameter area. The role of Aviation Security is very important in the aviation industry, therefore it requires highly qualified human resources. Human resources with the above qualifications can only be produced from education and training institutions that specifically have education and training programs in the aviation sector and already have an operational permit from the Ministry of Civil Aviation as stipulated in PM 28 of 2021. With this regulation, education and training institutions must produce quality human resources that can meet the standards to meet the needs of the aviation industry.

National Aviation Education Centre Bandung holds an On the Job Training learning program, where Aviation Security students are assigned to designated airports so that they can practice the learning program directly. The On the Job Training learning program is one of the learning program processes that aims to provide facilities for students to gain adequate practical experience before they pass the license exam stage, where having a license for Aviation Security graduates is mandatory, because the license is proof of competency ownership as Aviation Security. The results of input from the airport where the graduates work, that it turns out that there are some graduates of the National Aviation Education Centre who are less than optimal in their performance value, so it is necessary to review the On the Job Training Learning Program at the National Aviation Education Centre in order to determine the effectiveness of the program on the level of performance of students graduating from the National Aviation Education Centre.

Theory and Method

This research is a qualitative study uses a descriptive method, which is expected to provide description or depictions, factual, accurate, and detailed regarding the fact of a place or institution studied. Research data is obtained through observation, interviews, and documentation studies. The subject of research is chosen purposive consisting of the initiator of the institution, the industry as the user, the instructor, and the trainees.

A learning model can be defined as a conceptual framework that describes systematic procedures in organizing learning experiences to achieve learning objectives (Suprijono, 2013). The learning theory that underlies the On the Job Training program is the theory of direct and learner-centered learning. This theory argues that learning occurs when students actively engage in experiences and reflect on those experiences to construct new knowledge and understanding (Gagne, 1985). Constructivism is also a learning approach that emphasizes learners to gain new understanding from experiences based on previously acquired knowledge (Pannen, P., Mustafa, D., Sekarwinahyu, 2001). In the context of this research, Experiential Learning Theory (ELT) is taken as a reference because conducting on-the-job training is an effective way to facilitate learning and skill development in the workplace, and can be seen as a key application of Experiential Learning theory (ELT). Experiential Learning involves learning through direct experience, where individuals are engaged in tasks and actively participate in the learning process. In the context of On the Job Training, learners can put their observational learning into practice, and receive feedback and guidance to help them improve their skills.

ELT is the theory underlying the experiential learning model developed by David A. Kolb in 1984. Experiential learning emphasizes on a holistic learning process, where the central role in this process is experience. The term learning by experience is also often identified with the term learning by doing. "To learn from experience is to make a backward and forward connection between that we do things and what we enjoy for suffering from things in consequence." (Kolb, 2015). Learning from experience means making a backward (past events) and forward (future events) connection between what we do and what we enjoy suffering from as a consequence.

Based on the results of observations and interviews, there are findings from instructor assistance, namely the occurrence of a learning process measured using ELT which was born from the theory of David A. Kolb, namely experiential learning. This learning involves an active and directed process that is contextualized in direct or simulated "real worlds" activities where students have the opportunity to build and manage their own personal and professional learning (Hayati, 2020). Kolb (1984) states that the process of experience is all about

what we have done, felt, difficult and happy, love and belief, purpose, desire, enjoy, see, believe, imagine, and others (Husin, 2013).

Educational psychologists such as John Dewey (1859-1952), Carl Rogers (1902-1987), and David Kolb (1984) have provided the foundation for learning theories that focus on "learning through experience" or "learning by doing". The key element of Experiential Learning is the student and the place where learning occurs. The place of experiential learning as the learning process. The essence of experiential learning is the phases of "experiencing" (doing), reflection and application. In addition, the reflection and application phases are what make experiential learning different and more powerful than models commonly called "learning by doing" or "hands-on learning" (Husin, 2013).

The term "experiential" here is to distinguish between cognitive learning which tends to emphasize the cognitive more than the affective, and behavioral learning theory which eliminates the role of subjective experience in the learning process (Silberman, 2007). The purpose of this learning model is to influence learners in three ways, namely: 1) changing learners' cognitive structure; 2) changing learners' attitudes; and 3) expanding learners' existing skills (Baharuddin &Wahyuni, 2015). Experiential learning consists of four stages, namely: 1) Concrete Experience (CE); 2) Reflective Observation (RO); 3) Abstract Conceptualization (AC); and 4) Active Experimentation (AE).

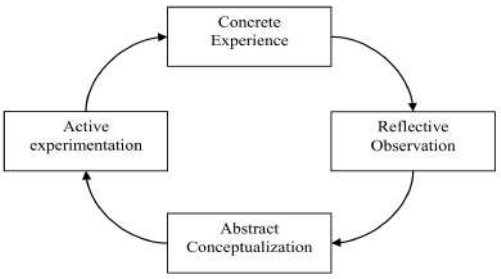


Figure 1. Experiential Learning Cycle (Kolb, 2015)

1) **Concrete Experience (CE)**
   The Experiential Learning Cycle is usually presented with a concrete experience at the top, to signify that this is where the process begins. In this stage, learners will encounter an experience. It can be a completely new experience or an experience that has already happened. Kolb believes that the key to learning lies in engagement. According to him, it is not enough for learners to just read or watch demonstrations to acquire new knowledge. Therefore, every student must be actively involved in an experience.
2) **Reflective Observation (RO)**
   Concrete experience is followed by reflective observation. Thus, after engaging in an experience, learners should step back to reflect on the task or activity. This stage in the learning cycle allows learners to ask questions and discuss the experience with others. For most individuals, this is where the seeing and doing process turns into direct absorption of new information. In practice, this could mean a situation where someone is shown how to achieve a goal.
3) **Abstract Conceptualization (AC)**
   Reflective observation leads to abstract conceptualization. At this stage, learners form new ideas or change their current understanding based on the reflections that emerged from the previous stage. Learners move from reflective observation to abstract conceptualization when they begin to classify concepts and make inferences on events that occur. Thus, with abstract conceptualization, students have the opportunity to assess how their new concepts can be applied in the real world.
4) **Active Experimentation (AE)**
   The final stage of the cycle is active experimentation. In this stage, learners apply their new ideas to the world around them. This allows them to see if there are any changes in subsequent events from the experience. As such, this stage offers an opportunity for learners to test their new ideas as well as the lessons learned from the experience. By actively experimenting with different concepts, individuals can learn how to relate what they have experienced to new ideas and innovations.

Findings and Discussion

Figure below shows that the scope of Aviation Security tasks in the On the Job Training Learning Program is still limited to Basic Aviation Security tasks, in line with the results of observations.

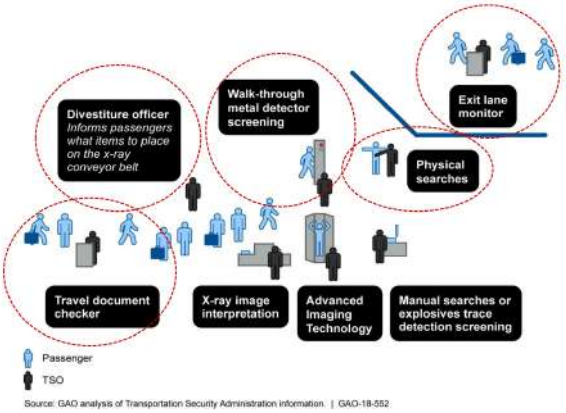


Figure 2. Basic Aviation Security Tasks (Gao Highlights, 2018)

Based on the results of observations, the scope of tasks observed includes:

1) Departure Entrance Identity Check
2) Examination of Travel Documents
3) In charge of the conveyor belt
4) Guarding the WMD (Walkthrough Metal Detector) and Checking luggage on the body (Physical Search)
5) Guarding the entrance, transit, transfer and exit areas for passengers and cargo.

In carrying out the above series of tasks, it is harmonized with the Standard Operational Procedure (SOP) which is sourced from the General Regulation of Civil Aviation Number: SKEP/2765/XII/2010 concerning Procedures for Security Checks of Passengers transported by Aircraft (Ivada & Nieamah, 2023). The following is a description of the scope of Basic Aviation Security duties:

1) Departure Entrance Identity Check

The initial process before entering the departure area, prospective passengers must pass an identity check. Trainees at the beginning of the implementation of On the Job Training in the identity check phase. Based on the results of observations, students in the implementation of On the Job Training in this phase only see and accompany senior officers who are on-duty accompanied by instructors. In accordance with ELT, this stage is included in the Concrete Experience (CE) stage, where according to this theory, CE is the beginning of the learning stage, and trainees do not yet understand field conditions, can only see and pay attention, armed with the theory that has been obtained in class. In subsequent observations, students have carried out the task independently but still with instructor monitoring. At this stage, according to ELT, it is included in the Active Experimentation (AE) stage, where students already know and master the steps in carrying out the task.

2) Checking Travel Documents at SCP (Security Check Point)

SCP (Security Check Point) is the area where the most tasks are carried out during the On the Job Training period. The front area is the travel document checking area for passengers who will be traveling by plane, to be able to enter the departure lounge area. At the beginning of On the Job Training, trainees undergo a learning process by "seeing" and "watching" instructors and senior officers carry out their duties to check travel documents, accompanied by an explanation of the travel documents that must be checked. On the Job Training trainees see and pay attention to instructors and senior officers when carrying out their duties to check the travel documents of prospective passengers. Problems often occur while on duty, for example, there is a mismatch of prospective passenger documents or incomplete documents, trainees are invited to see and pay attention to senior officers solving these problems and are resolved in a special room with the intention of not disturbing the queue of other prospective passengers. During the second observation made by the researcher, observation of students, they have carried out the task accompanied by the instructor, the learning process that takes place is "trying" and "doing". The observation results at this stage also only showed two stages of the four Experiential Learning cycles, namely CE and AE.

3) Conveyor-Belt Control

The next stage of inspection for prospective passengers is the scanning (screening) of all luggage that will be brought into the aircraft. Based on the SOP on X-ray Machine Operator Procedures in Checking Cabin Baggage at SCP, security screening is carried out on cabin baggage, hold baggage, employees and their luggage. X-ray checks are carried out by a minimum of Junior Aviation Security officers, the scope of duties of On the Job Training learners only controls the goods placed on the conveyor belt. The learning process occurs in the early

stages of task implementation, as the beginning of learning, learners see and pay attention to instructors and senior officers in carrying out screening procedures, accompanied by instructor explanations regarding SOPs that have been studied in the provision of material in class, then subsequently can carry out tasks independently. The observation results on the implementation of this task also only show CE and AE learning.

4) Access Control WTMD (Walk-Through Metal Detector) and Physical Search (Manual and HHMD (Hand-Held Metal Detector))

The next stage of inspection for prospective passengers is to pass a physical scan through the WTMD at SCP. Based on the SOP on Procedures for Checking Aircraft Passengers, Aircraft Personnel and Individuals with WTMD, security screening is carried out on prospective aircraft passengers, aircraft personnel and individuals beforehand must remove objects that can cause an alarm sound (watches, belts, cellphones, keys, jewelry and metal objects that can be removed from the body) to be examined by an X-ray machine, then pass through the WTMD to be scanned. If no alarm sounds when passing through the WTMD, then the person is allowed to enter the departure sterile area and into the aircraft. Next is the inspection of luggage on the body (physical search), either manually or using the HHMD tool after passing through the WTMD. Based on the SOP on Procedures for Checking Aircraft Passengers and Individuals with HHMD at SCP, officers must ask permission from passengers before the inspection, then carry out a clockwise inspection. If the inspection process causes an alarm sound, the officer asks the person concerned to open the outer clothing (jacket) and remove all contents in the clothing bag to be placed on the available tray and will be examined separately to ensure whether the object is dangerous or not, so that handling is carried out according to the category of objects according to the procedure.

The passenger inspection stage (physical search) has special provisions that must be obeyed by both officers and passengers themselves. Trainees who are new to work practice certainly need to see and observe how their seniors do physical search. This stage is reflected in ELT, namely the CE stage. The series of processes and rules regarding physical search passenger checks must be fully understood by students, because checking people is very sensitive and there is a great risk if it is not well understood, In WTMD access control and Physical Search, according to observation, there are CE and AE stages of the experiential learning cycle.

5) Patrol Passenger and Cargo Entrance, Transfer, Transit, Exit Areas

Another scope of duties of On the Job Training Aviation Security participants is to patrol around the area around the airport, especially in the entrance area, transit or transfer area and exit area. During patrols, trainees are always accompanied by senior officers. Trainees at the beginning are the same as other tasks, learning is still at the "seeing" and "paying attention" stage. The observation result at this stage is only the CE stage of the experiential learning cycle.

Conclusion

The On the Job Training Learning Program is discussed from the perspective of ELT, where this theory recognizes the importance of learning through direct observation and experience, and how the two are interrelated and can enrich each other in shaping individual behavior and abilities. In the Experiential Learning cycle, the learning process arising from observations is reflected in two of the four stages of the cycle, namely the learning process of "seeing" and "paying attention" is reflected in the Concrete Experience (CE) stage, which is the initial phase of learning, and the learning process of "trying" and "doing" is reflected in the Active Experimentation (AE) stage, which is the final phase of learning. Based on the results of observations and interviews, the OJT Aviation Security Learning Program worked in two stages of Experiential Learning Cycles, that is the first and the last stages of the cycle. The second and third stages were not visible during the observation of OJT implementation, but both stages were carried out by the trainees independently, the institution did not plan to allocate space and time for trainees to make reflective observations and formulate concepts based on the experiences gained in the previous stages. This result is useful for institutions as a consideration to improve the guidelines for organizing OJT education and training, which have not been accommodated in the OJT implementation guidelines. It is recommended for Nasional Aviation Education Centre to make a written formulation of learning procedures for On the Job Training Aviation Security, so that it can be a guide for instructors to apply concepts and theories that can be learned in a real work environment.

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Digital Teaching Materials with *Whole Language* in Indonesian Language Learning at SMP Muhammadiyah Tangerang

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Abstract

Education serves as a crucial foundation for shaping a nation's generation, and the integration of technology in education is paramount. One avenue of incorporating technology into learning is through the utilization of digital teaching materials. This research focuses on the implementation of digital *Whole Language* learning in the context of Indonesian language education at SMP Muhammadiyah Tangerang, employing a qualitative approach with the case study method. The findings reveal the successful application of digital teaching materials in enhancing the learning experience, facilitating independent access for students, and fostering technological proficiency. Despite its numerous advantages, the use of digital teaching materials presents challenges. Schools are advised to strive for equitable access to technology by providing sufficient digital devices, and teachers should undergo technology training for effective integration. It is emphasized that digital teaching materials should complement, rather than entirely replace, face-to-face interactions in the learning process.

Keywords: *digital material, Indonesia learning, technology, Whole Language*

Introduction

Education is a crucial foundation in shaping intelligent and competitive generations. In an era where technology is increasingly permeating various aspects of life, the use of technology in education becomes more relevant. One form of utilizing technology in learning is through the use of digital teaching materials. Farhana (2021) defines digital teaching materials as learning materials presented in electronic formats, such as videos, audios, animations, e-books, and interactive learning software. In the continuously evolving digital era, the use of technology has had a significant impact in various fields, including education. One aspect that has been influenced is the development of teaching materials. Digital teaching materials are becoming increasingly popular in middle school-level education (SMP) because they provide better flexibility, interactivity, and accessibility (Cahya, *et al*., 2023).

Flexibility means that digital teaching materials allow students to learn anytime and anywhere, without being restricted to a classroom environment and specific times. This greatly facilitates more personalized and independent learning. Interactivity is another feature, as digital teaching materials often provide interactive elements such as videos, animations, and simulations. This helps students engage more in learning, improve their understanding of concepts, and make learning more interesting. Accessibility, in the context of digital teaching materials, means that students can easily access learning materials through electronic devices such as computers, tablets, or smartphones. This benefits students with physical or geographical limitations. The research discussed in this text focuses on the use of whole language digital teaching materials in Indonesian language learning at SMP Muhammadiyah Tangerang.

The use of digital teaching materials with *Whole Language* can provide a more holistic and contextual learning experience (Afroni, 2017). For example, in Indonesian language learning, it goes beyond teaching grammar and rules; it also emphasizes how language is used in everyday life. Digital teaching materials may include short videos demonstrating the use of language in real-life situations, conversations between characters, or literary text analysis in videos. *Whole Language* is a learning approach that emphasizes the importance of understanding language in its overall context, rather than focusing solely on mastering language components separately, such as grammar or vocabulary. In this approach, students are encouraged to learn language as they learn their mother tongue, by responding to specific contexts and situations. Whole language can also incorporate engaging elements such as online quizzes, educational games, as Zainah & Nanin (2022) have pointed out how gamification has become very popular in the world of education. The *Whole Language* used in

this research is at the middle school level (SMP), marking a novelty as previous studies focused on elementary school (SD), as seen in the research conducted by Latifah, *et al*. (2023) on the perception of using digital books with whole language at the SD level.

Priyantoko and Hasanudin (2022) shared some interesting ways to use digital tools for learning Indonesian in junior high school. Imagine having lessons through e-books and digital texts, like digital textbooks, short stories, articles, or poems. Teachers can use these on devices, making it easy for students to read and even search for information quickly. Then, there are cool videos that bring language concepts to life, such as grammar, literature, and writing skills. These videos can include animations and explanations from the teacher, making learning more engaging. But it does not consist of those. There are also fun activities like quizzes, word games, or crosswords. These activities aren't just enjoyable; they help students practice and understand the language better. And the learning journey is made even more organized and efficient with online platforms. Teachers can put up all sorts of materials, give assignments, and even hold exams on these platforms. Students can submit their work electronically and receive feedback right away. This mix of digital tools not only makes learning more interesting but also fits perfectly with the way we learn in the digital age, making education a dynamic and interactive experience.

Method

This research adopts a qualitative approach, a research method that focuses on a profound understanding of the phenomena under investigation through subjective interpretation of data (Fadli, 2021). The method employed in this research is a case study, a common qualitative approach used to investigate complex, contextual phenomena in real-life situations.In this case study method, the researcher selects a case representing the phenomenon being studied, namely the use of whole language in learning at SMP Muhammadiyah Tangerang, which has not been used before. The main objective of the case study method is to gain a deep understanding of this learning process and analyze various aspects involved in it.

Result and Discussion

This research has never been done before because the use of *Whole Language* at SMP Muhammadiyah Tangerang is also new. Therefore, this research is important to see how the use of digital learning with the *Whole Language* impacts Indonesian language learning at SMP Muhammadiyah Tangerang.

From this research, several insights can be gathered, with a focus on the positive effects of learning Indonesian using *Whole Language* at SMP Muhammadiyah Tangerang, such as:

1. Increased attractiveness of learning:
   Digital teaching materials designed with various interactive elements, such as animations, images, videos, and sounds, can enhance the appeal of learning and make the learning materials more interesting for students. Visualization also helps students understand abstract concepts in the Indonesian language.
2. Enrichment of learning materials:
   Digital teaching materials allow the enrichment of learning materials through the use of instructional videos, interactive texts, and other multimedia content. For example, poems or short stories can be accompanied by audio readings that help students understand correct intonation and expression.
3. Independent access to learning materials:
   Digital teaching materials can be accessed independently by students, allowing them to learn outside the classroom and complement their in-school learning. Students can access teaching materials according to their needs and learning pace.
4. Technology skills development:
   The use of digital teaching materials also trains students in technology use. They become familiar with software, navigation in learning platforms, and the ability to manage information in digital formats.
5. Monitoring and evaluation:
   Digital teaching materials often come with monitoring and evaluation systems. Teachers can track individual student progress in learning and identify areas where students may need further assistance.

SMP Muhammadiyah Tangerang can adopt this approach by developing digital teaching materials that align with the curriculum and student characteristics. Some steps taken in learning using the *Whole Language* include the development of instructional videos, animations, and other interactive materials that support Indonesian language learning based on *Whole Language* principles. Teachers practice using technology and integrating digital teaching materials into learning. They also need to understand how to integrate the Whole language approach into digital content. Student assessments can cover various aspects such as contextual understanding, speaking and writing abilities in real-life situations, and the application of language rules in context.

The use of digital teaching materials poses its own challenges at SMP Muhammadiyah Tangerang, such as uneven internet accessibility, lack of teacher training in technology use, and the potential for disruptions or distractions from electronic devices. To overcome these challenges, joint efforts from the school, teachers, and students are needed. Schools need to ensure that adequate internet access is available in both the school and students' homes. Teachers need training in the use of educational technology, covering the operation of learning software, development of digital teaching materials, and technology integration in teaching. It is crucial for teachers and parents to monitor and guide the use of electronic devices to remain focused on learning.

Conclusion

The conclusion drawn from this case study in the research is that using digital teaching materials in Indonesian language learning at junior high school has the potential to improve the quality of education. Even though there are challenges in its implementation, strategies like equal access, teacher training, and flexible approaches can help overcome these obstacles. Wisely using technology in education can create a generation better prepared for the future. However, to maximize its benefits, attention should be given to possible challenges and implementable solutions. With good cooperation between schools, teachers, students, and the government, digital teaching materials can become an integral part of learning in junior high schools.

While having significant benefits, the use of digital teaching materials also faces several challenges. Suggestions for schools include efforts to provide equal access to technology by supplying digital devices in the school environment. Furthermore, technology training for teachers is crucial so they can integrate digital teaching materials effectively. The use of digital teaching materials should not completely replace face-to-face interaction but should be integrated as one of the learning sources.

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Modification of Volleyball Learning Exercises for Students

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Abstract

This research aims to develop training modifications for volleyball learning. This research method uses research and development methods in the Borg and Gall model accompanied by a quantitative approach. The subjects in this research were students who were taking volleyball courses in the basic level physical education and health study program. The instruments used in this research were expert review, small group trials, and large group trials. Based on the results of research and development, it can be concluded that basic volleyball training techniques are needed for students in order to improve their ability in the didactics of volleyball learning methods so that competency as education graduates can be achieved optimally. By practicing variations in basic volleyball techniques, students can be more motivated in the course learning process for one semester. With the results of this research, students are expected to be more creative and innovative in teaching basic volleyball techniques when they work as undergraduate physical education and health teachers. the gain score in the pretest and posttest of learning basic volleyball movements, obtaining an average gain score of 18.40 at a high level in the volleyball learning process.

Keyword *modification, learning exercises, volleyball*

Introduction

The position of physical education is one of a group of subjects that places greater emphasis on physical improvement, sportsmanship, discipline, cooperation and awareness of healthy living. Educational sports development and coaching is carried out through a learning process carried out by qualified sports teachers or lecturers who have competency certificates and are supported by adequate sports infrastructure and facilities. Teacher competency must also be adequate for learning as explained in Bayu (Rizal & Kasriman, 2020), because good leadership can make students achieve their goals.

An effective learning process is created so that students' learning achievements are more optimal, so efforts are needed from teachers to learn and help each other (Munasih, 2016). Therefore, it is necessary to create a physical education and health teacher who is competent in their field. The implementation of physical education must also make students happy and happy in carrying out all movement activities so that the level of children's involvement can be optimized.

The basic technique of playing volleyball is a procedure that has been developed based on practice and aims to find and solve a particular movement problem in the most economical and useful way . The basic techniques in volleyball consist of serve, lower pass, upper pass, block and smash. The basic techniques in playing volleyball greatly influence a person's playing skills, especially smashes which are often relied on when creating points for their team (Suhairi & Arifin, 2022).

Efforts are needed to improve basic volleyball technical skills for beginner students, and appropriate teaching methods are needed (Rizal & Kasriman, 2020). A teacher or lecturer is required to have creativity in teaching basic volleyball techniques, so that learning objectives can be achieved. To realize these hopes, it is necessary to increase the quality and productivity of various aspects with the rapid development of volleyball, so the demand for a quality game is very necessary.

Volleyball learning has proceeded according to lecture references, but the learning process has not yet found the correct learning modification design. This can be seen when providing lecture material, students are not yet

good at performing the basic techniques of playing volleyball (Bakar et al., 2019). This is reinforced by the results of lecture grades that there are still many students who have not had to repeat and practice basic volleyball training techniques.

The main problem in the lecture process is the selection of inappropriate learning modification designs so that there are students who have to continuously repeat basic volleyball technique material. Apart from that, to achieve these skills, lecturers must also apply a teaching style that is appropriate to the design of learning modifications, both in delivering material and in appropriate and interesting practice so that optimal learning can be achieved.

Improving learning skills in basic volleyball techniques requires a teaching style that is appropriate to the student's condition. From each semester exam year after year, there are still many students who have not optimally achieved these skills. This makes it difficult for students to apply it in the world of work or society.

Based on the explanation of the problem above, modifications to volleyball learning are needed for students in volleyball courses. The aim of this research is to develop modifications to volleyball learning exercises so that students' basic volleyball abilities can be achieved optimally.

Universitas Setia Budhi Rangkasbitung has responsibility for the development of educational sports in the campus environment, especially for students of the physical education study program as prospective educators. In the Physical Education curriculum, volleyball courses are one of the practical courses and are part of the Physical Education and Health study program. Volleyball is a complex game that is not easy for everyone to play, because volleyball requires really reliable movement coordination to carry out all the movements in the game.

Theory and Method

Volleyball is a game that requires unity and teamwork in an effort to win (Suhairi & Arifin, 2022). There are several basic techniques in playing volleyball, including; service, upper passing, lower passing, smash, and block. There are at least three forms of volleyball smashes seen from the form of ball passing in the game, including; open ball, semi ball and full ball (Winarno, 2013). Each ball pass has a different reaction speed in a volleyball game. In volleyball, there are several basic techniques that must be mastered. The techniques in playing volleyball consist of serving, passing, blocking and smashing (Hanggara et al., 2018).

Volleyball is a game played on a field measuring 9 meters wide and 18 meters long, which is limited by a center line and a net using a ball in the game (Prakoso & Hartoto, 2015). The game is played by two teams with the aim of playing the ball using their hands and returning it to the opponent's court with attacks that can produce points or make it difficult for the opponent to control the ball to attack again. Mastery of the smash technique in volleyball is obtained from correct, regular practice and is supported by an appropriate training program using an overload system. Modification of basic volleyball movements in the form of serving, passing, blocking and smashing.

This research method uses research and development methods in the Borg and Gall model accompanied by a quantitative approach. This research is directed as a process used to develop and validate educational products (Setiawan, 2018). The subjects in this research were 40 students who were taking volleyball courses in the basic level physical education and health study program. The instruments used in this research were expert review, small group trials, and large group trials (Andriadi & Saputra, 2021).

The quantitative data analysis used is: (1) data reduction, (2) data presentation, and (3) conclusions (Sugiyono, 2014) obtained through input, suggestions at the evaluation stage from validation from volleyball experts, biomechanics experts and programming experts. The effectiveness test was carried out to see how effective the volleyball learning was In volleyball, a quantitative approach was used with a pre-experimental research design in the form of the one group pretest-posttest design (Siyoto & Sodik, 2015). With the research design in the effectiveness test as follows:

Table 1. Research design in testing the effectiveness of the volleyball learning

Subject	Pretest	Treatment	Postest
R	O_1	P	O_2

Findings and Discussion

Variations of volleyball learning that have been evaluated by experts, then undergo phase I revision. The data obtained will be used as a basis for carrying out revisions for the next phase, namely phase II trials. Based on the evaluation of small group trials carried out by several experts, it can be concluded as follows: (1) The smash 6 exercise variation cannot be continued into large trials because it is less effective and prone to self-inflicted violations. (2) It is hoped that the movement implementation will be improved to perfection.

After being declared valid and undergoing revision stage II, the final result is the development of smash techniques in the final volleyball game, namely as follows: (1) open spike l training, (2) BPS training (block, passing, open smash), (3) U smash training (open back), (4) triangle practice (semi spike), (5) block, passing & semi spike practice, (6) street spike practice, (7) smash back attack practice, (8) smash practice plus receiving smashes , (9) practice 2 smashes (open spike, & open back spike).

The product improvement process is carried out went through several stages, namely starting from making an initial draft after the researcher made an initial draft, then the researcher consulted with several volleyball experts, then an evaluation was carried out from the experts, then the researcher revised the product so that it was ready to be tested in stage I, namely a small group trial of 15 students.

During the implementation of phase I trials The small group of researchers obtained data from expert statements and suggestions, questionnaires given to experts and questionnaires given to students resulting in product improvements to variations of smash training in volleyball. Based on the results of the expert's conclusions, the researchers refined this product again for the refinement stage so that the smash training variation product in volleyball is suitable for testing in phase II of the test. After conducting phase II trials, it was concluded that this product was suitable to be included in a training program with the hope of improving the smashing ability of volleyball students.

Based on the research results it was found that the development of variations in volleyball learning that is carried out has the following advantages: (1) students are more motivated in carrying out lectures because there is a greater variety of exercises. (2) students are more motivated to get new variations of basic exercises. (3) students gain experience of a wider variety of exercises so that they can help during the exam. (4) students are richer with more variations of smash training.

To find out the meaning of the contribution to learning basic volleyball movements for students, researchers used the gain score in the pretest and posttest of learning basic volleyball movements, obtaining an average gain score of 18.40 at a high level in the volleyball learning process.

Table 2. the result in testing the effectiveness of the volleyball learning

Subject	Pretest	Treatment	Postest
R	65.00	P	83.40

In the learning process there are many factors that are interrelated influencing, for example, the drill method, this plays an important role in preparing strategies for implementing training session activities (Mustafa et al., 2016). The development of basic movement exercises has proven to be effective in improving students' basic volleyball movement abilities, including student motivation and activeness in the Volleyball course.

This research is an innovative development of basic volleyball training which is intended for practicing steps/starts in smashing, passing and blocking. The use and availability of tools or media in both training and learning really determines the goals that will be achieved. The availability of tools will make learning varied with effective methods to achieve a learning goal. Success in a learning process cannot be separated from a set of learning media. Media is a communication tool that carries information between sources and recipients (Nurbani & Puspitasari, 2022).

This research is an innovative development of basic volleyball training which is intended for practicing steps/starts in smashing, passing and blocking. The use and availability of tools or media in both training and learning really determines the goals that will be achieved. The availability of tools will make learning varied with effective methods to achieve a learning goal (Arini et al., 2021). Success in a learning process cannot be separated from a set of learning media. Media is a communication tool that carries information between sources and recipients (Arini & Fajarwati, 2020)

Conclusion

Based on the research results, it has been shown that data analysis from the results of trials on basic volleyball movement exercises are suitable for use. This development product increases student learning motivation, increases student volleyball competence, enriches the form of training so that it can be used as another alternative in learning volleyball.

However, there are several things that are necessary considered because limitations were found in this research, including: (1) The field trials that researchers carried out in this research were only in 1 course and 1 semester. (2) There are psychological factors that can influence the results of this research which cannot be controlled, namely: interest, self-confidence and other psychological factors. (3) The variations developed are still basic variations, because initial practice is needed to progress to more complex playing variations

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The Identity Behind The Name of Ancient Buddhist Temples in Klaten Regency Indonesia : A Linguistic Landscape Study

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Abstract

Naming is essential to show a place's identity and as a means of distinguishing. This study aims to analyze the two primary functions of Landscape Linguistics: the informational function and the symbolic function in the signboard of ancient Buddhist temples in Klaten, and observe the reference from the existing naming based on the analysis of symbolic functions in onomastics concept. This research employed qualitative analysis and the case study method, and the data was collected on December 6, 2022. The results showed that the informational function relates to explicit things visible on the signboard, making it easier for readers or temple visitors to recognize the name, location, and other information. The symbolic functions are related to the identity, ideology, or values implied on the signboard. Then, the symbolic function appears in expressing local and religious identities. The local identity is identified through local language (Javanese) and signboard design related to philosophy, place, and livelihood. While the religious identity emerges through the concept of *puja ca pujaniyanam* and *pantheon.* In this study, it has also been determined that references for naming ancient Buddhist temples in Klaten include location, relief and shape, a condition when discovered, and figure. Besides, the composition of the language used on the signboard consists of monolingual (Indonesian), bilingual (Javanese, Indonesian), and multilingual (Javanese, Indonesian, English).

Keywords: Buddhist, Landscape Linguistics, Name, Temple,

Introduction

Indonesia has the potential to develop spiritual tourism, according to the United Nations World Tourism Organization (UNWTO). It is believed to have various religious sites due to the historical interaction of diverse cultural belief systems (Pratomo, 2017). It relates to numerous ancient sites, especially temples, as the remnants of the Indonesian kingdom. There are many temples in Central Java Province spread to various regencies, one of which has a significant number is Klaten Regency. The temples in Klaten Regency are separated into two categories: Hindu-style and Buddhist-style. This article focuses on Buddhist-style temples.

There are six ancient Buddhist temples in Klaten Regency. These temples indicate the existence of large Buddhist followers in this area in the past. Mulyawan said that the existence of a sign in a public space is not only a representation of the existence of a group of humans. It is also images, symbols, and even the voice of those who cannot speak (Mulyawan, 2020). Signs in public spaces are usually a matter of the linguistic landscape (LL) as stated by Landry and Bourhis that the language of public road signs, advertising billboards, street names, place names, commercial shop signs, and public signs on government buildings combines to form the linguistic landscape of a given territory, a region, or an urban agglomeration (Landry & Bourhis, 1997). Then Gorter considers LL as an approach that can describe linguistic situations in an area (Gorter, 2006). This opinion makes the definition of LL very broad and complex. A wider scope of the LL concept is also conveyed by Shohamy and Gorter, that LL includes language in the form of words and images that appear in public spaces. Visual words and pictures in LL become the center of attention and

attract people's interest to read it (Shohamy & Gorter, 2009). Thus, the LL study can be used to analyze the use of written languages in the form of lingual and non-lingual signs.

Those definitions are far from exhaustive, given the variety of material considered in the current study of LL. However, it is evident in Landry and Bourhis definition that names are an essential component of LL. Apart from the special mentions of place names and street names, toponyms are also a significant component of road signs. In contrast, commercial names will appear on most billboards and shop signs and significant signs on government buildings. Also, usually include the names of the institutions or public organizations concerned. Linguistic Landscape (LL) as an interdisciplinary study of language phenomena in the public space requires other theories, concepts, or disciplines, such as sociology, sociolinguistics, education, applied linguistics, micro linguistics, semiotics, economics, tourism, onomastics, and others. This article seems appropriate to combine LL with Onomastics. As a substantial repository of data on observable onomastic practices, LL is a valuable resource for onomastic research (Puzey, 2016). Onomastics is a linguistics branch that investigates the origin, form, and meaning of self-names (Hough, 2016). It focuses more on word histories, or etymology, and the meanings of names. Onomastics investigates proper names – primarily personal names and place names. The study of personal names is technically referred to as anthroponymy, and that of place names as toponymy (Lauder & Lauder, 2015).

Moreover, onomastics study can be carried out using a linguistic landscape (LL) approach, a field study related to names in public spaces. LL involves the study of onomastics regarding names and naming, particularly toponomastics naming of places (Puzey, 2016). It is considered a sort of interaction between language, space, and location, street names and signboards are a landscape component. LL, names, and language policy are related in various ways, including the dynamics of displaying signboards in many (or more) languages, causing conflicts, renaming, and language as a group identity (Puzey, 2016).

The naming of each Buddhist temple in Klaten seems unique because it refers to the background of the temple, which gives rise to its own identity. The identity embedded in the name and signboard can be investigated in the LL function. Landry and Bourhis stated that there are two main functions: 1) the informational function and 2) the symbolic function (Landry & Bourhis, 1997). The informational function is an explicit message delivery function, one of which implies that a language's primary purpose is communication. In contrast, the symbolic function shows the strength, value, and the ideology of a community or ethnic group. Typically, the symbolic function of language in public spaces has an implicit meaning. For example, the concept is used to reveal values, ideologies, motives, and others in naming Buddhist temples and referents of the names attached. Gorter stated that LL could be used as an object of research to understand motives, uses, ideologies, language variations, and the contestation of various forms of language in public spaces (Gorter, 2018).

Identity considerations also appear regarding name restoration in the Australian state of Victoria, with consequent changes to LL. Laura Kostanski (2011, in (Puzey, 2016) described this debate as a dispute over toponymic identity, revealing the deeply felt attachment of individuals and society to place names, in which the LL object played a significant symbolic role. In addition, there is also research on names and identities in Indonesia. It relates to the name of a well-known restaurant in Indonesia, namely Rumah Makan (RM) Minang. The names of RM Minang always contain cultural values and identity markers (Oktavianus & Revita, 2013). The research indicates that The names of RM Minang and their cultural values vary broadly. The names of RM Minang are derived from the nickname of the Minangkabau people, part of the body related to eating activity, plants, taste, places, place of origin, expectations, and blessings from the parents and family. Among cultural values reflected in the names of RM Minang are unanimous, loyalty, and togetherness (Oktavianus & Anwar, 2017).

Based on these explanations, it can be stated that there is a relationship between LL and the names contained in a number of issues, such as the dynamics of displaying signboards with multiple languages or non-language, name restoration, and language as the identity of a community group. A synergy will emerge between the LL study and the critical approach formed in toponomastic research, strengthening the theoretical foundation for place-naming investigations. Therefore, This article focuses solely on place names, particularly those found on ancient Buddhist temple signboards. Moreover, naming is essential to show a place's identity and as a means of distinguishing. Thus, it becomes fascinating to investigate it.

Method

This research employed qualitative analysis and the case study method. A case study approach is a sort of qualitative analysis involving a comprehensive examination of a social unit, such as an individual, family, institution, cultural group, or even the entire community (Kothari, 2004). The case study stresses a thorough analysis of a small number of events or conditions and their interrelationships. This study utilized primary qualitative data from the Buddhist temple signboard in Klaten Regency as its source material. The data was documented using a digital camera to capture images, as stated by Kothari (2004) as direct observation with photographic technique. The data was collected on December 6, 2022.

All the data were analyzed utilizing the two primary functions of Landscape Linguistics, as described by Landry and Bourhis (1997): 1) the informational function and 2) the symbolic function. The informational function is an explicit message delivery function, one of which implies that a language's primary purpose is communication. In contrast, the symbolic function shows the strength, value, and ideology of a community or ethnic group. Typically, the symbolic function of language in public spaces has an implicit meaning. Next, observing the reference from the existing naming based on analyzing symbolic functions and the concept of onomastics.

Finding and Discussion

There are numerous ancient temples in the Klaten regency as the heritage of ancient civilization, six of which have Buddhist characteristics, including the Sojiwan Temple, Gana Temple, Bubrah Temple, Plaosan Temple, Lumbung Temple, and Sewu Temple. Every temple has at least a signboard positioned in an easily accessible spot; some temples even have more than one. Following are explanations of the signboard's two primary LL functions: information and symbolic.

1. Candi Sojiwan (Sojiwan Temple)



Picture 1. Signboard of Candi Sojiwan

Sojiwan Temple is located in Kebon Dalem Kidul Village, Klaten Regency. It was built at the same time as the nearby temples, namely in the IX-X centuries AD in the era of the Ancient Mataram Dynasty (BPCB Jateng, 2020). It is estimated that this temple was established as a sign of respect from King Balitung to his own grandmother, Rakryan Sanjiwana. Therefore, some experts argue that this ancient Mataram Kingdom heritage building contains moral messages.

Based on the previous paragraph, the information on the temple's name can be found on the signboard. The Sojiwan temple signboard is located inside the temple fence to the right of the entrance. It looks evident with the black letters on a white background of the appropriate font size. It consists of the monolingual board in Bahasa Indonesia. The signboard is completed with the logo and name of the institution which takes care of this cultural heritage, the words 'cagar budaya' (cultural heritage), and the number of laws protecting cultural heritage.

The explanation makes the information function of the Sojiwan temple signboard abundantly clear. Thus, it provides the temple's name, the entity that maintains it, and the regulations used to protect it. Then, the symbolic function is tied to the temple's name, Sojiwan. It was derived from the name of the king's grandmother, Sanjiwana, a Buddhist. It shows how much the king of Balitung appreciated and loved his grandmother, as stated in the Rukam inscription (907 AD). In the past, it was prevalent to offer sacred buildings to something or someone who is revered; this practice is typically referred to as pendharmaan.

It also activates the symbolic function of the Sojiwan signboard on Buddha's teaching, especially in Mangala Sutta (Discourse of Blessing). For example, there is a sentence Puja ca Pujaniyanam, etam manggalamuttamam - Paying respect to those worthy of respect, this is Supreme Blessing. In Buddhism, there are two kinds of homage or respect, respect for people or Pujaniya Puggala and respect for meaningful objects or Pujaniya Vatthu. For example, respect for parents/grandparents/aunts/uncles/relatives is one of the Pujaniya Puggala practices. Then, one of the Pujaniya Vatthu is Uddesikacetiya, or respect for objects that symbolize Buddhist characteristics, such as Buddha statues, Buddha images, and other Arahats, Buddha's footprints or Siripada's footprints, and others.

At the base of the Sojiwan Temple, several animal reliefs related to Jataka Story exist. The Jatakas are a collection of stories regarding the Buddha's previous lives before he was born as Siddhartha. There are numerous moral teachings throughout the Jataka, including responsibility, togetherness, joy, compassion,

reciprocity, mutual assistance, fraternity, loyalty, honesty, patience, punctuality, struggle, vigilance, and empathy. It demonstrates that the king fully understands how to honor the grandmother in a Buddhist manner according to the grandmother's beliefs.

2. Candi Gana (Gana Temple)

Gana Temple is a Buddhist temple located in Bugisan Village, Klaten Regency. This temple is located about 300 meters east of Sewu Temple and faces west. The signboard design of this temple is similar to the Sojiwan temples; the composition, color, and material are identical. It also uses monolingual Bahasa Indonesia. Hence, the information function is equivalent; it explains the name, institution, and regulations. In addition, the signboard marks the temple's location, informing visitors of a valuable cultural heritage in the area, even though the temple is not as well conserved yet as other temples in the region.



Picture 2. Signboard of Candi Gana

Formerly, this temple was known as Asu Temple, Asu is a Javanese word for 'dog'. Before the restoration, so many dogs roamed around the temple that the temple guards had to clean up the scattered dog droppings. Hence, the locals refer to the temple as the 'dog cage'. The name of Asu Temple was changed to Gana Temple after the discovery of Gana ornaments. Gana is a form of temple ornament or relief depicted as a dwarf. It leads to the symbolic function of this LL sign. In the Hindu pantheon, Gana is a guardian of heaven and a lesser god. Therefore, he is neither the primary deity nor a member of the secondary gods in Hinduism and Mahayana Buddhism (Suyono, 2021).

Gana's physique is short and fat, and he is actually a dwarf giant. Gana is Shiva's devotee. Gana is recognized as the main army of Ganesha, the son of Shiva, on the battlefield. In addition to being a warrior, Gana is frequently shown as a dwarf who upholds the earth. Despite his small stature, he is regarded as having sufficient strength to withstand the hefty load above. It is why Gana's hand is usually maintained in an upward position. Gana is frequently used as an ornament in Indonesian temples. The naming of Gana on this temple adheres to the naming principle of Chaer (2013), which classifies nine categories of naming, one of which is naming based on the name of a part. Therefore, this temple's name, Gana, is derived from one part of the temple in the form of reliefs.

3. Candi Bubrah (Bubrah Temple)



Picture 3. Signboard of Candi Bubrah

Bubrah Temple is also located in Bugisan Village, Klaten Regency, in the complex of Prambanan Temple. It is thought that Bubrah Temple was constructed at the same time as Sewu Temple and Lumbung Temple, all of which merged into a unified Buddhist mandala. This temple complex was constructed by Rakai Panangkaran, also known as the pearl of the Syailendra family or Syailendra Wangsa Tilaka.

This temple has two kinds of sign board designs with different materials. The signboard utilizes plate material and has the same design as the previous two temples. In contrast, another use of wood material has a different design that resembles the roof of a Joglo house, a classic Javanese house design. The signboards use bilingual, Bahasa Indonesia, and Javanese. The Javanese word 'Bubrah' means broken apart. It is believed that this name indicates the initial condition in which this temple was discovered. The temple, constructed of andesite stone and measuring 12 × 12 meters, is in extremely poor condition. The only remnants of the temple were two-meter-tall ruins at the time. Hence, the locals name it 'bubrah'. It shows the information function of language on the signboard.

The design of the signboard as a Joglo roof conveys a symbolic function. The design is highly representative of local Javanese identity, especially Central Java. The Joglo house is a traditional house in Central Java, so it strengthens the temple's position in that location using the regional attributes on its signboard. Moreover, the naming that contains Javanese elements enhances the confidence of local identity in a language contest in the public sphere.

4. Candi Plaosan (Plaosan Temple)



Picture 4. Signboard of Candi Plaosan

Plaosan temple complex is located in the Plaosan area of Bugisan Village, Klaten Regency. The architectural style has a blend of Hindu and Buddhist influences, so this temple is an example of ancient religious tolerance. Because at that time, it was known that Pramodhawardani, the daughter of Smarattungga of the Syailendra dynasty, embraced Buddhism and was married to a Hindu, Rakai Pikatan. Religious differences between them did not lead to tensions. According to historical records, between 840 and 856 A.D., both ruled the Ancient Mataram Kingdom and constructed several magnificent temples in Central Java and Yogyakarta.

This temple has a signboard of a plate inscribed with a black roman script on a light brown background. It is located at the front of the temple inside the temple fence to the right of the entrance. It is also completed with the Regional Office for Cultural Properties Preservation logo and the number of laws protecting cultural heritage. It clearly indicates the information function. The visitors can easily understand the temple's name and who maintains it. Plaosan temple name is taken from where the temple stands, an area in Bugisan village called Dusun Plaosan. Following Chaer's naming concept, naming is a process of a concept that refers to a referent outside the language. One type of naming reference is based on the place of origin (Chaer, 2013).

5. Candi Lumbung (Lumbung Temple)

Lumbung Temple is located in Bugisan Village, Klaten Regency. Lumbung Temple is a Buddhist temple that was built around the 9th-10th centuries. The establishment of this temple is estimated to have occurred when the area was still under the Ancient Mataram Kingdom's control.

This temple has more than one signboard design, as in Bubrah and Sewu temples. The signboards made from plate materials contain more information, while those made from wood simply display the temple's name but have an aesthetically pleasing model resembling the roof of a Joglo house. The signboards are

strategically positioned in multiple locations throughout the temple so that visitors can quickly identify them. In addition, it confirms the informational function of the signboard sign.



Picture 5. Signboard of Candi Lumbung

The symbolic function of the Candi Lumbung signboard is associated with the design of the name board, which resembles the roof of a Joglo house, and also the name ‘lumbung’ itself. The shape of the Joglo roof resembles a mountain and is accompanied by a tumpang sari or intercropping. The Joglo house reflects the attitudes, thoughts and insights, as well as the Javanese people's economic, social and cultural capacities (Moniaga & Gunawan, 2019). Thus, the design represents the Javanese identity.

According to KBBI (Indonesian Dictionary) Lumbung is tempat menyimpan hasil pertanian (umumnya padi), berbentuk rumah panggung dan berdinding anyaman bamboo (a place to store agricultural products (generally rice), in the form of a house on stilts and woven bamboo walls). The word Lumbung as the name for this temple is commonly associated with the temple building’s shape. It resembles the lumbung. Hence, locals refer to this temple by that name. The area around this temple has many rice fields. In general, Klaten is a large rice-producing area in Central Java, commonly called Lumbung Padi Jateng (The rice barn of Central Java). Therefore, the naming of the Lumbung temple can be interpreted as a representation of the local community's livelihoods.

6. Candi Sewu (Sewu Temple)

Picture 6. Signboard of Candi Sewu

Sewu Temple is Indonesia’s second-largest Buddhist temple after Borobudur Temple in Magelang, located in Bugisan Village, Klaten Regency. The temple also has several designs of signboard. In general, it is almost the same as the other two temples that have been described. There is only a slight difference in the information contained on the signboard made of plates. The information provided is quite simple, emphasizing the temple's name and the number on the world heritage list. It is made multilingual in three languages: Indonesian, Javanese, and English.

The Informational function clearly displays that the Sewu Temple is a significant globally-recognized cultural heritage. Besides, the word sewu is a Javanese word that means ‘a thousand’. Furthermore, it shows that the number of temples comprising the Sewu Temple complex is quite large, though it does not surpass a thousand units. The Sewu Temple cluster comprises 249 temples, including one main temple, eight pengapit or antara temples, and 240 perwara temples. The main temple is situated in the center of a symmetrical arrangement of pengapit temples and perwara temples on all four sides (candi.perpusnas.go.id).

These conditions then lead to the symbolic function of this Sewu temple signboard sign. Sasti mentioned that Collective basic numerals in Javanese indicate a set, a collection, or a unity, such as kekalih ‘two/both’, tetiga ‘threes,’ ewon ‘thousand,’ yutan ‘millions’ (Sasti, 2017). The word sewu literally means a thousand, but in Sewu Temple, it does not refer to the collective numeral of one thousand. It can mean many or much, not necessarily a thousand. It also happens in the expressions of grojogan sewu, sewu kutho, sewu ati, and so

on, which do not mean there are a thousand waterfalls, a thousand cities, or a thousand hearts. For Javanese people, the word sewu is a cultural expression or figure of speech that sometimes has nothing to do with quantity, as in the word nuwun sewu, which means 'excuse me/sorry'. Thus, the name Candi Sewu or Sewu Temple pinned on this temple could be a hyperbole of an expression of admiration because of the large number of temples in this Sewu temple complex.

Conclusion

The signboard on the Buddhist temple in Klaten performs two main functions: the informational function relates to explicit things visible on the signboard, making it easier for readers or temple visitors to recognize the name, location, and other information written on it. The symbolic functions are related to the identity, ideology, or values implied on the signboard. In this study, the symbolic function appears in expressing local and religious identities. The local identity is identified through local language (Javanese) and signboard design related to philosophy, place, and livelihood. While the religious identity emerges through the concept of puja ca pujaniyanam and pantheon.

In this study, it has also been determined that references for naming ancient Buddhist temples in Klaten. It includes location (Plaosan Temple), condition when discovered (Temple of Bubrah, Gana/Asu), relief and shape (Temple of Lumbung, Gana, Sewu), and figure (Sojiwan Temple). Besides, the composition of the language used on the signboard consists of monolingual (Indonesian), bilingual (Javanese, Indonesian), and multilingual (Javanese, Indonesian, English).

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