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NUMERAL TO NUMERAL OF BALMIKI AND KUPIA: A MORPHOLOGICAL COMPARISON

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Abstract

Numeral systems are the major counting methods found across languages. They are characterised by unique morphosyntactic structures to show numericity. The efficiency of communicating numbers is related to the morphological construction of numerals. These are also valuable sources for genetic classification. Besides, they play a vital role in establishing the antiquity of a cognate language. Peculiarly, the numeral systems of languages are the most vulnerable to elimination due to major or dominant languages. The quest in this article is to analyse the numeral morphology of Balmiki, a lesser-known language spoken in Odisha, and compare it with that of Kupia, a language spoken in Andhra Pradesh by the B/Valmiki community, to determine if their numeral structures are concealed or influenced by their encroaching languages. This study further contests a louder outbreak created during 2016-18 to ‘*discover the Walmiki language*’ by analysing a few unreliable numeral examples. In a series, this is the second study that compares and propounds conclusively to the fact that how these duo languages shed light on shared characteristics of numerals inherited or descended in other Indo-Aryan traditions from an etymological ancestor.

Keywords: *Andhra Pradesh; balmiki; morphological structure; kupia; numbers; numerals; odisha*

1. Introduction

The danger of being known as someone fascinated by vague discovery is that you run the potential risk of respect from peers and academicians using it to humour you. It is essential to maintain a balance between fascination with a rigorous and discerning approach to avoid being perceived as gullible or naive. Moreover, Karl Popper (1995) offers a systematic frame of mind in which related disciplines cover the problem with greater tolerance to other counter-contentions. In his words:

“We must be clear in our own minds that we need other people to discover and correct our mistakes (as they need us), especially those people who have grown up with different ideas in a different environment. This too leads to tolerance” (Popper, 1995: 202-fn).

"Language is mankind's greatest invention — except, of course, that it was never invented" (Guy Deutscher, 2006: 1). It has long been believed that the most impressive recognition of a language is the one that does not have to be a Jawaharlal Nehru (1945) or a Christopher Columbus (1492), or a Vasco da Gama (1497) to discover its efforts but by linguists out of the linguistic analysis (for similar views, see, e.g., Ghazanfar, 2018: 23). Nevertheless, one thing to note with the word '*discovery*' is used in an obscure sense by academic or non-academic fields, where it can refer randomly to almost anything – not convincing to any language found later, and that is made so exciting as an object of study. The concern is about the common notion of discovery if taken for acceptance. In that case, the discoverer must remit substantial information for their discovery — some verifiable account accompanying its history. Language, together with our intelligence, is what makes us human! This is why human language is not to be discovered by someone. Because they already exist somewhere in some regions and are used by their speakers. Under the linguistic rules, the apparent contradiction underpins our fascination with language, as it holds many secrets, not just rumours, on its structural properties. If they are traced, it would not count as discoveries, instead considered an identification—only a few languages and the rest are derived from earlier ones and later improvised.

Indisputably, all linguistics practitioners think of describing languages more generally in some sense. However, they often presume that questions about what is achieved (or not) during linguistic exchanges are 'simply' affairs of language use and entirely different phenomena from questions about language itself. Dwight Bolinger addresses '*Truth is a Linguistic Question*' and clarifies that linguists can (indeed should) substantiate how people distort language to give an unpopular impression to others. The abstract of his article can be anchored here to justify:

“Truth is the most fundamental of all questions of appropriateness in language. Communication presupposes non-concealment among interlocutors, which logically excludes all forms of deception, not merely propositional lies. The lie, broadly conceived, is therefore, a proper object of study for linguists, and a necessary one at a time when lying is cultivated as an art. As members of society, we have an obligation to respond by investigating the lies implicit in propositions, deletions, indirections, and loaded and jargonesque elements in the lexicon” (Bolinger, 1973: 539).

This fact further reasons out by Peter Austin (2021: 41). To him:

“[I]n a globalising world, no country or location is isolated, and no country can escape linguistic and cultural issues/rights. Understanding language shift, loss, and maintenance fundamentally requires understanding beliefs and ideologies about language value, meaning, structure, and use.”

It is, therefore, important to understand that language is a powerful means of uniting people and identifying them within a speech community. Unless linguists do, it is difficult for the common masses to understand how languages differ from each other. Neighbouring languages are often mutually intelligible, and when one crosses their linguistic boundaries (for elaborated viewpoints by the present authors, see Pattanayak & Dash, 2020: 206-208). On such merit, Martin Haspelmath (2010) advocates:

“[O]ut of the countless possibilities, a comparative (or typological) study can ‘do justice’ to each linguistic aspect of their descriptions and make them comprehensible by linguists. At the same time, describers must ask a wide range of questions that would not have taken place in practice for language description” (cited in Haspelmath, 2020: 347-360).

Hence, we offer a clarification of the misunderstood numerals and their implications for linguistic analysis to reproach Mohanty’s (2016) reasonable language discovery stance.

The counting system and numeral categories have always been pervasive in all languages of the world (Hurford, 1987). Number words are expressed using different types of numeral systems. These expressions specify the names of numbers and their numerosity. The derivation of number words begins with the fingers of two hands, admitted universally true, whether it has written symbols or not. Many numeral systems can be typologized based on their common features, particularly morphological structures. In this study, we analyse the morpho(syntactic) structures of the cardinal numbers of Balmiki and Kupia from a typological perspective relating to the languages spoken in the same vicinity where numerous spoken vernaculars are largely undocumented, and its lexicon can be used to decipher the profile of the contact and a point investigator in the right direction.

An essential attempt in this direction, we begin the discussion with a brief overview of the languages under which Balmiki and Kupia are circumscribed with Odia and Telugu, the languages spoken in the area where the former two languages exist. In the main part, we analyse and compare the numeral systems of the languages. An additional goal of this paper is to interrogate the interconnected issues that the *discovery of ‘Walmiki’* in Odisha by Panchanan Mohanty (Mohanty, 2016: x-xiv [in Ostler & Mohanty, 2016]) gives a unique name to the language – whether pseudonyms or legitimate and has been subsequently received through media ammo in its kind that erupts from linguistic experience or universal sharing is another type of linguistic corruption of him.

Unlike Mohanty's (2016) study, the present attempt critically compares his cherry-picked numeral examples and illustrations to question whether a small or closed set of suspects needs verification. We aim to contest his defamatory *discovery* of the ‘Walmiki’ and his interpretation of numerals under contaminated crosslinguistic categories. We also examine his claims about the Balmiki numeral connecting to the Marathi and Dravidian languages. On the laws of thought, all knowledge communities must comply with the doctrines of identity, contradiction, excluded focus, and sufficient reason.

2. Literature Review

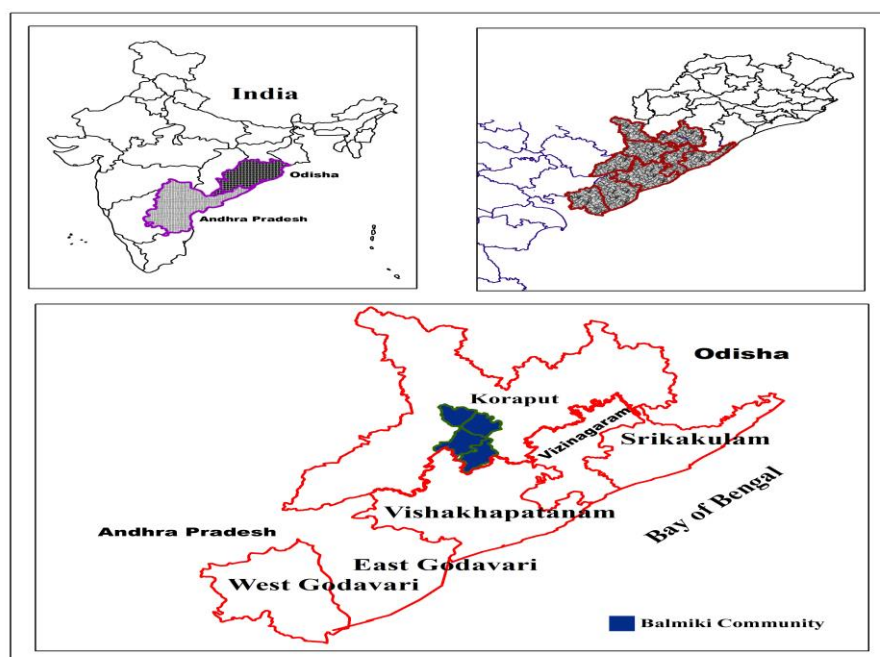
Over the centuries, the name Balmiki has occupied a special place in the history of world literature. One is prominent for a classical Epic, *Rāmāyaṇa*, authored by Maharshi Balmiki, who lived in the 1st century B.C. According to a general acceptance, it is the first lyrical epic that connects the Indian tradition with the rules of aesthetical conception. It has been known for the universally recognised concept of metrical form, as described by Narendra Nath Sarma (1994: 74). The other is known as an indigenous

community. Indigenous is a term neutrally adopted by the United Nations on 13 September 2007. It refers to aborigines, aboriginal people, tribal people, native people, first people, fourth world cultures, and autochthonous, considered by Independent Countries. However, in India, indigenous people are considered Scheduled Tribes or “tribals”, and thus, these terms are used interchangeably in different literature. Several laws and constitutional provisions exist for such people, with no satisfactory data on the number of Indigenous people available to the government.

The B/Valmiki community is a heterogeneous set of ethnic groups representing the canon in linguistic anthropology within the Indian sub-continent. Long ago, the gripping fact is that Balmikis have been settled in a contiguous topographical area of Southern Odisha and Eastern Andhra Pradesh (see Figure 1). Before this, the whole ecological area was a part of the Visakhapatnam district (now in Andhra Pradesh from 1956) under the Madras Presidency. During the British period, when Odisha province was formed on a linguistic basis on 1 April 1936, there were changes in the political maps, so the communes living in these areas were worst affected. This area falls under the Eastern Ghats – the discontinuous mountain ranges through the Odisha, Andhra Pradesh, Karnataka, and Tamil Nadu states of Peninsular India. Many different primitive communities are concentrated in the Eastern Ghats of the high-altitude zone. The traditional occupations of the tribes vary from area to area depending on topography, availability of forests, land, water, etc.

If we consider the modern linguistic states of India and the languages reconfigured there within — a language has never been bound or seldom due to political maps. Heritably, a language is known by the people it is used by. Balmiki language is also known as Valmiki, Valamiki, and Balmiki but not Walmiki (see in M. W. M. Yeatts, 1932; R. B. Christmas & J. E. Christmas, 1973a; T. Madhava Menon, 1997; Nilakantha Dolia, 2009; *Ethnologue* [in Simons & Fennig, 2018]). The community claims to be the descendants of Balmiki, the composer of the well-known epic *Rāmāyaṇa*.

Figure 1. A geolocation map using Arc GIS 10.4 software about the presence of Balmiki community in the contiguous area.



In Odisha, the Balmiki community is referred to as Domba or Sugri Kandha (Gopinath Mohanty, 1956: 2). The ethnographic evidence about the existence of this community and their domicile are found in several works (e.g., Indian Census of 1931 in Yeatts 1932; Mohanty, 1956; Kamalamanohararao, 1968: 84; Madhava Menon, 1997: 278-282; Rajpramukh & Palkumar, 2005; Dolia, 2009; Pattanayak & Dash, 2020, among others). It was mentioned in their works that Valmiki is Domba/Paidi/Kandha Mala, Hill Pariah, and Panchamas of Agency tribes in Andhra Pradesh and are referred to as the untouchable equivalents of the hills. Their works also quoted the Colonial Administrative Reports of 1915, under which the name of the community is found. They stated that 'Valmiki' was later placed officially in 1935 (see Rajpramukh & Palkumar, 2005: 155), and there have been amendments between 1956 and 2017 to read with the latest Constitution (Scheduled Castes) Orders (Amendment) Bill, 2017.

B/Valmiki is notified as Scheduled Castes (SC) and Scheduled Tribes (ST) category in their domicile states of India. Due to discriminatory categorisation, Balmiki has long demanded for 70 years to give the ST status before the Government of India. Many Parliamentarians have posed repeated questions before the Government of India to include the Balmiki community under ST status. Very recently, on 8 March 2021, a question in item no. 2185 is being asked in the Lok Sabha by the esteemed Member of Parliament, Shri Talari Rangaiah of YSR Congress Party, Andhra Pradesh. Responding to him, the then Union Minister for Tribal Affairs, Srimati Renuka Singh Saruta, has adumbrated the status of the Balmiki/Valmiki/Valamiki community irrespective of the States and Union Territories of India. The following answer shows the scheduling of the community across Indian states (see Table-1).

Table 1. Balmiki/Valmiki/Valamiki notified under Scheduled Castes or Scheduled Tribes in the following States and Union Territories — information as of 8 March 2021.

A. As Scheduled Castes		
Sl.	State/ Union Territory	Name of Community
1	Gujarat	Balmiki (Sl. No. 5)
2	Haryana	Balmiki (Sl. No. 2)
3	Himachal Pradesh	Balmiki (Sl. No. 3)
4	Karnataka	Balmiki (Sl. No. 21)
5	Madhya Pradesh	Balmiki (Sl. No. 11)
6	Maharashtra	Balmiki (Sl. No. 12)
7	Odisha	Valamiki, Valmiki (Sl. No. 93)
8	Punjab	Balmiki (Sl. No. 2)
9	Rajasthan	Balmiki, Valmiki (Sl. No. 14)
10	Uttar Pradesh	Balmiki (Sl. No. 11)
11	West Bengal	Balmiki (Sl. No. 22)
12	Uttarakhand	Balmiki (Sl. No. 11)
13	Chhattisgarh	Balmiki (Sl. No. 11)
14	Delhi	Chura (Balmiki) (Sl. No. 12)
15	Chandigarh	Balmiki (Sl. No. 7)
16	Jammu Kashmir	Balmiki (Sl. No. 5)
17	Ladakh	Balmiki (Sl. No. 5)

B. As Scheduled Tribes		
18	Andhra Pradesh	Valmiki (Sl. No. 30) (Scheduled Areas of Vishakhapatnam, Srikakulam, Vijayanagram, East Godavari and West Godavari districts)
19	Karnataka	Valmiki (Sl. No. 38)
Source: [https://datais.info/loksabha/question/ae5f9d1776e319ba84cb7a320f575946/Inclusion-of-Valmiki-Boya-in-ST-List/]		

While the Census of 1931 (cited in Yeatts, 1932) enumerated Balmiki as a separate linguistic group, we find a few references at a later period, up until Dolia (2009). Gopinath Mohanty (1956) discusses this community under other tribal groups in the Ganjam, Phulbani, and Koraput districts of Odisha. Except for Panchanan Mohanty (2016), most scholars treated Kupia and Valmiki as the same language and have interchangeably used both terms (see, for detail justification, Christmas & Christmas, 1973a; Usha Devi & Chandrashekhar Reddy (Usha Devi & Reddy, 2015, [see *trans.*, Vishvanatham & Nageswara Rao, 2019: 270-284]); Shahar Baruch Shirtz (Shirtz, 2017: 50-51); Pattanayak & Dash, 2020).

We shall discuss Kupia below and elaborate on the observations made by different scholars, whether it is a different language or not. The scholars who studied the Balmiki language showed its proximity to Odia (cf. Christmas & Christmas 1973a; Dolia, 2009; Madhava Menon, 1997; Pattanayak & Dash, 2020). To establish this position even more strongly, the work of Dolia (2009), a Balmiki himself, quite emphatically establishes the closeness of Balmiki to Sanskrit and Odia. Later, in 2018, a written memorandum by Balmikis of Odisha objecting to the Koraput district magistrate authority about the academic distortion by Mohanty during 2016-18 to justify their ethnic identity and linguistic antiquity rested all confusion.

Most scholars generally found Kupia, a language spoken in Andhra Pradesh, and Balmiki language in Odisha by the B/Valmiki community. *Ethnologue* denotes one code: “ISO 639-3 key” for both language forms (see Simons & Fennig, 2018). Yeatts (1932: 307) mentioned the language 'Kuppi' less than a century ago. At the same time, Usha Devi and Reddy (2015 [see *trans.*, Vishvanatham & Nageswara Rao, 2019: 270-284]) and Shirtz (2017) have used 'Kupiya' and 'Kupia' in their works. Christmas and Christmas (1973a & 1973b) mention 'Kupia' and 'Valmiki' in their work. The studies of Christmas and Christmas (1973) contain primary data on the language. Their observations and preferences to use Kupia and Valmiki as one language hold the most distinctive ground. The works of Usha Devi & Reddy (2015) and Shirtz (2017) bear the influence of the work of Christmas & Christmas (1973a & 1973b). The study by Shirtz (2017) should not go unheeded. Within a broader framework, her study constitutes some recognisable influences on Kupia from Telugu, from lexical borrowing (e.g., /*dabbu*/ 'money') to establish borrowing (viz., the plural suffix /-*lu*/). She remarked that several other clause patterns are either borrowed or induced by Telugu grammar. Her analysis also detailed over sixty distinct constructions relating to the use of verbs, complex predicate constructions, nominal predication constructions, serial verb constructions, and several distinct auxiliary constructions across the Indo-Iranian language family, including Sanskrit and Pali languages from the Hoary Indo-Aryan family; a few Modern Indo-Aryan branch languages (Hindi, Gujarati, Kotia Odia, Kupia, Nagamese, Palula,

and Darai) along with several Middle Indo-Iranian languages (Bactrian, Sogdian, and Middle Persian).

Subsequently, Madhava Menon (1997: 279) reports that Valmiki's living in scheduled Agency areas of Andhra Pradesh: "[...] was reported to be Oriya [Odia], though they had 'modified the pronunciation of Oriya words and developed [...] a secret language' known as *Vālmiki Bhāṣa*" [and] use Telugu script." However, we do not find any plausible convention on how such transmutation of language names is in anyone's work. For this reason, we consider that Kuppi, Kupia, Kupiya, and Kichho are synonymous in terms of use, but the speaker of the Balmiki community in Odisha called it Balmiki (Dolia, 2009: preface; cf. Pattanayak & Dash, 2020: 219-220).

Relied upon the scholars mentioned above, we contend that Odia and Telugu are the two major languages of the contiguous topographical area where Balmiki and Kupia are spoken. Odia is a language that belongs to the Indo-Aryan family and is a co-official language of India with English, alongside 22 scheduled languages. It is the official language in Odisha and the second official language in the state of Jharkhand. The majority of people in Odisha speak Odia, where Balmiki is spoken. Telugu is a major language of the Dravidian family of languages. It is one of the official languages in Andhra Pradesh, where Kupia speakers live.

2.1 Nature of Numerals and Counting Systems in Indian Languages

A numeral is a word or phrase that refers to a numerical quantity and linguistic expressions. There are two types of numbers: cardinal and ordinal. However, cardinal numbers and quantifiers are reciprocally exclusive. In comparison, cardinal numbers specify the quantity of a noun, like *four* in *four sons*. Ordinal numbers refer to a position or sequence of a noun or in a set. For example, English "*fourth*" in "*fourth son*", "*once*" in "*once in a month*", and a part or a fraction, "*two*" in "*two-thirds*". Numerals can be grouped into two types based on their structure. Numerals that are non-derived are called simple numerals or called single morphological items, such as 'seven', and the numerals formed or derived from simple numerals are classified as compound or complex numerals with optional or obligatory intervening material, such as *fifty-seven*.

The numeral systems of most of the Indian languages are decimal, which is prevalent in all world languages. This notation was ruled out by the Indian astronomer Aryabhatta early in the fifth century. Words for numbers are a special lexical class, halfway between natural and mathematical language. One would expect them to have relatively straightforward semantics. The numerals of the first ten are mono-morphemic or simple words. The numbers above 'ten' are multi-morphemic and, usually, compounds formed using the arithmetic operation of addition and subtraction where the bases are augends and minuends. With oscillating tendencies, the order of addend or subtrahend in the number expression gives rise to the divergence between the numeral systems of languages belonging to the major language families of the Indian subcontinent (Kesava Panikkar, 1969: 212). In the languages belonging to the Dravidian family, augend precedes addend. For example, the Telugu cardinal number for seventeen is [*paḍi-e:du*], which is formed by combining the addend [*e:du*] 'seven' to the augend [*paḍi*] 'ten' in the form of ten (plus) seven.

On the other hand, in the Indo-Aryan languages, the addend precedes the augend in the form of seven (plus) ten. While the numeral systems of the Dravidian languages use addition to form higher numbers, the Indo-Aryan languages use both addition to the base and subtraction to the base form. The phenomenon of subtraction from the base

form is noticed in the formation of number words with 'nine', such as nineteen, twenty-nine, etc., in English. These words express the lack of one number from the base as in /*unis*/, a number less than 'twenty,' i.e., where /*un*/ means lacking and /*is*/ is the allomorph of /*bis*/ 'twenty' in most of the Indo-Aryan Languages.

In times gone by, linguists like Zdeněk Salzmann (1950: 78-80), Virginia Dosch Hymes (1955: 31), Murray B. Emeneau (1958), Joseph H. Greenberg (1978: 284), Bernard Comrie (1999: 87-88 [in Gvozdanović, 1999] & 2004: 138), Kesava Panikkar (1969: 212) and Ramakrishna Reddy (2016) have discussed the numerals and numerical systems of language universals and Indic languages which we do not need for our purpose to reproduce in full measure. Some also exemplified how single morphemes are attested for numbers from 'one' through 'ten' as a standard pattern across languages in India, contributing to the formation of multi-morphemic cardinal numbers from 'eleven' through 'ninety-nine' with the sporadic morphophonemic phenomenon. The following example drives home to the point how the allomorph of Sanskrit morph for "three" has developed several allomorphs in some languages of the Indo-European family: /*θɜr*/ 'thir'- < 'three' in the environment of > /*tin*/ -'teen' or > -'ty'. It is reasonably evident that if a numeral morphemically resembles another numeral in the same language, one can find at least one separate morpheme in its construction (for similar examples, see Comrie, 2004: 138; Greenberg, 1978: 284).

Emeneau (1956 & 1958) believes that Indian numerals can also be a rich source to substantiate the concept of India as a linguistic area. However, they have encountered some difficulties in stating some phonetic congruences using some of the morpheme's instances of the morphological process and inflected for case, "look like a western outlier of an area whose center is in East and Southeast Asia" (cf. Emeneau, 1958: 1-2). Regardless of how different numeral patterns are used in different contexts, a typical practice is enamoured in the Indo-Aryan languages and subsequently seen in other language families in India (see Ramakrishna Reddy, 2016: 198-201).

As evident from the discussion above, we can generalise that a numerical system is the product of two things. It is (1) a monomorphemic set of randomly shaped numeral forms (simple or base numerals) and (2) a set of syntactic (or morphosyntactic) procedures that combine these basic numerals into more complicated numerals using semantically underpinning arithmetic operations. The ordinal numbers do not represent quantity but indicate rank and position in an ordered list. Ordinal and cardinal numbers often appear together, even to quantify the same object. Likewise, cardinal numerals are separated into 'Basic' and 'Compound.' Among the basic numerals for the first four and six numbers are two forms (allomorphs): animate and inanimate nouns. They express absolute numbers without any implication of position.

The ethnography of counting, reckoning, and measuring are relevant to some degree, but in the present study, we discuss the cardinal numeral systems of Balmiki and Kupia to find out the morphological closeness between the two systems, if any. The idiosyncratic features of numeral systems are kept aside from the preview of the present study as they do not bear on the generalisation. This study has also not dealt with ordinal numerals, distributive numerals, and the adverbial use of numerals. The study covers the internal syntax of cardinal numbers of the languages under analysis only.

3. Research Method

Commensurably, the method adopted in our study is a railway model, which logically approaches one to another, such as (1) description, (2) structural analysis, and

(3) etymological analysis. It also concentrates on the ideas formulated in several comparative and historical studies on the numerals in the languages of India and their biosphere, such as Joseph H. Greenberg (1978); Murray B. Emeneau (1956 & 1958); G. Kesava Panikkar (1969); James R. Hurford (1987), and Bernard Comrie (1999 & 2004), among others. The study explores descriptive and historical aspects of numeral systems to see if the Kupia and Balmiki have any shared linguistic features and the possible reasons for similarities and differences.

3.1 The Data

Balmiki language data used in the study is primarily collected from the native speakers, Mr. Nilakantha Dolia, and a few of his village accesses. It is to be noted here that Mr. Dolia has a book entitled *Bālmiki Bhāsāre Sanskrutara Prabhāba* (Influence of Sanskrit on Balmiki) to his credit. His book was published in 2009, much before the language drew the attention of Mohanty (2016: x-xiv), who claimed to discover the language in question. Dolia's (2009) book presents a grammatical description of Balmiki compared with Sanskrit, a significant language of the Indo-Aryan family. Kupia data is directly drawn from the works of Christmas & Christmas (1973a & 1973b) and Usha Devi & Chandrashekhara Reddy (2015 [see *trans.* Vishvanatham & Nageswara Rao, 2019: 270-284]).

The present authors are native speakers of Odia and have provided Odia data. The same has been matched with the numeral systems discussed in Debi Prasanna Pattanayak & Gaganendra Nath Dash (1972/2017: 57 & 98-99). Similarly, Telugu data is taken from Bh. Krishnamurti (1998: 211). All numeral data under analysis, including Odia and Telugu, were validated with the *Numeralsbank* public database facilitated by *Glottobank* (Max Planck Institute for Evolutionary Anthropology, Leipzig) and available on [<https://lingweb.eva.mpg.de/channumerals/Kupia.htm>].

4. Discussion

The notation from the Vedic Numeration System applies to all the languages under discussion. We analyse the cardinal numeral systems of Balmiki and Kupia, along with Odia and Telugu, to see if there are any typologically significant features. It is to be noted here that the study's primary objective is to investigate morphological similarities between Balmiki and Kupia only about their lexical cognates. Once our argument progresses, the limitations of this view become apparent.

Analysis 1:

Basic Cardinals: This may be subdivided into the following categories:

Cardinal numbers are part of basic vocabulary or core structure, which helps to establish the closeness between cognate languages. We list and present the cardinal numbers from 1 through 10 of Balmiki, Kupia, Odia, and Telugu as simple and unanalysable stems in Table 2, to see their morphological closeness.

Table 2. Basic cardinal numerals of Balmiki, Kupia, Odia, and Telugu.

Balmiki	Kupia	Odia	Telugu	NUM
ek	ek	eko	okaṭi	1
ḍḍni	ḍḍni	ḍui	reṇḍu/ronḍu	2
ṭṭni	ṭṭni	ṭṭni	mu:ḍu	3
čēṭari	čēṭari	ča:ri	na:lugu	4

paŋču	paanč	pa:ŋčɔ	aiɖu/ ayɖu	5
sɔu	sowwu	čʰɔ	a:ru	6
saɽu	satttu	sa:tɔ	e:ɖu	7
aɽʰu	aɽtu	a:ɽʰɔ	enimiɖi	8
nɔu	nowwu	nɔ	ɽommiɖi	9
ɖesu	ɖeɽu	ɖɔɽɔ	paɖi	10

At first glance at the above Table, one can notice that morphologically Balmiki and Kupia are closer to Odia than Telugu, although they follow a decimal numeral system. However, close observation shows that the cardinal numbers from six through ten in both languages end with /u/ and in Telugu from 2 to 7, where the basic cardinal numbers except 1, 8, 9, and 10 are ended with /i/. Surprisingly, in Balmiki, even the number 5 ends with /u/. We can conclude that /u/ ending numbers in Balmiki and Kupia are the overgeneralisation that usually happens in borrowing. This is also in the case of /w/ in Kupia, where Balmiki uses /u/. The use of /w/ is sporadic and not governed by any rule. These two phenomena confirm the areal influence on Balmiki and Kupia, where Telugu has slightly influenced the cardinal numbers of these languages. It is also substantiated by a specific linguistic property not found with Odia numbers under consideration here. Telugu numerals maintain vowel harmony in their multi-morphemic basic cardinal numbers except 1 and 10.

Table 3. Compound numerals of Balmiki, Kupia, Odia, and Telugu.

Balmiki	Kupia	Odia	Telugu	NUM
ɖesu	ɖeɽu	ɖɔɽɔ	paɖi	10
biɽ / bisek	sɔɔɔɔ / wisek	koɽie / biɽɽɔ	iravai/ iraway	20
ɽiniɽa	mup'pɔyi	ɽiriɽ	mup'pai	30
ceɽaɽa	nalapay	caɽiɽi	nalabʰai	40
paɽcuɽa	yabay	pɔcaɽɔ	yabʰai	50
ɽɔuɽʰa	araway	ɽaɽʰie	aravai/ araway	60
ɽaɽuɽʰa	ɖabbay	sɔɽuri	ɖebʰai	70
aɽʰuɽa	enabay	ɔɽi	enabʰai	80
nɔube	ɽomboy	nɔbe	tombʰai	90
puijɔ	puijek/ɔɽɖɔlu	eko sɔ/ eko sɔhɔ / sɔhe	nu.ru / vanda	100

It can be evidenced from Table 3 that Balmiki and Odia's ten numbers, such as 10, 20, 30, etc., show much closeness except in the case of 20 and 100. On the other hand, Kupia has some similarities with Telugu. While the numbers 10, 20, and 100 of Balmiki and Kupia are identical, Kupia uses Telugu number words for 30 through 90. It reconfirms our observation above that Kupia shows more similarities to Telugu numeral systems due to areal influence.

Analysis 2:

Compound Cardinals:

The influence of Telugu on Balmiki and Kupia is also evident in words for thousand and two thousand onwards. Both languages use some Telugu words directly or nativising them through the phonemic system. While Kupia has retained the Telugu word /weyi/, in Balmiki, it is changed to /beyi/. The Kupia and Telugu have /w/ {half V} + {half C} i.e., [weyi] is bilabial continuants: /v/ and /w/. The phonetic consequences of /v/ are [v] and [w], which can freely vary in many contexts, according to Peri Bhaskararao & Arpita Ray's observation. However, [w] is the most widely recognised realisation in Telugu when it is adjacent to a rounded vowel and produced as a voiced bilabial approximant (see Bhaskararao & Ray, 2016: 235). In contrast to Kupia and Telugu, Odia does not use the /w/ or /v/ "labiodental approximant" at the initial sound of a word in general conversation. It has the sound /b/, typically voiced in Odia and more fully voiced than of English voiced sounds. It is analogous to the English /b/ in the word 'book.' For this reason, the Odia speakers do not find any distinction between /b/, /v/, and /w/, although having /w/ a voiced semivowel due to the influence of Perso-Arabic or English loan words. The Odia written scripts were standardised in the 1940s, and after that, /w/ began utilising in creative literary texts.

Incidentally, however, the word for two thousand in Balmiki and Kupia is formed in the hybridisation of words belonging to different vocabulary stocks, such as Balmiki or Kupia and Telugu, instead of borrowing the word directly from Telugu.

Table 4. Combing system of numbers in Balmiki, Kupia, Odia, and Telugu.

Balmiki	Kupia	Odia	Telugu	NUM
ḍḍoni pujṇo	ḍḍoni pujṇo	ḍi sōho /ḍui sōho	reṇḍu vandalu	200
beyi	weyi / deṣuoṇḍḍu	hōjaro	weyi	1000
ḍḍoni byili	ḍḍonni weyi	ḍi / ḍui hōjaro	reṇḍu ve:lu	2000

The number twenty is expressed autonomously in Balmiki, Kupia, and Odia. In Balmiki it is /biʃ/ ≈ /bisek/; in Kupia it is /sɔʎɔgɔ/ ≈ /wisek/ and in Odia it is /koɽie/ ≈ /biñʃɔ/ (see Table 3). In Odia, /biñʃɔ/ is used as a cardinal number. Etymologically, /biñʃɔ/, /biʃ/ ≈ /bisek/ and /wisek/ are related to Sanskrit /biñʃɔ/. It indicates Balmiki /biʃ/ ≈ /bisek/ and /wisek/ has retained their closeness to Sanskrit, whereas Odia has lost this form. The change of /biʃ/ ≈ /bisek/ to /wisek/ does not reflect Telugu influence.

Additionally, the cardinal numbers in the above tables for 50, 100, and 200 are formed synthetically and shown in Table 5, for instance:

Table 5. Synthetic forms of numbers in Balmiki and Odia.

Balmiki	Odia	NUM
paṇcuṣa	pṇcaṣṇo	50
pujṇo	eko-sō ~ eko-sōho ~ sōhe	100
ḍḍoni pujṇo	ḍi-sōho ~ ḍui-sōho	200
ḍḍei-pujṇo	ḍḍei-sōho	250

The above instances for Balmiki /deḍʰɔ-pujṇo/ or /pujṇo-paṇcuṣa/ similar formation as in Odia /deḍʰɔ-sōho/ or /eko-sōho-pṇcaṣṇo/ for one hundred and fifty. These

two have more than one form, so they are in free variation. Here, /*deq^hɔ*/ and /*ɔq^hei*/ are used in both languages as prefixes to 100, 200, 1000, and 2000, mean one and a half and two and a half, respectively. Kupia does not have this formation since it mostly adhered to the Telugu system.

Analysis 3:

A combination of additive features derives the higher numbers: the base number morphemes, in most cases as in Balmiki, Kupia, and Telugu, postposed the morpheme meaning to different numbers while constituting the higher numbers. James R. Hurford's (1987: 8-9) and Kesava Panikkar's (1969: 214) answer is that higher numbers use 'linguistic devices.' Hence, we find that there are similarities in regular utterances of numerals among Balmiki and Kupia; the only reconstruction that replaced with some sounds in the word phrase. This dissimilarity can be seen from 21 to 29 with few exceptions composite. For example, the initial sound changes in Balmiki [b-] /*bifek*/ (like voiced unaspirated bilabial stop in Odia) and Kupia [w-] /*wise:k*/ (bilabial approximant in Odia but not used an initial sound in Odia) for 20 and other higher numbers. Orthographic <ɓ> and <ɓ> correspond to IPA /b/ and /w/, respectively. These pronunciation interchanges are not reflected in the orthographical rendering in Balmiki and Odia as a lack of significant phonological information.

Hence, as a whole, we hesitate to agree with Mohanty's (2016: xii, emphasis added) anomalous argument, stating that "[...] **the combining pattern after 'twenty' is clearly Dravidian wherein first the big number is used and the small one follows**" with an incorrect example, "/*bisek doni*/ 'twenty-two' (literally 20 +2)" is not from Balmiki. As Balmiki uses /*bifek ɗoni*/ and Kupia uses /*wise:k ɗoni*/ and to say that these changes in Balmiki and Kupia have any striking Dravidian influence — is not true. It is because, and usually, this case manifests like many other languages of the Indo-European family, as in English, Latin, French, and Russian: '21' (20+1), except for Odia. In Balmiki and Kupia, compound numbers above twenty-one are quite regular, starting with twenty, then the unit, and ending with the unit root, with a little sound change. As such, this affects due to continuous interaction among other language families persisting within the contiguous area, which is very stimulating but not surprising, as in the examples (see Table 6):

Table 6: Combining peculiarities of numbers
in Balmiki, Kupia, Odia, and Telugu.

Balmiki	Kupia	Odia	Telugu	NUM
egara (1-12)	egarɔ (1-12)	egarɔ (1-12)	paḍa koṇḍu (10+1)	11
bifek ek (20+1)	wise:k ek (20+1)	ekoɪ̃ʃ (1+20)	iravai'okaɽi (20+1)	21
bifek ɗoni (20+2)	wise:k ɗoni (20+2)	baĩʃ (2+20)	iravai reṇḍu (20+2)	22
bifek ɽini (20+3)	wise:k ɽini (20+3)	teɪ̃ʃ (3+20)	iravai mu:ḍu (20+3)	23
bifek četari (20+4)	wise:k čet̪tar (20+4)	čɔbĩʃi (4+20)	iravaj na:lugu (20+4)	24
bifek paṇču (20+5)	wise:k paṇč (20+5)	poč̪ĩʃi (5+20)	iravai'aiḍu (20+5)	25
bifek sɔu (20+6)	wise:k sow'wu (20+6)	čʰɔbĩʃi (6+20)	iravai'a:ru (20+6)	26
bifek saṭu (20+7)	wise:k saṭtu (20+7)	soč̪eɪ̃ʃi (7+20)	iravai'e:ḍu (20+7)	27

bifek aṭṭu (20+8)	wise:k aṭṭu (20+8)	ṣṭ ^h eiṣi (8+20)	iravai'enimidi (20+8)	28
bifek nṣu (20+9)	wise:k now'wu (20+9)	ṣṭṭiriṣ (1-30)	iravaitom'midi (20+9)	29

Some non-literate Odia people also use idiosyncrasy expressions like [koḍi] 'twenty' as one unit for counting things (etymologically, at least). These Odia instances, /koḍi-ča:ri/ 'twenty-four'; [koḍi-paṇčṣ] 'twenty-five', etc. are very typical in the sense of structure in Balmiki and Kupia from 21 to 29 numbers.

Analysis 4:

Continuing the discussion above in Table 6, allomorphs of the basic numerals in Balmiki, Kupia, and Telugu occur before the morpheme meaning while constituting higher numbers but standing opposite in Odia. However, slight exceptions are observed in morphophonological changes between Balmiki and Kupia with some sounds. This difference is affected in distribution due to intermixing among other languages, as can be seen in Table 7:

Table 7: Morphophonological changing pattern in Balmiki, Kupia, and Odia.

Balmiki	Kupia	Odia	NUM
/ega-/ + /ra/	/ega-/ + /rɔ/	/ega-/ + /rɔ/	11
/-ek/ after /bifek/	/-ek/ after /wise:k/	/eko-/ + /iṣ/	21
/-ḍṇi/ after /bifek/	/-ḍṇi/ after /wise:k/	/ba-/ + /iṣ/	22
/-ṭini/ after /bifek/	/-ṭini/ after /wise:k/	/te-/ + /iṣ/	23
/-čētari/ after /bifek/	/-čēṭar/ after /wise:k/	/čɔ-/ + /biṣi/	24
/-paṇčṣu/ after /bifek/	/-paṇč/ after /wise:k/	/pɔč-/ + /iṣi/	25
/-sṣu/ after /bifek/	/-sow'wu/ after /wise:k/	/čṥ-/ + /biṣi/	26
/-saṭu/ after /bifek/	/-saṭṭu/ after /wise:k/	/sɔṭ-/ + /eiṣi/	27
/-aṭṭu/ after /bifek/	/-aṭṭu/ after /wise:k/	/ṣṭ ^h -/ + /eiṣi/	28
/-nṣu/ after /bifek/	/-now'wu/ after /wise:k/	/ɔ-/ + /ṇɔ-/ + /ṭiriṣ/ (1-30)	29

Analysis 5:

Some of the peculiar allomorphic construction between Balmiki, Kupia, and Odia can be observed with the complimentary variation in Table 8.

Table 8: Allomorphic structural pattern in Balmiki, Kupia, Odia, and Telugu.

	Balmiki	Kupia	Odia	NUM
/ek/ ~ /ega/ (1)	ega-ra	ega-rɔ	ega-rɔ	11
/ek/ ~ /o/ (20-1)	ek-nis	o-nis	uṇe-iṣi	19
/ek/ ~ /uṇe/ in Odia (1)	bifek-ek	wise:k-ek	eko-iṣi	21
/ḍṇi/ ~ /ba/ (2)	ba-ra	ba-rɔ	ba-rɔ	12
/ṭini/ ~ /te/ ~ /te:/ (3)	te-ra	te:-ra	te-rɔ	13
/čētari/ ~ /čɔu/ ~ /čou/	čɔu-ḍa	čɔu-ḍa	čɔu-ḍɔ	14
/paṇčṣu/ ~ /pana/ (5)	pana-ra	pana-ra	pɔn-ḍorɔ	15
/saṭu/ ~ /sat/ ~ /sot/ ~ /sɔṭ/ (7)	saṭ-ra	sot-ra	sɔṭ-rɔ	17
/aṭṭu/ ~ /aṭṭ/ ~ /oṭ/ (8)	aṭṭa-ra	oṭ-ra	ṣṭ ^h -rɔ	18

The credible facts mentioned in the preceding paragraph point to dispersion being more complicated when Mohanty further confuses with a few examples citing from W/Balmiki that stresses:

“It can be noticed here that Walmiki uses /doni/ for 'two' which is similar to Marathi /don/ 'two'. Again, Walmiki uses /ekonis/ for 'nineteen' which is again like Marathi /ekonis/ in connected speech and /ekonwis/ in careful speech” (Mohanty, 2016: xii, emphasis added),

He then goes on to claim that:

“[B/Walmiki] speakers were probably speaking a Dravidian language when they were in Maharashtra where Marathi is the dominant language” (Mohanty, 2016: x, emphasis added).

A casual read of his lines; one finds Mohanty's flippant argument on ‘connected speech’ a bit baffling without any attempt to integrate some more examples within the ambit of general linguistic theory as the way this paper is trying to justify. There is every reason to believe that every language has a clue to a previous stage in that language's history. To agree with this is to agree that language has a history of borrowing and convergence (for the theoretical approach, see William Labov, 1994; Kesava Panikkar, 1969: 215-217; Franklin Southworth, 1979: 194-195).

According to Mohanty (2016: xii), Marathi /don/ '2' and [ekonis] or [ekonwis] '19' have identical utterances to Balmiki, [doni] '2' and [ekonis] '19' in connected speech. His metaphor puts it a rootless link and does not cognate Balmiki [dɔni] '2' and [eknis] '19' in any sense to catch up with Marathi. It is worth quoting the French linguist, Jules Bloch's book (1920 [see *trans.*, Dev Raj Chanana, 1970: 223-228]), *The Formation of the Marathi Language*. His work admirably places in linguistics, and the constructions made on the Marathi grammar are taken to be a self-evident fact that required no little comment. He had already recognised the true condition of affairs, saying that the Marathi [ekunɪs] ≈ [ekoɪs] ‘nineteen’ was reconstituted on a later date because of Sinhalese [ekolasa, ekunvisi] and Kashmiri (/kah/, /kunanwah/; the forms of other Himalayan varieties), the old /k/ has everywhere evolved to /g/, the stage where it has been fixed, e.g., [iga:rah], [agunɪs] retrospectively (cf. Bloch, 1920 [see *trans.* Chanana, 1970: 223-224]). There is no doubt that these differences are neither the same in Balmiki [dɔni] nor in Kupia [dɔni] for '2', such as the initial /d-/ sound in both cases – is a voiced unaspirated dental stop as against Mohanty's argumentative testimony, [doni] is a voiced unaspirated retroflex stop. Balmiki [eknis] and Kupia [onis] contradict his connection to Marathi upon Balmiki [ekonis] or [ekonwis]; hence the correct use in Marathi is [ekoɪs] or [ekoɪvis] for '19' and can be verified with Jules Bloch (1920: [see *trans.*, Chanana, 1970: 223-228]).

However, we do not equate the phonemic length of a vowel comparison, as these are positionally determined in the literature of Balmiki, Kupia, and Odia. A close examination of the vowel correspondences for Balmiki and Kupia must be undertaken at another time. Whatever someone tries to connect for a true association that Emeneau (1958: 10) and Kesava Panikkar (1969: 215) hold forth, “‘one’ and ‘two’ as relatively culture-free and stable vocabulary items are unjustified.” A detailed non-linguistic imagination and invidious perception of Mohanty (2016: x, xii-xiii) can be further cleared in Table 7.

Table 9: Comparison of Numeral infringement in Mohanty (2016: xii) in W/Balmiki.

Balmiki	Kupia	Marathi (Mohanty, 2016)	Marathi (Bloch, 1920)	Anomalies in IPA used in Marathi	NUM.
ḍ-ṇi	ḍ-ṇi	don	ḍ-on [दोन]	Initial use is a dental, not a retroflex voiceless unaspirated sound.	2
ek-nis	o-nis	ekonis	ek-uṇ-i-vis/ ek-oṇ-is [एकोणवीस /एकोणीस]	Medial use is a retroflex nasal flap, not a dental alveolar nasal sound.	19

Based on the preceding analysis, a summary of observations can defensibly be stated that the correspondence between the languages is thus as follows (for detailed theorisation factors, see, e.g., Labov, 1994:542):

- Balmiki, Kupia, and Odia seem to have more similarities.
- Kupia has more similarities with Balmiki and Odia than Telugu (barring 30-90).
- /ɔ/ in Odia becomes /u/ in Balmiki and Kupia (/ɔ/ → /u/) (6-10)
- /ɔ/ in Odia becomes /a / in Balmiki and Kupia (/ɔ/ → /a/) (13-19)
- /bi/ in Balmiki becomes /wi/ in Kupia (/bi/ → /wi/) (21-29), and Telugu is not related to Kupia and Balmiki, although the pattern is 20+1.
- Comparison of Coda consonants (Con. in short) in Balmiki are getting consonant repetition clusters in Kupia and thus present the relation in Table 10, observation (30-200 of data).

Table 10. Comparison of Coda consonants and vowels of Balmiki and Kupia

Balmiki					Kupia				
Onset	Nucleus	Coda	Onset	Nucleus	Onset	Nucleus	Coda	Onset	Nucleus
Con.	Vowel	Con.	Vowel	Con.	Con.	Vowel	Con.	Vowel	Con.
ḍ	ɔ	n	ɪ		ḍ	ɔ	nn	ɪ	
t̪	ɪ	N	ɪ		t̪	ɪ	nn	ɪ	
s	ɔu				s	ɔ	ww	ʊ	
s	a	t̪	ʊ		s	a	tt	ʊ	
	a	t̪ ^h	ʊ			a	tt	ʊ	
n	ɔʊ				n	ɔ	ww	ʊ	

- Word endings in Kupia such as /-pay/, /-bay/, /-way/, and /-boy/ are either /-b^hai/ or /-vai/, and the corresponding bases have been retained in Telugu.

Kupia	Telugu
-pay	/-b ^h ai/ Or /-vai/
-bay	
-way	
-boy	

- [pujɲɔ] in Valmiki becomes [pujɲek] in Kupia and [ɖɔni puɲɲɔ] becomes [ɖɔnni puɲɲɔ]

The above critical comparison showed that the cherry-picked numerals used by Mohanty (2016: x, xii-xiii) are unethically detestable and empirically implausible, either because they were transcribed incorrectly or cross-checked with a similar study that had already been done. By arguing with an overruling and imaginary attempt, the embedding problem is that he tacitly demeaned the language of the Balmiki community of Odisha. Unfortunately, this is about his foibles and peccadilloes, but they peep out in that pre-eminently incorrect analysis of the portrait itself, an epistemological concern within linguistic documentation on how the linguistic change occurs. Expectantly, these corrections are due to Panchanan Mohanty as to where his patentability of the *Walmiki discovery* would stand. The article will be updated upon receiving his counter-justifications.

5. Conclusion

In this study, we have opened a somewhat wider door after a comparative analysis of the numerals that exhibit a test case akin more to the Indo-Aryan roots rather than the Dravidian or Austro-Asiatic language family. However, much remains to be explored on other aspects of linguistic features of the Balmiki/Kupia language. Our analytical approach also shows considerable affinities of numerals varied upon the spoken styles in Odisha and Andhra Pradesh by the settled Balmiki community. It has developed its peculiarities concerning specific image components over the centuries, but it is their unique trait. There is no wonder that language is a complex adaptive system, which means that sometimes language changes as a result of random drift rather than any specific influences.

So far, although short, we have attempted to correctly place its historical documentation empirically to establish that *Balmiki and Kupia numeral structures are more logically aligned to Sanskrit and Odia than Telugu* (a Dravidian language). Their names of numerals commonly carry proof of their great antiquity. It is a series or progression that persists with the phonetic or phonological properties of the words (because these are cross-linguistically inapplicable), but nothing does with etymologically. Due to exclusive contacts or borrowability in language contact, one cannot snuff out B/Valmiki to say that it is a different (new) language to Kupia. We believe our justification would benefit from a broader spectrum of value-free linguistic analysis by anyone whose study was in linguistic literature connected with the *discovery of languages* that could resolve the potential ambiguity. However, the contact phenomenon has reshaped their community language within the boundary between Odia and Telugu. Their lexical and structural features do not determine people's belongingness but how they take a stance away and practice as speakers. This expectation, however, is called into question because all languages are social constructs, as people in diversified India still have difficulties identifying themselves in one language. India has no restricted language boundaries, and they all appear sponging. Sharing is one of the most inherent aspects of language.

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THE ROLE OF ACCENTS IN BATU BARA MALAY COMMUNICATION

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Abstract

This research aims to explore the role of accent in Batu Bara Malay communication. Batu Bara Malay is a dialect of Malay spoken in Batu Bara area of North Sumatra, Indonesia and has unique phonological characteristics. This research is also to identify the characteristics of the accent in Batu Bara Malay, understand its impact in daily communication, and investigate the role of accent in communication. This research uses a combination approach of case study and phonological analysis. The data were collected through interviews with native Batu Bara Malay speakers, observations of daily communication, and analysis of voice recordings. The research results show that Batu Bara Malay has distinctive accent characteristics, including phonological variations in the use of phonemes and intonation that are different from the standard Malay or Indonesian. In the context of daily communication, the use of accents in Batu Bara Malay affects understanding and expression. Differences in accents in informal conversation and formal communication were also identified. Social and cultural factors play a role in accent variation. This research contributes to further understanding of Batu Bara Malay and the importance of maintaining this dialect. The results can be used as a basis for efforts to preserve language and culture in Batu Bara Malay community.

Keywords: *accent; Batu Bara Malay; communication; language maintenance; phonological variation.*

1. Introduction

Batu Bara Malay is a dialect of Malay spoken in Batu Bara area, North Sumatra, Indonesia. This dialect has distinctive phonological characteristics, including differences in the use of phonemes, intonation, and accent compared to standard Malay or Indonesian. Batu Bara Malay is an important part of Indonesia's cultural and linguistic heritage.

Although Batu Bara Malay has these unique characteristics, research on the role of accent in communication in this dialect is still very limited. The limitations of this research make understanding the use of accent and intonation in daily communication in Batu Bara Malay less adequate.

In the context of language and cultural preservation, it is important to understand how accents influence communication and how social and cultural changes may influence the use of accents in Batu Bara Malay. With a deeper understanding of the

role of accents in this dialect, it can help in efforts to preserve and maintain Batu Bara language and culture. Therefore, this study aims to fill this knowledge gap by exploring the role of accent in Batu Bara Malay communication.

The role of accents in Batu Bara Malay communication is to deepen the understanding of how accents in Batu Bara Malay dialect influence daily communication.

Specific research objectives include identifying accent characteristics, namely to identify and document accent characteristics in Batu Bara Malay, including distinctive phonemes, intonation, and accent patterns used in the dialect. In addition, understanding the Impact of Accents in Communication which is to explore how the use of accents affects comprehension and expression in daily communication. This can include the influence of accent in various communication contexts, such as informal conversation, formal communication, or social interaction; besides, understanding how Batu Bara Malay speakers perceive the use of accents in their own communication and how they feel accents influence their interactions with other speakers. Then, in the context of language preservation, this research can help in documenting and understanding the role of accents in Batu Bara Malay so that it can maintain and preserve this dialect.

2. Literature Review

This research examines accents in communication within a tribe which is closely related to linguistics, so there are several relevant scientific theories related to this research, namely phonology, phoneme, allophone, intonation, and accent.

Odden (2013) states that Phonology is one of the core fields that compose the discipline of linguistics, which is the scientific study of language structure. Then, Chomsky (2000) says that language is the inherent capability of native speakers to understand and form grammatical sentences. A language is a set of (finite or infinite) sentence, each finite length constructed out of a limited set of elements. This definition of language considers sentences as the basis of a language. Sentences may be limited or unlimited and are made up of only minor components.

Some linguists such as Jakobson and Halle (1968) propose that phonemes may be further decomposable into features, such features being the true minimal constituents of language.

An allophone is a variant of a phoneme based on position in a word, for example the first phoneme in the word “eat” and its meaning is phonetically different. Variations of a phoneme that do not differ in meaning are called allophones (Triadi & Emha, 2021)

Intonation describes how the voice rises and falls in speech. The three main patterns of intonation in English are falling intonation, rising intonation and fall-rise intonation. (Cambridge dictionary, 2023)

In sociolinguistics, an accent is a way of pronouncing a language that is distinctive to a country, area, social class, or individual. (The New Oxford American Dictionary, 2005).

Lippi-Green (1997) states that an accent may be identified with the locality in which its speakers reside (a regional or geographical accent), the socioeconomic status of its speakers, their ethnicity (an ethnolect), their caste or social class (a social accent), or influence from their first language (a foreign accent). Although grammar, semantics, vocabulary, and other language characteristics often vary concurrently with accent, the word "accent" may refer specifically to the differences in pronunciation, whereas the

word "dialect" encompasses the broader set of linguistic differences. "Accent" is often a subset of "dialect" (The New Oxford American Dictionary, 2005).

3. Research Method

This research uses a qualitative research approach, namely by conducting interviews. Creswell (2016:4) explains that qualitative research is method for exploring and understanding the meaning that a number of individuals or groups of people ascribe to social or humanitarian problems.

Interviews are an effective way to collect qualitative data in linguistic research, especially in understanding the role of accent in communicating using Batu Bara Malay. There are several native speakers of Batu Bara Malay connected for an in-depth interview of how speakers use accents in daily communication.

There are several designs, techniques and research procedures used in this research in detail. The first step is planning. The researcher plans research, identifies objectives, determines theoretical frameworks, and designs interview guides. The second is selecting respondents. The researcher select respondents carefully. This includes searching for native Batu Bara Malay speakers who have a strong knowledge of this dialect. The researcher also considers social and cultural variations in selecting respondents. The third is an Open Approach. The researcher designs an open-ended interview guide, including in-depth questions about the role of accent in Batu Bara Malay communication. The fourth is conducting the interview. Interviews are conducted according to prepared guidelines. The researcher records interviews for later analysis. From the results of these recordings, a phonological analysis of the accents in Batu Bara Malay can be carried out. The fifth is data analysis. The interview data are then analyzed, including transcription of the interviews and identification of relevant patterns and findings. The sixth is interpretation and discussion. The results of the interviews are interpreted in the context of the research. The researcher considers the implications of the findings in understanding the role of accent in Batu Bara Malay. The seventh is limitations and conclusions. The researcher identifies limitations in the research, such as sample limitations, and summarizes the findings found in the research. The final step is publication of results. The research results are published in the form of article that is shared with the scientific community.

4. Discussion

Phonological research in Batu Bara Malay dialect reveals a number of interesting phenomena that differentiate this dialect from standard Malay or Indonesian. The following is a discussion of the results of the phonological analysis:

a. Typical Phonemes:

1). Vocal Variations

In Batu Bara Malay dialect in which accents fall into the dialect category, there are vowel variations that are different from the standard language. Many letters have changed to the phoneme [o]. The following are examples of words that have changed:

Indonesian	Batu Bara Malay	Elucidation	The Meaning
<i>Apa</i>	<i>Apo</i>	a becomes o	what
<i>kelapa</i>	<i>kelapo</i>	a becomes o	eat
<i>Pegang</i>	<i>Pogang</i>	e becomes o	hold
<i>kemana</i>	<i>kemano</i>	a becomes o	Where
<i>cepat</i>	<i>copat</i>	e becomes o	Hurry

<i>bila</i>	<i>bilu</i>	a becomes o	When
<i>ia</i>	<i>io</i>	a becomes o	Yes
<i>siapa</i>	<i>siapo</i>	a becomes o	Who
<i>lata</i>	<i>kato</i>	a becomes o	Word
<i>lembut</i>	<i>lombut</i>	e becomes o	Soft
<i>keras</i>	<i>koras</i>	a becomes o	Hard
<i>sedap</i>	<i>sodap</i>	e becomes o	Nice
<i>dia</i>	<i>dio</i>	a becomes o	he/she
<i>pedih</i>	<i>podih</i>	e becomes o	Painful
<i>tepuk</i>	<i>topuk</i>	e becomes o	Pat
<i>coba</i>	<i>cubo</i>	o becomes u and a becomes o	Try
<i>kedai</i>	<i>kodai</i>	e becomes o	Stall
<i>belanja</i>	<i>belanjo</i>	a becomes o	Shopping
<i>saya</i>	<i>sayo</i>	a becomes o	I/me
<i>hamba</i>	<i>hambo</i>	a becomes o	I/me

In Batu Bara Malay dialect, a distinctive vowel variation phenomenon occurs. A number of vowel phonemes, such as /a/ and /e/, have changed to [o]. Examples of these changes include the word "*apa*" becoming "*apo*" and "*lembut*" becoming "*lombut*". These changes reflect the unique characteristics of this dialect that distinguish it from standard Malay or Indonesian.

2). Vowel variations and changes in consonant letters

In Batu Bara Malay dialect, besides there are different vocal variations, many consonants have also changed or been lost. The following are some examples of words that underwent simplification:

Indonesian	Batu Bara Malay	Elucidation	The Meaning
<i>berhenti</i>	<i>beonti</i>	the letters r and h are lost, the second vowel e becomes o	stop
<i>kereta</i>	<i>keto</i>	The letters r and e are lost, vowel a becomes o	motorcycle
<i>Pasar</i>	<i>Posa</i>	the letter r is lost, vowel a becomes o	market
<i>hendak</i>	<i>ondak</i>	the letter h is lost, vowel e becomes o	want/wish
<i>pergi</i>	<i>pogi</i>	the letter r is lost, vowel e becomes o	go
<i>cerdik</i>	<i>Codik</i>	the letter r is lost, vowel e becomes o	canny

Apart from vowel variations, this dialect also shows changes in consonant letters, such as the loss of the letters "r" and "h" in the word "*berhenti*" which becomes "*beonti*" and the second vowel "e" becoming "o" or the loss of the letter "r" in the word "*pasar*" becoming "*posa*". This reinforces the unique phonological characteristics of this dialect.

b. Insertion of Glottal Consonant [ʔ]:

In some words, the glottal consonant [ʔ] (such as the sound uttered before pronouncing the word "uh-oh") may be inserted between vowels. For example, the word "*anak*" can be pronounced as "*anʔak*".

The insertion of the glottal consonant [ʔ] in some words is an interesting phenomenon in this dialect. A related example of this insertion is the word "*anak*" which is pronounced as "*anʔak*". These consonant insertions are a characteristic that distinguishes this dialect from standard Malay or Indonesian.

c. Intonation Pattern:

In Batu Bara Malay, intonation patterns have their own characteristics. For example, in interrogative sentences, intonation tends to be high at the end of the sentence. Here are some examples of these words as follows:

Apo? When you hear a speaker speak using the word "*apo*" it tends to sound high at the end.

Ondak kemano? The last word will tend to be higher.

Sometimes it seems rude, but that does not mean that Malay Batu Bara residents speak rudely, but that's the intonation they sound. This is one of the intonation features that differentiates this dialect from standard Malay or Indonesian.

d. Certain Allophones:

Consonant Allophone /r/: The consonant /r/ is like the allophone [gh] (which is pronounced with the tongue with the mouth opened wider) in certain words or positions. For example, the word "*kerak*" may have the allophone [gh] in this dialect and thus be pronounced "*koghak*." But it seems almost inaudible so it makes a "*koak*" sound.

These allophones create variations in pronunciation and are a characteristic that differentiates this dialect from standard Malay.

When a speaker speaks in a formal atmosphere, the voice will sound smoother and closer to standard Indonesian or Malay text.

In this study, the results of the phonological analysis show that Batu Bara Malay has distinctive phonemes, vowel variations, glottal consonant insertions, unique intonation patterns, and certain allophones that differentiate it from standard Malay or Indonesian. This shows the complexity and richness of this dialect and the importance of understanding the phonological differences in regional languages.

The research results also reveal that accent variations in Batu Bara Malay can be different in formal and informal communication contexts. In formal situations, such as speeches or official interactions, speakers may tend to use accent variants that are closer to standard Malay or Indonesian. However, in informal conversations or everyday interactions, accent variations typical of these dialects are more likely to occur. This highlights speakers' flexibility in changing their speaking style depending on the communication context.

Accent variations in Batu Bara Malay not only reflect regional differences but also reflect an important role in the speakers' social identity. The research shows that accent can be an indicator of factors such as age, gender, and social background. The accent becomes a way to show affiliation with a particular social group or to maintain cultural traditions.

Apart from influencing the way speakers express themselves, the use of accent also influences understanding in communication. Speakers and listeners may need to adjust to better understand messages conveyed in different accents. In this context, this study underlines the importance of sensitivity to accent variations in efforts to increase communication effectiveness.

The results of this research have direct implications for the preservation of Batu Bara Malay language and culture. By understanding the characteristics of accents and variations within these dialects, communities can appreciate and preserve their linguistic and cultural heritage. This research provides a basis for the development of educational programs aimed at preserving this language and culture, especially in the context of formal education and community programs.

5. Conclusion

Batu Bara Malay dialect shows a distinctive phonology with vowel variations and consonant changes that distinguish it from standard Malay or Indonesian. These variations include changing the vowels [a] and [e] to [o] and changing or eliminating certain consonants. Then in this dialect, there is the phenomenon of inserting the glottal consonant [ʔ] in some words, which is a unique characteristic and affects the pronunciation of words. Next, in Batu Bara Malay dialect there is also a distinctive intonation pattern. The intonation pattern in Batu Bara Malay tends to be high at the end of interrogative sentences, creating an intonation that sometimes sounds harsh. This is a typical feature in everyday communication. Furthermore, in Consonant and Vowel Allophones, this dialect accent creates certain allophones for certain consonants and vowels, such as the consonant /r/ being the allophone [gh] in certain words and the variation of the vowel [a] to [o].

The use of accents in Batu Bara Malay communication plays an important role in expressing cultural identity and community pride. This accent also affects understanding and expression in everyday conversations. Accent variations in these dialects are not static, and this research reveals variations in social and communicative contexts. In formal situations, speakers tend to follow the norms of standard Malay or Indonesian, while in daily communication, dialect-specific accent variations become more apparent.

This research helps deepen understanding of Batu Bara Malay, and the results of this research can be used to improve understanding and preservation of this dialect as well as provide insight into the role of accent in communication. This contributes to the maintenance of a rich language and culture within Batu Bara Malay community.

This study has certain limitations that can be corrected in future research. Further studies could broaden the scope and consider more social, cultural and contextual factors that influence accent variations in Batu Bara Malay.

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PERSONALITY IN MICHAEL PUNKE'S NOVEL *THE REVENANT: A NOVEL OF REVENGE*

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Abstract

This study is the result of a library research which is qualitative in nature on the bravery and strength of the protagonist named Hugh Glass depicted in Michael Punke's *The Revenant*; overall exposing the social phenomena tied to personality. Concepts about the protagonist and personality covering bravery and strength are highlighted to support the analysis. The research findings show that the protagonist's bravery and strength are found in the novel and have helped him much to survive in the wild woods when he is abandoned by his two friends named Fitzgerald and Bridger, who prove themselves to be unreliable. Fitzgerald and Bridger not only abandon him but also rob all his belongings that he needs to survive in the wild woods. In his serious wounds and state of dying added with no rifle, hatchet, knife and flint and steel, Glass eventually overcomes the obstacles in the wild woods, and survive to materialize his ambitions.

Keywords: *bravery; strength; survival; protagonist*

1. Introduction

The Revenant is a 2002 novel by American author Michael Punke, based on a series of events in the life of 19th century American frontiersman Hugh Glass (Bonner, 2014). *The Revenant* by Michael Punke is a great work of nonfiction. Michael Punke is primarily a nonfiction writer. He is a talented researcher with a keen understanding of the times he depicts so that the setting is vivid and the reader is given a solid grip on the stakes especially the one concerning one's attitude in the corridor of personality.

According to Funder (1997:1-2) personality refers to individuals characteristic patterns of thought, emotion, and behavior, that determine unique adjustments to the environment. It means that personality is the unique combination of patterns that influence behavior, thought, motivation, and emotion in a human being. Over time, these patterns strongly influence personal expectations, self-perceptions, values, and attitudes. Thus, someone's personality is an important element in forming behavior.

In order to be able to understand the person's behavior both in everyday life and in the organization, we must first understand his personality. Everybody has a personality. This personality is also unique in every person, and is influenced by such things as the environment and his genetics. Therefore, humans should behave properly well in nature (Siwi, et al., 2022).

In defining who we are, there needs to be an understanding of our personality. Further, individuals have many different types of personality traits like possessed behavior, actions, and attitudes. The personality can be formed by education, and education itself comes in three education centers, namely the family, school, and community. The family is the first educator in the child's life, because of the family serving as caregivers, counselors, and as educators to their children. Basically, the family gives a basic formation behavior, character, morals and education of children. Therefore, parents have a great influence on the formation of the child's personality. Besides, the family is also the first environment where the child's personality is formed. The family has the function to receive, treat and educate a child, including school as a second environment where children interact and develop abilities. Someone's personality is also influenced by the presence of other human groups.

2. Literature Review

2.1 Protagonist

A protagonist is a very important tool used in developing a story. There are different terms used for a protagonist such as a hero, focal character, central character, or main character. Regardless of what title you give a protagonist, s/he remains the key ingredient in the development of the story that is why the story revolves around him/her. Protagonist is usually fair and virtuous, and is always found supporting the good moral. Further in the plot the protagonist may undergo some changes, which will probably be the climax of the story (Raj, 1991).

2.2 Personality

The term personality by experts is used to indicate an attribute of an individual, or to describe what, why, and how human behaves. Lundberg (2010) states that the term personality refers to the habits, attitudes and other social traits that are characteristics of a given individual's behavior. Allport (1987) claims that personality is defined as the kind of one person and how they interact socially. They may be sweet, mean spirited or caring. They may be friendly or antagonistic. Maslow (2002) contends that personality is a pattern of behavior and habits of human behavior as a creature who has never been in a state completely satisfied tending to only paying attention to himself.

Based on the definitions of personality proposed by the experts above, it can be concluded that personality shows how someone lives, does things, thinks, acts, and responds to something. The personality usually makes a difference between someone to another. Someone's behavior shows her or his characters and historical background. Someone's personality depends not only on the character of person itself, but also on the social environment.

According to Maslow (2002: 108), the factors that can affect a person's personality are:

- a. Biological factors, factors related to the physical state or also known as a biological factor. This approach believes that heredity plays an important part in determining a person's personality.
- b. Social factors the one that influences individual personality among other traditions customs, and regulations applied in the community. In fact, it is these factors which play a role in shaping a personality.
- c. Cultural factors the one that influences an individual's personality among others, the ways of life, customs, habits, language, beliefs, etc. The development and formation

of personality of each person cannot be separated from the culture of the society in which a person is raised.

2.2.1 Bravery

Humans have been attracted by tales of bravery, heroism, courage from time immemorial. It is something which makes a person produce admiration. It is this human infatuation with the macho persona that makes psychologists and behavioral scientists delve deeper into the behavioral attribute which mirrors bravery.

Bravery can be simply defined as being brave or possessing and displaying courage. In heroic parlance, it is being able to face and deal with danger or fear without flinching or batting an eyelid.

Bravery is a quality of spirit that enables a person to face danger or pain without showing fear, but one often misconceived notion of people is that being brave means being fearless. Being brave does not mean we do not fear the adversity; it means we have the strength of will to overcome whatever fear we have. Bravery as a concept that can be applied to a fairly large number of instances, therefore a quick classification of bravery will help us look at its various aspects in greater detail.

Bravery is a behavioral trait which allows us to overcome our inhibitions, our inner fears and gives us the strength to do what we feel is right, irrespective of any form of backlash. It is something which imbibes in us a sense of self-belief which can make us feel great (Jung, 2006).

2.2.2 Strength

The first thing that pops into our mind when we think of the word strong is probably “physically strong”. There are many people who are physically strong, but mentally weak. What is needed actually is that a person should be mentally and physically strong. In short, strength is endurance to face any difficulty, problem or obstacle. A person who does not retreat in time of difficulty is purely strong mentally and physically. Strength, a term often evoking images of physical prowess and resilience, is a multifaceted concept that extends beyond the boundaries of mere muscle power. It encompasses a spectrum of attributes, both tangible and intangible, manifesting in various dimensions of human existence. Strength is the bedrock upon which individuals build their lives, facing challenges, overcoming adversity, and embodying a resilience that transcends the physical realm. Strength is a concept that defies a singular definition, encompassing physical, mental, emotional, social, and spiritual dimensions. It is a dynamic force that shapes the human experience, propelling individuals to navigate the challenges of life with resilience and grace. True strength is not merely the absence of vulnerability but the ability to confront and transcend it, emerging stronger and more enlightened on the other side. In its myriad forms, strength becomes a beacon of hope, inspiring individuals to reach beyond their perceived limits and forge a path of unwavering determination. (Gunarsa, 2000)

3. Research Method

In carrying out a research, a researcher must know what kind of research method that he would use. This research applies a descriptive qualitative research method which helps analyzing the protagonist’s personality in the forms of bravery and strength found in Michael Punke’s *The Revenant*. Descriptive method is a research method used to

acquire and describe accurate, factual, and systematic data. According to Bogdan and Taylor (1975: 4) a qualitative method refers to research procedures which produce descriptive data: people's own written or spoken works and observable behavior. From the definition, it could be said that descriptive qualitative research is a research method in which the qualitative data collected would be analyzed and interpreted descriptively. The data in this study which are related to the subject matter discussed are originated from the novel *The Revenant* by Michael Punke (2015).

4. Discussion

4.1 Bravery

Bravery is a behavioral trait which allows us to overcome our inhibitions, our inner fears and gives us the strength to do what we feel is right, irrespective of any form of backlash. In other words, bravery is a trait which will triumph over our inner fear. It flames our self-confidence and lights up our strength to do something good or even great.

The protagonist of the novel named Hugh Glass is a manly hunter who works for William H. Ashley, the owner of Rocky Mountain Fur Company. As an animal trapper as well as a fur hunter, Glass is respected by his friends. Even the captain of the fur hunters, Captain Andrew Henry never regards Glass as his subordinator, he considers Glass as his peer, and his best man, the best mix of seasoning, skills, and disposition. Glass's bravery is renowned among his friends in Rocky Mountain Fur Company. His first bravery can be seen as his hunter friends named Anderson and Fitzgerald are involved in a duel. Fitzgerald seems stronger than Anderson that Anderson is flipped backward and helpless within a couple of minutes. However, Fitzgerald does not stop his action, he moves spryly, pounces to pin his knee against the chest of the gasping, bleeding Anderson, and ready to kill Anderson with his knife.

He put the skinning knife to Anderson's throat. "You want to go join your brother?" Fitzgerald pressed the knife so that the blade drew a thin line of blood. "Fitzgerald," Glass said in an even but authoritative tone. "That's enough." Fitzgerald looked up. He contemplated an answer to Glass's challenge, ... (Punke, 2015: 14).

The quotation above shows that Glass is a brave man as he dares to challenge Fitzgerald who proves to be a strong and skillful man as he can easily defeat Anderson. Moreover, there are a number of other men in the place, but they just watch the fight without having courage to stop it.

Glass's bravery can also be seen when he is fighting against a grizzly bear in a forest. In the fight, he proves his immense bravery. Actually, he realizes that the grizzly bear is not his equal opponent since the grizzly bear is very huge and must be much stronger for him. Glass has ever seen a grizzly bear absorbs half a dozen rifle balls without dying, while he now has only one shot. However, his bravery has flamed his strength to overcome the grizzly bear. His bravery to fight the grizzly bear can be seen in the following quotation:

Glass struggled to sight on the bouncing target of the sow's head, unable to align a shot. At ten paces, the grizzly lifted herself to a standing position. She towered three feet over Glass as she pivoted for the raking swipe of her lethal claws. Point-blank, he aimed at the great bear's heart and pulled the trigger (Punke, 2015: 26).

From the quotation above it can be seen that the grizzly bear is very big as she towers three feet over Glass. When the grizzly bear is ready to attack him, Glass who at first wants to shoot the bear at her head eventually makes up his mind to shoot the great bear on his heart.

The grizzly roars as the ball enters her chest, but her attack does not slow. She is even now ready to attack him with her six-inch claws. Now, Glass's rifle is useless since he has no enough time to load the rifle. However, Glass does not feel hopeless. He reaches for his knife and keeps on fighting the grizzly bear fiercely.

Glass dropped his rifle, useless now, and reached for the knife in the scabbard on his belt. The bear brought down her paw, and Glass felt the sickening sensation of the animal's six-inch claws dredging deep into the flesh of his upper arm, shoulder, and throat. The blow threw him to his back. The knife dropped, and he pushed furiously against the earth with his feet, futilely seeking the cover of the willows (Punke, 2015: 26).

The above quotation shows that the protagonist, Hugh Glass is really a brave man. He fights fiercely to overcome the grizzly bear. Even though the grizzly bear's claws have raked repeatedly through the flesh of his back and scalp, and the crunch of her teeth has stricken the bone of his shoulder blade, Glass keeps fighting till the last blood.

Glass's bravery can also be seen when he who is dying is abandoned alone in the wild woods by his friends, Fitzgerald and Jim Bridger. Glass is unable to walk because his thigh is seriously wounded that his legs cannot support the weight of his body, and what he can do is only crawling slowly. Abruptly, he encounters a six-foot rattlesnake whose position is only one and a half meters from him. Actually, he wants to get rid of the poisonous snake, but his profound and gnawing hunger gives him an idea to kill the snake and eat it. However, Glass has no weapon with him since his rifle and knife is taken by his friends who have abandoned him in the woods. He does not feel hopeless and he uses a rock to kill the rattle snake.

In the last moments of daylight, he examined the rattles at the tip of the tail. There were ten, one added in each year of the snake's life. Glass had never seen a snake with ten rattles. *A long time, ten years.* Glass thought about the snake, surviving, thriving for a decade on the strength of its brutal attributes. And then a single mistake, a moment of exposure in an environment without tolerance, dead and devoured almost before its blood ceased to pump. He cut the rattles from the remains of the snake and fingered them like a rosary. After a while he dropped them into his possible bag (Punke's. 2015: 96).

The quotations shows that Glass has never seen a snake with ten rattles. Even though, he knows well that the rattlesnake is a very poisonous snake, he in order to survive in the woods kills it, and he does so without his knife and rifle.

After being abandoned alone in the woods by his friends without having a rifle and a knife, Glass's hope to live in the wild woods seems impossible. Moreover, his condition is very bad since his body is very weak and full of serious injuries. He is unable to walk, and what he can do to move his body is by crawling slowly. Two weeks

after being abandoned by his friends, his body is weaker as he is lack of nutrition. He can only have leaves and corms or tubers to eat because he cannot hunt without his rifle and knife. He badly needs good nutrition to help him recover soon. Therefore, as he sees a group of wolves are attacking a buffalo calf, he has a bright idea to take advantage of taking the meat of the calf. However, it seems that the wolves are so hungry that they seem to eat out all the meat of the calf and leave it carcass. His hunger infuses his bravery to flame, and Glass armed only with torches of sage begins attacking the wolves. He thinks that it is his only chance to get meat. With the burning sage branch in one hand and the four backup branches in the other, Glass crawls down the bank toward the wolves and begins attacking the wolves.

He thrust the torch toward the wolf with one ear. Flames singed the animal's face and it jumped backward with a yelp. The white wolf leapt at Glass's flank, sinking its teeth into his shoulder. Glass pivoted, craning his neck the keep the wolf off his throat. Only a few inches separated Glass's face from the wolf's and he could smell the animal's bloody breath. Glass struggled again to keep his balance. He swung his arms around to bring the flames into contact with the wolf, burning the animal's belly and groin. The wolf released its grip on his shoulder, retreating a step (Punke, 2015: 121).

The above quotation shows that Glass, who is still weak and cannot stand normally, should fight against a wolf in order to get meat from the buffalo calf. However, the wolf does not want to retreat, in return it attacks Glass fiercely. It sinks its teeth into Glass's shoulder that blood trickles from two puncture wounds. Eventually Glass can drive the wolf away. The wolf takes one last look at the buffalo, Glass, and the smoking sage, then it turns and lopes after the other wolves.

Glass's other bravery can also be seen when he wants to take revenge to Fitzgerald. He has been wandering for hundred kilometers in order to take revenge to Fitzgerald, who has abandoned him alone in the wild wood and robbed his belongings. However, at the time when he meets his target, Fitzgerald, the man has already become a soldier in the United States Army. Major Constable, the man who is commanding in the officer of the US Army in the fort says to Glass that he will punish Fitzgerald in accordance with military law and he does not like Glass disrespecting his authority. He says that it is his job to administer justice on his post. However, in the courtroom, Fitzgerald does not acknowledge that he has stolen Glass's belongings; even he speaks glibly about a story full of lies. Glass cannot stand hearing Fitzgerald's lies. That is too much for him. He does not care anymore with the martial court, and does not want to heed Major Constable's warning in order to respect the court.

In the firmness voice he could muster, he said, "Lying comes easy to you, Fitzgerald." "Mr.Glass!" roared Constable, his face twisted suddenly into a stiff knot of indignation. "This is my proceeding. I will cross-examine the witness. And you will keep your mouth shut or I'll hold you in contempt!" (Punke, 2015: 286) "You bastard!" Glass spat the words as he stood and moved toward Fitzgerald. Two soldiers with rifles and bayonets blocked his path. "Mr. Glass!" yelled Constable, beating a gavel on the table. "You will hold your seat and hold your tongue or I will have you jailed!" (Punke, 2015: 287).

The quotations above clearly show that Glass is really a brave man since he even dares to disobey the instruction of a Major who has warned him to be put in jail if he does not respect the court. Since Fitzgerald keeps on telling lies, Glass can bear it no longer. He reaches beneath his capote for the pistol concealed at his belt, pulls out the gun and fires. The ball strays to its mark, burying itself in Fitzgerald's shoulder.

4.2 Strength

Generally being strong is associated with the physical appearance as well as powerful energy. However, it actually can be emotionally as well as mentally strong. One may be strong in only one or two of them, or even in all the three. The protagonist of the novel, Hugh Glass is a manly fur hunter who is strong not only physically but also emotionally as well as mentally. It means that he is strong in all the three. Glass's mental as well as emotional strength can be clearly seen as he is abandoned alone in the woods by Fitzgerald and Bridger. They do not only abandon him alone but also rob his belongings such as his rifle, knife, hatchet, a powder horn, flint and steel. All the things are badly needed by every fur hunter as well as animal trapper in the wild woods. It can be imagined that Glass who is very seriously wounded and dying is abandoned without anything to make him possible to survive.

Bridger scrambled to his feet, wide-eyed and startled. He watched as Fitzgerald walked to Glass, who lay on his back with a few possessions piled next to him: a possible bag, a knife in a beaded scabbard, a hatchet, the Anstadt, and a powder horn.

Fitzgerald stooped to pick up Glass's possible bag. He dug inside for the flint and steel, dropping them into the pocket on the front of his leather tunic. He grabbed the powder horn and slung it over his shoulder. The hatchet he tucked under his broad leather belt.

Bridger stared, uncomprehending. "What are you doing?" Fitzgerald stooped again, picked up Glass's knife, and tossed it to Bridger. "Take that". Bridger caught it, staring in horror at the scabbard in his hand. Only the rifle remained. Fitzgerald picked it up, checking quickly to ensure it was charged. "Sorry, old Glass. You ain't got much more use for any of this."

.....
The man in the wolf skin looked up briefly, then disappeared in the woods.

.....
The boy turned and ran into the woods.
(Punke, 2015: 69-70).

The quotation above shows how Fitzgerald and Bridger have robbed his belongings and abandoned him in the woods. Glass is dying and can do nothing but his eyes just glare into them without being able even to speak.

One day after being deserted by Fitzgerald and Bridger, Glass has no idea what to do. He still lays in the very place where he has collapsed the day before. However, he is really a man with immense mental as well as emotional strength. He thinks that he must survive, but now he is in high fever. The grizzly bear has carved away at Glass

from the outside and now the fever carves away from within. He shivers uncontrollably, yearns for the seeping warmth of a fire. He really needs his blanket which has been tattered but it lays twenty feet away from him. Glass feels the twenty feet is like twenty miles since his condition makes him unable to move now. He even has to take all his strenght just to lift his head. However, his mental as well as emotioonal strength has infused a powerful spirit for him to survive.

I have to get warm. It took all his strength to lift his head. The blanked lay about twenty feet away. He rolled from his side to his stomach, maneuvering his left arm out in front of his body. Glass bent his left leg, then straightened it to push. Between his one good arm and his one good leg, he push-dragged himself across the clearing. The twenty feet felt like twenty miles, and three times he stopped to rest. Each breath drew like a rasp through his throat, and he felt again the dull throbbing in his cleaved back. He stretched to grab the blanket when it came within reach. He pulled it around his shoulders, embracing the weighty warmth of the Hudson Bay wool. Then he passes out (Punkle, 2015: 72).

The quotation above shows how Glass tries his utmost to take his blanket. He must take all his strength to get his blanket which is actually only twenty feet away or six meters from him. As far as his physical condition is concerned, it seems impossible for him to move, but his mental strength has infused his inner power to enable him to take the blanket. Moreover, now his body must fight against the infection of his wounds. He slips between consciousness, unconsciousness, and a confusing state in between. When he is conscious, he wishes desperately to sleep again, and it is done by him just to gain respite from the pain.

Two Pawnee braves and Chief Kicking Bull came to carry him to the pyre. When they found him, face down, they read it as a sign of fear. Kicking Bull cut the bindings to the post, while the two braves each reached for a shoulder to pull him upright. Ignoring the pain in his thigh, Glass sprang to his feet, facing the chief, the braves, and the assembled tribe (Punke, 2015: 89).

It is clearly seen from the above quotation that Glass has not hoped anymore to escape from the Pawnee village. He will be sacrificed by the Pawnee soon. However, Glass has an immense mental strength that he faces bravely the Pawnees who are about to sacrifice him. His action makes the collected Pawnee tribe stand in front of him open-mouthed in shock. He continues his action by slapping one of the braves with his open hand, leaping a vermillion hand print etched on his chest. All the Pawnees are in gasp including the Chief Kicking Bull. Eventually, the chief walks slowly up to Glass, stops exactly before Glass, reaches around his neck, removes a necklace from which dangles a pair of hawk's feet, and places the necklace around Glass's neck. Glass is adopted by the chief of the Pawness like his own son, and Glass spends almost a year with the Loup Pawnee on the plains between the Arkansas and Platte Rivers.

Yet he did not find what his body craved. It had been twelve days since the attack by the grizzly. Before he was abandoned, Glass had swallowed a few sips of broth on a couple occasions. Otherwise, the rattler had been his only real food. Berries and roots might sustain him

for a few days. To heal, though, to regain his feet, Glass knew he needed the rich nourishment that only meat could provide. The snake had been a bit of random luck, unlikely to be repeated. Still, he thought, there was no luck at all in standing still. The next morning, he would crawl forward again (Punke, 2015: 100).

From the above quotation, it can be seen that Glass realizes that the snake he has eaten is only luck for him, which is unlikely to happen again. Therefore, he realizes that he should keep on crawling in order to make his luck. It is his mental strength that has triumphed over his pain and infection of his wounds that he does not want to stand still in his place now.

Glass's mental strength gradually is fruitful as he gradually regains the strength of his feet. He realizes it when he is fighting with the wolves. He has been surprised at the weight that his wounded leg can support.

With the aid of a crutch, Glass believed he could now walks upright, a prospect he relished after three weeks of crawling like a gimp dog. He found a cottonwood branch of the appropriate length and shape. He cut a long strip from the Hudson Bay blanket, wrapping it around the top of the crutch as a pad (Punke, 2015: 125).

The above quotation shows that Glass is sure that he can walk upright with the aid of crutch. It is really a prospect that he has relished after three weeks of crawling. He cuts a long strip of his blanket and wraps the crutch around the top as a pad so that he can make use it to help him walk upright.

Glass's physical strength can be clearly seen as he is eventually successful to arrive at Captain Henry's fort. Glass comes in by blasting the cabin door that it completely opens. It is only a great strength that can blow the door. It is Glass who has blown the door.

Then the cabin door blasted suddenly open—completely open—as if some great external force had built up outside before blowing the portal inward. The elements came in earth the open door, frigid fingers grabbing at the men inside, ripping them from the snug comfort of the shelter and fire (Punke, 2015: 236).

The above quotation shows that Glass is so powerful that he can blow the cabin door easily. His main purpose of coming to the fort is to take revenge to the men who have abandoned him.

Glass is searching Fitzgerald and Bridger in the room, but he only sees Bridger while Fitzgerald has deserted the Rocky Mountain Fur Company, and then enlisted in the U.S. Army at Fort Atkinson. Having crawled towards this fort for hundred days, the prospect of vengeance is now coming. His target is now exactly before him. First he thinks to shoot Bridger but eventually thinks over that a mere bullet seems too intangible to express his rage. Therefore, he lowers down his rifle and leans it against the wall, and he starts punches and kicks Bridger fiercely.

Glass's first punch struck him full force in the face. Bridger offered no resistance... Glass could feel the cartilage snap in Bridger's nose, saw the torrent of blood set loose.

Glass's second blow caught Bridger under the chin, knocking him backward against the log wall of the cabin... The wall kept Bridger from falling, holding him upright.

Glass closed in tight now, erupting in a spasm of punches against Bridger's face. When the blood became so thick that his punches began to slide off ineffectively, he shifted his blows to Bridger's stomach. Bridger crumpled as he lost his wind, finally falling to the floor.

.....
Glass delivered another brutal kick. Though he tried to contain it, Bridger groaned at the impact of the blow. Glass stood above the crumpled form at his feet, panting at the sheer exertion of the beating he had inflicted.
(Punke, 2015: 238-239)

The above quotation clearly proves that Glass is a powerful man. His punches make Bridger's nose broken and his face is full of blood. Glass's kicks which are done not with his full force have also made Bridger fall to the floor. Therefore, Glass's physical strength is unquestionably so great.

5. Conclusion

Bravery plays important roles in our life since without it we will not be able to make our dreams come true. In this analysis, it is found that Glass's bravery plays important roles in his life that he eventually overcomes many obstacles in his life and makes his objectives come into existence. Strength should not always be associated with physical appearance or powerful energy. In fact, mental or emotional strength is much more important in this life and plays significant roles to materialize our dreams. It is proved in the analysis that Glass has not only physical strength but also emotional as well as mental strength that he eventually can survive in the wild woods and overcome all the obstacles in his life in order to materialize the purposes of his life. The power of negative thinking sometimes may help someone to survive in this life. It is found that Glass is really in rage as he is abandoned and robbed by his own friends in the wild forest. The feeling of taking revenge overwhelmed Glass's mind makes him promise to survive. Therefore the results of the analysis show that personality in the forms of bravery and strength are seen from the protagonist.

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CULTURAL IDENTITY IN YU HUA'S NOVEL *TO LIVE*

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Abstract

Every ethnic group has its own cultural identity and is used as a reference to distinguish between one ethnic group and another. Understanding cultural identity is important to avoid cultural conflicts so that all ethnic groups within a unitary society can live side by side in harmony. The core discussion in this research is related to Chinese cultural identity based on the novel *To Live* written by Yu Hua with two points of discussion, kinship system and marriage system, conducted by means of a qualitative descriptive method to obtain data related to social phenomena with the results of the analysis in the form of description. Concepts and theories relating to cultural identity, Chinese cultural identity, kinship and marriage systems are implemented to support the overall research. The results of the analysis show that wherever Chinese ethnic groups are located, they try to maintain their cultural traditions. In Chinese culture, kinship includes all members of the extended family and the essence of a marriage is the union of two extended families; both have values that must be used as guidelines based on the teachings of Taoism, Confucianism and Buddhism; the value of maintaining and preserving harmonization and norms to bind each individual to remain in the corridor of cultural tradition heritage.

Keywords: *Chinese; cultural identity; kinship; marriage*

1. Introduction

The identity possessed by an individual can be in the form of personal identity and social identity. Personal identity is the result of self-identification, by oneself, with the assessments of other people. Personal identity is a certain character possessed by an individual that differentiates the individual from other people. Personal identity can be in the form of physical characteristics such as face and height, or psychological characteristics such as character, behavior and speaking style. Social identity is the result of self-identification by other people, and is an identification that a social actor approves or gives to an individual (Hogg & Brewer, 2017; Appiah, 2018; Crocetti, & Prati & Rubini, 2019).

When identity is linked to culture, cultural identity is formed, an understanding of an image related to culture. Cultural identity is a person's feeling or emotional significance of sense of belonging or being affiliated with a certain culture. Society which is divided into groups then carries out cultural identification, each person

considering himself/herself as a representative of a particular culture. The cultural identity formed in the life of a society will influence the self-perception of each member of society; furthermore, each individual will congruently or simultaneously participate in the cultural system. Cultural identification is a process, a dynamic that is influenced by social, psychological, environmental, situation and context and other cultural factors (Karjalainen, 2020).

Cultural identity is a basic awareness of the special characteristics of a person's group which are related to life habits, traditions and values as well as norms. Cultural identity is closely related to ethnic identity, as to categorize a society, someone must know the characteristics of their culture, or in other words, ethnic identity can indicate the cultural identity of a group (Chen and Lin, 2016). Ethnic identity in general is closely related to culture, politics and economics. This identity has a strong relationship with politics which is defined as the power to control and regulate the distribution and availability of resources.

In relation to literary works, cultural identity is also expressed by the author; beginning with a depiction of the author's identity through writing style or environment and then becoming a reflection of an ethnicity. Literature is a social and cultural product, showing that literature cannot be separated from society (Manugeran, Arafah, Purwarno, Siwi, Ekalestari, & Wulan, 2023). Literary works are not born in a cultural vacuum because authors also have a cultural background. This is in line with the sociological perspective of literature stating that there is a close relationship between society and literary works: society as producers, readers and recipients of literary works (Sapiro, 2023; Alwaqaa, 2020). The literary work chosen in this research has nuances of cultural identity, a novel entitled *To Live* by Yu Hua (2015). This research is intended to gain insight into various civilizations or cultures, especially from outside, so that awareness arises of being able to live together in harmony while overcoming stereotypes and prejudice towards a culture.

The cultural identity at the center of this research is Chinese cultural identity. Chinese culture is one of the oldest and most complex cultures in the world, having developed for more than 5,000 years. This culture is rooted in ancient history and philosophy, influenced by various dynasties and socio-political changes. From the steep mountains of Tibet to the calm flowing Yangtze River, Chinese culture is rich and diverse, encompassing everything from language, art, kinship systems, marriage, clothing, architecture, to cuisine. Chinese culture originates from various ancient civilizations that were born in the Yellow River valley. Its history is rich with important discoveries and achievements, including the invention of paper, printing ink, the compass, and gunpowder, often referred to as China's "Big Four" ancient inventions. Ancient dynasties such as the Shang, Zhou, Qin, and Han influence various aspects of Chinese culture, including language, philosophy, etiquette, and art. Some core values in Chinese culture contain respect for authority and elders, the importance of social and moral harmony, and the concept of 'face' or maintaining reputation and dignity. Chinese culture also highly values education and knowledge (Ding, 2019).

To Live, a novel written by a Chinese writer, Yu Hua, was first published in 1993. Yu Hua's name is known as a famous Chinese writer who produced phenomenal, high-quality work and is considered in the realm of international literature. By translating his first novel *To Live* into Indonesian by Agustinus Wibowo, his name has become even closer to Indonesian readers.

The novel, which was translated with the same title, was published by the publisher Gramedia Pustaka Utama in February 2015. The man who was born in Haiyan, Zhejiang province in 1960 grew up in an environment working as a doctor. Throughout his youth, Yu Hua lived through the Cultural Revolution until he served as a dentist. However, his desire to write was great, five years later Yu Hua published his first short story in a literary magazine (Standaert, 2004).

The novel is set in China from the 1940s to the 1970s and follows the life of Fugui, the son of a wealthy landowner, who navigates life and experiences the tumultuous events of Chinese history during that time period. This novel opens from the point of view of a young man who meets Fugui, an old grandfather who chats with his cow while plowing a field. From this encounter, Fugui begins his life story which is full of twists and turns as he enjoys his free and respected youth. He spends his time gambling, drinking, and ignoring his family. However, he soon loses his family's fortune after gambling debts pile up and he is forced to sell everything he owns, including the house, land and inheritance of his ancestors. Fugui and his family consisting of father, mother, pregnant Ziajhen (wife) and Fengxia (first child) have to move to a hut.

His father and mother die, and Fengxia becomes deaf and dumb. Fugui lives during a time of war and times of changing leadership and he loses his family members one by one in several chapters of his life. He witnesses the destruction of traditional values and the emergence of new ideologies, and is forced to adapt to the changing times to survive. Along the way, he experiences love, loss, and redemption for his youthful attitudes; that is when he reflects on the meaning of life and the importance of a family who sincerely accompanies him. *To Live* is a powerful commentary on Chinese history and society, exploring themes of identity, tradition, and the human condition. There are many proverbs and norms discussed. The novel has been widely acclaimed for its vivid depiction of Chinese life during a socially and politically tumultuous time period, as well as its enduring message of resilience and hope in the face of adversity (Hua, 2015).

The research is conducted through qualitative research method, sociology of literature approach and supported by related theories on cultural identity and respective researches related to cultural identity on kinship and marriage systems. The study of Chinese culture makes a significant contribution to the context of globalization, relationships between nations that respect each other so that conflicts of interest can be avoided. In an increasingly connected and multicultural world, understanding Chinese culture can open many doors and broaden one's personal and professional horizons. Learning Chinese culture can be a valuable investment for the future. Developing cultural interaction skills is a beneficial asset for both individuals and groups because understanding foreign cultures, in this case Chinese culture, helps a person develop the ability to interact with individuals from different cultural backgrounds. These include skills such as sensitivity to social norms, appreciation of differences, and the ability to communicate effectively with individuals from different cultures.

2. Literature Review

2.1 Sociology of Literature

Sociology of literature is used in this research with the idea that sociology of literature examines the relationship between literary works and society such as social structure, culture, values and norms. Literary sociology involves the analysis of

literature in its social context and attempts to understand how literature influences the reader, is influenced by, and reflects the society in which it appears. Literary sociology views literature as a social product that is inseparable from society. Literary works reflect the social and cultural realities in which they are created, and therefore, literature must be understood in its social and cultural context.

Sociology of literature has a close relationship with cultural identity, and this reflects the importance of literature as a reflection and strong influence in the formation and understanding of cultural identity. Literature represents various aspects of cultural identity, including ethnicity, religion, gender, sexuality, language, and other social groups. Literature plays an important role in supporting or casting doubt on cultural identity. Sociological analysis of literature can help understand how stereotypes are produced and maintained in literary works and their impact on cultural identity. The reader's cultural identity also plays a role in the way literature is interpreted and understood. People with different cultural backgrounds may have different understandings of the same literary work. Through the analysis of literature in a social context, literary sociology helps understand how literature is a mirror and a strong influence in the formation and understanding of cultural identity. This helps us recognize the role that literary works play in representing and celebrating cultural diversity and in supporting intercultural dialogue (Sapiro, 2023; Swingewood & Ward, 1987; Vana, 2020).

2.2 Cultural Identity

A concept that refers to the way individuals or groups identify themselves in a particular cultural context is cultural identity. Cultural identity includes various elements such as values, norms, traditions, language, religion, ethnicity, and other cultural factors. Cultural identity can be the basis for individuals or groups to feel related to a particular community and feel part of that culture because basically all humans are related to one another, the concept of globalization; therefore, a person cannot possibly live alone without interacting with other people (Suhadi, Manugeran, Purwarno, Siwi, & Ekalestari, 2021). Globalization has enabled individuals to engage in more intensive cultural exchange. It can influence cultural identity by bringing in cultural influences from different parts of the world and combining them in individual or group identities (Ding, 2019; Julien, 2021). One who performs a cultural tradition will surely get a lot of precious benefit. The attitude quality with the self-identity realization will progress automatically. The loss of self-identity is a general phenomena in a modern society. At this level, one will feel a certain type of depression which is so subtle that one does not realize having been plunged into that depression (Manugeran, Sibarani, Nasution, & Takari, 2017).

Cultural identity also has links to human rights. Human rights protect the right of individuals to maintain their cultural identity, including the right to practice their language and religion, and live a lifestyle appropriate to their culture; also provides a sense of ownership, self-esteem, and empowerment for individuals or groups. When people feel connected to their cultural roots, they often feel stronger and more connected to their communities. Understanding and respecting the cultural identities of others is an important step in promoting an inclusive and diverse society. Thus, it is clearly illustrated that cultural identity is an important aspect in a person's life that shapes how a person sees himself and how that person interacts with the world around him (Berry, & Taban, 2021).

2.3 Chinese Cultural Identity

Chinese Cultural Identity is a very interesting topic to explore as China is a country that has a rich history and culture, and has had a big impact on various aspects of the world. Chinese cultural identity has been formed over thousands of years through its long history. It begins with ancient civilizations in the Yellow River Valley that produced the oldest written language, which became an important element in Chinese cultural identity. Later, dynasties such as the Qin, Han, Tang, and Ming played an important role in shaping Chinese culture, language, and value system. Over the course of history, China has also influenced neighboring countries in terms of language, religion, and philosophy, strengthening its cultural identity throughout East Asia (Bin, 2017).

Belief systems are also an integral part of Chinese cultural identity. The religious traditions and beliefs of Taoism, Confucianism, and Buddhism have influenced the morals, ethics, and values in Chinese society. Apart from that, China also has traditional religious traditions that involve respect for ancestors and nature spirits. These religions have shaped the worldview and behavior of Chinese society. Confucianism and Taoism emphasize principles such as politeness, obedience to authority, and a sense of responsibility to family and society. These values have formed social and ethical norms in Chinese culture. In the modern era, Chinese cultural identity continues to develop. The cultural revolution, economic reform, and globalization have brought about major changes in Chinese society. Chinese younger generation is now faced with new challenges in maintaining the cultural identity while keeping up with global trends. This creates an interesting dynamic in the formation of Chinese cultural identity; however, Chinese people will still try to maintain their cultural traditions (Belden, 2020; Lin, 2022).

The systems of kinship, marriage and respect for elders in Chinese culture reflect a deep network of values, social norms and cultural traditions. Values such as responsibility to family, politeness, harmony, and humility are fundamental to Chinese culture. Social norms govern social interactions, while cultural traditions reveal Chinese rich cultural heritage. This cultural kinship system plays an important role in shaping the cultural identity of the Chinese people and contributes to the uniqueness and richness of Chinese culture that continues to develop (Belden, 2020).

2.3.1 Chinese Kinship System

The kinship system is a series of rules that regulate the classification of people who are related. This includes various levels of rights and obligations among relatives starting from grandfather, father, mother, children, grandchildren, nephews, and so on. Other forms of kinship that exist as a result of a marriage relationship include: in-laws, in-laws, stepsiblings, and others. Kinship is a relationship between humans who have the same genealogical origins, either through biological, social or cultural descent. Kinship in Chinese culture is also formed by lineage/family relationships and marriage relationships. The Chinese ethnic group has its own rules regarding marriage, where marriage is generally carried out through an arranged marriage system as a form of devotion to parents and ancestors with the aim of continuing the lineage and worshipping ancestors (Chan, 2018). Chinese Ethnic strictly abstain from marrying with the same surname, but in order to protect family property so that it does not fall into the hands of other people, this ethnic group seeks to marry one ancestor to a different clan.

2.3.2 Chinese Marriage System

Marriage for Chinese society is an obligation. This is because Chinese society adheres to a patrilineal kinship system or a kinship system that draws on the male or paternal line of descent. For traditional Chinese society the word 'marriage' has a different meaning; for a man, 'marrying' means taking a woman as a relative, while for a woman, 'marrying' means getting a family. Marriage in Chinese society is also a symbol of a person's maturity, therefore wedding is to be celebrated on a large scale (Muqi, 2021). Values and norms based on the teachings of ancestors which refer to the teachings of Taoism, Confucius and Buddhism remain the basis of a marriage.

To obtain reliable research results, this research is also referred to two previous related studies, those related to Chinese cultural identity. Liang, B.B. (2015) in a paper entitled *English's Influence on the Cultural Identity of Chinese People in the Context of Globalization* states that Chinese culture is dynamic and ready and confident in absorbing new ideas for its own benefit. Many significant cultural confrontations in China's long history have been handled elegantly by Chinese culture, and they have provided rich material for advancing China's cultural development. Chinese people wherever they are still maintain their cultural identity both in the social and cultural fields.

Ma, & Mohame (2023) in their paper *Heritage Tourism and Cultural Identity in China: Challenges and Opportunities for Development* state that the Chinese nation is culturally and historically a great nation with a diverse cultural heritage and is of particular concern in the field of tourism. In general, Chinese culture is a heritage culture and currently it can be seen that the nuances of the concepts of Confucius, Taoism and Buddhism are very significant in every implementation of cultural traditions and serve as guidelines in carrying out their social and cultural activities. Their kinship system is very prominent so that from this system a strong bond is formed containing high solidarity.

3. Research Method

The novel *To Live* by Yu Hua is the object of study in this research which provides an overview of Chinese cultural identity which is elaborated through two points of discussion, kinship and marriage systems. In order to complete the data in the study of cultural identity, analysis of Chinese cultural identity becomes the focus of the discussion. The data source is obtained from the novel *To Live* by Yu Hua published by Gramedia Pustaka Utama, Jakarta in 2015 and the data are obtained from the text in the novel in the forms of sentences or quotations that reflect the kinship and marriage systems. Secondary data sources are obtained from books, other related references and previous research related to discussions about Chinese cultural identity. The method used in this research is descriptive qualitative (Miles & Huberman & Saldana, 2019). The study is an explanatory orientation which is drawn on the descriptive and interpretive paradigm (Nasution, Pardi, Manugeren, Hidayati, Pratiwy, & Wulan, 2022).

The data are collected through note-taking techniques which are then classified. After the data are collected, then identified and analyzed. The data collection technique used in data collection is by recording documents or archives that are closely related to the research objectives. This type or method is called content analysis. The steps taken are: reading the entire novel repeatedly to fully understand its contents and noting down important words, sentences, or data related to the problem being studied. The data

analysis is done by data reduction techniques and drawing conclusions with the aim of describing the phenomena of Chinese cultural identity in more detailed ways.

4. Discussion

The novel, which has been translated into traditional Chinese, French, Dutch, Italian, Korean, German, Japanese, English, Swedish, Polish, Romanian, Mongolian, Hungarian as well as Indonesian, teaches us to survive even at the lowest point. Fugui is always optimistic and does not give up on circumstances. There is always a way out of complicated situations. Other lessons are about responsibility, the meaning of family, enthusiasm for life and maintaining cultural identity. There are many positive aspects that can be obtained from this novel. This story is able to invite readers to reflect on life's struggles through their ideology.

The novel *To Live* tells the story of the life journey of a farmer named Fugui and his family during a very difficult period of Chinese history, including the Cultural Revolution. The novel depicts the challenges and dramatic changes experienced by the characters in the face of these historical events. Yu Hua uses a unique storytelling style, powerful and full of emotion to convey messages about life, family, courage, and resilience in the face of difficult times. The novel has received much praise for the beauty of its prose and its ability to depict Chinese history and social change. This is a moving novel and provides insight into Chinese culture. Chinese culture is closely attached to the Chinese ethnic group; wherever they are, they still maintain and practice their culture. In this research the two elements of Chinese cultural identity discussed are the kinship and marriage systems.

4.1 Kinship System

Cultural Identity, in this research, refers to Chinese cultural identity in certain historical periods, such as the Cultural Revolution and land reform periods. This novel shows how cultural identity can shape personality and social as well as political changes. Traditional values and norms as well as the role of the family in Chinese society are explained clearly. In this novel, the main character, Fugui, and his family are very close and support one another.

Aku bilang begini pada ayahku, "kamu tak usah pusing, nanti anakku yang akan bikin bangga para leluhur." (Hua, 2015: 13)

The quotation is conveyed by Fugui who argues when his father asks him to take responsibility for his abuse and disregard for those around him. Fugui in the early phase is described as someone who really likes to show off his wealth and uses it for temporary pleasures such as prostitution and gambling. The sentence "you don't need to worry" is expressed to ignore his father who likes to complain about the harm he has done; "later my son will make the ancestors proud", this shows that blood relations cannot be separated and will be mutually bound.

Furthermore, Fugui says, "After all, we have to leave some good work for our descendants, right?" (Hua, 2015:13). Fugui feels that the Xu family's prosperity will last a long time and can increase. The term "good duty" refers to the obligation of the next generation to protect the family's property and good name. Based on this, it is seen that family relationships cannot be separated and will continue as an obligation for future generations.

Aku sudah tua, tak kuat bawa pikulan. Kamu mesti pikul sendiri itu duit buat bayar utang. (Hua, 2015: 31).

The quotation is taken from Fugui's father to Fugui. He says this after selling the land and all the wealth of his family to pay Fugui's debt. Even though the relationship between Fugui and his father is not good, his father provides assistance for Fugui's mistake due to gambling. "My father often complains, scolds me for not making my ancestors proud" (Hua, 2015:13). From the start, Fugui's father often rebukes his son for the bad attitude. According to his father, Fugui "does not make his ancestors proud" because he keeps on being lazy and spends his wealth on useless things. However, even though he is described as being tough and likes to scold Fugui, his father does not leave him when Fugui falls.

Previously, Fugui's father says "From the past until today, there is no rule stating that debts are not paid" (Hua, 2015: 31). Fugui's father tells his son not to run away from any problem. On the contrary, his father shows a responsible attitude so that Fugui could see and emulate him. This also shows that he still cares about his son, though he does bad things to the family.

The related data show that no matter how bad a child's character is, parents still try to give the best and will not abandon their child. Parental care is always shown through sacrifices that cannot be compared with other people. Furthermore, from this data it can also be seen that the family is a person's last support to survive all the problems.

Aku bilang, "Kalau kamu penat sampai sakit, nanti satu tangan pun tidak ada karena aku harus rawat kamu" (Hua, 2015: 47)

The quotation is given by Fugui to his mother, who is old but still forces herself to help Fugui in the fields. She is so old that her legs are difficult to walk, so when she bends her body and works even a little, her body could no longer be straightened, (Hua, 2015: 47). Fugui loves his mother and understands that her mother's condition is no better than his own. He himself also understands that his mother is stubborn when asked to stop working. Therefore, he asks his mother to help with light things and waits for him at the edge of the rice field. The sentence "then there won't be even one hand" shows that when his mother is sick, Fugui will be much more overwhelmed to work and look after his mother. This metaphorical sentence shows that Fugui wants to gently reprimand his mother. Based on this, it can be seen that the attitude of mutual help among family members is very close to lighten one other's burdens. The role of family backbone borne by Fugui seems to be an obligation for other family members.

Aku dan ibuku berunding, kami sepakat biar Changgen tinggal sama kami saja. Dengan begini, hidup memang bakal lebih menderita. Aku bilang pada ibuku, "sesusah apa pun hidup kita, tetap harus biarkan dia tinggal di sini." (Hua, 2015: 50).

Changgen is a very loyal servant of the Xu Family. He has served as an errand boy since Fugui is young. "Changgen, the porter, ran, over his body, I flew like a sparrow on a twig (Hua, 2015: 12). Changgen is very obedient and respectful to his young master (Fugui). Unfortunately, after falling into poverty, the Xu Family is unable to pay Changgen and stops him from working. At this time, Changgen feels a close kinship due to the loyalty shown by Changgen. Fugui tells his mother, "... no matter

how difficult our lives are, we still have to let him stay here" (Hua, 2015: 50). Though they are in the same difficult times, Fugui feels he must be responsible for Changgen's increasingly difficult fate after no longer working in their family.

Based on this, it can be seen that a person's status can increase in the eyes of other people if their good attitude and behavior remains consistent and humble. Someone can be considered relative even if they are not from the same blood, because they have loyalty and a sincere desire to respect each other. On the other hand, from this quotation it is also seen that someone will tend to respect other people more when they are in the same situation.

Jiazhen benar, asalkan keluarga kami bisa tiap hari bersama, siapa lagi yang peduli soal keberuntungan macam-macam? (Hua, 2015: 80)

This sentence is a contemplation of Fugui when he speaks to his wife, Jiazhen. Fugui and Jiazhen have been through a lot together since he is rich until finally having to survive in poverty. Previously, Fugui says that he feels that after the big disaster he has faced, luck might catch up with him. "He bit the thread until it broke, then looked at me, "I don't want any luck either," he says, "I would be happy enough if every year I could make you new shoes" (Hua, 2015: 81). Without thinking, Jiazhen answers that she has enough with their current life, though not wallowing in wealth.

Though she is only able to make shoes from used clothes, Jiazhen feels that her life is more meaningful than before. Jiazhen demands nothing more than living a full life with her family. Then, Fugui, at that time feels that he needs more profits to survive, finally realizes that his current life is more than enough. The sentence "as long as our family can be together every day" shows that family members are of a valuable asset. Based on this, it is clear that a complementary family is described as the most comfortable place for someone to return to. In the novel, the remaining Fugui family members (Fugui, Jiazhen, Fengxia, and Youqing) have different characters, but they support one another to survive.

4.2 Marriage System

Marriage described in the novel *To Live* shows the importance of traditional marriage in Chinese society and is part of cultural identity. Marriage is considered an important part of culture and tradition, and often involves special ceremonies and rituals. The novel shows how traditional marriage is part of China's cultural identity and is a value esteemed by society. In the conditions of social and political change in China at that time, marriage still exists to maintain cultural identity through conservative and traditional wedding ceremonies.

Fengxia sudah tidak muda lagi, mesti carikan dia suami. (Hua, 2015: 156)

The sentence is given by Fugui after conferring with Jiazhen. As a father, Fugui feels that his daughter is at a ripe age to start a family. Fengxia is described as "no longer young", meaning she has entered the normal age for a woman to start a family. Throughout the novel, the exact age of a woman who is categorized as "not young" is not stated. However, it is explained that when a girl reaches that age, she "must find her a husband" or must immediately find a partner. The sentence "you must find her a husband" that Fugui thinks leads the reader to understand that the obligation to find a daughter a partner depends on her family, especially her father. "In my heart I thought,

if Fengxia wants to watch the wedding, I should also let her," said Fugui (Hua, 2015: 158). By "let her" refers to Fugui allowing Fengxia to marry someone she likes. Here it is seen that girls in Chinese tradition must marry and do so at a certain age. Then, it can also be implied that the process of finding a partner is not only borne by the girl, but also by the family.

Menurut adat kami di sini, Jiazhen dibawa pulang oleh keluarganya, maka harus keluarga mereka juga yang antarkan Jiazhen balik ke sini (Hua, 2015: 52)

The sentence is conveyed by Fugui after receiving news that Jiazhen gives birth to their second child (Youqing). "Ten days after my father died, my in-laws came" (Hua, 2015: 39). Fugui's in-laws come to forcefully pick up Jiazhen who is heavily pregnant. The Chen family (Jiazhen's family) does not accept the fate that Jiazhen has to bear due to the Xu family's bankruptcy. Fugui and his family could not do anything and are forced to let Jiazhen go. Jiazhen also has to give birth without Fugui accompanying her. In fact, Fugui and his mother really want to visit Jiazhen in the city, but are prevented from doing so because Jiazhen is picked up by her father. If someone is brought home by their family, then the family must return it to the family. This rule limits in-law relations between extended families. These kinds of rules are unwritten norms of Chinese society but are generally followed. Based on the data, it can be seen that marriage not only binds two people but also binds two large families according to social norms. Biological families are not allowed to drop off or pick up their children because they already have the status of members of another family.

Pengantin laki mengeluarkan satu pak rokok merek Kuda Terbang dari sakunya, diberikan kepada para lelaki yang lebih tua sebagai tanda hormat. (Hua, 2015: 157)

This quotation is related to hold a wedding in the village. A wedding is considered a joint celebration, so the groom should prepare cigarettes for his elders. "Flying Horse brand cigarettes" shows that cigarette brands are in the spotlight of village residents to measure the financial capabilities of the bride and groom. At Fengxia and Wang Erxi's wedding procession, the cigarette brand is also clearly mentioned. "As soon as he entered the hamlet, Erxi immediately tore open two packs of cigarettes at the Main Front Gate," (Hua, 2015: 167). "Main Front Gate cigarettes" is in the spotlight, especially among the old men and boys in the hamlet. Furthermore, Fugui also says that, "...Wan Erxi distributed it box by box, none of the residents in this village could match her." From this quotation, it is clear that Fugui is very proud of his son-in-law from the cigarettes he has distributed to the villagers. Even though they do not mention prices or specify which cigarettes are more expensive than others, handing out certain brands of cigarettes as a "sign of respect" shows the luxury of the wedding party.

Wan Erxi menaruh arak dan kain di meja, lalu dengan bahu terangkat dia berjalan keliling mau perika rumah kami ini. (Hua, 2015: 161)

The quotation shows the first time Wan Erxi visits Fugui's house. "Wan Erxi put wine and cloth" shows that Wan Erxi prepares a gift, "wine and cloth" which is specially brought as a souvenir. The drink "arak" is a common souvenir for Chinese people to strengthen relationships. In this section, it is told that Wan Erxi wants to be introduced to Fengxia, so Wan Erxi indirectly visits the house of his prospective bride.

Based on this, it can be concluded that in Chinese tradition, bringing souvenirs when visiting for the first time is very important as a form of respect for the host and making an impression on the people who are visiting.

Aku juga bawa Fengxia ke kota untuk buat dua baju baru, belikan satu selimut, baskom buat cuci muka dan lain-lain. (Hua, 2015: 166)

Fugui expresses this sentence after learning that Wan Erxi intends to marry Fengxia. In this description, it is explained that girls who want to get married must have things for themselves. Fugui as a biological parent must prepare Fengxia's basic needs as a form of love before releasing his child to someone else. Several items such as new clothes and a face wash basin are basic items that girls must have.

5. Conclusion

The novel *To Live* written by Yu Hua is full of the values of life, narrating the story of Fugui the protagonist, who wastes his money when he is young and ends up having to work hard to survive. Significant changes in social status are influenced by conflicts that occur in government politics. The story is wrapped in Chinese cultural identity. This novel is written from a first person perspective, so Fugui's feelings towards each phase can be felt deeper.

Based on the results of data analysis, there are two significant points of Chinese cultural identity in the novel: the kinship system and the marriage system. In Chinese culture, the kinship system is strongly influenced by ancient Chinese traditions and values. Some key aspects of the kinship system in Chinese culture include the importance of the extended family, hierarchy and respect for age and social status, the helpful use of family titles: such as "grandfather," "grandmother," "uncle," "aunt," and "cousin," determining the status and relationships among family members, gender roles regulating social expectations and duties in the family as well as family ethics.

The second finding is related to the marriage system. The marriage system in Chinese culture has a number of unique characteristics and traditions. Several important aspects of the Chinese marriage system include the union of two families who must respect each other, the role of parents in determining their children's partners, the ritual steps that must be carried out so that the marriage can run lastingly and all parties involved in a marriage receive grace from God.

Though the Chinese marriage system and kinship system have undergone changes in recent decades, the values and norms within them are still maintained in modern Chinese society. The kinship system, especially for those outside the main land, is maintained and produces a strong unity; they support each other in all social and cultural lines of life. Wedding is also still considered a very important event and commonly celebrated with grandeur because marriage is strength for kinship system.

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EXISTENTIALIST FEMINISM IN MOMMY ASF'S NOVEL *LAYANGAN PUTUS*

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Abstract

The research is concerned with women's movements portrayed in Mommy Asf's novel *Layangan Putus*. It objectively finds and discusses a mother's individual movements through transcendence to upholster her existence, particularly in an attempt to overcome and improve herself even without a husband's support, as shown by Kinan, the main female character in the novel. The fact that a woman is always marginalized based on social reality, especially a woman, becomes the background of the study. The research is conducted using the descriptive-qualitative method proposed by Creswell. The theory applied in this research is the sexist feminist theory proposed by Simone de Beauvoir. The finding concerns the woman's movements described in the novel using Beauvoir's existentialist feminism. The results show that Kinan, as the main female character, can overcome and improve herself in life, as evidenced by the four transcendences of Beauvoir's theory to uphold her existence as a manifestation of Owen's movements: Kinan is able to work, become intellectual, achieve social transformation, and refuse the role of otherness.

Keywords: *Existentialist; feminism; movement; woman*

1. Introduction

This study is motivated by an interest in women's individual movements through the transcendences of Beauvoir's existentialist feminism to uphold existence, particularly in an attempt to overcome and improve themselves in life. It also aims to show that all women in the world are capable of doing what the main female character does in the novel, which is to show that their existence is a result of women's movements to overcome obstacles and better themselves in order to survive.

Women in the past faced challenges in the public sector because they still operated everything in male-dominated world systems, structures, and regulations. This occurred because women's place in society was supposedly to be in the domestic field, such as being wives, giving birth to children, and managing the household. As a result, women felt inferior because they were created as second-class citizens in almost every aspect of life, including politics, economics, culture, and education (Beauvoir, 1989).

But there has been a change in how women are treated. Women begin to receive equality in the achievement of their rights as well as equal educational and political chances. Additionally, women's independence changes with the times. In today's world,

women at least have better access to education and careers than those who stay at home and depend on their husbands. Today, women are not treated as a lower group, powerless and weak, irrational and submissive, and are always excluded from decision-making or given an inferior status in society. And women also no longer occupy a secondary place, but they are equal to men in society.

And this study also appreciates a writer such as Mommy ASF, who depicts women's movements through the main female characters in the novel. Furthermore, the novel *Layangan Putus* is an example of motivation provided to readers in the form of a sense of optimism that the reader can experience while reading the novel. More importantly, as a manifestation of women's movements, this novel provides inspiration for women who are attempting to overcome and improve themselves in life. That is in line with Barry (2010), who states that representation of women in literature is felt as one of the most important forms of socialization because it allows the model roles that condition women and the feminine version of men; the goals are acceptable and legitimate.

2. Literature Review

2.1 Feminism

The word "feminism" is derived from the French word "feminism," which was created by the French philosopher and utopian socialist Charles Fourier (1996). He used the word feminism to talk about empowering women or advocating for women's rights. And it was originally used in English in the 1890s to refer to the movement for women's equal political and legal rights. Ratna (2004: 184) states that feminism, etymologically derived from the word "femme" (woman), means a woman (single) who struggles to fight for the rights of women as a social class. Ratna adds that the goal of feminists is to balance gender relations. Feminism is a movement carried out by women to reject everything that is marginalized, subordinated, and demeaned by the dominant culture, both at the political, economic, and other social levels.

There are numerous definitions for the term feminism. According to Humm (in Wiyatmi, 2012: 12), feminism incorporates doctrines of equal rights for women who become an organized movement to achieve women's rights with an ideology of social transformation that aims to create a world for women. Furthermore, Humm states that feminism is an ideology of women's liberation, based on the belief that women experience injustice because of their gender. Feminism offers a variety of analyses regarding the causes and perpetrators of women's oppression (Humm, 1989: 157–158).

According to Wollstonecraft (1992), feminism is defined as a movement for women's emancipation, a movement to improve women's positions, and a movement to reject the difference in degrees between men and women. And she also states that feminism is the belief in gender equality on social, economic, and political levels. Although it originated primarily in the West, feminism has spread throughout the world and is represented by a variety of institutions dedicated to advancing women's rights and interests.

Feminism fights for two things that most women lack. They are equality of rights or rank with men, as well as the freedom to choose what is best for them. Women are inferior to men in many ways; they have a lower social status than men. They are supposed to be the second sex, and in many situations, only men are given more opportunities, forcing women to accept them. Women are not given the rights or autonomy to make certain decisions; they are designed to be dependent on men.

Tong (2006) argues in *Feminist Thought* that feminism is not a single thought but that its emergence and development often support each other, correcting and refuting earlier feminist thinking. According to Tong (2006), there are eight types of feminism: liberal feminism, radical feminism, Marxist and socialist feminism, psychoanalytic and gender feminism, existentialist feminism, postmodern feminism, multicultural feminism (natural and global), and ecofeminism.

2.1.1 Existentialist Feminism

Existentialist feminism is a feminist idea or concept pioneered by Simone de Beauvoir in her book *The Second Sex* (2003). The existentialist philosophy of Simone de Beauvoir is derived from the ontological and ethical language of existentialism. De Beauvoir observed that men named “man” the self and “woman” the other. If the other is a threat to the self, then woman is a threat to man. Therefore, if a man wishes to remain free, he must subordinate women to him (Simone De Beauvoir, 2003: 89; Tong, 2006: 262; Wiyatmi, 2012: 25). Women's oppression is a mutually exclusive historical fact—a historical event that has been repeatedly questioned and reversed. It also demonstrates that women are always subordinate to men (Tong, 2006: 262; Wiyatmi, 2012: 25).

Beauvoir reveals that her theory about women refers to the existentialist theory of Jean-Paul Sartre. According to Sartre, every relationship between humans originates from conflict, which is the essence of intersubjective relations. And according to him, the intersubjectivity relationship fails or is never achieved, which means that each of them maintains their subjectivity or world, trying to include other consciousnesses in the world. This is an attempt to objectify another person. In the relationship between men and women, men objectify women and make them the other. Then the man confesses himself as an identity and the woman as another. It can be said that men are subjects and women are objects. Despite the fact that mutual relationships are required for human existence, these relationships can occur because of the relationship between the subject and the subject.

Simone de Beauvoir claims that the world of women will always be associated with the world of men, as proof of men's dominance over women. Beauvoir uses the institution of marriage as an example of an institution that restricts women's freedom. Existential feminism is defined as women's struggle through individual movements in the domestic sphere, as opposed to other feminist schools that fight in the public sphere.

De Beauvoir additionally states that women only become *Liyan* for men. The *Liyan*'s problems start when a woman begins to think of herself as a creature that needs to be protected due to the weakness of her body. She starts to believe that she cannot survive without a man because she is made from a man's rib. As a result, women are supposed to depend on men. Men are the subjects; they are absolute, whereas women are either objects (the other).

According to Beauvoir, existentialism occurs when a woman is no longer an object but has become a subject for herself. De Beauvoir also states that women will achieve "complete economic and social equality," which will result in an inner metamorphosis. And both man and woman will exist for themselves as well as for the other; mutually recognizing each other as subjects, each will remain another for the other. However, when encouraging women to transcend the boundaries of their existence, Beauvoir does not ask that they negate themselves, but rather that they

release all of the pressures that will improve their lives and lead them to their authentic selves (Tong, 2006:264).

Beauvoir further adds, "Her condition has remained the same through superficial changes, and it is her condition that determines what is called the "character of woman" (2003: 567). Nonetheless, Beauvoir claims that a wife or a woman is better at dealing with bad situations—crises, poverty, misfortune, even physical pain; they can face everything more energetically than their husbands, and they can withstand all of the conditions much better than men. Women are strong enough as humans, but they are still underestimated.

Due to the circumstances above, Tong (2006:264) states that if women want to cease being the second sex or *liyan*, they must overcome the forces of circumstance. Women should have opinions and ways as much as men, particularly in an attempt to overcome and improve themselves in life; this is called transcendence. On the way to transcendence, women can overcome and improve themselves in life. De Beauvoir states that there are four strategies that can be launched by women in proving women's movements, which are known as Beauvoir's transcendence strategies. These are: women can work, become intellectuals, achieve social transformation, and refuse the role of otherness (object status).

2.1.1.1 Women Are Able to Work

Simply put, it can be said that women can go to work. De Beauvoir recognizes that working in a patriarchy can be oppressive and exploitative, especially when it requires women to work two shifts: one in the office or factory and one at home. Nonetheless, de Beauvoir insists that no matter how taxing or exhausting a woman's job is, it still provides her with opportunities she would not otherwise have. Woman "regains her transcendence" by working outside the home along with men; she concretely affirms her status as subject", as someone who is actively charting the course of her destiny" (Tong, 2006: 265).

Since this time, an increasing number of women have entered the labor force, indicating a societal decision to renegotiate the unwritten terms of industrial-era marriage contracts that confine wives to child and housekeeping responsibilities. Women's actions, whether they are moving from a suburban home to a job in town or to rural acreage with demand for home production activities, make statements about their lifestyle preferences.

Many women are demanding new options for careers and household responsibilities. They do believe that they can accomplish their daily activities. Qualified careers can provide care for children both inside and outside the home. Household responsibilities can be shared with husbands and children to the benefit of all family members; they think that no matter what happens to them, whether it is a solid marriage, a divorce, or staying single, they should expect to be fully or partially responsible for themselves and for any children they may have. This very desire to work is driving more women into the workforce.

2.1.1.1.2 Women Are Able to Become Intellectual

Second, women can become intellectuals and members of the vanguard of change for women. Intellectual activity is, after all, the activity of one who thinks, looks, and defines, not the nonactivity of one who is thought about, looked at, and defined. De Beauvoir encourages women to read writers such as Emily Brontë, Virginia

Woolf, and Katherine Mansfield, who take themselves seriously enough as writers to probe death, life, and suffering (Tong, 2006: 265).

As mentioned above, intellectual activity is, after all, the activity of one who thinks, looks, and defines. Women's intellectual activity is evidenced by higher education. It means that educational structure influences women's daily lives. Not only that, women must also play a role in self-identity as knowledge grows and develops. (Ollenburger and Moore, 1996: 139).

2.1.1.1.3 Women Are Able to Achieve Social Transformation

Like Sartre, Beauvoir has the same hope that the subject-object conflict, the Self-Liyan among humans in general and men and women in particular, will be resolved. Not only that, De Beauvoir also believes that one key to women's liberation is economic power, as she emphasizes in her discussion of the independent woman. De Beauvoir reminds women that their circumstances will, of course, change. Of course, they should limit their efforts to define themselves. Just as the marble block at hand limits a sculptor's creativity, the size of a woman's bank account limits her freedom, for example. If a woman wants to be all that she can possibly be, she must help create the kind of society that will provide her with the material support to transcend her present limits (Tong, 2006: 266).

Women have the right to develop and express their potential. Women are also figures who can become role models for a generation, so they must be carefully prepared to lead social transformation. Women and men have the same rights and obligations as members of society, are entitled to good treatment from society, and are obligated to create a healthy society. Women's direct roles in society include work as educators, doctors, economists, and preachers, among other things. It is recommended, however, that women's activities outside the home do not interfere with their primary responsibilities as a wife and mother.

2.1.1.1.4 Women are Able to Refuse the Role of Otherness (Object Status)

Finally, De Beauvoir states that women can refuse to internalize their otherness by identifying themselves through the views of the dominant group in society. Accepting the role of the other (Liyan), according to Beauvoir, is accepting the status of an object, which means "rejecting the self-subject who is creative and has autonomy towards herself" and taking the risk of experiencing insanity as a result of involvement in continuing to lie (Tong, 2006: 276). Refusing to internalize their otherness (Liyan) can occur if the woman accepts the role of the subject (the self). In other words, by accepting the role of subject, women are capable of accepting the role of men. One of the examples is that they should spend more time being creative and providing services to the public rather than focusing on their attractiveness.

For a mother, examples can be shown in evidence that women are capable of accepting the role of men by replacing the father's role in the family, such as being a leader of the family, earning a living, etc.

3. Research Method

The research method used is the descriptive-qualitative method. because this research is focused on analysis and data collection from words, sentences, and paragraphs, not numbers. Besides, the subject of the research is humans, and the outcome is a narrative description of the findings. According to Creswell (2014),

qualitative research design is an approach that focuses on data collection, analysis, and writing but also originates from disciplines and flows through the process of research, likely types of problems, and the importance of ethical issues. Creswell adds that qualitative research begins with assumptions and the use of interpretive or theoretical frameworks that inform the study of research problems addressing the meaning of individuals or groups ascribed to a social or human problem.

The data collection procedure is conducted by providing assignment sheets in written or printed forms consisting of notes related to the data, giving marks and making notes of the important points that include the dialogues or actions of the main character, and collecting information from various sources. The primary data for the study is a novel entitled *Layangan Putus* by Mommy ASF; the secondary sources are articles, journals, or books that relate to the main issue to support the analysis (Creswell, 2014). In the data analysis procedure, five activities are conducted: organizing and preparing the data for analysis; reading or looking at all the data; coding all of the data; using the coding process to generate a description of the setting or characters as well as categories or themes for analysis; and making interpretations of the findings or results.

4. Discussion

4.1 Kinan's Ability to Work

The first of four transcendences of Beauvoir's theory to uphold the existence of female characters in proving women's movement is the capability of working. Simply put, women can go to work. De Beauvoir recognizes that working in a patriarchy can be oppressive and exploitative, especially when it requires women to work two shifts: one in the office or factory and one at home. From the explanation above, the research is focused on the two shifts of work launched by Kinan as the main female character as a manifestation of women's movements, namely working outside the home and working at home.

As a single mother, Kinan works outside the home to earn her own income. This will reduce her dependence on men, and she also plays a role in decision-making. This is an indication of progress due to many factors that influence women's motivation to work; the economic factor or family demands are one of those factors. She works outside of home to make money or fulfill her economic needs, as shown in the following:

"Hari ini aku memiliki jadwal operasi pengangkatan bola mata pada kucing. Kukuatkan diri untuk tetap fokus terhadap apa yang akan kukerjakan. Dengan mengharap ridho Allah. Semua yang kulakukan demi anak-anak" (Asf, 2020: 84).

"Alhamdulillah, klinik kami berjalan pelan pelan. Aku dan Dita tinggal disana sementara dan mengoperasikannya seadanya. Benar benar kami rintis dari bawah, dari nol. kami belum mempunyai pegawai. semua kami kerjakan sendiri, dari membersihkan dan merawat hewan yang masuk, ruang pemeriksaan seadanya dan peralatan bedah secukupnya " (Asf, 2020: 21).

The two quotations above strengthen the character of Kinan as a mother who is aware that she has to work. She comes off as a powerful woman who is determined to work outside the home. and the quotes also show her capabilities and responsibilities at

work, even though she is exhausted after working from sunrise to late. And it is launched by Kinan as the main female character and as a manifestation of women's movements, namely working outside the home.

The second shift refers to the unpaid labor performed at home after paid work at a job. Some of the additional unpaid labor is done after paid work. In other words, regardless of how exhausting their outside work is to make a living, a single parent must also perform the duties of a housewife, which include taking care of household duties like cooking, washing dishes and clothing, cleaning the house, preparing food for the family, and caring for, raising, and educating their children. It is performed by Kinan in the story, which can be seen from the following data:

"Lepas subuh kami kembali meringkuk di kasur yang hangat. Hujan membuat kami ingin terus menempel dengan Kasur. Berpelukan dengan Arya dan sesekali Alman serta Aby yang bergantian mendekatiku. Aby kembali lelap dengan botol susunya. Sambil melihat ponsel, aku mulai mendata apa yang harus aku urus lebih dulu, berkas-berkas anak-anak, dan memilah apa yang harus aku kemasi". (Asf, 2020: 27).

"Kulingkarkan tangan ke badan Arya, adik Aamir yang selisih umurnya tak sampai dua tahun. Anak keduaku ini berdiri di depan jok motor, di belakangstang. Kudepak ia erat Ia pun reflex memegang dan mencium punggung tanganku. Tak terasa motor yang kupacu memasuki halaman sekolah mereka. Kumatikan mesin motor dan kubantuturun, kemudian merapikan tas. Satu-satumenyalimiku, ku kecup kening dan ubun-ubun mereka".(Asf, 2020: 10)

The quotations above illustrate that Kinan as a single parent, performs the duties of a housewife, which include taking care of household duties like preparing food for the family and caring for, raising, and educating their children. It is launched by Kinan as the main female character and as a manifestation of women's movements, that is, working at home.

4.2. Kinan's Ability to Become Intellectual

According to Beauvoir, women can become intellectuals and members of the vanguard of change for women. Intellectual activity is, after all, the activity of one who thinks, looks, and defines, not the nonactivity of one who is thought about, looked at, and defined. According to Beauvoir, Kinan must achieve two types of intellectual beings in order to maintain her existence as a manifestation of the women's movement.

Being a writer is one of the ways to become intellectual as a member of the vanguard of change for women. The story shows that Kinan becomes a writer. Initially, Kinan decides to just write because she is inspired by her friend, who is a novelist. Kinan's passion starts by writing a story for a social media group. especially stories about herself. Kinan's writing interest continues until one day she meets a literacy friend who is also a writer and a parent student at her children's school. Her literacy friend advises that she create more than just an article for a social media group. This is illustrated by the following quotations:

"Benar aku menulis sebuah cerita, aku yang awalnya tidak bermain sosial media, hanya memutuskan ingin menulis terpacu oleh

sahabatku yang memang seorang novelis. Iseng menulis dalam sebuah grup di sosial media, menjadi besar karena banyak pembaca yang hanyut dalam ceritanya. (Asf, 2020: 62)

"Allah sang Maha baik, mempertemukan aku dengan sahabat literasi. Seorang ibu rumah tangga sesama wali murid, disekolah Aamir yang juga seorang novelislah yang menyarankan untuk kembali menulis. Melampiaskan isi hati dan suka duka melalui aksara. "Writing is healing," sarannya. Akhirnya inilah tulisan pertamaku. Cukup mengobati luka. Semoga, goresan tinta berikutnya mampu memberi energi positif bagiku dan mengembalikan ketenangan. Jujur, ini bagai dendam yang tertunaikan". (Asf, 2020: 156)

The two quotations above strengthen Kinan's ability to become an intellectual who actively writes to uphold her existence based on Beauvoir's perspective as a manifestation of women's movements.

According to Beauvoir, intellectual activity is, after all, the activity of one who thinks, looks, and defines, not the nonactivity of one who is thought about, looked at, and defined. Using the concept mentioned above, Kinan's movement, which indicates her existence in society, is analyzed through her intelligence. Kinan is able to carry out intellectual activities, namely activities to think, see, and define. And that intelligence or intellectual activity is generally evidenced by higher education. It means that educational structure influences women's daily lives. Not only that, but women must also play a role in self-identity (Ollenburger and Moore, 1996:139). The story also demonstrates that Kinan understands that being an intelligent woman would be extremely beneficial to her. Kinan understands that one benefit of her college-degreed veterinary skill is being able to work occasionally at a veterinary clinic; this is described in the quotations below:

"Kuliah sambil bermain, syukurnya kuliahku masih terbilang selesai tepat waktu. Walau memang, sepertinya aku kebablasan lebih aktif bermain ketimbang kuliah. Lagi-lagi Allah Maha Baik. Mereka menolongku melalui segala ujian dan tugas kuliah". (Asf, 2020: 55)

"Kembali aktif dibidang veteriner adalah impianku yang tertunda. Di Malang aku me-refresh semuanya. Terima kasih tak terkira untuk Uni Wina yang dengan sabar menemani dan selalu mengajakku di setiap kegiatannya memeriksa pasien". (Asf, 2020: 219)

The quotations above show that Kinan is also aware that obtaining a higher degree and professional skills are required to become a professional, and Kinan begins to apply all the knowledge she has learned. and she grows to understand how crucial her former degree is to her present life, particularly her current career.

4.3. Kinan's Ability to Achieve Social Transformation

Beauvoir has hope that the subject-object conflict, the Self-Liyan among humans in general and men and women in particular, will be resolved. Not only that, De Beauvoir also believed that one key to women's liberation is economic power. De Beauvoir reminds women that their circumstances will, of course, change. Of course,

they should limit their efforts to define themselves. Just as the marble block at hand limits a sculptor's creativity, the size of a woman's bank account limits her freedom; it does not end there. If a woman wants to be someone, she must help create the kind of society that will provide her with the material support to transcend her present limits. From the explanation above, it is inferred that women are capable of achieving social transformation by launching two strategies: obtaining liberation through economic power and playing an active role in society.

Obtaining liberation through economic power appears in Kinan's mind. Kinan decides not to spend her money on things that are not really necessary, and she also decides to sell some of her assets so that she can get fresh money for savings. This is illustrated by the following quotations:

"Sejujurnya, aku benar-benar lebih menginginkan parfum Dior. Beberapa bulan ini, aku mengincar sebuah parfum merek Dior dengan wangi segar yang lebih maskulin daripada parfum yang ia pilih. Aku mengumpulkan uang untuk membelinya. Tapi mencoba menahan diri karena kondisiku saat ini lebih membutuhkan aku untuk banyak menabung". (Asf, 2020: 109)

Justru sebagian besar kepemilikanku ingin kujual agar aku punya tabungan. Aku lebih membutuhkan fresh money untuk saat ini. Tapi apa yang akan aku katakan ke Mas Aris bila aku memilih meminta uang saja dibanding barang mewah. (Asf, 2020: 113)

The quotations above prove that Kinan tries to obtain liberation through economic power by saving and being thrifty. Kinan also understands that she needs more money and decides not to spend money on things that are not really needed in order to be able to survive economically. In addition, Kinan starts to consider the value of saving money, avoiding unnecessary expenditures to maintain the financial stability of her family.

In the story, it is also described that Kinan plays an active role in society. There are various activities that depict Kinan's activities and roles in society. She establishes a veterinarian clinic and examines animals; this can be seen from the following data:

"Di Malang, Aku sudah mulai kembali pada aktivitas sebagai praktisi dokter hewan". (Asf, 2020: 65)

"Kembali aktif dibidang veteriner adalah impianku yang tertunda. Di Malang aku me-refresh semuanya. Terima kasih tak terkira untuk Uni Wina yang dengan sabar menemani dan selalu mengajakku di setiap kegiatannya memeriksa pasien". (Asf, 2020: 219)

From the data above, it clearly shows that Kinan plays an active role in society. She develops and expresses her potential to take part in society by becoming a veterinarian. She does all the activities happily, and she applies all the knowledge she has learned.

4.4. Kinan's Ability to Refuse the Role of Otherness (Object Status)

Women can refuse to internalize their otherness by identifying themselves through the views of the dominant group in society. Accepting the role of the other

(Liyan), according to Beauvoir, is accepting the status of an object, which means "rejecting the self-subject who is creative and has autonomy towards herself" and taking the risk of experiencing insanity as a result of involvement in continuing to lie. Refusing to internalize their otherness (Liyan) can occur if the woman accepts the role of the subject (the self). In other words, by accepting the role of subject, women are capable of accepting the role of men. They should spend more time being creative and providing services to the public rather than focusing on their attractiveness.

By establishing her personality from within the dominant group's perspective, Kinan has the power to reject the otherness that she possesses. It is illustrated that Kinan is very enthusiastic about participating in the activities of her friends in studying Islam in particular, supporting and strengthening *da'wah* actions. Additionally, it is seen that Kinan is overjoyed when she meets her old friend, who has encouraged her to participate in animal examining activities, as described by the following quotations:

"Semangat belajar para sahabat yang haus akan ilmu Allah juga makin terasa. Kami yang segelintir ini saling menguatkan dan mendukung aksi dakwah." (Asf, 2020: 209)

"Selain mencari tempat komunitas kajian sunnah, aku bertemu dengan kawan lama saat kuliah dulu. Uni Wina, dia kakak kelasku yang membuka praktik dokter hewan di Malang. Aku seperti menemukan oasis ditengah gurun pasir. Kembali pada passion-ku yang sudah lama kutinggalkan. Aku ikut dalam kegiatannya memeriksa hewan yang datang ke klinik. Uni Wina mengajakku ke Trenggalek memeriksa sapi perah yang berada di Taman Teknologi Pertanian. Semangatku kembali muncul. Aku merasa sangat bergairah menjalani hari-hariku". (Asf, 2020: 211)

The two quotations above show Kinan's movements in providing services to the public. Being recognized by the social community is a requirement for people as social beings to get a certain status. By associating herself with the beliefs of the dominant group in society, Kinan can specifically deny her otherness.

In the story, Kinan is reflected as a mother who is capable of accepting the role as men by replacing the father's role in the family, such as being a leader of the family, earning a living, etc. The quotations below demonstrate how, as a woman and a mother at the time, Kinan could overcome her limits as an ordinary woman in a society where women are treated as powerless and dependent on men:

"Aku pikir, aku harus bolak-balik malang - Bali untuk mengurus klinik ku dan menengok mereka sekolah di Bali " (Asf, 2020: 19)

"Empat puluh lima menit kami berkendara akhirnya sampai rumah. Kuparkir dengan rapi dan kumatikan mesin mobil". (Asf, 2020: 172)

The quotations above demonstrate Kinan's ability to transcend the woman's limit of constantly accepting the role of men in order to accept the role of a subject who is creative and has autonomy towards herself, which is evidence that Kinan is a woman who can refuse to internalize her otherness.

5. Conclusion

Based on the analysis and the findings, it can be concluded that women's movements based on the four transcendences of Beauvoir's existentialist Feminism theory are portrayed in the novel through Kinan as the main female character to uphold her existence. Kinan is able to work; she fights for her life and her children by working outside the home and working at home. Secondly, Kinan is able to become intellectual by developing her intelligence by writing and applying her college-degreed veterinary skills. The story also demonstrates Kinan's attempts to fight for her capacity for intellectual thought. Thirdly, Kinan is capable of achieving social transformation by launching two strategies: obtaining liberation through economic power and playing an active role in society. Finally, there are two ways launched by Kinan to refuse the role of otherness (object status): by providing services to the public rather than focusing on their attractiveness, and by being the self (subject), who is creative and has autonomy towards herself.

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THE CAUSING FACTORS OF SOCIAL PROBLEMS OF THE LEFT-HANDED CHARACTER IN NANCY SPRINGER'S NOVEL *ENOLA HOLMES*

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Abstract

The aim of this research is to reveal the causing factors of social problems in Springer's novel *Enola Holmes*, referring to the issues or challenges that affect society and its members, hindering their overall well-being and quality of life. These problems arise due to various factors, including economic, political, cultural, and structural issues. Descriptive method is used in analyzing the data as a comprehensive summarization in everyday terms of specific events experienced by individuals and groups. The analysis holistically is supported by the theory of Marxism proposed by Karl Marx and supported by Friedrich Engels, Stanley Coren, and others related to the analysis. Research on the causing factors of social problems of left-handed character is significant for advancing equality, raising awareness, informing policies, and enhancing the well-being and quality of life for left-handed people. By addressing the unique challenges they face, society can strive to create an inclusive environment that values and supports the diverse needs of all individuals, regardless of their handedness. It is found that there are various causing factors of social problems delving into various domains, such as racism and discrimination, men's rules everything, and underestimated, that affect the character's existence as a human and a woman.

Keywords: *Discrimination; domination; racism; underestimate*

1. Introduction

Social problems refer to issues or challenges that affect society and its members, hindering their overall well-being and quality of life. These problems arise due to various factors, including economic, political, cultural, and structural issues. They often result from disparities in wealth, power, and access to resources, and opportunities, which can lead to inequality, injustice, and social tensions.

Social problems encompass a wide range of issues, such as poverty, unemployment, homelessness, crime, substance abuse, discrimination, inequality, violence, environmental degradation, and inadequate access to education, healthcare, and basic services. These problems can have profound impacts on individuals, families, communities, and society as a whole. Social problems often arise from systemic issues

deeply embedded within society. These can include structural inequalities, discrimination based on race, gender, or other characteristics, and inadequate social safety nets. These systemic factors perpetuate and exacerbate social problems, making them persistent and difficult to overcome.

According to Marx (2001), social problems are the result of underlying conflicts and contradictions inherent in the capitalist system. Marxists view social problems as manifestations of the unequal distribution of wealth, power, and resources in society, which are rooted in the class struggle between the bourgeoisie (the capitalist class) and the proletariat (the working class). Marxists argue that social problems arise from the inherent contradictions of capitalism, such as exploitation, alienation, and inequality. Exploitation occurs when the bourgeoisie profit from the labor of the proletariat, paying them less than the value they produce. This leads to economic inequality and a concentration of wealth and power in the hands of a few.

Additionally, Marxists highlight the alienation experienced by workers under capitalism, where they feel disconnected from the products of their labor and lack control over their work. This alienation can result in various social problems, including alienation from oneself, others, and the overall society. Marxists also identify structural inequalities and social divisions, such as gender, race, and class, as sources of social problems. They argue that these divisions are perpetuated and reinforced by the capitalist system, leading to discrimination, oppression, and social conflicts.

Addressing social problems requires a holistic approach that considers these interconnected dynamics and seeks to address multiple issues simultaneously. Public awareness, education, and advocacy play significant roles in addressing social problems. We can foster a more compassionate and engaged society by raising awareness about social issues, promoting empathy, and challenging stereotypes and prejudices. Despite being a prevalent trait, left-handed people often encounter social problems and challenges in various aspects of their lives.

While no specific quote from a renowned person directly addresses the social problems of left-handed individuals, Stanley Coren (2012), a psychologist and professor, has spoken extensively about the challenges left-handers face in a right-hand dominant society. He stated, "The fact is, our world is designed for right-handed people. This bias presents left-handers with numerous small and large challenges and increases the risk of accidents. It is a classic case of a majority designing the world around their own needs with little thought for the minority."

The reason for choosing this topic is, firstly, because there are lots of researches in this area done by researchers; secondly, the researchers are curious to know more about the causing factors of social problems of the left-handed character coming up in the novel; thirdly, the topic discussed often occurs in real life, even today, so that it can be a moral lesson which the researchers and the readers should notice.

Historically, left-handedness has often been viewed as abnormal, unusual, or even associated with negative characteristics. This societal bias has led to discrimination against left-handed people in different contexts. Some common forms of discrimination experienced by left-handed people include social stigma, cultural biases, education and workplace, language, and expressions. It is important to challenge and eliminate discrimination against left-handed people, promoting equality and inclusivity. Recognizing left-handedness as a natural and valid variation, society can work towards creating environments that accommodate the needs and preferences of all individuals, regardless of their handedness.

2. Literature Review

2.1 Sociology of Literature

Sociology is objective and scientific research about humans in society, research about society and social processes (Damono, 1978: 6). Literature, like sociology, concerns humans and their efforts to accommodate and alter the community. The sociology of literature refers to the approach to literature that examines the social aspects of certain authors. In addition, he substantiates that sociological research has predominant literary tendencies. First is the approach, which is predicated on the notion that literature merely reflects socioeconomic processes. Second, the approach prioritizes literary texts as research objects. This sociology of literature employs text analysis to gain a deeper understanding of the symptom beyond literature.

In general, sociology is the objective study of humans and society, and it also includes the social processes that take place within them. Of course, in this field, all social phenomena are presented as research material that needs to be scientifically deciphered. Cultural patterns, economics, language, literature, etc. This process tells us how individuals can interact with communities and social mechanisms in a way that allows them to be accepted according to their specific needs. Sociology is, therefore, readily understood as the study of human behavior, including the formation of social structures and agreements in economics, politics, culture, etc. (Durkheim, 1958: 24).

The essential function of reflective theory is social and cultural determinism rather than personal inspiration, making it a comprehensive guide to countless works dealing with art. Literature reflects economics, family relations, climate and landscape, attitudes, morality, race, social class, political events, warfare, religion, and many other aspects of the social environment and social life (Milton, 1954: 425-436).

Literature can relate, but not directly, to real economic, political, and social situations (Saraswati, 2003: 15-16). The sociology of literary works deals with literature itself. Literary sociology studies literary works that have a social dimension. A literary work cannot be separated from social life because it is the author's work.

2.2 Social Problem

According to Marxist theorists, social problems arise from the class inequalities inherent in the capitalist system. Marxist conflict theory also focuses on issues of alienation, powerlessness, and meaninglessness in people's lives.

A social problem is an issue within society that makes it difficult for people to achieve their full potential. Discrimination, poverty, crime, complicated bureaucracy, unfair law enforcement, unemployment, unequal opportunity, and racism are examples of social problems, including substandard housing and employment discrimination. Social problems are also related to acts and conditions that violate the norms and values found in society. A social problem, such as discrimination, may negatively impact a person's life and health, along with the well-being of that person's family and friends.

2.2.1 Socio-psychological

Socio-psychological refers to the intersection between social and psychological factors and their influence on human behavior, attitudes, and interactions. It explores how individuals' thoughts, feelings, and behaviors are shaped by social contexts and relationships, as well as how psychological processes influence social systems and structures. It encompasses various topics such as social cognition, group dynamics, prejudice, conformity, attitudes, and interpersonal relationships. Understanding the

socio-psychological aspects of human behavior can provide insights into individual and collective experiences within society.

By understanding the socio-psychological dimensions of human behavior, researchers gain insights into the complexities of social interactions, individual differences, and societal dynamics. This knowledge can inform various fields, including psychology, sociology, organizational behavior, and public policy, among others.

Addressing socio-psychological problems within social problems requires a multidisciplinary approach, combining insights from psychology, sociology, and other relevant fields. By understanding the underlying psychological processes and social dynamics, interventions and policies can be designed to promote positive change and address social issues more effectively.

2.2.2 Social Class

Social class, as explained by Karl Marx in his seminal work, *Social Problems*, refers to a hierarchical system of society based on the ownership and control of the means of production. Marx's theory of social class is predicated on dividing society into two fundamental categories: the bourgeoisie and the proletariat.

Social class is a crucial concept in sociology that examines how societies are stratified based on economic and social factors. It is a framework that helps analyze the unequal distribution of resources, opportunities, and power among individuals and groups within a society.

Moreover, social class intersects with other social factors like race, gender, and ethnicity, leading to complex and interconnected forms of privilege or disadvantage. For instance, individuals from marginalized racial or ethnic groups may experience compounded challenges due to the intersection of their social class and racial identity.

In conclusion, from a sociology perspective, social class is a fundamental concept that helps us understand how societies are stratified and how economic and social factors shape people's lives, opportunities, and social status. It is a lens through which sociologists analyze inequality, social mobility, and the complex interplay of various social factors that influence individuals and groups within a society.

2.2.2.1 Racism

According to Silva (2006: 9–10), whites and people of color have distinct interpretations of the term "racism." For the majority of whites, racism is prejudice, while for the majority of people of color, it is systemic or institutionalized. Silva states that racism is the unequal treatment of subordinate groups by dominant groups and that there is an artificially created racial structure.

From the definition above, we can conclude that racism is an ideology that exists in multiracial societies, where there is a belief that certain racial groups are superior to others. This dominant group may discriminate against their subordinates because they are racially prejudiced and are not against the idea of racial integration.

2.2.2.2 Discrimination

Discrimination refers to the unjust or prejudiced treatment of different categories of individuals, especially on the grounds of characteristics such as race, age, sex, religion, or disability. It involves actions or behaviors that disadvantage a group or individual based on their perceived membership of certain social or demographic categories. Discrimination can take many forms, from individual prejudice and

stereotyping to systemic and institutionalized bias, manifesting in social, economic, and political spheres of life. Its effects can lead to social exclusion, economic disadvantage, psychological distress, and health disparities among affected groups.

In summary, this literature review highlights the complexity of discrimination as a social problem. It forms the basis for the next chapter dealing with our research methodology and analysis of current signs of discrimination.

2.2.2.3 Gender inequality

Karl Marx, a renowned philosopher, economist, and sociologist, analyzed various social problems, including gender inequality, from a Marxist perspective. Marx's theory focuses on class struggle and the role of economic factors in shaping society. While he primarily emphasized the exploitation of the working class by the capitalist class, his ideas can also be applied to understand gender inequality as a social problem.

To address gender inequality, Marx proposes a revolutionary transformation of the capitalist system. He envisions a society based on socialism or communism, where the means of production would be collectively owned and the class divisions would be eliminated. In such a society, Marx believes that gender equality could be achieved by dismantling the oppressive structures of patriarchy and ensuring that all individuals have equal access to resources and opportunities.

One crucial concept in understanding gender inequality is patriarchy. Sociologists observe that many societies are organized around patriarchal structures, where men hold more power and decision-making authority than women. This power imbalance influences access to resources, economic opportunities, and political representation, leading to disparities between genders.

Gender inequality is not limited to the workforce; it also affects family dynamics. Sociologists explore how traditional gender roles impact the division of household labor and caregiving responsibilities. These expectations often burden women with unpaid domestic work, limiting their participation in other spheres of life.

2.3 Left-Handed

Left-handedness is defined as a consistent preference for using the left hand over the right for tasks such as writing or eating, is observed in approximately 10% of the global population. This statistic has remained surprisingly consistent across cultures and generations, hinting at a biological underpinning. However, the exact causes remain elusive.

Several theories have been proposed to explain the prevalence of left-handedness. Genetic factors are believed to play a significant role. A study by Medland et al. (2006) suggested that genes may account for approximately 25% of the variation in hand preference. The rest appears to be influenced by various environmental factors. This "complex trait" model is widely accepted in the current scientific literature.

2.3.1 Emotional and Psychological Aspects of Left-Handedness

Alongside cognitive implications, research has also delved into emotional and psychological aspects associated with left-handedness. Findings suggest that left-handers may be more prone to certain mental health challenges, such as mood disorders, but these findings are often inconsistent and need further validation.

In conclusion, while left-handedness is often viewed merely as a hand preference, it is a multifaceted attribute with cognitive, emotional, and societal implications. As our understanding deepens, a more nuanced approach towards left-handedness in education, societal norms, and product design can help create an inclusive world for all. Future research should continue to explore this rich and relatively uncharted territory of human diversity.

3. Research Method

The research method used in this analysis is library research, and the primary source of the analysis is the novel "*Enola Holmes: The Case of the Left-Handed Lady*" by Nancy Springer. This research is supported by various credible sources, including relevant literature and library materials. Internet research is added to library research to increase the accessibility of data for analysis.

The descriptive method is applied for data analysis. The purpose of the descriptive method is to provide a comprehensive summarization in everyday terms of specific events experienced by individuals and groups. This method is more descriptive because the data is in the form of words and places greater emphasis on the process than the product.

According to Creswell (2012: 5), qualitative research, apart from its relationship to nominal data analysis, has six primary characteristics, the first of which is to explore a topic and develop a keen comprehension of a central phenomenon. Then, it will include the literature review, which plays a minor role in establishing the problem's validity.

The method used is qualitative descriptive. In addition, the descriptive research method provides an idea or commentary on the state of things as precisely as possible without treating the object under study (Kountur, R. 2005: 105). Also, the researchers choose this method because it requires them to describe something, determine the existing conditions, and analyze the research findings without reaching a general conclusion (Sugiyono, 2008: 14).

4. Discussion

4.1 The Causing Factors of Social Problems of the Left-Handed Character

The causing factors of social problems of the left-handed character in the novel, *Enola Holmes*, are elaborated through the following points and sub-points:

4.1.1 Racism and Discrimination

Racism is an ideology that claims, directly or indirectly, that one group is fundamentally superior to another. It can be shown overtly in racial jokes and insults or hate crimes, but it can be more deeply rooted in attitudes, values, and stereotypical beliefs. Discrimination is an unequal, unjust, and violent act against others based primarily on their race, color, and religion.

Marxist racism theorists have argued that racism is necessary for the spread and expansion of capitalism because it perpetuates the divide between workers and ideologically justifies inequality. The concept of racism is used in Marxism on two apparently independent levels of analysis. At one level, it represents a certain concept in some general theories of capitalist production relations and their corresponding ideological forms. On another level, these ideological forms are expressed as various discriminatory practices. Marxism here accepts the challenge of the struggle for

practice. The implications of this theoretical study are identified through the various strategies pursued by the Left to combat racism.

Instead of having abilities, if they have something unnatural and improper, it will negatively impact family members and society, which, of course, also affects their marriage market. We can see this in the following texts, which show that Lady Theodora was trying to hide her daughter's disgrace when Enola shook her with a simple question:

"I asked, "Was Lady Cecily left-handed?"

A simple enough question, one would think. But not when addressed to a member of the aristocracy.

"Certainly not!" Lady Theodora snatched herself away from my touch. "What a – I never – a baronet's daughter, left-handed?"

Having surmised it might be like this, I had prepared myself. Reacting not at all to Lady Theodora's bristling shock, her outrage, I murmured in soothing tones, "Of course not now, my lady." A lie, for I believed the girl indulged her left hand in the privacy of her rooms. "But when Lady Cecily was quite small – one can hardly expect an infant to be aware of the proprieties, can one? At that time did she exhibit any tendency towards left-handedness?"

Lady Theodora's glare slid away from my meek but direct gaze. Looking at the velvety, flowered carpet, she muttered, "Perhaps her nurse might have mentioned something of the sort."

"Did her governess ever comment on it?"

"Why, I – it is difficult to recall – if Lady Cecily was ever at all left-handed, why, the inclination was trained out of her, of course."

(Springer, 2007: 96)

The quotations above have shown that a woman who is left-handed will be a disgrace to family members and society. That is implied when Lady Cecily's mother denies the question at the beginning and tells Enola that if her daughter is left-handed, the inclination is trained out of her. We cannot imagine how hard it is when it is time for Lady Cecily to learn, and along with restrictive torments, she has undergone all the usual rigors of learning to be an ornament to upper-class society.

4.1.1.1 Men's Rules Everything

According to Merriam-Webster (2023), patriarchy is a social system in which dominant and privileged positions are occupied predominantly by men. It is used in anthropological jargon to refer to a family or clan dominated by a father or eldest male, or group of men, and in feminist theory to describe the broader social structure in which men dominate over women and children.

In the following quotations, Enola is asking if Lady Theodora's husband is very much older than she is, and Enola is also answering the same, which shows us the domination by the eldest male, or group of men, that describes the broader social structure in which men dominate over women and children. It can be seen from the following quotes:

"I nodded, thinking ahead to guide the conversation without, I hoped, her noticing. "Is your husband very much older than you are, Lady Theodora?"

"Only a few years. But – is Dr. Ragostin greatly your senior?"

"Yes. I am his third wife. Why, I am not much older than . . ."

She said it for me. Whispered it, actually.

"Than my daughter. Lady Cecily."

"Indeed. Quite. Therefore, I was thinking . . ."

(Springer, 2007: 45-46)

As described by the quotes above, it is evident that Lady Theodora is dominated by the eldest male, which is her husband. And Enola also says that her age is the same as Lady Cecily, and males also dominate her.

4.1.1.2 Decent Woman's Must Be Taking Proper Place in Society

Together with his close friend Frederick Engels, Marx argues that women were systematically oppressed by the ruling class, treated only as second-class citizens, and argued in his *Communist Manifesto* (2015) for raising the status of women both in domestic life and in the wider social environment. Engels' text, which contributed to a wider study of the role and character of women in the capitalist structure in his book *The Origin of the Family, Private Property and the State* (2015), was considered groundbreaking for its time because it identified the nuclear family structure as the root of women's oppression. The book argues that the degradation of women at the hands of their husbands and the resulting inequality of power arose out of fundamental hypocrisy. The role and work of women were marginalized with the emergence of double standards.

In the novel, Enola tells her brother Sherlock Holmes that she does not want to be forced into anything that would cause her to lose her freedom, but still, her brother informs her that this is every decent woman's calling. It is strengthened when she reads and replies to newspaper messages from her brother, Sherlock Holmes, and Mycroft Holmes. It is shown by the following quotation:

"To S.H. & M.H.: Rot. E.H.

"If any decent woman's calling consisted of taking her proper place in society (husband and house, plus voice lessons and a piano in the drawing-room), then this particular woman-to-be prefers to remain indecent. Or, more accurately speaking, a disgrace to her family."

(Springer, 2007: 147).

From the data above, it is seen that there is a gender gap, which tells us how every decent woman must take a proper place in society, which means they are only prepared and forced to serve their husband and house, learn a musical instrument, practice walking backward without tripping to be presented to the Queen, etc. Their life is a life without a valuable purpose, worthless, meaningless. If they do not take the right place in society, they are ashamed and despised because they have no rights, especially if they are still 14 years old.

4.1.1.3 Underestimate

Underestimate means to place too low a value on (underrate or undervalue), to rate or value something or someone too low, or to treat something as having little value.

In the novel, two events show Enola getting underestimated by gentlemen with different social class treatments. Once when she disguised herself as an upper-class woman and once when she hid as Ivy Meshle, a lower-class woman who was an ordinary female employee. Some of them It is described by the quotation below:

“ . . . I walked a few blocks. As Ivy Meshle, an ordinary office worker whose skirt, while decently concealing her ankles, did not trail in the dirt, I attracted leers instead of glares. This time the top-hatted gentlemen took no notice of me at all, and no one suggested it would be my own fault if I came to harm – but male clerks ogled from shop doorways, and a working-class loiterer spoke to me: “ ‘Ow do you do, sweet’ eart ? What’s yer ’urry? Stop an’ chat a bit.

Pretending I had not heard, without so much as a glance I strode past him. Thank goodness he did not follow, as had been known to happen. Indeed, a slop-girl walking in the slums enjoyed more peace than any decent female on city streets. I found it necessary to ignore several other male pests before I finally spied my destination.”
(Springer, 2007: 62).

The quotations above show that there is a social gap that occurs with different treatments depending on the appearance of the social class; each has its advantages and disadvantages. In the sub-points below, this discussion will be categorized into two subjects that show why “underestimated” happens in social class.

4.1.1.3.1 The Difference of Clothing and Uniforms Shows a Social Class

Clothing and uniforms indicate social class distinctions and are sometimes reversed. Ironically, clothing and uniforms become symbols of prestige and power within and between organizations. In the book *Stitched Up: The Anti-Capitalist Book of Fashion (2014)*, Hoskins shows how capitalism “stitches” its consumers, workers, and raw materials, not just into clothes these days, but into almost every other commodity imaginable, from cars to the latest iPhone or other “must-have” products.

Enola states in the novel that some women from social classes must trail a train with her long cloak. It is described by two quotations below:

“ . . . still, a gentlewoman must trail a train. The hem of my long cloak and back of my even longer skirt dragged upon the icy cobbles, indicating the social class of one who rode in carriages. So I stood where I was until the cab had departed.” (Springer, 2007: 41).

The quotation above confirms that regardless of the use of clothing, it somehow creates a social identity or a symbol of social class. We can judge what class a person comes from, from the upper, middle, or lower classes, just by what they wear.

Karl Marx had a special reason to be aware of differences in clothing. As he often had to pawn his coat himself, he could not enter the British Library without claiming it. Its use value was not only to warm him; it was also a tribute, without which he would have been denied entry. Marx gave the name “ragged proletariat” (non-

proletariat) to the poorest parts of the working class, who were immediately recognizable by their clothing.

4.1.1.3.2 The Difference of Accents Shows a Social Class

In 1966, linguist William Labov conducted a study looking at accent differences between different socioeconomic groups. He focused on three New York department stores: Saks, S. Klein, and Macy's. Of those stores, S. Klein was the cheapest, Saks was the most expensive, and Macy's was mid-priced. The different price categories of the stores were used as indicators of the socio-economic class of the people shopping there. For example, the people in Saks were thought to belong to the highest socio-economic class in the study. Labov studied the sound of /r/ and how the pronunciation differed in different classes.

A person's social class is determined based on their socioeconomic status. It refers to their social status in society and their income. Other factors that influence social class are wealth, education, and occupation. Another piece of evidence seen during Sherlock Holmes' search for his sister Enola was among the dosses. It can be seen from the following data sources:

"She were wearin' a waterproof much like that'un yer got on," he was saying, his accent impeccably lower-class.

"Where, if yer don't mind tellin' me, did –"

Before he could complete the question, I thrust a meat pie in front of his nose.

.....

One of the dosses told him, "The Sister uv the Streets won't answer yer. She never says nuttin'."

"I beg yer pardon." Something of his genteel courtesy sounded through his Cockney accent. "Thank ye fer the food, Sister."

In no way could he know how truly he spoke: I was indeed his sister. It was my brother Sherlock."

(Springer, 2007: 105-106).

Cockney is the traditional dialect of English spoken by the working class in London. Cockney is usually used to refer to someone from London or the East End. A common opinion about language and class in England is generally that "upper-class people tend to speak with an RP (Received Pronunciation) accent and use standard English, while lower-class people tend to speak with regional accents and dialects."

5. Conclusion

The causing factors of social problems faced by the left-handed character based on Marxist theory are vividly portrayed in the novel. Firstly, It deals with racism and discrimination. The left-handed character experienced racism every day, which added another layer of complex emotions. Secondly, men rule everything, and decent women must take a proper place in society, which means the left-handed character has had traumatic experiences that led her to have multiple or dual personalities. Thirdly, an underestimated or underrated Lady Cecily lacks positive freedom for her alienation of the psyche from her family. Overall, research on the causing factors of social problems among left-handed characters is significant for advancing equality, raising awareness, informing policies, and enhancing left-handed people's well-being and quality of life.

By addressing their unique challenges, society can strive to create an inclusive environment that values and supports the diverse needs of all individuals, regardless of their gender.

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STUDENTS' ABILITY IN USING CONDITIONAL SENTENCES

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Abstract

This research was aimed at describing the students' ability using conditional sentences and to investigate the dominant type of conditional sentences mastered by the eleventh-grade students using conditional sentences (type I, II, and III) at SMAS Istiqlal Delitua Academic Year 2022/2023. The design of this research was descriptive quantitative research and the instrument used in this research was an objective test or multiple choices. The population of this research was 210 students. Then, the researchers used a simple random sampling technique to take the sample and chose 30 students. The researchers found out: *first*, the mean score of students' ability in using conditional sentences was 77.86; it was categorized as a "good" level; *second*, the dominant type of students' ability in using conditional sentences was "type I" with a mean score of 0.88 or 38%. It means the process of teaching and learning English, more specifically, in Conditional Sentences, at SMAS Istiqlal Delitua Academic Year 2022/2023 has reached the standard.

Keywords: *ability; conditional sentence; random sampling technique*

1. Introduction

In our daily life, Wijaya & Syahaf (2018) states that people are actively involved in various activities which are related to language basic skills such as speaking, listening, reading and writing. Needless to say, we live in a world of language. Language is a system of communication which plays a very important role in our life. There is no society using no language.

Kurniati (2017) points out that language is a kind of communication in which information, ideas, and feelings are transferred from one person to another. Language is also a communication system based on words and the mixing of words into sentences. People can increase their knowledge and understanding of something by utilizing language.

So, people cannot communicate to one another without language. One of them is English. Everyone uses English to interact with other members of some speech communities. In relation to the statement, Syafii (2007) states that English has become dominant foreign language in Indonesia.

As an international language, it is important to know and to learn English. In Indonesia, the government had decided that English language is the first foreign language at school. English learning is divided into several skills and components; one

of English components is grammar. Styaningrum (2019) states that grammar is a branch of linguistics. Language has its own norms described under the adorable term of "Grammar," just as every field of study depends on its own rules to evolve.

Pare in Kristina et al., (2020) grammar in English takes a different form, therefore students must pay great attention to this in order to speak English effectively and accurately. Grammar refers to rules about sentence formation, tenses, and verb patterns. It involves some linguistic constituents ". It is a problem for students who study EFL. One of the many grammatical contents is conditional sentences. Conditional sentences are a tiny unit of grammar. Conditional sentences are sentences that begin with "if" and in which one portion of the sentence is dependent on another. When someone tells a conditional sentence, they are assuming something that will not necessarily happen or will not happen at all. Conditional sentences are divided into two parts: the main sentence (main clause) and the clause (sub clause or if clause). In line with Suhadi (2016), conditional sentences are denoted to complex sentences in which the fundamental statement happens if a specific condition is satisfied. The verb forms in both conditional clauses rely on each other, which are classified as another big difficulty.

2. Literature Review

According to Hornby (2000, p.2), ability is the fact that somebody/something is able to do something. If someone has ability then he/she is considered to be doing something effectively or it is contrary. The ability can be obtained by the way of learning and practicing continuously. In this research, ability refers to variety of mastery, understanding, or skill in a specific matter. It can be obtained through learning process or training.

In conditional sentences, Quirk and Greenbaum (1973) in Nur (2017) discuss the link between the dependent clause and the independent clause. The condition is set by the dependent clause (the if clause), and the result is shown by the independent clause (the main clause). They also claim that there are many forms of conditional phrases, and thus diverse syntactic details. The three most prevalent conditional sentence patterns mentioned in grammar textbooks are:

1. If I have time, I will study the agreement.
2. If I had time, I would study the agreement.
3. If I had had time, I would have studied the agreement.

The labels given to these three types vary, but they are usually labeled as conditional sentences type 1, type 2, and type 3 respectively.

3. Research Method

This research is descriptive quantitative study. According to Priyono (2016), the purpose of research is to describe phenomenon and symptom in detail. Descriptive quantitative method is commonly used to describe phenomenon that occurs in the natural setting. This research is conducted by analyzing students' ability in using conditional sentence and looking at the factors that contribute to that ability. While according to Kothari (2004) descriptive research is aimed to describe of the state of affairs as it exist at present.

4. Discussion

There were 25 multiple choice questions that were tested for 30 eleventh grade students of SMAS Istiqlal Delitua Academic Year 2022/2023. The multiple choice test was constructed based on the three indicators. According to Azar (2009), the indicators to define students' ability in using conditional sentences are as follows:

1. Students are able to use correct conditional sentence (type I).
2. Students are able to use correct conditional sentence (type II).
3. Students are able to use correct conditional sentence (type III).

The research results and the comprehensive discussion are deeply and clearly presented. Results can be presented in figures, graphs, tables and others that make the reader understand easily. The discussion must be clearly and deeply conducted. The discussion can be made in several sub-chapters.

4.1 Sub Chapter 1

1. Finding

a. How is the eleventh grade students' ability in using conditional sentences?

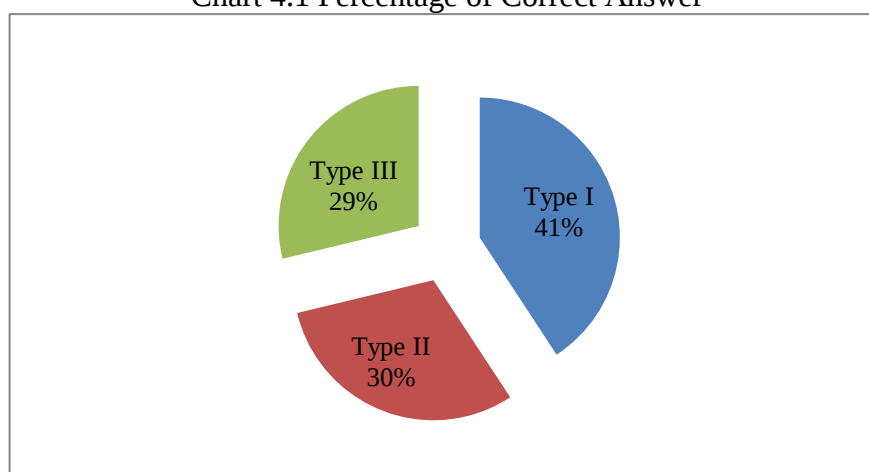
The finding was analyzed by percentage formula. This research wanted to find the score level of the students' conditional sentences ability. The presentation of data is in the table below:

Table 4.1 The Total of Students' Correct Answer

No	Students	Type I	Type II	Type III	Total correct answer	Total incorrect answer
1	Student 1	7	6	8	21	4
2	Student 2	7	4	7	18	7
3	Student 3	8	6	5	19	6
4	Student 4	7	7	6	20	5
5	Student 5	7	7	3	17	8
6	Student 6	8	6	4	18	7
7	Student 7	9	4	5	18	7
8	Student 8	9	7	4	20	5
9	Student 9	6	7	5	18	7
10	Student 10	8	6	6	20	5
11	Student 11	9	7	6	22	3
12	Student 12	7	7	4	18	7
13	Student 13	8	6	5	19	6
14	Student 14	9	7	5	21	4
15	Student 15	9	6	3	18	7
16	Student 16	8	4	8	20	5
17	Student 17	8	5	7	20	5
18	Student 18	8	4	6	18	7
19	Student 19	9	7	6	22	3
20	Student 20	9	4	5	18	7
21	Student 21	6	6	6	18	7

22	Student 22	9	7	7	23	2
23	Student 23	7	6	5	18	7
24	Student 24	9	4	5	18	7
25	Student 25	7	6	5	18	7
26	Student 26	9	7	5	21	4
27	Student 27	6	8	6	20	5
28	Student 28	9	6	7	22	3
29	Student 29	7	5	6	18	7
30	Student 30	9	6	8	23	2
Total		238	178	168	584	166

Chart 4.1 Percentage of Correct Answer



Based on the table above, it can be seen that the highest percentage of students' correct answer was at conditional sentence type I, it was 41%. Then, at type II was 30%, at type III was 29%. Meanwhile, the researchers also provided the calculation of students' score. Each of students' correct answer is scored 4 points. So the students' score for conditional sentence can be seen as follows:

Table 4.2 Students' Score of Conditional Sentences

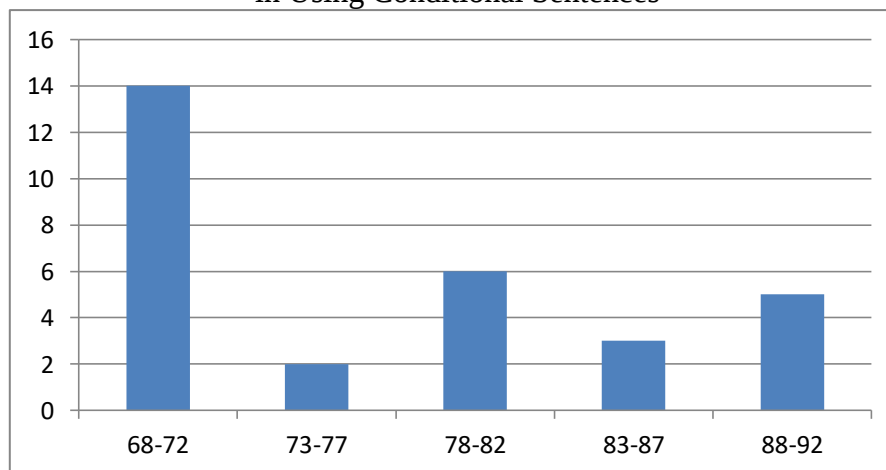
No	Student No	Score	Category
1	Student 1	84	Very Good
2	Student 2	72	Good
3	Student 3	76	Good
4	Student 4	80	Very Good
5	Student 5	68	Good
6	Student 6	72	Good
7	Student 7	72	Good
8	Student 8	80	Very Good
9	Student 9	72	Good
10	Student 10	80	Very Good
11	Student 11	88	Very Good

12	Student 12	72	Good
13	Student 13	76	Good
14	Student 14	84	Very Good
15	Student 15	72	Good
16	Student 16	80	Very Good
17	Student 17	80	Very Good
18	Student 18	72	Good
19	Student 19	88	Very Good
20	Student 20	72	Good
21	Student 21	72	Good
22	Student 22	92	Very Good
23	Student 23	72	Good
24	Student 24	72	Good
25	Student 25	72	Good
26	Student 26	84	Very Good
27	Student 27	80	Very Good
28	Student 28	88	Very Good
29	Student 29	72	Good
30	Student 30	92	Very Good
Total		2336	
Mean Score		77.86	Good

To make it clear, the researchers made the interval score distribution of students' score of conditional sentences ability. To find the interval score, the researcher computed the range score. Then, the range was divided by class interval. The following chart was the data of interval score distribution of students' ability in using conditional sentences.

Chart 4.2

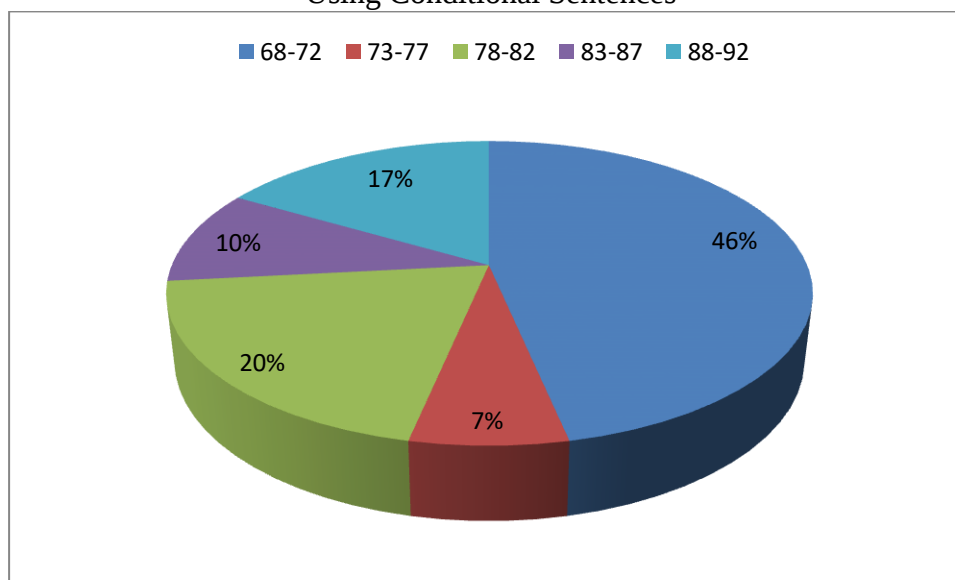
The Frequency of Students' Interval Score Distribution of Students' Ability in Using Conditional Sentences



It can be seen, at the interval score of 68-72, there were 14 students. At the interval score 73-77, there were 2 students. At the interval score 78-82, there were 6

students. At the interval score 83-87, there were 3 students. At the interval score 88-92, there were 5 students. Meanwhile, the chart below presented the percentage of students' interval score distribution of students' ability in using conditional sentences.

Chart 4.3
The Percentage of Students' Interval Score Distribution of Students' Ability in Using Conditional Sentences



It can be seen, at the interval score of 68-72, there were 46%. At the interval score of 73-77, there were 7%. At the interval score of 78-82, there were 20%. At the interval score of 83-87, there were 10%. At the interval score of 88-92, there were 17%.

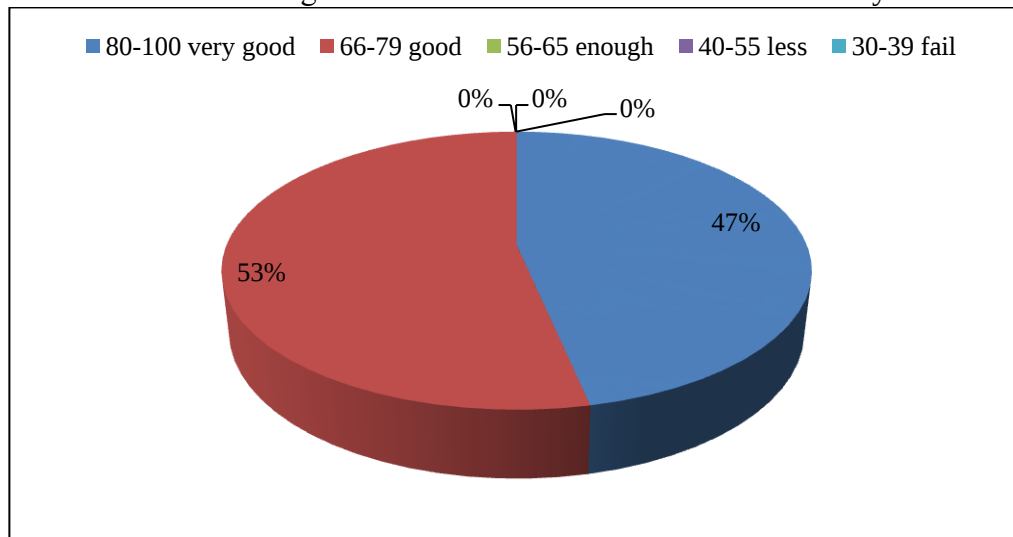
The researchers also described the frequency and the percentage of the students' ability in using conditional sentence as follows:

Table 4.3
The Frequency and Percentage of Students' Conditional Sentences Ability

Score	Category	Frequency	Percentage %
80-100	Very Good	14	47
70-79	Good	16	53
60-69	Enough	0	0
50-59	Less	0	0
0-49	Fail	0	0
Total		30	100

From the table above, it can be seen that there were 14 students at "very good" category, with the percentage of 47%. There were 16 students at "good" category, with the percentage of 53%. And there was no student at the category of "enough", "less" and "fail". Meanwhile, the researcher presented the percentage of students' conditional sentences score distribution as follows:

Chart 4.4
The Percentage of Students' Conditional Sentences Ability



From the chart above, it can be seen that there are 47% students at the “very good” category, 53% students at the “good” category. There was no student at the category of “enough”, “less” and “fail”.

For analyzing the data of students' ability of conditional sentences, the researchers obtained the further discussion by using SPSS 22.0. It can be seen from the following table:

Table 4.4
Descriptive Statistics of Students' Conditional Sentences Ability

	N	Min.	Max.	Sum	Mean	Std. Deviation	Variance
Conditiona l Sentences Ability Valid N (list wise)	30	68	92	2336	77.86	6.94	48.25

From the table it can be seen that the mean of students' ability in using conditional sentences was 77.86, it meanted that the category for students' ability in using conditional sentences is “good”. Next, the minimum score is 68, and maximum score is 92.

b. What is the dominant type of conditional sentences mastered by the eleventh grade students in using conditional sentences?

The researchers analyzed the types of conditional sentences. The analysis is explained as follows:

a) Type I

Table 4.5 Analysis of Type I of Conditional Sentence

Descriptive Statistics			
	N	Sum	Mean
Item 1	30	30	1.00

Item 4	30	28	0.93
Item 7	30	24	0.80
Item 10	30	24	0.80
Item 13	30	27	0.90
Item 16	30	25	0.83
Item 19	30	27	0.90
Item 22	30	26	0.87
Item 25	30	27	0.90
Total	270	238	7.93
Total Mean Score			0.88

From the table above, it can be seen that the mean score of item 1 was 1.00, item 4 was 0.93, item 7 was 0.80, item 10 was 0.80, item 13 was 0.90, item 16 was 0.83, item 19 was 0.90, item 22 was 0.87, the mean score of item 25 was 0.90. In conclusion, the totals mean score of conditional sentence type I was 0.88.

b) Type II

Table 4.6 Analysis of Type II of Conditional Sentence

Descriptive Statistics			
	N	Sum	Mean
Item 2	30	29	0.97
Item 5	30	28	0.93
Item 8	30	17	0.57
Item 11	30	23	0.77
Item 14	30	23	0.77
Item 17	30	21	0.70
Item 20	30	17	0.57
Item 23	30	20	0.67
Total	240	178	5.93
Total Mean Score			0.74

From the table above, it can be seen that the mean score of item 2 was 0.97, item 5 was 0.93, item 8 was 0.57, item 11 was 0.77, item 14 was 0.77, item 17 was 0.70, item 20 was 0.57, item 23 was 0.67. In conclusion, the total mean score of conditional sentence type II was 0.74.

c) Type III

Table 4.7 Analysis of Type III of Conditional Sentence

Descriptive Statistics			
	N	Sum	Mean
item3	30	26	0.87
item6	30	19	0.63
item9	30	20	0.67
item12	30	16	0.53
item15	30	20	0.67

item18	30	23	0.77
item21	30	18	0.60
item24	30	26	0.87
Total	240	168	5.60
Total Mean Score			0.70

From the table above, it can be seen that the mean score of item 3 was 0.87, item 6 was 0.63, item 9 was 0.67, item 12 was 0.53, item 15 was 0.67, item 18 was 0.77, item 21 was 0.60, item 24 was 0.87. In conclusion, the total mean score of conditional sentence type III was 0.70.

The researcher also described the dominant type of conditional sentences as follows:

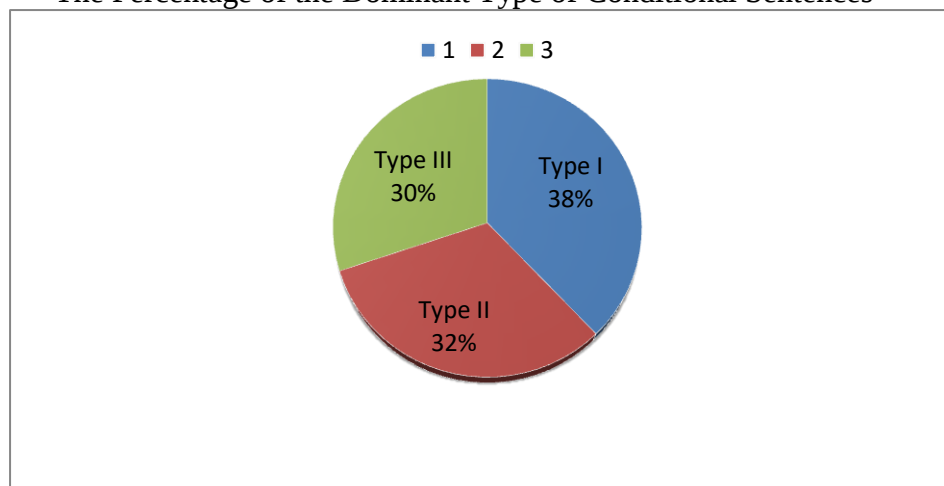
Table 4.8 The Dominant Type of Conditional Sentences

No	Types	Mean Score
1	Type I	0.88
2	Type II	0.74
3	Type III	0.70

From the table above, it can be seen the dominant type of conditional sentences is mastered by the eleventh grade students of SMAS Istiqlal Delitua Academic Year 2022/2023 was type I, the mean score was 0.88.

The researchers also presented the percentage of the dominant type of conditional sentences as follows:

Chart 4.5
The Percentage of the Dominant Type of Conditional Sentences



From the chart above, it can be seen that the percentage of type I is 38%, type II was 32%, and type III was 30%. So, the dominant type of students' ability in using conditional sentences at the eleventh grade of SMAS Istiqlal Delitua Academic Year 2022/2023 was "type I" with the percentage 38%.

4.2 Sub Chapter 2

This session discusses about the findings from the previous section. It discusses the findings from each of the two research questions with reference to findings from previous research and existing relevant literature to studies in the area of students' ability in using conditional sentences.

a. How is the eleventh grade students' ability in using conditional sentences?

The findings show that the category of students' ability in using conditional sentences is "good" level, even though almost half of them were categorized into "very good" level in using conditional sentences. It means the process of teaching and learning in conditional sentences at SMAS Istiqlal Delitua Academic Year 2022/2023 is optimum.

b. What is the dominant type of conditional sentences mastered by the eleventh grade students in using conditional sentences?

The data findings show that the dominant type of conditional sentences mastered by the eleventh grade students in using conditional sentences was "type I" with the highest mean score among others was 0.88 or the percentage was 38% and the lowest mean score among others was "type III" with the mean score was 0.70 or the percentage was 30%.

5. Conclusion

This research was conducted to investigate the students' ability in using conditional sentences at eleventh grade of SMAS Istiqlal Delitua Academic Year 2022/2023. Based on what has been discussed, presented, and analyzed in the previous chapter, the researchers concluded that the mean score of students' ability in using conditional sentences at the eleventh grade of SMAS Istiqlal Delitua Academic Year 2022/2023 is 77.86. It is categorized as "good" level. The dominant type of students' ability in using conditional sentences at the eleventh grade of SMAS Istiqlal Delitua Academic Year 2022/2023 is "type I" with the mean score 0.88 or 38%.

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THE CORRELATION BETWEEN STUDENTS' VOCABULARY AND THEIR DESCRIPTIVE READING COMPREHENSION

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Abstract

The study investigates the correlation between students' vocabulary mastery and their reading comprehension. Reading Comprehension is the ability to read, process it and understand its meaning. It relies on two, interconnected abilities: word reading, being able to decode the symbols on the page and language comprehension, being able to understand the meaning of the words and sentences); meanwhile comprehension is achieved when the reader successfully extracts the useful knowledge from a text and constructs it into a new understandings of their own. The data were collected from 30 tenth grade students. The test items of vocabulary mastery and reading comprehension were given to the students to measure their level of vocabulary mastery and reading comprehension. The results were compared to find out the correlation between those variables. The results show that there was strong correlation between students' vocabulary mastery and their reading comprehension. The current study concludes that students' experiences and reading strategies help the students understand text, but vocabulary was more contributive in helping the students to comprehend the texts.

Keywords: *Correlation; reading comprehension ability; vocabulary mastery*

1. Introduction

Reading is one of the most important language skills. By reading, people may get a lot of information. The more he or she reads, the more information he or she will get. Reading makes someone smarter and more creative. According to Laddoo (2007), reading forces the reader's brain cells to work on a regular basis, which will keep the reader sharper and smarter. Even though some information can be obtained without reading, for example, by listening to a teacher, seminar, radio, television, etc., through reading, someone may get more information than by listening. For example, someone who reads a newspaper will get more information than someone who watches news on television. A reader can read the text again when he or she forgets or tries to get detailed information, while a listener cannot. This is supported by Willis (2008), who states that by reading, someone can find the information he or she needs with specific information.

From the description above, the writers attempt to find out the correlation between students' vocabulary mastery and their reading comprehension and to find out how high the correlation between vocabulary mastery and reading comprehension is.

The subjects of this research are the students in the tenth grade at SMK Grafika Bina Media Medan. The results of this study are expected to enrich research regarding the relationship between students' vocabulary mastery and their reading comprehension.

According to Morin & Goebel (2001) vocabulary is knowledge of words and word meanings. Actually, vocabulary is more complex; vocabulary mastery is not only knowing the words and their meaning but also knowing about how the words sound and how the words are used in context. According to Miller and Gildea (1987), knowing a word by sight and sound and knowing a word by sight and knowing its dictionary definition are not the same as knowing how to use the word correctly and understanding it in various contexts. Building up a useful vocabulary is central to the learning of a foreign language at the primary level (Cameron, 2001).

2. Literature Review

Reading comprehension is the ability to read, process, and understand its meaning. It relies on two interconnected abilities: word reading (being able to decode the symbols on the page) and language comprehension (being able to understand the meaning of the words and sentences). Someone who has a lot of vocabulary in a foreign language could learn the language easily. Since vocabulary is all about words, good mastery of them helps someone understand language. When a learner intends to learn a foreign language, he or she has to learn the vocabulary of the foreign language first. Wallace (1982) mentions two points about the importance of vocabulary:

1. Language exists in two forms: spoken and written; both of them need vocabulary to develop their own existence.
2. Vocabulary is one of the most important language skills. Therefore, vocabulary is much needed for production in learning English as a foreign language rather than only for recognition.

Furthermore, Lehr and Osborn (2001) explain two kinds of vocabulary description as follows:

First, words come in two forms, oral and print.

1. Oral vocabulary includes the words that are recognized and used in listening and speaking.
2. Print vocabulary includes the words that are recognized and used in reading and writing. Second, word knowledge is composed of two forms: receptive and productive.
3. Receptive vocabulary includes words that are recognized when we hear or see them. It is the ability to comprehend passive vocabulary, which is used in reading and listening contexts.
4. Productive vocabulary includes words that recognize who we speak or write. It is an active ability that is used in speaking and writing.

Furthermore, knowing and understanding words mean knowing their "form" (how they sound, how they spell, and any grammatical changes that could be made to them), their "meaning" (their conceptual context), and how they relate to other words and particular types of language use (Cameron, 2001).

However, according to Klingner, Vaughn and Boardman (2007), reading is a process of constructing meaning that can be achieved through dynamic instruction

among the following aspects: the reader's prior knowledge, the information suggested by the text, and the context of the reading situation.

2.1 Reading Comprehension

According to Ruddell (1994), comprehension is a process in which a reader constructs meaning while, or after, interacting with text through the combination of prior knowledge and previous experience. Information in text is taken in relation to the text and immediately remembered or anticipated in social interactions and communication.

Those definitions above suggest that comprehension is achieved when the reader successfully extracts useful knowledge from a text and constructs it into a new understanding of their own. According to Day and Park (2005), there are several types of comprehension:

1. Literal comprehension;
2. Inferential comprehension;
3. Reorganization;
4. Predictive comprehension;
5. Evaluative comprehension;
6. Appreciative or personal comprehension, and
7. Reading Strategies.

When the reader finds unknown words in the text, he or she should have some strategies to comprehend those words. According to Caverly et al. (2008), to understand the text, the reader needs to find the key words. This will allow the reader to understand the meaning of the unknown words. According to Mcintire (2003), when the reader finds unknown words, they do not need to look up every word in a dictionary; they can guess the meaning of new words through context.

2.2 Reading Strategies

Grabe and Stoller (2002) explain that there are three models of reading: 1. Top-down model, 2. Bottom-up model, and 3. Integrated model. Furthermore, Adler (1972) explains that there are some techniques which can be used to make reading faster and efficient. The techniques are: skimming and scanning

Those strategies are very helpful in reading. However, the effectiveness of reading depends on the reader's ability to use those strategies. Skimming is used when readers need a general idea of the subject matter. On the other side, scanning is used when readers need to gather specific information.

3. Research Method

3.1 Research Design

In the present research, a quantitative approach with the correlation method is employed. Quantitative research is used since this research focuses on analyzing the data through a systematic process using certain computations. Creswell (2012: 12) describes in his book experimental design, correlation design, and survey design. To conduct this research, the writers take correlational designs, where the design is divided into two categories: explanatory design and prediction design. The writers selected an explanatory design for this research. Quantitative research design can be classified into four methods: 1) experimental method; 2) correlation method; 3) causal-comparative

method; and 4) survey method (Creswell, 2012). According to the research design used and the title of this research, the writers use the correlational method because the objective is to study and find the relationship between two variables that are the correlation between students' vocabulary mastery and reading comprehension.

3.1.1 Population and Sample

The writers used cluster sampling to determine the sample for this research. The writer took one class, that was the tenth grade students of SMK Grafika Bina Media Medan. They were 30 students as the sample of this research.

3.1.2 Instruments

In this study, the writers need to use an instrument to help in collecting the data. Kaswan and Suprijadi (2013) state that an instrument is any device that is used to collect data. Instruments can be presented in written, audio, or visual formats. The instrument that was used in this study was divided into two kinds. The first was a vocabulary mastery test, and the second was a reading comprehension test that used a multiple-choice type. The test consisted of 20 items with four alternatives. The alternatives included one correct answer and three wrong answers.

3.2 The Method of Collecting Data

The procedure of data collecting used in this research was testing. The writers used two kinds of tests to investigate the correlation between vocabulary mastery and reading comprehension, so they used the test method. The test consisted of 40 items and was divided into two parts: the first was the vocabulary mastery test, which consisted of 20 items, and the second was the reading comprehension test, which also consisted of 20 items. The purpose of this research was to measure the correlation between students' vocabulary mastery and their reading comprehension. The data from the study were analyzed using statistical analysis. Statistics is the science of collecting, organizing, summarizing, and analyzing information to draw conclusions or answer questions (Moreillon, 2007). To measure the correlation between the two variables and to analyze the scores, the writers use the Pearson Product Moment Correlation Formula.

A normality test was conducted to determine whether the research data obtained were normality disturbed or not. The test normality was measured by using one sample Kolmogorov-Smirnov test in SPSS.

4. Discussion

As it has been mentioned in the previous sections, the writers conducted field research. Having finished doing research on the correlation study between students' vocabulary mastery and reading comprehension done by tenth grade students of SMK Grafika Bina Media Medan, the writers collected the data from this research from the scores available. It was the result obtained by the group of students who had completed the subject of vocabulary and reading. The writers took the scores of 30 students randomly and analyzed those scores in order to find out whether there was any correlation between their vocabulary mastery and their reading comprehension by using the Pearson Product Moment Correlation Formula.

Then the writers gave the report concerning the data description and compared the achievement of those two scores.

Based on the test given, the total score of the tenth grade students of SMK Grafika Bina Media Medan in terms of vocabulary mastery was 2040.

Table 1
The Scores of Vocabulary Mastery (X)

No	Initial	The Score
1.	JT	75
2.	HR	65
3.	LA	70
4.	JB	80
5.	AT	80
6.	HM	60
7.	MG	85
8.	BTS	70
9.	HM	70
10.	NF	65
11.	PD	75
12.	SK	85
13.	ST	40
14.	TW	45
15.	PP	65
16.	HR	45
17.	HR	75
18.	LS	75
19.	TH	75
20.	HS	65
21.	EY	70
22.	JG	70
23.	DCS	75
24.	TN	40
25.	NGN	60
26.	DNS	60
27.	SOB	75
28.	AL	65
29.	FGS	85
30.	HTG	75

Table 2
The Scores of Reading Comprehension (Y)

No.	Initial	The Score of
1.	JT	70
2.	HR	85
3.	LA	80
4.	JB	80
5.	AT	80
6.	HM	82,5
7.	MG	85
8.	BTS	50
9.	HM	60
10.	NF	72,5
11.	PD	85
12.	SK	77,5
13.	ST	80
14.	TW	72,5
15.	PP	62,5
16.	HR	50
17.	HR	80
18.	LS	82,5
19.	TH	70
20.	HS	62,5
21.	EY	82,5
22.	JG	85
23.	DCS	75
24.	TN	45
25.	NGN	60
26.	DNS	55
27.	SOB	80
28.	AL	60
29.	FGS	80
30.	HTG	70

Based on the test given, the total score of the tenth grade students of SMK Grafika Bina Media Medan in terms of reading comprehension mastery was 2160.

Data Analysis

a. Normality Test

Before calculating the data, the writers checked the normality of the data. The writers used SPSS program to find out whether the data normal or not.

Table 3
Normality testing by One-Sample Kormogolov-Smirnov Test One-Sample
Kolmogorov-Smirnov Test

	X	Y
N	30	30
Normal Parameters ^{a,b} Mean	68,00	72,00
Std. Deviation	12,360	11,898
Most Extreme Absolute	,427	,833
Differences Positive	,427	,833
Negative	-,975	-,807
Kolmogorov-Smirnov Z	,171	,216
Asymp.sig. (2-tailed)	,026	,001

b. The Correlation Between Students' Vocabulary Mastery and Their Reading Comprehension

From the data above, the writers got the result of each variable. That is the result of the correlation between students' vocabulary mastery and reading comprehension.

Table 4
Analysis Result of Pearson Product Moment Correlation

	X	Y
Pearson Correlation Coefficient	1,000	,491 **
X Sig. (2-tailed)	.	,006
N	30	30
Y Correlation Coefficient	,491 **	1,000
Sig. (2-tailed)	,006	.
N	30	30

** . Correlation is significant at the 0.01 level (2-tailed)

The table above showed that the correlation coefficient equaled $r_{xy} = .491$, which indicated there was positive correlation between two variables.

5. Conclusion

As described in the previous chapter, the aims of this research are to analyze the students' achievement of vocabulary mastery and reading comprehension and the correlation between students' vocabulary mastery and their reading comprehension.

Regarding the result above, the correlation coefficient equaled $r_{xy} = .491$, which indicated there was a positive correlation between two variables. From the r_{xy} number (.491), the writer concluded that there was a strong correlation between two variables (see the interpretation correlation on table 4). The number of .491 resided between $r = .50$ and 1.0 . It means that there was a large correlation. Based on the data, vocabulary and reading were significant because Sig. 2-tailed (0.006) was smaller than 0.05. It means that if the students mastered vocabulary, they would also master reading comprehension.

The result of this research has been answered that there is a correlation between students' vocabulary mastery and their reading comprehension. It could be considered as a strong correlation since the result was included into strong category. In addition to the ability of students' vocabulary mastery, the strategy and background knowledge of the text help students comprehend the text.

In improving students reading comprehension, teachers should teach vocabulary to their students since vocabulary has a strong relationship with reading comprehension. Having a lot of vocabulary makes the students understand the text easily. Although strategy of reading and experience of students help them comprehend a text, vocabulary mastery is more important in helping the students comprehend the text. Vocabulary is the knowledge of words and their meanings. Actually, vocabulary is more complex; vocabulary mastery is not only knowing the words and their meaning but also knowing about how the words sound and how the words are used in context.

Referring to the result and discussion, it was found out that there is a strong correlation between students' vocabulary mastery and their reading comprehension. Although the scores of the vocabulary and reading tests are different, the correlation between them is strong. There are many factors that help students comprehend the reading materials, including background knowledge and experience. Those factors may help students comprehend reading materials. When they find an unknown word, they can guess its meaning by referring to the text.

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SPEECH ACTS IN THE WEDDING OF BATAK TOBA ETHNIC AT JANGGA TORUAN VILLAGE, KECAMATAN LUMBAN JULU KABUPATEN TOBA SAMOSIR

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Abstract

The marriage of the Batak Toba community is closely related to the role of *Dalihan Na Tolu*, something that cannot be separated from Batak Toba customs because *Dalihan Na Tolu* is a symbol of the social system of the Batak Toba people, which has three pillars consisting of *Hula-hula*, *Dongantubu*, and *Boru*. The function of *Dalihan Na Tolu*, besides assisting the respective relatives, also plays a role in providing the materials for carrying out traditional Batak Toba weddings. The purpose of this research is to describe the implementation of speech acts in the wedding of the Batak Toba indigenous people and also to describe the types of speech acts in the Batak Toba wedding. In this case, the theory of speech acts is taken from Austin, which is then developed by Searle. The method used is a descriptive qualitative method supported by data analysis techniques based on the information given by the community leaders in the village of Janggatoruan, Kecamatan, Lumban, Julu, Kabupaten, and Toba Samosir. The findings of this study are of four speech acts in the wedding: 1) representative speech acts; 2) expressive speech acts; 3) directive speech acts; and 4) declarative speech acts.

Keywords: *batak toba wedding; dalihannatolu; speech acts*

1. Introduction

Indonesia, as an archipelagic country, is one of the largest countries in the world. It is very rich in culture and has a pluralistic society consisting of various ethnic groups, religions, and beliefs that are embraced by the community. Each ethnic group has its own characteristics and customs. Society and culture are an inseparable unit; there is no society without culture, which covers values and norms. Cultural values can be explained as activities, relationships, feelings, or goals that are important for the identity and welfare of the community. Meanwhile, culture is an organized system of norms and values that can be used as a guide for life (Horton & Hunt 1987: 59).

Batak Land is located in North Sumatra, with the wide-spreading Toba Lake as its center. The first ancestors and the entire Batak community in ancient times lived at the foot of the "Pusuk Buhit" mountain, and from this place, the Batak people were scattered throughout the country. One of the ethnic groups that has a fairly solid culture in Indonesia is the Batak ethnic group. At the time, the Batak people were divided into

dozens of clans based on legends passed down from the same ancestor, namely the Batak King. Every Batak person is expected to trace his lineage back several generations because the clan and generation level determine his position and relationship with other members of the Batak community (Simatupang, 2002: 166–167).

The Batak community has spread to all corners of the country and has a duty to maintain the existence and care for the culture itself as a local wisdom. But in fact, there are young people today who have the identity of Batak people but do not know the Batak language (Nababan, 2012: 71). Batak is an ethnic group that is very rich in local wisdom in terms of language, art, and procedures for implementing customs, as well as a very broad kinship system arranged according to very diverse clans that determine regulations and positions in social life. The implementation of the Batak Toba traditional ceremony in the view of other people seems very long and complicated, especially during the traditional wedding. The implementation of Batak Toba customs is different in the Holbung Toba Batak community around LumbanJulu (JanggaToruan), Porsea and Balige, Parapat around Girsang, and Samosir. This is in line with the Batak's expression, "mubabadolokmubaduhutna, mubahutamubaruhutna," which means different regions have different customs and different customary rules (Simanjuntak, 2009: 96). The difference lies in the division of "jambar and ulos", but the language used is the Toba Batak language. All the procedural systems for carrying out events in the Batak Toba are adapted to the roles of each community in *Dalihan Na Tolu*, namely *sombamarhula-hula*, *elekmarboru*, and *manatmardongantubu*" *Dalihan Na Tolu* is understood as the identity and rules that govern the social system and as a determining factor in the customs of Batak culture. *Dalihan Na Toluis* is the manifestation of the nature of *Debata Na Tolu* (God). He becomes the pillar and guarantor of a harmonious life for the entire order of the Batak Toba culture in order to pursue prosperity and happiness in life.

Marriage in Batak society is generally an institution that not only binds a man with a woman but also binds a certain relationship between the male and female relatives. In the traditional wedding, *Dalihan Na Tolu* has an important role. *Dalihan Na Tolu* can be interpreted as three-legged furnaces, which is a need for absolute balance for functional position in a social construction. *Dalihan Na Tolu* is a three-part relationship framework, including blood relatives and marital relations. *Dalihan Na Tolu* consists of *Hula – hula*, *Boru*, and *DonganTubu*. Those are three philosophies of Batak customary law that will serve as guidelines in social life from birth to death, namely *Sombamarhula-hula*, meaning respect for the wife's clan group, the father's wife's clan group, and the grandfather's wife. *Elekmarboru* means affection without hidden and self-serving intentions towards our daughters, the wives of our sons, and *manatmardongantubu* means a cautious attitude towards fellow clans to prevent misunderstandings in the implementation of traditional events, such as the traditional Batak Toba wedding. The wedding is the most important traditional ceremony for the Batak people, because for the Batak Toba people, custom is a law that must be maintained throughout their lives. Customs are accepted as an obligation so that social life is balanced, which will then be taught to their descendants. So, as for the wedding of the bride and groom, it is the bridge that brings Dalihannatolu together. All terms of greeting and references used by one party to another, and vice versa, are terms of kinship based on the *Dalihan Na Tolu*.

The marriage of the Batak people is not a matter of husband and wife but also includes the parents and siblings of each bride and also of the husband's parental clan,

plus the daughter (*Boru*) and brother from the wife's side (*hula- hula*). As a result, if the marriage of a husband and wife is divorced, then the relationship between the two groups will be broken. In Batak Toba society, the term *Dalihan Na Tolu* is known as "*TigaTungku*" or three furnaces, which is a means of implementing every traditional ceremony in the Toba Batak community. All Batak people have determined how the process must be carried out as well as what actions and speeches must be carried out in accordance with the requirements that must be met if the Batak Toba people want to carry out a wedding. *Dalihan NaTolu* is also considered a symbol in the Batak Toba tradition. In the traditional Batak Toba wedding, various forms of request speeches can be found. One of the request utterances can be seen in how someone from the groom's side invites the woman's family to enter. The researchers are interested in discussing the speech acts from the linguistic aspects in the process of this ceremony, as these are closely related to the culture of the Batak Toba people. As an example of a speech, "*Dihamu raja ni hula- hula nami, mangarade ma hamuasarohamimanomudohotmanombahamu*", this is addressed to the bride's family: "Get ready as we are coming to pick you up and pay respect to you!"

This study examines the illocutionary speech acts in the *Adat Na GokBatak Toba* traditional wedding. This study needs to be researched and understood, as it is necessary to know that speech acts are a person's communication competence. Speech act is closely related to pragmatics, which is related to meaning and context so that the meaning of the speech conveyed by speakers in traditional ceremonies can be understood by the audience, such as statements, offers, promises, questions, greetings, and others.

The *Adat Na Gokweddingis* is carried out in the presence of both women and men and all relatives whose roles have been regulated in *Dalihan Na Tolu*. In the *Adat Na Gokwedding*, there are several events ranging from *mangaririt* (seclusion), *marhori-hordinding*, *marhataasinamot*, *martumpol* (pre-wedding), *manjalopasu-pasu* (church wedding blessing), *pestaunjuk*, and others. Each of the series of events will be guided by Raja Adat (the leader of the event) or *Parsinabung*. All these relations will have official and sacred speeches. The speech act used in the traditional ceremony is not of everyday language. The use of the utterances must be in accordance with the context, followed by *umpasa*, or advice, to maintain language politeness.

2. Literature Review

2.1 Pragmatic and Speech Act

2.1.1 Pragmatic

In linguistics and philosophy, the meaning of pragmatics is the study of the use of natural language in communication, or more generally, the study of the relations between languages and their users. Pragmatics is a specialized branch of study, focusing on the relationship between natural language and users of that language. It also focuses on conversational implicature, or that which a speaker implies and which a listener infers. Pragmatics focuses on the inferred meaning perceived by the speaker and listener, who use the manner, place, and time of an utterance to create meaning. Pragmatics also explores the idea that what is communicated is more than what is said. The utterances that the speakers produce in communication contain deeper meaning than the actual meaning of the words or phrases. Yule (1996: 3) states that pragmatics has consequently more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves.

Pragmatics is also strongly related to the context or situation when something is being said, so it is very important for the speakers to focus on the context. Leech (1983:6) also states that pragmatics is the study of meaning, which is related to speech situations. In accordance with Leech's statement, Yule (1996) argues that pragmatics should also consider aspects of context such as who people are talking to, where, when, and under what circumstances that will determine the way they say and what they want to say.

Yule (1996: 3) states that there are four areas which pragmatics is concerned with:

1. Speaker meaning,
2. Contextual meaning,
3. More utterances get communicated than said.
4. Expressions of relative distance.

Pragmatics is the study of speaker meaning, where aspects of meaning and language use are dependent on the speaker, addressee, and features of the context of the utterance. Pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener (Yule, 1996: 3). Pragmatics is the study of contextual meaning, which is the study of the context-dependent aspects of meaning that are systematically abstracted away from in the construction of logical form. Example: The sentence "You crocodile, he cheated his own mother!" has the contextual meaning of a rebellious child. Pragmatics is the study of how more utterances get communicated than said; this perspective then raises the question of what determines the choice between the said and unsaid. The study of the expression of relative distance means that the closeness or distance of the listener or reader determines how much is needed to be said. In a broad sense, through pragmatics, we must be able to grasp the message of the utterances by being aware that words or phrases contain deeper meaning than the literal meaning of what is spoken. Richard and Schmidt (2002) argue that pragmatics is the study of the use of language in communication related to sentences and the context and situations in which they are used. In this scope of pragmatics, there are some factors that should be considered. These factors establish the very definition of pragmatics itself. The factors are implicature, speech acts, presupposition, context, adjacency pairs, deixis, and distance.

2.1.2 Speech Act

Speech acts mean that when someone expresses something, he does not only produce utterances containing grammatical structures and words but also performs an action through the utterances. The use of the term "speech act covers actions such as requesting, commanding, questioning and informing. We use some linguistic forms with some functions. When a speaker does not know something and asks the hearer to provide the information, he typically produces a direct speech act, e.g. Can you ride a bike? Some questions are not about our ability to do something. We would not treat it as a question at all. Such an expression is described as an indirect speech act, e.g., Can you pass the salt? Speech acts represent a key concept in the field of pragmatics, which can be broadly defined as language use in context, taking into account the speaker's and the addressee's verbal and non-verbal contributions to the negotiation of meaning in interaction. Speech act theory is a subfield of pragmatics that studies how words are used not only to present information but also to carry out actions. The speech act theory was introduced by American philosopher J.R. Searle. It considers the degree to which

one can perform locutionary acts, illocutionary acts, and perlocutionary acts (Searle, 2005). Many philosophers and linguists study speech act theory as a way to better understand human communication. "Part of the joy of doing speech act theory, from a strictly first-person point of view, is becoming more and more reminded of how many surprisingly different things we do when we talk to each other" (Alston, 1991). Communication has always been a necessity in human life. Through communication, the trade of thought among people, which directly contributes to the development of the quality of life itself, can be performed. The ability to perceive utterances in communication can determine the action taken. Buck (2002) states that there are two types of communication: verbal and non-verbal communication. Verbal communication is the way of communicating messages by using words as elements. Non-verbal communication is the way of communicating messages by using gestures, body movements, eye contact, facial expressions, or general appearances as elements. In this case, the writers are just discussing the speech act. Speech acts in a variety of verbal communication and also a subdivision of pragmatics often take place in verbal and non-verbal communication. An action in verbal communication has a message in itself, so the communication is not only about language but also about action. A speech act refers to an action.

There are certain aims beyond the words or phrases when a speaker says something. Bach (2008) explains that speech acts are acts that refer to the action performed by produced utterances. In line with this, Yule (1996: 47) states that a speech act is an action that is performed via utterances. Uttering something means doing something. Here, people can perform an action by saying something. Through speech acts, the speaker can convey physical action merely through words and phrases. The conveyed utterances are paramount to the actions performed.

2.1.2.1 Types of Speech Acts

According to Searle's (2005), speech acts are grouped into five categories: declaration, representative, commissive, directive, and expressive. A declaration is the expression of some words that make the real situation around the speaker change through their utterances. Representative utterances consist of words that show the speaker's belief that this is the case. Commissive is the word that commits the speaker to future action after the utterances are done. Directives are the words that have relation to other people; the people who do some actions here are the hearers. When the speaker says something, the hearer will then take some actions related to the utterance. Expressive is the group of words that express what the speaker feels on some occasions. These can be expressions of like, dislike, joy, and sadness, or in a real situation, and can be acts of apologizing, blaming, praising, thanking, regretting, and other expressions of feeling.

3. Research Method

The method used in this study is a qualitative method with an ethnographic study of communication, namely viewing communication behavior as a behavior born from the interaction of skills possessed by each individual (Moleong, 2013). There are three skills possessed by an individual: linguistic skills (measure the capacity of individuals to understand and express themselves, both in written and oral form), interaction skills (the behaviors and tactics a person uses to interact with others effectively in social situations), and cultural skills (being aware of one's own cultural

beliefs and values and how these may be different from other cultures). For further information about the data, the data collection procedures are supported by interviews as a research instrument.

According to Danial (2009: 71), interviewing is a technique of collecting data by holding dialogue, questions, and answers between researchers and sources seriously. The purpose of the interview is to find out what is in the hearts and minds of other people and how they view things that we cannot know. In this study, the researchers conducted interviews with traditional custom leaders in Jangga Toruan and the village head of Jangga Toruan. A purposive sampling technique is also used as a support, and according to Sugiyono (2006:69), purposive sampling is a technique for determining a sample for a specific purpose only.

4. Discussion

The traditional *Adat Na Gok* wedding in Batak Toba contains various types of speech acts, Directive, Expressive, Declarative, and Representative. Every speech act has its own uniqueness, purpose and background. Both of the parties, either the party of the bride or the bridegroom have to deliver speeches according to their social and family as well as clan status. In delivering the speeches, they have to be very careful because in general the audience are all the important members of the family and they are fully respected; so slip of the tongue will cause a disaster. That is the reason why not everyone could deliver a speech in the traditional wedding; only those with communicative competence are appointed. The speech acts researched in this study are as follows:

4.1 Directive Speech Acts

1. *Parhata laki-laki memohon* (appealing to the bride party).

“Hula-hula rajai Nainggolan, tung songoni rajanami marbohabahenon ma hamu, songoni majonaboitar patu pahami, jadi moloadong nahurang lobi, marsisalpuan ma hitadibagasan ate - ate dohotpikkiranta be”. (To our hula-hula Nainggolan, clan, this is what we have prepared, so if there is something more or less that all have been prepared, we appeal to you to forget it from all our hearts and minds).

2. *Parhata perempuan menyarankan keparhata laki-laki* (the suggestion of the bride party to the bridegroom party)

“Tuhamu parsahutaon nipamoruon nami, lehon hamumajo lotikki dihami laho mangalehon hata sipaingot tuborunami dohot helanami”. (To friends or neighbors from the same village of the son-in-laws, give us time so we can give advice to our daughter and son-in-law).

3. *Menyuruh* (acts of ordering)

“Tuhita namardongan tubu, Sitorusboru, bere, asamasuk ma hita tualaman nijabu nihasuhuton ta”. (To all of us from the clan of Sitorus with brothers, both boru (daughter), bere/niece of Sitorus, so that we can enter to *hasuhuton's* yard).

4.2 Expressive Speech Acts

1. *Parhata Parboru* (asking about the purpose).

“Nueangpe Rajani boru, namungkun ma hami di sintu huni sipanganon dohot disintuhuni ulaonta apala sadarion, ala nunga bosur hita mahaphon indahan nalas dohot aek sitio- tio, diama hatana, diama nanidokna, tangkas ma paboahamu”. (Rajanami, rajaniboru, in this event now, we want to ask about the meaning and purpose of the food and drink we have eaten together, please explain it, rajanami).

2. *Parhata Paranak* (giving the explanations and asking for blessings or prayers).

“Gabe ma jala horas, raja ni hula- hula, asima tutu rohani Tuhan, ia sipanganon na tapangani, sai manghorhon hahipason dohot gogo ma tu hita saluhutna, ia teringat tu sipanganon Gabe akka silas ni rohani ma i, sai Gabe parhorason dohot panggabean. Anggo nanaeng sipabotohonon nami ima ala naung manjalo pasu- pasu parbogadon do anak nami helamuna dohot parumaenmuna, ima boru nami, sian bagas joro ni Tuhantai. Jadi, asa lehon hamu nian pasu- pasu tu anakhon ta on. Asa Gabe rumahtangga na dengan nasida di jolonta tarlumobi dijoloni Tu hanya”. (We thank you, Rajani Hula-Hula. God is very good. About the food and drink that we have eaten, hopefully it will be healthy and give strength to our bodies; it will be joyful and also a blessing for us. What we want to inform you is that our son, who is your son-in-law, and your daughter, who tobe our daughter-in-law, have received a marriage blessing from the church; our request is that together we pray for our children to have a family that can be imitated and a family that obeys God.

3. *Parhata Parboru*.

“Mauliate ma di hamu pamoruon nami di barita muna i. Na dengan ma i ra raja nami, sai di pasu- pasu Tuhan tak ma tutu anak dohot boruntta on, asa Gabe rumah tangga na dengan jala si turun di jolonta tarlumobi di jolo Tuhanta”. (We thank you, Rajanipamaoruonami, for the explanation of the information that you have provided. We agree and are happy to hear that our children have received the holy blessing of church marriage. May our God bless our children’s household to be a good family, which could be a eulogy for everyone to be more obedient to God.

4.3 Declarative Speech Acts

1. The *paranak* or Groom Party

Groom party grants the request regarding the dowry or *sinamot* that will be divided to brother’s “*Sudut/ dongan na marsabutuha, denggan raja nami, hupasahat mau tutu somba nasida asa Gabe silas niroha ni sude na umbegesa*”. (Rajanami, we will grant the request, so that it will be a joy for all of us who are here).

2. *Tindak Tutur Sian Situannatorop* (speech acts from *situannatorop* or important guest).

“Di ari nauli na denggan on, nunga sahat tutu ulaonta, sahat tu na ulima, sahat tu na denggan, tu joloan ni arion, songon na nidokni umpasa ma dohonon nami. “Tanggo ninna urat ni bulu, toguan urat ni padang, tanggo urat ni uhun, toguan urat ni padan”. Sai anggiat ma Gabe rumahtangga nasida Gabe manghorhon silas niroha”. (On this day, a good day for us, our children’s traditional wedding has finished; hopefully our good wishes all come true in the future, as the *umpasa* says, so that the basis of love for the two of them becomes the bond of their household and mutual respect for the two new families created today).

4.4 Representative Speech Acts

1. Paranak (groom party)

"*Hamu hula- hula nami parboru, nunga rade dison tudu- tudu ni sipanganon sian sigagat ruhut, ima uluna, psang na marngingi, somba- somba skit, namarsanggulan, tanggapan rangking, pohan, gok dohot ihur- ihur, hupa sahat hami ma tu hamu hula- hula nami.*". (Our hula- hula parboru, here we convey the *tuduni sipanganon*, or the sign of the main food from animals that we have agreed upon from the beginning of their customary plan. So here is the part of the sign of the main food that we submit to our hula- hula and complete.

2. Parboru

"*Raja Parsi nabung mandik mauiate dohot mangaleon hata pasu- pasu tu paranak alana naung dilehon nasida ma mahaphon indahan na las dohot minum aek sitio- tio*". Parboru's blessings on the groom party, who have provided a delicious and complete meal with *tudu-tudu sipanganon*, or the sign of the main meal.

"*Bagitu na marhalto na tujuan di ribuan, horas ma hami namanganhon, ditambahi Debata ma ma di hamu singkat ni namangalean*".

Like *bagot* or coconut, which grows a lot in swamps, that is how the blessings of *Rajanami* give encouragement to everyone.

3. Speech Acts from Situana Na Torop (invitation to testify).

"*Bunga tangkas Hu ida hami tudu- tudu ni sipanganon na pinarade ni pamoruon nami, renta jala rade sude, jala padahal hamu mau suman tu partordingna, asa marhata adat hita*". As we have seen, we will hand over the *tudu- tudu ni sipanganon*, so that we can come to the customary discussion that we will carry out now.

Representative speech acts of giving testimony from the groom side, namely the utterances of statements from *paiduani suhut paranak* (groom side), are: 1. from the groom suhut; 2. from Raja Parsaut; 3. from the bride side. The delivery of speech acts in the traditional *Adat Na Gok* in Batak Toba wedding is different from the ways people speak in everyday life.

5. Conclusion

The study is focused on the functions of speech acts used by Raja Parhataor Parsina bungas, a speaker from the bride and groom sides in *marhata adat* at a Batak Toba wedding. Based on the analysis, the conclusions are stated as follows:

1. In the traditional Batak Toba wedding, there are utterances spoken by the speaker, or *Raja Parhata*, during the traditional event, namely *umpasa* containing advice, prayers, blessings, and hopes of parents for the bride and groom who have just been tied in a marriage in church with witnesses from both sides of the families.
2. The types of speech acts found in Batak Toba weddings are directive, expressive, declarative, and representative; commissive speech acts are not found in the utterances. The delivery of speech is always done through expressions, or *umpasa*.
3. The speeches uttered by *Raja Parhata (speaker)* from the bride and groom sides at the *Marhata Adatin* Batak Toba wedding are realized in three moods: declarative, interrogative, and imperative. The speakers and interlocutors convey some of their utterances by using the expression or *umpasa*. Here it is seen that not everyone

could deliver a speech at the wedding; only those with high communicative competence are appointed.

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STRUGGLE IN TERE LIYE'S NOVEL ABOUT YOU

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Abstract

This study aims to reveal the protagonist's struggle and describe how the protagonist struggles to survive in Tere Liye's novel *About You*. Maizler's theory was applied as the main theory and Ahmadi's theory as the sub-theory. Therefore, the analysis of this study concerns the kinds of struggle: positive struggle, negative struggle, inevitable struggle, and chosen struggle. It also discusses the factors of struggle. They are will, sympathy, encouragement, and desire. The novel *About You* talks about the story of a woman named Sri Ningsih who faces many struggles in her life. This research adopts a qualitative design in which the data, the analysis, and the findings are presented in the form of a description. The result shows that three kinds of struggle are experienced by the protagonist. She carries out positive struggle, inevitable struggle, and chosen struggle. Furthermore, four factors of struggle are experienced by the protagonist. The factors are will, sympathy, encouragement, and desire.

Keywords: *factors of struggle; kinds of struggle; life; protagonist; struggle*

1. Introduction

The novel *About You* (Liye, 2016) is a story that tells about a woman named Sri Ningsih who, in her life, has had many struggles to survive. After her father died, her stepmother frequently tortured and beat her. She also gave her no food. She married and had two children, but both children died. Then, her husband also died because of his disease (rhesus). She was then abandoned by her best friend due to several conflicts causing misunderstandings. Here, he worked as a teacher, opened a car rental business, and built a soap factory until he finally decided to move to London. Then, this novel tells the story of a young Indonesian lawyer named Zaman Zulkarnaen called Sir Thompson, a senior at the Thompson & CO law firm. He fills the senior lawyer chair. But to get the senior lawyer chair, Thompson gives a task statement to the times to complete the distribution of the inheritance of a woman named Sri Ningsih from Indonesia with a British passport. She died in a nursing home in Paris. Sri Ningsih has an inheritance of 19 trillion rupiah, which is kept by a 1% stake in one of the world's companies.

The problem started when he was looking for Sri Ningsih's heir, but he could not find it, so he had to look for Sri Ningsih's personal data. He started searching in Sri Ningsih's diary, then traveled to Bungin Island (Sri Ningsih's birthplace). Zaman received information on Sri Ningsih's childhood life from his elder brother. According

to the information, Sri Ningsih was abandoned by her birth mother when she gave birth to her. After his mother died, his father remarried. His father was a fisherman.

Sri Ningsih is the protagonist in the novel. This novel reflects the struggle of a woman living an independent life because her family died and she had to start a new life alone. The protagonist's struggle in life is full of irony, but he also finds his purpose in life. What the protagonist experiences in life is just complicated. This study analyses the protagonist's struggle to lead an independent life. Independent means being able to act according to circumstances without asking or depending on others. Independence is where a person is willing and able to realize his will, which is seen in real actions to produce something to fulfil his life needs (Anthony, 2002). In this novel, the struggle of the protagonist is quite complicated; everyone inevitably has to face life's struggles. Feist (2017: 6) says that struggle is a motivation that can be used as a driving force for someone to achieve success and superiority that replaces interior feelings, or what is commonly referred to as weakness, in undergoing a life.

There are two reasons why this topic is important to discuss. First, it is considered important to reveal and describe the struggle that the protagonist faced in Tere Liye's novel *About You*. Second, it is also important to know how the protagonist attempts to face the struggle by herself in Tere Liye's novel *About You*. Therefore, it is hoped that this research can contribute to future research.

However, there are some kinds of struggles made by the protagonist, and some factors make her struggle in her life. These become the subject matter of this research, which is then formalized in two questions: 1) What kinds of struggle are found in Tere Liye's novel *About You*? and 2) What factors of struggle are found in the novel.

2. Literature Review

Struggle in one's life is needed to achieve the desires or goals you want to achieve. "Life is a struggle," as the English says. This means that in this life, there must be an effort from us to be able to move forward. When someone doesn't have the enthusiasm to move forward, it's certain that person will be a loser for the rest of their life. That person can only blame circumstances, themselves, and others. For that, whoever we are, if we want to be successful, then there must be a struggle in this life. In this life, one must choose to fight and keep fighting until the end of one's life (Setiawan, 2015: 124).

According to Chollins (1978: 1451), struggle is not easy, and sometimes it also requires sacrifice to achieve goals. Many people struggle in life, even though happy endings don't always come from struggle. McKechnie (1989: 367) said struggle is something that requires a lot of effort to achieve.

According to Nugroho (1996: 141), the struggle is hard work to make dreams come true. Some human lives contain effort or endeavor. In this study, the struggle refers to a woman's efforts to survive and face all the difficult conditions necessary to get a better life. If someone has the desire to be rich, he must work hard, because effort alone is not enough if it is not accompanied by hard work. Hard work can be done using knowledge, strength, or even both. So, whatever a person does to make his dream come true is called a struggle. Often, people just want to be rich or successful without fighting. As stated by Manson (2016: 40), I want the prize and not the struggle. I want results, not processes. I feel in love—not with the fight but only with victory. And life doesn't work that way. Merriam (2014: 2) defines struggle as a long effort to do, achieve, or face something that is difficult or that creates problems. It takes courage

and perseverance to carry out a struggle in life, even though everyone has to face many conflicts.

According to Sanusi (2015: 17), struggle is a system based on components that interact with each other and are interconnected. Through this understanding, values are things that refer to good and bad and that function to control people to act according to the rules, whether in religion, morality, or a social context, and that reflect beauty. The various values of struggle are the value of unity, the value of self-sacrifice, the value of nationalism, and the value of tolerance.

Finding and describing how the protagonist struggles in the novel *About You* by Tere Liye, this study will discuss matters of struggle based on the theory put forward by Soekanto (2009: 213), which includes matters of struggle: 1) Struggle, includes the norms associated with a person's position or place in society: in this sense, struggle is a series of rules that guide a person in social life. 2) Struggle is a concept about what is done by individuals in society as an organization. 3) Struggle can also be described as individual behavior important for the social structure of society.

2.1 Kinds of Struggle

According to Maizler (2012: 67), struggle is divided into four kinds. They are negative, positive, inevitable, and chosen struggles. The theory is used to be able to solve the research problems. In completing this research, the researchers use qualitative methods to describe the protagonist's struggle for survival.

a. Negative Struggle

Negative struggle is goal achievement that involves eliminating a deficit state. This occurs when you are attempting to get back to the norm, such as by mastering a life-limiting phobia.

b. Positive Struggle

Positive struggle is goal achievement involving a transformation from a steady state into a more evolved, grown, or developed state. Positive struggle, in contrast to negative struggle, does not involve overcoming pathology. Examples of positive struggles are going to graduate school or writing a book. The positive struggle may still involve overcoming resistance and discomfort.

c. Inevitable Struggle

Inevitable struggle deals with the necessary losses and attendant discomfort that you struggle with as you adjust to a new and less comforting world. During your life, you will struggle with sadness and loss when your friends, parents, or partners die or go elsewhere. These struggles are an automatic condition of your life.

d. Chosen Struggle.

Chosen struggles are the product of personal choice and are not automatic conditions of life. Simple examples of chosen struggles are climbing a mountain, going to graduate school, or becoming a bodybuilder.

2.2 Factors of Struggle

According to Ahmadi (2003: 111), struggle has factors which are divided into four factors:

a. Will

Will is one of the functions of human psychological life. Willpower is also a

capable factor that encourages someone to do or achieve something in his life. In the absence of a will, everything that is planned and well run would be futile and of no use.

b. Sympathy

Sympathy is a psychological process that occurs in a person when he feels attracted to something that makes him feel like helping, giving, and other things. A feeling of sympathy can also give a sense of approval and a sense of love towards whatever is done with the meaning of what has been given, which can raise enthusiasm and give hope for a better life.

c. Encouragement

One that can make a person rise again because of the encouragement from the people around him who made him feel excited to live again. This situation also arises because of the need to have something delivered and realized.

d. Desire

Every human being in his life must have a desire to be achieved as well as targets to be planned. Desires are not obtained for free; they require a long process to achieve. Desire is a form of strong desire from someone to make your desired dreams come true. Willing to sacrifice everything you can do to make your wish come true. It is passion that makes people successful because passion is more than just a desire. In the absence of desire, something to be achieved will not work as it should.

3. Research Method

According to Tika (2015: 12), research design is a plan on how to collect, process, and analyze data in a systematic and directed manner so that research can be carried out efficiently and effectively according to research objectives. In this study, the method used is qualitative. As stated by Miles and Huberman in Sugiyono (2018: 246), data analysis in qualitative research is carried out at the time data collection takes place and after completion of data collection within a certain period. The data collection in this study was carried out in several steps, namely after reading and understanding the novel. Then, the researchers identify the data from the novel by marking the data related to the problem statement of this analysis, classifying and collecting information from all the data based on the theory put forward by Prastowo (2011:208). After completing the data collection, the next step is to analyze the data. In data analysis, there are four stages to pass: 1) organizing the collected data, 2) connecting the data to the subject matters of this research as stated in the statement of the problem, 3) coding or classifying the data, and 4) analyzing the data by giving description to prove that the data is valid.

4. Discussion

4.1 Kinds of Struggle

The struggle occurring in the novel involves four kinds, namely positive struggle, inevitable struggle, and chosen struggle.

4.1.1 Positive Struggle

In the novel, positive struggles exist in many chapters, most of them occurs to

Sri Ningsih, the protagonist. The following is one of the positive struggles conducted.

The first weeks of the adaptation process went smoothly alive, Sri Ningsih is fluent in French. The months passed quickly, Sri began to unite with the residents and staff of the orphanage. She busied herself in the kitchen, helping out with the cooking, helping out with the older neighbors, attending every event at the orphanage, making friends with everyone, and being known by many (Liye, 2016: 38).

The quotation above shows how Sri Ningsih, the protagonist, becomes a volunteer at the orphanage for years. It is called a positive struggle because the protagonist attempts to take a small step toward learning French, helping old people, and socializing. During her time as a volunteer, Sri, the protagonist, becomes fluent in speaking French. She becomes a volunteer because she wants to be a teacher at that orphanage boarding school. Therefore, she struggles to achieve her wish.

Sri, the protagonist, who is persistent, eventually gets the job she always wants. During her childhood, she believed that she was unable to achieve her dream since she, an orphan, had been living in poverty. But, in the following quotation, Sri, the protagonist, is hired as a teacher. Even she can go worldwide to see international art shows. It shows that she gets success with her struggles.

During the eight years Sri Ningsih taught at school, this new job took her around the world. The dance studio hemanages has been invited to many international art performances (Liye, 2016; 39).

In the following quotation, it is explained how Sri Ningsih, the protagonist, has become the head of the factory. Her knowledge of her field cannot be underestimated. Even her employees like her. She is also known as a good leader.

The first weeks of the adaptation process went smoothly alive, Sri Ningsih is fluent in French. The months passed quickly, Sri began to unite with the residents and staff of the orphanage. She busied herself in the kitchen, helping out with the cooking, helping out with the older neighbors, attending every event at the orphanage, making friends with everyone, and being known by many. Residents of Quay D'Orsay street know him, who likes to take a walk every morning to the Eiffel Tower, or just stare at the Seine River. Sri Ningsih never bothers other people, she does many things alone, her five senses are good, her physique is still strong-remembering that she once crossed the English Channel (Liye, 2016; 276).

In this life, there must be an effort from the protagonist to move forward. In other words, she struggles to fight herself. In the novel, this positive struggle can be seen in the following quotations:

"If Nyai Kiai allows it, I also want to stay here. My sister hasn't graduated yet, I want to do anything as long as I can stay."

"Duuh, Sri. Of course my mother will allow." Nuraini laughed, "And I would be very happy if you would stay here. We can continue to be together with Ms. Lastri." (Liye, 2016: 166)

According to the quotation above, the protagonist has to face the struggle by

dedicating her life to the development of the boarding school in order to get a better place to live. After that, the protagonist decides to leave the boarding school and start a new life. She struggles to work as many jobs as she can to survive. It is shown in the following quotation:

Still, I work odd jobs at the market in order to survive longer. Keeping a stall, being a porter-you'd laugh watching me carry a big sack, being told this and that, anything as long as I could eat (Liye, 2016: 221).

Based on the below quotation, the protagonist's struggle is to start her new business after saving money. She asks the principal to pay her salary in advance, but unfortunately, the money is only enough to pay rent. She struggles to have any side jobs as a teacher to support her life, as shown in the following quotation.

Hearing my predicament, the principal agreed to pay my salary in advance. The money immediately ran out to pay for room rent. But that's okay, at least I didn't get kicked out by the landlady. In the morning I teach, in the afternoon and at night I can do odd jobs at the market to pay for food. That's my plan, and hopefully it can make me last longer in the city of Jakarta (Liye, 2016: 222).

The struggle faced by the protagonist starts to pay off. With the money she saves, she can start selling fried rice. She struggles to expand her business until she can have two other new carts.

The business of selling fried rice with a wheelbarrow was successful, Nur. In the third month, I built two new carts at once. Lighter, better shape, smoother wheels pushed. I managed to make a glass display case, and not only umbrellas, I also added a tarpaulin storage area, and plastic chairs that can be opened so that customers don't get too hot or rained on. These two, I use it to sell meatballs and sarsaparilla (Liye, 2016: 234).

After all that she has experienced, the protagonist wants to try something new, namely the business of renting cars. The quotation below marks that Sri Ningsih, the protagonist, wants to start her new business renting cars by using a foreign language to get attention from her specific marketing targets.

"I officially started a new business at renting cars by the name 'Rahayu Rental Cars.' I deliberately use a foreign language because of the target market. I also chose Japanese cars, because even though other taxis use American brand cars more, Japanese cars are more fuel-efficient and easier to maintain. The day after tomorrow, this brand is believed to beat the American brand" (Liye, 2016: 244)

Based on the quotation below, the protagonist struggles to be able to speak English. Therefore, she takes the course to be fluent at speaking English to support her own business. Based on the quotation below, the protagonist struggles to be able to speak English. Therefore, she takes the course to become fluent in speaking English to support her own business.

"Oh, Nur! I am taking English course now so that I can serve the customers better by speaking English." (Liye, 2016: 246)

4.1.2 Inevitable Struggle

This struggle is an automatic condition of life. Based on the following quotation, it explains how the protagonist faces an inevitable struggle. Sri Ningsih, the protagonist, in her childhood, has to face an inevitable struggle since her father passed away in 1955 while sailing in the sea. The death of her father is unexpected or inevitable. It is not what the protagonist wants, but fate decides otherwise. When her father passed away, she struggled to live her life. She needs to start working to replace her father because her stepmother does not want to support her. It can be seen in the following quotation:

That day, 1955, Sri Ningsih was approaching nine years old, that was the last time Sri saw her father. From that day on, she was perfect as an orphan (Liye, 2016: 96).

The quote above explains that Sri Ningsih has become an orphan. After her father died, she lived with her stepmother and stepsisters. She quit school, and her stepmother always scolded her. Like the case when Sri spilled food from the bowl when she wanted to bring it to the dining table. It is seen in the following quotation:

"How many times do I have to tell you, huh?" Nusi Maratta screamed, his face bright red.

"Sorry, ma'am. I didn't do it on purpose" Sri trembled in fear.

"Where are your eyes placed?" Nusi Maratta reached for the long rattan on the table.

Sri was about to step back, but her legs felt heavy. "You think food is cheap? It's free?"

Nusi Maratta hit the rattan, hitting Sri in the arm (Liye, 2016: 103-104).

Since that time, Sri Ningsih has been asked by her stepmother to replace her father's job by looking for *tetehe* (sea urchin), the name of a sea animal used by the Bungin Islanders. Apart from *tetehe*, another marine animal is named the sea cucumber. Sri also looks for sea cucumbers in the sea and sells them directly to the market. The above explanation can be seen from the following quote:

Sri looked down deeper. She's been taking a borrowed small boat from a neighbor all day to sail around the island, collecting sea urchins. The catch is a lot, but the price is indeed cheap.

"If you already know the price is low, why don't you look for sea cucumbers? And sell them directly to the market. You idiot, use your brain to think". Nusi Maratta grumbled (Liye, 2016: 107).

Besides looking for sea cucumbers to sell at the market, Sri also did her father's job of fetching clean water using a bucket. To get the clean water, Sri had to cross the island by boat. The following is the quotation:

"Can I borrow the boat, Ode? I'll be back in an hour". Ode tapped his forehead. Can't believe what Sri said. "Please, Ode, I have to cross immediately to fetch clean water. At home, there's not even water to boil" (Liye, 2016: 119).

Sri Ningsih also did several other jobs that her father used to do by going to sea. His bravery can be seen from the following quote:

The short, stocky, black girl had sailed away. He sailed to the other side of the continent, a place that even the greatest sailors on Bungin Island had never been to. (Liye, 2016: 140)

Those are the inevitable struggles that the protagonist experiences. She cannot avoid living without her stepmother. It is the only choice she has because she is still a child. Therefore, she should struggle with the choice she makes.

4.1.3 Chosen Struggle

Chosen struggles are the product of personal choice and are not automatic conditions of life. It can be shown as follows: The researcher finds that the protagonist in the novel has chosen struggle in her life because of certain conditions in her life. The following is the description:

About Sri Rahayu, the cursed child. For five years he was mistreated by his stepmother, at the last second, he was willing to die in order to save her at the last second. (Liye, 2016: 137)

Based on the quotation above, it indicates that Sri Ningsih, the protagonist, has chosen to stay with her stepmother even though she suffers too often. But she should choose it. Then she struggles with her choice. Her mother tortures her, but she still attempts to save her stepmother's life. Five years ago, she was mistreated by her stepmother, and at the last second, she avenged it by willing to die in order to save her.

Furthermore, Sri Ningsih, the protagonist, chooses to move to Jakarta and start her new life because she thinks that she cannot afford her life anymore if she stays at her previous place. A year after that incident, in early 1967, Sri decided to say goodbye to Nur'aini and Arifin. She went to the capital, Jakarta. start a new life. Nur'aini couldn't help but hug Sri tightly. Release it in the courtyard of the Madrasa.

A year after that incident, early 1967, Sri decided to say goodbye to Nur'aini and Arifin. She went to the capital city, Jakarta. Start a new life. Nur'aini could not help it, hugged Sri tightly. Take it off in the yard of the madrasa (Liye, 2016: 199)

In the quotation below, Sri Ningsih, the protagonist, has chosen to buy land in Pulogadung since it is cheaper than the other. She also chooses to use the land she can afford as a guarantee to gain a loan from the bank.

...cheaper than Pasar Senen. Then I pledged the vacant land to the bank, to get a loan. The banker already knows me, factory relations before. They approved my business plan, extended credit. (Liye, 2016: 260)

The quotation shows that the protagonist gets what she wants with her struggle. Her hard work made her wish come true.

4.2 Factors of Struggle

According to Ahmadi (2003: 111), struggle has factors that are divided into four categories: will, sympathy, encouragement, and desire.

4.2.1 Will

Will is also a capable factor that encourages someone to do or achieve something

in his life. Based on the following quotation, the protagonist tries to escape. This action refers to the factor of struggle, according to Ahmadi (2003). She attempts to survive in her life by doing many jobs.

The protagonist attempts or wills to survive by moving to Jakarta. There, she tries to look for a job in order to be able to support her own life. The protagonist Sri Ningsih, a smart woman, never knows the feeling of giving up. She always has lots of interesting ideas to plan her business well she does it wholeheartedly. That is her struggle in life in order that she can survive. It can be seen in the following quotation:

Still, I work odd jobs at the market in order to survive longer. Keeping a stall, being a porter-you'd laugh watching me carry a big sack, being told this and that, anything as long as I could eat. (Liye, 2016: 221)

The quotation above shows that the protagonist has a will. It is to survive longer. This is the factor that makes her do any kind of job in her life, such as keeping a stall, being a porter, and carrying a big sack at the market.

4.2.1 Sympathy

A feeling of sympathy can also give a sense of approval and a sense of love towards whatever is done with the meaning of what has been given, which can raise enthusiasm and give hope for a better life. From the below quotation, Sri Ningsih, the protagonist, shows sympathy for Tilamut by giving her rice and soup to eat. Even though she does not ask Tilamut whether he has eaten, she already knows that he has not. Therefore, she gives him a meal.

The boy looked at Sri. "What's wrong, Tilamut?" "Tilamut is hungry, Ka."

"Wait a minute, Kaka is cooking soup. Kaka will take it later." Sri nodded cheerfully. For a moment, all the joy of the past returned." (Liye, 2016: 114)

Other quotation showing that Sri Ningsih, the protagonist, shows her sympathy to people around her is when she gives jobs to people who have none. It is seen in the following quotation:

With two new carts, I can save more money every day. My plans now are getting bigger. I have never been this enthusiastic, Nur. It's great to be able to give jobs to other people, especially considering that when I arrived in Jakarta I had to look desperately for one. Hope all goes well. (Liye, 2016: 235)

The protagonist's sympathy is also seen when she struggles to teach Chaterine, a roadside child. She feels sympathetic to this girl, so she adopts her and struggles with her by teaching her how to be a better person in life. The following is the quotation:

Three years before building a bath soap factory, she told me to continue studying. When the factory started operating, I joined the finance department, working during the day, studying at night. It was Ibu Sri Ningsih who taught me to be resilient. Wake up at four in the morning, go to bed at twelve at night. (Liye, 2016: 274)

The above quotation shows how the protagonist teaches the girl to live

punctually in her life by telling her what time she should wake up in the morning and go to bed at night.

4.2.3 Encouragement

Encouragement can make someone feel alive. Based on the quotation below, it marks how Nugroho encourages her daughter, Sri Ningsih, to learn how to read and count at school across the island.

"Fulfilling a promise to his wife, Nugroho sent Sri Ningsih to school. At night she studied the Koran at the Bungin Island Mosque. During the day she learned to read and count at a school across the island."
(Liye, 2016: 82)

The above quotation shows that the protagonist struggles in her life because of encouragement from her father. She learns to read and to count at a school across the island, and she also studies the Koran at night at the Bungin Islam mosque.

The protagonist is also encouraged to study at a madrasa. She studies there after leaving her father. Her struggle is motivated by the offer given by the Madrasa and by her father, who gave her pocket money to go to the Madrasa School. It is seen in the following quotation:

The old man stroked his white hair, "A week later, Sri and Tilamuta left Bungin Island. Tuan Guru Bajang came to see him, offering Sri the opportunity to study at a madrasa owned by his relative (Liye, 2016: 138).

The quotation above shows that the protagonist is given the opportunity by Tuan Guru Bajang to study at the Madrasah School and provide a place to live for Sri Ningsih and her stepsister.

Furthermore, the protagonist also gains any other encouragement from a foreigner from England. She is accepted as a factory supervisor because she has the ability to speak English. Then she should struggle to be a factory supervisor. The following is the quotation:

The head of the factory was not mistaken in recruiting him to be factory supervisor, it was actually a brilliant decision (Liye, 2016: 256).

The quotation above shows that the protagonist is encouraged by the offer given by a foreigner from England, which, then, is accepted to be a factory supervisor. During her struggle, fortunately, the head of the factory is kind enough to the each her many things. It is seen in the following quotation:

The head of the factory once invited me to go to the Tanjung Priok port, to see the trucks loading the soap onto the ships. He was kind enough to teach me many things (Liye, 2016: 258).

According to the quotation, the head of the factory teaches her everything related to the business. It is a form of encouragement that the protagonist accepts from people around her. And this, of course, motivates her to struggle to be a factory supervisor.

4.2.4 Desire

The last factor of struggle based on the theory adopted in this research is desire. Desire is factor of the protagonist's struggle in her life. The following is the analysis:

Still, I work odd jobs at the market in order to survive longer. Keeping a stall, being a porter-you'd laugh watching me carry a big sack, being told this and that, anything as long as I could eat. (Liye, 2016: 221)

The above quotation marks that Sri Ningsih has a desire to be able to live longer in Jakarta by having many side jobs to support her life. The quotation below marks that Sri Ningsih, the protagonist, starts her new business renting cars by using a foreign language to get attention from her specific marketing targets. She struggles to fulfill her desire, by which she wants to develop a business of renting cars, for which customers are more specific.

"I officially started a new business at renting cars by the name "Rahayu Rental Cars." I deliberately use a foreign language because of the target market. I also chose Japanese cars, because even though other taxis use American brand cars more, Japanese cars are more fuel-efficient and easier to maintain. The day after tomorrow, this brand is believed to beat the American brand." (Liye, 2016: 244)

To support her desire to create a bigger business of renting cars, based on the quotation below, the protagonist struggles to study English. Therefore, she takes the course to become fluent in speaking English to support her own business.

"Oh, Nur! I am taking English course now so that I can serve the customers better by speaking English." (Liye, 2016: 246)

5. Conclusion

After completing the analysis of the kinds of struggle and the factors of struggle of the protagonist, Sri Ningsih, the researchers present the findings as follows:

1. There are three kinds of struggles found in the novel in Tere Liye's novel *About You* experienced by the protagonist. They are positive struggles, inevitable struggles, and chosen struggles. Meanwhile, negative struggles are not found.
2. There are four factors of struggle found in the novel *About You* experienced by the protagonist. They are will, sympathy, encouragement, and desire. The factors of struggle experienced by the protagonist are pointed directly to one reason. It is a bad treatment or condition. This triggers the protagonist to struggle in her life.

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CONFLICT IN MICHELLE ZAUNER'S NOVEL *CRYING IN H MART: A MEMOIR*

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Abstract

This study analyzes a novel by Michelle Zauner entitled *Crying in H Mart: A Memoir*. This research focuses on the conflicts that occur to the protagonist, Michelle Zauner. The purpose of this study is to reveal the external and internal conflicts that occur in the novel. The researchers applied descriptive qualitative approach to conduct this research. The descriptive approach means that the data collected is in the form of notes or memos, personal documents, or other official documents. Also, the researchers use the conflict theory described by several experts, such as Stanton, Sayuti, and Nurgiyantoro as a reference for discussion, so that the topic under study runs systematically. For the analysis, it is found that the protagonist in the novel experienced both external and internal conflicts. The external conflicts that occur to Michelle are the difficulty of being mixed-blood and disputes with her father. The internal conflicts occur in the novel due to sadness of her mother's illness and death, and pressure of future dreams.

Keywords: *conflict theory; external conflict; internal conflict; sadness*

1. Introduction

Every human being must have conflicts in his life, either conflicts from within himself, or with other people or environment. Without having conflict, human life will be flat and uninteresting. On the other hand, conflict can make humans develop and become better human beings. As with a story, conflict is the most important part of a literary work, especially novel works of fiction. Conflict can occur because of a problem. If there is no conflict in the novel, the storyline will not develop. Novels as a reflection of society illustrate the reality of the community in terms of social, economic and cultural activities that are developed in the community because literature is inseparable from the real life of society (Pardi, et al, 2020). Therefore, fiction must contain conflict and tension, especially the conflict experienced by the protagonist so that the story becomes more interesting. In line with the statement of Purnami, et al (2016: 134-139), they state that conflict is one of the most important elements in a story. We can say that the story's conflict is its heart; without it, the story lacks energy. Conflict is what makes stories interesting to read because it arises from divergent ideas or points of view.

The novel *Crying in H Mart: A Memoir* is a story from the author's real life, Michelle Zauner. Michelle Chongmi Zauner was born in Seoul, South Korea on March

29, 1989. She is a Korean-American musician and author, best known as the lead vocalist of the alternative pop band Japanese Breakfast. Her 2021 memoir, *Crying in H Mart: A Memoir*, is her debut novel. *Crying in H Mart: A Memoir* tells how Zauner feels growing up as a Korean-American who lost her mother at an early age. She finds identity in a diverse environment, passion through her Korean heritage, and cooking Korean food as a way to treat grief. The protagonist, Zauner experiences various difficulties that turn into conflicts. Some of the conflicts she faced were difficulties in adapting to the American environment, especially American culture. She was more attached to Korean culture and she also gets bullied by her friends at school as a Korean-American girl. Zauner experienced various racist acts from white people. Another conflict he faces is depression due to the death of her mother and the pressure on his future dreams.

Based on the above statement, there are two statements of the problem that will be discussed:

1. What are the protagonist's external conflicts found in the novel *Crying in H Mart: A Memoir* by Michelle Zauner?
2. How are the protagonist's internal conflicts described in the novel *Crying in H Mart: A Memoir* by Michelle Zauner?

From the statement of the problems above, it is obvious that the researchers discuss the external and internal conflicts of the protagonist in the novel *Crying in H Mart: A Memoir* by Michelle Zauner. The researchers are interested in this topic because this novel is a memoir of Zauner's journey. It ranges from feeling racism in America because she was born as an American-Korean; then, the death of her mother made her depressed. She also got the pressure to fulfill her mother's dreams about her future. Moreover, the discussion of Korean culture is very few. As we know, Korean culture is very popular these days, from drama, music, food, and the Korean way of life.

2. Literature Review

Although literature is synonymous with beauty, the world of literature does not only talk about beauty, but also the meaning of life, love, and affection. Literary work contains critical ideas aimed at the government and social realities that are deemed incompatible with the hopes and interests of the community (Manugeran, et al, 2020). In a literary work, characterization is an important element because without it the story will not develop and will not be interesting. A character is an imaginary person who lives in a story. The characters in the story can be divided into three parts, namely the protagonist, antagonist, and tritagonist. The protagonist is a character who plays the main role in a novel. The antagonist is the most prominent of the characters who are opposite the protagonist or hero. Meanwhile, the tritagonist is a supporting or supporting character in a story. Thus, it can be concluded that the protagonist is the main character in a story. The protagonist is the center of attention that can represent the views and values of the reader.

Conflict will occur if there is no agreement or regular arrangement between one desire and another. Conflict can also occur if there is no agreement between one ego and another. This usually happens in real life which most people often avoid. However, in the world of literature, conflict is needed and can even be said to be important in order to support the contents of the story. If there is no conflict in a story, then it is certain that the story will not live and attract readers to read it because there are no events that can

be felt. It's not even an exaggeration if writing literary works is building and developing conflicts because the more and more interesting the conflicts that occur, the more interesting the story will be to read. Nasution, et.al (2020) states that conflict can be defined as a clash between individuals arising out of a difference in thought process, attitudes, understanding, interests, requirement and even sometimes perceptions. According to Stanton (1995: 31) conflict is a physical, moral, mental, emotional, and destiny resistance between people, animals, or even within ourselves. Stanton (1995: 16) also states that according to the form of events, conflict is divided into two parts, namely external conflict and internal conflict. External conflict is a conflict occurring between a character and something outside himself/herself. It could be the environment and also human beings or other characters. While internal conflict is a conflict that occurs in the heart or soul of characters. However, Stanton did not elaborate on the two types of conflict. Therefore, researchers collect explanations and understanding of external conflicts and internal conflicts through several experts.

According to Nurgiyantoro (2007: 124), external conflict is a conflict that occurs between a character and something outside himself, perhaps with the natural environment, perhaps with the human environment. He adds that external conflict is divided into two types: physical and social conflict.

1. Physical Conflict (elemental conflict)

Nurgiyantoro (2007: 124), states that physical conflict is a conflict caused by a collision between a character and the natural environment. For example, conflicts and or problems experienced by a character due to major floods, long droughts, volcanic eruptions, and so on.

2. Social Conflict

Social conflict is conflicts caused by the existence of social contact between humans, or problems that arise as a result of human relations. Examples include labor problems, bullying, disputes, wars, and other social relations cases (Nurgiyantoro, 2007: 124).

To clarify the understanding of social conflict, the researcher takes the meaning of social conflict from Sayuti and Kenny. Sayuti (2000: 42-43) says that conflicts like this usually occur between characters and their surroundings. Conflicts like this usually occur between characters and their surroundings. This conflict arises from individual attitudes toward the social environment regarding various problems that occur in society.

Moreover, Nurgiyantoro (2007: 124) also states that internal conflict is a conflict that occurs in the heart or soul of a character in a story. Conflicts like this are usually experienced by humans themselves. the type of conflict included in internal conflict is conflict within a character (psychological conflict). It is also known as psychological conflict. This conflict occurs in the heart and soul of a character in the story. So, this is a conflict that humans experience with themselves, more of an internal human problem. For example, things that happen as a result of conflicts between two desires, beliefs, different choices, hopes, or other problems.

To clarify the understanding of psychological conflict, the researcher uses explanations from various experts such as Sayuti, Soraya, Krauss, and, Morsella. According to Sayuti (2000: 42-43), internal conflict (psychological conflict) occurs within a person (character). This type of conflict usually occurs in the form of a

character's struggle against himself, so that he can overcome and determine what he will do.

3. Research Method

In conducting research, a research design is needed. A research design is a way of working to research so that the research process can be completed by the objectives of the study being raised. According to Silaen (2018: 23), a research design is a design regarding the entire process needed in planning and also conducting research. The researchers used descriptive approach to conduct this research. The descriptive approach means that the data collected is in the form of notes or memos, personal documents, or other official documents. The researchers used this method so that the presented data can describe the reality and phenomena that occur in the novel *Crying in H Mart: A Memoir* by Michelle Zauner, namely the protagonist's conflict. Data of this research are the quotations obtained from the novel, which relate to the external and internal conflicts of the protagonist.

In conducting this research, the researchers took several steps to collect data. Data collection shows how the procedures for data collection and analysis are structured (Mitsla & Hariani, 2021). In collecting data, the researchers used library research. Data collection procedures in this research were taking the data from the novel in the form of words, phrases, and sentences; highlighting the data; taking notes to help identify them; and, classifying the data according to the theory. There were several procedures used to analyze the data. They are analyzing the data based on the theory, finding and describing the protagonist's conflict in the novel, and presenting and interpreting data.

4. Discussion

Conflict can happen to anyone and in all circles. We cannot know the conflict that happened to someone without paying attention to or analyzing it first. Therefore, the researchers would analyze the conflicts that occur to the protagonist, namely Michelle Zauner. Based on the obtained data, Michelle experienced both external and internal conflicts.

4.1 External Conflict

Referring to the explanation regarding external conflict presented by several experts, it is found that there are two external conflicts in the novel *Crying in H Mart: A Memoir* by Michelle Zauner. These include difficulties of being mixed-blood and disputes with her father.

Difficulty of Being Mixed-Blood

According to the term, mixed-blood means a person who is born or comes from two or more races. Being a mixed-blood certainly has advantages and disadvantages. An example of an advantage is the increase in genetics, namely the possibility of increasing stature and intelligence and being able to easily adapt to their environment. However, someone with mixed blood will find it difficult to recognize their identity, feel isolated, and will face questioning or discrimination based on their appearance. This statement is in line with the data below.

I didn't have the tools then to question the beginnings of my complicated desire for whiteness. In Eugene, I was one of just a few mixed-race kids at my school and most people thought of me as

Asian. I felt awkward and undesirable, and no one ever complimented my appearance. In Seoul, most Koreans assumed I was Caucasian, until my mother stood beside me and they could see the half of her fused to me, and I made sense. Suddenly, my “exotic” look was something to be celebrated (Zauner, 2021: 34-35).

The data above shows the difficulties experienced by Michelle in adapting. Michelle is of a mixed-blood, where her mother is Korean and her father is white American. She took half-bloods from her mother and father. Michelle has skin like an Asian but she gets her body posture from her father, which has double eyelids and a sharp nose. Therefore, she became a little different from the other children of a single blood, that is, Whites. Indirectly, Michelle feels rejected by monoracial groups. As a result, she feels unwanted and awkward to mingle with her friends. So, it can be concluded that Michelle's difficulty being mixed-blood is due to skin color problems.

Michelle's difficulty with being mixed-blood can also be seen in the data below.

After gym class and when I was still reeling from the shame of my fall from athletic grace, a girl from my class confronted me in the bathroom with what would become a familiar line of questioning.

“Are you Chinese?”. “No.”

“Are you Japanese?” I shook my head.

“Well, what are you, then?”

(Zauner, 2021: 89-90).

The data above shows the confusion of Michelle's friends in identifying where she comes from. China and Japan are the two countries that Americans are most familiar with partly because the Chinese always build settlements wherever they live, which are called Chinatown. Michelle's friends cannot know Michelle's origin. At first, Michelle is proud to be half Korean, but because the environment she lived in is not supportive, she starts eliminating it. As a result, Michelle experienced an identity crisis, where she tries to eliminate some of her own race to be more inclined to another race.

Disputes with Her Father

Many cases occur in families about disputes between parents and children. In line with the discussion above, the researcher found that there is a dispute between Michelle and her father. This statement will be discussed in more detail through the quotation below.

Per usual, my dad drove aggressively, weaving in and out of traffic at odds with the naturally slow pace of the small college town. It felt strange to be together without my mother. The two of us never spent much time alone. My father was happy as a provider. His mere existence in our lives was testament enough to how he'd transcended his upbringing and overcome his addictions, and that counted for something (Zauner, 2021: 69).

In fact, fathers are a source of inspiration for daughters and are very pleasant person with lots of love. However, from the quotation above, it is clear that the dispute between Michelle and her father is due to differences in character and temperament. Her father often took aggressive actions that made Michelle uncomfortable. This

discomfort eventually distanced them and made them rarely spend time together. This happened because her father is too busy as a provider so he never made time for Michelle. As a result, the inner bond between parents and children is not formed.

Another dispute between Michelle and her father can be seen below.

"You have to promise you're going to be there for me," he said.

"Promise me, okay?". He reached out for me and held on to my wrist, searching for my reassurance with his eyes half-open. In his other hand, he was holding a half-eaten slice of Jarlsberg that folded limply over as he leaned toward me. I fought the urge to rip my arm away from him. I knew I should be feeling sympathy or empathy, camaraderie or compassion, but I only burned with resentment. He was an undesirable partner in a game with the highest of stakes and insurmountable odds. He was my father and I wanted him to soberly reassure me, not try to goad me into navigating this disheartening path alone. I could not even cry in his presence for fear he would take the moment over, pit his grief against mine in a competition of who loved her more, and who had more to lose. Moreover, it shook me to my core that he had said aloud what I considered to be unspeakable. The possibility that she couldn't make it, that there could even be an us without her (Zauner, 2021: 84-85).

The data above illustrates Michelle's dislike of her father. The dialogue above occurred when they learned that Michelle's mother will not be able to survive her colon cancer. In fact, a father is a protector and an encouragement for his child, but it's different from Michelle's father who seeks protection for his child. Michelle, who has rarely been loved by her father, does not know whether to feel sympathy or affection. In these critical times, Michelle wanted her father to be able to comfort her, not to go through this sadness alone. Therefore, she hates his father's attitude.

4.2 Internal Conflict

From the analysis, it is found that there are two internal conflicts in the novel. These include sadness of her mother's illness and death, and pressure of future dreams.

Sadness of her Mother's Illness and Death

Apart from fathers, mothers are the most valuable figures for their children. This is what Michelle also experiences when she learns that her mother is diagnosed with bowel cancer and then died. She experiences deep sorrow. The sadness is discussed through the data below.

"Gwaenchanh-a, gwaenchanh-a," she said. It's okay, it's okay. Koreanno's longer words so familiar, the gentle coo I'd heard my whole life that assured me whatever ache was at hand would pass. Even as she was dying, my mother offered me solace, her instinct to nurture overwhelming any personal fear she might have felt but kept expertly hidden. She was the only person in the world who could tell me that things would all work out somehow. The eye of the storm, a calm witness to the wreckage spinning out into its end (Zauner, 2021: 111).

The quotation above shows the sadness that Michelle feels when she learns that her mother had bowel cancer. Even though Michelle and her mother often clashed because they opposed her dream of becoming a musician, she still loved her. Therefore, her mother calms and comforts her so that the sadness would pass. Michelle vents her sadness by crying profusely, and this was a very reasonable response. Crying is an emotion caused by shock and panic.

Another sadness shown by Michelle is when her mother died, and this is illustrated through the quotation below.

Rigor mortis made it extremely difficult to dress her. Her arms were so stiff I was afraid of breaking them as I pushed them through the sleeves. Her body was heavy and when I set down her weight, her head plopped onto the pillow and her eyes bounced open. I let out a wail so full of anguish, neither Peter nor my father dared to enter. I kept at it, pushing at her dead limbs, my own body collapsing beside her every other moment to writhe and cry and scream into the mattress. Overwhelmed by wretchedness, I had to pause to let it settle. I was not prepared for this. No one had prepared me for this. Why must I feel it? Why must I have this memory? They were just going to put her in a bag, like trash to be removed. They were just going to burn her (Zauner, 2021: 145).

From the data above, it is illustrated that Michelle is feeling sad. This response is reflected in Michelle's behavior when her mother died, she is devastated and unable to control herself. She could not bear to see his mother lying lifeless and unprepared for this situation.

The latest data to show Michelle's sadness after her mother died can be proven through the quotation below.

I could feel my heart hardening—crusting over, growing a husk, a callus. I deleted the photographs from the hospital of my mother and me in her bed wearing matching pajamas. I deleted the photo she sent me the day she got her hair cut like Mia Farrow, shyly posing as if the hardest part was over. As I organized the cupboards by the kitchen phone, consolidating loose batteries, tossing old photographs of blurry landscapes, setting aside old undeveloped rolls of film, I came across the green spiral notebook where I had logged all her medications and calorie counts. Those desperate sums, that hopeful inventory, recording every coaxed sip and peck in some sad effort to keep pushing through. I ripped the pages and pulled the metal spiral apart, screaming as I shredded my stupid, useless calculations into innumerable pieces (Zauner, 2021: 174).

Everyone has a different reaction when they lose someone they love. There is no right way to grieve, and no set amount of time can cure the pain. Grief is a difficult and painful process. Emotional numbness, disbelief, hopelessness, or denial are some of the reactions that occur in those left behind. From the data above, it can be seen that the despair caused by the death of her mother made Michelle harden her heart. She even deletes the photos when her mother is sick so as not to remember the misfortune again. This response is a denial of the sadness she is feeling.

Pressure of Future Dreams

Mental pressure is a person's emotional state when experiencing pressure from various things, and when someone experiences difficult things, someone tends to experience a deadlock in the mind. There will be things that hinder or conflict between desires and beliefs. In line with this statement, Michelle Zauner feels the pressure of her future dreams. Therefore, this will be discussed through the data below.

When I found out my mother was sick, I'd been out of college for four years and I was well aware I didn't have much to show for it. I had a degree in creative writing and film I wasn't really using. I worked three part-time jobs and played guitar and sang in a rock band called Little Big League that no one had ever heard of. I rented a room for three hundred dollars in North Philly, the same city where my father grew up and from which he eventually fled to Korea when he was around my age (Zauner, 2021: 38).

Michelle dreams of becoming a musician. She has been struggling for years to make her dream come true. Even she does not pay attention to the opposition of her parents. However, when she found out that her mother is sick, her dreams seemed to hit and turn against her. Michelle thinks that in order to pursue her dream of becoming a musician, she has abandoned her education. As a result, she has no titles and cannot boast of any accomplishments. There is nothing her parents can be proud of more than her. In fact, her band, Little Big League, is not well known and has minimal income. Therefore, Michelle works three part-time jobs to still be able to make ends meet. From the data above it can be said that there is conflict whether she will continue to be a musician or follow her mother's wishes so that she can continue her education.

Michelle believes that one day her band will be successful and famous. But she still cannot be denied that the path she has chosen is getting harder. This is illustrated by the quotation below.

I decided to stick around Philadelphia because it was easy and cheap and because I was convinced Little Big League might someday make it. But it had been four years now and the band had neither made it nor shown any real sign of spurning anonymity. A few months back I'd been fired from the Mexican fusion restaurant where I'd waitressed for a little over a year, the longest I'd managed to hold on to a job. I worked there with my boyfriend, Peter, whom I'd originally lured there in a long-game play to woo myself out of the friend zone, where I'd been exiled seemingly in perpetuity, but shortly after I finally won him over, I was fired and he was promoted. When I called my mom for a little sympathy, incredulous that the restaurant would fire such an industrious and charming worker as myself, she replied, "Well, Michelle, anyone can carry a tray." (Zauner, 2021: 39).

The data above shows the difficulties that Michelle faced. After going against her parents' wishes, she decides to live in Philadelphia, apart from the cheaper cost of living, she is also sure the band would be successful there. Success in career and work is the hope that always surrounds her. However, it has been four years since the band has shown no success. In fact, she is fired from her job at a Mexican fusion restaurant. When she complained, her mother instead answers with sarcasm. The pressures that she

continues to experience, increasingly distance her from her dream of becoming a successful musician. Her hopes were clouded by the problems that keeps coming.

The pressure Michelle feels isn't just from other people and her job. But it also came from the person closest to him, namely his mother. This statement will be proven from the data below.

“What’d you think of my show yesterday?” I said, squirting gochujang into my bibimbap.

“I’m just waiting for you to give this up,” she said. My eyes fell into my rice. I broke my yolk with my spoon and pushed it around the stone bowl over the vegetables. My mother leaned in and began spooning some bean sprout soup into my bibimbap. The liquid sizzled against the sides.

“I should have never let you take guitar class,” she said. “You should be thinking about the colleges, not doing this weird thing.”

“What if I don’t want to go to college?” I said brazenly, wrenching away from her grasp. I shoveled a spoonful of the scalding mixed rice into my mouth, lobbing it around with my tongue, creating an air pocket that let out the steam. My mother looked around the restaurant nervously, as if I had just pledged faith to a satanic commune. I watched her try to collect herself.

“I don’t care if you don’t want to go to college. You have to go to college.”

“You don’t know me at all,” I said. “This weird thing—is the thing that I love.” (Zauner, 2021: 59-60).

From the quotation above, the fight between Michelle and her mother is illustrated. Previously, Michelle invites the parents to watch her band perform. So now, she wants to know what her mother thought of the show. However, instead of complimenting her, her mother replies sarcastically that Michelle is just wasting her time and she is just waiting for Michelle to give up on her dream. She adds that she should not have let her learn guitar. Her mother wants her daughter to go to college even though Michelle does not want to and thinks her dream is something strange. Receiving opposition from her mother certainly makes Michelle depressed so that she releases her anger. It can be concluded that there is a conflict between her mother’s wishes and Michelle's dreams. Her mother wants her daughter to stay in school while Michelle wanted to be a musician, which her mother thought is odd.

5. Conclusion

After analyzing the novel *Crying in H Mart: A Memoir* by Michelle Zauner, the researchers came to several conclusions. Michelle experiences both external and internal conflicts. External conflict is illustrated when Michelle has a) difficulties of being mixed-blood, b) Being not compatible with her father; and then, internal conflict is illustrated with a) sadness of her mother's illness and death, and pressure of future dreams. The external conflict that happened to Michelle is a social conflict. Social conflict is a conflict that occurs between characters and their environment, or among human relations because of strife, conflict, or oppression. Based on the analysis, it can be concluded that Michelle experiences conflict with the American environment,

namely difficulty of being mixed-blood and experiencing conflict with their father i.e., incompatibility with their father.

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INJUSTICE IN EKA KURNIawan'S NOVEL *BEAUTY IS A WOUND*

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Abstract

This study entitled *Injustice in Eka Kurniawan's Novel Beauty is a Wound* focuses on the injustice experienced by some women, Dewi Ayu and her four daughters. The main purpose of this study is to determine the types of injustice experienced by some women. In analyzing the novel *Beauty is a Wound*, descriptive research method was used to identify, classify and analyze the data. The collected data are divided into two categories: primary data and secondary data. The primary data is the novel *Beauty is a Wound* (2002) itself. The secondary data are some books and literatures related to the analysis such as from books or journals of injustice issues, from the internet and other relevant information to the analysis. The data are collected through library research. The result of the study shows that there are three types of injustice found in the novel. They are discrimination, subordination and violence.

Keywords: Discrimination, injustice, subordination, violence.

1. Introduction

The world of literature does not only talk about beauty, but also the meaning of life, love, and affection. Literary work contains critical ideas aimed at the government and social realities that are deemed incompatible with the hopes and interests of the community (Manugeran, et al, 2020). Moreover, Novels as a reflection of society illustrate the reality of the community in terms of social, economic and cultural activities that are developed in the community because literature is inseparable from the real life of society (Pardi, et al, 2020). Novels and literary works were used to express criticism (Nasution, et al, 2023). *Beauty is a Wound* is the first novel written by an Indonesian writer, Eka Kurniawan. The novel was published in 2002 in collaboration with Yogyakarta Cultural Academy and Window Publisher (Salaila & Asnani, 2022). The protagonist is Dewi Ayu. She is the main character in the novel who is mixed descent between natives and Dutch. She experiences the injustice who were forced to become prostitutes during the colonial period. Then she became a prisoner of war during the Japanese colonial period along with other girls who are turned into prostitutes and forced to satisfy the desires of the Japanese soldiers. Then after not being a prisoner of war, Dewi Ayu remained a prostitute because of economic pressure. She has to support her children.

Levy and Sidel (2013) define that injustice is the denial or violation of economic, sociocultural, political, civil, or human rights of specific populations or

groups in the society based on the perception of their inferiority by those with more power or influence. Injustice is a condition when a group or individual is treated differently and marginalized in society (Zaki, 2020). Injustice in treatment also creates a social inequality in society which will have an impact on the continuous inheritance of such treatment. Injustice arises because of things that are not in accordance with reality. For example, the difference between the applicable law and the regulations that apply in society.

Injustice generally does not connote law enforcement. It is unfair to only place justice on one side and eliminate it on the other, nor is it fair to only place justice on a group of people while others do not. Injustice is the advantage to some to pursue the vices of others. Injustice is not only done intentionally and consciously but also often done without being fully realized because it runs structurally (Faturrochman, 2008). Injustice is more dominant than justice.

This study is concerned with injustice with three important points namely the discrimination, subordination, and violence. Discrimination is treatment differently because of membership in a particular ethnic group (Brigham, 1991). Subordination has the meaning of being placed under or in an inferior position before others, or being submissive against the control or authority of others (Bhasin, 2001). Violence is a deliberate act that results in physical injury or mental stress (Carpenito, 2009).

2. Literature Review

2.1 Discrimination

Brigham (1991) states that discrimination is a treatment differently because of membership in a particular ethnic group. According to Theodorson & Theodorson in Futhoni dkk (2009:3), discrimination is unequal treatment of individuals or groups based on something, usually categorical, or specific attributes, such as based on race, ethnicity, religion or membership of social classes. Wahyudi (2014: 6) states that the meaning of discrimination is unfair and unbalanced treatment that is carried out to distinguish individuals, or groups, or distinctive attributes, based on ethnicity, religion, or social class membership.

Based on some definitions above, discrimination means any distinction, exclusion or restriction which has the effect or purpose of reducing or nullifying the recognition, enjoyment or exercise of human rights and fundamental freedoms in human life.

2.2 Subordination

Sugihastuti and Sastriyani in Nasri (2016: 229) state that subordination is the restriction of women only to certain activities and is placed in a lower social position and is often undervalued, that women who are irrational and emotional lead to the assumption that women cannot lead and end up placing women in an unimportant position. Fakihi (2008: 15) argues that subordination occurs in a variety of different forms from time to time and from one place to another place. The assumption that women are irrational or emotional so that women cannot appear to lead, resulting in the emergence of an attitude that placing women in an unimportant position. So, it can be said that subordination is an attitude or action a society that places women in a lower position than men.

Shofiyah (2019) states that men and women are different in society because of their activities. Women activates as domestic work related to household chores, such as

cooking, cleaning the house, and taking care of children are tasks for everyone. This women activity is considered as subordinate work. While men activate outside, earning for living. Karl in Widya & Asnani (2020) states that women have the primary responsibility for their family's health and food, water and fuel. They work for unpaid job and largely unrecognized as well. Their major responsibilities are for the household but they have no right in having decision making power within the family.

2.3 Violence

Violence is a deliberate act that results in physical injury or mental stress (Carpenito, 2009: 22-29). According to Black (in Rabbani, 2017), violence is unfair use of force and cannot be allowed. The term "violence against women" refers to many types of harmful behavior directed at women and girls because of their sex.

Gelles and Straus in Huraerah (2007) define violence as any act carried out with the intention of, or perceived intention of, causing physical pain or injury to another person. The term violence against women has been used to describe a wide range of acts, including murder, rape and sexual assault, physical assault, emotional abuse, battering, stalking, prostitution, genital mutilation, sexual harassment, and pornography (Crowell et.al, 1996).

3. Research Method

The research method used to study the novel Eka Kurniawan's novel *Beauty is a Wound* was a descriptive method (Sugiyono, 2018). The data sources of this research were some words of the novel. The writers identify, classify and analyze that some words in relating to injustice: discrimination, subordination, and violence.

4. Discussion

In discussion, the writers present injustice in the forms of discrimination, subordination, and violence.

4.1 Discrimination

Dewi Ayu is one of the main characters in this novel. She is also one of the female figures who receive acts of discrimination. The discrimination against Dewi Ayu began when she was a prisoner. At a moment, Dewi Ayu had to swallow a complicated reality. She should meet the Soldier Commander to serve the commander's lust in exchange for medicine and food.

I replaced the girl from earlier, Commander. You slept with me but gave her mother some medicine and doctor. And the Doctor!
(Kurniawan, 2002: 69)

Alamanda is a woman who experienced physical discrimination, due to the violent actions of the Shodancho who attacks their organs and sexuality, which is done intentionally, causing great pain or suffering, whether physical, spiritual or sexual.

Alamanda still saw his face which was a streak of white at a distance so close to his eyes, he felt his genitals being torn apart by this barbarity. (Kurniawan, 2002: 212-213)

Shodancho raped Alamanda because he was very infatuated with Alamanda's beauty, even before she had time to rape her proposed to Alamanda in a kind way but

Alamanda refused it arrogantly. This is what makes the Shodancho commit the act of rape. Before being raped, he drugged Alamanda and took him to an old house, where he then carried out his bad intentions. Attacks in the form of forced sexual intercourse he did. As a woman, Alamanda was powerless to put up a fight.

4.2 Subordination

Subordination means an assessment or assumption that a role performed by one sex is inferior to the other. Social values and culture in society has separated the roles of men and women. Women are considered responsible and have a role in domestic or reproductive affairs, while men are in public affairs production. It is as long as social respect for domestic and reproductive roles is different with the role of the public and reproduction, so long injustice remains will still occur.

It cannot be believed, that we are leaving our own Houses behind!" said the woman next to her. "I hope it won't be for long I hope that our army can beat back the Japanese, said Dewi Ayu. Otherwise we are going to be traded like '*sugar and rice*'. (Kurniawan, 2002: 61

Subordination is an unimportant assumption that generally occurs in woman. Negative assumptions make women have no access which is as broad as men in certain societies. Subordination causes superordinate constructions and subordinate.

Women do not fully have power over themselves. Whoever and wherever a woman is, she still always has worry over what will happen to his body is included in own family environment. There is no guarantee of a safe space for woman. In addition, from the quotation above it appears that the beauty of women does not always provide comfort and security, even the ugly depiction of beauty ends as a Krisan lust, he gets no love actually from someone he considered a prince.

For years, Krisan had kept thinking about that idea, about having a hideous lover. What's wrong with ugly women? he asked himself. They can be fucked just like beautiful women can. (Kurniawan, 2002: 469)

Female characters who are raped in the novel is proof that women experience colonization of the body by men. Men still think that women are only objects that can be exploited, especially their bodies and sex. Women are creatures that subordinated because she has a weaker physique than men even to fight the colonization of her own body.

4.3 Violence

Sexual violence is a type of violence that can occur both in public and domestic spaces. Legal subjects for violent offender sexual intercourse are usually suffered by women and children often considered weak victims. Sexual abuse, including: forced sexual intercourse that committed against people who live in the household, forced relationships sexual intercourse against one within the scope of his household with another person for commercial purposes and/or certain purposes. Sexual violence refers to any sexual activity, it from can be in the form of assault or without attack.

Two men just finished having sex with her, 2 men were satisfied and cleaned up the rest of the illicit goods with clothes the men were crazy, the others slept violently while the others could not wait for their

rations to be given very disgusting they even rubbed their genitals in front of the street without shame. (Kurniawan, 2002: 179)

Sexual violence occurred against Dewi Ayu and other women. Violence is not only done by a man but all Japanese soldiers. They take turns. They think that women are just playing to release their lust. Even though the women are crying or in pain, they continue to sleep with her in turns.

5. Conclusion

Injustice is a condition when a group or individual is treated differently and marginalized in society. Discrimination in the novel occurs in the type of physical sexual. Subordination in the novel is occurred when women have no right to access. Violence in the novel happens physically, psychologically, and sexually.

Discrimination contained in the novel *Beauty is a Wound* is discrimination from the colonial nation. The treatment of the Dutch was different from the Japanese soldiers. The Japanese Soldiers treat indigenous women with violence. The subordination can be seen from women who are raped in the novel. This proves that women's body is colonized by men. Men still think that women are just objects than can be exploited, especially their bodies and sex. Women are subordinated creatures because they are considered physically weaker than men; even, they are considered unable to fight against the colonization of their own bodies. The violence experienced by the female character in the Eka Kurniawan's novel can be seen that the violence occurs mostly in the reality of life.

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COURAGE IN R. J. PALACIO'S NOVEL *WONDER*

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Abstract

This research is entitled *Courage in R. J. Palacio's Novel Wonder*. This study focuses on the types of courage and the factors behind the courageous actions taken by August Pullman as a protagonist in the novel. It examines what actions are considered courageous actions and what factors affect the courageous actions. This study used the qualitative method as the research method because the data is not numerical. The type of data in the study is the text from two data sources, i.e., primary data and secondary data. The primary data source is the novel, and the secondary data source is the related information. The aim of this study is to find out what types of courage are given by the protagonist and what factors cause him to be courageous in the novel. The writers used Dungeat's theory of the six types of courage to classify the types. The study also applied the study conducted by Rate et al. in implicit theories of courage to classify the factors of courageous actions. The result of the study shows that first, the types of courage found in the protagonist are physical courage, social courage, intellectual courage, and emotional courage; second, the factors that can be found in the protagonist are external circumstances, affective, and motivational factors.

Keywords: *courage; factors of courage; types of courage; wonder*

1. Introduction

Wonder (2012) is a novel written by American writer and graphic designer R. J. Palacio. *Wonder* is her debut novel and was published by Alfred A. Knopf Inc., a New York publishing house, on February 14, 2012. *Wonder* is a children's novel that tells the story of a boy named August Pullman, Auggie, who has a facial deformity that is very rare from birth called Treacher Collins syndrome, or TCS, which is also known as mandibulofacial dysostosis. Since childhood, he has had to undergo various health treatments. He didn't even go to a regular school. At home, Auggie studies by homeschooling with his mother. In this case, the problem that will be studied focuses on the courage to overcome all the obstacles faced by the character, namely August Pullman, Auggie.

Courage is trying something scary and surviving even when doing it is excruciating. According to Paul (2010), courage is the state or quality of mind or spirit that enables a person to face difficulty, danger, pain, or vicissitudes with self-possession and without fear. Courage is the mental or moral strength to venture, persevere, and

withstand danger, fear, or difficulty. Courage stems from a connection to a cause and is driven by motivation, love, devotion, compassion, or passion.

The reason why the writers chose this topic is because of the theme of the novel *Wonder*. The writers are interested in analyzing one of the dominant themes in this story, namely the courage of the protagonist, August Pullman. The protagonist in the novel who suffers from a complicated disease, is discriminated against by society because of his physical appearance. People were always watching him wherever he was, and it made him uncomfortable. Moreover, he is homeschooled, and his mother is the only teacher he has. It is interesting to know how August Pullman, with his courage against it all, was finally able to accept himself in his life after being depressed for being an abnormal child and being discriminated against by society, especially his school friends. Life is a series of challenges and obstacles that must be faced with courage. It means that courage is needed in this life. Courage is a kind of strength, power, or determination to face a scary situation. Courage is needed when a person feels fear, pain, or anxiety. Courage is needed in almost every basic human activity. People need courage to face their desired destiny and overcome despair. Therefore, the writers want to analyze in detail how the protagonist, August Pullman, has the courage to go through all the discrimination he has experienced, and courage is an interesting topic to study.

2. Literature Review

The protagonist is the main character who generates the action of a story and engages the reader's interest and empathy. The protagonist is often the hero or heroine. The protagonist is the central person in a story and is often referred to as the story's main character. According to Fowler (1987), a protagonist is the main character in a story, novel, play, or other literary work, it is the character that the reader or audience emphasizes. Protagonist in ancient Greek drama: the first actor to engage in dialogue with the chorus, in later dramas playing the main character and some minor characters as well (Protagonist, 2013).

Nurgiyantoro (2010: 176-177) says that the protagonist is a character whose storytelling is prioritized in the novel in question. He is the character who is described the most, both as the perpetrator of the incident and as a result of the incident. Baldick (2001: 207) defines the protagonist as the chief character in a play or story, who may also be opposed by the antagonist. Originally, in ancient Greek theater, the protagonist was the principal actor in a drama. A protagonist is the main character in a plot or play. Basically, a protagonist is always a hero or heroine in a story.

Based on the definition of protagonist above, the protagonist can be defined as the main actor in a literary work. The protagonist is the character who pushes the action forward. Since the protagonist is the central character of a story, it is he who must determine where it goes. The protagonist is always present as an important actor who influences the development of the story. This shows that the protagonist is very influential in the course of a story, both in novels and in other literary works.

2.1 Definition of Courage

Wodaard (2004: 174) says that courage is defined as the ability to act for a meaningful (noble, good, or practical) cause despite experiencing the fear associated with a perceived threat exceeding the available resources. Courage requires sacrifice, risk, and overcoming fear for a good purpose. To have courage is to endure, persevere,

and overcome. While Kidder (2009) states that courage is the quality of mind that enables one to encounter danger and difficulties with firmness, or without fear, or without fainting of the heart.

Paul (2010: 2) also defines that courage comes in different ways. Being courageous can be from surviving through cancer to a child rescuing his dog from a busy street, and also towards people that are judging others by what they do, wear or say. Courage is also doing some brave deeds without thinking about what the consequences could be. She says that we have all faced the challenge of being courageous, and being courageous is not always easy because it takes heart to do a courageous act.

Clancy in Rate (2007) says that courage is likely defined as a willingness to face tough choices as well as overcoming the fear associated with them. Courage has been defined by Walton in Rate (2007), who says courage consists of three characteristics: (1) careful presence of mind and deliberate action, (2) difficult, dangerous, and painful circumstances, and (3) a morally worthy intention at the agent's personal risk and suffering.

In addition, Sutherland (1996) stated that courage is what it takes to overcome fear. Fear is an emotion that corresponds to a perceived risk. So, to show courage, one has to understand the risks and move on. In human life, obstacles always come into our lives anytime and anywhere without knowing what obstacles they will be. Courage is the answer to facing unexpected obstacles as well as the big obstacles that come in our life.

2.2 Types of Courage

According to Dungeat's theory (2011), types of courage are divided into six, i.e. physical courage, social courage, intellectual courage, moral courage, emotional courage, and spiritual courage. These types will be explained further below.

2.2.1 Physical Courage

Physical courage is the type most people think of first, the one that allows us to risk discomfort, injury, pain, or even death. Physical courage is all about making use of physical strength to deal with the problems and difficulties that arise in life. It can be related to the physical strength shown by individuals to save somebody's life by putting his or her own life at risk. Examples in everyday life include firefighters running into a burning building, saving and protecting children from dangerous animals, police catching thieves, and someone undergoing chemotherapy. We have every right to be wary of pain: it tells us where our limits and boundaries are. However, sometimes there are things that are more important than pain, and our physical fears become boundaries to be crossed. However, sometimes there are things that are more important than pain, and our physical fears become boundaries to be crossed. Therefore, physical courage requires keeping the body healthy, strong, and tough to get through any challenges, be they physical challenges or other challenges.

2.2.2 Social Courage

Social courage is defined as a display of courage in which the risks involved could damage an individual's esteem in the eyes of others. Social courage is standing up tall, being able to greet the world with your head held high, and feeling comfortable in your own skin. Social courage means not conforming to the expectations of others and

being willing to show your true self, even if it means risking social disapproval or punishment. It means being able to express opinions and preferences without checking to see if they are in line with "everyone else's" opinions and preferences. It helps us apologize and move on. It is not about attracting or craving attention, it's about not minding attention. Some simple examples of social courage are being honest, admitting mistakes, and apologizing to people when you make mistakes. Another example of this type of courage is being yourself. Being true to yourself without checking to see others' preferences is a courageous action.

2.2.3 Intellectual Courage

Intellectual courage means being willing to grapple with difficult or confusing concepts and ask questions, it means being willing to struggle to gain understanding and answers and risk making mistakes. Sometimes what we learn challenges previously accepted ideas or contradicts the teachings of a family or cultural group. Intellectual courage means being intrinsically motivated to learn and question rather than extrinsically motivated. Given the information explosion of recent decades, along with easy and indiscriminate access to it, being a critical thinker will only become more important, not less. Being passive recipients of information and forgetting to track sources or cross-reference data can quickly turn even the brightest minds into moldable mush. Integrity and authenticity are interwoven with intellectual courage; they mean telling the truth no matter how uncomfortable. A simple example is a student who asks questions during the teaching and learning process in class. Many students do not dare to ask the teacher questions, even though the teacher has given students the opportunity to ask questions about the topic being discussed.

2.2.4 Moral Courage

Moral courage is the ability to stand up for and practice that which one considers ethical, moral behavior when faced with a dilemma, even if it means going against countervailing pressure to do otherwise. Moral courage requires that we rise above the apathy, complacency, hatred, cynicism, and fear-mongering in our political systems, socioeconomic divisions, and cultural and religious differences. Doing the right thing means listening to our conscience, that quiet voice within. Ignoring that voice can lead to feelings of inadequacy, guilt, and diminished personal integrity. Moral courage requires us to make judgments about what actions or behaviors are supportive of our highest ideals and which ones are destructive. It demands that we recognize our responsibilities and see the consequences of our own actions. Standing up to a bully and volunteering in volunteer activities are simple examples of moral courage. Simpler examples of moral courage are picking up trash and doing homework or chores without being reminded.

2.2.5 Emotional Courage

Emotional courage is being open to experiencing the full spectrum of emotional experiences, both positive and negative. Often, the terms "emotion" and "feeling" are used interchangeably, but it's good to be more precise. Emotional courage also means loving yourself, being proud of yourself, and believing that you deserve love and happiness. Basically, it has to do with self-acceptance, coupled with a willingness to step outside of our comfort zone and explore new ways that may not be familiar. It also seems to be related to the quest for self-realization and fulfillment. Emotional courage

requires extracting and removing the real and largely intangible sources of fear that result in anxiety, worry, sadness, and depression that can poison the proverbial source of joy. Happiness is the keyword most associated with emotional courage and having the courage to be happy unconditionally. Emotional courage means being willing to give your heart without expecting anything in return, such as helping a friend who is in trouble, helping a stranger who is in trouble, showing affection in public, and maintaining eye contact, and smiling.

2.2.6 Spiritual Courage

Spiritual courage fortifies us when we grapple with questions about faith, purpose, and meaning, either in a religious or non-religious framework. Spiritual courage means being available to the deepest questions about why we are here, what is my life for, do I have a purpose? These are profound existential questions and can be quite frightening, which suggests why fundamentalism of all kinds can gain mastery over us. Thus, we yearn for definite answers to these questions and are attracted to ideologies that offer a resolution to our uncertainty. Spiritual courage means accepting that you are unlikely to find the answers but asking them anyway. We all must call upon our spiritual courage when we consider our own mortality. Spiritual courage means opening ourselves up to our own vulnerability and the mysteries of life. Spiritual courage allows us to encounter people of different religious faiths and spiritual traditions without judgment. Praying sincerely is one example of spiritual courage. There are other examples, such as respecting one another's religions and letting go of the need to control everything in life.

2.3 Factors of Courage

Rate et al. (2007) conduct a study to analyze what factors can cause courage in a person. They conclude there were three factors. They are external circumstances, affective, and motivational.

2.3.1 External Circumstance

External circumstances are factors that affect courage from the outside. It is intended to be an event that occurs in the environment and that prompts a person to have feelings of courage. External circumstances, including behaviors such as defending in difficult situations, persevering in the face of obstacles, not giving in to fear when making decisions, and "acting" even in the face of fear.

2.3.2 Affectives

Affective is a word that crops up a lot in psychology; it means having to do with emotions or moods. As humans, we have feelings. We are created to be able to feel happy, sad, fearful, and other emotions. You could say these affectives influence from within. Affectives factors are factors that greatly influence a person's ability to be brave, because if there is no feeling like fear, a person might not have the drive to do something bold. Affectives are very related to courage.

2.3.3 Motivational

Motivation is also one of the factors that influence the emergence of one's courage. Motivational: Here is the maximum motivation to do noble deeds with the aim of wanting to achieve the ideal end result of a courageous act. The results here are not

getting recognition and praise from people, but they are results achieved to satisfy yourself and also achieve your own ideal goals.

3. Research Method

A research design is a plan or strategy for conducting research. Research design is a set of methods, frameworks, and procedures used by the researcher to collect and analyze data related to the subject matter of the research problem. Research design also serves to design or develop an intervention with the aim of solving complex problems in the field of education.

This research, with the title *Protagonist's Courage in R.J. Palacio's Novel Wonder*, discusses courage by the protagonist, August Pullman. This research was analyzed based on the six types of courage proposed by Dungate (2011) and implicit theories by courage by Rate, Clarke, Lindsay, and Sternberg (2007) to classify the factors of courageous actions. In conducting this study, the writers used a qualitative research method to process and arrange the data. Creswell (2009: 4) states that qualitative research is a study to investigate and understand the meaning individuals or groups assumed to be a social or a human problem. It is used to find out why and how a social phenomenon happens.

4. Discussion

4.1 Protagonist's Courage Types

In this research, the writers present the data that she found in the novel based on the six types of courage. According to Dungate (2011), types of courage are classified into six categories. They are physical courage, social courage, intellectual courage, moral courage, emotional courage, and spiritual courage. Then the writers analyze the courage type in the data and analyze the factors of courage as well.

4.1.1 Physical Courage

Physical courage is about having the guts to do something that might physically stand up to someone's fears and take some action. Just like what August did when he helped his friend, whose actions would harm him too. August has physical courage, and we can see that in the following quotation.

"Look," I said, stepping in front of Jack and holding my hands up in the air like a traffic cop. "We're a lot smaller than you guys . . ."

"Are you talking to me, Freddie Krueger? I don't think you want to mess with me, you ugly freak," said Eddie. And this was the point where I knew I should run away as fast as I could, but Jack was still on the ground and I wasn't about to leave him. (Palacio, 2012: 184)

During the big movie *Night Retreat*, August and Jack run into big trouble. When they were about to return to the giant screen, they met a group of 7th graders, and they made fun of August's face. They fought so that Jack was pushed and fell. August thinks he has to protect Jack even though Auggie's body is smaller than his. He has the physical courage to stay and protect Jack by not leaving his friend alone.

4.1.2 Social Courage

Social courage is the courage that someone has to express opinions and be themselves without checking other people's preferences and opinions. It is about being

true to yourself despite the risk of discomfort and social disapproval from others. The social courage that August shows when he is no longer ashamed of himself is shown in the following quote.

Walking through the halls that morning on my way to the lockers was, I have to say, absolutely awesome. Everything was different now. I was different. Where I usually walked with my head down, trying to avoid being seen, today I walked with my head up, looking around. I wanted to be seen. (Palacio, 2012: 60)

The data above shows that August has social courage. It can be seen in his increased self-confidence on Halloween at his school. So far, August can only look down when he goes to school because he does not have the courage to show his face. Social courage is also shown in the data below.

Anyway, it's not that I care that people react to me. Like I've said a gazillion times: I'm used to that by now. I don't let it bother me. It's like when you go outside and it's drizzling a little. You don't put on boots for a drizzle. You don't even open your umbrella. You walk through it and barely notice your hair getting wet. (Palacio, 2012: 145)

The data above shows that August has social courage. When August dared to be himself, regardless of the opinions of others, he was living in his inability to show himself.

The protagonist's social courage can also be seen from the data below.

"You want to know what's wrong with my face?"

"Yeah, I guess. If it's okay for me to ask."

He shrugged. I was so relieved that he didn't seem mad or sad.

"Yeah, it's no big deal," he said casually. "The main thing I have is this thing called man-di-bu-lo-facial dys-os-tosis— which took me forever to learn how to pronounce, by the way. But I also have this other syndrome thing that I can't even pronounce. And these things kind of just morphed together into one big superthing, which is so rare they don't even have a name for it. I mean, I don't want to brag or anything, but I'm actually considered something of a medical wonder, you know."

He smiled.

"That was a joke," he said. "You can laugh."

I smiled and shook my head.

"You're funny, Auggie." I said.

"Yes, I am," he said proudly. "I am cool beans." (Palacio, 2012: 95)

The evidence above shows that August, as the protagonist, has the courage to reveal who he is and what illness he suffers from without feeling ashamed to reveal it when one of his best friends, Summer, asks about his facial condition.

4.1.3 Intellectual Courage

Intellectual courage is about asking questions, being willing to struggle to gain understanding and answers, and having a relentless quest for the truth. August has

intellectual courage in his life. August has intellectual courage, as can be seen in the following quotation.

"The word's 'supposedly,' by the way," I said.

"What are you talking about?"

"You said 'supposably' before," I said. (Palacio, 2012: 29)

Although Auggie has limitations in his face, he has strength in his brain. He is a smart kid not only in science but also in language. When Julian incorrectly says supposedly, he tries to justify Julian's supposably word. With this action, he can show his courage in his opinion and prove that homeschooled children are not stupid. August's intellectual courage is in other data.

"Okay, this one is the one," said August, pointing to a picture on the screen of a bunch of potatoes with wires poking out of them. "How to build an organic battery made of potatoes. Now, that's cool. It says here you could power a lamp with it. We could call it the Spud Lamp or something. What do you think?"

"Dude, that sounds way too hard. You know I suck at science."

"Shut up, you do not."

"Yeah I do! I got a fifty-four on my last test. I suck at science!"

"No you don't! And that was only because we were still fighting and I wasn't helping.

you. I can help you now. This is a good project, Jack. We've got to do it." (Palacio, 2012: 130)

August is a smart kid. He really likes science lessons. At the time, there was a science exhibition, and August was recognized for his courage in making decisions and taking action to make the spud lamp. August's intellectual courage can be defined as having an awareness of the need to face and deal fairly with ideas, beliefs, or points of view about which one has strong negative emotions and which have not been taken seriously.

4.1.4 Emotional Courage

Emotional courage is the courage to follow the heart instead of following the mind. An individual who has emotional courage is ready to experience positive emotions at the cost of negative ones. August has emotional courage, which means he follows his heart to keep positive emotions. This can be seen in the following quote.

"No, it's okay, Mom, really."

"You don't have to go to school if you don't want, sweetie."

"I want to," I said.

"Auggie . . ."

"Really, Mom. I want to." And I wasn't lying.

(Palacio, 2012: 32)

Although Auggie's first day at school is bad, especially after meeting Julian, he still wants to go to school. Even his mother, who initially persuaded him to go to school, suddenly changed her mind in order for Auggie to quit school. This shows Auggie's attitude of challenging himself by following his heart, which has positive emotions.

During the night at Broarwood Nature Reserve, August and his friends got into a fight with the 7th graders. After the fight, August grew in emotional courage, as shown in the following data:

"Yo, dudes," said Jack, hand high in the air. "That was really cool of you guys to come back for us. Really cool. Thanks."

"No problem," answered Amos, high-fiving Jack. And then Miles and Henry high-fived him, too.

"Yeah, dudes, thanks," I said, holding my palm up like Jack just had, though I wasn't sure if they'd high-five me, too. (Palacio, 2012: 178)

On the data, August ventured to raise his hand to do a high five like his other friends did. Even though he thought his friends were not replying to his high fives, he already had the courage. Simply, emotional courage means that you are willing to act on your emotions when you feel them, even if you fear the outcome.

4.2 Factors of Protagonist's Courage

Every courageous act that the protagonist performs in August has factors that affect his taking those actions. Rate et al. (2007) conducted a study to analyze what factors can cause courage in a person. Those factors are external circumstances, affective, and motivational. Those factors are found in the novel as factors behind the protagonist's courageous actions.

4.2.1 External Circumstances

External circumstances are events that occur around a person. This is a factor that influences the outside. This event happened around August for the protagonist and influenced him to be courageous. The first incident occurred when August's sister, Via, made him think from a different perspective and taught him how to act and deal with the problems he experienced at school like other people in general. It can be seen in the following quotation.

"You have to go back to school. Everyone hates school. sometimes. I hate school sometimes. I hate my friends sometimes. That's just life, Auggie. You want to be treated normally, right? This is normal! We all have to go to school sometimes despite the fact that we have bad days, okay?" (Palacio, 2012: 84)

Via reassures Auggie that what he is going through is normal in life. He wanted to convince August that the problem was not because he was different, but that it was normal and often happened in daily life or at school. August had to be strong and brave to face things like that. She also told August that if he avoided his problems at school and did not want to go to school anymore, he would be treated like a child with special needs because he could not handle his problems on his own.

"The point is we all have to put up with the bad days. Now, unless you want to be treated like a baby the rest of your life or like a kid with special needs, you just have to suck it up and go." (Palacio, 2012: 84)

August began to think that what Via said was true: that he should face his problems at school by acting like he was, not by avoiding them, because it would be

more complicated if he avoided them. August became a more courageous person. He was brave enough to come to school after what he had been through.

When their dog named Daisy gets sick and is about to be taken to the emergency vet. August had only thought about people's views of him. Via had said this to August.

"Auggie," said Via. "Come quick. Mom needs to talk to you."

"I'm not apologizing!"

"This isn't about you!" she yelled. "Not everything in the world is about you, Auggie! (Palacio, 2012)

Through the data above, she said that to August to make August realize that he wasn't always the center of all attention and not everything about him. That there are many things in this world outside of him and he should be aware of that.

4.2.2 Affective Factor

Affective is commonly known as mood or feelings. It could be said that this is a factor that affects someone from the inside. Feelings can be positive or negative. These feelings affect the protagonist when she makes decisions and takes courageous actions. Before August joined the school, he only interacted with his family. He only learns something from his family and only has problems with family. Ever since he entered school, he had been very afraid to meet other people, even though school was, like he thought, a terrible place for a child. But he got inspiration from his teacher, Mr. Brown, to be more daring, as shown in the data below.

As I wrote down Mr. Browne's September precept, I suddenly realized that I was going to like school. No matter what. (Palacio, 2012: 42)

From the data above, August used to be very reluctant to interact with other people, especially at the school he hated so much. August became a child who liked school thanks to the positive energy of Mr. Brown. One of the inspirations that Mr. Browne gave was, "When given the choice between being right or kind, choose kind." From there, August had a positive feeling that he would like school.

4.2.3 Motivational Factor

The factor that influences August's courage is motivation. This factor is the one that motivates someone to take courageous action. August got a lot of support from the people around him, especially his mother. The first was when August didn't want to go to school because he didn't have the courage and didn't trust himself. However, her mother tries to make her understand that this is the best choice for her. This can be seen in the quotation below.

"I'm not going to say it won't be a big challenge for you, because you know better than that," she answered. "But it'll be good for you, Auggie. You'll make lots of friends. And you'll learn things you'd never learn with me." She turned in her seat again and looked at me. "When we took the tour, you know what they had in their science lab? A little baby chick that was just hatching out of its egg. It was so cute! Auggie, it actually kind of reminded me of you when you were a little baby . . . with those big brown eyes of yours. . . ." (Palacio, 2012: 16)

Since he was born, August's mother has always given positive support to what he always does. After what he experienced at school, he locked himself in his room, and every night his father and mother accompanied him to sleep. His mother read a book to August. Suddenly, August started crying, and his mother gave him motivation, as shown below.

Mom put the book down and wrapped her arms around me. She didn't seem surprised that I was crying. "It's okay," she whispered in my ear. "It'll be okay." (Palacio, 2012: 50)

The words spoken by August's mother could motivate August to be a brave child, to face problems calmly, as well as to give understanding to August that he was not a strange child, even though he was born different from other people, he was still valuable.

The motivation he gets is not only from his mother, but he also gets it from his sister as we find in the following data.

For a second, I imagined how cool it would be to be Via and Justin right then, having all these people standing up and cheering for them. I think there should be a rule that everyone in the world should get a standing ovation at least once in their lives. (Palacio, 2012: 161)

He also got motivation from his sister. When he saw Via's appearance, he thought that he wanted to be like her. He also wanted to get a standing ovation.

5. Conclusion

After analyzing R.J. In Palacio's novel *Wonder*, the author finds four types of courage out of six types of courage based on the conversation or dialogue and narration used by August Pullman as the protagonist in the novel. The types of courage found in August are physical courage, social courage, intellectual courage, and emotional courage. The courage shown in the novel is when August dares himself to overcome various obstacles by overcoming his fears. It is seen that August has taken many bold actions to overcome his fear, such as starting to attend school and interacting with people other than his family.

All types of courage are contained in August and his actions are motivated by external, affective, and motivational factors. These factors can be seen as motivating August to be bold. External circumstances are needed to trigger one's feelings (affective), and motivation is needed to overcome them. Each type of courage data contained in the novel is influenced by three important factors: external circumstances, affective factors, and motivational factors.

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ANXIETY IN JOHN GREEN'S NOVEL *THE FAULT IN OUR STAR*

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Abstract

This study aims to reveal the type of anxiety experienced by the protagonist and her defense mechanisms against the anxiety in John Green's novel *The Fault in Our Star*. The causes of anxiety can be seen for the first time when Hazel is diagnosed with thyroid cancer. That situation results in a big impact on people around her, especially her parents' boyfriends. They get worried that she will hurt the people around her. This study uses the psychoanalytic theory of Sigmund Freud to explain the protagonist's type of anxiety and her defense mechanisms to get rid of the anxiety. In completing the analysis, this study applies the qualitative research method because the data collected in this study are in the form of words as quotations taken from the source. The results of this study indicate that the first protagonist's anxiety is caused by feeling guilty, overthinking, and worrying about keeping an eye out for the future. Therefore, two types of anxiety can be found in the novel. They are moral and realistic anxieties. Then, the protagonist commits two defense mechanisms to avoid her anxiety. They are rationalization and reaction formation. Finally, this data proves that the protagonist in the novel suffers from anxiety, and she tries hard to cure the disease.

Keywords: *Anxiety; Defense mechanisms; Emotion; Psychoanalysis*

1. Introduction

One of the negative human emotions is anxiety. Every human being experienced nervousness, concern, or fear since anxiety is our emotional reaction to circumstances that make us feel unpleasant, unfamiliar, or difficult. We experience this level of worry in both young and old people. Goelman in Khoerunnisa (2011) says that emotion refers to a typical feeling and thought, a biological and psychological state, and a series of actions. Emotion itself is a feeling of stimulation from outside the human body. For example, feelings of worry will encourage changes in one's behavior, and it will be more difficult to act psychologically. This feeling of worry will encourage humans to behave in doubt.

According to Nevid et al. in Shaleh (2019: 63), anxiety is a state of fear or worry that expresses concern about the likelihood of a negative event occurring soon. People will worry and experience anxiety about leaving their loved ones and making them sad. This kind of anxiety typically has an emotional impact on the person, who may hesitate to make choices. People with this kind of anxiety simply need trust, confidence, and the

safest location to share experiences or receive affection from family, friends, lovers, or friends.

The Fault in Our Star is a work of fiction by John Green. This novel was first released in the United States and has been translated into many languages, making it a Good Reads Choice Awards Winner for Best Young Adult Fiction (2012), in the 1st position. The New York Times Best Seller (2012) John Green was included in Time magazine's list of the most influential people in the world. *The Fault in Our Star* tells the story of Hazel, a patient with liver cancer who is forced by her parents to join a support group, where she meets Augustus, a fellow cancer survivor. Hazel falls in love with August at first sight. This August is a cheerful child. The two of them finally become friends and share their life stories. When Hazel almost succeeded in achieving her wish, Hazel's disease recurred and made Hazel think of keeping her distance from August, but August still tried to contact Hazel. When August began to confess his feelings to Hazel that he liked Hazel, however, Hazel rejected him even though he also liked August. Hazel did not want to hurt August because Hazel was worried that she would leave her waters. Although many people can experience anxiety and worry about acceptance and mutual feelings in a relationship, anxiety tends to develop when a person experiences excessive fear or worry. For example, anxiety can make a person worry about the future or a relationship. People with relationship anxiety may end their relationship out of fear, or they may stay in the relationship but with great anxiety.

From the points above, this study makes it clear that anxiety can have an emotional impact on people, making it challenging for those who experience it to regulate their emotions. The protagonist is the one who starts all of these worries. Her anxiety influences her decision-making emotions. A cancer patient may have anxiety in general because they must undergo treatments to get rid of the cancer and the discomfort they experience. They may get anxious or ponder too much about their situation as a result of the treatments, but changing the focus of their attention can lessen their worry. It is comparable to the protagonist making an effort to get to know August Waters and becoming friends with members of his support group in order to manage their anxiety. She can then think more optimistically. Knowing the protagonist's anxiety and what she does to deal with it through deductive reasoning It is crucial to talk about this because modern individuals are now frequently attacked by such anxiety. As is common knowledge, the stresses of modern life often lead to depression in people. These folks become anxious as a result. In order for individuals to prevent anxiety attacks caused by what the novel's protagonist does, it appears vital to analyze anxiety. Therefore, this study includes the type of the protagonist's anxiety and her defense mechanisms to survive the anxiety attack.

2. Literature Review

2.1 Psychology of Literature

The study of human behavior and emotions is known as psychology. When evaluating literary works from the psychological perspectives of the authors, characters, and readers, psychology is a discipline of science that analyzes the behavior and mental processes being experienced. Literature is always connected to psychology, since literature, including novels, is heavily influenced by psychology. This psychology includes the psychology of the author as the creator of the work, the psychology of the characters, and the psychology of the reader as a connoisseur of literary works. Psychology in literary works is closely related to psychology or human nature. Through

psychology, we can know the characters of the author and the characters in the novel. Writers produce literary works with the intention that their readers will read, appreciate, and use them. Literature can also be defined as the expression of literary authors or writers who draw on their own experiences, as well as something that is thought, something that is felt, something that is owned, the spirit of the author, and a true picture that heightens emotion through words. (Sumardjo, Febry, 2017). The psychological reaction of the protagonist will be included in this study while analyzing the protagonist's worry.

According to Roekhan in Febry (2017), the contextual method in literary psychology is an approach that considers the characters psychological perspectives. One of the methodologies examined in literary psychology is the contextual approach, which is based on the psychological framework put forth by Sigmund Freud and C. Gustaf Jung. Psychology is a real or actual circumstance, whereas literature is unreal or imagined. situation. This is a key distinction between the two. Literature is frequently used to reflect a person's personality. The imaginary characters in literary works are strongly tied to the works' writers. In making a literary work, it requires a story that attracts its readers, so the authors make the story even more interesting by adding characters who have unusual or strange traits. The character will later be related to psychological factors that affect the emotions of the characters in the novel and become a problem. In psychological terms, literary works not only provide pleasure and inner satisfaction but also serve as a means of conveying moral messages to society regarding social reality. Literary psychology is an analysis of a literary work using the considerations and relevance of psychology.

2.3 Anxiety

Anxiety is a state of apprehension or worry that says that something bad will happen soon. Anxiety is the right response to threats, but anxiety can become abnormal if the behavior is not in proportion to the threat or if the feeling comes without a cause, as stated by Nevid et al. in Shaleh (2019: 63).

Anxiety disorders have been classified as neuroses for most of the 19th century. The term neurosis is taken from the word meaning *an abnormal or diseased condition of the nervous system*. In the 18th century, Cullen in Shaleh (2019:63) was replaced with the understanding of Freud in the 20th century. Freud said that neurotic behavior occurs when there is a threat that unacceptable anxiety-provoking ideas will emerge in the subconscious. Anxiety is also a certain condition in which a person faces something and is uncertain about his ability to deal with it. This is in the form of unpleasant emotions experienced by a person, not anxiety as a trait inherent in personality (Ghufron in Wijaya, 2017: 8).

2.3.1 Type of Anxiety

According to Freud (1893) in Andri (2007: 233-238), anxiety can be divided into three, namely neurotic anxiety, moral anxiety, and realistic anxiety, as follows:

a. Neurotic anxiety

Neurotic anxiety is apprehension about an unknown danger. The feeling itself exists in the ego, but it originates from the id impulse. Neurotic anxiety is not as much a fear of the instinct themselves as it is a fear of the punishment.

b. Moral Anxiety

This anxiety is the result of the conflict between the Id and the Superego. Basically, it is a fear of an individual's own conscience. When individuals are motivated to express their instinctual impulses contrary to the moral values referred to in the individual's superego, they will feel ashamed or guilty. In everyday life, he will find himself with a "beaten conscience". Moral anxiety explains how the superego develops. Usually, individuals with a strong and puritan conscience will experience more intense conflict than those whose condition requires moral tolerance. Moral anxiety is the fear of negative self-evaluation by the conscience, or superego. The anxiety may be felt as guilt, and those with a strong superego may feel guilt or anxiety when they do something (or even think of doing something). They are raised to believe that is wrong.

c. Realistic Anxiety

Realistic anxiety is the fear of real dangers from the external world. It comes from real threats in the environment. The level of anxiety will be felt commensurate with the existing or anticipated threats. Anxiety is a feeling or instinct towards a possible threat or danger that, in reacting, still allows for anticipation. Anticipation is possible because, basically, anxiety arises precisely because there are no circumstances or objects around that can be said to be dangerous but only have the potential to become a threat of danger (Tuan in Warkey, 2020: 93–107). The fear of something we cannot know for sure is what we refer to as anxiety or worry. Anxiety is distinct from fear, which manifests itself when a specific cause is known. In the meantime, anxiety develops as a reaction to a circumstance that is either not dangerous at all or is simply the product of the individual's own (subjective) views and preconceptions. When confronted with a dangerous or stressful circumstance, people will become tense and apprehensive. These are typical responses to stress.

2.3.2 Defense Mechanism

Defense mechanisms are a person's strategy to try to survive or hide their anxiety, consciously or unconsciously. Freud and Sigmund used the term defense mechanism to denote unconscious processes that protect a person from anxiety through distorting reality. This means that this self-defense mechanism is in the form of self-deception. Various kinds of self-defense mechanisms, according to Freud (1893) in Andri (2007: 233-238), namely:

a. Projection

Projection is a mechanism by which a person protects himself from being aware of the consequences of his own bad habits or feelings of accusing him of others. Or, in other words, projection is an attempt to blame other people for their failures, difficulties, or bad wishes. This technique can be used to reduce anxiety because a person must accept the fact that he is bad.

b. Rationalization

Rationalization is an attempt to prove that his behavior is reasonable (rational), is considered rational, can be approved, justified, and accepted by himself and society. Rationalization is often referred to as an individual's attempt to find socially acceptable reasons to justify or hide bad behavior. Rationalization also arises when individuals deceive themselves by pretending that what is bad is good and what is good is bad.

c. Reaction Formation

Reaction formation or reaction planning prevents harmful desires, whether expressed by exaggerating the opposite attitudes and behaviors and using them as obstacles to their actions. In this way, the person can avoid the anxiety caused by having to face unpleasant personal characteristics.

d. Evasion or Displacement

The mechanism which suppressed emotions are given a different purpose toward ideas, objects, or people other than the primary source of emotion. The outburst of emotion towards a person or object is diverted to another person or object.

e. Repression

Mechanisms by which a person has inappropriate desires and interferes with needs or motivations are removed from the conscious and pressed into the subconscious. Unknowingly, one pushes inappropriate or depressing thoughts out from the conscious to the subconscious. According to Freud, repression is an important mechanism in the occurrence of neurosis. Neurosis, also known as psychoneurosis, is a general term that refers to a mental imbalance that causes stress but does not affect rational thinking.

3. Research Method

The qualitative methodology gathers data in the form of assertions, sentences, and other verbal expressions. This approach analyzes data by interpreting its meaning, and it is used to look into the significance of people's activities, behaviors, and interactions with them. Basri (2014: 831–838) concludes that the focus of qualitative research is on the process and the meaning of the results. Then, according to McCusker and Gunaydin (2015: 537–42), the analysis of qualitative research acuity is strongly influenced by the power of the words and sentences used. In line with the above opinions, qualitative research is a type of social science research that collects and works with non-numerical data and seeks to interpret the meaning of this data to help social life through the study of targeted populations or places. Therefore, based on the above criteria for a qualitative method, the study applied the qualitative method.

The data in this study were taken from the novel *The Fault in Our Star* by John Green. Reading and classifying the data based on the type of psychological aspects and then interpreting it using Sigmund Freud theory were done.

4. Discussion

4.1 The Type of Protagonist's Anxiety in the Novel

a. Moral Anxiety

A moral conflict arises between the ego (principle of reality) and the superego (moral and ideal conditions). Hazel's fears emerged when her mother advised her to make friends and even lovers, just like in the life of a teenager her age. But Hazel was reluctant, leaving her closest people behind because she did not want her fears to come and her to die. She makes her sad by explaining the following sentences:

“Well, not necessarily *this* kind a teenager, but of course your father and I are excited to see you become a young woman, making friends, going on dates.”

"I'm not going on dates," I said. "I don't want to go on dates with anyone. It's a terrible idea and a huge waste of time and—"

"Honey," my mom said. "What's wrong? I'm like. Like. I'm like a *grenade*, Mom. I'm a grenade and at some point I'm going to blow up and I would like to minimize the casualties, okay?". My dad tilted his head a little to the side, like a scolded puppy. "I'm a grenade," I said again. "I just want to stay away from people and read books and think and be with you guys because there's nothing I can do about hurting you; you're too invested, so just please let me do that, okay? I'm not depressed. I don't need to get out more. And I can't be a regular teenager, because I'm a grenade."

(Green, 2012: 58).

Another concern was that Hazel's desire to go to Amsterdam was approved at the time. Hazel's cancer returned and required hospitalization. Hazel started worrying about going to Amsterdam in August. This sentence is explained in the following conversation:

"Well, we know from other patients that most tumors eventually evolve a way to grow in spite of Phalanxi for, but if that were the case, we'd see tumor growth on the scans, which we don't see. So it's not that yet." Yet, I thought. Dr. Simons tapped at the table with his forefinger. "The thought around here is that it's possible the Phalanxi for is worsening the edema, but we'd face far more serious problems if we discontinued its use." Dr. Maria added, "We don't really understand the long-term effects of Phalanxi for. Very few people have been on it as long as you have." "So we're gonna do nothing?" "We're going to stay the course," Dr. Maria said, "but we'll need to do more to keep that edema from building up." I felt kind of sick for some reason, like I was going to throw up.

(Green, 2012: 67).

The following sentence describes the development of Hazel disease. Doctors are trying to find a better cure, but due to the rare disease Hazel suffers from, it has not been found. Fortunately, Hazel's tumor has stopped growing, and Hazel is being treated as usual to prevent the tumor from growing. Hazel began to worry and fear that her condition would prevent her from traveling to Amsterdam. Hazel begins to despair a little, asking questions and trying to offer solutions to no avail.

"Can't I just get like a lung transplant or something?" I asked. Dr. Maria's lips shrank into her mouth. "You would not be considered a strong candidate for a transplant, unfortunately," she said. I understood: No use wasting good lungs on a hopeless case. I nodded, trying not to look like that comment hurt me. My dad started crying a little. I didn't look over at him, but no one said anything for a long time, so his hiccuping cry was the only sound in the room. I hated hurting him. Most of the time, I could forget about it, but the inexorable truth is this: They might be glad to have me around, but I was the alpha and the omega of my parents' suffering.

(Green, 2012: 68).

Seeing the reactions of her parents, Hazel became more and more worried and desperate. Because in his condition there was no hope, he is filling his dream of going to Amsterdam to see his favorite author. A few days after his discharge, he felt guilty that he could not go to Amsterdam with him, so he did not contact August Waters. Hazel also tried to ignore August until he was ready to speak again.

August also tried to comfort Hazel by saying that she would not stay away from him when Hazel tried to keep her distance. August Waters begins saying that Hazel likes her, but Hazel refuses the slightest denial because she is unable to fall in love with her or have relationships with people in Hazel's state. Another is because she is scared and worried that her future will leave her in August and make her sad. Describe the sentence below:

“You realize that trying to keep your distance from me will not lessen my affection for you,” he said. “I guess?” I said. “All efforts to save me from you will fail,” he said. “Why? Why would you even like me? Haven’t you put yourself through enough of this?” I asked, thinking of Caroline Mathers. Gus didn’t answer. He just held on to me, his fingers strong against my left arm. “We gotta do something about this frigging swing set,” he said. “I’m telling you, it’s ninety percent of the problem.” (Green, 2012: 71)

However, this rejection did not stop August from liking Hazel's, and August remained in the position of liking Hazel's in all circumstances.

In the following sentence, Hazel wants to see Augustus and others, so she tries to ask her parents’ permission to go to a support group at night, but they do not want Hazel to go there because it is dangerous for Hazel to go out alone. I did not allow it. At this point, Hazel began blaming her parents because she felt she could do nothing in front of them. She said an inappropriate word to her mother, but she also felt guilty for saying it to her. Explained in the following sentence:

“Well, get a terminal disease, Dad, and then I’ll stay home more.”
“Hazel,” my mom said. “You were the one who didn’t want me to be a homebody,” I said to her. Dad was still clutching my arm. “And now you want him to go ahead and die so I’ll be back here chained to this place, letting you take care of me like I always used to. But I don’t need it, Mom. I don’t need you like I used to. *You’re* the one who needs to get a life.”
“Hazel!” Dad said, squeezing harder. “Apologize to your mother.”
I could see the guilt in his eyes, but he was still angry. “Hazel, apologize to your mother.” “Fine, I’m sorry, just please let me do this.” (Green, 2012: 144)

Hazel believed her illness was always a barrier to doing anything. Hazel said she does not need parents to do everything or support her; she can do it herself. A little help like that, even if her parents were not to blame, made Hazel even more worried that she was really dying to death, but Hazel wondered what her condition was. I felt like I was not even giving them the freedom to do so.

b. Realistic Anxiety

Another anxiety arose when Hazel failed to fulfill her wish to come to Amsterdam and began to give up on her life. Hazel tries to contact August Waters and

tell him about her desire to go to Amsterdam, but Hazel thinks the situation is going to get worse and begins to have bad prejudices against herself, asking how she will know in the future. The sentence is said in the following sentence:

The sky was gray and low and full of rain but not yet raining. I hung up when I got Augustus's voice mail and then put the phone down in the dirt beside me and kept looking at the swing set, thinking that I would give up all the sick days I had left for a few healthy ones. I tried to tell myself that it could be worse, that the world was not a wish-granting factory (Green, 2012: 68).

After Hazel thought so, August Waters came along in response to Hazel's call, but Hazel, thinking about her wish, which she did not believe would come true, cried even more when August Waters appeared. Hazel was sitting on a swing in her backyard, crying and worrying about her life. Hazel did not want her mother to worry, so she did not want her mother to see her fear and sorrow. Given this fear of her and her prejudices, she ended up vomiting Hazel. It is described in the quotation below:

"'Cause I'm just—I want to go to Amsterdam, and I want him to tell me what happens after the book is over, and I just don't want my particular life, and also the sky is depressing me, and there is this old swing set out here that my dad made for me when I was a kid." (Green, 2012: 70)

...

"I must see this old swing set of tears immediately," he said. "I'll be over in twenty minutes." "I stayed in the backyard because Mom was always really smothery and concerned when I was crying, because I did not cry often, and I knew she'd want to *talk* and discuss whether I shouldn't consider adjusting my medication, and the thought of that whole conversation made me want to throw up. (Green, 2012: 71).

Hazel's fears resurface when Hazel and August are in Amsterdam, where they have just begun a romantic relationship. After a long journey together in silence, August Waters said only that before Hazel arrived at the hospital, she had pain in her lower back and underwent a PET scan. It turned out that her cancer had spread to several parts of her body, and Hazel cried because her worries were true.

I'm sorry I didn't tell you," he said, his voice calm. "Your mom must know. The way she looked at me. My mom must've just told her or something. I should've told you. It was stupid. Selfish." I knew why he hadn't said anything, of course: the same reason I hadn't wanted him to see me in the ICU. I couldn't be mad at him for even a moment, and only now that I loved a grenade did I understand the foolishness of trying to save others from my own impending fragmentation: I couldn't unlove Augustus Waters. And I didn't want to. "It's not fair," I said. "It's just so goddamned unfair." "The world," he said, "is not a wish-granting factory," and then he broke down, just for one moment, his sob roaring impotent like a clap of thunder unaccompanied by lightning, the terrible ferocity that amateurs in the field of suffering might mistake for weakness. (Green, 2012: 121).

Another concern arose when August returned to the hospital, as he was experiencing chest pains. The next day, Hazel visits the hospital to see him, but Augustus is still lying and cannot be visited first. August's mother was also worried about Hazel's condition and told him to go home, but Hazel returned. He was worried and worried that August would not be able to see him anymore, so his heart became heavy. I went home and waited in another waiting room.

She went down the hall, back to where he was. I understood, but I still missed him, still thought maybe I was missing my last chance to see him, to say good-bye or whatever. (Green, 2012: 131)

The next day, everyone was fast asleep. August phoned him in the middle of the night, adding to Hazel's fears and worries. But when August came out in a weakened state, it seemed that his previous habits had become inflammatory after he bought one pack of cigarettes. Then I called Hazel and asked her to come pick me up. Hazel was very worried and immediately left for August. Hazel went to call an ambulance, but was refused by August. Hazel called anyway because the situation was very urgent. and she did not want to lose August. See the following citation:

Hazel Grace, I'm at the gas station. Something's wrong. You gotta help me." "What? Where are you?" "The Speedway at Eighty-sixth and Ditch. I did something wrong with the G-tube and I can't figure it out and—" "I'm calling nine-one-one," I said. "No no no no no, they'll take me to a hospital. Hazel, listen to me. Do not call nine-one-one or my parents I will never forgive you don't please just come please just come and fix my god damned G-tube. I'm just, God, this is the stupidest thing. I don't want my parents to know I'm gone. Please. I have the medicine with me; I just can't get it in. Please." He was crying. I'd never heard him sob like this except from outside his house before Amsterdam. "Okay," I said. "I'm leaving now." (Green, 2012: 136).

Hazel immediately goes to August and panics when he sees him already bleeding profusely from his abdomen and weakening. Hazel was very worried about August's condition. Hazel immediately called an ambulance for help. She did not care if August hated her for calling her ambulance. Good luck, so August can get help. August, like Hazel, wants to do what he wants. I do not need anyone's help because if I try too hard, it will be horrible.

Think something's infected. I can't fix this. Why are you here? Why aren't you at home?" He puked, without even the energy to turn his mouth away from his lap. "Oh, sweetie," I said. "I wanted to buy a pack of cigarettes," he mumbled. "I lost my pack. Or they took it away from me. I don't know. They said they'd get me another one, but I wanted . . . to do it myself. Do one little thing myself." He was staring straight ahead. Quietly, I pulled out my phone and glanced down to dial 911. "I'm sorry," I told him. *Nine-one-one, what is your emergency?* "Hi, I'm at the Speed way at Eighty-sixth and Ditch, and I need an ambulance. The great love of my life has a malfunctioning G-tube" (Green, 2012: 137).

After an ambulance arrived, August was escorted to the hospital by Hazel. Hazel was very worried and scared that today would be the last time she saw August. Hazel notices that August's condition is deteriorating, and she does not want to leave him alone. August saw that Hazel was very worried about her and tried to cheer her up by asking Hazel to write a short story for August. Hazel was panicking about August's condition, which she found odd, but August asked him to read the story, and eventually Hazel read the poem as well. She could not come up with a short story, so she remembered, but she continued to recite poetry. She did not feel her fear of Hazel. She should go away, but Hazel said she would anyway to reassure August a little.

4.2 The Protagonist's Defense Mechanism to Avoid Anxiety

a. Rasionalization

Hazel prefers to spend her time at home reading, which is why she refuses to socialize or participate in support group activities suggested by her doctor. Although she believes that participating in her support group activities will not improve her and will only make her uncomfortable. Hazel's mother believes that Hazel is sociable and willing to make friends. For further explanation, see the quotation below:

And after a few weeks, I grew to be rather kicking-and-screaming about the whole affair. In fact, on the Wednesday I made the acquaintance of Augustus Waters, I tried my level best to get out of Support Group while sitting on the couch with my mom in the third leg of a twelve-hour marathon of the previous season's *America's Next Top Model*, which admittedly I had already seen, but still.

Me: "I refuse to attend Support Group."

Mom: "One of the symptoms of depression is disinterest in activities."

Me: "Please just let me watch *America's Next Top Model*. It's an activity."

Mom: "Television is a passivity."

Me: "Ugh, Mom, please."

Mom: "Hazel, you're a teenager. You're not a little kid anymore. You need to make friends, get out of the house, and live your life."

Me: "If you want me to be a teenager, don't send me to Support Group. Buy me a fake ID so I can go to clubs, drink vodka, and take pot."

Mom: "You don't *take* pot, for starters." (Green, 2012: 6).

After negotiating with her mother, Hazel finally agreed to attend the support group activities because she did not want to make her mother suffer any more besides having a child with cancer.

That shut me up, although I failed to see how attendance at Support Group met the definition of *life*. Still, I agreed to go—after negotiating the right to record the 1.5 episodes of *ANTM* I'd be missing. I went to Support Group for the same reason that I'd once allowed nurses with a mere eighteen months of graduate education to poison me with exotically named chemicals: I wanted to make my parents happy. There is only one thing in this world shittier than biting it from cancer when you're sixteen, and that's having a kid who bites it from cancer. (Green, 2012: 6).

Hazel prefers to spend her time at home reading, which is why she refuses to socialize or participate in support group activities suggested by her doctor. Although she believes that participating in her support group activities will not improve her and will only make her uncomfortable, Hazel's mother believes that Hazel is sociable and willing to make friends. I am afraid she's depressed.

b. Reaction Formation

Anxiety that happens to Hazel can be minimized by avoiding something that she thinks will have a bad impact in the future, like refusing to have a relationship with August Waters because Hazel is worried that Hazel will leave her or that August will leave her.

"Pause," Isaac said. "This is when Gus always insists on finding the prisoner, even though that keeps you from winning the game, and the only way to *actually free* the prisoner is to win the game."

"Yeah, he takes video games too seriously," I said. "He's a bit too enamored with metaphor."

"Do you like him?" Isaac asked.

"Of course I like him. He's great."

"But you don't want to hook up with him?"

I shrugged. "It's complicated."

"I know what you're trying to do. You don't want to give him something he can't handle. You don't want him to Monica you," he said. (Green, 2012: 78)

Hazel's anxiety is temporary; she is only worried about something that will not happen. When they were in Amsterdam and having dinner, Hazel was dating in August. The quotation below is to describe it.

"So it's your death suit."

"Correct. Don't you have a death outfit?"

"Yeah," I said. "It's a dress I bought for my fifteenth birthday party.

But I don't wear it on dates."

His eyes lit up. "We're on a date?" he asked.

I looked down, feeling bashful. "Don't push it.

(Green, 2012: 95).

Hazel's words made August smile, and he was even more convinced that She could have a relationship with Hazel, who accidentally mentioned that word made her blush, and she tried to divert the topic. Hazel had started to reduce her negative thoughts about relationships in the future. She also wanted to feel love from someone who replies besides his parents.

5. Conclusion

After analyzing the anxiety contained in the novel *The Fault in Our Star*, the following are some conclusions that can be presented: Anxiety is a mental condition that raises alertness in sufferers and can affect their social conditions. Anxiety can occur due to biological, environmental, and stress factors. Of the three types of anxiety, only two are experienced by the protagonist, namely moral anxiety and realistic anxiety. Among the five distinct mechanisms proposed by Freud, there are two mechanisms used

by the protagonist in the novel as a form of self-defense from anxiety. Anxiety usually occurs due to biological or negative factors that make a person stressed, which affects their actions in everyday life. Anxiety always shows people who are easily angry, sad, and fed up with this condition or thing. There is a self-defense system to minimize their anxiety, either by facing it or by fighting it.

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CONFLICTS IN JENNIFER LEE'S MOVIE SCRIPT *FROZEN I*

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Abstract

The research deals with an analysis of conflict in Jennifer Lee's movie script, *Frozen I*, focusing on two topics, the types of conflict and exposing the causes of the conflict. The researchers apply the theory of conflict proposed by Sayuti and Whitfield. This study uses the qualitative method, and the data are analyzed descriptively. Based on the research analysis, the researchers find three results. First, the *Frozen I* movie script by Jennifer Lee illustrates conflicts and their causes. Second, there are two kinds of conflict in this movie script: internal and external conflict. Internal conflict contains character vs self-conflict. It can be seen in Elsa's inner turmoil over the power she has, in Elsa's struggle to control her power, and in Elsa's struggle to lower her ego and not hurting the people she loves and the people of Arendelle. External conflict contains character vs character and character vs society. Third, the causes of conflict can be seen when Elsa hurts Anna, when Elsa's parents die, and when Elsa's power is exposed.

Keywords: *external conflict; internal conflict; kinds of conflict; movie script*

1. Introduction

A conflict is a social event that occurs as a result of conflict, disagreement, or difficulty. It can happen to anyone, individuals with themselves, individuals with other individuals, or individuals with society. Every person or social group will never be free from conflict. Conflict is often used as a frightening specter that is avoided in life, but without conflict, the individual or society would not develop.

Ashby & Neilsen-Hewett (2012) divide conflict into two parts, namely internal and external conflict. Internal conflict is a conflict that occurs in the heart or soul of a story character. Conflicts like this are usually experienced by humans themselves. The type of conflict that is included in internal conflict is conflict within a character (psychological conflict). External conflict is a conflict that occurs between a character and something outside of him. Thus, it can be said that external conflicts include two categories of conflict, namely conflicts between humans and society and conflicts between humans and nature (physical or elemental conflict).

Frozen I is a story about the sisterly relationship between Princess Anna and Princess Elsa. This movie also tells the story of two sisters, Elsa and Anna. Elsa can manipulate and control ice and snow from her body. Elsa, who has magical powers, accidentally injures her sister, Anna. Then she feels guilty and locks herself up for four years. Frightened by public opinion about her magical powers, Elsa runs away from the

palace. Since Elsa's departure, Arandelle has grown colder. No more summer in the kingdom. Then, Anna, who misses her sister very much and wants to save the kingdom, goes to the Northern Mountains to look for Elsa. This is where the conflicts in the story begin.

There are several reasons why the researchers choose this topic. *Frozen I* has many moral lessons. Through stories, readers are given moral knowledge about good and bad things in order to avoid bad things and absorb good things. *Frozen* is not only able to entertain children but also has positive values for life, especially for those who have watched it and often watch it. The moral lessons are: (a) belief in the power of dreams, (b) not judging people by their appearance, (c) not getting easily discouraged, (d) belief in the power of love.

2. Literature Review

2.1 Protagonist

A protagonist has an important role in running the plot in a literary work, especially in a movie. The protagonist is the main character who supports the principal idea in the story and usually has a specific plan and purpose. The protagonist is a very important main character in a movie. It is the main character who will determine whether the audience will be interested in the film they see or not. The protagonist can be played by a man or a woman. The protagonist is the key decision-maker influences the plot of a story. The protagonist is very instrumental in the storyline and is often portrayed as the character who faces the most obstacles and conflicts (Wellek & Warren, 1995).

2.1.1 Conflict

According to Kenney (1966: 19), the disputes that the fiction itself deals with include several kinds of confrontation. The events of the conflict in the real world, narrated in a fictional movie script, are categorized in various ways, including conflict dependent on the kind of origin they derive and the kind of human dimension of conflict.

Koesnosoebroto (1988: 43) states that a conflict may variously be a physical, moral, psychological, intellectual, or spiritual contest between antagonistic forces, an internal conflict between aspects of the personality, or an external conflict between a person and an external force (another person, society, environment, nature, the universe, God). According to Ashby & Neilson (2012: 145), conflict is concerned with opposition between two individuals and is characterized by events in which one person resists, retaliates, or protests the actions of another.

Wellek and Warren (1995: 285) state that conflict is something dramatic. It refers to a fight between two equal forces, which implies action and a response to an action. Conflict will occur if there is not a regular agreement between a desire and other wishes. Conflict can also occur if there is no agreement between two egos. This usually happens in real life, which most people avoid. However, in the world of literature, conflict is needed. It can even be said that it is important to support the story's content. If there is no conflict in a story, then the story is certain to not live and attract readers to read it because it is not a palpable event. It is not even an exaggeration to say that when writing literary works, it is important to build and develop conflict because the more there are and the more interesting conflicts that occur, the more interesting the story will be to read.

2.1.2 Types of Conflict

There are two types of conflict, i.e., internal and external conflict. These conflicts will be explained further in the paragraphs below.

2.1.2.1 Internal Conflict

According to Nurgiyantoro (2002: 124), internal conflict is a conflict that occurs in the heart or soul of a story character. Conflicts like this are usually experienced by humans with themselves. The type of conflict that is included in internal conflict is conflict within a character (psychological conflict). Conflicts like the one above can occur simultaneously because they are closely related to human characters' works in literature.

He also adds that internal conflict is a conflict that occurs in the heart or soul of a story character. Conflicts like this are usually experienced by humans with themselves. The type of conflict that is included in internal conflict is conflict within a character (psychological conflict). Conflicts like the one above can occur simultaneously because they are closely related to humans, called characters, in literary works.

An internal conflict occurs when a character in literature experiences tension within themselves. Internal conflict is the opposite of external conflict, which occurs when a character faces outside oppositional forces, such as another character or an act of nature.

There are several types of internal conflict:

- a. **Character vs Self:** In this type of conflict, a character finds himself or herself battling between two competing desires or selves, typically one good and one evil. In the character vs. self-conflict, the protagonist must come to terms with their inner struggles and overcome them to reach their final goal.
- b. **Religious conflict:** Religious conflicts occur when a character's thoughts or feelings contradict their religious beliefs. This can lead to the character questioning their beliefs or doubting their feelings. For example, a character who was raised as a pacifist is drafted into the war. Though they wish to help their unit and fellow soldiers, their religious beliefs prevent them from fighting.
- c. **Moral conflict:** Moral conflict refers to a struggle between two opposing values. Characters may consider an action or behavior that goes against their morals in order to achieve a goal or meet expectations. For instance, a high school student may consider cheating on a standardized test to help her chances of getting into a prestigious college.
- d. **Self-perception conflict:** Self-perception conflicts happen when characters fight internally about their authenticity. They may wonder if they are presenting their true selves to others. For example, a character running for public office may experience an internal conflict between the carefully crafted persona they deliver to the public and their genuine self. Characters doubt their self-image and self-awareness.
- e. **Love conflict:** A love conflict occurs when characters face a decision that may hurt the person they love. These situations may arise when the character needs to work for the greater good or when their choice will ultimately benefit their loved one despite initial pain. For instance, a mother may send her children to stay with their grandparents while she deals with personal and financial struggles.

- f. Political conflict: This happens when a character experiences a political struggle, such as agreeing with a politician's policies but disliking their personality. A political conflict can also occur when a character discovers a policy they oppose within their party. Sometimes, political conflicts can overlap with moral conflicts. For instance, a politician may consider lying to advance an agenda they think will benefit the public.
- g. Societal conflict: Characters experience societal conflict when they experience conflicting emotions about their role in society or society's expectations of them. For example, a mother in 1950 may struggle with the societal expectation for her to be a stay-at-home mother when she is passionate about pursuing a career.
- h. Existential conflict: Existential conflicts occur when characters question their place or purpose in the world. They can include fears or questions about the nature of the universe or the meaning of life. For example, a character may experience a traumatic loss and question the purpose of their life as they process their grief.

Based on the above definitions, an internal conflict is a struggle occurring within a character's mind. The dilemma posed by internal conflict is usually an ethical or emotional question.

2.1.2.2 External Conflict

Nurgiyantoro (2002: 124) states that external conflict is a conflict that occurs between a character and something outside of him. Thus, it can be said that external conflicts include two categories of conflict, namely conflicts between humans and society and conflicts between humans and nature (physical or elemental conflict). External conflict is a conflict that occurs between two different groups and strengthens the conflicting group by providing clear boundaries between other groups.

According to Sayuti (2000: 42-43), external conflict occurs in four parts as the following:

- a. Character vs Character: This conflict is also called the conflict in a person's character. This conflict is often referred to as psychological conflict or psychological conflict. This type of conflict usually occurs in the form of a struggle by a character against himself so that he can resolve it and determine what to do. This is where one character conflicts with another. This type of conflict occurs when a protagonist and antagonist have the same goal, have conflicting goals where they stand in each other's way, or one wants what the other has.
- b. Character vs Society: This type of conflict is often called social conflict or social conflict. Usually, this kind of conflict occurs between the characters and their surroundings. This conflict arises from the attitude of individuals towards the social environment regarding various problems that occur in public. Usually, this kind of conflict occurs between the characters and their surroundings. This conflict arises from the attitude of individuals towards the social environment regarding various problems that occur in public. This is where the main character conflicts with a government, system, or societal mindset. This type of conflict usually occurs because the character has a strong motivation to take action against their society, whether it be for survival, freedom, morality, or some other desire.
- c. Human vs Nature: Conflicts like this are often referred to as physical or elemental conflict or natural conflict. This type of conflict usually occurs when the character cannot control or take advantage of the natural environment as it should be. When

human relations with nature are not compatible, there will be disharmony that can cause conflict. This is where the main character conflicts with an animal, the weather, the terrain, or some other facet of nature. This type of conflict usually involves the main character fighting for their survival.

- d. Character vs. Technology: This is where the main character conflicts with some element of technology. This type of conflict usually involves the main character fighting for survival or protecting others.

2.1.3 Causes of the Conflict

According to Soraya (2018: 18), the result of conflict is interaction and communication. Indirectly, humans are the cause of conflict and will have an impact on the future of humans themselves. She continued that the cause of conflict is the researchers' way of making a story and who will direct the purpose of the story. The researchers place one or several characters in the story in certain situations. The characters of these figures make decisions or take actions that can have an impact on the future, both in the near future and in long-term solutions to these problems.

According to Whitfield (1994: 6-9), there are three causes of conflict. They are:

- a. Misunderstandings: Conflicts often arise through misunderstandings. These misunderstandings usually involve some element of poor communication. For example, we probably all know that to achieve something, we must have a goal, a timetable, and some standards or rules to conform to. Unfortunately, it is often the case that we send people off to do things without really explaining what we expect them to achieve or that they go without really listening to our instructions.
- b. Interest: We can sometimes confuse our real interest in an outcome with an unrealistically high expectation and thus introduce a conflict where none should exist. While we all appreciate that we cannot have our cake and eat it, we try to hedge our bets as much as possible.
- c. People: The personalities of the individuals involved in a problem will often cause them to conflict destructively. People often become emotional and defensive when they lack information. Those involved in a conflict often adopt a hard adversarial stance rather than allow themselves to be perceived as weak for adopting a conciliatory approach.

2.2 Movie Script

A movie is an audio-visual communication medium to convey a message to a group of people gathered in a certain place. Movies are collectively referred to as cinema. Cinema itself comes from the word kinematics or motion. According to Askurifai (2003: 4), movies are a type of mass communication media derived from various types of technology and various elements of the arts. Movies are different from literature, painting, or sculpture. The art of movies relies heavily on technology as the raw material for producing and exhibiting them in front of their audience.

Movies can be used as a medium to convey messages through story plots conveyed by the screenwriter to the audience. In addition, as a medium of mass communication, the film has the function of being able to convey messages in the form of information, education, and entertainment. According to Effendy (2000: 207), movies are complex social, psychological, and aesthetic phenomena that are documents

consisting of stories and images accompanied by words and music. So the movie is a multi-dimensional and complex production.

Based on the explanation above, a movie script is a design or framework for a movie, whose contents are place, time, and script, and which serves as a guide for the actor. A movie script is a written text that contains a storyline that is described using dialogue between characters. Movie scripts do not tell the story directly but use dialogue from the characters.

3. Research Method

In conducting research, a research design is needed to guide the researcher in answering the research problem. According to Narimawati et al. (2010: 30), a research design is all that is necessary for planning and conducting research.

In this study, the researchers used a qualitative research method. Creswell (2014) defines qualitative research as research that is used to examine human and social problems. Moleong (2017) states that qualitative research is research to understand the phenomena of what is experienced by research subjects as a whole, utilizing description in the form of words and language, in the specific context experienced, and by utilizing various scientific methods.

The researchers will describe the results of research based on the theory and research methods used. In this paper, researchers discuss the conflict in each of the characters in the *Frozen I* movie script written by Jennifer Lee, and this study uses the theory of conflict proposed by Sayuti (2000) and Whitfield (1994). And also, the researchers use descriptive research to perform the analysis. Therefore, this research design uses descriptive research because the analysis is done in a descriptive manner.

4. Discussion

This chapter presents an analysis of the conflicts in Jennifer Lee's movie script, *Frozen I*. The researchers collect data based on the theory of conflict by Sayuti (2000) and Whitfield (1994). This theory is useful for providing understanding and explanations of conflicts related to the research problem. Based on the research problem, the researchers discuss the external conflict and the causes of conflicts.

4.1 Internal Conflict

4.1.1 Character vs Self

In this type of conflict, a character struggles with his thoughts and desires. The character has multiple desires and different choices. As a result, the character has to deal with mixed feelings or emotions. Human vs self-conflict is an internal battle that characters wage within themselves; these are issues that affect their actions, motivations, and interactions with other characters. This type of conflict is found in Elsa's character. Elsa, a princess from the kingdom of Arandelle, discovers that she has the power to create and control ice. Through the quotation below, it will be seen that Elsa fights with her thoughts and actions.

INT. ELSA'S ROOM — NIGHT

Elsa (now 12) paces as she panics.

The entire wall is frozen behind her.

ELSA : I'm scared. It's getting stronger.

KING : Getting upset only makes it worse.

The King goes to hug her.
ELSA : No. Don't touch me. I don't want to hurt you.
He and the Queen look at each other with alarmed sadness.
(Lee, 2013: 11)

The quotation above shows Elsa's fear of the power she has. In this conflict, Elsa rages at herself. Elsa still cannot accept that she has this kind of power. She is afraid that she will hurt others with the strength she has. She is also afraid of hurting her family. Because she is afraid to meet other people, she locks herself up for four years so she can control the power. This proves that Elsa is fighting with herself to control her powers. For a twelve-year-old child, it is not easy to just stay in the room without interacting and playing with their peers. Moreover, Elsa has a younger sister named Anna. To maintain the safety of others, she then lowered her ego. This conflict has two positive and negative sides, positive because Elsa thinks about the safety of others, including her family, and negative because Elsa sacrifices her happiness.

Elsa paces, distraught. She talks to herself.
ELSA : (mantra-style) get it together. Control it. Don't feel.
Don't feel. Don't FEEL!
She hears ice cracking. Stops. Looks around. She's left a sharp wake
of ice spikes behind her on the floor. They grow up the wall, taking
over the castle.
(Lee, 2013: 80)

The data above show Elsa's concern about the power she has. Until now, she still cannot control the power. Elsa tries to control it after she injures Anna, who is trying to pick her up so she can return to Arendelle. Anna hopes that her sister will be able to melt all the ice on the land of Arandelle. She has high hopes for Elsa, but she cannot grant them. Instead of controlling the ice, Elsa makes the ice bigger and sharper.

The last evidence to show character vs self-conflict can be seen in the data below:

Elsa smiles, but then a memory returns to her.
FLASHBACK: Young Anna is struck by Elsa's powers.
YOUNG ELSA : Anna!
Young Anna falls unconscious. Young Elsa races to her.
THE PRESENT: Elsa's face sinks in pain.
ELSA : No, we can't.
Elsa turns and heads up the second-story steps.
ELSA : (CONT'D) Goodbye, Anna.
ANNA : Elsa, wait--
ELSA : (calling back) I'm just trying to protect you.
(Lee, 2013: 67)

The quotations above show Elsa's inner struggle through flashback memories. She remembers when she injures Anna, her dearest sister. Elsa thinks that she cannot continue to be with Anna because she will hurt her. She also thinks that her departure will probably protect everyone. Therefore, she tells Anna to stay away from her and throws her out of the ice castle.

4.2 External Conflict

4.2.1 Character vs Character

This conflict is a dispute that occurs between two people. This type of conflict is self-explanatory, with one person fighting to win over the other. Character vs character can be found in the movie script *Frozen I*. This is shown when Anna asks Elsa for permission to marry a man named Hans. This man had just been met by Anna during Elsa's celebration of becoming queen. When Anna asks for permission to marry, it can be seen in the following quotations.

Anna sees Hans's worried face. Hooks arms with him.

ANNA : No. Whatever you have to say, you can say to both of us.

ELSA : Fine. You can't marry a man you just met.

ANNA : You can if it's true love.

ELSA : Anna, what do you know about true love?

ANNA : More than you. All you know is how to shut people out.

ELSA : You asked for my blessing, but my answer is no. Now, excuse me.

(Lee, 2013: 31)

The quotations above illustrate that Elsa does not approve of Anna marrying a man she just met. Because, according to Elsa, Anna is just a child who is new to the outside world and has just felt love. Anna remains determined to marry Hans and says that she knows love better than Elsa. She also alludes to Elsa's actions, saying that she has to stay away from her all this time. However, Elsa stands her ground and refuses to give her blessing. Elsa has no idea who Hans is because they only met at the location during a celebration. Their bickering continues when Anna accidentally grabs Elsa's glove and rips it off. The quotation can be seen from the data below.

Anna grabs Elsa's hand. She pulls off Elsa's gloves.

Elsa gasps, spins around, and reaches for the glove in panic.

ELSA : Give my glove!

Anna holds the glove away from Elsa.

ANNA : (desperate) Elsa, please. Please. I can't live like this anymore.

Elsa fights tears.

ELSA : (weak)... Then leave.

Elsa sees Anna's hurt face. It's too much. She can't hold it in. She turns and rushes away.

ANNA : (heartbroken)... What did I ever do to you?!

The party goes silent as everyone watches the sisters.

ELSA : Enough, Anna.

ANNA : No, why? Why do you shut me out?! Why do you shut the world out?! What are you so afraid of?!

(Lee, 2013: 32).

The data above show that Elsa needs gloves to survive in a crowd. She is also terrified that the past could repeat itself. As long as she uses the gloves, she can protect herself, Anna, and the people from her power. But Anna still does not want to give the

gloves. Elsa then gives up weakly, and she can see Anna's hurt face. Seeing her sister's leaving, Anna is heartbroken and asks about her sister's entire behavior towards her. She wants to know why Elsa is away from her and what Elsa is afraid of so that she can hide herself from the world.

The character vs character conflict can also be found in the dispute between Anna and Hans. This statement will be proven in the data below:

ANNA : It was an accident. She was scared. She didn't mean it. She didn't mean any of this... Tonight was my fault. I pushed her. So I'm the one that needs to go after her.

HANS : What?

ANNA : (to the Royal Handler) Bring me my horse, please.

HANS : Anna, no. It's too dangerous.

ANNA : Elsa's not dangerous. I'll bring her back, and I'll make this right.

HANS : (before letting her go) Are you sure you can trust her? I don't want you getting hurt.

ANNA : She's my sister; she would never hurt me.

(Lee, 2013: 35)

The conflict above shows the dispute that occurs between Anna and Hans. As explained in the previous quotation, Anna falls in love and wants to marry Hans, which Elsa opposes. However, Anna thinks that she should not oppose and hurt her sister. Then she wants to make up for her guilt by going after Elsa and bringing her back to Arendelle. Of course, her decision is opposed by Hans. She says that Elsa is a dangerous person, and she would get hurt by her side. But Elsa remains firm in her decision that her sister would not, and she would still bring Elsa back.

4.2.2 Character vs Society

This type of conflict occurs when a character goes against the law or the values of society. This conflict is also a character's resistance to the injustice it receives from society. In this movie script, character vs society occurs when Elsa accidentally releases her powers and cannot control them. At that time, the citizens of Arendelle learned that Elsa had the power to turn objects into ice. And the citizens of Arendelle thought that Elsa was a monster.

The crown is placed on Elsa's head. The scepter and orb are presented to Elsa on a pillow. She slowly reaches for them.

BISHOP : (a whisper) Your Majesty, the gloves.

Elsa hesitates. She breathes nervously, removes her gloves, and places them on the pillow. Her hands shake. She takes the orb and scepter then turns to the people.

.....
CROWD : Queen Elsa of Arendelle.

Just in time. Elsa manages to set the orb and scepter back down on the pillow before anyone notices the ice. She picks up her gloves and slips them on. She made it.

(Lee, 2013: 19-20).

The data above represent a conflict experienced by Elsa and society. As a new queen, Elsa does not want the citizens to know about her powers. Elsa is afraid that they will find out about her condition and are afraid of their opinion. They would probably boo and freak out at Elsa. Therefore, during her coronation, Elsa tries to hide her power. This can be seen from her hesitation to open the gloves and her nervousness when taking the orb and scepter. She is trembling because her power could suddenly appear and startle everyone, but she manages to do it.

The second data show the conflicts between characters and society, as can be seen through the following data.

Elsa backs away from the baby.
She knocks into the fountain and grabs its edge.
The waters freeze at her touch.
Gasps of shock and fear sweep over the crowd.
The duke and thugs come out the door.
DUKE : There she is! Stop her!
ELSA : (to the Duke) please, just stay away from me.
Stay away!
Magical accidentally shoots from her hand and turns the staircase into ice. The thugs and the Duke fall.
DUKE : Monster.....Monster!
(Lee, 2013: 33)

The data above show the conflict that occurred between Elsa and the community. It is illustrated when Elsa accidentally releases her power and freezes the land of Arendelle. Everything she holds becomes frozen, even with the slightest touch. When she releases this power, the citizens are terrified of Elsa. Seeing her powers getting out of control, Elsa tells the people to stay away from her because she does not want to hurt them. However, she accidentally injures Duke by shooting ice at him. Elsa is sorry for it. Finally, Elsa decides to run off to the forest and hide in the mountains.

The last evidence showing character vs society conflict can be seen in the data below.

INT. ELSA'S PALACE – DAY
The guards burst through the ice doors.
Elsa flees to the top floor of her palace. The guards pursue.
They trap her on the top floor and raise their crossbows.
ELSA : (scared) No, please.
The thugs reposition to take another shot.
ELSA : Stay away!
Elsa shoots ice at the thugs.
They duck out of the way and continue the attack.
THUG : Get her! Get her!
Elsa fights for her life.
(Lee, 2013: 89)

The quotations above illustrate Elsa's continuing dispute with society. When Elsa was in her hiding place, not only Anna was looking for Elsa but also other people. Hans, Anna's future husband, orders the guards to find Elsa. But Hans does this with a purpose of his own so that he could completely control Arendelle. Even though Elsa is

away from Arandelle, they still do not let her calm down. They try to catch Elsa. In the end, Elsa can only defend herself from those attacks. She is trying to stay alive.

4.2.3 The Causes of the Conflict

In a story, there will always be conflict. Without conflict, the storyline will not run well and will not be memorable for the reader. Therefore, the author usually creates conflict in the story to make it livelier. A conflict must have causes, it can occur due to misunderstandings, differences in ideas or views, or differences in desires. In line with this statement, the movie script *Frozen I* also has several causes of conflict. These causes will be discussed in the following sub-chapters.

Elsa suddenly slips. Her magic accidentally STRIKES Anna in the head. Anna tumbles down a snowbank and lands, unconscious.

YOUNG ELSA : (CONT'D) ANNA!

Elsa runs to Anna and takes her in her arms. A streak of Anna's hair, where struck, turns white.

YOUNG ELSA : (CONT'D) MAMA! PAPA!

The room around them fills with frightening ice spikes.

The parents burst through the frozen door. GASP at the sight of the room.

KING : Elsa, what have you done? This is getting out of hand!

QUEEN : (seeing Anna) Anna!

The King and Queen rush to Anna and take her in their arms.

ELSA : It was an accident. I'm sorry, Anna.

QUEEN : (about Anna) She's ice cold.

KING : ...I know where we have to go.

(Lee, 2013: 4-5).

The data above show the beginning of the conflict in this story. Initially, Anna orders Elsa to make an ice slide in the royal ballroom. Anna is very happy because her sister also makes a snowman named Olaf. However, the conflict occurs when Elsa accidentally injures Anna with her powers. She immediately calls his parents, and they find that Anna's body is cold as ice and her hair is turning gray. Elsa is shocked and very sorry for hurting her sister, even though she did not mean to. After this incident, Elsa locks herself in and never comes out of her room again. Based on the explanation above and referring to the theory in chapter II, the conflict in this movie script is triggered by people, namely Elsa and her powers.

The second data show the causes of the conflict in this movie script can be seen in the data below.

EXT. DOCKS -- DAY. The King and Queen leave on a ship.

EXT. ROUGH SEAS -- NIGHT. Lightning flashes. The sea rages in a storm. The King and Queen's ship is lost in the waves.

INT. CASTLE -- DAY. A portrait of the King and Queen is covered in mourning cloth.

.....
The crown is placed on Elsa's head. The scepter and orb are presented to Elsa on a pillow. She slowly reaches for them.

(Lee, 2013: 34).

The quotations above show two things, First, the deaths of Elsa and Anna's parents, Second, Elsa's coronation as queen in the kingdom of Arandelle. Previously, Elsa's parents kept secrets about Elsa's powers. They never even open the palace and royal gates so that this secret will not spread to the people. Unfortunately, the King and Queen die in a storm while sailing the ship. After their deaths, Elsa, as the eldest daughter, is appointed the new queen of the Arandelle kingdom. Of course, this made Elsa have to come out of her room for years and allowed people to know her true condition.

The last data as the causes of conflict in this movie script can be seen in the quotations below:

The crowd panics. A snowstorm begins. Elsa flees.

Anna runs out of the palace doors, carrying the glove.

ANNA : Elsa!

Hans follows closely behind her.

GATES TO THE KINGDOM: Elsa runs out of the gates and down to the water's edge. The shoreline freezes under her feet. Anna calls to her from the gates.

ANNA : (CONT'D) Elsa! Wait, please!

Elsa glances back at Anna but turns away. She tentatively steps out onto the fjord. It freezes instantly. She breaks into a run, as the water freezes over with each step.

ANNA : (CONT'D) Elsa, stop!

Anna rushes out onto the fjord ice, slips, and falls.

HANS : Anna!

Hans rushes to Anna's side. Elsa reaches the far shore. She doesn't look back. She just scrambles into the mountains.

(Lee, 2013: 34).

The quotations above show when Anna's powers are exposed for the first time to the public. The people of Arandelle panic when a snowstorm emerges from Elsa. Fearing the reaction from the people, Elsa then runs out the gate and leaves the kingdom, frozen. Without looking back, she runs to the top of the mountain. Elsa's actions create conflict between herself and her sister and between herself and society. This conflict occurs because of a misunderstanding between society and Elsa. Elsa and the people both think that she will endanger the kingdom if she continues to live there.

5. Conclusion

Based on the analysis of the protagonist's external conflict in Jennifer Lee's movie script *Frozen I*, some conclusions can be drawn. It can be concluded that the *Frozen I* movie script by Jennifer Lee illustrates conflicts and their causes. There are two kinds of conflict in this movie script: internal and external conflict. Internal conflict contains character vs self-conflict. External conflict contains character vs character and character vs society. The character vs self-conflict is Elsa's conflict with herself. It can be seen from: a) Her inner turmoil over the power she has, b) Her struggle to control her power, and c) Her struggle to lower her ego and not hurt the people she loves and the people of Arandelle. The character vs character conflict can be seen through a) Elsa's refusal. She refuses to give Anna and Hans her blessing. Elsa thought their love was just puppy love because in just one night of acquaintance they wanted to get married, b) Elsa

and Anna's dispute. Anna feels hurt because Elsa always ignores her and stays away from her, and c) the dispute between Anna and Hans. He forbids Anna to go after her sister because she thinks Elsa is a dangerous person. However, Anna remains true to her stance. The character vs society conflict can be seen when a) Elsa is afraid of public opinion about her powers. Therefore, she is very careful about her actions during Coronation Day, b) Elsa accidentally releases her power and freezes the land of Arendelle. As a result, the people of Arendelle call him a monster, and c) Elsa defends her life from attacks by Hans and Duke, who want to catch her. Data analysis also shows the causes of conflicts in the *Frozen I* movie script. It can be seen in a) Elsa hurting Anna when they are playing in the snow in the royal ballroom. Anna faints and her body turns icy cold, b) Elsa's parents' deaths. Elsa, as the oldest daughter, is appointed as the new queen of the Arendelle kingdom, c) Elsa's power is exposed for the first time to the public.

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CONFLICT IN KEVIN KWAN'S NOVEL *CRAZY RICH ASIANS*

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Abstract

The study aims to describe the kinds of conflict and also the factors causing conflict in Kevin Kwan's novel *Crazy Rich Asians*. It only focuses on kinds of conflict and factors causing conflict in selected characters of the novel. This study used a qualitative method. The data were analyzed descriptively. The data in this study were collected from the novel *Crazy Rich Asians* by Kevin Kwan. The data were taken by reading and marking words and phrases from the novel, which are related to the study. The data were analyzed from the novel based on the theory and statement of the problem to be analyzed. The results of the analysis obtained from this study have two conclusions. First, the types of conflicts in the novel *Crazy Rich Asians*, namely internal and external conflict are found in several characters in the novel. Second, the factors that may cause conflict in the novel *Crazy Rich Asians* are causative factors. These factors are differences between individuals, cultural differences, and differences in interests. The results of this study are expected to provide benefits, understanding, and knowledge in analyzing conflict in a literary work in the form of a novel. The results of this study are also expected to be used as a reference for further research.

Keywords: *causative factors; conflict; external conflict; internal conflict*

1. Introduction

The world of literature does not only talk about beauty, but also the meaning of life, love, and affection. Literary work contains critical ideas aimed at the government and social realities that are deemed incompatible with the hopes and interests of the community (Manugeran, et al, 2020). Novels and literary works were used to express criticism (Nasution, et al, 2023). Literary works always intersect with the people in the era where the literary work was created, as well as the novel *Crazy Rich Asians* written by Kevin Kwan. The novel was released in 2013, even though the conflict in this novel has been going on for a long time, it is not much different from nowadays where love is not approved by parents because of differences in family background. This problem is actually a cliché problem that often appears in love stories involving rich people, who as heirs must focus on the family business and marry someone who is considered to be equal in wealth. The conflicts in the novel *Crazy Rich Asians* are disputes and bickering over various problems in the novel, such as differences in family and cultural

backgrounds, struggles, and so on. This novel tells the life of wealthy Chinese-Singaporeans.

Conflict often occurs in society and it is sometimes unavoidable because individuals have different opinions, desires, and even needs. It is very possible that there are individuals who do not accept these differences and a conflict may occur. According to Soekanto in (Laning, 2009: 30), conflict is a situation in which individuals or groups try to achieve their goals by challenging the opposing party using threats or violence to achieve goals. Furthermore, Lawang (1994) states that conflict is a struggle to gain value, status, power and so on. It aims not only to achieve victory, but also to subdue its competitors (opponents).

In the novel *Crazy Rich Asians*, there are two conflicts, namely internal conflicts and external conflicts. Internal conflict is a conflict that occurs in the heart and soul of a character in the story. This conflict is experienced by a character in the story who has internal problems with opposing desires or beliefs, and it drives their development as characters. External conflict is a conflict that occurs between a character and something or someone outside the character, it could be another character in the story, the natural environment and so on. The existence of external conflict can create tension when a character tries to achieve goals in the story. Regarding this, the writers raise the statement of the problem in kinds of conflict and some its causative factors.

2. Literature Review

Novels as a reflection of society illustrate the reality of the community in terms of social, economic and cultural activities that are developed in the community because literature is inseparable from the real life of society (Pardi, et al, 2020). Nurgiyantoro (2002:122) states that conflict is an event that is classified as important in the development of the plot. The development of the plot of a narrative work will be influenced not to say and is determined by the form and content of the conflict, the structure of the conflict that is displayed. The author's ability to choose and build conflict through various events (both actions and incidents) will greatly determine the level of interest, suspense, and story that is produced.

Nasution, et al. (2020) state that conflict can be defined as a clash between individuals arising of a difference in thought process, attitudes, understanding, interests, requirement and even sometimes perceptions. A conflict results incompatibility in heated arguments, physical abuses and definitely loss of peace.

2.1 Internal and External Conflict

According to Stanton (1965:16), there are two categories of conflict: internal and external conflict. Internal conflict is a conflict that occurs in the heart or soul of a character. This conflict is a conflict experienced by humans with themselves, which is more an internal problem of a human being. According to Nugiyantoro (2010: 124), it is a conflict that occurs in the heart, soul of a character (or characters) in a story. Internal conflict is a conflict experienced by oneself.

Davidoff (1991: 178) names internal conflict as psychological conflict. It is a conflict that occurs in the heart, soul of a character or characters in a story. So it is a conflict that humans experience with themselves, causing feelings of sadness, disappointment, indecision, that is in the inner feeling of a human being.

External conflict is a conflict that occurs between a character and something or someone outside the character. It could be another character in the story, the natural

environment and so on (Nurgiyantoro, 2002: 124). The existence of external conflict may create tension when a character tries to achieve goals in the story.

2.2 Some Factors Causing Conflict

According to Soekanto (2013), there are several factors causing conflict. They are as follows:

2.2.1 Differences between Individuals

Differences in stances and beliefs of individuals that cause conflict between individuals. In this case each party tries to destroy the opponent both physically and thoughts and ideas that do not agree with it. So, the differences that occur in social interaction are often the cause of conflict, because the stances and feelings of an individual are not always in line with the stances and feelings of other individuals or groups. For example, when there is a music performance in the community, of course, the feelings and responses of each member of the community are different. There are those who feel annoyed because it is noisy, but on the other hand there are those who feel entertained.

2.2.2 Cultural Differences

A culture that is attached to a person is capable of causing conflict when these cultures collide with other cultures. Personality differences between individuals also depend on the cultural patterns that form the background for the formation and development of that personality. A person, consciously or unconsciously, will be more or less influenced by the thoughts and stances of his group. An individual born and raised in a rural area will have an independent personality, have a social spirit, respect for others, tolerance, and so on. However, it will be different from the personality possessed by an individual who grows and develops in urban areas, they tend to be individualistic, indifferent, competitive, and so on. These differences are due to differences in the values and norms of each cultural group that are adapted to the needs of its members or society. This difference relates to the size in determining what is good or bad, noble or not noble, inappropriate, polite or impolite, between one cultural group or society that differs from another cultural group or society. This is adapted to the pattern of thinking that is motivated by the culture of each group or society, so that harmony between groups in society with all cultural differences is difficult to achieve, and often creates clashes that lead to conflict. Each of these cultural groups has a tendency to maintain its own group ego. They are more concerned with the interests of their group and consider other groups as enemies.

2.2.3 Difference in Interest

Humans as social beings are always inseparable from society. As individuals, humans have distinctive roles in their environment as well as unique personalities and patterns of behavior. Every person and every social group has different interests. Generally interests refer to the desire or need for something. A person is able to do anything to get their interests in order to achieve a prosperous life. The difference in interests makes them compete with each other for the opportunities, facilities and resources needed, thus causing a conflict.

3. Research Method

A qualitative research method is used for processing and compiling data. The writers analyze this novel with explanation and description. The qualitative research is a scientific observation method for collecting non-numeric data (Bogdan & Biklen, 1982). This type of research refers to meaning, definition of concepts, characteristics, metaphors, symbols, and descriptions of something and not to count or measure. The writers describe the data in the form of words and sentences about the topic of problems in the novel *Crazy Rich Asians*.

4. Discussion

4.1 Kinds of Conflict

4.1.1 Internal Conflict

Internal conflict is faced by Rachel Chu who is the main character in *Crazy Rich Asians*. Rachel is a woman of Chinese descent and an immigrant who grows up and settles in America. She has been raised solely by her mother. Rachel is an economics lecturer in New York University. One day, she is invited by his Chinese-Singaporean boyfriend, Nicholas Young (Nick), for a summer vacation. He invites Rachel to attend his best friend's wedding, Colin Khoo, in Singapore. At first, Rachel has been hesitant and finally she has been excited to go to Singapore. But when she gets there, she faces various conflicts that are contrary to her expectations.

Yet something about this trip made Rachel a little apprehensive, and she couldn't help but ponder the deeper implications. Nick made it seem so spontaneous, but knowing him, she was sure he had put far more thought into it than he let on. They had been together for almost two years, and now he was inviting her on an extended trip to visit his hometown, to attend his best friend's wedding, no less. Did this mean what she thought it did? (Kwan, 2013:27)

The trip to Singapore makes Rachel a little apprehensive about what has happened next if she goes with Nick to Singapore. They have been in a relationship for almost two years, and Rachel feels that she knows Nick's personality well enough as a well-prepared person. Nick makes her the offer. It seems spontaneously making Rachel wonder what her boyfriend's plans are. She has convinced that Nick is thinking about it much more which Nick shows her. She is curious about Nick's intention to take her to his hometown and to introduce her to his family.

After being arrived in Singapore, Rachel experiences internal conflict the next morning after she attends a *wijayakusuma* party at Nick's grandmother's residence, Tyersall Park. In the party, Rachel has been magical, but Rachel still feels uneasy about the rich life of Nick's family. Rachel thinks that Nick seemed to have and lead a double life.

Last night had been magical, and yet she couldn't help but feel burgeoning sense of unease. It was as if she had stumbled into a secret chamber and discovered that her boyfriend had been living a double life. The ordinary life they shared as two young college professors in New York bore no resemblance to the life of imperial splendor that Nick seemed to lead here, and Rachel didn't know how to reconcile the two. (Kwan, 2013:196)

The ordinary life they both lead together in New York has no resemblance with the wealthy life Nick has in Singapore. Rachel is no layman in the world of wealth. Rachel's impoverished childhood is replaced by her teenage years growing up in the Bay Area which is one of the wealthiest cities in America. Rachel attends two of the nation's top universities: Stanford and Northwestern, where she meets and befriends another type of rich kid. Rachel also now lives in America's most expensive city, where she mingles with the academic elite.

4.1.2 External Conflict

Rachel Chu has an external conflict with her boyfriend, Nick Young, after she gets bad treatment from Nick's ex and his friends who try to break her down. The stress that Rachel has endured since she arrives in Singapore. What Francesca and Mandy has done made her unable to hold it in any longer, and she wants to leave Nick's grandmother's house.

“I don't deny it, but—”

“You asshole!”

Nick threw his hands up in despair. “I'm thirty-two, and as far as I know I've never mentioned joining the priesthood. I *do* have sexual history, but I've never tried to conceal any of it from you.”

“It's not that you concealed it. It's more that you never told me in the first place! You should have said something. You should told me that Francesca and you had a past, so I didn't have to sit there tonight and get totally blindsided. I felt like a total fucking idiot.”

Nick sat down on the edge of the chaise lounge, burying his face in his hands. Rachel had every right to be angry—it just never occurred to him to mention something that happened half a lifetime ago. “I'm so sorry—” he began.

“A threesome? With Mandy and *Francesca*? *Really*? Of all the women in the world,” Rachel said contemptuously as she struggled with the zipper on her suitcase. (Kwan, 2013: 383)

From the quotation above, there is an external conflict between Rachel and Nick. Rachel feels disappointed and angry at Nick for not telling her anything about his past relationships with his ex and friend, Francesca and Mandy. Nick tries to explain that he does not mean to hide it from Rachel but Rachel is still angry because Nick has not tell her first. If Nick has told her first, Rachel will not have felt like an idiot sitting at the party listening to sudden attacks from Francesca and Mandy, who are trying to make her jealous.

There is an external conflict between Rachel and her mother, Kerry Ching, after Rachel learns the truth about her father as well as her past self. The external conflict begins when Rachel tries to be brave by calling her mother a few days after arriving at her best friend's house, Peik Lin, to ask directly and to make sure her father is still alive.

Rachel dug her nails into the plush carpeting. “I'm going to ask you one more time: Is. My. Father. Alive?”

“I don't understand. What have you heard?”

“Yes or no, Mom. Don't waste my fucking time!” she spat out.

Kerry gasped at the force of Rachel's anger. It sounded like she was in the next room. "Daughter, you need to calm down."

"Who is Zhou Fang Min?" There. She had said it.

There was a long pause before her mother said nervously, "Daughter, you need to let me explain."

She could feel her heart pounding in her temples. "So it's true. He is alive."

"Yes, but—"

"So everything you've told me my entire life has been a lie! A BIG FUCKING LIE!" Rachel held the phone away from her face and screamed into it, her hands shaking with rage. (Kwan, 2013: 422)

Feeling angry and frustrated, Rachel tries to ask her mother, Kerry Ching, directly about her father. Hearing the force of Rachel's anger, Kerry has shocked and stunned that it sounds like Rachel was in the next room. Kerry is nervous when Rachel asks the name, Zhou Fang Min to make her pause for a moment to answer Rachel's question. Kerry tries to beg to Rachel to listen to her explanation, but Rachel cuts her off because she has thought her father is still alive and her mother has lied to her all her life.

4.2 Some Factors Causing Conflict

4.2.1 Differences between Individual

In *Crazy Rich Asians*, there are differences between the two characters, Astrid Leong and Michael Teo. Astrid, like Nick, comes from a wealthy family. She is referred to as *The Goddess* in Singapore due to her beauty and impeccable fashion sense, being skilled with vintage brands and couture fittings. She is close to her cousin, Nicholas Young. She is one of the few family members who treats his girlfriend, Rachel Chu, kindly. Michael Teo, he is Astrid's husband. Michael is a former Army technology specialist turned businessman and entrepreneur. After his marriage, he struggles to gain acceptance into her family due to his humble background. Although Michael loves his wife, he feels like an outsider in a sea of *crazy rich Asians*, and he struggles to fit in and feel worthy.

"Well, why don't you join us whenever you get off work? It's probably going to be a late night. Ah Ma's tan bua flowers are going to bloom tonight, and she's invited some people over."

"Even more reason for me not to be there. I'm going to be much too worn out."

"Come on, it's going to be a special occasion. You know it's awfully good luck to witness the flowers bloom, and it will be so much fun," Astrid said, struggling to keep the tone light.

"I was there the last time they bloomed three years ago, and I just don't think I can deal with a big crowd tonight."

(Kwan, 2013:155-156)

The quotation above is one of the factors causing conflict due to differences between individuals. The incident is experienced by Astrid and Michael. Astrid tries to persuade her husband, Michael, to attend the Wijayakusuma event held by Nick's grandmother and invited several people. According to Astrid, watching Wijayakusuma

flowers is fun and the myth is that it is good luck to witness the flowers bloom. The Wijayakusuma flower is called *The Queen of Night* because the flower only grows once a year and only blooms at night and withers the next morning. Therefore, the Wijayakusuma event is a special occasion that is not to be missed so Astrid tries hard to convince Michael to join the Wijayakusuma event with him. Unlike Astrid, who enthusiastically wants to attend a special event held by Nick's grandmother, Michael does not like it and is not interested in attending the event. According to him, attending events like that which many people attend makes him bored and tired. Michael felt he could not face many people filled with rich and influential people, so he has insisted on not attending the Wijayakusuma event. Michael has grown up in a humble background and is still looked down upon by Astrid's wealthy family. Therefore, whenever there is an event attended by her family, he tries to refuse to attend even though his wife has tried to convince him to attend with her. He knows how crowded it will be and does not want to be in a sea of rich people because he feels like an outsider and it is hard for him to fit in. The differences between Astrid and Michael can create conflict and can negatively affect their relationship later in the novel.

4.2.2 Cultural Difference

A culture attached to a person can cause conflict when that culture collides with other cultures. Personality differences between individuals also depend on the cultural patterns that form the background for the formation of these personalities. Someone, consciously or unconsciously, will be more or less influenced by the thoughts and stances of the group. The following excerpt below contains cultural differences in which Nick's family thinks response from Singaporean-Chinese towards Rachel as an American-born Chinese.

“Really? What’s her name? And where is she from? Daisy, if you tell me she’s from Mainland China, I think I’ll have a stroke,” Eleanor warned.

“I heard she’s from Taiwan,” Daisy said carefully.

“Oh my goodness, I hope she’s not one of those Taiwanese tornadoes!” Nadine cackled.

“What do you mean by that?” Eleanor asked.

“You know how notorious those Taiwanese girls can be.

They swoop in unexpectedly, the men fall head over heels, and before you know it they are gone, but not before sucking up every last dollar, just like a tornado,” Nadine explained. (Kwan, 2013: 34)

In the novel *Crazy Rich Asians*, there are two types of Chinese, Mainland Chinese, and Overseas Chinese. The Chinese from Mainland China were fugitives who mostly worked as manual laborers and maids during the Qing dynasty. Their knowledge is low and only use the local language and Mandarin. The Chinese from Mainland China have a much lower social status than the Overseas Chinese. Overseas Chinese are people who left China long before the communists arrived and they spread throughout Asia. They secretly has accumulated large amounts of wealth over time and they has controlled trade in Southeast Asian countries including Indonesia. Overseas Chinese are respectable, cultured, intelligent, and successful people. This stereotype has been attached for a long time, so they don't want to be part of Mainland China. They think

their society is better than Mainland China even though they still come from the same country, China.

“Better than *you*? Everyone knows these ABCs are descended from all the peasants that were too stupid to survive in China!” Nadine cackled.

“Hey, Nadine, don’t underestimate them. These ABCs girls can be *tzeen lee bai*,” Lorena Lim warned. “Now that America is broke, all these ABCs want to come to Asia and sink their claws into our men. They are even worse than the Taiwanese tornadoes because they are Westernized, sophisticated, and worst of all, *college educated*.” (Kwan, 2013: 106)

The above quotation shows how Eleanor's close friends show their distaste for ABC girls (American-born Chinese). Rachel is an American-born Chinese who lived and grew up in America. They generalized that Americans born Chinese descended from farmers who were poor and too stupid to survive in China. They think that the ABCs are worse than the Taiwanese girls who have been Westernized and have forgotten their Chinese culture. They think the ABC girls are dangerous and act like all-knowing. Unlike the Nick family, even though they were born and raised in Singapore, they have not forgotten and still maintain their culture from generation to generation. Hearing that Rachel was an ABC from Mainland China made them prejudiced against her because China has long instilled the label of generalizing Americans in a bad light.

4.2.3 Differences in Interests

Differences in interests can lead to conflict. In *Crazy Rich Asians*, there is a difference of interest between Nick's parents, Eleanor Young and Philip Young, regarding their thoughts on Rachel's family background.

“You are not seeing the big picture. This girl is obviously a cunning, deceitful GOLD DIGGER! You know as well as I do that your son can never marry someone like that. Can you imagine how *your* family is going to react when he brings this gold digger home?”

“Actually, I couldn’t care less what they think.”

“But don’t you see how this will affect Nicky? And of course your mother is going to blame me for this, lah. I always get blamed for *everything*. *Alamak*, surely you know how this will end.”

(Kwan, 2013: 104)

From the quotation above, it can be seen the difference in interests between the two characters against Rachel's background. Eleanor told her husband about her concerns about Rachel's background and being from a village in Mainland China. Eleanor calls Rachel a cunning and deceitful gold digger who will only take their son Nick's money. Eleanor is worried about how her husband's family has reacted if they found out Nick has brought a gold digger woman. If her in-laws also find out, she will blame her and it can ruin her plans to make Nick her favorite grandson and heir. In contrast to Eleanor, Philip seems disinterested in Rachel's background. As long as Eleanor talks about Rachel, Philip only gives her a positive response and tries to calm Eleanor so she will not worry too much about Nick and Rachel's relationship. Philip seems disinterested and at ease against Rachel's background and with her presence in

Singapore. Hearing her husband's calm response to Rachel's presence made Eleanor do something immediately before the problem grows even further. The difference in interests between Philip and Eleanor may be a conflict in Nick and Rachel's relationship.

5. Conclusion

Conflict is a condition that any individual must have experienced in life. Conflict can be in the form of a dispute experienced by oneself or even with other people. Based on the results of the analysis, on the novel *Crazy Rich Asians* by Kevin Kwan, there are two kinds of conflicts, the internal and external conflicts. Some factors causing conflict found in the novel are differences between individuals, cultural differences, and differences in interests. The results of the analysis of the novel are expected to add insight and provide readers with understanding and knowledge in analyzing conflicts in a literary work in the form of a novel.

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