

e-ISSN: 2685-8878 | p-ISSN: 2655-9080

JOURNAL OF LANGUAGE

VOLUME 6, NUMBER 2

NOVEMBER 2024



Faculty of Literature

Islamic University of North Sumatra

e-ISSN: 2685-8878 | p-ISSN: 2655-9080

JOURNAL OF LANGUAGE

VOLUME 6, NUMBER 2 NOVEMBER 2024

**FACULTY OF LITERATURE
ISLAMIC UNIVERSITY OF NORTH SUMATRA**

Journal of Language (JoL) is an open access and a peer reviewed scientific journal covering research reports in linguistics, literature or language teaching, and critical evaluations of books on the related areas published by Faculty of Literature, Islamic University of North Sumatra (UISU), Medan, Indonesia. The main objective of JoL is to provide a platform for scholars, academicians and researchers to share the contemporary thoughts mainly in the fields of language, literature, and language teaching. This journal is published twice a year in May and November.

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Published by

Sastra UISU Press

Jl. Sisingamangaraja Teladan Medan 20217

Telp. (061) 7869911, e-mail: admin@sastra.uisu.ac.id

Journal_language@sastra.uisu.ac.id

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TRANSLATION METHODS OF THE SONG "*SPEECHLESS*" INTO THE INDONESIAN VERSION "*BUNGKAM*" FROM THE SOUNDTRACK OF THE *ALADDIN* MOVIE

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Received: 2024-08-17

Accepted: 2024-10-26

Published: 2024-11-30

Abstract

This study explores the translation of the song "Speechless" from Disney's *Aladdin* into the Indonesian version "Bungkam." Song translation is essential in connecting diverse cultures and allowing audiences to experience music in their native languages. It involves more than just converting words; it requires understanding cultural nuances and emotional depth. The research focuses on the methods used by translator Asmi Nurais, applying Peter Newmark's translation theories as a framework. The findings reveal that significant changes in imagery and phrasing reflect cultural adaptation, making the song more relatable to Indonesian listeners. Nurais employed a Free Translation method, prioritizing the song's themes of empowerment and emotional expression over strict adherence to the original lyrics. This approach ensures that the essence of the song is preserved while making it accessible to a new audience. This study contributes to the field of musical translation studies by highlighting the complexities involved in adapting lyrics for different cultural contexts. It emphasizes the role of translators as cultural mediators who navigate between languages and meanings. By showcasing the balance between fidelity to the source material and the need for cultural relevance, this research enriches our understanding of song translation. Ultimately, it underscores the importance of creative adaptation in making music resonate across borders, fostering emotional connections among listeners from different backgrounds.

Keywords: *song translation; Peter Newmark Theory; song translation*

1. Introduction

Translation is a crucial tool for bridging linguistic and cultural divides, especially in music, where lyrics often carry deep emotional and cultural significance. However, while much attention has been given to literal translation, there remains a significant gap in understanding how cultural adaptation occurs in song translations, particularly in non-Western contexts like Indonesia. The adaptation of "*Speechless*" into the Indonesian version "*Bungkam*" exemplifies the challenge of balancing fidelity to the original while adapting to a different cultural and linguistic framework.

Previous studies, such as Doe's (2021) analysis of "*La Vie en Rose*", have highlighted the complex interplay of cultural nuances, rhyme schemes, and emotional

resonance in song translation. Yet, little research has focused on how these challenges are navigated in Indonesian adaptations, where cultural differences in themes, values, and expressions add an extra layer of complexity. This research aims to address this gap by analyzing the translation methods employed in the adaptation of "*Speechless*" into "*Bungkam*", utilizing Peter Newmark's translation theories to evaluate the effectiveness of conveying the song's themes of empowerment and emotional expression to an Indonesian audience.

In a globalized world, understanding the intricacies of cultural adaptation in music translation is more important than ever, as highlighted by Low (2017). This study contributes to translation studies by exploring how cultural relevance is maintained in the target language while preserving the original artistic intent (Sumiati, Baharuddin, & Saputra, 2022). Through a detailed analysis of the methods used in this case, the research seeks to illuminate the balance between linguistic fidelity and cultural resonance in song translations for non-Western audiences.

2. Literature Review

The translation of song lyrics presents unique challenges, particularly when considering cultural adaptation, rhythm, and emotional resonance. While many studies have explored the technical aspects of translation, fewer have delved into the cultural complexities involved in adapting songs for different audiences. The cultural context plays a significant role in shaping how songs are understood and appreciated, and thus, translators must go beyond mere linguistic translation to adapt lyrics that resonate with the target audience's cultural background.

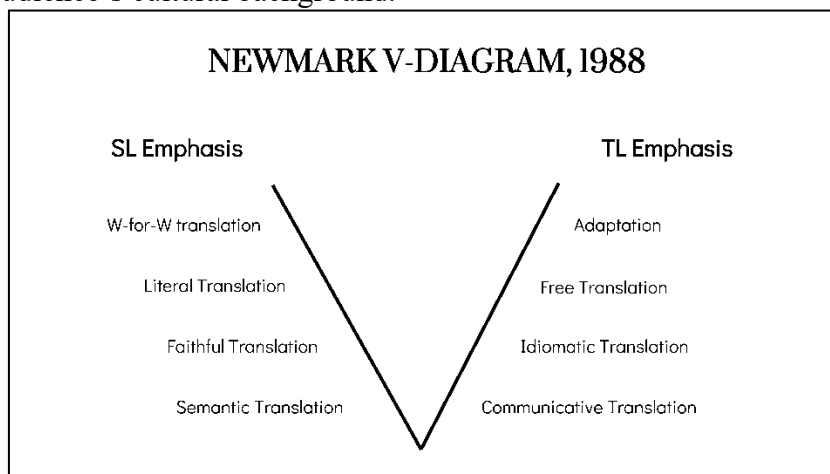


Figure 1. Newmark V Diagram of Translation Methods from Nurul & Hasna (2021)

In his work, Newmark (1988) introduced several methods of translation, depicted in a V-shaped diagram, with simpler, more literal methods at the top and more nuanced, culturally adaptive methods at the bottom. The methods illustrated in the V diagram are as described by Peter Newmark (1988) in his book "A Textbook of Translation". This diagram provides a framework for understanding the balance between maintaining the source language (SL) integrity and adapting to the target language (TL) for greater audience comprehension. Studies by Low (2017) and Desblache (2019) emphasize the importance of cultural adaptation in song translation, noting that effective translations must align with the cultural values and emotional

expressions of the target audience while staying true to the original artistic intent (Baharuddin, 2023).

In comparing the translation of "*Speechless*" into the Indonesian version "*Bungkam*", this research aligns with studies such as Low's (2017) work on the translation of songs in non-Western contexts. Both highlight the necessity of adaptation methods that cater to different cultural expressions, especially when translating themes of empowerment and emotional depth. While "*La Vie en Rose*" (Doe, 2021) posed challenges related to rhyme schemes and idiomatic expressions in its translation, "*Speechless*" presents difficulties in conveying empowerment through a culturally distinct lens.

Newmark's (1988) diagram plays a crucial role in this analysis. For the translation of "*Speechless*" into "*Bungkam*", the predominant methods include Adaptation, Free Translation, and Communicative Translation. Adaptation, being the most flexible method, allows the lyrics to be rewritten in a culturally relevant way, adjusting for local nuances and ensuring that themes like empowerment resonate with Indonesian listeners. Free Translation and Communicative Translation further ensure that the message of the song remains clear and impactful, even when some literal meanings are altered (Zulaika, Baharuddin, Wardana, & Farmasari, 2022).

The V-shaped diagram's positioning of Semantic Translation at the bottom highlights its complexity and importance for translations like "*Speechless*", where deep cultural elements must be retained. In "*Bungkam*", this method allows for the preservation of the song's emotional intensity while ensuring it can be understood and appreciated by Indonesian audiences. The combination of these methods supports the conclusion that cultural adaptation is not merely a technical exercise but a crucial aspect of maintaining both the emotional and cultural integrity of the song.

According to (Newmark, 1988), this method translates words from the source language while closely adhering to the contextual meaning and the writer's intention. It aims to reproduce contextual meanings while staying within the grammatical structure of the source language. Culturally sensitive terms are translated, but grammatical irregularities and word choices may be retained or allowed. Despite occasionally sounding strange and awkward, this translation method follows the meaning and goals of the text.

3. Research Method

The study employed a qualitative case study design, which involves a detailed examination of a specific system or multiple systems over time through extensive data collection from various sources (Creswell, 2013). The aim was to thoroughly analyze and describe the methods by Peter Newmark applied in translating the song "*Speechless*" to "*Bungkam*".

The methodology of this study involved a systematic analysis of the lyrics of the song "*Speechless*" and its Indonesian translation "*Bungkam*." The analysis was conducted line-by-line to ensure a detailed examination of each lyric segment. This approach allowed for a thorough comparison between the original and translated versions, highlighting specific translation choices made by Asmi Nurais.

To assess the effectiveness of the translation, several criteria were defined, including emotional impact and cultural adaptation. Emotional impact refers to how well the translated lyrics convey the feelings and sentiments present in the original song.

Cultural adaptation evaluates how effectively the translation resonates with the target audience's cultural context, ensuring that the message is both relevant and relatable.

Since this study applied qualitative descriptive research, the data was analyzed by following several steps below:

1. Coding

Coding involves labeling and categorizing the data being analyzed (Gibbs, 2007). It assigns labels to words, phrases, behaviors, visuals, and sentences (Strauss, 1990). To facilitate data analysis, the common approach is to repeatedly read and review the data, identifying and sorting units of meaning within words, phrases, and sentences. After this process, data with the same code are grouped together. Essentially, categorizing the data simplifies sorting and emphasizes the relevant information, streamlining the analysis. The Code in this study is taken from the line of lyrics, "L" means line, the number in front explains the line, then separated by a slash followed by letters and numbers that mean the structure of the song lyrics like verse, chorus, etc.

No. Line	Data Code	Source Text ST	Target Text TT
VERSE 1			
1.	1L/V1	Here comes a wave meant to wash me away	<u>Ombak laut nyaris menghempasku</u>
2.	2L/V1	A tide that is taking me under	<u>Gelombang pasang merenggut</u>
3.	3L/V1	Swallowing sand left with nothing to say	<u>Pasir putih menghalau lisanku</u>
4.	4L/V1	My voice drowned out in the thunder	<u>Guntur menggerus suaraku</u>
PRE-CHORUS 1			
5.	5L/PC1	But I won't cry, and I won't start to crumble	<u>Tapi takkan, bisa menghancurkanku</u>
6.	6L/PC1	Whenever they try, to shut me or cut me down	<u>Meski semua, mencoba membungkamku</u>

Table 1. Data Code

2. Classifying

The subsequent step was to classify the translation methods used by Asmi Nurais for translating the song into Indonesian, employing the framework developed by Newmark's translation theory (1988).

Following the organization of the code data and the subsequent alignment of translated and original versions in a row-by-row format within a spreadsheet, the next phase involves classification. This entails the addition of a column to each row of lyrics, which will subsequently be populated with one of Peter Newmark's classification methods applied to each pair of translated and original lyrics.

Example:

Data Code	Source Text	Target Text	Method
1L/V1	Here comes a wave meant to wash me away	Ombak laut nyaris menghempasku	Free Translation

Table 2. Classifying

3. Describing the Data

The concluding phase of data analysis encompassed the summarization of the classified data. This entailed a detailed examination of each translation method identified within both the English and Indonesian versions of the lyrics, as well as a comprehensive description of the steps involved in the translation process. Following the classification of each line into its respective method, a descriptive table was juxtaposed to each lyric, providing an explanatory overview.

4. Drawing Conclusions

The last step in data analysis was to draw conclusions based on the results. These results were presented with percentages and interpreted according to the data previously identified. The conclusions revealed the translation methods used in Asmi Nurais's "Bungkam," demonstrating how the translation aligned with the original version in terms of meaning and rhythm.

Upon the completion of the three preceding stages, the concluding phase involves the presentation of the data in a tabular format, detailing both the percentage and occurrence of each of the eight methods within each row. This tabular representation provides a quantitative overview of the distribution of translation methods across the analyzed lyrics.

This systematic methodology facilitated a clear understanding of the translation method employed and their effectiveness in achieving the desired emotional and cultural resonance in the Indonesian version. Overall, this methodology provided a comprehensive framework for analyzing the complexities of song translation.

4. Findings and Discussion

The results in this study were obtained from the analysis of 43 total lyrics from the songs "Speechless" to "Bungkam" which were divided into method categories and then presented in a table along with explanations.

4.1 Findings

The following table shows the percentage and total occurrence of each of the eight methods and four methods identified by Peter Newmark (1988) from the total 43 lyrics of the song "Speechless" into "Bungkam".

No.	Method Applied	Total Occurrence	Percentage
1.	Adaptation	2	5%
2.	Free Translation	16	37%
3.	Idiomatic Translation	0	0%
4.	Communicative Translation	16	37%
5.	Word-for-Word Translation	0	0%
6.	Literal Translation	0	0%
7.	Faithful Translation	0	0%
8.	Semantic Translation	9	21%
Total		43	100%

Table 3. Total Finding of Translation Method

From the distribution of four of the eight identified methods based on total occurrence and percentage in the table above, the following are the lyrics included in each of the four methods, there are Adaptation, Free Translation, Communicative Translation, and Semantic Translation.

1. Adaptation

This method is said to be the most flexible and authentic type of translation. Newmark (1988) says that this is the freest form translation. It is said to be authentic because the meaning of the translation from ST will be adjusted to the unique language or words of TL. It said flexible, because the translation focuses on authenticity, the translation is free as long as the entire message remains contained in the TT and also contains TL characteristics.

No.	Data Code	Source Text (ST)	Target Text (TT)
1.	29I/B	Try to lock me in this cage	Bui aku di sini
2.	4L/V1	My voice drowned out in the thunder	Guntur menggerus suaraku

Table 4. Finding of Adaptation Method

- Both the original and translated lyrics share the idea, a feeling of restriction or imprisonment.

Unique Indonesian Adaptation:

- ST : "Lock and cage" (cage represents confinement)
- TT : "Bui" (jail or prison)

Justification for Adaptation Translation:

- "Bui" directly translates to "jail," making the concept of confinement clearer than "cage" which can have broader meanings.
- "Cage" might not be a universally understood expression for restriction. "Bui" is a more direct and culturally relevant term for confinement in Indonesian.
- The translated phrase retains the feeling of oppression and limitation present in the original.

This lyrics show the Adaptation Translation. While the specific imagery differs (cage vs. jail), the core meaning and emotional impact are preserved.

- Both the original and translated lyrics share the idea, the speaker's voice is unable to be heard due to a loud and overpowering sound (thunder).

Unique Indonesian Adaptation:

- ST : "Drowned out" (voice is submerged by water)
- TT : "Menggerus" (to erode, to wear away)

Justification for Adaptation Translation:

- While "drowned out" is a common English expression, it might not translate directly to Indonesian. "Menggerus" creates a powerful image of the voice being eroded or worn away by the thunder, achieving a similar effect.
- While not a direct water metaphor, "menggerus" evokes a strong image of the voice being diminished, similar to the original. The imagery is culturally relevant and impactful.
- The translated phrase retains the feeling of powerlessness and being unheard present in the original.

Overall, the Adaptation Translation approach effectively conveys the core message while the specific image differs (water vs. erosion), the core meaning and emotional impact are preserved.

2. Free Translation

It was said by Newmark (1988) that the focus and aim of this method is only on the content and context of ST, regardless of structure and others. And this method can be said to be a form of paraphrasing from ST and can even add additional information or vocabulary to TT that may not be present in ST.

No.	Data Code	Source Text (ST)	Target Text (TT)
1.	3L/V1	Swallowing sand left with nothing to say	Pasir putih menghalau lisanku
2.	1L/V1	Here comes a wave meant to wash me away	Ombak laut nyaris menghempasku
3.	3L/V1	Swallowing sand left with nothing to say	Pasir putih menghalau lisanku

Table 5. Finding of Free Translation Method

1. The core message of both sentences revolves around being rendered speechless or unable to communicate.

Significant Deviation:

- "Swallowing sand" is a profound expression suggesting a physical sensation of being choked or unable to breathe, which restricts speech.
- "Pasir putih menghalau lisanku" (white sand chasing away my tongue) uses a more abstract expression, "White sand" might not directly connect to silence in ST cultures, and "menghalau" (chasing away) suggests an active force preventing speech.

Justification for Free Translation:

- The core message of being silenced is preserved, but the expression ("swallowing sand") is replaced.
- "Pasir putih menghalau lisanku" is a grammatically correct sentence that effectively conveys the message of being unable to speak in Indonesian.
- "Pasir putih menghalau lisanku" offers a more naturally appropriate image and understandable.

The translation prioritizes clear of the core message in Indonesian ("white sand chasing away my tongue") while deviating from the original, but understandable in TT. This approach aligns with the Free Translation Method.

2. Both the English sentence and the Indonesian translation convey the idea of a powerful force (wave) attempting to overwhelm the speaker. However, the way they express this concept differs significantly.

Significant Deviations:

- The English sentence uses an expression: "wave meant to wash me away." This suggests a potentially destructive force with the intent to eliminate the speaker.
- The Indonesian uses "ombak laut nyaris menghempasku" (ocean wave almost crashes into me). This creates a more literal image of a powerful wave but emphasizes the "almost" aspect, suggesting the speaker might not be completely overwhelmed.
- The English sentence uses a presentational sentence ("Here comes...") followed by a description of the wave's purpose.
- The Indonesian uses a single, more concise sentence with emphasis on the wave's action ("menghempasku") and the near miss ("nyaris").

Justification for Free Translation:

- The Indonesian sentence "ombak laut nyaris menghempasku" might be a more culturally relevant and impactful way to convey the idea of the speaker facing a powerful force in the target language.
- The "almost" aspect adds a layer of nuance, suggesting the speaker's potential resilience in the face of the challenge.
- The Indonesian sentence is shorter and avoids the presentational structure, potentially achieving a more direct and impactful statement.

So, "Ombak laut nyaris menghempasku" is a more natural way to express this concept in Indonesian and the emphasis on the "almost" crash reflects a cultural understanding of resilience that might resonate better with the Indonesian audience although some things its word and structure are different.

3. The core message of both sentences revolves around being rendered speechless or unable to communicate.

Significant Deviation:

- "Swallowing sand" is a profound expression suggesting a physical sensation of being choked or unable to breathe, which restricts speech.
- "Pasir putih menghalau lisanku" (white sand chasing away my tongue) uses a more abstract expression, "White sand" might not directly connect to silence in ST cultures, and "menghalau" (chasing away) suggests an active force preventing speech.

Justification for Free Translation:

- The core message of being silenced is preserved, but the expression ("swallowing sand") is replaced.
 - "Pasir putih menghalau lisanku" is a grammatically correct sentence that effectively conveys the message of being unable to speak in Indonesian.
 - "Pasir putih menghalau lisanku" offers a more naturally appropriate image and understandable.
4. The translation prioritizes clarity of the core message in Indonesian ("white sand chasing away my tongue") while deviating from the original, but understandable in TT. This approach aligns with the Free Translation Method.

3. Communicative Translation

Based on Newmark (1988), this method focuses on translation based on its social function, which means that the translation discussion is clear, natural and concise, does not appear to be translated, so fluency, readability and communication function are maintained and conveyed in the TT.

No.	Data Code	Source Text (ST)	Target Text (TT)
1.	14L/C1	'Cause I know that I won't go speechless	Sebab ku takkan pernah <i>Bungkam</i>
2.	15L/V2	Written in stone, every rule, every word, centuries old and unbending	Beribu aturan yang mengekang, betapa sulit kutembus
3.	8L/C1	You can't keep me quiet	Takkanku membisu

Table 6. Finding of Communicative Translation Method

1. Both the original and translated lyrics convey the core message of the speaker's unwavering determination to speak their mind.

Justification for Communicative :

- "Sebab ku takkan pernah *Bungkam*" is a natural and grammatically correct sentence in Indonesian. This ensures the message resonates with the Indonesian audience, achieving a clear communicative effect
- It utilizes "sebab" (because) to introduce the reason behind the speaker's resolve, and "takkan pernah *Bungkam*" (will never be silenced) directly conveys the speaker's unwavering determination.
- This phrasing aligns better with how this concept would be naturally expressed in Indonesian, ensuring clarity and effective communication for the target audience.
- The Indonesian translation effectively conveys the message using fewer words. This maintains the intended impact and emotional weight within the song's flow.

The translation prioritizes clear communication and a natural-sounding expression for the Indonesian audience. "Sebab ku takkan pernah *Bungkam*" effectively conveys the core message of the speaker's resolve to speak their mind. This aligns with the principles of Newmark's communicative translation method.

2. Both versions convey the idea of being restricted by ancient and inflexible rules. "Written in stone" is replaced with "mengekan" (restricting), capturing the essence of the rules and "Centuries old and unbending" is condensed into the idea of difficulty in overcoming them.

Justification for Communicative :

- The original lyric uses vivid imagery ("written in stone") and emphasizes the age and rigidity of the rules ("centuries old and unbending"). Then, translation: "Beribu aturan yang mengekan" (Thousands of restrictive rules) focuses on the quantity and constricting nature of the rules. Because, the translation captures

the core idea of oppressive and longstanding restrictions without needing a literal translation of "written in stone." This prioritizes clarity for the Indonesian audience.

- The translation uses "ribuan" (thousands) to emphasize the vast number of rules, even though the original doesn't specify a quantity. This aligns with the idea of feeling overwhelmed by the restrictions.
- The original uses a longer sentence structure. Meanwhile, the translation: "Beribu aturan yang mengekang, betapa sulit kutembus" condenses the message and adds an emotional impact with "betapa sulit kutembus" (how difficult it is for me to break through), highlighting the speaker's frustration and defiance. Because the Indonesian sentence structure is more natural-sounding and directly expresses the speaker's struggle against the rules.

"Beribu aturan yang mengekang, betapa sulit kutembus" exemplifies communicative translation by focusing on the core message of oppressive rules, using natural Indonesian language, and effectively conveying the emotional weight of the struggle against those restrictions.

3. Both the original and translated lyrics convey a strong message of defiance against being silenced.

Justification for Communicative:

- A literal translation like "Kamu tidak bisa membuatku diam" might be grammatically correct but sounds less natural in Indonesian.
 - "Takkan ku membisu" is a more natural and impactful way to express the idea:
 - "Takkan" emphasizes the speaker's strong negation of being silenced.
 - "Membisu" directly translates to "being silent," clearly conveying the outcome the speaker rejects.
 - This phrasing aligns better with natural Indonesian sentence structure and cultural expression.
 - "Takkan ku membisu" is a concise and grammatically correct sentence in Indonesian.
 - It avoids the awkwardness of directly translating "you can't keep" and focuses on the speaker's own action of "not being silent."
 - This structure creates a stronger emphasis on the speaker's defiance and determination and this ensures the message resonates with the Indonesian audience, achieving a clear communicative effect.
 - The Indonesian translation effectively conveys the defiance using fewer words. This maintains the intended impact and emotional weight within the song's flow.
4. The translation prioritizes clear communication and a natural-sounding expression for the Indonesian audience. While there's a slight shift on the external force trying to silence the speaker ("you"). The Indonesian translation focuses on the speaker's determination ("I will not"). Still, this is a minor shift that doesn't affect the core message. This aligns with the principles of Newmark's communicative translation method.

4. Semantic Translation

This translation method is must take more account of the aesthetic value (that is, the beautiful and natural context and meaning of the SL text) so that no word-play or repetition jars in the TT version, but this method is more flexible on grammatical structure.

Data Code	Source Text (ST)	Target Text (TT)
24L/C2	Speechless	<i>Bungkam</i>
26L/C2	I cannot be broken	Takkan aku remuk

Table 7. Finding of Semantic Translation Method

For data 24L/C2, both “*Speechless*” and “*Bungkam*” share the central idea of being unable to speak or express oneself.

Justification for Semantic Translation :

- The conciseness and sound of “*Bungkam*” might contribute to a more aesthetically pleasing delivery in the target language.
- Contextually, “*Bungkam*” also adapts the context of the song *Speechless*, although it is different if translated literally, where “*Speechless*” might carry connotations of surprise or shock, but these are not inherent to the word itself and can be conveyed through context and “*Bungkam*” directly translates to “silenced” or “muted,” effectively capturing the core meaning of “*Speechless*.”

The translation “*Speechless*” into “*Bungkam*” effectively applies Newmark's semantic translation method. It prioritizes conveying the core meaning and sticking to ST in context while using a natural and concise word in Indonesian.

Then for data 26L/C2, both sentences express the idea of being unbreakable or resistant to destruction.

Justification for Semantic Translation:

- “Broken” in the original sentence suggests a state of being physically shattered or fractured. Then “Remuk” in Indonesian translates to “crushed” or “pulverized,” which evokes a stronger image of destruction compared to “broken.”
- This shift in emphasis might be seen as a compromise on the exact meaning in favor of a more impactful and aesthetically fitting word choice in Indonesian. “Remuk” creates a stronger image and potentially resonates better with the target audience.
- And the grammatical structure was changed, but still kept the core context and meaning broken.
 - Original: Subject (“I”) + Auxiliary verb (“cannot”) + Main verb (“be broken”). Emphasizes the state of “not being broken”
 - Translation: Negation particle (“Takkan”) + Subject pronoun (“aku”) + Main verb (“remuk”). Shifts the focus to the subject (“aku”) who “will not be broken”
 - Original: Uses a helping verb (“cannot”) to create a negative construction.
 - Translation: Uses a negation particle (“Takkan”) placed before the subject pronoun for emphasis.

It prioritizes conveying the core meaning while potentially incorporating aesthetic considerations by using a more impactful word choice in the target language.

4.2 Discussion

Based on the result above, there are 4 methods were identified from 8 methods by Peter Newmark that were used by Asmi Nurais in translating the 43 lines of "*Speechless*" lyrics into "*Bungkam*" for the Indonesian version. In the Source Language (SL) category, only one method, Semantic Translation, was applied. In Peter Newmark's V diagram (1988), this method occupies the bottom position, indicating it is the best and easiest to understand. In the Target Language (TL) category, Asmi Nurais employed three methods: Adaptation, Free Translation, and Communicative Translation. Among these four methods, Free Translation and Communicative Translation were most frequently used, each applied to 16 lyric lines. Adaptation was used the least, applied to only 2 lines.

Then, when examining the translation methods used in various songs, it becomes evident that different approaches can significantly affect how the song is received by the target audience. For instance, studies such as those by Bell (2018) and Tseng (2020) indicate that adaptation and communicative translation are commonly employed in the translation of iconic songs like "Let It Go" from Disney's *Frozen*. These methods allow for lyrics to be reimagined to align with the cultural and emotional context of the target audience while maintaining the song's core message. In such cases, translators often alter specific phrases or incorporate local expressions, ensuring that the emotional resonance of the song remains intact for diverse audiences.

In contrast, the translation of "*Despacito*" demonstrates the effectiveness of combining semantic translation and free translation methods. As highlighted in Desblache L. (2019), this approach is necessary to preserve the song's rhythmic structure and sensual undertones while making the lyrics culturally adaptable to different audiences. The flexibility inherent in these methods enables the translator to remain faithful to the original meaning while ensuring that the song maintains its appeal and singability in various languages.

By comparing these methods across different songs, studies like Low P. (2017) and Bell (2018) provide evidence that the choice of translation strategy directly influences the overall effectiveness of the translation. Each song presents unique linguistic and cultural challenges, and the translator's method must strike a balance between remaining true to the original lyrics and adjusting to the cultural nuances of the target language.

Therefore, discuss idioms and metaphors and even cultural references from this study. The translation of idioms, metaphors, and cultural references is particularly crucial in this regard. According to Leung (2020), idiomatic expressions often carry deep cultural significance that does not always have a direct equivalent in another language. For example, translating an idiom like "spill the beans" into a culturally relevant phrase requires finding an expression that resonates similarly within the target audience. When dealing with songs like "*Speechless*," which are rich in emotional and metaphorical content, such translation choices are critical.

Metaphors also pose unique challenges in song translation, as described by (Xia Chen (2019)). Metaphors may carry specific meanings tied to a culture's values or experiences, making it essential for translators to find equivalent expressions that evoke similar emotional responses in the target culture. The translation of metaphors in

"Speechless" involves preserving their emotional essence while ensuring that they remain culturally appropriate for Indonesian listeners.

Cultural references in song lyrics can significantly influence the listener's connection to the song. In the translation of songs like "Speechless," careful consideration of these cultural elements is necessary, as described in Jones (2020). If a reference is not widely recognized in the target culture, it may be replaced with a more familiar equivalent or provided with additional context to enhance understanding (Purnomo & Baharuddin, 2018). This ensures that the translated song remains both meaningful and accessible to the target audience.

5. Conclusion

In conclusion, this study has revealed key findings regarding the translation methods employed by Asmi Nurais in adapting the song "Speechless" into the Indonesian version "Bungkam." The analysis highlighted the predominant use of Free and Communicative Translation methods, which allowed for a more relatable and emotionally resonant rendition of the original lyrics. These methods facilitated the preservation of the song's core themes while ensuring that the translation effectively connected with the Indonesian audience.

For future research, it would be valuable to explore audience reception of translated songs, examining how listeners perceive and engage with the emotional and cultural aspects of the translations. Understanding audience reactions can provide deeper insights into the effectiveness of different translation strategies and their impact on cross-cultural communication (Low L. , 2021).

However, this study is not without limitations. The focus was primarily on one song, which may restrict the generalizability of the findings to other musical translations. Expanding the scope to include a broader range of songs and genres could yield more comprehensive insights into the complexities of song translation. Overall, this research contributes to the field of musical translation studies and opens avenues for further exploration in understanding the dynamics of translating music across cultures.

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PERCEPTIONS OF HUMAN-NATURE RELATIONSHIPS IN JOY HARJO'S *AMERICAN INDIAN POEMS*

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Received: 2024-09-14

Accepted: 2024-10-18

Published: 2024-11-30

Abstract

The connection between nature and Joy Harjo's American Indian poems is worth discussing because nature impacts human existence. To confirm and consider ideas about the environment, particularly the environment's vulnerability to human activity and exploitation, this study examines metaphorical language in some of Harjo's works. By examining the complex interactions between the environment and humans, this study advances our knowledge of how issues of ecology are portrayed in literature to promote environmental awareness. This research examines ecological themes in two American Indian poems by Joy Harjo, *Talking with the Sun* and *Once the World Was Perfect*, using Garrard's ecocritical theory and qualitative methodology. The research shows how Harjo's works demonstrate the detrimental effects of human activities on ecosystems and, as a result, criticize anthropocentrism through qualitative ecocritical analysis. *Talking with the Sun* explores the spiritual bond between humans and nature, while *Once the World Was Perfect* highlights the damages caused by environmental degradation and human exploitation. This research contributed to the discourse of ecocriticism by highlighting how literature can highlight issues of the environment.

Keywords: *ecocriticism; figurative language; human nature; poetry*

1. Introduction

The study of nature in literature involves analyzing how the natural world is depicted in literary works, focusing on how the human-nature relationship is perceived in Joy Harjo's Native American poems. It looks at how nature is portrayed in all of its forms and how important it is to character development and narrative. This research can reveal how authors communicate ideas, feelings, and cultural values through natural settings, landscapes, and environmental aspects. Literature generally concerns the relationship between society and individuals, individuals, and events that take place within the individual circle. Literary work is a unique discourse in which expression uses language by utilizing all available possibilities (Klarer, 2004). The issue in literary work also shows nature themes. Nature refers to landscape, wilderness, countryside, rurality, animals, the physical body in space, and raw materials (Sharma, 2020). In Joy Harjo's poetry, nature is not only the setting but also the main character involved in the story and shaping it.

Her work vividly depicts the connection between humans and nature, especially in the context of Native American Spirituality and environmental stewardship. Nature in literary issues is usually linked with ecocriticism. Ecocriticism is concerned with the relationships between literature and environment or how man's relationships with his physical environment are reflected in literature (Tosic, 2006). Glotfelty & Fromm 1996 fittingly comments: Literature does not float above the material world in some aesthetic ether, but, rather, plays a part in an immensely complex global system in which energy, matter, and ideas interact in a perpetual dance. Ecocriticism explores the ways in which we imagine and portray the relationship between humans and the environment in all areas of cultural production (Garrard, 2004, p.5). This theory examines the use of images that depict natural settings and landscapes, as well as people's attitudes, concerns, and care for the environment, both positively and negatively.

Many people ask about Joy Harjo's work, why are so many of her poems nature-themed? The relationship between Native Americans and nature is deeply spiritual, a long-held belief that explains why many of Harjo's poems reflect her appreciation of the outdoors. This represents resistance to colonialism that deprived Native people of their land and natural resources, even as her work addresses environmental issues through an ecocritical framework As Canby (2015) explains, spiritual ties to the natural world have been destroyed by the US government's historic persecution of native peoples through laws such as the Indian Removal Act. Many commercial laws were enacted over time, classifying Native American tribes based on different critiques and drawing boundaries between tribal and non-tribal areas (Kempf, Olson et al., 2023). These steps enabled the utilization of natural resources and selectively limited tribal Autonomy. Through her poetry, Harjo affirms cultural identity and advances an environmental consciousness, transforming nature into a potent spiritual and cultural expression center.

Finally, the study of ecocriticism on these two poems *Talking with the Sun* and *Once the World Was Perfect* is particularly important given the increasing environmental concerns of today. Here, the description of nature's wisdom can be seen to analyze Joy Harjo's poems. Therefore, to analyze the ecological or natural aspects in Joy Harjo's poems, this study focuses on the issue how perceptions of human-nature relationships in Joy Harjo's American Indian poems. Although the natural world has always been friendly to humans, it is now degrading due to our bad deeds and exacting its revenge by showing its strength. Rahman, Haque, Arafat, Bhattacharya, and Akter, (2022) explain that this indicates an unbalanced state between nature and humans, where the former has failed to show the latter. As a living being, nature responds to human behavior and demonstrates its capacity to tolerate and respond to abuse.

2. Literature Review

The investigation of ecocriticism in Joy Harjo's poetry has sparked important discussions regarding the relationship between humanity and nature. Although several studies have addressed ecocriticism broadly, few have specifically focused on Harjo's work. For example, Eukora and Okolo (2022) investigate the synergy between botanical imagination and ecocriticism, but their findings must be directly linked to Harjo's themes. Hanna (2023) provides a detailed analysis of Harjo's poems *Resolving the Conflict of Sacred Creatures* and *American Sunrise*, highlighting how both poems vividly depict a journey towards healing from a historical wound. This analysis reveals the depth of Harjo's ecological themes and their connection to indigenous spirituality. Faiz (2023) enriches the discourse by uncovering ecological themes in Romantic poetry;

however, his focus is not directly applied to Harjo's work, which may confuse readers unless it is clearly explained in relation to the central argument of his unique approach to nature. In addition, Mishra (2012) offers insights into ecocritical perspectives across different cultural landscapes, but the relevance of his contribution to Harjo's poetry still needs to be clarified. This research specifically examines how the relationship between humans and nature is depicted in Harjo's two poems, setting it apart from existing studies.

The ecocritical approach that analyzes the interrelationship between humans and nature in literary works emphasizes the need for this lens in understanding Harjo's poetry (Garrard, 2004). This interdisciplinary study combines insights from different fields to explore literature and the environment, seeking to understand the complex interrelationships between literature, culture and ecological issues (Borlik, 2011). Ecocriticism challenges traditional literary analysis by incorporating ecological perspectives, thus enabling a deeper understanding of human interaction with nature (Siwi, et al., 2022). Glotfelty and Fromm (1996) state that, like feminist and Marxist criticism, ecocriticism adopts an earth-centered approach in literary studies, focusing on the representation of the environment in literary texts.

In this case, figurative language plays an essential role in conveying the interaction between humans and nature in Joy Harjo's poems. The use of metaphor, simile, and personification not only highlights environmental challenges, but also evokes emotional depth and vivid imagery. Sinaga and Marpaung (2023) note that figurative language, defined as non-literal meaning, enhances the emotional impact of poetic expression (Klarer, 2004). Instead of a listing of definitions, this review instead focuses on how Harjo uses this tool to articulate the connection between humans and nature, supported by specific examples from his poetry.

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Type of Figurative Language	Use in Joy Harjo's Poetry
Metaphor	In <i>Talking with the Sun</i> , the sun is metaphorically depicted as a speaker, symbolizing the power and wisdom of nature, which emphasizes the spiritual connection between humans and nature.
Personification	In <i>Once the World Was Perfect</i> , nature is personified as an entity that responds to human action, such as the earth <i>crying</i> when it is tampered with, indicating nature as an active subject.
Simile	Harjo employs similes to contrast the strength of nature with human characteristics, such as <i>strong as a storm</i> , reinforcing the relationship between humans and nature.
Symbolism	The symbols such as the sun, moon, and animals often represent spiritual strength and the lost connections between human beings and nature, such as how the sun symbolizes wisdom in <i>Talking with the Sun</i> .

3. Research Method

This research employs a qualitative method to analyze ecocritical themes in Joy Harjo's poetry, focusing on her depiction of the relationship between humans and nature. The analysis emphasizes key literary devices—such as personification, metaphor, simile, and symbolism—that are instrumental in conveying ecological concerns throughout her work. Discussion addresses how these devices uniquely contribute to illuminating environmental themes in Harjo's poetry. To provide a focused analysis, this study concentrates on a select number of her poems, chosen specifically for their vivid portrayal of human-nature interactions. These poems are analyzed for recurring patterns and elements that connect to broader ecocritical issues.

In addition to literary analysis, historical, cultural, and social factors are essential to understanding the content of Harjo's poems. These contextual elements are incorporated into the interpretation, especially in relation to Native American spiritual beliefs, environmental stewardship, and resistance to colonialism—common themes in Harjo's work. Analysis of these external factors is closely linked to textual elements to

clarify their influence on the ecological themes present in the poems. As noted by Moran (2024), the methodology of this study also acknowledges the importance of researcher subjectivity and reflexivity, recognizing that a researcher's perspective can shape the interpretation of the text. This awareness ensures a transparent and reflective engagement with the material (Yin, 2011). An inductive approach allows themes and patterns to emerge through close reading, situating these findings within a broader ecocritical framework.

The analysis proceeds by selecting key passages from the poems to explore how literary devices convey deeper ecological meanings. The goal is to identify the environmental concerns Harjo addresses and explain how her poetic techniques reflect and engage with these issues. This interpretation provides insight into the interconnectedness of humans and nature, focusing on how Harjo's work portrays ecological balance, disharmony, and resilience.

4. Discussion

The study of Joy Harjo's poems *Talking with the Sun* and *Once the World Was Perfect* offers a deeper understanding of the complex interactions that occur between nature and humans, which is a central issue in ecocriticism. Through the lens of ecocriticism, this discussion seeks to investigate how these poems represent ecological concerns and human interaction with the environment. The discussion begins with the signification of the figurative language of the two poems.

4.1 The Signification of Figurative Language in Two Poems by Joy Harjo

Figurative language carries a literal meaning but is often employed to create comparisons or associations between different ideas or objects. It allows a word or phrase to convey a message indirectly, implying rather than explicitly illustrating the intended meaning (Mentari, 2023). In this analysis, the authors explore the use of figurative language in two poems by Joy Harjo, starting with *Talking to the Sun* and followed by *Once the World Was Perfect*, both of which are central to the themes examined in this research.

Data Findings	Kind of Figurative Language
<i>In the tangle of human failures of fear, greed, and forgetfulness, the sun gives me clarity.</i>	Metaphor
<i>When explorers first encountered my people, they called us heathens, sun worshippers.</i>	Irony
<i>They didn't understand that the sun is a relative, and illuminates our path on this earth.</i>	Metaphor
<i>After dancing all night in a circle we realize that we are a part of a larger sense of stars and planets dancing with us overhead.</i>	Personification
<i>When the sun rises at the apex of the ceremony, we are renewed.</i>	Symbolism
<i>Humans are vulnerable and rely on the kindnesses of the earth and the sun; we exist together in a sacred field of meaning.</i>	Personification
<i>Our earth is shifting. We can all see it.</i>	Metaphor
<i>I hear from my Inuit and Yupik relatives up north that everything has changed.</i>	Symbolism

<i>It's so hot; there is not enough winter.</i>	Hyperbole
<i>Animals are confused. Ice is melting.</i>	Personification

In Joy Harjo's poem, *Talking with the Sun*, the line “the sun gives me clarity” metaphorically illustrates how the sun offers insight and understanding amid human flaws like fear, greed, and ignorance. Irony surfaces in “they called us heathens, sun worshippers,” emphasizing how outsiders misinterpreted and dismissed Indigenous reverence for the sun, failing to grasp its deeper spiritual meaning. The line “the sun is a relative, and illuminates our path on this earth” metaphorically portrays the sun as a guiding light, suggesting a close and essential connection between humans and this life-sustaining force. Personification is evident in stars and planets “dancing” with humans, symbolizing a harmonious relationship between the universe and human life. Symbolism shines through as the sun rises “at the top of the ceremonies,” representing renewal and reincarnation. Personification also appears when the ground and sun are depicted as entities capable of showing kindness to humans, illustrating human dependence on nature.

In the following stanza, a metaphor describing the earth's shifting highlights the significant changes climate change is causing. Symbolism appears in the reference to these changes being “felt by Inuit and Yupik kin in the north,” representing the real impact of a warming climate on Indigenous communities. Hyperbole is used to emphasize the effects of global warming, portraying increasingly rare winter seasons. Finally, the personification of “disoriented animals” and “melting ice” underscores the impact of climate change on nature and wildlife. Through this layered use of figurative language, Harjo conveys a powerful message about the interconnectedness between humans and nature, and the existential threat posed by climate change. Her skillful use of figurative language underscores complex insights about humanity's relationship with the natural world and the urgency of addressing environmental challenges.

Data Findings	Kind of Figurative Language
<i>The quantum physicists have it right; they are beginning to think like Indians.</i>	Metaphor
<i>When you remember this, then the current wobble of the earth makes sense. How much more oil can be drained.</i>	Personification
<i>I walked out of a hotel room just off Times Square at dawn to find the sun.</i>	Metaphor
<i>It was the fourth morning since the birth of my fourth granddaughter.</i>	Symbolism
<i>I stood beneath a twenty-first century totem pole of symbols of multinational corporations, made of flash and neon.</i>	Personification
<i>I carried this newborn girl within the cradleboard of my heart.</i>	Symbolism
<i>I held her up and presented her to the sun, so she would be recognized as a relative, So that she won't forget this connection, this promise.</i>	Imagery

Joy Harjo's poetry employs figurative language to convey layered meanings. The metaphor, "The quantum physicists have it right; they are beginning to think like Indians," juxtaposes the emerging scientific understanding of interconnectedness with an Indigenous worldview. In "the current wobble of the earth makes sense," personification assigns the earth a relatable, human-like quality. Similarly, "I walked out of a hotel room just off Times Square at dawn to find the sun" metaphorically suggests a search for spiritual clarity amidst the chaos of modern life.

Symbolism appears in "it was the fourth morning since the birth of my fourth granddaughter," marking a moment of ritual significance. The "twenty-first-century totem pole of symbols of multinational corporations" personifies corporate logos as cultural totems, while "the cradleboard of my heart" evokes a deep emotional bond. Imagery of bringing her granddaughter into the sunlight evokes a ceremonial gesture of spiritual connection, with the dedication to the sun underscoring the importance of honoring ancestors and one's connection to the land. In the poem *Once the World Was Perfect*, Harjo deepens her exploration of metaphorical language to critique modern human relationships with nature.

Data Findings	Kind of Figurative Language
<i>Discontent began a small rumble in the earthly mind</i>	Personification
<i>Then Doubt pushed through with its spiked head</i>	Personification
<i>All manner of demon thoughts, Jumped through</i>	Hyperbolic
<i>Each stone of jealousy, each stone Of fear, greed, envy, and hatred, put out the light.</i>	Metaphor
<i>No one was without a stone in his or her hand.</i>	Symbolism
<i>Right back where we had started.</i>	Irony

In the poem above, Joy Harjo uses figurative language such as personification, to describe abstract emotions. As seen in the line *Discontent began a small rumble in the earthly mind*, where discontent is given human-like characteristics, making it seem like a living entity within the world's consciousness. This is further illustrated with the line *Then Doubt pushed through with its spiked head*, where doubt is personified with a menacing *spiked head*, transforming it into a dangerous creature. Additionally, hyperbole is used in the line *All manner of demon thoughts jumped through*, exaggerating the number and intensity of destructive thoughts to emphasize the chaos that ensues.

Moving to the next line, Harjo uses metaphor to liken negative emotions such as *jealousy, fear, greed, envy, and hatred* to *stones* that extinguish the light, symbolizing life or hope. The symbolism continues with the line *No one was without a stone in his or her hand*, where the *stone* represents the burden or weapon that everyone carries, highlighting the universal participation in the destruction. Finally, irony is present in the conclusion of the line *There we were, Right back where we had started*, reflecting the tragic cycle of destruction and the inevitable return to the beginning, despite all the suffering and damage caused by these negative emotions. These metaphorical elements collectively underscore the themes of the human folly cycle in the poem. The next

section goes into greater depth about these metaphors and their implications in the understanding of human relationships and interrelationships.

Data Findings	Kind of Figurative Language
<i>We were bumping into each other</i>	Metaphor
<i>A spark of kindness made a light.</i>	Metaphor
<i>The light made an opening in the darkness.</i>	Metaphor
<i>Everyone worked together to make a ladder.</i>	Metaphor
<i>A Wind Clan person climbed out first into the next world,</i>	Symbolic

The metaphors and figurative language in Joy Harjo's poems are essential, enabling us to envision intangible concepts like human relationships and collective unity—ideas that cannot be captured as plans or budgets but come alive through art, poetry, and music. In the metaphor, “We were bumping into each other in the dark,” darkness symbolizes the complexity and ambiguity of human relationships, suggesting a lack of clear direction yet enriched by layers of meaning. Light, sparked by an act of kindness—such as the Whos' care for Horton—demonstrates that even a small gesture of compassion can ignite hope and foster connection.

The metaphor extends as *the light made an opening in the darkness*, hinting that hope and comprehension can pierce through trials and ambiguities. This description of the *Everyone worked together to make a ladder* is a parable for teamwork, and how working together to come up with questions can lead you higher into achievement or understanding. Moreover, the symbolism in *a Wind Clan person climbed out first into the next world* mirrors a pioneer group or an individual breakthrough for new dawn or future. In general, figures of speech highlight themes like community spirit and empathetic outreach against darkness being synonymous with hardship, woven through the commentary on solidarity under struggle as well.

4.2. Human Nature Relation: Analysis Anthropocentric in the Two Poems

In this section the main topic is anthropocentric, Anthropocentrism refers to man being the main object of everything in man's relationship with nature (Syafitri & Ulfah, S. M. 2024). The poems *Talking with the Sun* and *Once the World Was Perfect* reflect the relationship between humans and nature from an anthropocentric perspective, although from different perspectives and time contexts. *Talking with the Sun* is a poem that provides a deeply spiritual relationship to the sun. Nature, represented by the sun, is regarded as part of the human family indicating a relationship of respect and emotional connectedness. Although this approach appears more spiritual, it still represents anthropocentrism as nature is being evaluated based on how it is serving humans. The sun is not just a natural phenomenon but also serves as a symbol and reflection for human experiences, suggesting that this perspective remains centered on human needs and point of view.

The idea behind the second poem *Once the World Was Perfect*, is to focus on humanity that has damaged nature in selfish and destructive ways. Harjo states that this is the result of humanity's destructive jealousy, greed and sins. In contrast, nature is

depicted as suffering from human influence and behavior, showing an Anthropocentric view that considers nature only as a resource to be exploited. This shows that the condition of human interaction with nature is portrayed as something bad due to human actions.

A more developed interpretation of *Talking with the Sun* suggests that humans rely upon nature for contemplation and spiritual understanding. Despite its respect, nature still has a human-centered function as it offers insight and guidance. This can be seen as an ecocentric standpoint, or perhaps as respectful anthropocentrism, where the spiritual relationship with nature acknowledges its importance beyond practical utility. This connection still puts human need at the top of the register. A scathing indictment of man's worship of nature, *Once the World Was Perfect* shows how, despite the destruction, humans are still at the center of everything, with nature portrayed as a helpless victim. This serves to endorse an anthropocentric worldview in which nature is both exploited and subservient to human desires.

The anthropocentrism seen in both poems is how humans turn to nature to reveal their weaknesses and failures (Amorim, J. P., & Teixeira, L. 2023). From the poem *Talking with the Sun* Although humans' relationship with nature reveals a spiritual dimension, an overtly anthropocentric view is seen in how humans use nature to understand and control their experiences. The sun is where humans get their light and is a symbol in the human world, and that is why nature is still seen from a human-centered perspective. In the poem *When Nature is Still Perfect*. There is a clear anthropocentrism in this poem in the form of criticism of humans. Harjo equates human vices such as envy and fear with the destruction of the natural environment. Nature becomes a victim of human evil which shows that when we see nature as a resource that we can utilize, the pressure of destruction will be greater. That both poems show changes in how humans view nature over time.

In comparison, *Talking with the Sun* stresses a more spiritual and relational expression of nature as a meaningful and emotionally connected entity to humans, nature being more than a companion to humans before the damage was done. On the other hand, *Once the World Was Perfect* explains how a more anthropocentric view has resulted in disastrous consequences for the Earth. This contrast shows that humans are getting farther and farther away from a harmonious and spiritual relationship with nature, humans are the cause of nature's destruction which leads to exploitation and domination which results in the environmental and social breakdown that is so chaotic right now. This kind of contrast demonstrates how, over time, human beings have moved away from a spiritually balanced relationship with nature, toward dominance and utilization.

These two poems illustrate the tension between the spiritual needs of humans and their destructive actions toward nature. In *Talking with the Sun*, even though humans seem to value nature spiritually, an anthropocentric view is still dominating as nature is valued based on the benefits it provides to humans. This mirrors the modern dilemma where humans feel spiritually linked to nature but remain entangled in its unavoidable exploitation. Harjo also uses powerful symbolism to illustrate the human condition. The sun in *Talking with the Sun* is not just an element of the natural world, but also a symbol of human enlightenment and direction, showing humanity's dependence on nature for significance.

On the contrary, *Once the World Was Perfect* stresses the destruction brought about by human exploitation and avarice while depicting nature as an apparent victim of

human activity. The anthropocentrism of both poems and modern environmental issues such as deforestation, climatic changes, and loss of biological variety are interrelated. Although environmental damage is increasing, many people still regard nature as an unlimited resource. This research gains relevance and persuasive power for modern audiences by linking the viewpoints revealed in these poems to current environmental challenges.

Furthermore, these poems not only present differing perspectives on the human-nature relationship but also illustrate the evolving human views over time. *Talking with the Sun* depicts an older, more spiritual connection, while *Once the World Was Perfect* reflects the gradual loss of communion with nature in the modern world. This shift from a balanced relationship to one characterized by exploitation and domination has led to the degradation of both the environment and society. The contrast between these perspectives deepens the analysis by demonstrating that nature is perceived not as an independent entity, but as a mirror of human needs (Samways, 2023).

It can be concluded that Harjo's use of figurative language, including metaphor and personification, reinforces the anthropocentric concept in her poetry. In *Talking to the Sun*, the sun is portrayed as an entity capable of communicating with humans, symbolizing nature's voice—one that is frequently silenced to satisfy human needs and desires. In contrast, *Once the World Was Perfect* illustrates nature as a passive victim of human actions, rendered helpless in the face of environmental destruction. Through such figurative expressions, Harjo deepens the critique of humanity's anthropocentric view of nature, highlighting its impact in tangible terms.

5. Conclusion

The analysis of Joy Harjo's poems, *Talking with the Sun* and *Once the World Was Perfect*, unveils a profound portrayal of the interdependent, yet often anthropocentric, relationship between humanity and nature. Through her intricate use of figurative language, Harjo captures the delicate balance between reverence for nature and the human inclination to place themselves at the center of the ecological order. Metaphors, personification, and symbolism craft vivid images that highlight humanity's reliance on the natural world not just for survival but also for spiritual insight and guidance. The recurring anthropocentric themes underscore how human attitudes shape the interpretation of natural elements—often viewing them as resources for personal or collective growth. In *Talking with the Sun*, nature is shown as a compassionate relative, guiding humans toward clarity. This view implies respect but is ultimately centered on the sun's role in fulfilling human needs. Similarly, *Once the World Was Perfect* laments humanity's moral failings, portraying nature as a passive entity suffering from human exploitation. This reinforces the notion of nature as subordinate to human actions, revealing a complex but often exploitative dynamic that mirrors broader environmental concerns in ecocriticism. Both poems suggest that, while humans may approach nature with reverence or critique, their perceptions are fundamentally shaped by an anthropocentric worldview. Harjo's work thus serves as a poetic reflection on the need to transcend self-centeredness to achieve true ecological balance, hinting at a potential shift towards an ecocentric ethic—one that values nature beyond its utility to humanity. Through her poetic vision, Harjo invites readers to reconsider humanity's place within the ecosystem, advocating for a more harmonious and respectful relationship with the natural world.

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MALE SUPERIORITY REPRESENTED THROUGH P.T. BARNUM CHARACTER SCENE IN *THE GREATEST SHOWMAN* (2017) FILM

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Received: 2024-10-10

Accepted: 2024-10-25

Published: 2024-11-30

Abstract

This study examines the depiction of male superiority in *The Greatest Showman* (2017) through the character of P.T. Barnum, utilizing Connell's (2005) framework of hegemonic masculinity to analyze the character of P.T. Barnum. The film serves as a contemporary lens through which to explore the societal constructs of male dominance, ambition, and emotional vulnerability. Despite extensive scholarship on gender dynamics, there remains a notable gap in the cinematic analysis of male superiority, particularly in Western biographical musicals. This study identifies these gaps, specifically in the portrayal of male characters' internal conflicts and the intersection of personal and professional relationships. Employing a thematic analysis of both dialogue and visual elements, the research elucidates how Barnum's actions reflect traditional masculine ideals while simultaneously challenging them through moments of vulnerability. By examining key dialogues and visual symbols, the findings reveal the complexities of Barnum's character as both an embodiment of ambition and a critique of rigid masculinity. Ultimately, this research contributes to the broader discourse on gender studies and cinematic analysis, offering insights into how *The Greatest Showman* both reinforces and complicates contemporary views on masculinity and its implications for societal structures and personal relationships.

Keywords: *cinematic narratives; gender representation; hegemonic masculinity; leadership; male superiority*

1. Introduction

Male superiority is often portrayed as a social construct that places men in dominant roles across various sectors, including economic, political, and social spheres (Nurchayani, Irawati & Saleh, 2021; Chabibi, 2021). This construct not only perpetuates gender inequality but also exerts pressure on men to conform to traditional masculine norms, such as strength and assertiveness, which can adversely impact their mental health (Connell, 2005; Mahalik et al., 2003). These expectations of masculinity are further reinforced by patriarchal systems that marginalize emotional expression, associating it with weakness, thereby making it difficult for men to form healthy relationships (Kimmel, 2000).

In many contexts, male superiority is justified by physical strength and the notion that men are naturally better suited for certain roles in society. This idea extends to men's participation in shaping social structures through large cooperative organizations, which reinforce male dominance (Bowles & Gintis, 2011). However, this expectation of maintaining an assertive image without displaying any perceived feminine traits leads to stress, social isolation, and strained personal relationships (Vandello et al., 2008; Mahalik et al., 2003). To prove their masculinity, some men engage in risky behaviors, further damaging their well-being.

The Greatest Showman (2017), written by Jenny Bicks and Bill Condon, follows the story of P.T. Barnum, a man driven by ambition and the desire for societal approval. Barnum's journey, characterized by professional success and personal struggles, provides a platform for examining male superiority in contemporary media. Throughout the film, Barnum embodies traditional masculinity courage, ambition, and assertiveness all central to the theory of male superiority. His pursuit of public recognition, particularly through his partnership with opera singer Jenny Lind, highlights internal and external conflicts related to societal expectations of men.

This study seeks to answer the question: How does P.T. Barnum expose male superiority in *The Greatest Showman* (2017)? It aims to explore the depiction of male superiority in the film, particularly how Barnum's character aligns with traditional masculine ideals and how this portrayal reflects contemporary views on gender roles. By analyzing Barnum's actions, the research will provide new insights into evolving norms of masculinity and gender representation in film.

Connell's (2005) theory of hegemonic masculinity serves as the framework for this analysis, which examines how characters conform to or challenge traditional gender norms, revealing underlying power dynamics. The study will also draw on Kimmel's (2000) and Vandello et al.'s (2008) insights on the consequences of adhering to rigid masculine roles. Through this lens, *The Greatest Showman* offers a case study in the ongoing societal conversation about masculinity and male dominance. By synthesizing existing literature, this research fills gaps in the discourse on male superiority in film and contributes to a deeper understanding of its implications on societal structures and personal relationships.

2. Literature Review

Film analysis involves a comprehensive exploration of narrative, visual elements, and cinematic techniques to uncover underlying meanings and cultural implications (Rosenstone, 2018). In this context, examining how male superiority is depicted in *The Greatest Showman* offers insights into the evolving representation of gender roles in contemporary popular media. Character analysis becomes particularly valuable, as it reveals how male figures, such as P.T. Barnum, are portrayed in ways that reflect societal perceptions of power, ambition, and dominance (Buchbinder, 2013). This focus on male representation contributes to a broader understanding of gender dynamics in film, enriching discussions on cinematic masculinity and societal expectations (Lehman, 2007).

Representation approaches are crucial for analyzing how subjects are depicted in media, including films, books, and television. These approaches help researchers understand how representations of gender, identity, and power are constructed and disseminated through popular culture. Gil (2019), for example, examined gender representations on television, revealing how media can both reinforce and challenge

societal norms. Stuart Hall's (1997) theory of representation is especially relevant, as it offers a framework for understanding how meanings are constructed through media. Hall distinguishes between reflective, intentional, and constructionist forms of representation, each providing different lenses for interpreting the portrayal of male superiority in film. The constructionist perspective is particularly useful for this study, as it emphasizes how meaning is actively created through the language and symbols within the film.

This research fills a gap in the analysis of male superiority within Western biographical musical films, particularly in the character of P.T. Barnum in *The Greatest Showman*. Unlike previous studies that explored male dominance in broader cultural contexts, this study focuses on how male superiority is depicted through the professional ambition, leadership, and societal power of Barnum's character. For instance, studies on male superiority in Indonesian fairy tales (Hidayat et al., 2021) and South Korean politics (Soh, 2001) provide valuable insights into cultural narratives but lack direct relevance to the cinematic analysis of Western films. Similarly, Busthomy and Khotimah's (2023) analysis of male dominance in literature focuses on physical and professional superiority but does not address how these themes are visually represented in film.

By focusing on *The Greatest Showman*, this study aims to explore how male superiority is intertwined with the themes of success, ambition, and entertainment in American culture. P.T. Barnum serves as a key figure through which the film constructs notions of male dominance, positioning him as both a visionary leader and a representation of power within the entertainment industry. The examination of this character offers a significant opportunity to deepen the understanding of how male superiority is portrayed in biographical cinema, filling a notable gap in existing literature on gender representation in film.

3. Research Method

In this study, the researchers employed a qualitative method to explore the behavior, experiences, and relationships of the main characters in *The Greatest Showman*. Specifically, a thematic analysis was utilized to systematically examine recurring themes related to male superiority and character development in the film. This approach allowed for an in-depth exploration of how emotional conflicts and environmental factors influenced the behavior of the main character, P.T. Barnum.

Data collection included analyzing both dialogue and visual imagery. The dialogue analysis focused on key conversations that reveal Barnum's ambition, internal conflict, and leadership qualities. For instance, the researchers analyzed dialogues between Barnum and his wife, as well as interactions with his business associates, which serve as critical moments for understanding his drive and ethical dilemmas.

In addition to verbal communication, visual analysis was conducted on elements like costumes and symbolism. Costumes were examined to understand how they reflected Barnum's evolving status and ambitions throughout the film, while visual symbols were assessed to explore how these elements contributed to the film's portrayal of male superiority. For example, the use of specific color schemes or symbolic objects in key scenes was carefully analyzed to uncover deeper meanings related to Barnum's rise in power and control.

Drawing on Gracia's (2020) framework, which emphasizes the importance of both verbal and visual elements in character-driven narratives, this study aligns with

that methodology to offer a holistic understanding of P.T. Barnum's journey. By incorporating both the thematic analysis of dialogue and a systematic review of visual elements, this research provides a comprehensive interpretation of male superiority as depicted in *The Greatest Showman*.

4. Discussion

This study focuses on the movie *The Greatest Showman* which centers around Barnum, a businessman and circus owner, who faces the challenge of keeping his business afloat amidst financial ruin. Throughout the film, Barnum exhibits traditional traits associated with male dominance, such as control, ambition, and leadership. However, his character also reveals moments of vulnerability that subvert these norms, challenging traditional masculine roles. The discussion will explore Barnum's embodiment of male superiority through visionary leadership, charisma, ambition, entrepreneurial spirit, romantic dedication, and cultural impact, while also examining the complexities of his character as a reflection of evolving masculinity.

4.1 Visionary Leadership

Visionary leadership is often linked to masculinity, suggesting men are more suited for leadership due to their assertiveness and ability to inspire change. It can be seen from the dialogue and scene below:

Figure 1. Barnum is reflecting on his dream as a circus owner.		(Data 1: Dialogue on 00:00:35 to 00:02:58)
		Barnum: It's, everything you ever want, It's everything you ever need, And it's here right in front of you., This is where you wanna be.

In the data 1 (Dialogue on 00:00:35 to 00:02:58), P.T. Barnum passionately introduces his ambitious vision for the extraordinary show he envisioned, setting the stage for his role as a visionary leader. As he confidently states his dream of creating a show that has uniqueness and diversity, Barnum not only shows his entrepreneurial spirit, but also demonstrates his determination to reimagine the world of entertainment he dreamed of. This opening scene establishes him as a man who is ambitious by big ideas, willing to push society's standards and challenge societal norms to achieve his goals.

Here, Barnum's assertiveness and charisma shine, embodying traits typically associated with masculine leadership. His bold vision, centered on inclusivity and diversity, positions him as a dominant figure who defies societal expectations to create something new and unique.

Connell's (2005) concept of hegemonic masculinity is evident as Barnum positions himself as a dominant figure in a patriarchal society. His leadership is portrayed not just as a demonstration of power but as a vehicle for societal change, reflecting both the traditional male role as a visionary and the shifting expectations of masculinity where leadership is used to empower marginalized groups.

4.2. Entrepreneurial Spirit

Entrepreneurial spirit in men is often framed as courage, ambition, and the ability to take risks. It can be seen from the dialogue and scene below:

Figure 2. Barnum shows the old museum space that he just bought.	(Data 2: Dialogue on 00:17:16 to 00:17:45)
	<p>Barnum: A place where people can see things they've never seen before.</p>

In the data 2 (Dialogue on 00:17:16 to 00:17:45), Phineas Taylor Barnum or often called P.T. Barnum, in this film began his career life as an office worker and then he was fired because of the bankruptcy of the company where he worked, and all workers including Barnum became unemployed. His encounter with the circus group was not easy, starting from Barnum's idea to buy an old museum, but the museum ticket sales were not successful, Barnum who got the idea after talking with his son and wife, resulting in the idea to turn his museum into a circus show that is unique, more lively and has never been in any circus. The purpose of his actions was Barnum's ambition to be seen as someone who had the ability to fight in business and high ambition in a career in the midst of his unstable financial condition.

Barnum's decision exemplifies traditional masculine attributes such as risk-taking and control over financial decisions, aligning with Connell's framework of male dominance in both public and private spheres. However, his vulnerability—losing his job and facing potential failure—reveals cracks in the hegemonic narrative, suggesting that contemporary masculinity also embraces moments of uncertainty and emotional openness.

4.3. Ambition

Ambition is a driving force behind Barnum's character and reflects the societal expectation for men to achieve dominance in their careers and social standing. It can be seen from the dialogue and scene below:

Figure 3. Barnum came to visit a man's house to recruit the small man in front of him.	(Data 3: Dialogue on 00:21:35 to 00:22:23)
	<p>Barnum: I see a soldier. No, a general riding across the stage with a sword and a gun and the most beautiful uniform ever made. People will come from all over the world.</p>

In the data 3 (Dialogue on 00:21:35 to 00:22:23), showing his ambition to be successful, as a man Barnum gets a big idea after talking to his family, realizing it by buying a circus and making new innovations by recruiting people with unique

individual talents and appearances, often referred to as “freaks.” The researchers observe a clear display of male superiority in the control and emotional support present in Barnum's character. Barnum's decision to seek out and dominate the lives of these disenfranchised people demonstrates his power and superiority. Starting with recruiting the small man he saw at the loan, continuing with the search for individuals who he thought were unique, he not only determines the skills of who will be recruited by him, but also influences how the audience who will be the judge in how they will view these circus workers. Barnum asserted his leadership as the most important person by portraying himself as having strong ambitions and targets.

Barnum's ambition to create a successful show pushes him to pursue individuals considered "freaks" by society, showcasing his drive to redefine entertainment while maintaining control over those under his leadership.

Barnum's ambition mirrors Kimmel's (2004) description of male superiority, where men are often seen as power-driven figures. However, his willingness to embrace individuals marginalized by society subverts the traditional power dynamic. This shift aligns with evolving masculinities, where ambition includes a level of inclusivity and acceptance of diversity, rather than pure dominance.

4.4 Charismatic Persona

Charisma is another trait often associated with male dominance, and Barnum uses it to persuade others to join his vision. His charm, however, is also a tool of vulnerability and negotiation, revealing a softer side of masculinity. It can be seen from the dialogue and scene below:

Figure 4. Barnum persuades Phillip Carlyle to join him, showcasing his self-confidence and assertiveness.	(Data 4: Dialogue on 00:35:35 to 00:40:10)
	<p>Barnum: Come join our circus. You might find yourself a free man</p>

In the data 4 (Dialogue on 00:35:35 to 00:40:10), where P.T. Barnum seduces Phillip Carlyle to join his efforts, Barnum's courage and strategic thinking in this scene need to be highlighted. This should be focused on because it illustrates how male superiority works in professional relationships, especially through the influence of power and subtle persuasion. Barnum's ability to charm and convince Carlyle highlights traditional masculine leadership roles, but it also reveals his dependence on others for success, challenging the notion of men as entirely self-reliant figures.

Connell and Messerschmidt's (2005) hegemonic masculinity theory applies here, where men assert influence over others. However, Barnum's subtle persuasion and emotional appeal show a shift towards a more collaborative and less authoritarian style of male leadership, reflecting contemporary ideas of masculinity that value emotional intelligence and cooperation.

4.5 Cultural Impact

Men are often seen as cultural pioneers, and Barnum's circus transforms societal norms about entertainment and inclusion, positioning him as a key figure in shaping cultural narratives. It can be seen from the dialogue and scene below:

Figure 5. Media critics are judging Barnum's circus performance for his newspaper.	(Data 5: Dialogue on 00:30:50 to 00:31:55)
	<p>Bennet: Tell me Mr. Barnum does it bother you that everything you're selling is fake? Barnum: Do the smile is fake? It doesn't matter where they come from, The joy is real.</p>

In the data 5 (Dialogue on 00:30:50 to 00:31:55), Barnum confronts famous a theater critics and the media they publish in newspapers, his passionate defense of his shows and his circus workers highlighting his ambition towards his vision and the work he puts into his shows. Barnum's insistence on defying societal norms and society's high standards rejects the abnormal norms of entertainment. This scene underscores Barnum's desire to challenge upper-class notions of entertainment, pushing for a more inclusive and diverse representation in popular culture.

Barnum's cultural impact aligns with Connell's (2005) theory of hegemonic masculinity, where men are seen as key figures in shaping societal norms. However, Barnum's challenge to elitist ideals also subverts traditional power structures, suggesting that men's roles in culture can evolve from reinforcing to challenging established hierarchies.

4.6 Resilience and Determination

Barnum's resilience is showcased in moments of crisis, reflecting traditional masculine ideals of perseverance. Yet, these moments also highlight his emotional vulnerabilities. It can be seen from the dialogue and scene below:

Figure 6. fire at the P.T. Barnum circus.	(Data 6: Dialogue on 01:23:50 to 01:27:50)
	<p>Barnum: The crazy speed of always needing more, but when I stop, and see you here, I remember who all this was for, and from now on, these eyes will not be blinded by the lights.</p>

In the data 6 (Dialogue on 01:23:50 to 01:27:50), A fire that completely destroys Barnum circus. In this pivotal scene, he gathers his cast, demoralized by the destruction, and delivers an impassioned speech to inspire them to rebuild and keep the show alive. Despite having lost everything, Barnum's unyielding determination shines through, as he quickly strategizes on how to rise from the ashes and reclaim success. His determination to recover from the devastation reflects a deep-rooted masculine trait perseverance. However, Barnum's moment of self-reflection reveals an internal struggle, subverting the narrative of the infallible male leader.

This scene echoes Connell's concept of hegemonic masculinity, where men are expected to endure and lead in times of adversity. Yet, Barnum's vulnerability acknowledging his mistakes and shifting priorities offers a nuanced portrayal of masculinity that embraces failure as part of personal growth.

4.7 Romantic Dedication

Romantic dedication often requires men to take on roles of protector and provider. Barnum's relationship with Charity, however, reveals his emotional vulnerabilities, challenging the traditional masculine script. It can be seen from the dialogue and scene below:

Figure 7. Charity leaves Barnum in their home.		(Data 7: Dialogue on 01:29:14 to 01:31:55)
		<p>Barnum: I have hardship on you and our family. You warned me and I wouldn't listen. I just ... I wanted to be more than I was.</p>

In the data 7 Dialogue on 01:29:14 to 01:31:55), Charity and they children leave Barnum, and the house they live in and return to her father's house, Charity feels disappointed with Barnum after reading the newspaper that there is a husband scandal with Jenny Lind, Charity assumes that Barnum ignores her feelings and her role as a wife. after being left by his children and wife, Barnum, realizing the price that must be paid for his relentless ambition to achieve success, makes a sincere effort to reconnect with his wife, Charity. This meeting occurs after an emotional split in their relationship, where his ambition has created distance between Barnum and his wife. To mend their relationship, Barnum again puts his love and dedication into convincing his wife and Charity's father to bring her back to their family home, in this moment of warmth as he recognizes the importance of his family, especially Charity, above the fame and fortune he once prioritized. Barnum's admission of guilt and his effort to repair the relationship reflect his emotional depth, deviating from the traditional male role of emotional detachment.

This scene illustrates Connell's concept of benevolent patriarchy, where men are expected to show strength and responsibility in both public and private spheres. However, Barnum's emotional openness subverts traditional masculinity by portraying

vulnerability as an essential part of romantic dedication, suggesting that masculinity in relationships can be both strong and emotionally expressive.

Barnum's character in *The Greatest Showman* encapsulates various aspects of masculinity, from visionary leadership and ambition to emotional vulnerability. While he embodies many traditional traits associated with male superiority, such as control and dominance, his moments of introspection and failure challenge these norms. Barnum's character reflects an evolving concept of masculinity, one that integrates traditional power with vulnerability and emotional intelligence, suggesting that male superiority in the modern world is no longer defined solely by dominance but also by the ability to adapt and embrace change.

5. Conclusion

In *The Greatest Showman*, the character of P.T. Barnum is depicted as a multifaceted figure who embodies both the positive traits and complexities of traditional masculinity. His visionary leadership, charisma, toughness, entrepreneurial spirit, ambition, advocacy for individuality, romantic dedication, and cultural impact contribute to a narrative that simultaneously celebrates and critiques dominant masculine traits. Each scene not only highlights his admirable qualities but also emphasizes the complicity of male dominance in both personal and societal contexts. Barnum's success and influence are frequently framed through the lens of male power, reinforcing the problematic gender dynamics that persist in contemporary culture. This portrayal encourages a deeper critique of the societal implications inherent in such representations. While Barnum is celebrated for his accomplishments, it is essential to recognize that these traits can perpetuate a narrative that prioritizes male success over the contributions and value of others. The film thus reflects broader discussions surrounding modern masculinity, prompting viewers to consider how these ideals shape our perceptions of gender roles and leadership today. In conclusion, the film not only invites viewers to reconsider narratives surrounding gender and leadership but also urges them to critically engage with how these portrayals reflect and influence societal norms and expectations regarding masculinity. Such engagement is crucial for fostering a more equitable understanding of gender dynamics in contemporary society.

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SUFFERING IN EMILY DICKINSON'S SELECTED POEMS

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Received: 2024-06-03

Accepted: 2024-10-26

Published: 2024-11-30

Abstract

This research examines the theme of suffering in Emily Dickinson's selected poems, focusing on her unique poetic approach and the profound emotional resonance her work evokes. Emily Dickinson, a pivotal figure in 19th-century American literature, frequently explored themes of death, pain, and existential questions. Despite her reclusive life, her poetry is rich with personal imagery and symbols, reflecting her deep preoccupation with mortality and the human condition. The study utilizes a structural analytical approach, combining library research with descriptive qualitative analysis. This method involves a thorough examination of relevant literary critiques and an in-depth textual analysis of Dickinson's poems. The aim is to uncover how Dickinson's portrayal of suffering contributes to a deeper understanding of human experience. Findings indicate that Dickinson's treatment of suffering is multifaceted, often depicting pain as a necessary aspect of the human soul's development and a precursor to joy and peace. Her poems suggest that pain and suffering are integral to personal growth and resilience. Dickinson's ability to articulate the complexities of suffering through her innovative use of language and metaphor makes her work both timeless and universally relatable. Overall, Emily Dickinson's exploration of suffering provides a profound insight into the human experience, highlighting the interconnectedness of pain, joy, and personal growth. Her poetry remains a significant contribution to American literature, offering a nuanced perspective on the inevitability of suffering and its role in shaping the human soul.

Keywords: *distress; emotional pain; physical pain; unfulfilled desires*

1. Introduction

Emily Dickinson is the most important American poets of the nineteenth century and is considered by many critics as one of America's greatest and most original poets of all time (Omar, 2020, 16-21). The poetry of Emily Dickinson reveals very personal images and symbols; hence, there is a need to be familiar with her life for it has some bearing on her poems (Gido, Barbecho, Arias, Dacanay, Nemenin, 2018). Her poems explore the issues of life and eternity from many sides, with the significance of finding the true nature of life and revealing the true meaning of life (Zhou, 2023).

Dickinson views death as the provider of comfort, a rescuer from the worldly pain and agony, a solacer in the world of despondency, a way out to the world of perpetual bliss and what not (Tiwari & Khanday, 2017). Emily Dickinson was obsessed with the subject of death and immortality; about third of her poems feature this enigma which baffles not only the ordinary multitudes but also those great thinking minds throughout the human history (Liu, 2016). Death is the end of tragedies and many poets wrote elegies to eulogize their loved ones (Jassim, 2022). In her views, death is not dead; rather death is beautiful, fantastic and mystical. Death is inevitable for all of us from the moment we come to this world (Somatkar, 2016). Transcendentalism is the other factor that contributes to Dickinson's preoccupation with death as indicated in her poems (Sadeq, 2017).

Dickinson's works pose a separate phenomenon in the poetry of 19th century (Zawadzka, 2019). Her poetry, with profound implications and unique styles, has made immortal contributions to the prosperity and development of world literature. Her ingenious poems in her whole life, covering numerous themes, such as nature, love, life, God and friendship and so on focusing on multiple subjects of her poetry, interpreting her distinctive outlooks on nature, love and life, through which, the wild and ferocious nature, the happy and sorrowful love as well as the hasty and deliberate life will be reflected (Mei, 2021). More than 500 Emily Dickinson's poems are directly or indirectly related to nature and ecology. The poems express her attitude and thought represented in nature poetry (Zuo, 2019).

Dickinson took pain as a touchstone for estimating the depth of the human soul. Her outlook on pain and suffering was that pain humanized human soul and it was necessary to have a better life after death (Menonimus, 2023).

Emily Dickinson's poetry is unique (Zhou, 2022). The poems of Dickinson are a constant appeal to experience, motivated by an arrogant passion for the truth. "Truth is so rare a thing," she once said, "it is delightful to tell it." (Hussain & Qaddawi, 2013). As a poet with varied writing styles and extra-ordinary talent, Emily Dickinson occupied a very prestigious position in the field of American literature. Her poetry deals with a unique and large number of thematic expressions including death, love, nature, immortality, pain and suffering (Aldabaleeh, 2018).

2. Literature Review

Sharma (2017) highlights that American literature had a long period of apprenticeship. The nineteenth century American poetry has been represented by the three great poets- Ralph Waldo Emerson, Walt Whitman and Emily Dickinson. Emily was one of the great poets of all time, perhaps, the greatest of all American women poets. She wrote about 1800 poems, only seven of which were published during her lifetime, five of them in the Springfield Republican. Though she was not a philosopher, nor even a consistent thinker, she strikingly illuminated hidden recesses in the human soul. Themes and imagery of her poems are borrowed from ordinary life Amherst of her time, her father's influence, the loss of her near and dear ones, and the ordinary things around her like. Even a cursory glance at her themes reveals an extreme preoccupation with the reality of God, the possibility of faith, the effect of death, the problems of immortality, the nature of the soul, love, passion, pain, social scene and nature.

Unlike most other American poets, she was religiously oriented. With a great spirit of religious unorthodoxy, Dickinson relies more on her soul to lead her to Heaven and to God than all the sermons and church-goings that conventional religion

recommends. Her written comments show how distressed she was by the religious pressures. In fact she discarded the sway of religion and relied more on intuition and imagination. She could not accept the harsh dogmas of innate depravity, arbitrary election and predestination, or revere the Bible as true history and the only moral guide for man.

If human love and spiritual bliss were one side of life's coin, the reverse showed pain and loss or death. For Emily Dickinson as for Hawthorne and James, the knowledge of pain became a touchstone for estimating the depth of a human soul. Primarily she notes that true pain becomes such an essential part of one's being that its departure causes a deeper loneliness in the soul. Since pain's intensity is unrelenting, one can never master it, nor even hope for time to assuage its power.

Aldabaleeh (2018) posits that, to shape and formulate Emily's poetic attitude towards nature, love, death, pain and suffering Dickinson borrowed images and concepts from her predecessors and the contemporaries.

3. Research Method

This research is structured to uncover the suffering within Emily Dickinson's selected poems. To achieve this goal, a structural analytical approach is employed, involving a comprehensive review of literary research to gather relevant data. The collected data undergoes meticulous examination and analysis to fulfil the objectives of the research.

The chosen strategy relies on library research, wherein all pertinent information and literary reviews pertaining to the topic are compiled and utilized as sources of information. An approach, in this context, serves as the fundamental concept or element that one employs when engaging with a literary work.

This research is also conducted by using descriptive qualitative research with text analysis design. Frankel and Wallen define that descriptive method is a method used to explain, analyse and classify something through various techniques, survey, interview, questionnaires, observation, and text. It is seen that qualitative method focuses on describing to the main issue which is limited in research scope and for main issue which is analysed from a certain literary works more detail (Frankel and Wallen, 1993).

4. Discussion

In some of her poems, Emily Dickinson talks about suffering in a deep and emotional way. She uses words really well to explore how people feel pain, sadness, and tough questions about life. Her poems show that suffering is something everyone goes through, and they make you understand and care about other people's feelings. Dickinson's way of talking about suffering in her poems leaves a strong impression and makes you feel a deep connection to the difficult parts of life.

Suffering, here begins to "Joy to have merited the Pain" which is a meditation on the relationship between joy and pain. It marks the journey towards finding joy in having earned the lessons from pain.

Joy to have merited the Pain —
To merit the Release —
Joy to have perished every step —
To Compass Paradise —

Pardon — to look upon thy face —
With these old fashioned Eyes —
Better than new — could be — for that —
Though bought in Paradise —
(Johnson, 2017: 395)

Pain is something we all feel at times, and while it might not feel good, it can serve a purpose. Think of it like this: when we touch something hot, the pain we feel makes us pull our hand away quickly, protecting us from getting burned badly. So, pain can be a signal that something is wrong and can help us avoid danger or harm. In life, going through tough times or facing challenges can also teach us important lessons and make us stronger in the end. So, while pain isn't pleasant, it can sometimes lead to good outcomes or help us grow as people.

Because they looked on thee before —
And thou hast looked on them —
Prove Me — My Hazel Witnesses
The features are the same —

So fleet thou wert, when present —
So infinite — when gone —
An Orient's Apparition —
Remanded of the Morn —
(Johnson, 2017: 395)

When we go through hard times, it makes the good times even better. The happiness we feel isn't just a prize for getting through tough times, it's proof that we've been strong and resilient.

Pain is something we all feel at some point in our lives, whether it is physical or emotional. It's like a signal that something is wrong or needs attention. While pain isn't pleasant, it serves a purpose. Think of it like this: Imagine if you never felt any pain when you touched something hot. You might end up seriously burning yourself without even realizing it. Pain helps us protect ourselves and avoid harm.

The Height I recollect —
'Twas even with the Hills —
The Depth upon my Soul was notched —
As Floods — on Whites of Wheels —

To Haunt — till Time have dropped
His last Decade away,
And Haunting actualize — to last
At least — Eternity —
(Johnson, 2017: 395)

Pain also teaches us important lessons. When we go through tough times, it can make us stronger and more resilient. It helps us appreciate the good things in life even more because we know what it's like to struggle. Pain is not fun, it's a natural part of being human. By facing it and learning from it, we can grow and find more joy in life.

Emily Dickinson seems to suggest that memories or emotions can haunt us for a very long time, maybe even forever. It's like they stick around and keep affecting us, even as time passes. The poetess talks about how these hauntings can bring both pain and joy. So, it's like reliving both the good and the bad moments over and over again, almost as if they become a part of us that lasts forever.

The next poem concerns to friends can bring both joy and heartache.

Are Friends Delight or Pain?
Could Bounty but remain
Riches were good —

But if they only stay
Ampler to fly away
Riches are sad.
(Johnson, 2017: 541)

This poem is asking if having friends brings more happiness or sadness. It suggests that if good things, like having lots of friends or being rich, lasted forever, then having lots of friends or being rich would be great. But because these good things often go away, it's like they make us sad. Nice things can sometimes make us feel happy, but when they disappear, it can make us feel sad. This means that when friends leave, it can feel like a loss, even though having them around was valuable. It's like having something precious and then losing it, which can make you feel sad, even though having it made you happy before.

The hallowing of Pain
Like hallowing of Heaven,
Obtains at a corporeal cost —
The Summit is not given
(Johnson, 2017: 388)

This poem compares the reverence or sacredness of pain to that of heaven. It is uttered that both pain and heaven come with a cost, especially in terms of physical suffering. The "Summit" refers to the highest point or ultimate goal, implying that reaching it requires enduring pain and sacrifices, and it's not something that's simply handed to us easily.

To Him who strives severe
At middle of the Hill —
But He who has achieved the Top —
All — is the price of All —
(Johnson, 2017: 388)

This part of the poem talks about two different situations. The first is about someone who is working hard halfway up the hill, struggling but still pushing forward. The second situation is about someone who has already reached the top of the hill. For the person in the middle of the hill, they have to put in a lot of effort and endure challenges. But for the person who has reached the top, everything they've experienced, including the pain and struggles, was worth it because they achieved their goal. Whether you're still climbing halfway up or already at the top, the hard work and sacrifices you make along the way are what you give up in exchange for achieving success.

Pain — expands the Time —
Ages coil within
The minute Circumference
Of a single Brain —
(Johnson, 2017: 463)

Pain can make time feel like it is stretching out endlessly. When we're in pain, it's like time slows down and feels longer. Even though it's just happening in our own mind, it can feel like ages pass within just a moment. No wonder when we're in pain, time feels like it's dragging on forever, all within the confines of our own mind.

Pain contracts — the Time —
Occupied with Shot
Gamuts of Eternities
Are as they were not —
(Johnson, 2017: 463)

When we are hurting, we tend to concentrate a lot on that feeling. Because of this, time can seem to pass quickly because we are not paying much attention to anything else. So, being in pain can make it feel like time is going by faster than usual.

If pain for peace prepares
Lo, what "Augustan" years
Our feet await!
(Johnson, 2017: 44)

Enduring difficult or painful experiences can often pave the way for greater peace and prosperity in the future. By weathering challenges and hardships, individuals may ultimately find themselves in a more tranquil and prosperous state. It is akin to the notion that enduring present difficulties can yield a brighter and more peaceful tomorrow.

If springs from winter rise,
Can the Anemones
Be reckoned up?
(Johnson, 2017: 44)

"If springs from winter rise" relates to good things can come after difficult times, just like how spring comes after winter, which is a tough and cold season, good things can also come after we've faced hard times or challenges. It means that after we go through hard or tough times, better and happier things can happen. It is like how after the cold and dark winter, spring brings warmth, growth, and new life. Even when we're facing challenges or suffering, we can have hope that better times are ahead.

If night stands fast — then noon
To gird us for the sun,
What gaze!

When from a thousand skies
On our developed eyes
Noons blaze!
(Johnson, 2017: 44)

When we go through tough times, it helps us become stronger and better prepared for happier times. So, when the good times finally come, we can fully enjoy them and appreciate how far we've come. The wonder and amazement we might feel when we realize how much we have grown and how much better things have become after enduring pain.

Miss Emily expresses that if we've gone through many challenges and have become stronger and more experienced, we can fully enjoy and appreciate the brightness and warmth of happy times. It is said that after enduring lots of difficulties or pain, we are able to see and enjoy the beauty and brightness of good times even more.

After great pain, a formal feeling comes —
The Nerves sit ceremonious, like Tombs —
The stiff Heart questions was it He, that bore,
And Yesterday, or Centuries before?
(Johnson, 2017: 173)

This poem is called "After great pain, a formal feeling comes" by Emily Dickinson, talking about how intense suffering can make someone feel disconnected from everything as well as what happens after someone goes through a lot of emotional pain. It describes feeling numb and distant, like being in a serious ceremony. The heart feels stiff and wonders if it really experienced the pain, and it's not sure if the pain happened recently or a long time ago.

The Feet, mechanical, go round —
A Wooden Way
Of Ground, or Air, or Ought —
Regardless grown,
A Quartz contentment, like a stone —
(Johnson, 2017: 173)

The words of this poem capture the sensation of being trapped in a difficult or painful situation, where even memories of it can feel cold and numbing. It is like a picture or a story that shows how it feels when we're stuck in a really tough or painful situation. It's like being in a cold, icy place where everything feels numb, even when we think back to those tough times.

This is the Hour of Lead —
Remembered, if outlived,
As Freezing persons, recollect the Snow —
First — Chill — then Stupor — then the letting go —
(Johnson, 2017: 173)

This poem describes a powerful portrayal of the stages of grief or deep emotional pain as it's a feeling of intense sadness or grief, comparing it to the experience of being frozen in the snow. The "Hour of Lead" represents a moment of heaviness and despair. The poetess says that this feeling will be remembered by those who survive it, just like how people remember being freezing in the snow. The progression of emotions is described as starting with a chilling feeling, then a state of numbness or stupor, and finally, a sense of release or letting go.

There is a pain — so utter —
It swallows substance up —

Then covers the Abyss with Trance —
So Memory can step
Around — across — upon it —
As one within a Swoon —
Goes safely — where an open eye —
Would drop Him — Bone by Bone.
(Johnson, 2017: 305)

Pain is an inevitable part of the human experience, manifesting in both physical and emotional forms. Whether it stems from bodily injury, illness, grief, or adversity, its impact varies greatly from person to person. For some individuals, even minor discomforts can be overwhelming, akin to the intense sensation felt when stubbing a toe. Conversely, others possess a higher threshold for pain, able to navigate through challenging situations with relative ease. This diversity in pain tolerance underscores the unique nature of each individual's experience. Consider, for instance, the sensation of touching a hot surface—while some may immediately feel a sharp, intense pain, others might perceive it to a lesser extent or not at all. This variability parallels the differing preferences individuals have for spicy food—whereas some relish its fiery taste, others find it intolerable.

Think of pain as a kind of alarm inside us that goes off when something is wrong. It can happen because we're hurt or upset, either physically or emotionally. It's like our body's way of telling us that we need to pay attention and take care of ourselves.

How we feel pain can be different for each person and can be affected by lots of things. Things like the traits we get from our parents, the experiences we've had before, and even how we're feeling or thinking at the moment can all play a part. Even though pain is something we all go through, it's also something that's special and different for each of us

I cried at Pity — not at Pain —
I heard a Woman say
"Poor Child" — and something in her voice
Convicted me — of me —

So long I fainted, to myself
It seemed the common way,
And Health, and Laughter, Curious things —
To look at, like a Toy —
(Johnson, 2017: 298)

The speaker reflects on their emotional response to witnessing empathy towards others. Rather than shedding tears due to personal pain, they are moved to tears by the empathy felt towards the person receiving pity. A moment of realization occurs when they overhear a woman's compassionate utterance, "Poor Child," prompting them to contemplate their own emotional tendencies. They come to understand that their propensity to faint or nearly faint in response to pity is not a universal experience, contrary to their previous assumption. Furthermore, they ponder the transformative effect of pity on their perception of life's joys and sorrows. Concepts such as health and laughter, typically associated with happiness, lose their significance in the shadow of

constant consideration of pity. Ultimately, the poem delves into themes of self-discovery, emotional introspection, and the profound impact of empathy on one's perspective.

To sometimes hear "Rich people" buy
And see the Parcel rolled —
And carried, I supposed — to Heaven,
For children, made of Gold —

But not to touch, or wish for,
Or think of, with a sigh —
And so and so — had been to me,
Had God willed differently.
(Johnson, 2017: 299)

This poem explores the themes of wealth and the afterlife. Wealthy individuals purchase material possessions with the intention of sending them to heaven, envisioning them as gifts for celestial beings. However, they recognize the inherent limitation that they cannot physically touch or desire these objects once they reach their heavenly destination. They come to terms with the understanding that material wealth cannot accompany them in death. Despite this acceptance, they are left pondering the hypothetical scenario of what it would be like if circumstances were different. The poem grapples with the notion that while earthly riches hold little value in the afterlife, the curiosity and contemplation about their significance persists.

I wish I knew that Woman's name —
So when she comes this way,
To hold my life, and hold my ears
For fear I hear her say

She's "sorry I am dead" — again —
Just when the Grave and I —
Have sobbed ourselves almost to sleep,
Our only Lullaby —
(Johnson, 2017: 299)

The poem evokes profound emotions of fear and sorrow as the speaker grapples with the possibility of losing someone dear indefinitely. It poignantly portrays the challenges of unravelling the essence of a woman, particularly one of significance, amidst the looming spectre of mortality. The prospect of her demise instils a deep sense of dread and sorrow in the speaker, reflecting the profound impact her absence would have on their emotional well-being. References to the grave and tears underscore the depth of the speaker's affection and the profound sadness that would accompany the loss of their beloved.

Transitioning to the analysis of the final poem, "To Learn the Transport by the Pain," it encapsulates the struggle of comprehending and experiencing life's complexities without direct sensory perception. Whether navigating through hardship or yearning for fulfillment, the poem captures the essence of grappling with intangible concepts and emotions that elude tangible grasp. It speaks to the inherent challenge of

understanding and traversing life's journey, particularly when faced with adversity or ambiguity.

To learn the Transport by the Pain
As Blind Men learn the sun!
To die of thirst — suspecting
That Brooks in Meadows run!
(Johnson, 2017: 90)

In the above poem, Emily Dickinson explores the notion of perceiving and comprehending the world through unconventional means, particularly in situations where direct sensory perception is unavailable. For instance, she illustrates how individuals who are visually impaired may grasp the concept of the sun through emotional or descriptive accounts from others. This underscores the idea that learning and experiencing can transcend traditional sensory boundaries, emphasizing the multiplicity of ways in which we can understand our surroundings beyond mere sight.

In the opening stanza, the reference to "To learn the Transport by the Pain" metaphorically alludes to gaining insight into life's journey. This understanding often arises from adversity or challenging experiences, analogous to attempting to comprehend the sun without the ability to see it first-hand. Thus, the poem suggests that profound lessons about life's journey are often gleaned during times of hardship, mirroring the way blind individuals may grasp the sun's essence through indirect means. It underscores the significance of learning from adversity rather than solely from moments of ease or happiness.

To stay the homesick — homesick feet
Upon a foreign shore —
Haunted by native lands, the while —
And blue — beloved air!
(Johnson, 2017: 90)

The second stanza talks about dying of thirst while suspecting that there are streams or brooks running through meadows nearby. This could symbolizes feeling deprived or lacking something essential, like water, while having a sense that there might be abundance or fulfilment somewhere nearby.

This is the Sovereign Anguish!
This — the signal woe!
These are the patient "Laureates"
Whose voices — trained — below —

Ascend in ceaseless Carol —
Inaudible, indeed,
To us — the duller scholars
Of the Mysterious Bard!
(Johnson, 2017: 90)

The poem, *Sovereign Anguish* delves into the profound depths of the poet's sorrow and suffering. Through the use of irony, the poet employs the term "Laureates" to ironically refer to individuals who silently endure immense suffering, a stark departure from its conventional association with achievement and accolades in the arts.

By subverting this term, the poet sheds light on the often-overlooked anguish experienced by those who bear their burdens in silence.

The imagery of "trained voices" evokes a sense of mastery in expressing pain, suggesting that despite the profound suffering endured by these individuals, they have developed a refined ability to articulate their anguish skillfully. However, this anguish remains largely unnoticed or misunderstood by others, akin to a silent symphony that plays continuously in the background of life, yet goes unheard by those who are either indifferent or unable to comprehend its depth.

The poem offers a poignant commentary on the pervasive nature of suffering, underscoring the contrast between outward appearances and inner turmoil. It challenges readers to recognize and empathize with the silent struggles of others, urging a deeper awareness of the profound anguish that often goes unnoticed amid the noise of everyday life.

5. Conclusion

Emily Dickinson's poems offer a profound and vivid examination of suffering, adeptly capturing the essence of human pain and emotional upheaval. Through her masterful use of evocative language and striking imagery, she paints a raw and unfiltered portrait of experiences such as loss, grief, and existential anxiety. This honest and intense depiction resonates deeply with readers, providing a timeless and universal reflection on the nature of suffering.

Dickinson's poetry highlights the notion that suffering is an intrinsic and unavoidable part of the human condition. It is through these painful experiences that individuals gain a deeper understanding of themselves and the world around them. By confronting and articulating the complexities of suffering, Dickinson's work suggests that individuals can cultivate resilience. Moreover, her exploration of suffering fosters a profound sense of empathy and connection with others who endure similar trials.

Through her poems, Dickinson invites readers to not only witness but also to reflect on their own experiences of suffering. This engagement with pain and turmoil serves to enhance one's emotional and psychological resilience, ultimately contributing to a more compassionate and interconnected human experience. Her work stands as a powerful testament to the enduring impact of poetry as a medium for understanding and navigating the profound depths of human suffering.

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EXPLORING COGNITIVE AND AFFECTIVE WISDOM IN C. S. LEWIS' *CHRONICLES OF NARNIA*: INSIGHTS INTO THOUGHT AND EMOTION

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Received: 2024-10-20

Accepted: 2024-11-07

Published: 2024-11-30

Abstract

This qualitative study offers a comprehensive exploration of the complex wisdom embodied by Aslan, the central figure in C.S. Lewis's celebrated work, *The Chronicles of Narnia*. Grounded in Sternberg's balance theory of wisdom, this research investigates both the cognitive and affective dimensions of Aslan's wisdom. Employing Creswell's thematic analysis approach, we closely examine Aslan's character to reveal a range of attributes that underpin his wisdom. Findings indicate that Aslan's cognitive wisdom encompasses a profound understanding, strategic foresight, empathy, moral discernment, and a balanced response to adversity. These elements underscore his deep insight and the capacity to navigate complex moral landscapes. Moreover, his affective wisdom emerges through his compassion, bravery, and moral leadership, as he guides Narnia's inhabitants. Through his actions, speech, and interactions, Aslan exemplifies an understanding of emotions, human connection, and the transformative impact of love and forgiveness. This study contributes to a deeper appreciation of wisdom as portrayed in literary narratives, illustrating how Aslan's character models an integrated, multifaceted concept of wisdom.

Keywords: *affective wisdom; cognitive wisdom; leadership; physical endurance; resurrection*

1. Introduction

The Chronicles of Narnia, a series of seven novels by C.S. Lewis published between 1950 and 1956, continues to captivate readers across generations with its imaginative landscapes, moral complexity, and rich allegorical undertones. Rooted in Christian symbolism, Lewis' work also draws from a tapestry of Greek and Roman mythology, as well as English and Irish folklore, infusing the narrative with universal themes and archetypes that transcend cultural boundaries (Downing, 2005; Edwards, 2007). As a result, the series not only offers an escapist fantasy but also a narrative deeply embedded with moral and spiritual questions, encouraging readers to reflect on themes of faith, courage, and ethical responsibility (Jacobs, 2008). Illustrated by Pauline

Baynes and adapted across multiple media, the series has established a lasting cultural legacy, attesting to its broad and enduring appeal.

Central to *The Chronicles of Narnia*'s resonance is its nuanced portrayal of wisdom, a quality that shapes the decisions, relationships, and transformations of Lewis' characters (Manlove, 2009; Ward, 2008). In Lewis' depiction, wisdom transcends simple knowledge, embracing both cognitive and affective dimensions that guide characters through ethical and existential challenges. Cognitive wisdom, as seen in characters' intellectual acuity, strategic thinking, and problem-solving abilities, is complemented by affective wisdom, demonstrated through empathy, emotional intelligence, and moral discernment. This integration aligns with the dual-faceted nature of wisdom discussed in Sternberg's (1998) balance theory, which proposes that true wisdom harmonizes intellect with compassion, allowing for decisions that are not only logical but also ethically sound. Thus, *The Chronicles of Narnia* becomes a medium through which readers can explore the symbiotic relationship between rational thought and emotional sensitivity in guiding a well-lived life.

The dual construct of wisdom represented in Narnia is also supported by psychological models such as the Berlin Wisdom Paradigm, which outlines wisdom as encompassing factual and procedural knowledge, contextualism, value relativism, and uncertainty management (Baltes & Staudinger, 2000). Lewis' characters often demonstrate these dimensions, facing morally complex situations that require a balanced approach to decision-making. As positive psychology researchers like Seligman and Csikszentmihalyi (2000) suggest, wisdom is integral to human flourishing, contributing to personal growth and social harmony. Through its characters, settings, and challenges, *The Chronicles of Narnia* mirrors these insights, providing readers with narratives that illustrate how cognitive and affective wisdom together create a holistic approach to life's complexities (Glück & Bluck, 2013).

This study, therefore, seeks to address two key research questions: How does C.S. Lewis present cognitive wisdom in *The Chronicles of Narnia*? How does the series convey affective wisdom through its characters and storylines? By addressing these questions, the analysis will examine the ways in which Lewis integrates cognitive and affective wisdom within his narrative, revealing how these dimensions contribute to the moral and ethical insights that permeate the series (Taliaferro, 2010; Schakel, 2005). By exploring both cognitive and affective aspects, this study offers a comprehensive look at how wisdom shapes the characters' journeys, providing enduring lessons in moral insight and personal growth.

Through a focus on both dimensions of wisdom, this analysis aims to illuminate the ways in which *The Chronicles of Narnia* not only entertains but also educates, offering readers a complex portrayal of wisdom that bridges intellect and empathy. Lewis' portrayal of wisdom as a balance of intellectual insight and emotional intelligence encourages readers to aspire to a holistic wisdom—one that fosters a compassionate and thoughtful approach to life's most profound moral and existential challenges.

2. Literature Review

2.1 C. S. Lewis' Philosophical and Theological Foundations

C.S. Lewis' philosophical and theological views strongly inform *The Chronicles of Narnia*, shaping the series' underlying moral and ethical fabric. Lewis, a devout Christian and intellectual, often explored themes of virtue, morality, and wisdom

through allegorical storytelling, drawing readers into reflections on good versus evil, forgiveness, and self-sacrifice (Downing, 2005). His beliefs on virtue and morality are interwoven into the narratives, with each character's journey representing aspects of Lewis' ideals. For example, Aslan embodies Christ-like sacrifice and redemption, portraying virtues of wisdom and compassion as moral cornerstones. These philosophical elements make *The Chronicles of Narnia* a rich text for exploring both cognitive and affective wisdom.

2.2 Wisdom Theory in Literature

Wisdom, as a concept, has long captivated scholars across disciplines, with each field contributing unique insights that deepen our understanding of its role in human development, ethics, and literature. Psychologists Baltes and Staudinger (2000) characterize wisdom as a “metaheuristic,” a guiding framework that aligns knowledge, virtue, and cognitive strengths for navigating complex life situations. By framing wisdom as both an intellectual and moral excellence, they underscore its dual function: wisdom integrates the rational capacity for decision-making with ethical sensitivity, thereby promoting balanced and socially responsible judgments.

This dual aspect of wisdom is further elaborated in Sternberg's (1998) balance theory, which proposes that effective wisdom harmonizes cognitive and affective elements—intellectual insight and emotional depth—to form well-rounded, judicious decision-making. According to Sternberg, cognitive wisdom comprises logical analysis, critical thinking, and the strategic application of knowledge in problem-solving. This intellectual facet allows individuals to interpret situations analytically, recognize patterns, evaluate risks, and envision potential outcomes. In contrast, affective wisdom embodies emotional intelligence and empathy, fostering compassionate and humane interactions. Affective wisdom enables individuals to navigate emotional complexities, understand others' perspectives, and respond sensitively to diverse human experiences. Expanding on Sternberg's view, researchers have highlighted wisdom's relational and adaptive aspects. Glück and Bluck (2013) argue that wisdom is not only a trait but also a process that evolves through life experiences, influenced by the individual's sociocultural context. This relational process aligns with recent empirical studies, such as those by Ardel (2011), which suggest that wisdom involves continuous self-reflection, an openness to diverse perspectives, and a deep understanding of life's uncertainties. The integration of these elements illustrates wisdom's unique adaptability across different life domains and social interactions, revealing its broader ethical implications.

In literature, wisdom theory finds profound expression through characters who exemplify this cognitive-affective balance. Characters imbued with cognitive wisdom often showcase keen insight and rationality, employing strategic thought in the face of challenges. Meanwhile, affective wisdom appears in characters who demonstrate empathy and the ability to connect emotionally with others, often becoming a stabilizing moral presence within the narrative. This blend of cognitive insight and affective sensitivity allows characters to engage with moral and ethical dilemmas in multidimensional ways, making them relatable and impactful as literary figures (Mickler & Staudinger, 2008).

Positive psychology also sheds light on wisdom's essential role in human flourishing, positing that it is integral to achieving a meaningful life. Seligman and Csikszentmihalyi (2000) argue that wisdom enhances personal well-being and social

harmony by promoting qualities like resilience, empathy, and ethical decision-making. Similarly, Ardelt's (2003) model of wisdom suggests that wisdom correlates strongly with life satisfaction, pointing out that its integration of cognitive, reflective, and affective dimensions is essential for meaningful and purposeful existence. When embedded in literature, wisdom provides readers with more than moral guidance; it offers a framework for understanding the complexities of human experience. By encountering literary characters who embody wisdom, readers are invited to reflect on their own lives, considering how cognitive and affective wisdom might guide them toward ethical living and deeper interpersonal connections (Jeste & Vahia, 2008).

Thus, the presence of wisdom in literary works can offer profound insights into human nature and the pursuit of a balanced life. Literature's portrayal of cognitive and affective wisdom helps to illustrate that true wisdom transcends mere intelligence or emotional warmth, requiring an integration of both. This holistic portrayal encourages readers to aspire toward wisdom in its fullest sense—a form of knowledge enriched by empathy and ethics, capable of guiding individuals through life's most profound moral and existential challenges.

2.3 Previous Studies on Wisdom in *The Chronicles of Narnia*

Existing scholarship on *The Chronicles of Narnia* frequently focuses on C.S. Lewis' use of Christian symbolism, ethical frameworks, and moral lessons. Studies by Ward (2008) and Manlove (2005) investigate Lewis' portrayal of moral growth, redemption, and spiritual awakening, noting how these elements contribute to the ethical development of his characters and reflect Lewis' religious convictions. Additionally, Edwards (2007) highlights the Christian allegorical nature of Narnia, pointing to Aslan's role as a Christ figure and how themes of forgiveness, sacrifice, and renewal permeate the narrative.

Although these analyses offer valuable insights into the moral and spiritual dimensions of *The Chronicles of Narnia*, relatively few studies have explored how wisdom, particularly across cognitive and affective domains, is represented in the series. Prior literature predominantly emphasizes Lewis' intention to promote virtuous living through theological and philosophical lenses, often bypassing the more intricate ways cognitive wisdom (e.g., intellectual insight, problem-solving) and affective wisdom (e.g., empathy, emotional intelligence) are interwoven within character development. Such integration is particularly relevant to the study of wisdom, as research by Glück and Bluck (2013) and Sternberg (1998) underscores the necessity of cognitive-affective balance in the cultivation of a holistic, socially resonant wisdom.

While existing research offers a thorough exploration of the moral and spiritual themes in *The Chronicles of Narnia*, it tends to overlook the dual construct of wisdom as a distinct conceptual framework within the series. Specific analyses of character actions, motivations, and transformative moments—particularly those involving cognitive insight and emotional sensitivity—are rare, despite their significance in driving the narrative and illustrating complex moral choices. Previous research in wisdom studies, such as Mickler and Staudinger (2008), suggests that the combination of intellectual analysis and emotional intelligence can be integral in understanding moral development, yet this perspective remains underexamined in Narnia scholarship. This study aims to address this gap by analyzing *The Chronicles of Narnia* through the lens of both cognitive and affective wisdom, providing a deeper understanding of how

wisdom shapes character arcs, moral decision-making, and the broader ethical messages of the series. This dual approach will enhance readers' appreciation of Lewis' nuanced portrayal of wisdom, inviting reflection on themes of morality, empathy, and human insight that extend beyond religious allegory. By examining how characters in *Narnia* exhibit a balance of rational thought and empathetic engagement, this research will underscore the multidimensional nature of wisdom in Lewis' work and its significance for contemporary audiences.

3. Research Method

3.1 Study Design

This study adopts a qualitative content analysis framework, a structured approach designed to explore, categorize, and interpret thematic content within a text (Creswell, 2009). Content analysis is well-suited for examining literary works, allowing the researcher to identify recurring patterns, decode meanings, and interpret complex themes within narrative structures. This method offers a systematic pathway for understanding how literary elements convey cognitive and affective wisdom, specifically through the dynamics of character interactions, moral dilemmas, and instances of personal growth within the *Narnia* series. Melong (1991) highlights that a structured study design, including systematic examination and categorization, aids researchers across disciplines in generating insights into specific constructs, such as wisdom, in literary contexts.

3.2 Data Collection

Data collection focuses on selecting and analyzing passages from the *Narnia* series that reflect cognitive and affective wisdom, guided by established theoretical frameworks (Baltes & Staudinger, 2000; Sternberg, 1998). The procedure for data collection is detailed as follows:

1. Identifying Relevant Theories and Frameworks

The researcher begins by exploring theories related to cognitive wisdom—rational thinking, decision-making, and problem-solving—and affective wisdom, which includes emotional understanding, empathy, and moral awareness. These frameworks inform the interpretation of selected passages, setting criteria for identifying and categorizing wisdom in the text.

2. Selection of Textual Passages

After a thorough reading of the *Narnia* series, specific passages are chosen based on their alignment with the study's focus on cognitive and affective wisdom. Criteria for selection include character interactions that present moral challenges, moments of personal growth, and decisions that illustrate wisdom in thought and action.

3. Systematic Categorization of Data

Once relevant passages are identified, data is organized into categories reflecting either cognitive wisdom (e.g., instances of logical reasoning or problem-solving) or affective wisdom (e.g., displays of empathy, compassion, or emotional insight). This categorization provides a structured foundation for subsequent analysis and interpretation, ensuring consistency with the research objectives.

3.3 Data Analysis

Data analysis in this study centers on interpreting how cognitive and affective wisdom are manifested and developed within the selected passages of the *Narnia* series. The following steps outline the process:

1. Detailed Examination of Textual Data

Each selected passage is scrutinized to capture the depth of cognitive and affective wisdom illustrated within character actions and narrative events. This close reading emphasizes the nuanced portrayals of wisdom, including characters' thought processes, decision-making, and emotional responses.

2. Categorization and Thematic Analysis

The data is organized thematically to highlight the various dimensions of cognitive and affective wisdom present in the narrative. Cognitive aspects focus on how characters apply logical reasoning and problem-solving in difficult situations, while affective aspects reveal their emotional intelligence and empathetic responses to others' challenges.

3. Interpretative Synthesis and Conclusion

Drawing from the categorized data, interpretive analysis synthesizes insights into how wisdom is portrayed as a multifaceted construct within the *Narnia* series. Conclusions are drawn regarding the significance of wisdom in the characters' moral and ethical growth, as well as its implications for readers' understanding of cognitive and affective wisdom. This analysis contributes to a deeper understanding of wisdom's role within literature and its potential impact on readers, as suggested by positive psychology frameworks that emphasize wisdom's importance in human flourishing (Seligman & Csikszentmihalyi, 2000).

4. Discussion

In *The Chronicles of Narnia*, C.S. Lewis intricately weaves moral and philosophical wisdom through his characters, particularly the protagonists. This analysis centers on the types of wisdom embodied by Aslan, the novel's central figure, focusing on cognitive and affective wisdom and how they manifest in his character throughout the narrative.

4.1 Cognitive Wisdom

Cognitive wisdom encompasses a profound understanding, insight, and the application of knowledge for sound decision-making and problem-solving. In Lewis's *The Chronicles of Narnia*, Aslan embodies cognitive wisdom through his actions, decisions, and guidance, as illustrated by specific examples from the text.

Aslan is portrayed as a wise, loving, and powerful being tasked with the protection and salvation of Narnia. He is depicted as a figure capable of both creation and destruction, with a majestic presence as a lion throughout the seven Narnia books. Aslan epitomizes the savior archetype within a fantasy context, as demonstrated in the following quotation:

"I am [in your world]," said Aslan. "But there I have another name. You should learn to know me by that name. This is the main reason why you were brought to Narnia, so that by getting to know me a little here, you might know me better there." (Lewis, 1995, p. 65)

In these lines, Aslan exemplifies cognitive wisdom through his profound understanding of identity, personal growth, and the interconnectedness of various realms of experience. This statement, made as the children prepare to leave Narnia, illustrates his omnipresence and timeless nature, transcending the boundaries between Narnia and their world. The phrase "another name" suggests a different yet equally significant identity that the children must explore and comprehend.

Aslan's awareness of his multifaceted identity across realms reflects his deep understanding of abstract concepts. His encouragement for the children to "learn to know me by that name" emphasizes the importance of personal growth and the pursuit of deeper understanding. Aslan prompts the children to engage in a journey of discovery, illustrating cognitive wisdom through his promotion of continuous learning and the deepening of one's understanding of the world and its spiritual dimensions.

Moreover, when he states, "This is the main reason why you were brought to Narnia, so that by getting to know me a little here, you might know me better there," he reveals his strategic understanding of experience across different realms. Aslan utilizes their Narnian experiences as a foundation for growth and understanding in their world, showcasing cognitive wisdom by illustrating how varied experiences can foster comprehensive learning.

Aslan's existence in both worlds encourages the children to seek deeper truths and connections beyond their immediate experiences, mirroring the essence of cognitive wisdom, which involves navigating complex identities and realities. His directive to know him by his name in their world signifies that wisdom entails not only the possession of knowledge but also the active process of learning and understanding. This cognitive wisdom is further emphasized when Aslan is portrayed as a responsible leader of Narnia, contending with the threat posed by the White Witch. For instance, when the Faun states:

"This is the land of Narnia; where we are now; all that lies between the lamp-post and the great castle of Cair Paravel on the eastern sea."
(Lewis, 1995, p. 65)

Here, Aslan's cognitive wisdom is evident in his strategic understanding of the geography and significance of Narnia. His knowledge of Narnia's boundaries allows him to plan effectively against the White Witch, revealing his comprehensive awareness of his kingdom—a vital asset for making informed decisions. His reference to Cair Paravel underscores his recognition of power dynamics within Narnia, as controlling such landmarks is essential for maintaining authority.

Aslan's interactions with various inhabitants, including the Faun, exemplify his ability to empathize and communicate across species, allowing him to gather information and forge alliances. His long-term vision for Narnia—ensuring peace and justice—further illustrates his foresight and dedication to a better future.

Aslan's moral judgments, particularly his stance against the White Witch's tyranny, reflect his cognitive wisdom in recognizing the necessity of instilling values of courage and integrity in Narnia's inhabitants. His capacity to foresee the consequences of her reign, devise strategies to counter her actions, and inspire others showcases his profound moral and strategic insights, solidifying his role as a wise leader.

Aslan's understanding of the complexities of freedom is highlighted when he explains to those seeking refuge in Narnia that true freedom involves belonging to a community, stating:

“We’re free Narnians, Hwin and I, and I suppose, if you’re running away to Narnia, you want to be one too. In that case, Hwin isn’t your horse any longer. One might just as well say you’re her human.” (Lewis, 1995, p. 36)

Aslan recognizes that those escaping to Narnia seek not merely freedom from oppression but also a connection to Narnia’s ideals. By redefining relationships—where ownership terms like “your horse” fall short—he emphasizes the reciprocal nature of companionship and shared identity.

As the inevitable clash between Aslan's forces and the White Witch's troops escalates, the tragic turn occurs when Aslan falls victim to the White Witch's cunning tactics. The emotional gravity of his demise profoundly impacts his friends and troops, marking a significant moment in the narrative.

Aslan's passing casts a somber shadow, reinforcing the themes of sacrifice and loss. Despite the despair it incites, Aslan's vision for Narnia remains unyielding, as articulated in the exclamation:

“Murder! Fascists! Lions! It isn’t fair.” (Lewis, 1995, p. 65)

This culmination of events underscores the tragic complexity of his wisdom and the weight of responsibility he bears.

4.2 Affective Wisdom

In addition to cognitive wisdom, Aslan embodies profound affective wisdom throughout the narrative, symbolizing compassion, courage, and moral guidance. His character vividly demonstrates affective wisdom in numerous instances.

Aslan consistently exhibits deep empathy and compassion towards the inhabitants of Narnia. He genuinely cares for their well-being, intervening to protect them from harm. For example, during moments of distress, Aslan provides comfort and reassurance, emphasizing emotional support. When Lucy experiences a moment of vulnerability, Aslan comforts her, saying:

“There must have been some magic in his mane. She could feel lion-strength going into her. Quite suddenly she sat up. ‘I’m sorry, Aslan,’ she said. ‘I’m ready now.’ ‘Now you are a lioness,’ said Aslan. ‘And now all Narnia will be renewed.’” (Lewis, 1995: 195)

In the quoted passage, Aslan’s affective wisdom is evident in his ability to instill courage and strength in Lucy through his mere presence and encouragement. His mane is portrayed as possessing magical qualities, symbolizing his transformative influence on her character. With Aslan’s support, Lucy overcomes her fears and doubts, embodying the courage and resilience of a lioness. His affirmation of her readiness signifies recognition of her inner strength and potential, which is crucial in fostering renewal and transformation within Narnia. This interaction illustrates Aslan’s profound understanding of how encouragement and empowerment nurture self-confidence and facilitate personal growth.

Moreover, Aslan exemplifies forgiveness and redemption, offering individuals the chance to repent for their mistakes and make amends. He extends grace even to those who have wronged him, demonstrating a willingness to forgive and reconcile. This aspect of his wisdom underscores the transformative power of compassion and

forgiveness in fostering healing and growth. Aslan willingly takes responsibility for the consequences of evil, stating:

“But do not be cast down ... Evil will come of that evil, but it is still a long way off, and I will see to it that the worst falls upon myself.”
(Lewis, 1995: 175).

Here, Aslan provides reassurance and guidance to those feeling disheartened, conveying empathy and understanding of their concerns while also offering a hopeful perspective. His promise to bear the burden of impending evil himself highlights his sacrificial love and commitment to protecting others, exemplifying his emotional intelligence and moral clarity. This promise reinforces his sense of responsibility and leadership, reflecting a compassionate and selfless approach to guiding and supporting those in his care.

Aslan also embodies extraordinary courage and selflessness, willingly facing danger and making personal sacrifices for the greater good. He leads by example, inspiring others to act with bravery and integrity in the face of adversity. His willingness to endure suffering and sacrifice himself for the sake of others underscores the depth of his affective wisdom. He praises King Tirian by saying:

“Well done, last of the Kings of Narnia, who stood firm at the darkest hour.” (Lewis, 1995: Chapter 12).

Aslan's affective wisdom further manifests in his emotional resilience. Despite the numerous challenges and setbacks he faces, Aslan maintains a steadfast character and emotional equilibrium. He remains composed in his convictions, providing strength and stability for those around him. His ability to navigate difficult emotions reflects his profound emotional intelligence and maturity, evident even in moments of adversity. At the core of Aslan's affective wisdom lies his boundless love for all beings—an unwavering compassion that transcends limitations. He extends acceptance and warmth to individuals from diverse backgrounds, recognizing the inherent dignity and value within each soul. This expansive love serves as a potent force for unity and harmony throughout Narnia.

In the act of creating Narnia, Aslan demonstrates profound selflessness and devotion. He generously bestows upon the creatures of Narnia not only a rich physical realm filled with woods, fruits, rivers, and stars but also the ultimate gift: himself. His declaration, *“I give you the woods, the fruits, the rivers. I give you the stars, and I give you myself,”* encapsulates the essence of his love, transcending mere material offerings. This signifies a divine union between creator and creation, forging a bond in love that connects all beings in a shared destiny of unity and harmony. Aslan's selfless act reflects his understanding of love as a unifying force that bridges differences and nurtures belonging among all inhabitants of Narnia.

Overall, Aslan's affective wisdom shines through in his compassionate demeanor, courageous actions, and unwavering commitment to love and justice. His character serves as a compelling exemplar of emotional intelligence and moral virtue, imparting valuable lessons on empathy, forgiveness, and the transformative power of love.

Amidst the tumultuous war, Aslan's miraculous resurrection stands as a profound demonstration of affective wisdom. Despite the chaos surrounding him, Aslan emerges from the brink of death, vibrant and strong, serving as a beacon of hope and

renewal. As the battle rages on and Edmund confronts the White Witch, Aslan's majestic roar reverberates from atop a towering rock, momentarily halting the fury of war. The witch's troops are stunned into silence, incredulous at the seemingly impossible turn of events. This pivotal moment encapsulates Aslan's affective wisdom, as his resolute presence and commanding roar convey a message of courage, resilience, and the triumph of noble ideals over darkness. The accompanying quotation, "*Remember that all worlds draw to an end and that noble death is a treasure which no one is too poor to buy,*" further emphasizes the transformative power of sacrifice and the enduring legacy of bravery and selflessness.

4.3 Interplay of Cognitive and Affective Wisdom

The interplay between cognitive and affective wisdom in *The Chronicles of Narnia*, particularly as embodied by Aslan, reveals C.S. Lewis's nuanced portrayal of holistic wisdom. Through Aslan, Lewis presents wisdom as a balance between intellectual discernment and emotional depth, a balance that deepens and shapes the personal development of the characters. Aslan's guidance is crafted to demonstrate that true wisdom integrates both cognitive and affective dimensions, thus encouraging a more profound understanding of human nature and morality.

One example of this cognitive-affective integration occurs when Aslan advises the children in moments of crisis, such as in *The Lion, the Witch, and the Wardrobe*, where he teaches them the importance of courage and sacrifice. Here, Aslan's wisdom is not purely cognitive, as it involves more than imparting logical advice or reason. His guidance resonates emotionally, providing the characters with a compassionate understanding of their struggles and fears, alongside rational counsel on how to face them. Aslan's ability to intertwine logical reasoning with emotional support highlights how both types of wisdom contribute not only to their personal growth but also to their resilience in facing ethical dilemmas and adversity. This blend teaches the children that intellectual knowledge alone is insufficient without the compassionate insights needed to navigate the emotional landscapes of life.

Furthermore, this synthesis of cognitive and affective wisdom underscores the broader moral vision of *The Chronicles of Narnia*, where understanding and empathy are seen as equally vital components of wisdom. By merging thought and feeling, Aslan's character models a wisdom that is transformative and multifaceted, reinforcing the importance of cultivating both intellect and emotional intelligence. His guidance encourages characters, and by extension readers, to see wisdom as a dynamic interplay between understanding the world through logical insight and engaging with it through compassion.

Ultimately, Aslan's embodiment of both cognitive and affective wisdom functions as a thematic cornerstone in Lewis's narrative. His guidance shapes the characters' journeys and reinforces the importance of holistic wisdom in the moral landscape of *The Chronicles of Narnia*. Through Aslan, Lewis communicates that the journey toward true wisdom requires the integration of both rational thought and emotional resonance, illustrating that the fullest form of wisdom is achieved through understanding, feeling, and acting with compassion and insight.

5. Conclusion

In *The Chronicles of Narnia*, C.S. Lewis presents wisdom as an intricate synthesis of cognitive and affective elements, primarily through the character of Aslan.

This study demonstrates how Aslan exemplifies cognitive wisdom through his profound insight, strategic decision-making, and keen understanding of both personal and universal identities. His guidance encourages the protagonists—and the readers—to pursue a journey of knowledge and self-discovery, illustrating that wisdom involves both knowledge acquisition and application across various life realms. Aslan's cognitive wisdom is integral to his leadership, particularly in his ability to understand Narnia's geopolitical landscape, foster alliances, and inspire moral integrity in his followers.

Affective wisdom is equally prominent in Aslan's character, depicted through his compassion, emotional resilience, and willingness to sacrifice for the greater good. His interactions, notably with Lucy and other Narnian inhabitants, reveal his ability to instill courage, forgiveness, and a sense of unity. Aslan's affective wisdom highlights the transformative power of love, empathy, and selflessness, marking him as a moral compass within Narnia. His resurrection symbolizes hope and the triumph of virtuous ideals over adversity, reinforcing the value of courage, self-sacrifice, and emotional support.

The holistic wisdom that emerges from the interplay between Aslan's cognitive and affective qualities underscores C.S. Lewis's portrayal of wisdom as multifaceted and balanced. By embodying both intellectual discernment and emotional depth, Aslan serves as a timeless model for holistic leadership, demonstrating that true wisdom is rooted in both the mind's clarity and the heart's compassion. Through Aslan's character, Lewis invites readers to embrace a more comprehensive view of wisdom, one that fosters personal growth, moral development, and a deeper connection to humanity.

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ENGLISH SPEAKING BARRIERS IN VOCATIONAL EDUCATION: A STUDY OF SMK SPP SNAKMA STUDENTS

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Received: 2024-10-20

Accepted: 2024-11-03

Published: 2024-11-30

Abstract

The English-speaking skills of students at SMK SPP SNAKMA remain underdeveloped due to specific challenges in using the language within a vocational context. This study explores and analyzes these barriers to understand the underlying factors that hinder effective English communication among vocational students. Employing a qualitative approach, the research gathers data through interviews, observations, and questionnaires to capture students' perspectives and real-time experiences with English language use. Findings reveal four primary obstacles: limited vocabulary, grammatical difficulties, speaking anxiety, and insufficient practice opportunities. These factors collectively impact students' confidence and fluency in speaking English, which is critical in vocational settings where practical language skills are increasingly required. The study suggests that a more communicative teaching approach, combined with structured and frequent speaking practice, could significantly address these challenges. By focusing on interactive and supportive teaching methods, educators can create an environment that encourages active language use, helping students overcome barriers and develop essential English-speaking skills for their careers.

Keywords: *barriers, speaking English, grammatical difficulties; speaking anxiety*

1. Introduction

The proverb "language shows a nation" signifies that language reflects one's identity, revealing character, thought patterns, habits, and even intelligence (Rosida, 2024). Mastering English, especially in a globalized world, is an extension of expressing identity, particularly vital for vocational students preparing for professional environments. Learning English is essential as it has become an integral part of daily life globally, often functioning as a second language for many (Fadly, 2019).

Speaking English effectively, however, can be challenging. While some students possess basic speaking skills, many struggle with fluent and accurate communication. For SMK students, fluency requires dedicated practice, particularly in mastering vocabulary, which is foundational to developing effective speaking abilities. The more vocabulary students acquire, the greater their fluency, which is critical for professional communication (Efrizah et al., 2024). In vocational contexts, a robust vocabulary

foundation not only enhances clarity but also builds the confidence needed for active engagement.

Vocational school teachers play a crucial role in facilitating English-speaking skills, as career readiness depends heavily on practical speaking abilities. Employing interactive and context-based learning methods can increase student motivation and provide necessary speaking practice. However, motivation remains essential; without genuine interest, the learning process may be less effective, regardless of teaching methods (Sari, 2023).

English proficiency is increasingly valuable in both educational and professional settings, especially for vocational school students who often transition directly into the workforce. Yet, students at SMK SPP SNAKMA face specific challenges, such as limited vocabulary, grammar difficulties, speaking anxiety, and insufficient practice opportunities. Given these challenges, this study aims to explore and address the barriers to English speaking faced by SMK SPP SNAKMA students, proposing actionable strategies to enhance their language skills and overall career preparedness.

2. Literature Review

Speaking is a fundamental skill in communication, essential for expressing thoughts, ideas, and feelings across various contexts, including academic settings. In academic discourse, speaking enables the exchange of ideas through structured formats such as presentations, seminars, and formal discussions (Yunus, 2020). Classified as an active language skill, speaking ranks second only to listening and serves as a primary method for effective interaction (Abdurahman, 2017).

Effective speaking requires mastery of multiple components, including vocabulary, confidence, and the physical capacity for articulation. Suhendar (2021) highlights that producing sounds accurately, using appropriate stress, tone, pauses, and intonation, is essential for clear communication. Confidence also plays a pivotal role, as it helps overcome psychological barriers like shyness and anxiety, allowing speakers to communicate naturally. Mastery of these elements is key to developing fluent and authentic speaking skills, which necessitates continuous practice.

Vocabulary is particularly foundational to speaking proficiency, directly influencing fluency, confidence, and clarity. Without a solid vocabulary, students often struggle to articulate ideas and participate fully in conversations, especially in a second language. Classroom environments that offer limited interaction hinder vocabulary acquisition, making it challenging for students to express their thoughts in English (Ali, 2021; Fitriani et al., 2023). Vocabulary limitations significantly impact learners' capacity to communicate ideas clearly, as emphasized by Nation (2001). In ESL contexts, a robust vocabulary is crucial for improving fluency and confidence, as it equips learners with the language tools necessary for effective communication (Zhang & Jin, 2021).

English-speaking barriers can stem from vocabulary deficiencies, but psychological factors also play a crucial role. Anxiety and low confidence often hinder students from speaking openly. Muneera's (2023) research identifies high levels of anxiety as a significant barrier in ESL classrooms, where fear of judgment and making mistakes can deter participation. To address this, tailored teaching strategies that promote a supportive, low-pressure environment can help reduce speaking anxiety. Similarly, Alrashidi (2023) points out that low confidence is another major obstacle, often discouraging students from engaging in spoken communication. Confidence-

building activities such as role-play and small-group discussions gradually help students become more comfortable in speaking situations, enhancing their self-efficacy and reducing hesitancy in both formal and informal contexts.

Overall, these insights highlight that developing effective speaking skills in English requires addressing both linguistic and psychological barriers. A focus on vocabulary acquisition, alongside confidence-building strategies, is essential for overcoming common obstacles faced by ESL learners, particularly in academic and professional settings.

3. Research Method

This study employs a descriptive qualitative approach to investigate the specific barriers students face in speaking English. This approach is appropriate for examining the complex, human-centered challenges in English-speaking skills, as it allows for a comprehensive exploration of students' experiences and perceptions (Creswell, 2016). According to Creswell (2016), qualitative research enables a deep understanding of the meanings that individuals or groups assign to social issues, making it particularly useful for uncovering the factors that hinder effective English communication in a vocational context. Bhandari (2024) further emphasizes that qualitative research relies on data collected in non-numeric forms, such as textual and visual sources, to gain detailed insights into human behaviors, social interactions, and contextual factors.

Data for this study were collected through three primary methods: semi-structured interviews, classroom observations, and questionnaires, each serving a distinct purpose. Semi-structured interviews provided personal insights into students' perceived challenges in speaking English, allowing students to express their perspectives on vocabulary limitations, grammar issues, and other individual difficulties. Classroom observations offered a real-time view of students' interactions in English, helping identify behavioral patterns and obstacles in an authentic learning environment. Additionally, questionnaires were used to capture broader perceptions and trends among students regarding their speaking difficulties, adding depth and breadth to the data.

The analysis process involved a thorough coding procedure. Data from the interviews, observations, and questionnaires were initially coded to identify specific barriers. These initial codes were then grouped into categories based on recurring themes, such as vocabulary deficiency, grammar constraints, speaking anxiety, and lack of practice opportunities. The coding process continued with categorizing and refining these themes, resulting in the main categories of identified barriers.

To ensure methodological rigor, data were reviewed and cross-verified across the different collection methods to enhance accuracy and consistency in the findings. Each method contributed unique insights—interviews revealed personal perspectives, observations provided contextual behavioral insights, and questionnaires highlighted overall patterns, collectively allowing for a well-rounded understanding of the barriers faced by students in English-speaking contexts.

4. Discussion

The study highlights multiple barriers experienced by students at SMK SPP SNAKMA in speaking English, specifically in vocabulary deficiency, grammar constraints, speaking anxiety, and limited speaking opportunities. These findings reflect

the complexity of language learning challenges and underscore the need for targeted interventions to enhance students' language skills.

4.1 Vocabulary Deficiency

Students often struggle to articulate their thoughts due to a limited vocabulary repertoire, which impedes effective communication. Vocabulary deficiency not only restricts their ability to express ideas with clarity but also diminishes their confidence in public speaking. Studies have shown that vocabulary knowledge is crucial for language fluency, as it directly impacts a learner's capacity to engage in natural and spontaneous interactions (Nation, 2013). Limited exposure to varied vocabulary in daily life, both in school and at home, exacerbates this challenge, as students are not consistently exposed to English outside structured classroom settings.

Example: In a classroom observation, a student hesitated multiple times when describing a recent school event because she struggled to find the right words, often substituting simpler vocabulary to complete her sentences. This not only made her narrative less detailed but also increased her self-consciousness in front of her peers.

Solution: To address vocabulary limitations, educators can adopt interactive and context-based approaches such as project-based learning and role-play activities. Research supports these strategies, highlighting that students retain vocabulary better when it is learned in real-life contexts (Beck, McKeown, & Kucan, 2013). By engaging in scenario-based learning, students can practice and internalize new words in meaningful ways. Furthermore, integrating multimedia resources, such as podcasts or English-language films with subtitles, can provide students with richer vocabulary exposure, allowing them to encounter colloquial and formal language in varied contexts.

4.2 Grammar Constraints

Grammar constraints significantly impact students' speaking confidence, as errors in grammar lead to self-doubt and fear of miscommunication. Often, students learn grammar in isolation from spoken language, which makes it challenging for them to apply grammatical rules in real-time conversations. This issue is compounded by the tendency of traditional grammar instruction to focus on correctness rather than fluency, which can discourage students from speaking freely.

Example: During a class discussion, several students hesitated to participate due to concerns about grammatical errors, with one student explicitly stating, "I'm afraid my sentence won't be correct." Such concerns limit participation and the opportunity to practice language skills in meaningful ways.

Solution: The communicative approach, which emphasizes grammar in conversational contexts, could mitigate this issue. This method encourages students to learn grammar through dialogues, role-plays, and other speaking exercises where grammatical accuracy is gradually refined rather than strictly enforced. Studies have shown that communicative methods not only improve students' fluency but also enhance their ability to use grammar effectively in spontaneous conversations (Richards, 2006). Regular group discussions where students focus on conveying ideas without fear of

correction can also create a more encouraging environment for practicing grammar in a low-pressure setting.

4.3 Speaking Anxiety

Speaking anxiety is prevalent among students, especially when speaking in front of the class. This anxiety often arises from a fear of making mistakes, coupled with concern over peers' potential reactions. Such anxiety can hinder even those with adequate language skills from engaging in speaking activities. Horwitz et al. (1986) note that foreign language anxiety can have a debilitating effect on students' participation and willingness to communicate, which in turn impacts language acquisition.

Example: In a survey conducted as part of this study, a student reported, "I get very nervous and sometimes forget words when everyone is looking at me." This response highlights the psychological barrier that speaking anxiety imposes on language learners.

Solution: Creating a supportive and inclusive classroom environment can significantly alleviate speaking anxiety. Teachers can introduce collaborative learning models and group activities that allow students to practice speaking in a less formal setting, where mistakes are normalized as part of the learning process. Encouraging students to engage in peer feedback sessions and using positive reinforcement can also reduce anxiety by promoting a growth mindset. Additionally, mindfulness techniques, such as deep-breathing exercises before speaking activities, have been shown to help reduce anxiety (Gregersen et al., 2014).

4.4 Lack of Opportunities for Speaking Practice

In many educational settings, the curriculum often prioritizes reading and writing skills for exam preparation, leaving limited room for oral practice. This imbalance means that students seldom have the opportunity to develop their speaking skills, which require consistent practice and real-time feedback. Without sufficient speaking opportunities, students' ability to apply language skills in conversational contexts remains underdeveloped.

Example: One student commented, "We mostly learn grammar and read texts in English class. We rarely get to speak." This lack of focus on spoken language creates a gap between knowledge and application, making it difficult for students to gain confidence in speaking English.

Solution: Teachers can improve speaking practice by incorporating more oral activities into the curriculum, such as structured debates, presentations, and class discussions. Research has shown that engaging in regular speaking activities not only enhances language proficiency but also builds confidence and communication skills (Thornbury, 2005). Additionally, extracurricular programs like debate clubs, English drama, or language exchange partnerships with native speakers can provide further avenues for students to practice English in a supportive setting.

4.5 Comprehensive Implications and Future Directions

The findings of this study have broader implications for curriculum developers, educators, and policymakers. Addressing these barriers effectively could contribute to

more holistic language education that not only prepares students for academic success but also equips them with practical communication skills crucial for their future professional lives. Language proficiency is often a key determinant in accessing global opportunities, and thus, overcoming these challenges is vital to expanding students' prospects beyond the classroom.

Future research could focus on exploring the impact of digital tools and language learning apps on overcoming vocabulary limitations and grammar constraints. Furthermore, longitudinal studies examining the effects of anxiety-reducing techniques in classroom settings could provide insights into sustainable methods for building confidence in language learners. Additionally, research on the effectiveness of immersive language experiences, such as short-term English immersion camps or virtual language exchanges, could offer practical solutions for schools with limited resources for English language instruction.

4.6 Reflexivity

This analysis acknowledges the dynamic nature of language learning, recognizing that students' challenges are influenced by various individual, cultural, and institutional factors. As researchers and educators, it is essential to approach these issues with empathy and an understanding of the personal experiences of language learners. By incorporating student perspectives and adapting teaching methods to address specific needs, educators can create more responsive and impactful learning environments.

5. Conclusion

This study underscores several key barriers that impede students at SMK SPP SNAKMA from achieving proficiency in spoken English. These barriers—specifically limited vocabulary, grammar constraints, speaking anxiety, and a lack of practice opportunities—highlight the need for strategic interventions that go beyond conventional language instruction. Vocabulary limitations restrict students' ability to express themselves clearly, while grammar constraints often result in hesitation and fear of mistakes, especially in real-time conversations. Additionally, speaking anxiety, fueled by concerns over peer judgment and self-doubt, further diminishes students' willingness to actively participate in spoken interactions. Compounding these issues, the lack of structured opportunities for speaking practice within the curriculum reduces students' exposure to essential conversational skills, leaving them less prepared for practical language use. To address these challenges, a communication-centered teaching approach is recommended. This method should emphasize fluency, allowing students to engage in conversation without an overwhelming focus on grammatical accuracy. Incorporating informal, low-pressure speaking activities—such as role-play, group discussions, and interactive exercises—can provide students with meaningful practice, enabling them to gradually overcome language-related anxiety. By regularly integrating these activities into classroom settings, educators can create a more supportive learning environment that normalizes mistakes as part of the learning process and encourages students to speak more freely. In addition, cultivating a positive, inclusive atmosphere in the classroom is essential. When students feel supported and engaged in an environment that values their contributions, they are more likely to take risks with language, thereby building both competence and confidence in their speaking abilities. By prioritizing practical and engaging speaking interactions, educators not only support language acquisition but also equip students with essential communication skills that

will serve them in academic, professional, and social contexts. Ultimately, this approach can help bridge the gap between language learning and real-world application, preparing students for success beyond the classroom. Future research should continue exploring innovative strategies, such as the integration of digital tools and immersive experiences, to support students in overcoming these barriers and achieving meaningful progress in English language proficiency.

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A HERMENEUTIC ANALYSIS OF FILM *THE LAST LETTER FROM YOUR LOVER*

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Received: 2024-08-24

Accepted: 2024-09-22

Published: 2024-11-30

Abstract

The relationship between past and present is a compelling theme in film, particularly in *The Last Letter from Your Lover*, which explores love, time, and memory across two eras—the 1960s and the modern day. This study aims to interpret *The Last Letter from Your Lover* using a qualitative approach, grounded in Gadamer's hermeneutic theory, to uncover layered meanings that are not directly expressed within the film. The analysis draws on primary data from key film elements, including dialogue, character development, narration, and other cinematic techniques, to provide a nuanced interpretation. Secondary data from academic literature, journals, and articles on hermeneutics supplement the study, offering theoretical depth to the analysis. Findings reveal how themes of love, time, and memory manifest through Gadamer's concepts of historically effected consciousness, pre-understanding, fusion of horizons, and application. This research aims to contribute to film studies by enhancing understanding of implied meaning through hermeneutic analysis, enriching perspectives on temporal and emotional connections within film narratives.

Keywords: *literature; hermeneutic; gadamer; interpretation*

1. Introduction

Literary works are means of conveying ideas and concepts to society at large. Prijanto in (Fitriyah, 2021) stated that literary works are believed to have the ability to “humanize” people by helping them understand and appreciate human traits. Literature reflects life, describes the realities of the past, and predicts the portrait of the future. Of course, literature is a work that is honest and dares to explore the reality of human life from various perspectives. Literature, as an art form rich in interpretation, is often a mirror for human complexity, including how individuals understand, record, and interpret memories and time. Literature allows readers to see the world from multiple perspectives, including an understanding of the relationship between the past, present, and future.

In understanding and interpreting literary texts, various approaches to literary criticism have been developed. One of them is hermeneutics, an interpretive approach that emphasizes the importance of context, interpretation, and reinterpreting in the process of understanding texts. Interpretation is a crucial element in the comprehension

of any work, whether literary or non-literary. By interpreting, one can discern not only what is explicitly stated but also what is implicitly conveyed. As a result, interpretation plays an important role in revealing the hidden layers of meaning (Nursida, 2017).

Theories such as hermeneutics have long been an important tool in interpretative approaches to literary works, allowing readers to explore deeper layers of meaning through context, structure, and other elements that make up the text. Hermeneutics, with its focus on interpretation and understanding, allows us to see how texts dialogue with the cultural, historical, and individual contexts in which they are read or viewed. According to Gadamer, the object of hermeneutics is to analyze the content of any given written text, whether it be fiction or nonfiction, in a way that is faithful to its original meaning and intent (Boell & Cecez-Kecmanovic, 2014). Hermeneutics involves the process of communicating, explaining, and translating messages to readers to transform ignorance into understanding. Hermeneutics also includes the approach of interpreting symbols, such as texts, to reveal their meaning and significance (Simega, 2013).

In the context of movie, the relationship between the past and present is often an interesting subject of exploration. A movie is a work of art that consists of moving scenes and produces moving images, and a movie is the result of a literary work created through a process (Asmarani, 2021). Movie often incorporate non-linear narratives to create complex story structures, which allow viewers to reflect on how memories and experiences of the past can be used in the present.

"The Last Letter from Your Lover" is an interesting example of a movie that takes this approach, exploring the themes of love and memory through two different time periods: the 1960s and the modern era. The movie tells a love story that travels through time, combining the 1960s with the presents. The film employs a complex narrative and deep characterization to explore themes such as love, time, and memory, as well as the ways in which interpretations of the past influence our understanding.

So, based on the explanations, elaborations, and descriptions in this chapter, the researcher wants to interpret how love and memory play a role in the past and present lives of the characters, can be seen from a literary aspect, so the researchers are interested in analyzing and entitled A Hermeneutic Analysis of Film "The Last Letter from Your Lover".

2. Literature Review

In general, literature refers to written works that are considered to have artistic and aesthetic value. These include novels, short stories, poetry, theatre, film, essays, and so on that reflect various aspects of human life and emotional, social, cultural, and intellectual experiences. Literature is often also a reflection of the values and norms of a society and allows readers to contemplate and understand the world more deeply. According to Gorthe, literature is a very difficult world, so it must be understood and taken seriously (Darma, 2019).

Based on Badrun Literature is an art that used language and other signs as a tool and imaginative. Literature is a form of creative imagination used to express ideas, thoughts, and feelings of a poet in a beautiful specific way (Mulyati, 2021).

Wellek and warren (1962) defined literature is the expression of human consciousness and inspiration through the character in a concrete form. It points out that literature may also be defined as something humans create with the assistance of inspiration and awareness. The characters in the narrative then portray those, solidifying it as literature.

According to Patil (2015), literature is an art form that uses language and other signs imaginatively to express ideas, thoughts and feelings in a beautiful and specific way. Literature can also be defined as an expression of human consciousness and inspiration realized through characters in concrete form.

It can be concluded that, in general, literature includes written works that are considered to have artistic and aesthetic value, such as novels, short stories, poetry, theater, films, and essays that reflect various aspects of human life as well as emotional, social, cultural, and intellectual experiences. Literature is often a reflection of society's values and norms, allowing readers to reflect on and understand the world more deeply..

2.1 Hermeneutic Hans-George Gadamer

According to Heidegger in Nursida (2017), hermeneutics is the interpretation of Dasein. Dasein means human existence or human reality in the world. Dasein is interpreted by Heidegger as our daily reality. Our daily phenomena actually indicate the totality of human existence, including our frame of mind, our capacity as authentic individuals and our full engagement with the world and with others. Heidegger also said hermeneutics is a system of understanding so that hermeneutics does not exist as a general field of study but a plurality of several specialized hermeneutics (Palmer, 2022).

Gadamer's hermeneutics is a philosophical approach introduced by Hans-Georg Gadamer. Gadamer's thought is rooted in the tradition of hermeneutics, which is the interpretation and understanding of classical texts, especially philosophical texts. Gadamer's main contribution lies in developing hermeneutics as a methodology that can be applied to various fields, including literature and culture. Following Heidegger, Gadamer mentions that he developed implicitly the implications of Heidegger's contribution to hermeneutics, Gadamer traced the development of hermeneutics in detail (Boell & Cecez-Kecmanovic, 2014).

Moreover, according to Gadamer, hermeneutics is more than just a method or technique for interpreting texts or works of art. In his famous work, "Truth and Method" (1960), Gadamer expanded the concept of hermeneutics into a philosophy that recognizes that the process of interpretation is never truly neutral or objective. For him, hermeneutics is not just about understanding the text precisely, but also about the understanding that is formed through the dialog between the interpreter and the text, as well as the experiences and historical horizons that shape the context of interpretation. Although Gadamer titled his book Truth and Method, it did not intend to make hermeneutics a method and was far from truth claims. For Gadamer, hermeneutics is not just a matter of interpretive methodology, but ontological interpretation, namely that understanding itself is the way of being of humans. So for Gadamer it is more of an effort to understand and interpret a text, both religious and other texts such as art and history (Sumaryano, 1993).

Gadamer emphasizes that interpretation is a dialogical process between subject and object, where the interpreter not only takes meaning from the text, but also brings their own experiences and horizons into the interpretation. Thus, the meaning of a text depends not only on the author's intention or intent, but is also shaped by the interaction between the interpreter and the text, as well as the cultural and historical context in which the interpretation takes place. In addition, Gadamer highlights the role of historical horizons in interpretation. According to him, interpretation cannot be separated from the cultural and historical context in which the text was created and

received. Therefore, in order to understand a text deeply, interpreters must understand its historical context, as well as recognize that their own perspectives can influence the way they understand the text.(Boell & Cecez-Kecmanovic, 2014). Gadamer developed these four elements into central points in his hermeneutic, namely:

1. Historically Effectuated Consciousness

According to this theory, an interpreter's understanding is influenced by the particular hermeneutic context around them, such as tradition, culture and life experience. Therefore, when interpreting a text, interpreters should be aware that their position can greatly affect their understanding of the text.

2. Pre-understanding

The influence of a particular hermeneutic situation forms what Gadamer calls *vorverstandnis* or "pre-understanding" in an interpreter towards the interpreted text. This pre-understanding is a definite starting position that must exist when the interpreter reads the text. This pre-understanding is necessary so that the interpreter can dialogue with the content of the interpreted text. Without pre-understanding, one will not succeed in understanding the text properly. The result of this correction to pre-understanding is what Gadamer calls *Vollkommenheit des Vorverstandnisses* (Perfection of Pre-understanding).

3. Fusion of Horizon

Gadamer argues that one's current view is actually the result of the merging of various views from the past that continue to rotate. Thus, one's current views cannot be formed without the inheritance of views from the past. Every time a person interacts with a particular tradition in the process of interpretation, there is an amalgamation of these views. It happens in a historical consciousness that inevitably includes two poles of the universe of meaning, namely the text being understood and the meaning of an interpreter that will shape his horizon. Horizons move as those who perceive them move. By "fusion" (*verschmelzung*), Gadamer means to refer to the process of narrating foreign or past objects to particular interpreters in their place or cultural environment. So, interpretation is easier and better understood as a process of translation.

4. Application

It states that the objective meaning of the text must be considered in the interpretation process. Once the objective meaning is understood, the interpreter of the text needs to apply the relevant message in daily life. The challenge is that there is a significant time difference between the appearance of the text and the interpreter's lifetime, which is certainly accompanied by changes in social, political and other conditions. According to Gadamer, in addition to understanding and interpreting the text, the interpreter must also "apply" (*anwendung*) the message or teaching of the text in the current context. In Gadamer's view, what must be applied is not the literal meaning of the text, but rather the meaning that is more meaningful and relevant to current conditions.

Gadamer also emphasized that hermeneutics applies not only to written texts, but also to all forms of human expression, including art, music, and even personal experience. As such, hermeneutics becomes a powerful tool for understanding meaning

in various contexts of human life, as well as recognizing complexity and subjectivity in the process of interpretation.(Nursida,2017).

Overall, hermeneutics according to Gadamer is a philosophy of interpretation that recognizes that the meaning of a text is never fixed or stable, but always open to be re-understood in different contexts. Hermeneutics emphasizes the importance of dialogue, experience, and historical context in the process of interpretation, and recognizes that interpretation is an activity that is always involved with human subjectivity and complexity (Gadamer, 2004).

3. Research Method

This research uses a qualitative approach with perspective hermeneutics to understand the interpretation of film "The Last Letter from Your Lover". In qualitative methods, a research focuses more on a deep understanding of the interaction between concepts that are being observed empirically (Emzir, 2009). Emzir explains that qualitative research focuses on narrative descriptions of activities carried out and their impact on life. Using a qualitative method allows the researcher to understand and describe the complexity of the film. A qualitative study also explores the meanings and personal experiences that individuals create within a specific context (Miles & A. Huberman, 1994, Ramsook, 2018). The research also uses a hermeneutic approach to analyze the film. Hermeneutic approach focuses on the unique lived experiences and interpretations of individuals (Farah, 2019; Oerther, 2021).

Hermeneutic research is a method for interpreting language or historical texts. The hermeneutic process is a series of steps used as a methodology for understanding a meaning (Baracco, 2017; Hamida & Nurhajati, 2022; Oerther, 2021). This method is realized through the interpretation of text or reality, with the aim of finding the essence of the object being studied, while taking into account the historical context, tradition, knowledge, and interpretive experience (pre-knowledge). In qualitative research, the researcher functions as the main instrument. Data collection is carried out through documentation methods that are in accordance with the research topic. Data are analyzed inductively, so that qualitative research emphasizes the meaning contained behind the data, using Gadamer's Hermeneutic analysis technique (Asmarani, 2021; Noland, 2019).

The primary data of this research are everything in this film that are relevant to the research topic, such as film scenes, text/dialogue, and characters. While the secondary data is from journals, books, etc. Data analysis is a series of activities of reviewing, grouping, interpreting, compiling and verifying data and information so that an event has social, scholastic and logical value. Data analysis is carried out after information is obtained through the selected instrument, which will then be used to answer research problems. The analysis used in this study is Gadamer's Hermeneutic analysis. The researchers will conduct the analysis with the following steps:

- First, the researchers watch the film "The Last Letter From Your Lover".
- Second, the researchers select and classify various aspects in the film "The Last Letter From Your Lover" that are relevant to the research topic, such as movie scenes, text or dialogue, and characters relevant to the theme of time and memory that may appear.

- Next, the researchers interpret and analyzes the dialogue scenes that contain meaning about love, time and memory using 4 main theories of Gadamer's hermeneutics. Through this process, researchers can deepen the understanding of the theoretical framework that will be used in analyzing primary data. Journals and books related to hermeneutics can provide additional insights into relevant ways of interpreting. After primary and secondary data are collected, the next step is to analyze the data with a hermeneutic approach. This approach allows researchers to understand and interpret the meanings implied in the film.
- Finally, after analysing the film using Gadamer's hermenutic, the researchers draw conclusions.

4. Discussion

This research analyzes how the relationship between the past and the present of the character through hermeneutic theory and how to interpret the representation of love, time and memory using Gadamer's hermeneutic theory found in the film *The Last Letter from Your Lover*. Characters behavior, actions, norms, mimics, values, thoughts, conversations, cultural objects, historical objects, and so on; they are texts. Because all things related to humans are understood by humans, namely culture, religion, society, state, even the entire universe, everything is a text. Therefore, hermeneutics is needed to understand them.

4.1 Summary of the Film *The Last Letter from Your Lover*

The Last Letter from Your Lover (2021), directed by Augustine Frizzell, is a romantic drama based on Jojo Moyes' novel. It interweaves two timelines: 1965 and the present day. The 1965 story follows Jennifer Stirling, a wealthy woman in an unhappy marriage, who falls in love with journalist Anthony O'Hare. Their forbidden love is complicated by social constraints and misunderstandings. In the present, journalist Ellie Haworth finds their forgotten love letters and becomes inspired to uncover their story. Along the way, Ellie forms a connection with archivist Rory. Ultimately, Ellie tracks down the elderly Jennifer, who reveals she and Anthony were eventually reunited. The movie explores themes of love, loss, perseverance, and the power of letters, blending past and present stories into an emotionally moving narrative.

4.2 Analysis of Hermeneutic Gadamer of *The Last Letter from Your Lover*

4.2.1 Historically Effeced Consciousness

In the film *The Last Letter from Your Lover*, the concept of historically influenced consciousness is shown through the complex interactions between the characters and the historical context they inhabit. The awareness of historical influence, that is, that understanding is in fact influenced by the particular hermeneutical situation that surrounds it, such as tradition, culture, or life experience, is based on the theory of historically influenced consciousness. In this way, when interpreting a text, an interpreter must know that he or she is in a particular position that can greatly change the way he or she interprets the text being interpreted. This theory argues that when interpreting a text, an interpreter must be able to go beyond his or her subjectivity. The conditions can be seen in the scene.

The examples of scene are as follows:

Data 1



Figure 1. Ellie found first letter

“My dearest and only love, I know you’re frightened, but believe me when I say, I’ve known nothing like this before, and can assure you that I never will again, I know I will never be satisfied with just a part of you. And for that reason, I’m going to take the job in New York. I’ll be on platform two, Marylebone, Friday. 7:15 PM. Come with me, darling, Spare a life half-lived a marriage of convenience. More important is spare yourself, seize this thing that is true, and real, and infinite. Yes, it is scary. But I believe living a lie is worse. We could be happy, so happy, know that you hold my heart, my hopes in your hand.” - Your Boots

(The Last Letter from Your Love, 2021, 15.22-16.00)

Context:

In the scene, Ellie found first letter. This letter is an expression of deep feelings from someone who loves the recipient very much. The writer recognizes how deep his love is and how unique the feeling is, which he has never experienced before and is sure he will never feel again. The writer has decided to take a job in New York and invites the recipient to come along, showing the writer's readiness to take a big step towards their future together. In this letter, the author urges the recipient to leave behind an unfulfilling life and a marriage of convenience, emphasizing the importance of seeking true happiness. Although this decision is scary, the writer believes that living a lie is worse and wants them both to live in truth and honesty. The letter ends by reminding the recipient that their happiness together is very possible and that the recipient holds the writer's heart and hopes in her hands. The writer signs the letter with "Your Boots", a nickname that shows the closeness and intimacy between them. The letter is an emotional plea to choose true love and happiness, even if it means leaving familiar comforts behind.

Data 2

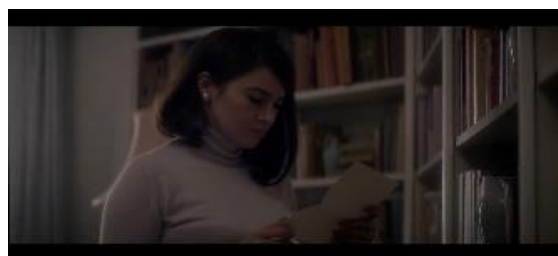


Figure 2. Jennifer read first letter she found

“Dearest J, I know what the situation costs you, darling Jenny. But I also know that you and I could no more not love each other than the Earth could stop circling the sun. You were upset the last time we parted, and I cursed myself for it. My frustration overwhelms me. There is never enough time, never enough of you. Let’s meet tomorrow.” – B
(*The Last Letter from Your Love*, 2021, 18.06-18.29)

Context:

In this scene, Jennifer read first letter she found. This letter reveals the deep feelings of love and emotional complexity between the writer (B) and the recipient (J, also called Jenny). The writer recognizes the suffering Jenny is experiencing due to their situation, but also asserts that their love is inevitable, just as the Earth cannot stop circling the Sun. The writer regrets having upset Jenny during their last meeting and feels frustrated by the limited time they have together. Therefore, the author proposes to meet again the next day. This letter is not just an expression of love, but also a deep dialog between two individuals trying to understand and overcome difficulties together. It reveals the complexity of human feelings and the importance of communication in maintaining a strong relationship.

Interpretation:

Jennifer Stirling, living in the 1965 characterized by strict social norms, is shaped by patriarchal expectations that limit her freedom in seeking personal happiness. In contrast, Ellie Haworth, as a modern-day journalist, initially faces Jennifer's letters with a skeptical pre-understanding of idealistic love, influenced by her bitter experience in a previous relationship. However, through her reading of the letters, Ellie undergoes a profound transformation, understanding the emotional depth and complexity of the relationship embodied in Jennifer's narrative.

As such, the film illustrates how history not only shapes external social norms, but also influences the personal experiences of its characters, making them more complex and connected to universal themes of love, freedom, and identity in a changing context. In line with this, Sari and Pratiwi (2023) said that people are social beings. Consequently, humans want a sense of connection, affection, and social contact. Human beings also want their need for security has been satisfied and completed. This desire comes naturally. The need to communicate with others is a part of this need. Psychologically speaking, humans are social creatures, so they cannot survive alone.

Generally speaking, the historicity of meaning is likely to be shaped by the historical moment. It is important to take into account historical differences and to acknowledge one’s own historical moment and the moment of the text. By doing so, one can avoid anachronistic falsehoods. Time understands change; there are always differences but, at the same time, these differences are shaped by a shared ontology—we each have a world, and it is this sense of belonging that determines historical differences.

4.2.2 Pre-Understanding

Pre-understanding, as an initial framework of assumptions, knowledge, and experiences brought by the interpreter, influences the way Ellie Haworth interprets the

love letters from the 1960s that she finds. As a young journalist with personal experiences of failed relationships, Ellie's pre-understanding initially made her skeptical of the romanticism of love in Jennifer Stirling's letters. However, as she delves into the content of the letters, her preconceptions turn into tools to connect Jennifer's experiences with her own.

The examples can be seen in the following scene.

Data 3



Figure 3. A Letter from the Edge

"Its 4 AM I can't sleep. It's like The Road to Madness, but I lie here imagining him next to you, his licence to touch you, to hold you, and I would do anything to make that freedom mine. For as long as I can't have you, I'll conjure you here instead. Your scent, you hair, that slow sideways smile when something I say amuses you. Darling J, I've never wished harder for the dawn." - Your Boot
(*The Last Letter from Your Love*, 2021, 36.02-36.32)

Context:

In this scene, Ellie found a letter from the edge. This letter expresses the restless and desperate feelings of the writer who could not sleep at 4 am. The writer feels like she is on "The Road to Madness," imagining another person who has the freedom to be with her loved one (J), including touching and hugging her. The author feels a deep desire to have such freedom and expresses that, as long as she cannot have J, she will imagine his presence as a substitute. The author misses J's distinctive scent, hair, and smile that appears when something said by the author comforts her. The writer also expresses that she has never looked forward to the dawn so much, showing how hard the night will be without J. This letter reflects the intensity of the writer's longing, jealousy, and emotional need for J. Other data can be found in other scenes.

Another example is as follows:

Data 4

My dearest J, there is no sound sweeter than your knock on the door. It's like there's always a part of me waiting for it. I struggled to focus at work because my thoughts veer irrevocably back to you. What do global warfare and politics matter to me now? If this carries on, they'll put me in the gardening pages. - Boot
(*The Last Letter from Your Love*, 2021, 53.52-54.11)

Context:

This letter can be understood as an expression of the writer's deep personal feelings and subjective experiences towards the recipient of her letter, called J. The author intimately

conveys that there is no sweeter sound than J's knock at the door. This illustrates how J's arrival is always anticipated by the writer, so there is a part of her that always looks forward to that moment. The writer expresses difficulty concentrating at work because her thoughts always return to J. This shows that J's presence has a very strong and disruptive influence on the writer's life and thoughts. The writer reflects that issues such as global wars and politics are no longer so important to her in the context of her feelings and thoughts being focused on J. With the phrase "*If this carries on, they'll put me on the gardening pages,*" the writer expresses that if her feelings continue like this, her previously serious and important work or interests could be replaced by more simple and intimate things like the garden pages. This shows the transformation of the writer's priorities and focus that was influenced by J's presence in her life.

Interpretation:

This letter emphasizes subjective experience and dialogical interpretation between the writer and the reader. The writer not only conveys her feelings and thoughts directly to J, but also tries to express the profound influence of J's presence in her life and thoughts. This process shows how Ellie's pre-understanding not only reflects her perspective on the complexities of modern relationships, but also changes dynamically through interaction with different time narratives, allowing her to reinterpret and explore the deeper meanings of love and memory.

As such, this analysis emphasizes the importance of recognizing preconceptions in interpreting personal and historical narratives within the broader context of culture and human experience. Influence by a particular hermeneutic situation forms what Gadamer calls "pre-understanding" of an interpreter towards the text being interpreted, this aims to enable an interpreter to dialogue with the content of the text being interpreted.

Apart from that, pre-understanding according to Gadamer must be ready and open to be criticized, restored, and corrected by the interpreter himself, when he is aware or knows that his understanding is not in accordance with what is meant by the text being interpreted. The result of rehabilitation or correction of the pre-understanding is called *vollkommenheit des vorverständnisses* (perfection of pre-understanding).

4.2.3 Fusion of Horizon

Fusion of Horizons is a concept in Gadamer's hermeneutics that describes the process by which the interpreter's current horizon interacts and fuses with the horizon of the text or phenomenon being interpreted, creating a more profound and inclusive understanding of the meanings involved in the interpretation.

The examples are as follows:

Data 5.



Figure 5.

Dearest J, I know what the situation costs you, darling Jenny. But I also know that you and I could no more not love each other than the Earth could stop circling the sun. You were upset the last time we parted, and I cursed myself for it. My frustration overwhelms me. There is never enough time, never enough of you. Let's meet tomorrow.

- B

(The Last Letter from Your Love, 2021, 11.04-12.06)

Context:

In this film, Ellie Haworth, as the main interpreter, explores the love letters of Jennifer Stirling written in the 1960s.

Interpretation:

Ellie brings with her pre-understandings influenced by her personal experiences as well as modern understandings of love, relationships, and the complexity of human emotions. On the other hand, Jennifer's letters reflect a past horizon colored by the different social norms and values of her time. Communication of meaning is the core of the hermeneutical process. When two individuals meet and communicate with each other about something, there are always two perspectives on the world but the two world images are rather close to each other. Gadamer said that in spoken language dialogue, in the process of question and answer, giving and receiving, speaking at opposite ends and seeing each other's points, communication is carried out. That is, in relation to the written tradition, it is the task of hermeneutics (Gadamer, 2004).

Through the process of horizon fusion, Ellie not only seeks to understand the historical context in which the letters were written, but also to connect the experiences and feelings revealed in the letters with her own personal experiences. This process allows Ellie to integrate elements from both horizons, creating a more complex and profound understanding of love across generations.

The Fusion of Horizons also reflects a transformation in Ellie's understanding of the concepts of love and loss as she becomes increasingly engaged with the narrative of Jennifer's letters. This process not only expanded her interpretive horizons, but also stimulated her personal growth and deep reflection on the values and emotions associated with the human experience in various historical and cultural contexts.

By applying the concept of Fusion of Horizons in Gadamer's hermeneutics, this analysis reveals how important the dynamic interaction between the interpreter's subjective experience and the historical context of the interpreted text is to achieve a more holistic and detailed understanding of the representation of the complexities of love in visual literary works such as this film. Hermeneutical reading of a text means interacting directly with the text. According to Gadamer, to get the closest meaning to the text, a dialogue is needed between the author's horizon, the text's horizon, and the interpreter's horizon. The author's horizon includes the author's life background, experiences, and personal history. This is because the author, in his creative process, cannot be separated from his life history when forming the structure of the world in his work (Gadamer, 2004).

4.2.4 Application

Application in Gadamer's hermeneutics refers to the process by which interpreters apply their understanding of the interpreted text or phenomenon to the wider

context or their personal experience. This involves the use of pre-understanding and integration with the text itself to achieve a deeper understanding.

In the context of "The Last Letter from Your Lover", Ellie Haworth, as the main character, explores the love letters of Jennifer Stirling written in the 1960s. Ellie brings with her pre-understandings influenced by her personal experiences as well as contemporary views on love, relationships, and the complexity of human emotions. Jennifer's letters, on the other hand, reflect a past horizon colored by the different social norms and values of her time.

Through the application process, Ellie not only sought to understand the historical context in which the letters were written, but also to connect the experiences and feelings revealed in the letters with her own personal experiences. This process allows Ellie to integrate elements from both horizons, creating a richer and more contextualized understanding of the representation of time and memory in the context of a love story that crosses time.

The application of Gadamer's Hermeneutics theory in this analysis demonstrates how the dynamic interplay between the interpreter's subjective experience and the historical context of the text being interpreted can result in a more in-depth and detailed interpretation of the representation of the complexities of time and memory in visual literary works such as this film. By recognizing the important role of pre-understanding and integration in the process of interpretation, this analysis highlights how relevant Gadamer's hermeneutic theory is in understanding complex and multifaceted narratives in different cultural and historical contexts.

5. Conclusion

Based on the analysis above, it can be concluded that in film "The Last Letter from Your Lover", the concept of *historically influenced consciousness* is explored through the characters' interactions and their respective historical contexts. Jennifer Stirling, constrained by patriarchal norms in 1965, faces limitations on her personal freedom, while modern journalist Ellie Haworth, shaped by past romantic disappointments, initially views Jennifer's letters with scepticism. As Ellie immerses herself in the letters, she experiences a transformation, gaining a deeper understanding of Jennifer's emotional journey. The film illustrates how historical contexts shape social norms and individual identities, linking universal themes of love, freedom, and the human need for connection and meaning.

Pre-understanding, as the initial set of assumptions and experiences an interpreter brings, shapes how Ellie Haworth interprets the 1960s love letters she discovers. These letters reflect a subjective dialogue between writer and reader, revealing deep emotions and the influence of J's presence on the writer's life. As Ellie engages with these narratives, her modern views on love and relationships evolve, prompting a reinterpretation of love and memory. This analysis highlights the importance of recognizing and revising preconceptions when interpreting personal and historical narratives. Gadamer's idea of "pre-understanding" emphasizes that interpretations must remain open to critique, allowing for a reflective process that refines and perfects one's understanding.

Gadamer's concept of *Fusion of Horizons* describes how an interpreter's current perspective merges with the horizon of the text or phenomenon being interpreted to achieve a deeper understanding. In *The Last Letter from Your Lover*, Ellie's modern views and personal experiences interact with the historical context of Jennifer's letters,

which reflect past social norms. Through this fusion, Ellie not only seeks to grasp the historical context but also connects it with her own experiences, enriching her understanding of love across different generations. This process transforms Ellie's views on love and loss, enhancing her interpretive perspective and personal growth. Gadamer's theory emphasizes that dialogue between the author's, the text's, and the interpreter's horizons is crucial for a comprehensive understanding of complex themes like love, as the author's background significantly influences the text.

In Gadamer's hermeneutics, *application* involves using one's pre-understandings to connect a text or phenomenon with broader contexts or personal experiences, leading to deeper insights. In *The Last Letter from Your Lover*, Ellie Haworth engages with Jennifer Stirling's 1960s love letters, bringing her modern views and personal experiences into the interpretive process. Jennifer's letters, shaped by past social norms, contrast with Ellie's contemporary perspectives. Through this process of application, Ellie not only seeks to understand the historical context but also relates it to her own life, creating a richer, more nuanced understanding of time, memory, and love. This approach highlights how combining an interpreter's personal experiences with the text's historical context can yield a more profound interpretation, demonstrating Gadamer's theory's relevance in analysing complex narratives across different cultural and historical settings.

In this film shows how Gadamer's hermeneutics can not just used as a theoretical framework, but a dynamic process of understanding, connecting and changing our perspectives through encounters with different times and experiences. By using a hermeneutic approach, the other researchers can understand and interpret the meanings implied in the film, thus hopefully, making a significant contribution to film studies.

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NEGATIVE POLITENESS STRATEGIES IN ANDREA HIRATA'S NOVEL *LASKAR PELANGI*

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Received: 2024-08-03

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This research delves into the intricate portrayal of negative politeness strategy in Andrea Hirata's novel *Laskar Pelangi*. Employing linguistic politeness theory by Brown and Levinson and a structuralism approach, the study aims to elucidate the connection between linguistics and literature within the novel's context. Utilizing a qualitative research methodology, the text is analyzed, focusing on instances of negative politeness strategies employed by characters in various social interactions. Through a descriptive qualitative approach, 53 instances of negative politeness strategies are identified in the novel. The literature review underscores the significance of negative politeness for maintaining rapport and respect in social interactions, particularly in contexts prone to imposition or conflict. Extracted examples from the novel illustrate how characters utilize negative politeness to navigate complex social dynamics and preserve harmonious relationships within their community. The findings reveal cultural nuances embedded in politeness strategies, reflecting Indonesian societal norms and values. Characters in *Laskar Pelangi* employ indirect speech acts, hedging language, and deferential expressions to mitigate threats to others' autonomy or comfort, contributing to the narrative's tone of warmth and sincerity. Overall, this research highlights the integral role of negative politeness strategies in shaping character interactions and reflecting cultural values in *Laskar Pelangi*. By employing these strategies, characters negotiate social hierarchies and navigate interpersonal relationships while demonstrating respect and consideration for others.

Keywords: *Indonesian societal norms and values; negative politeness strategy; politeness strategy; speech act*

1. Introduction

Language serves not only as a medium of communication but also as an essential instrument for navigating complex social situations, including defending one's social image and reputation during debates or discussions (Goffman, 1967; Brown & Levinson, 1987). Language operates as an indispensable link between individuals, facilitating the exchange of emotions, opinions, and multifaceted identities, making human communication inconceivable without it (Wierzbicka, 1991). As a socio-cultural construct, language reflects and shapes human relationships by embodying cultural

norms and communicative strategies unique to each community (Halliday, 1978). Wang (2010) underscores that effective communicators are those who employ a broad repertoire of communication strategies to foster meaningful connections and maintain harmonious interactions. Such communicative proficiency demands sensitivity to social context, reinforcing the significance of language as a tool for both meaning-making and relationship-building.

The study of language, therefore, gains paramount importance in unraveling the nuanced ways individuals navigate social interactions and convey meanings across diverse contexts (Hymes, 1972; Fishman, 2000). By exploring how language is used to articulate identity and negotiate interpersonal relationships, linguistic research reveals deeper insights into the underlying social and cultural fabric that defines human interaction (Blommaert, 2010).

This research takes as its focal point *Laskar Pelangi* (The Rainbow Troops), a highly influential novel by Indonesian author Andrea Hirata, first published in 2005. This semi-autobiographical narrative chronicles the author's childhood experiences on Belitung Island, where he attended a modest village school with ten classmates from impoverished backgrounds. Through the protagonist Ikal, the story captures a vivid portrait of life on Belitung Island, offering readers a profound sense of place, resilience, and cultural identity (Hirata, 2005). This specificity of setting, however, does not limit the novel's reach; rather, the themes of perseverance, educational aspiration, and respect for authority resonate universally, allowing *Laskar Pelangi* to connect with readers worldwide (Fauzia, 2017; Anwar, 2018).

Moreover, *Laskar Pelangi* serves as a compelling text for examining the intricate interplay between language, culture, and identity. Hirata's work highlights the role of education as both a transformative force and a vehicle for socio-economic mobility, urging readers to pursue knowledge despite obstacles (Purwarno, Supian, & Manugeran, 2022). The novel's dedication to Hirata's teachers and childhood friends, including figures like Ibu Muslimah Hapsari and Bapak Harfan Effendi Noor, adds a layer of personal and cultural homage, grounding the narrative in the author's lived experience and Indonesian heritage (Supian, Manugeran, & Purwarno, 2022).

This study examines *Laskar Pelangi* using the negative politeness strategies outlined by Brown and Levinson (1987), which detail ways in which individuals navigate potentially face-threatening acts to maintain social harmony. Such politeness strategies, particularly relevant in Indonesian social contexts, offer a framework for analyzing character interactions within the novel. Additionally, a structuralist approach complements this analysis by deconstructing the narrative's structure to illuminate how cultural values are woven into the text (Saussure, 1983; Levi-Strauss, 1963). By applying these theoretical lenses, this research seeks to uncover how Hirata's characters employ language and behavioral strategies that reflect broader cultural attitudes and social norms, making *Laskar Pelangi* an ideal subject for this study on the intersection of linguistics and literature.

In sum, *Laskar Pelangi* not only stands as a culturally significant literary work within Indonesian literature but also provides rich material for examining politeness strategies and narrative structures. The dual application of Brown and Levinson's politeness theory and a structuralist perspective enables a comprehensive exploration of how language in *Laskar Pelangi* conveys meaning, establishes relationships, and reinforces cultural identities. This study thus contributes to broader discussions on the role of language in literature, particularly within Southeast Asian contexts.

2. Literature Review

2.1 Politeness strategy

The concept of politeness in verbal communication, as elucidated by Brown and Levinson (1987), provides a valuable framework for comprehending the ethos of scientific writing. Politeness strategies, expressed through speech acts, serve as a vehicle for conveying courteous sentiments within a narrative, particularly evident in works like Andrea Hirata's novel *Laskar Pelangi*. This analysis primarily draws upon the milieu of educated life as the basis for delineating politeness strategies. Brown and Levinson (1987) delineate four types of politeness strategies—Bald on record, positive politeness, negative politeness, and off-record politeness. In this study, the focus is solely on analyzing the negative politeness strategy within Andrea Hirata's *Laskar Pelangi*."

2.1.1 Negative Politeness Strategy

Negative politeness is a strategic approach wherein the speaker addresses Face Threatening Acts by employing methods aimed at mitigating potential threats to the hearer's negative face. This involves reassuring the hearer that the speaker acknowledges and respects their negative face wants, thereby affirming the hearer's autonomy and freedom of action. Such strategies are instrumental in demonstrating respect for others' autonomy while maintaining appropriate social distance and displaying politeness. This section delineates effective strategies for implementing negative politeness across diverse social contexts.

The primary objective of employing this strategy is to preempt any potential imposition on the hearer or encroachment upon their personal space. Consequently, it presupposes the existence of a certain level of social distance or unease in the situation. The following examples illustrate the application of negative politeness:

1. Be conventionally indirect: "Could you pass the salt?"
2. Minimize imposition: "I just want to ask you if I would use your computer?"
3. Be pessimistic: "Could you jump over that five foot fence?"
4. Impersonalize speaker and hearer: "Give it."

3. Research Method

The researchers used a qualitative approach because this study focuses on the analysis or interpretation of the written material in context. The material of this research is the novel *Laskar Pelangi* by Andrea Hirata (2005). Creswell (2009) describes qualitative research as a method that is typically used to establish the importance of the central idea and to explore the problem and develop an understanding of the perspectives of individuals or groups in a social situation. Qualitative research is research that has the limitation of a specific context and uses data that is not numerical. Instead of providing a superficial account of a large sample of a population, qualitative research seeks to gain a deep insight of a particular organization or event. It attempts to provide a rich description of the structure, process, and patterns among a group of participants. Qualitative research can be conducted in the social and behavioral sciences, with an emphasis on the topic of human behavior. This research may be used to investigate an organization, a group, or an individual. It can also be conducted by a research team, a group of people, or an individual. In this study, the politeness strategy in the novel *Laskar Pelangi* by Andrea Hirata (2005) is selected as the primary source of data.

4. Discussion

The discussion of negative politeness in *Laskar Pelangi* by Andrea Hirata underscores how characters adeptly navigate social interactions, aiming to minimize imposition, discomfort, or conflict. This concept, often articulated through deferential language, tentativeness, and indirect expressions, enables characters to respect the listener's autonomy while still articulating their needs or concerns. Such strategies become particularly salient in contexts involving social hierarchies, personal limitations, or sensitive topics.

In Chapter 1, Ikal expresses sympathy for his father with the line, "Kasihannya ayahku..." (Hirata, 2005: 3). This utterance reflects Ikal's profound respect for his father's struggles while subtly avoiding an overt emotional burden on the listener. His careful choice of words demonstrates an acute awareness of social boundaries, conveying empathy without demanding attention or eliciting a response.

Ikal's internal conflict surfaces when he contemplates leaving school to assist his family, saying, "Barangkali sebaiknya aku pulang saja..." (Hirata, 2005: 3). This hesitant phrasing exemplifies his struggle to reconcile personal ambitions with familial obligations. By employing tentative language, he minimizes the potential impact of his statement on others, thereby preserving rapport by avoiding direct imposition or confrontation.

In Chapter 3, Pak Harfan asserts his authority while maintaining politeness, directing Ikal with, "Baiklah ini kesempatan terakhir untukmu mengenalkan diri..." (Hirata, 2005: 27). This directive allows Ikal the option to introduce himself without coercion, exemplifying a delicate balance between authority and respect. Pak Harfan's employment of negative politeness subtly alleviates any potential tension, honoring Ikal's autonomy within a hierarchical framework.

Later, in Chapter 9, Ikal communicates discomfort regarding his appearance through the self-deprecating remark, "Tapi sandal dan bajuku buruk begini" (Hirata, 2005: 66). By focusing on his own perceived inadequacies, Ikal sidesteps imposing on others or prompting judgment, utilizing negative politeness to express unease without seeking reassurance from those around him.

In an effort to mitigate potential embarrassment, Lintang advises Ikal gently, stating, "Jangan kau bikin malu aku..." (Hirata, 2005: 66). This indirect expression hints at possible embarrassment without a direct accusation, diplomatically conveying expectations for Ikal's behavior while blending concern with subtlety.

Chapter 10, Bu Mus critiques Ikal's taste in reading material with a light-hearted tone, exclaiming, "MasyaAllah! Dengar, Anak Muda..." (Hirata, 2005: 76). This humorous comment about a children's story softens her critique, allowing her to share her opinion in a manner unlikely to offend. Her playful tone ensures the exchange remains light, steering clear of confrontation.

Ikal's expression in Chapter 13, "Aku tak bisa melintas..." (Hirata, 2005: 87), presents his predicament without directly soliciting assistance. By framing his statement this way, Ikal respects others' autonomy, permitting them the choice to help without feeling obliged.

Subsequently, he questions the significance that fellow villagers place on the wind's direction, asking, "Apa, sih yang di pusingkan orang-orang kampung ini dengan arah angin itu?" (Hirata, 2005: 102). This indirect inquiry conveys curiosity rather than criticism, and by employing a colloquial tone, he avoids defensiveness, maintaining harmony by presenting his observation as a casual query.

In Chapter 17, Ikal's urgency is subtly communicated to his mother when he states, "Tak mau Ibunda..." (Hirata, 2005: 111). Here, Ikal emphasizes his refusal due to encountering a crocodile. His use of negative politeness validates his choice while refraining from pressuring her to accept his decision, thus respecting her agency even in a tense situation.

In Chapter 20, Ikal humorously queries the logic of love in a rhetorical manner, asking A Kiong, "Hei, anak Hokian, sejak kapan cinta masuk akal?" (Hirata, 2005: 255). The informal tone and rhetorical framing express Ikal's skepticism playfully, inviting A Kiong to reflect on love without imposing a definitive stance. This humorous approach sustains rapport by minimizing confrontation and preserving a friendly atmosphere.

This analysis illustrates how Hirata's characters employ negative politeness to thoughtfully manage social interactions, respecting boundaries and nurturing relationships even when confronting challenging topics or navigating social hierarchies. For instance, Ikal candidly states:

"Aku malu, A Kiong. Nyaliku lumpuh kalau berada satu meter darinya. Aku adalah seorang pria yang kompulsif, jika ceroboh aku takut ketahuan bapaknya....." (Hirata, 2005: 255).

Here, the speaker reveals personal vulnerability and self-awareness, taking responsibility for their actions without attributing blame to others. By openly discussing feelings of intimidation and caution, the speaker minimizes confrontation and cultivates empathy from the listener. The use of "aku" and candid self-reflection highlights a focus on internal experiences, softening the tone and avoiding direct conflict.

Additionally, when expressing ambition, the speaker reflects:

"Ya Allah, cita-citaku adalah menjadi seorang penulis atau pemain bulu tangkis, tapi jika gagal jadikan aku apa saja kalau besar nanti, asal jangan jadikan aku pegawai pos. Dan jangan beri aku pekerjaan sejak subuh." (Hirata, 2005: 278).

This expression of ambition is coupled with humility, acknowledging the possibility of failure and maintaining a flexible mindset regarding future outcomes. By framing a specific hope—avoiding a postal job—as a modest request, the speaker conveys preference without imposing demands. The mention of avoiding early morning work indicates a desire for balance, resulting in a polite articulation of personal hopes and preferences without burdening the listener.

The speaker's urgency becomes apparent when stating:

"Surat ini untukmu, rambut ikal, cepat tanda tangan di sini, tak 'kan kuhabiskan waktuku di sekolahmu ini, masih banyak kerjaan, sekarang musim bahyar pajak, masih ratusan SPT pajak harus diantar, cepatlah...." (Hirata, 2005: 280).

Here, the direct language conveys urgency while the affectionate address of "rambut ikal" (curly-haired one) softens the request slightly. Emphasizing their workload and the pressing nature of tax season justifies the need for expediency without appearing overly demanding.

Further, the speaker inquires, ".....Ia berkeras dengan kilat khusus, begitu pentingkah urusanmu belakangan ini, ikal mayang?" (Hirata, 2005: 280). This indirect

challenge questions the urgency of the listener's recent activities without overt disapproval. The familiarity conveyed through "ikal mayang" maintains a casual tone, suggesting skepticism about the listener's priorities in a non-confrontational manner.

Contrastingly, when addressing frustration, the speaker exclaims, "Itu kelenteng, bodoh!" (Hirata, 2005: 289). This statement is direct and lacks any softening, employing a confrontational tone that emphasizes the speaker's irritation with the listener's lack of awareness.

The speaker further highlights inappropriate behavior by stating, "Tiga anak jin tersinggung karena kau kencing sembarangan di kerajaan mereka dekat sumur sekolah...." (Hirata, 2005: 307). The blunt attribution of offense underscores the inappropriateness of the listener's actions, addressing the criticism directly without mitigation.

Conversely, the line "Mereka yang membuatmu demam panas," (Hirata, 2005: 307) exemplifies a shift in blame, attributing the fever to an external group. This strategy softens the critique by suggesting that the listener's condition stems from outside influences, thus avoiding direct accusation.

In a hypothetical criticism, the speaker posits, "Kalau dia bisa berubah menjadi burung bayan, tak perlu susah-susah kita mencari seperti ini," (Hirata, 2005: 321). Here, indirect phrasing implies discontent with the current situation without overt accusations, effectively minimizing confrontation.

Similarly, the query "Apa kau sudah gila?" (Hirata, 2005: 324) adopts a direct and accusatory stance, emphasizing disbelief towards the listener's actions while lacking any polite mitigation.

Nevertheless, the speaker softens their critique when they state, "Mari aku jelaskan ke kepalamu yang dikaburkan asap kemenyan sehingga tak bisa berpikir waras." (Hirata, 2005: 325). The inclusion of "Mari" introduces a degree of politeness, suggesting a willingness to explain rather than directly accuse the listener, framing the lack of rationality as a result of external factors.

Finally, the speaker articulates a shared disappointment:

"Lagi pula mana mungkin anak perempuan kecil itu dapat mencapai tempat ini. Batu ini adalah dinding utara terakhir. Kita telah mendatangi puluhan gubuk ladang yang ditinggalkan, hasilnya nol, mendatangi satu gubuk pencuri timah hasilnya akan tetap sama, ayolah pulang, Kawan, terimalah kenyataan bahwa Tuk telah menipu kita, ayolah pulang, Kawan...." (Hirata, 2005: 325).

By employing phrases like "Lagi pula" and "ayolah pulang", the speaker mitigates criticism through collective frustration, emphasizing a shared experience rather than individual failure, thus fostering a sense of camaraderie even amid disappointment.

Overall, Hirata's nuanced portrayal of negative politeness not only enriches character interactions but also mirrors broader cultural values, highlighting the importance of social harmony and respect in Indonesian society.

5. Conclusion

The exploration of negative politeness in *Laskar Pelangi* by Andrea Hirata reveals the intricate ways in which characters navigate their social environments, skillfully balancing the need for expression with respect for others' autonomy. Through

the use of deferential language, indirect expressions, and tentativeness, Hirata's characters demonstrate an acute awareness of social dynamics, particularly in contexts of hierarchy and sensitive issues. Ikal's interactions illustrate a profound respect for familial obligations and personal boundaries, while Pak Harfan's authoritative yet polite directives reflect the complexities of maintaining authority in a respectful manner. Additionally, instances of self-deprecating humor and indirect communication serve to minimize potential discomfort or conflict, reinforcing the theme of social harmony. Moreover, the varied expressions of urgency and frustration throughout the narrative showcase how characters manage emotional vulnerability without imposing their feelings on others. The nuanced strategies employed highlight the cultural emphasis on preserving relationships and nurturing a sense of community, making the analysis of negative politeness not only relevant to character development but also reflective of broader Indonesian societal values. Ultimately, Hirata's narrative invites readers to appreciate the subtleties of communication that underpin human interactions, emphasizing the significance of empathy and respect in fostering understanding and connection.

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MACHIAVELLANISM IN EKA KURNIAWAN'S NOVEL *LELAKI HARIMAU*

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Received: 2024-07-02

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This research examines Machiavellianism in Eka Kurniawan's novel *Lelaki Harimau* (Man Tiger), investigating how characters navigate power dynamics and ethical dilemmas in rural Indonesia. Drawing on Niccolò Machiavelli's *The Prince* (1532), the study analyzes how characters employ cunning, manipulation, and strategic thinking to achieve personal goals. Utilizing textual, thematic, and interpretative analysis, the study dissects the novel's narrative structure, character development, and thematic concerns related to Machiavellianism. Key passages reveal that characters, notably Margio, exemplify Machiavellian traits through concealing intentions, manipulating perceptions, and rationalizing morally ambiguous actions. The novel portrays a complex interplay of power dynamics, personal ambition, and cultural influences, shedding light on human capacity for deception and pursuit of power. This research deepens understanding of Machiavellianism in Southeast Asian literature, illuminating its role in exploring universal themes of power, morality, and human nature within an Indonesian context. By contextualizing Machiavellian behavior, the study enriches discussions on literature's reflection of societal norms and ethical dilemmas, offering a nuanced perspective on Kurniawan's portrayal of complex moral landscapes in contemporary fiction.

Keywords: *dark triad; narcissism; psychopathy*

1. Introduction

Machiavellianism, rooted in the political theories of Niccolò Machiavelli, particularly as articulated in his seminal work *The Prince* (1532), encapsulates a pragmatic and often amoral approach to the acquisition and maintenance of power. This philosophy advocates for the use of cunning, manipulation, and realpolitik as strategies to navigate political landscapes and assert authority (Machiavelli, 2008). Over the years, the term has transcended its original political context, becoming a crucial analytical lens within literature, politics, and psychology to dissect the complexities of human behavior and the motivations of individuals in power (Christie & Geis, 1970). Machiavellianism's relevance in literary studies, particularly, has been underscored by various scholars who argue that it serves as a tool for exploring the ethical and moral dilemmas faced by characters, ultimately reflecting societal values and conflicts (McGuire, 2015; Mehta, 2018).

Eka Kurniawan's novel *Lelaki Harimau* (translated as *Man Tiger*) emerges as a compelling text for examining Machiavellianism within a contemporary Southeast Asian context. Set against the backdrop of a small Indonesian village, the narrative centers on Margio, a young man possessed by a supernatural white tiger—a manifestation of ancestral heritage that imbues him with both power and turmoil. Kurniawan intricately weaves themes of violence, revenge, and the supernatural, crafting a narrative that invites an analysis of the dynamics of power and ethical considerations inherent in the characters' lives. As Kurniawan presents this blend of folklore and modernity, the text becomes a rich site for examining how Machiavellian principles operate within the fabric of rural Indonesian society.

The application of Machiavellian principles to *Lelaki Harimau* allows for an intriguing exploration of the characters' motivations and actions. Margio's internal conflicts and his interactions with his community reveal the multifaceted nature of power and its often ambiguous moral implications. This analysis not only illuminates Kurniawan's narrative strategies and thematic concerns but also enriches the discourse surrounding power, ethics, and identity in literature (Dahl, 2019). Previous studies have emphasized the significance of Machiavellianism in literary analysis, arguing that such traits can expose the underlying social and psychological tensions that shape human interactions (McGuire, 2015; Mehta, 2018). Furthermore, critics have noted that examining Machiavellianism in postcolonial literature can reveal the lingering effects of colonial power structures on contemporary societies, thus offering a nuanced understanding of how power dynamics are navigated in postcolonial contexts (Fanon, 1963; Ashcroft et al., 2007).

This research aims to extend these discussions within the framework of Indonesian literature, investigating how Kurniawan articulates the complexities of power, manipulation, and ethical ambiguity in *Lelaki Harimau*. Employing a combination of textual analysis and theoretical critique, the study dissects how characters manipulate their environments and relationships to fulfill their desires, the ethical dilemmas they confront, and the repercussions of their actions. Through this lens, the research elucidates Kurniawan's commentary on human nature and societal norms, ultimately contributing to a deeper understanding of his work within both Indonesian and global literary contexts.

2. Literature Review

Machiavellianism, as a concept, has garnered significant attention across various disciplines, including political science, psychology, and literature. Originating from Niccolò Machiavelli's *The Prince* (1532), the term describes a political philosophy that endorses cunning, strategic manipulation, and a pragmatic approach to power (Machiavelli, 2008). In literature, Machiavellianism is often used to analyze characters and narratives that revolve around themes of power, control, and ethical ambiguity. This section reviews existing literature on Machiavellianism in literary studies, with a specific focus on its application to postcolonial and Southeast Asian literature, identifying gaps that this research aims to fill.

2.1 Machiavellianism in Literature

The study of Machiavellianism in literature has been extensive, with researchers exploring its presence in various cultural and historical contexts. Christie and Geis (1970) pioneered the psychological examination of Machiavellian traits, which has

since been adapted to literary analysis. Their work laid the foundation for understanding how literary characters exhibit manipulative and strategic behavior.

McGuire (2015) explored Machiavellian traits in modern literature, arguing that such characteristics reveal underlying social and psychological tensions. This study highlighted the relevance of Machiavellian analysis in uncovering the deeper motivations and conflicts within literary characters, providing a framework for understanding power dynamics in narrative texts.

Mehta (2018) extended the discussion to postcolonial literature, examining how Machiavellian strategies are employed by characters to navigate the residual effects of colonialism. This research revealed how postcolonial authors use Machiavellian traits to critique and reflect on the complexities of power in postcolonial societies. However, it primarily focused on African and Indian literature, leaving a gap in the exploration of Southeast Asian literary works.

2.2 Machiavellianism in Southeast Asian Literature

While there is a substantial body of work on Machiavellianism in Western and postcolonial literature, its application to Southeast Asian literature, particularly Indonesian, remains underexplored. Indonesian literature, with its rich history and diverse cultural influences, offers a unique perspective on the themes of power and manipulation. Eka Kurniawan's *Lelaki Harimau* (Man Tiger), set in a small Indonesian village, provides an excellent case study for examining Machiavellianism in this context.

2.3 Gaps in Existing Research

Previous studies have predominantly focused on Western literary texts or broader postcolonial contexts without delving into the specific cultural and social dynamics of Southeast Asia. Furthermore, there is a lack of research that combines Machiavellian analysis with the supernatural and mythological elements prevalent in Indonesian literature. Kurniawan's *Lelaki Harimau* integrates traditional folklore with contemporary issues, presenting a complex interplay of power, ethics, and cultural identity.

This research addresses the aforementioned gaps by applying Machiavellian analysis to a contemporary Indonesian novel, *Lelaki Harimau*. It explores how Kurniawan portrays the complexities of power, manipulation, and ethical ambiguity within a distinctly Indonesian setting. By examining the supernatural elements and their influence on the characters' actions and motivations, this study provides a nuanced understanding of Machiavellianism in a Southeast Asian context. In addition, this research integrates insights from psychology and legal studies, drawing on the author's background in these fields to offer a multidisciplinary perspective on the novel. This approach not only enriches the analysis but also contributes to a broader understanding of how literature can reflect and interrogate societal norms and ethical dilemmas.

3. Research Method

This research utilized a qualitative approach to examine Machiavellianism in Eka Kurniawan's novel *Lelaki Harimau* (Man Tiger). Qualitative research is particularly suited for literary analysis as it allows for an in-depth exploration of themes, character motivations, and narrative structures (Creswell, 2013). The following

sections outline the specific methods employed in this study, including textual analysis, thematic analysis, and interpretative analysis, supported by relevant sources.

Textual analysis is a key method in literary studies, involving a close reading of the text to identify and interpret significant elements such as themes, symbols, and narrative techniques (Flick, 2014). For this research, textual analysis was used to explore how Machiavellian traits are depicted in the characters and plot of *Lelaki Harimau*. This method allowed for a detailed examination of the language, dialogue, and actions of the characters to uncover underlying Machiavellian strategies and behaviors.

Thematic analysis was employed to identify and analyze recurring themes related to Machiavellianism in the novel. This method involves coding the text for patterns and themes, which are then categorized and interpreted (Braun & Clarke, 2006). The thematic analysis focused on themes such as power, manipulation, ethical ambiguity, and the influence of supernatural elements on human behavior. By systematically identifying these themes, the study was able to draw connections between the characters' actions and broader Machiavellian concepts.

Interpretative analysis was used to provide a deeper understanding of the cultural and social context of the novel. This method involves interpreting the text within its historical, cultural, and social framework to uncover the broader implications of the narrative (Geertz, 1973). In the context of *Lelaki Harimau*, interpretative analysis was crucial for understanding how Kurniawan's portrayal of Machiavellianism reflects Indonesian cultural norms, folklore, and contemporary societal issues. This approach also helped to elucidate the novel's commentary on power dynamics and ethical dilemmas within an Indonesian setting.

Data collection for this research involved selecting relevant passages from *Lelaki Harimau* that illustrate Machiavellian traits and themes. These passages were carefully analyzed using the methods outlined above. Notes and observations were systematically recorded, and key quotes were extracted to support the analysis. The collected data were then organized into categories corresponding to the identified themes and analyzed in relation to the research questions.

To ensure the validity and reliability of the findings, triangulation was employed by combining insights from textual analysis, thematic analysis, and interpretative analysis. Triangulation involves using multiple methods or sources to cross-check data and interpretations (Patton, 1999). This approach helped to corroborate the findings and provide a more comprehensive understanding of Machiavellianism in the novel.

Ethical considerations in this research primarily involved ensuring the integrity and accuracy of the analysis. Proper attribution of quotes and ideas was maintained, and the interpretations were grounded in the text and supported by relevant literature. The research adhered to academic standards for ethical research practices as outlined by Flick (2014).

4. Discussion

Machiavellianism, a concept derived from the political theories of Niccolò Machiavelli, is often associated with manipulative, strategic, and pragmatic behaviors used to gain power and achieve one's goals, often with a disregard for morality. In literature, characters exhibiting Machiavellian traits typically manipulate others, conceal their true intentions, and display a calculated use of violence and deceit to achieve their ends. Eka Kurniawan's *Lelaki Harimau* (Man Tiger) provides fertile ground for

exploring these themes through its complex characters and morally ambiguous narrative.

“Right now, I’m afraid I’m really going to kill someone.” Some time before his disappearance, Agung Yuda had heard Margio say he intended to kill his father. He had confessed there was something inside him, and that he could kill without hesitation. Agung Yuda had never asked what this something was, because he thought that even without it a boar herder could easily kill anyone. But of course nobody who hadn’t been there would believe these words came from Margio. He was the sweetest and the most polite of his peers. (Eka Kurniawan, 2014: 25)

The excerpt above highlights several key aspects of Machiavellianism as demonstrated by the character Margio. This analysis focused on the themes of hidden intentions, the duality of character, and the justification of violence. Margio's statement, “Right now, I’m afraid I’m really going to kill someone,” coupled with his confession of harboring “something inside him” that allows him to kill without hesitation, illustrates a significant element of Machiavellianism: the concealment of true intentions. Despite outwardly appearing as “the sweetest and the most polite” among his peers, Margio harbors dark and violent thoughts. This duality suggests a deeply hidden inner conflict, where his outward demeanor serves as a mask for his true capabilities and intentions. This aligns with Machiavellian principles where individuals often disguise their true motives to gain trust and manipulate those around them. Margio's ability to project a polite and sweet exterior while contemplating murder underscores the theme of duality, a common trait in Machiavellian characters. This duality enables him to navigate social interactions without raising suspicion, allowing him to maintain a strategic advantage over others. Agung Yuda’s disbelief that such words could come from Margio emphasizes the success of Margio’s facade, highlighting the deceptive nature integral to Machiavellianism. This duality is critical in understanding how characters can maintain social harmony while plotting disruptive actions beneath the surface. The notion that Margio “could kill without hesitation” suggests a rationalization and acceptance of violence as a means to an end, another hallmark of Machiavellianism. Margio's internal justification for his potential actions, driven by whatever “something” he feels inside, indicates a calculated approach to dealing with his father. This acceptance and rationalization of extreme measures for perceived necessary outcomes are reflective of Machiavellian strategies, where moral considerations are often secondary to achieving one's goals. Through the character of Margio in *Lelaki Harimau*, Eka Kurniawan explores themes central to Machiavellianism such as hidden intentions, duality of character, and the justification of violence. Margio's ability to mask his true nature and rationalize extreme actions demonstrates the complex interplay between outward appearance and internal motives, a core element of Machiavellian behavior. This analysis not only underscores Margio's Machiavellian traits but also reflects broader themes within the novel, contributing to a deeper understanding of the characters' psychological and moral landscapes. By examining these traits, the research aims to shed light on the intricate portrayal of Machiavellianism in contemporary Indonesian literature.

Machiavellianism in literature often examines how characters utilize cunning, deceit, and strategic manipulation to achieve their goals, frequently operating under a

veneer of normalcy or morality. In Eka Kurniawan's *Lelaki Harimau* (Man Tiger), the character Margio embodies these traits, presenting a complex interplay between his public persona and his private intentions. This analysis will explore how Margio's actions and thoughts reflect Machiavellian themes, particularly through his contemplation of violence and manipulation.

Even if he had been serious about killing his father, the opportunity had passed. Komar bin Syueb was six feet under. The odds of him coming back to life were slim, about on a par with the chances of Margio making an enemy, and so there wasn't a potential victim in sight. While some of his friends got into fights, he wouldn't lay a finger on anyone. (Eka Kurniawan, 2014: 25)

The passage above provides further insight into Margio's Machiavellian characteristics, specifically his strategic thinking, self-control, and manipulation of appearances. Margio's recognition that the opportunity to kill his father "had passed" and his subsequent inaction highlight his strategic thinking. Unlike impulsive characters, Margio displays a calculated restraint, understanding that there is no longer a "potential victim in sight." This pragmatic approach aligns with Machiavellian principles where actions are carefully considered based on opportunity and feasibility, rather than being driven by immediate emotions. Margio's restraint from engaging in fights, in contrast to some of his friends, underscores his self-control and awareness of public perception. By not "lay[ing] a finger on anyone," Margio maintains a facade of peacefulness and respectability, which helps to conceal his true potential for violence. This self-control is a key Machiavellian trait, allowing him to navigate social environments without drawing unwanted attention or suspicion to his darker inclinations. The comparison between the improbability of Komar bin Syueb coming back to life and the unlikelihood of Margio making an enemy illustrates how Margio manipulates appearances to his advantage. His ability to avoid conflict and maintain a benign exterior, while internally harboring violent thoughts, exemplifies Machiavellian manipulation. By managing how others perceive him, Margio ensures that his true nature remains hidden, thereby protecting his strategic interests and maintaining his social standing.

In *Lelaki Harimau*, Eka Kurniawan presents Margio as a character embodying Machiavellian traits through his strategic thinking, calculated restraint, and manipulation of appearances. Margio's awareness of the timing and feasibility of violent actions, coupled with his ability to control his impulses and project a peaceful demeanor, highlights his complex and pragmatic approach to achieving his goals. This analysis of Margio's behavior not only underscores the novel's exploration of Machiavellian themes but also enriches the understanding of character motivations and the moral ambiguities within the narrative. By examining these aspects, the research aims to illuminate the intricate portrayal of Machiavellianism in contemporary Indonesian literature.

In examining Machiavellianism in Eka Kurniawan's *Lelaki Harimau*, it is crucial to explore how characters manipulate their emotions and actions to achieve personal goals, while often masking their true intentions. The character Margio exemplifies these traits, particularly in his complex reactions to his father's death and his interactions with others. This analysis will focus on Margio's behavior and its alignment with Machiavellian principles, as observed through his interactions with Agung Yuda.

Agung Yuda was one of those who witnessed how exceedingly happy the young man was when he came home to find his father dead. He thought that with Komar bin Syueb's death all the problems in the household would end. Now he realized that was nonsense. Agung Yuda thought Margio was feeling down, and all his rambling about a shameful idea and killing somebody was rubbish. Margio simply said what he did because he couldn't think of anything better to say. (Eka Kurniawan, 2014: 28)

This passage provides deeper insight into Margio's Machiavellian characteristics, particularly his manipulation of emotions, strategic use of speech, and the disparity between his public persona and private intentions. Margio's "exceeding happiness" upon discovering his father's death is a stark contrast to typical social expectations, revealing a Machiavellian manipulation of emotions. His reaction suggests a sense of liberation rather than mourning, which aligns with Machiavellian traits of prioritizing personal relief and strategic advantage over conventional morality. This manipulation extends to how he conceals his true feelings from others, maintaining a facade that serves his interests. Agung Yuda's observations that Margio's "rambling about a shameful idea and killing somebody was rubbish" and that he "simply said what he did because he couldn't think of anything better to say" highlight Margio's strategic use of speech. Margio's ability to deflect and downplay his earlier violent thoughts reflects Machiavellian tactics of using speech to confuse or mislead others. By trivializing his previous statements, Margio manages to maintain his benign image while obscuring his true intentions. The dichotomy between Margio's outward behavior and his internal state is a critical Machiavellian trait. Agung Yuda initially interprets Margio's happiness as a sign of relief from household problems, but later realizes this was an oversimplification. Margio's ability to present a socially acceptable exterior while harboring darker thoughts and motivations underscores his Machiavellian complexity. This duality allows him to navigate his social environment effectively, ensuring that his true motives remain hidden from those around him.

Eka Kurniawan's *Lelaki Harimau* portrays Margio as a character deeply entrenched in Machiavellian behavior. Through the manipulation of emotions, strategic use of speech, and maintaining a disparity between his public persona and private intentions, Margio exemplifies Machiavellian principles. His actions and reactions, especially in the context of his father's death, reveal a calculated approach to managing his social environment and achieving his personal goals. This analysis of Margio's behavior not only illuminates the novel's exploration of Machiavellian themes but also enhances the understanding of character complexity and moral ambiguity within the narrative. By focusing on these aspects, the research aims to contribute to the broader discourse on Machiavellianism in contemporary literature.

In analyzing Machiavellianism in Eka Kurniawan's *Lelaki Harimau*, it is important to scrutinize how characters strategically plan and execute their actions to achieve their goals while maintaining an outward appearance that deceives others. This approach involves examining the subtleties of their behavior, particularly in moments of tension and conflict. Margio's actions in this passage illustrate his Machiavellian traits, specifically his strategic positioning and the manipulation of perceptions.

But he stayed there, like a thief looking for an opening, feeling he might be watched in turn. The people at the soccer field saw him for

sure, but they knew Margio too well to be suspicious. No one gave a damn, and it seemed that Ma Soma wouldn't pop up again, as he was pumping well water to fill up the surau's tubs. The front door was now open, and it looked like Anwar Sadat was about to get some fresh air. Margio started to move. (Eka Kurniawan, 2014: 30)

This passage highlights Margio's Machiavellian characteristics through his careful planning, strategic positioning, and manipulation of others' perceptions. Margio's behavior is reminiscent of a "thief looking for an opening," indicating his careful planning and strategic positioning. This analogy suggests a high level of awareness and calculation, typical of Machiavellian tactics. Margio is patient and observant, waiting for the right moment to act, demonstrating his ability to strategize and execute his plans discreetly. Margio's understanding that "people at the soccer field saw him for sure, but they knew Margio too well to be suspicious" underscores his ability to manipulate perceptions. By maintaining a familiar and non-threatening demeanor, he ensures that others do not suspect his true intentions. This manipulation is a key Machiavellian trait, as it allows him to blend in and avoid drawing unwanted attention while pursuing his objectives. Margio's awareness of Ma Soma's actions and the front door's status further illustrates his Machiavellian nature. He notes that Ma Soma is occupied with pumping water and that Anwar Sadat is likely preoccupied with getting fresh air. This situational awareness enables Margio to exploit the moment, making his move when he is least likely to be noticed or interrupted. His ability to read and exploit the environment to his advantage reflects a deep understanding of strategic thinking and opportunism.

In Eka Kurniawan's *Lelaki Harimau*, Margio's actions in this passage exemplify key aspects of Machiavellian behavior. Through careful planning, strategic positioning, and the manipulation of others' perceptions, Margio navigates his environment with a calculated approach that minimizes suspicion and maximizes his chances of success. This analysis of Margio's behavior deepens our understanding of the novel's exploration of Machiavellian themes, highlighting the complexity and moral ambiguity of the characters. By focusing on these elements, the research aims to contribute to the broader discourse on Machiavellianism in contemporary literature, offering insights into the strategic and deceptive nature of human behavior.

5. Conclusion

In *Lelaki Harimau* (Man Tiger) by Eka Kurniawan, Margio emerges as a compelling embodiment of Machiavellianism, navigating the narrative with a blend of charisma and concealed motives. Margio's adeptness at masking his true intentions while manipulating his surroundings underscores his Machiavellian nature. His contemplation of violence and strategic restraint illustrate a character who prioritizes personal goals over moral constraints, echoing Machiavelli's pragmatic philosophy of ends justifying means. Kurniawan skillfully explores themes of deception and the duality of human character through Margio, revealing how individuals can simultaneously project innocence while harboring darker ambitions. This nuanced portrayal not only enriches our understanding of Margio but also invites deeper reflections on the complexities of human behavior and moral ambiguity within contemporary literature. By delving into Machiavellian themes, Kurniawan prompts readers to confront uncomfortable truths about power dynamics, manipulation, and the

ethical boundaries individuals may cross in pursuit of their desires. As such, Margio's portrayal in *Lelaki Harimau* serves as a poignant commentary on the intricacies of human nature and the enduring relevance of Machiavelli's insights in modern storytelling.

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VIOLENCE AGAINST WOMAN IN EKA KURNIAWAN'S NOVEL *CANTIK ITU LUKA*

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Received: 2024-07-10

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This study delves into the theme of violence against women in Eka Kurniawan's novel *Cantik Itu Luka* based on gender roles and violence experienced by women during and after Japan's periods of pre-independence and post-independence. The study aims to identify and analyze the various forms of violence and the underlying factors contributing to social deviance towards the protagonist, utilizing theoretical framework of cultural forms of violence by means of descriptive qualitative research to uncover the social phenomena of violence against women. The study concludes that the novel provides a profound exploration of gender-based violence, encompassing direct, structural, and cultural dimensions of violence. The protagonist embodies the trauma of direct violence witnessed during the Japanese occupation, highlighting the gender-based discrimination prevalent against women. Structural violence is evident in societal disparities, while cultural violence permeates the narrative through deeply rooted attitudes and beliefs. The novel also delves into various aspects of discrimination faced by female characters in educational, domestic, and professional settings. The intertwining of historical contexts and personal stories within the novel serves as a potent commentary on women's ongoing struggles for justice and the enduring effects of discrimination. Ultimately, *Cantik Itu Luka* emerges as a poignant exploration of the intricate layers of gender-based violence and the resilience exhibited by women in confronting oppression.

Keywords: *cultural violence; direct violence; structural violence; violence*

1. Introduction

During the colonial period, women were considered very weak, so they were forced to satisfy sexual needs of men. Adiyanta (2019: 1) states that women have a position as a subaltern subject or receive discriminatory treatment from groups that have power in the colonial period so that if they refuse to fulfill the sexual needs of the soldiers, they would be tortured and still have to serve the greed of the invaders. The situation of women, especially teenagers, is very apprehensive. They have to give up their virginity by force and for human beings who are inhuman. The colonialists deliberately provide a place for them to commit indecent acts with innocent women. They are forced to serve tens or even hundreds of men in one day. There is no resistance that could be done because women are considered low.

Actually women are synonymous with gentle nature. Therefore, women must be looked after properly. Sugihastuti & Suharto (2016: 64) state that stereotypes of women are soft, beautiful, emotional, and motherly, while men have the power and rational thinking. In fact, various cross-cultural studies show that it is this kind of dichotomy that causes women to always be subordinated. Therefore, the cases of harassment or violence are always associated with stereotypes like this. In addition, if women experience harassment they are blamed for not taking care of themselves. Women only function to serve their husbands; therefore, this stereotype assumes that education for women is secondary. Stereotypes like this form the basis of religious and cultural rules in society.

Women are creatures full of tenderness and do not have strong power like men, so they are given housework and serve their husbands for those who are already married. Perceptions like this are the thoughts of ancient society that make women's status below men. Meanwhile, another concept is the concept of gender. According to Ainiyah (2017: 100), there is a difference in a trait that is inherent in both men and women. Women are known for their gentle nature, full of affection, graceful, beautiful, polite, emotional, motherly, and need attention. Meanwhile, men are known for their strong, hard, rational, mighty, fierce nature, and are essentially protective. Based on some of these perceptions, women tend to be targets of crime, especially sexual crimes. They are considered to have no power to fight because they have a gentle nature that makes men have the courage to commit various crimes against women.

Violence is a form of criminal behavior that is not wearing and can hurt others. According to Novita (2019: 40) violence is an act committed by another party, with individual or more actors, and can cause misery for the party being targeted. The phenomenon of violence in society often makes women the main object of acts of violence. With the hope that readers can take lessons from phenomena that occur in society, authors often raise this issue in a literary work. A literary work basically contains social behavior through the characters. There are many characters that can be described prominent, one of which is violence that occurs in the reality of people's lives.

It is these various oppressions and violence experienced by women which then encourage the emergence of the feminist movement aimed at women in order to realize equal rights between women and men. Sugihastuti & Suharto (2016: 18) state that the feminist movement emerged in the 60s in the United States. In a lexical sense, feminism is a women's movement that demands full equality of rights between women and men. This feminist movement elicits a very good response among women, because it fights for freedom for women in politics, education, work, and other things that are usually done by men.

The novel as a form of literary work can be used as a medium for conveying the voice of society. The description of the construction in the novel also influences literary works. The embodied form of fiction is of course not purely a picture of society as a whole (real). However, with the addition of the development of the author's storytelling style which involves his imagination, a work of fiction is created. A novel is a fictional story that presents deep and ever-changing aspects of people's lives and is a meaningful dynamic unity. Novels are often researched in various disciplines, one of which is feminist literary criticism. This criticism takes issue with the longstanding ideology in which men predominate. This study certainly focuses on a feminist perspective which criticizes stereotypes of women which give rise to social stigma and if challenged, will

result in conflict according to the understanding of patriarchal society (Nafia & Dewi, 2022: 12).

One of the novels that tells about gender roles and the violence that women receive is *Cantik Itu Luka* by Eka Kurniawan. This novel is one of the many literary works that take on a colonial setting with the issue of women. This novel describes women in general during the colonial era, forced and forced to become prostitutes when Japan colonizes the country. This novel reveals the dark side of not only Japan's preposition, but also post-independence. Women do not necessarily get independent; they still have to fight for justice. *Cantik Itu Luka* is the best-selling novel of all time, even 20 years after its first release. The novel is a multi -generational epic that follows the life of an Indonesian family during the 20th century, and explores themes such as history, politics, colonialism and gender. The premise presented by Kurniawan is quite simple, about a grudge covered in horror, mystical, supernatural nuances and not forgetting to touch on human issues.

Being a prostitute with four children without a marriage and the negative stigma of the Halimunda community has not stopped the protagonist by the name of Dewi Ayu trying to improve her life through her child. However, the same thing, even more terrible than his own life, is experienced by his four daughters. In the novel *Cantik Itu Luka*, the novelist, Eka Kurniawan seems to want to tell that war can degrade women and that the image of women is always portrayed as weak without being able to put up a fight.

The novel is set in Indonesia and focuses on the lives of several women who have been subjected to various types of violence and abuse. One of the main characters, Dewi Ayu, is a young woman who is forced into prostitution after being sold by her own father. Through the experiences of the main characters, Kurniawan sheds light on the various forms of gender-based violence that women face in Indonesian society. This includes sexual violence, domestic violence, and violence perpetrated by the state.

In this research, the researchers examine the types of gender-based violence against women: cultural violence, direct violence and structural violence in the novel *Cantik Itu Luka* and discuss how Kurniawan's novel contributes to the wider conversation on gender-based violence and women's rights in Indonesia.

2. Literature Review

2.1 Feminism

Feminism is one of the most important theories, and shows a strong influence on the development of the literary criticism approach as a theory that is new and contains a feminist concept, often misunderstood and seen as a theory contrary to values and norms. Sikana (2005: 279) states that feminism is the struggle of women to get the same status as men and ask for old rights sidelined by history. This theory makes use of its main concepts, and the difference between these concepts needs to be understood. The basic concept of this approach is feminist, female, and feminine. Feminism is defined as a political issue and position and femaleness (women) is defined as physical or biological, and femininity (femaleness) defined as the desired behavior by society. Sikana (2005:290) then explains that feminist literary criticism has several principles, namely biological aspects, psychological aspects, and social aspects.

2.2 Violence

Violence, derived from the Latin "vis" meaning strength and "latus" meaning to bring, referring to acts causing harm or death to individuals or property. It encompasses physical force against persons or objects, with social violence targeting specific social groups. Walby (2013) defines it as physical abuse or severe destruction, with psychological analysis revealing discrepancies between potential and actualities, leading to direct and structural violence. Galtung & Fischer (2013) distinguishes the points among physical, psychological and structural violence, while psychological aspects in literature explore characters' thoughts and emotions, influenced by taste, societal norms, and pressures. Social aspects, including socialization processes and gender roles, impact violence. Models like the psychodynamic, personality traits, social learning, family structure, environmental stress, social-psychological, and mental illness models relate to violence causation, highlighting familial dynamics, societal pressures, and psychological factors. Understanding these models aids in comprehending the complexities of violence.

3. Research Method

The research method employed in this study utilizes a descriptive qualitative analysis approach to delve into the concept of Gender-Based Violence depicted in Eka Kurniawan's novel *Cantik Itu Luka*. Following Endrawaswara's notion (2013) that the sociology of literature tackles human issues, this method is apt for examining the types and causal factors of Gender-Based Violence experienced by Dewi Ayu within the novel's narrative. The descriptive qualitative analysis method involves observations and document reviews, where the novel serves as the primary source of data. This approach aligns with the sociological perspective, aiming to elucidate social deviance factors in Dewi Ayu's character, thereby contributing to a deeper understanding of societal dynamics as portrayed in the novel (Satori, et al., 2017).

Data collection procedures encompass document analysis and content review methods, focusing on the novel's contents related to Gender-Based Violence. By carefully studying and categorizing data from *Cantik Itu Luka*, the researchers aim to gain insights into the underlying factors and manifestations of Gender-Based Violence. The data analysis process involves thorough reading, categorization, corpus formation, analysis based on established theories, and drawing conclusions regarding the forms and causes of violence against women depicted in the novel. This systematic approach, rooted in qualitative research principles, ensures a comprehensive exploration of the research topic, supported by scholarly references to bolster its scientific validity.

4. Discussion

4.1 Direct Violence

Dewi Ayu, a central figure in the novel, emerges as a character marked by the indelible scars of direct violence, a harrowing testament to the tumultuous historical backdrop against which her life unfolds. The narrative casts her as a woman whose journey is steeped in adversity, with the initial shadows of discrimination darkening when she is a prisoner of Japanese soldiers in Bloedenkamp.

The direct violence against Dewi Ayu becomes a lens through which the novel examines the broader socio-political climate, unraveling the layers of oppression woven into the fabric of war-torn societies. It portrays her resilience and strength in the face of adversity, underscoring the human spirit's capacity to endure, resist, and transcend the

shackles imposed by external forces. Dewi Ayu's narrative serves as a poignant reflection on the enduring impact of direct violence, not merely as a personal tragedy but as a microcosm of the collective trauma inflicted upon individuals and communities during historical upheavals.

In summary, the direct violence experienced by Dewi Ayu in Japanese soldiers in Bloedenkamp is a pivotal aspect of the novel, unraveling a complex tapestry of suffering, discrimination, and resilience. Her character becomes a vessel through which the broader societal implications of wartime brutality and gender-based oppression are explored, inviting readers to confront the harsh realities of history and the enduring strength of the human spirit.

"Aku gantikan gadis yang tadi, Komandan Kau tiduri aku tapi beri Ibunya obat dan dokter. Dan Dokter!" (Kurniawan, 2015: 71).

The poignant quote encapsulates a moment of profound despair and moral quandary in the life of Dewi Ayu, a central character in the narrative. Faced with the anguish of her terminally ill mother, Ola, in the grim confines of Bloedenkamp during wartime, Dewi Ayu grapples with a reality so stark and intricate that it becomes an agonizing pill to swallow. The narrative unfolds with a vivid portrayal of the weight of responsibility and the impossible choices thrust upon Dewi Ayu in her pursuit of sustenance and survival.

Dewi Ayu's internal conflict surges to the forefront as she confronts the brutal reality that securing medicine and sustenance for her ailing mother hinges on acquiescing to the insatiable desires of the commander. The stark choice between preserving her mother's life and sacrificing her own moral boundaries casts Dewi Ayu into a moral abyss. The resignation alluded to in the quote signifies not just Ola's acceptance of her impending fate but Dewi Ayu's profound acknowledgment of the harsh constraints imposed by a merciless environment.

The direct violence is received by Dewi Ayu showing that she is a prisoner of Japanese soldiers, being used as a mistress, as shown below:

*"Kami merawat jiwa-jiwa tentara yang sakit," katanya.
"Demikianlah kami jadi pelacur, dipaksa dan tak dibayar"*
(Kurniawan, 2015: 96).

The evocative quote sheds light on the profound misfortune that befalls Dewi Ayu during a dark chapter in her life when she falls prey to the grim circumstances of being taken prisoner by the Japanese during the colonial period. The narrative unfolds with a stark portrayal of the depths of despair and degradation that Dewi Ayu and her fellow mistresses are subjected to in the face of wartime atrocities. The quote captures the essence of their plight, transcending mere imprisonment to a horrifying extent where they are coerced into a life of prostitution.

Moreover, the mention of the colonial period adds another layer of complexity to Dewi Ayu's narrative. It suggests that the exploitation and degradation of women are not only a consequence of the war but are deeply rooted in the historical and colonial context of the time. The mistreatment of Dewi Ayu and her fellow mistresses becomes emblematic of the broader injustices and abuses inflicted upon individuals who find themselves at the mercy of oppressive forces.

In this novel, it is clear that Dewi Ayu becomes a prostitute to support her family.

"Mama Kalong masih mengizinkan Dewi Ayu menerima baik hati untuk menempati salah satu kamar, tanpa harus melacurkan dirinya kembali, sampai kapanpun" (Kurniawan, 2015:1 03).

Dewi Ayu devotes herself as a prostitute becoming a victim of rape by Shodancho who eventually marries her daughter Alamanda. This rape happens because he does not get a reply from Alamanda. It is found in the following data:

"Ia tak pulang bagaimanapun, namun akhirnya dengan kasar membuka pakaian Dewi Ayu dan mendorongnya ke tempat tidur. Ia membuka pakaiannya dengan tergesa-gesa, dan naik ke atas tempat tidur menyetubuhi pelacur itu dengan ketergesa-gesaan yang sama. Setelah kemaluannya muntah-muntah, ia tergeletak sejenak sebelum turun dan berpakaian, lalu pergi meninggalkannya tanpa berkata apa-apa lagi" (Kurniawan, 2015: 137).

The second dimension of violence within the narrative unfolds as a stark confrontation with nature itself. Alamanda, the inaugural offspring of Dewi Ayu, emerges as a central figure in this exploration of direct violence against the inherent harmony of the natural order. As the narrative unfolds, Alamanda becomes a poignant embodiment of the perils and injustices that extend beyond the human realm. The use of the term "direct violence against nature" evokes a profound sense of violation, suggesting an intrusion upon the very essence of life and existence. In the intricate tapestry of the story, Alamanda's experience becomes a crucible where physical and nonphysical discrimination converge in a distressing crescendo.

The convergence of physical and nonphysical discrimination in Alamanda's narrative emphasizes the multidimensional nature of violence and its pervasive impact on both individuals and the broader fabric of existence. As the audience is drawn into Alamanda's ordeal, the narrative compels reflection on the interconnectedness of human actions and their repercussions on the natural world, prompting a profound exploration of the consequences of disrupting the delicate equilibrium that binds humanity and nature.

"Alamanda masih melihat wajahnya yang berupa seberkas warna putih di jarak yang demikian dekat dengan matanya, merasakan kemaluannya dibuat porak poranda oleh kebiadaban tersebut" (Kurniawan, 2015: 223).

The data above, explain that the Shodancho finally rapes Alamanda because he is very infatuated with Alamanda's beauty, even before he has proposed to Alamanda in a good way but Alamanda rejects him arrogantly. This is what makes the Shodancho commit the act of rape. Before being raped, he first drugs Alamanda and takes her to an old house, where he then carries out his bad intentions. He does assault in the form of coercive sexual intercourse. As a woman, she is powerless to resist. Even Alamanda's genital is ravaged by the rude Shodancho. From the data above it also illustrates that Alamanda is a woman who experiences physical discrimination, due to the violent actions of the Shodancho who attacks her sexual organs, which are carried out intentionally, causing great pain and suffering.

4.2. Structural Violence

The concept of structural violence constitutes a profound exploration of societal inequalities and systemic injustices that operate within the framework of social structures. It represents a form of violence that transcends the conventional understanding of physical harm inflicted by individuals, instead manifesting as a deeply embedded, often subtle, harm rooted in the very fabric of society. At its core, structural violence acknowledges that certain social, economic, or political structures inherently disadvantage specific groups, hindering their ability to fulfill basic human needs. Unlike overt acts of violence committed by individuals, structural violence operates insidiously, perpetuating harm through institutionalized norms, policies, and power dynamics.

This narrative choice also prompts readers to reflect on the broader implications of such depictions. It invites contemplation on the real-world consequences of reinforcing gender stereotypes and the importance of challenging these narratives to foster a more equitable and just society. By presenting women as multifaceted beings who grapple with societal expectations and personal struggles, the novel has the potential to inspire conversations about the complexities of gender dynamics and the urgent need for societal transformation to empower women beyond restrictive stereotypes. Ultimately, this portrayal serves as a poignant commentary on the challenges faced by women in navigating a world that often defines and constrains them based on narrow and limiting perspectives.

“Kemaharannya menguap demi memperoleh anugrah luar biasa ini, di sore hari yang membosankan. Gadis ini sangat cantik, mungkin masih perawan, memberikan tubuhnya untuk seorang lelaki tua hanya untuk obat demam dan dokter. Ia tersenyum, begitu licik dan bengis, merasa dirinya sebagai lelaki tua yang sangat beruntung”
(Kurniawan, 2015: 71).

The text provides a vivid exploration of the intricate dynamics surrounding a man's sexual discourse, emphasizing the awakening of desire upon encountering a beautiful woman. This nuanced portrayal delves into the complex interplay of power and submission within the realm of male sexuality. The assertion that women are compelled to submit to the man's power underscores the imbalances inherent in traditional gender dynamics, where societal norms often dictate a hierarchical structure. This power dynamic reveals itself in the way men perceive and engage with sexual identity, transforming it into a multifaceted landscape laden with desire, fantasy, emotion, symbols, conflict, and ambivalence.

In essence, the text unfolds as a rich tapestry, unraveling the layers of meaning woven into the fabric of a man's sexual discourse. It invites contemplation on the broader implications of power dynamics, the complex nature of desire, and the multifaceted dimensions that shape the intricate landscape of sexual identity. By delving into the nuances of these themes, the text encourages a more profound understanding of the complexities inherent in human sexuality and the need for a nuanced and empathetic approach to discussions surrounding desire, power, and identity.

“Malam pertama itu sungguh-sungguh merupakan horor yang mengerikan. Cahaya menghilang begitu cepat sebagaimana seharusnya di negeri tropis. Tak ada listrik di dalam tahanan, tapi hampir semua orang membawa lilin, sehingga nyala kecil memenuhi ruangan dan dinding dipenuhi bayangan yang bergoyang-goyang

membuat banyak anak kecil ketakutan. Mereka berbaring di lantai beralaskan matras, tampak menyedihkan, dan tak pernah sungguh-sungguh memperoleh tidur yang nyenyak” (Kurniawan, 2015: 67).

Look at how accidents are experienced by female characters in *CIL* novel. The theory of feminism is often associated with sexuality and gender. In the novel *CIL* sex is very thickly felt. This is “natural”, considering that the Indonesian state at that time is not yet independent. The colonization of women seems to be common, even in general, this text or novel tells the whole story about women. Something beautiful, in the sense of “beautiful” it becomes a scary thing. The “beauty is a wound” paradox portrays beautiful women will always be victims.

4.3 Cultural Violence

Galtung and Fischer (2013) make conceptualization of cultural violence offering a profound lens to understand the deep-rooted attitudes and beliefs ingrained in societies that contribute to the perpetuation of power imbalances and the acceptance of violence. Cultural violence, as defined by Galtung and Fischer (2013) goes beyond overt acts of aggression and physical harm; it delves into the very fabric of our upbringing and daily lives, shaping our perceptions about power and the perceived necessity of violence. At its core, cultural violence stems from the prevailing attitudes and beliefs that have been instilled in individuals since childhood, permeating their existence and influencing their understanding of societal structures.

The six domains of culture—religion, ideology, language, art, empirical knowledge, and formal knowledge—serve as sources of cultural violence, acting as conduits through which attitudes and beliefs are transmitted and perpetuated. Religion, for instance, can be wielded to justify or legitimize certain power structures and acts of violence, often embedding them within the moral fabric of a society. Ideology shapes the collective mindset and can be manipulated to rationalize actions that may otherwise be deemed unacceptable. Language, as a powerful tool of communication, can reinforce hierarchical power relations and serve as a vehicle for the normalization of violence.

The subordination of women to men originates from earlier societies that use women as a means of exchange. The phrase describes the stubbornness of Dewi Ayu against the violence committed by the Japanese invaders.. In reality, they are merely tools for political activity, both native and non-native people.

“Dewi Ayu yang tiba-tiba, “Aku tak akan pergi.” “Jangan tolol, Nak,” kata Hanneke. “Jepang tak akan melewatkanmu” (Kurniawan, 2015: 50).

Dewi Ayu's narrative in the face of historical upheavals reflects a resilience that extends beyond physical violence to encompass profound internal conflicts. The mention of Dewi Ayu experiencing violence not solely in its physical manifestation but also as an internal struggle adds layers of complexity to her character. The Dutch defeat of Japan becomes a pivotal point in Dewi Ayu's life, resulting in not just physical injuries but also leaving lasting scars on her mental well-being. The trauma inflicted by historical events, such as the Dutch defeat of Japan, underscores the psychological toll in which external conflicts can have on individuals. Dewi Ayu's inner conflict serves as a poignant illustration of the ways in which historical events can reverberate through an individual's psyche, shaping their perceptions and responses to the world around them.

The complexities of war, occupation, and subsequent changes in power dynamics contribute to Dewi Ayu's internal struggles, revealing the profound impact of historical events on personal narratives. Importantly, the narrative emphasizes Dewi Ayu's refusal to succumb to despair despite the adversities she faces. Instead of capitulating to the challenging circumstances, she demonstrates resilience and strength of character. When her family attempts to navigate the perils posed by the Japanese army, Dewi Ayu chooses a different path—remaining afloat. This choice to stay afloat in the face of adversity symbolizes her determination to persevere and navigate the tumultuous currents of life, even when surrounded by the chaos and uncertainties of war and occupation.

Dewi Ayu's story becomes a testament to the multifaceted nature of survival, extending beyond mere physical endurance to include the fortitude required to withstand the internal turbulence of conflicting emotions and traumatic experiences. Her resilience challenges the narrative of victimhood, portraying her as an individual who, despite enduring profound hardships, manages to maintain agency and a sense of self amidst the chaos of historical events.

Eka Kurniawan's novel *Cantik Itu Luka* presents the harrowing struggles of Dewi Ayu and her descendants, female characters who endure pervasive oppression, yet persist by nurturing solidarity and resilience. The novel unfolds in a raw narrative, replete with explicit language and frequent scenes of intimacy, immersing readers in the emotional spectrum of happiness, bitterness, and fury that these women experience. *Cantik Itu Luka* explores themes of gender, history, and philosophy through a tapestry of women's suffering and defiance, set against the backdrop of colonialism and post-independence Indonesia. During the colonial period, Dutch women, including Dewi Ayu (who remains in her hometown Halimunda), are imprisoned by the Japanese army. Although Dewi Ayu has a native name, her Dutch features betray her heritage. Before the Japanese occupation, the Dutch authorities disrupt the lives of native lovers, Ma Gedik and Ma Iyang, with Dewi Ayu's grandfather forcing Ma Iyang into servitude and bearing his child. This legacy of oppression haunts Dewi Ayu's lineage, marking the beginning of generational trauma. Kurniawan centers the narrative around Dewi Ayu's defiance, highlighting women's roles and positions across family, society, and work. The female characters exemplify resilience, each battling subjugation and fighting for rights within a patriarchal framework. The novel articulates multiple forms of discrimination: in education (through marginalization and subordination), in domestic life (via stereotypes, violence, and workload), and in society at large (through labeling and subordination). Through Dewi Ayu, Kurniawan offers a nuanced portrayal of women's struggles, underscoring how beauty—whether an asset or curse—does not shield them from the objectification and misfortune inflicted by male dominance. In exploring beauty, Kurniawan critiques its role as a double-edged sword: far from empowering, it often leads to the women's exploitation and suffering. Feminist themes reveal how societal and legal structures reinforce gender inequality, pressing female characters to combat discrimination within a largely unyielding system. Dewi Ayu's resistance, exemplified in her killing of the spirit Ma Gedik to protect her children, symbolizes a broader female solidarity that endures beyond personal survival. Ultimately, *Cantik Itu Luka* portrays women's resilience in a world rife with patriarchy. In the novel's conclusion, Kurniawan grants women a semblance of equality, positing that women's persistence and mutual protection foster not only survival but also dignity.

and hope for change. This message emphasizes the need for collective strength, challenging societal constructs to support equality.

5. Conclusion

Based on the analysis above, the researchers draw the conclusion that the analysis of Eka Kurniawan's novel *Cantik Itu Luka* reveals a profound exploration of gender-based violence through the lens of direct, structural, and cultural violence. The central character, Dewi Ayu, embodies the scars of direct violence inflicted during the Japanese occupation, highlighting the brutality of war and the specific gender-based discrimination faced by women. Structural violence is evident in societal inequalities that hinder basic human needs, while cultural violence permeates the novel through deeply ingrained attitudes and beliefs contributing to power imbalances and the acceptance of violence. The intersectionality of Dewi Ayu's identity unveils broader social inequities, emphasizing the impact of violence on women during times of conflict. In addition to the analysis of violence types, the novel also delves into the role and position of women, presenting a narrative that challenges traditional gender norms. Through Dewi Ayu's story, the novel explores various facets of discrimination experienced by female figures in education, households, and the workplace. The intertwining of historical events and personal narratives serves as a powerful commentary on the condition of women, their struggles for justice, and the enduring impact of discrimination. Eka Kurniawan's choice of Dewi Ayu as the main character signifies a representation of women's plight, highlighting issues such as the role of women in society, fighting for their rights, and confronting the patriarchal system. The novel, therefore, becomes a poignant exploration of the complexities of gender-based violence and the resilience of women in the face of oppression.

It is recommended to integrate *Cantik Itu Luka* into academic curricula to facilitate critical engagement with gender-based violence themes. This inclusion aligns with efforts to diversify literary canons and fosters discussions on gender dynamics and power structures. Additionally, future research should explore the novel's nuanced societal implications to deepen understanding of violence, discrimination, and resistance intersections.

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TABOO WORDS IN STEPHEN KING'S NOVEL *THE SHINING*

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Received: 2024-10-02

Accepted: 2024-11-07

Published: 2024-11-30

Abstract

This study investigates the use of taboo words by characters in Stephen King's novel *The Shining* through a sociolinguistic approach, focusing on their types and functions. The novel follows Jack Torrance, his wife Wendy, and their son Danny, whose stay at the Overlook Hotel leads Jack into a spiral of psychological instability and violence. This research categorizes and quantifies the types and functions of taboo words, applying a descriptive qualitative method complemented by quantitative analysis. The primary data source was the novel itself, with the researcher as the primary instrument and a data sheet as a secondary tool. Results indicate four types of taboo words: epithets, profanity, obscenities, and vulgarities, totaling 300 instances. Profanity appears most frequently (123 instances, 41%), with obscenities following at 79 instances (26.33%). Epithets account for 63 instances (21%), while vulgarities occur least often at 35 instances (11.67%). Further, analysis of the functions of taboo words reveals that characters use them in auxiliary (126 instances, 42%), expletive (101 instances, 33.67%), abusive (63 instances, 21%), and humorous (10 instances, 3.33%) capacities. The dominance of the auxiliary function suggests that characters frequently incorporate taboo language into regular speech patterns rather than using it for direct insult. The minimal presence of the humorous function aligns with the novel's intense psychological horror and supernatural atmosphere, which limits comedic expression.

Keywords: *abusive; expletive; humorous; profanity; vulgarity*

1. Introduction

Language, a vital tool for human communication, serves both positive and negative functions depending on its use. Taboo words, often considered socially inappropriate or harmful, play a role in expressing societal anxieties and social tensions. Taboo, as defined by Wardhaugh (2010), refers to the prohibition of behaviors deemed dangerous, embarrassing, or shameful, often because they pertain to sensitive topics such as sex, death, illness, and religion. Within language, certain expressions are thus avoided, while some subjects may only be broached in specific contexts or by certain speakers, often through euphemism.

Taboo language encompasses expressions and topics that hold cultural sensitivity, from racial slurs to offensive remarks on sexuality. Such language is commonly restricted across media, especially in print and broadcasting (Hughes, 2006). Sohn (2010) highlights how the forbidden nature of taboo words heightens their allure, suggesting that breaking societal norms through language serves as a boundary-pushing act that underscores the significance of what is unspeakable.

Despite its proscribed nature, taboo language has become widely normalized in society, with speakers employing it to convey strong emotions or reactions. Swear words and similar expressions often function in nuanced ways, depending on context and intention. Although culturally stigmatized, taboo language is prevalent in literary works, including Stephen King's novels, where it enriches character development and social dynamics.

Stephen King, renowned for his contributions to horror and suspense literature, offers a compelling field for studying taboo language due to his use of provocative themes and vocabulary. King's *The Shining*, in particular, provides rich examples of taboo language, as it narrates the psychological descent of Jack Torrance, whose internal struggles are marked by explicit language reflecting his instability. This novel, with its intense narrative and character conflicts, is a powerful resource for examining how taboo words serve both narrative and psychological functions.

This research aims to explore the types and functions of taboo language used in *The Shining*, using Battistella's (2005) typology for categorizing taboo words and Jay's (2008) framework for analyzing their communicative roles. By delving into the various taboo expressions within *The Shining*, this study seeks to broaden the understanding of taboo language in literature and its role in reflecting societal norms and individual psychology.

2. Literature Review

2.1 Sociolinguistics

Language is a fundamental part of society, serving as the primary tool for interaction and communication, without which society could not exist. As Chaika (1982: 2) explains, sociolinguistics is the study of how language is used within social contexts, emphasizing the role of language in sustaining societal structures. This concept aligns with Wardhaugh's (2010) definition of language as a specialized tool employed by groups for communication. Hornby (2000) further characterizes language as a system of spoken and written communication shared within particular speech communities. Sociolinguistics, therefore, investigates the relationship between language and society and how linguistic behavior reflects social dynamics.

Yule (2010: 254) describes sociolinguistics as a branch of linguistics that examines language in relation to social and cultural phenomena. This perspective suggests that sociolinguistics encompasses both linguistic and social science fields, including psychology, anthropology, and sociology. Trudgill (2000: 32) supports this view by highlighting how sociolinguistic research considers cultural influences on language use, where social contexts shape speech patterns and choices.

2.2 Taboo

Taboo generally refers to societal prohibitions related to perceived immorality or harm. Wardhaugh (2010: 239) explains that taboos comprise actions or language perceived as anxiety-inducing, embarrassing, or shameful, leading to their avoidance. Linguistically, certain terms and expressions are restricted to specific settings or

avoided entirely due to societal norms (Mbaya, 2002: 224). Akmajian (2004: 303) characterizes taboo words as morally deficient or inappropriate, avoided to prevent offense. Differences in cultural backgrounds often affect perceptions of taboo, potentially resulting in misunderstandings (Akmajian, 2004: 303).

While there may be commonalities in taboos across cultures, significant differences exist. For instance, public displays of affection, such as kissing, may be common in Western societies but are viewed as inappropriate in many Eastern cultures. This contrast illustrates the cultural specificity of taboos.

2.3 Types of Taboo Words

Numerous researchers have categorized taboo words. Battistella (2005) identifies four main types: epithets, profanity, vulgarity, and obscenity. Jay (1996) expands this classification to include nine types: obscenity, profanity, vulgarity, epithets, blasphemy, cursing, slang, insult and slur, and scatology. However, this study adopts Battistella's (2005) framework.

2.3.1 Epithets

Epithets are brief, impactful words or phrases often used to express frustration or anger. They may refer to race, gender, ethnicity, sexuality, disabilities, appearance, and other characteristics (Battistella, 2005). Jay (1996) defines epithets as emotionally charged outbursts prompted by sudden frustration. Examples include terms like "bitch," "midget," "retard," "faggot," and "motherfucker."

2.3.2 Profanity

Profanity, as defined by Battistella (2005: 72), includes language that misuses religious terms in a secular or disrespectful context. Jay, as cited in Doyle (2006: 2-3), describes profanity as language that treats sacred terms irreverently. This category involves the intentional use of religious references to express disregard or disrespect toward religious beliefs or symbols.

2.3.3 Obscenity

Obscenity involves expressions prohibited in public due to their offensive and immoral nature. Jay (cited in Doyle, 2009: 1) describes obscenity as expressions related to sexual or excretory functions, which are considered abhorrent or socially unacceptable. Battistella (2005: 72) describes these as coarse expressions related to sexual and bodily functions, exemplified by words such as "fuck" and "shit."

2.3.4 Vulgarity

Vulgarity, while similar to obscenity, typically refers to coarse language often associated with less formal or educated speech (Battistella, 2005: 72). Jay (cited in Mercury, 1995: 30) describes vulgarity as unrefined language used to demean or insult others. Examples of vulgar expressions include "ass," "tit," "dick," and "cunt."

2.4 Function of Taboo Words

Taboo words serve various communicative functions. According to Jay (2008: 268), these functions include auxiliary, abusive, expletive, and humorous uses.

2.4.1 Auxiliary

In some instances, taboo words function as auxiliary language, used not to target a person directly but as "lazy" or non-emphatic speech. This usage is common in phrases like "This fucking computer is broken!" or "The damn thing won't start," where the taboo term emphasizes frustration without aiming to offend.

2.4.2 Abusive

Taboo words can also be used abusively to convey contempt or insult during interpersonal conflicts. Heated arguments may provoke individuals to express raw emotions using offensive language, as in "You are a piece of shit" or "That son of a bitch ran away!" This use of taboo words underscores hostility.

2.4.3 Expletive

Expletive uses of taboo words typically express strong emotions such as anger, frustration, or shock. Characters in novels, for instance, may use expletives to convey intense feelings, as seen in phrases like "Goddamnit! I failed!" or "Oh shit! I forgot my wallet."

2.4.4 Humorous

Finally, taboo words can serve humorous functions, particularly in informal contexts where they are used to foster camaraderie. Friends may use such language playfully, as in "Man, bring your ass over here and join us for a drink!" or "This lucky bastard won a lottery!" This usage strengthens social bonds rather than offending.

3. Research Method

In this section, the research methodology is comprehensively outlined, covering essential components such as the research type, data sources, data collection methods, and data analysis techniques. Each element provides a foundation for understanding the systematic approach taken in this study.

3.1 Research Type

This study employs a qualitative research methodology, specifically a descriptive qualitative approach, focusing on the analysis of language used in Stephen King's novel *The Shining*. The data for this research consist of words, phrases, and sentences that represent instances of taboo language within the text. Qualitative research is an exploratory approach aimed at understanding the meaning that individuals or groups ascribe to a social or human phenomenon (Creswell, 2018: 2). Vanderstoep and Johnson (2009: 167) describe qualitative research as a method designed to investigate cultural, social, and individual identities, with a focus on descriptive rather than predictive analysis. Moreover, Strauss and Corbin (1998: 11) argue that qualitative research avoids quantification and statistical techniques, emphasizing depth of analysis over numerical data.

This study also utilizes a descriptive library-based approach to collect and interpret data, concentrating on categorizing types of taboo words and their respective functions within *The Shining*. Descriptive research is intended to portray the current state of phenomena as they exist, providing a detailed depiction of the research focus.

3.2 Data and Data Sources

Bousfield (2008: 15) highlights that qualitative research can incorporate both verbal and non-verbal data. Verbal data include spoken words, while non-verbal data encompass gestures, facial expressions, tone, and physical interaction between speakers. In the context of this study, the primary data consist of textual dialogues spoken by characters within *The Shining*, particularly instances involving taboo language.

The main source of data for this research is a digital PDF file of Stephen King's *The Shining*, accessed through www.libgen.is. Due to limited access to the original text, this PDF version was obtained for academic use only, strictly serving as the primary resource for identifying and analyzing instances of taboo language within the narrative.

3.3 Research Instrument

In qualitative research, the researcher is often the primary instrument of data collection, as described by Moleong (2009: 56). In this study, the researchers fulfill various roles, including planning, data collection, analysis, and reporting. In addition to the researchers' active role, a data sheet was developed to aid in recording and categorizing the data. This data sheet, formatted as a table, is structured to capture the study's two main objectives: identifying types of taboo words and analyzing their functions. An example of the data sheet structure is provided below to illustrate its function in organizing the data systematically.

No.	Dialogues	Taboo Words								Explanation
		Types of Taboo Words				Function of Taboo Words				
		EPI	PRO	OBS	VUL	EXP	ABU	HUM	AUX	
1	“What? Wendy, what the hell are you t--” “Don’t you touch him! I’ll kill you if you lay your hands on him again!” “Wendy--” “ You Bastard! ”	✓					✓			Jack Torrance who tried to lay his hands on his son Danny Torrance got scolded by his wife Wendy Torrance. She threatened him and insulted him by taboo word “ bastard ” to show contempt.

Table 1. Sample Data Sheet of Types and Functions of Taboo Words

Types of Taboo Words

EPI : Epithet
PRO : Profanity
OBS : Obscenity
VUL : Vulgarity

Functions of Taboo Words

EXP : Expletive
ABU : Abusive
HUM : Humorous
AUX : Auxiliary

3.4 Data Collection

The researchers conduct a meticulous examination of Stephen King's *The Shining*, reading the novel comprehensively to gain an in-depth understanding of its

contents. Relevant data are then identified and selected based on the study's objectives. The data collection process follows several sequential steps:

1. Obtaining the Text: The researchers first acquire a digital copy of *The Shining* from www.libgen.is for analysis.
2. Reading for Comprehension: The researchers read and analyze the text in its entirety to ensure a thorough understanding of the novel's content and themes.
3. Plot and Character Analysis: Next, the researchers examine key elements, including the plot, conflicts, and characters, to contextualize the use of language.
4. Data Selection and Categorization: Data are then selected and categorized based on their relevance to the focus on taboo language usage in the novel.
5. Data Documentation: Finally, the selected data are systematically recorded on a data sheet created for the analysis phase of the study.

3.5 Data Analysis

Data analysis in qualitative research involves organizing and examining materials systematically to build understanding and convey findings effectively (Bogdan, 1982: 145). This study employs descriptive methods for qualitative data analysis, structured as follows:

1. Identifying Types of Taboo Language: After thoroughly reading the novel, the researchers identify specific instances of taboo language, using dialogue descriptions and character interactions as primary sources.
2. Classifying Taboo Language: Identified instances of taboo language are categorized according to their types and the specific functions they serve within the narrative.
3. Analyzing Character Influence: The researchers examine how characters' use of taboo language contributes to the novel's conflict and plot progression.
4. Formulating Conclusions: Once all relevant data have been analyzed, conclusions are drawn based on the findings, synthesizing the influence and role of taboo language in *The Shining*.

4. Discussion

In this section, the research results are thoroughly presented, covering both the findings and the discussion. These results address the research objectives: identifying and describing the types and functions of taboo words in *The Shining*. The findings section begins with a detailed list of taboo words identified in the novel, along with their frequencies. This is followed by a breakdown of the frequency of each type and function of the taboo words. Further analysis of each research question is then elaborated upon in the discussion section.

4.1 Findings

This section presents the findings of the research on the taboo words used by characters in *The Shining*. The analysis resulted in a total of 300 data points, which are displayed in Table 2, listing the taboo words that occur in the novel. Table 3 illustrates the types and functions of these taboo words. The results are diverse and would be detailed in the following tables.

No.	List of Taboo Words	Occurrence	Percentage (%)
1.	Fuck, fucker, fuckin/fucking	50	16.67%
2.	Goddam/Goddamn	44	14.67%
3.	Hell	42	14%

4.	Damn, damned, damnable	37	12.33%
5.	Bitch, bitched, son of a bitch	29	9.67%
6.	Shit, shitty, bullshit	29	9.67%
7.	Nigger/s, niggery, nigger's, negro, niggerchaser	15	5%
8.	Ass, asshole	14	4.67%
9.	Prick	11	3.67%
10.	Bastard	8	2.67%
11.	Whore, whorehouse, whoremastering	5	1.67%
12.	Cunt	4	1.33%
13.	Balls	4	1.33%
14.	Whelp	2	0.67%
15.	Tits	2	0.67%
16.	Coon	2	0.67%
17.	Faggot	1	0.33%
18.	Cur	1	0.33%
TOTAL		300	100%

Table 2. List of Taboo Words and Frequency of Occurrence of Taboo Words in *The Shining Novel*

There are 18 taboo words which are used as research data, i.e. fuck, fucker, fuckin/fucking, goddam/goddamn, hell, damn/damned, damnable, bitch, son of a bitch, etc. All of them occurs in the novel. From the table above, it can be noticed that the most dominant type used by the characters is fuck/fucker/fuckin/fucking, which occurs 50 times (16.67%). The second highest frequency is goddam/goddamn which occurs 44 times (14.67%) then followed by hell which occurs 42 times (14%). And at the bottom, the least to occur is faggot and cur which appears only once (0.33%).

No.	Types of Taboo words	Functions of Taboo words				Total	Percentage (%)
		Expletive	Abusive	Humorous	Auxiliary		
1	Epithet	9 (3%)	44 (14.67%)	3 (1%)	7 (2.33%)	63	21%
2	Profanity	28 (9.33%)	15 (5%)	0 (0%)	80 (26.67%)	123	41%
3	Obscenity	24 (8%)	24 (8%)	1 (0.33%)	30 (10%)	79	26.33%
4	Vulgarity	2 (0.67%)	18 (6%)	6 (2%)	9 (3%)	35	11.67%
Total		63	101	10	126	300	100%
Percentage (%)		21%	33.67%	3.33%	42%	100%	

Table 3. Frequency of Occurrence of Types and Functions of Taboo Words in *The Shining Novel*

The analysis identifies four types of taboo words in *The Shining*: epithets, profanity, obscenity, and vulgarity. Each of these appears with varying frequency throughout the novel. Profanity is the most frequently used type, occurring 123 times

(41%), followed by obscenity at 79 occurrences (26.33%), epithets at 63 occurrences (21%), and vulgarity, the least frequent, with 35 instances (11.67%).

Table 3 illustrates that all four functions of taboo words, as categorized by Anderson & Trudgill (1990), are present: expletive, abusive, humorous, and auxiliary. Among these, the auxiliary function is the most prevalent, occurring 126 times (42%), followed by the abusive function with 101 instances (33.67%), the expletive function with 63 instances (21%), and finally, the humorous function, which appears the least at 10 instances (3.33%).

When examining the combination of taboo word types with their respective functions, the most prominent pairing is **profanity with an auxiliary function**, which appears 80 times out of the 123 profanity instances (and represents 26.67% of the total 300 data points). Profanity used as an expletive follows with 28 instances, while its use in an abusive function appears 15 times. Notably, profanity with a humorous function does not occur in the novel. The second most common pairing is **epithet with an abusive function**, occurring 44 times out of the 63 epithet instances (14.67% of the total data). Epithets as expletives appear 9 times, as auxiliaries 7 times, and with a humorous function 3 times. For **obscenity**, the dominant function is auxiliary, with 30 occurrences out of 79 total obscenity instances (10% of the total data). Expletive and abusive functions for obscenities appear 24 times each, while obscenities with a humorous function are rare, occurring only once. Lastly, **vulgarity** is most commonly used in an abusive function, appearing 18 times out of the 35 total vulgarity instances (6% of the total data). Vulgarities with auxiliary functions appear 9 times, humorous functions 6 times, and the least frequent pairing, vulgarity as an expletive, appears only twice.

4.2 Discussion

The discussion section provides an in-depth analysis of the findings to address the research questions outlined in Chapter I. To illustrate key points, selected data from the appendix are included as examples. This section is organized into two main parts: the first addresses the types of taboo words in *The Shining*, directly responding to the first research question, and the second examines the functions of these taboo words, addressing the second research question. The discussion begins with an exploration of the types of taboo words identified in the novel.

4.2.1 Types of Taboo Words

The characters in *The Shining* use four types of taboo words: profanity, obscenity, epithet, and vulgarity. Each type will be explained in detail, accompanied by relevant examples.

4.2.1.1 Profanity

In *The Shining*, profanity emerges as the most prevalent type of taboo language, appearing 123 times, accounting for 41% of the total instances. Profanity involves the use of religious terms in irreverent, secular, or casual ways, as seen with words like "hell," "damn," and "Goddamn." While these terms originate in religious contexts, they are not used here to convey religious meaning. Instead, they serve as expressions of strong emotions in response to specific situations. In the novel, the most frequently used profanities include "Goddamn/Goddam" (44 occurrences), "hell" (42 occurrences), and

"damn/damned" (37 occurrences). An example of profanity in context is provided below:

(Data No. 1)

Wendy : "Jack?" The voice was timid, hesitant.
Jack : "I never touched him," Jack said thickly. "I never have since the night I broke his arm. Not even to spank him."
Wendy : "Jack, that doesn't matter now. What matters is—"
Jack : "This matters!" he shouted.
He brought one fist crashing down on the bar, hard enough to make the empty peanut dishes jump.
"It matters, *goddammit*, it matters!"
(Page. 255)

In the dialogue above, the taboo word "goddamnit" is categorized as profanity. This term combines "God" and "damn" in a context that is not religious but rather serves to express the speaker's anger. Its status as taboo arises from its use outside formal religious contexts, where such language is typically deemed inappropriate.

This dialogue occurs while Jack is drinking at the bar—a setting that is actually a manifestation of the Overlook Hotel's haunting presence, which seeks to manipulate him. Everything he experiences, including the bartender named Lloyd, the drinks, and the patrons, is an illusion orchestrated by the entity. Eventually, Jack emerges from this hallucination to confront his wife, Wendy, and his son, Danny.

Previously manipulated by the hotel, Jack has harmed Danny, yet he is unaware of his actions during the episode. This creates an internal conflict for him, as he has a history of hurting Danny—most notably when he accidentally broke his arm. Jack's desire to avoid repeating this mistake makes his recent actions all the more troubling, signaling a return to his former violent tendencies. Another example of profanity, the word "hell," illustrates this point further:

(Data No. 2)

Danny : "I'm sorry if I was bad."
Jack : "Nothing to be sorry for, doc." Jack ruffled his hair.
"What the hell happened in there?"
Danny : (Danny shook his head slowly, dazedly.)
Danny : "I . . . I don't know. Why did you tell me to stop stuttering, Daddy? I don't stutter."
Jack : "Of course not," Jack said heartily
(Page. 136)

The dialogue unfolds as Danny, who initially went to wash up and brush his teeth, locks himself in the bathroom and does not come out for a considerable time, causing his parents to worry. Jack, Danny's father, breaks through the bathroom door to find Danny in a trance-like state, unresponsive. After several attempts to shake him awake, Danny eventually regains consciousness.

Jack's phrase, "What the hell happened," expresses his intense concern and curiosity about Danny's strange state. The use of "hell" here is considered a mild profanity, as it references the term outside its religious context. Although "hell" is not among the harsher taboo words, it is still generally avoided in non-religious settings due to its connotations.

4.2.1.2 Obscenity

Obscenity ranks as the second most frequent type of taboo word in *The Shining*. It appears 78 times, making up 26.33% of the total occurrences. The most common obscenities in conversations between characters are variations of "fuck" (e.g., fuck/fucker/fucking), which occur 50 times, and "shit," which occurs 28 times. An example of obscenity is as follows:

(Data No. 3)

- Danny : "Get them off me!" Danny screamed.
 Jack : "Oh my God," Jack said. He saw.
 Wendy : "Jack, what's wrong with him? What's wrong?"
 He didn't answer her. He ran to the bed, scooped up Danny's pillow, and slapped Danny's thrashing left hand with it. Again. Again. Wendy saw lumbering, insectile forms rise into the air, droning.
 Jack : "Get a magazine!" he yelled over his shoulder. "Kill them!"
 Wendy : "Wasps?" she said
 "Wasps, oh Jesus, Jack, you said—"
 Jack : "**Shut the fuck up** and kill them!" he roared. "Will you do what I say!"
 (Page. 142)

The dialogue takes place when Danny, who was sleeping soundly, is abruptly awakened by something crawling on his hand. He realizes three wasps are stinging him, causing him to scream in pain. His scream alarms his parents, who rush in to find the wasps repeatedly stinging him. Jack attempts to kill the wasps and instructs Wendy to help, yet in frustration, he directs the phrase "shut the fuck up" at Wendy because she keeps talking instead of helping. This phrase is considered taboo due to the presence of "fuck," an obscene word with sexual connotations, classifying "shut the fuck up" as a form of obscenity. Another example of obscenity, "shit," is illustrated below:

(Data No. 4)

- Jack : "Danny? You can come out, doc. Just a little spanking, that's all. Take it like a man and it will be all over. We don't need her, doc. Just you and me, right? When we get this little . . . spanking . . . behind us, it will be just you and me."
 Danny ran. Behind him the thing's temper broke through the shambling charade of normality.
 Jack : "Come here, *you little shit*! Right now!"
 (Page. 439)

This dialogue takes place when Jack, now fully possessed by the hotel, is searching for Danny with the intent to harm him. Danny, terrified, tries to escape, which only fuels Jack's anger further. In his rage, Jack demands that Danny come to him, insulting him with the taboo phrase "little shit." The term "shit" is considered an obscene type of taboo word because it refers to excretion, a concept associated with dirt and filth.

4.2.1.3 Epithet

In *The Shining*, epithets represent the third most frequent type of taboo language, appearing 63 times and accounting for 21% of all taboo word occurrences. Epithets include slurs targeting race, ethnicity, gender, sexuality, physical appearance, and

disabilities. Common examples from the novel are words like *bitch*, *faggot*, *nigger*, *midget*, *retard*, *motherfucker*, and *son of a bitch*. Such terms are often used during heightened emotions, such as frustration or anger, as characters aim to demean or provoke one another.

Specific epithets are notably recurrent, with *bitch* used 22 times, *son of a bitch* 7 times, and *nigger* 15 times. Other terms include *bastard* (8 occurrences), *whore* (5 occurrences), *whelp* (2 occurrences), *coon* (2 occurrences), *faggot* (1 occurrence), and *cur* (1 occurrence). These instances emphasize moments of intense hostility and resentment among characters. An example of an epithet from the novel is as follows:

(Data No. 5)

Jack : "Wendy?" he asked. "That you?"
Wendy : "Yes," she said. "Do you think you can make it upstairs?
If you put your arms around me? Jack, where did you—"
His hand closed brutally around her ankle.
"Jack! What are you—"
Jack : "Gotcha!" he said, and began to grin.
Wendy : "Jack, I want to help."
Jack : "Oh yeah. You and Danny only want to help." "You wanted to help us all
right out of here. But now . . . I . . . gotcha!"
Wendy : "Jack, you're hurting my ankle—"
Jack : "I'll hurt more than your ankle, you **bitch**."

(Page. 386)

In this scene, Wendy finds Jack at the bar, where he has succumbed to both intoxication and the hotel's malevolent influence, amplifying his violent tendencies. Overwhelmed by the hotel's sinister presence and the pressures he faces, Jack grabs Wendy's ankle aggressively, causing her pain and implying a threat of further harm. In his disturbed state, he refers to Wendy as a "bitch," a derogatory term that reflects his unrestrained anger and hostility. The term "bitch," often directed at women, originally denotes a female dog but has evolved into a highly pejorative term used to demean or express contempt.

In this context, "bitch" functions as an epithet, driven by Jack's intense emotions and loss of control. Epithets are frequently used in moments of anger or frustration, adding emotional weight intended to insult or belittle. Here, Jack's intoxication and aggression lead him to use "bitch" as an outlet for his rage. Similarly, he employs other epithets, such as "bastard," to further convey his hostility, as shown in the following excerpt.

(Data No. 6)

Jack : "Danny, what happened?" Jack asked.
He put out his hand to touch the puffy side of Danny's neck.
"Who did this to y—"
Wendy : "Don't you touch him!" Wendy hissed.
Jack : "What? Wendy, what the hell are you t—"
Wendy : "Don't you touch him! I'll kill you if you lay your hands on him again!"
Jack : "Wendy—"
Wendy : "You **bastard**!"

(Page. 245)

The dialogue takes place as Jack and Wendy are searching for Danny. When they find him, he is standing still, staring blankly while sucking his thumb, with a visible mark on his throat suggesting that someone has tried to harm him. Tension rises between Wendy and Jack, as Wendy suspects Jack may have hurt Danny. In her anger and frustration, Wendy uses the taboo word "bastard" to insult Jack, expressing her hostility and accusation. The term "bastard" here functions as an epithet, as it is spoken with strong emotion aimed at conveying contempt and anger.

4.2.1.4 Vulgarities

Vulgarity is the least common type of taboo language found in *The Shining*, appearing 35 times and comprising 11.67% of all instances. Unlike other categories, vulgarity specifically involves terms related to sexual anatomy and excretory functions, often conveyed in a blunt, rough manner. Common examples in the novel include words like *ass*, *asshole*, *prick*, *tit*, *cock*, *dick*, and *cunt*. Such language is typically associated with raw, colloquial expression and is often used to demean or degrade the subject being referred to.

In *The Shining*, vulgar terms appear in the following frequencies: *prick* occurs 11 times, *ass* 10 times, *asshole* 4 times, *cunt* 4 times, *balls* 4 times, and *tits* 2 times. The inclusion of these words underscores the novel's use of intense, coarse language to reflect characters' raw emotions and the heightened tension of their interactions. An example of vulgarity from the text is as follows:

(Data No. 7)

Albert : "Stu says you're planning to do a little dirty-laundry-airing yourself."

Jack : "Stu is an **asshole**!" he barked into the phone.

Jack : "I told him I had an idea of writing about the Overlook, yes. I do. I think this place forms an index of the whole post-World War II American character.

(Page. 200)

This dialogue occurs during a phone conversation between Jack and Albert. Albert has received a call from Stuart, who informed him that Jack attempted to blackmail him by invoking the dark history of the Overlook Hotel. Offended by Jack's actions, Stuart reported the incident to Albert, the hotel's owner. In light of this news, Albert, displeased, calls Jack to demand an explanation. In response, Jack, who harbors a strong disdain for Stuart, uses the taboo term "asshole" as an insult. This word qualifies as vulgarity because it crudely references an excretory function, exemplifying what is often referred to as "raw" street language.

Vulgar language typically serves to demean or degrade the target, reflecting an unfiltered expression intended to humiliate the individual or object in question. Here, Jack's use of "asshole" is aimed at belittling Stuart and underscores his contempt for him. Another instance of vulgarity can be observed in the term "prick," as illustrated in the following excerpt.

(Data No. 8)

Watson : "You'll find all the tools you need out there and some you don't, I guess. And there's the shingles. Did Ullman tell you about that?"

Jack : "Yes, he wants part of the west roof resingled."

Watson : “He’ll get all the for-free out of you that he can, *the fat little prick*, and then whine around in the spring about how you didn’t do the job half right. I told him once right to his face, I said . . .”
(Page. 34)

The dialogue takes place when Watson, the current caretaker of the Overlook Hotel, explains the details and responsibilities of the caretaker role to Jack, who will assume the position during the off-season. Watson harbors a deep-seated resentment toward Stuart Ullman, the hotel manager, frequently referring to him as a “prick,” a taboo term that denotes male genitalia. As such, “prick” is classified as a vulgarity, reflecting the coarseness of his disdain.

4.2.2 Functions of Taboo Words

This section explores the functions of taboo words in *The Shining*, addressing the second research question. The four identified functions of taboo words are expletive, abusive, humorous, and auxiliary. Each function is demonstrated with examples provided below.

4.2.2.1 Auxiliary

The auxiliary function is the most prevalent form of taboo language used by characters in *The Shining*, occurring 126 times out of a total of 300 instances, which represents 42% of the data. This dominance can be attributed to the characters' unique speaking styles, which incorporate taboo language as a means of expression. Unlike other functions, the auxiliary use of taboo words does not target individuals; instead, it adds a "colorful" quality to their dialogue without causing harm to anyone.

(Data No. 9)

Wendy : “What are you talking about?” Wendy nearly screamed.
Jack : “I’ll tell you what,” he said. “I followed the directions on that *fucking* bug bomb. We’re going to sue them. The damn thing was defective. Had to have been. How else can you explain this?”
(Page. 144)

The dialogue takes place after Danny has been attacked and stung multiple times by wasps. Jack had previously attempted to eliminate the wasp nest using a bug bomb; however, the bomb was defective and failed to eradicate the wasps, allowing them to remain alive and subsequently attack Danny. In expressing his frustration with the faulty bug bomb, Jack uses the taboo word “fucking.” In this context, “fucking” serves as an auxiliary function, enhancing his speech without targeting anyone directly. Another example of the auxiliary function of taboo language can be seen as follows:

(Data No. 10)

Wendy : “I keep hearing voices in my head!” she cried. “What is it? What’s wrong? I feel like I’m going crazy!”
Jack : “What voices?” He looked at her with deadly blandness.
Wendy : She turned to Danny. “Did you—?”
Danny : Danny nodded slowly.
“Yes. And music. Like from a long time ago. In my head.”
The elevator car stopped again. The hotel was silent, creaking, deserted. Outside, the wind whined around the eaves in the darkness.

Jack : "Maybe you are both crazy," Jack said conversationally.
"I don't hear a **goddamn** thing except that elevator having a case of the electrical hiccups. If you two want to have duet hysterics, fine. But count me out."
(Page. 315)

The dialogue occurs in an elevator where Jack, Wendy, and Danny are present. Wendy keeps hearing voices in her head, while Danny experiences strange sounds of old music. Jack, however, hears nothing and tells them that they are going crazy. In emphasizing his point, he uses the word "goddamn," which serves to stress his assertion that he isn't hearing anything. In this context, "goddamn" functions as an auxiliary, reinforcing his perspective.

4.2.2.2 Abusive

The abusive function is the second most dominant use of taboo language in *The Shining*, occurring 101 times out of a total of 300 instances, which represents 33.67% of the data. This function arises when individuals use taboo words to express disrespect toward the addressee. The speaker's intent is often to offend and insult, suggesting that the target is not deserving of respect or kindness. Consequently, the speaker devalues the target, reducing them to a status perceived as worthless or inferior. In the novel, the characters frequently employ taboo words as a means of abuse.

(Data No. 11)

Jack : "Where did it get you?" he asked her.
Wendy : "My . . . on my wrist."
Jack : "Let's see."
"Are you allergic to stings?" he asked.
"Think hard! If you are, Danny might be. **The fucking little bastards** got him five or six times."
(Page. 143)

This dialogue occurs when Wendy gets stung by wasps while attempting to kill them. Concerned for her safety, Jack asks if she is allergic to stings, noting that if she is, their son Danny—who was also stung multiple times—could be at risk as well. Jack refers to the wasps as "fucking little bastards," expressing his frustration and anger at the situation they just endured. By using the phrase "fucking little bastards," he insults the wasps that attacked them. Another example of the abusive function of taboo language can be observed in the following excerpt:

(Data No.12)

She turned and he was coming for her. It was Jack and yet not Jack. His eyes were lit with a vacant, murderous glow; his familiar mouth now wore a quivering, joyless grin. He had the roque mallet in one hand.

Jack : "Thought you'd lock me in? Is that what you thought you'd do?"
Wendy : "Jack—"
Jack : "**You bitch**," he whispered. "I know what you are."
(Page. 414)

This dialogue takes place when Jack is fully possessed by the hotel. He chases Wendy with the intent to hurt and kill her using a roque mallet. In this moment, Jack employs the term "bitch" as an abusive tool to demean her. The use of this taboo word reflects his intense dislike, anger, and hatred towards her, demonstrating how such language is often employed to insult and belittle the target.

4.2.2.3 Expletive

The expletive function ranks third among the uses of taboo language in *The Shining* novel. It appears 63 times out of a total of 300 instances, accounting for 21% of the data. Expletives typically serve as a means of expressing a person's emotions and feelings. While using taboo words may not always be the most constructive way to convey one's emotions, it often provides an honest reflection of their inner feelings. In the novel, the characters frequently utilize expletive taboo words to articulate themselves, thereby revealing their nature and characteristics.

(Data No. 13)

- George : "You s-set the timer ahead."
Jack : "George, what are you talking about?"
George : "I d-didn't get my whole five mih-minutes. You set it ahead. I was wuh-watching the clock."
Jack : "The clock and the timer may keep slightly different times, George, but I never touched the dial on the damned thing. Scout's honor."
George : "Yuh-yuh-you did!"
Jack : "I assure you I did not, George. It's your stutter. Do you have any idea what causes it? You don't stutter in class."
George : "I duh-duh-don't s-s-st-st-stutter!"
Jack : "Lower your voice."
George : "You w-want to g-get me! You duh-don't w-want me on your g-g-goddam team!"
Jack : "Lower your voice, I said. Let's discuss this rationally."
George : "**F-fuh-fuck th-that!**"
(Page. 121)

The dialogue reflects a flashback to when Jack was still teaching at a high school. He had a student named George, who was exceptionally talented in sports, performed well academically, and was the son of a wealthy man. George expressed interest in joining the debate team that Jack managed. However, during his first debate, he began to stutter—a condition he had never experienced before—struggling until the buzzer sounded. After the debate, George confronted Jack, accusing him of setting the timer ahead. Clearly dissatisfied and angry, George did not believe Jack's denial that he had tampered with the timer, suspecting instead that Jack did not want him on the debate team. In his frustration, George uttered the taboo word "fuck," emphasizing his dissatisfaction with Jack. Another example of the expletive function of taboo words can be seen as follows:

(Data No. 14)

- Wendy : "You want me to apologize for calling you a bastard? All right, I apologize. I'm sorry. You still shouldn't have hit him."

Jack : "I know," he muttered. "I know that. I don't know **what the hell** came over me."
(Page. 310)

The dialogue takes place as Jack slowly descends into madness under the hotel's sinister influence and accidentally strikes Danny. Wendy, furious at Jack for hurting their son, calls him a "bastard." After a moment, she apologizes for the harsh words, acknowledging that he shouldn't have hit Danny. Although Jack is aware of his wrongdoing, he feels increasingly overwhelmed by the hotel's influence and struggles to understand his own behavior. In response, he uses the phrase "what the hell" to express his confusion about his actions.

4.2.2.4 Humorous

The final and least common function observed in *The Shining* is the humorous function, occurring only 10 times out of 300 instances, accounting for 3% of the total. This limited use of humor is likely related to the novel's genre, which encompasses psychological horror and supernatural fiction. Such genres typically do not lend themselves to dialogues with a humorous tone.

(Data No. 15)

Jack : "Am I fired? I guess you better tell me if I am."
Albert : "Not if you'll do two things for me."
Jack : "All right."
Albert : "Hadn't you better hear the conditions before you accept them?"
Jack : "No. Give me your deal and I'll take it. There's Wendy and Danny to think about. If you want my **balls**, I'll send them airmail."
(Page. 201)

This dialogue occurs when Jack is on the phone with Albert, expressing his concern about being fired due to his issues with Stuart, the hotel manager. Albert presents him with two conditions that must be met to avoid termination. Without fully hearing the details, Jack immediately accepts the conditions, believing they are not important since he is willing to do anything to keep his job as the hotel's off-season caretaker. In a joking manner, Jack quips that he would send his "balls" to Albert via airmail if necessary, referring to his own testicles. Another example of the humorous function of taboo words can be seen as follows:

(Data No. 16)

Halloram : "Hi," he said. "Can you pull me back onto the road?"
Driver : "Oh, I guess I could," the plow driver said.
"What the hell you doing way up here, mister? Good way to kill your ass."
Halloram : "Urgent business."
Driver : "Nothin is that urgent," the plow driver said slowly and kindly,
as if speaking to a mental defective.
(Page. 404)

The dialogue takes place when Halloran, eager to reach the Overlook Hotel to help Danny, finds himself stranded in the midst of a snowstorm. Fortunately, he encounters a snowplow driver who kindly offers assistance and allows him into his vehicle. The driver jokingly asks Halloran what he is doing alone in such dangerous

conditions, suggesting that it's a good way to die, with a hint of cynicism. He refers to Halloran's predicament as "ass," using the term in a humorous manner without intending any harm.

5. Conclusion

This research aimed to identify and describe the types of taboo words present in *The Shining* novel. The analysis revealed the occurrence of all four categories of taboo words: epithet, obscenity, profanity, and vulgarity. Among these, profanity emerged as the most frequently utilized category, appearing 123 times out of a total of 300 instances, which constitutes 41% of the data. In contrast, vulgarity was the least prevalent, with only 35 occurrences, representing 11.67%. The prominence of profanity can be attributed to its function as a stylistic device that reflects the characters' speech patterns, often serving as exclamatory expressions rather than direct insults.

Vulgarity, on the other hand, appears to be less effective as an offensive term for undermining another's dignity. Instead, the characters in *The Shining* tend to employ obscenity and epithet more frequently as forms of derogatory language. The second objective of this research was to explore the functions of taboo words in the novel. Four distinct functions were identified: expletive, abusive, humorous, and auxiliary. The auxiliary function exhibited the highest frequency, occurring 126 times and accounting for 42% of the total instances. Conversely, the humorous function was the least common, with only 10 occurrences, or 3.33%. This distribution underscores the diverse roles that taboo language plays within the narrative, reflecting both the emotional intensity and the interpersonal dynamics of the characters in the story. Ultimately, the findings highlight the significance of taboo language in shaping the characters' experiences and interactions throughout the novel.

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THE CONSEQUENCES OF DEFAMATION IN HAMKA'S NOVEL *TERUSIR*

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Received: 2024-07-10

Accepted: 2024-11-04

Published: 2024-11-30

Abstract

Defamation is an act that harms an individual's reputation through the spread of false statements. It is commonly categorized into two forms: *libel*, which involves written defamation, and *slander*, which refers to spoken or direct defamation. This research focuses on slander as a form of defamation that deeply impacts Mariah, the protagonist in Hamka's novel *Terusir*. The study examines the consequences of defamation on Mariah, who, as a victim, endures severe hardships and social alienation. Adopting a sociological approach to literature, this research situates defamation within the context of real-world social dynamics, emphasizing its destructive potential within both fictional and actual communities. Using a descriptive qualitative method, data were gathered from the novel's narrative, as well as from monologues and dialogues. *Terusir* by Hamka serves as the primary data source, supplemented by secondary references that enhance the contextual analysis. Findings reveal that Mariah suffers extensively from defamation: she is publicly shamed and expelled from her home by her husband during a stormy night, symbolizing her isolation and loss of dignity. This defamatory act not only tarnishes Mariah's identity as a respected mother and wife but also severs her relationship with her son, leading her into a state of near madness fueled by profound emotional turmoil and an overwhelming sense of loss.

Keywords: *defamation; emotional distress; reputation loss; slander*

1. Introduction

Defamation involves actions that harm an individual's reputation through the spread of false or misleading information, resulting in social degradation, personal distress, and often irreversible loss of respect. As noted by Erowati (2019), defamation constitutes a serious violation of societal norms around decency and ethics, challenging the fundamental principles of truth and integrity in human interactions. Cavico and Mujtaba (2018) further classify defamation into two distinct forms: *slander*, which refers to spoken defamatory remarks, and *libel*, which involves written statements. Both forms inflict damage on an individual's social standing, yet their impact differs depending on the medium and the extent of public exposure. Within literature, defamation is frequently employed as a potent narrative device, used to propel the plot and delve into the complexities of character development. Through the lens of

defamation, literature explores the darker facets of social behavior, including manipulation, betrayal, and the impact of public opinion on individual lives.

This study focuses on Hamka's novel *Terusir*, a seminal work that portrays the devastating effects of defamation on its protagonist. In *Terusir*, defamation becomes a central conflict, illustrating how false accusations and damaging rumors disrupt social harmony and exert profound psychological and emotional tolls on the individual. Through the experiences of the main character, Hamka vividly depicts the cascading consequences of defamation, which erodes the protagonist's social status and isolates them from their community. This exploration underscores the severity of defamation not only as a personal affliction but as a societal issue that highlights the fragility of reputation and trust in social networks.

The aim of this study is to analyze the various forms of defamation as they appear in *Terusir* and to examine how these forms shape the character's journey and social relationships. By dissecting Hamka's portrayal of defamation, we can gain insights into the ways literature mirrors real-world consequences of stigmatization and social alienation. This analysis also highlights the psychological resilience—or lack thereof—required to navigate and survive defamation's destructive influence. Such an exploration is critical in understanding the nature of human interactions, as well as the long-term ramifications of societal judgment and exclusion depicted in literary narratives.

In delving into the complex interplay between defamation and social perception, this study seeks to uncover how *Terusir* uses defamation to question moral and ethical standards within society. The novel provides a narrative space to examine the ethical boundaries of speech, reputation, and the collective power of public opinion. By addressing these themes, this analysis contributes to a broader literary and social discourse on how defamatory acts not only define individual character arcs but also reveal collective values, fears, and prejudices embedded within society. Through Hamka's narrative, *Terusir* offers a profound commentary on the pervasive and enduring nature of defamation, making it an essential text for understanding the intersections of reputation, morality, and identity within literary frameworks.

2. Literature Review

Sociology is a branch of the science of human interaction. It means that sociology is a scientific and objective study of man in society, and the study of institutions and social processes. Literature and societal reality are intertwined, as literature is shaped by and influenced by societal changes, while reality in literature represents the creator's perspective on denying or exploring societal reality. Swingewood and Laurenson (1972) emphasize the interconnected nature of literature and sociology, focusing on the social world, adaptation, and the desire for change. Literature, as a by-product of human experience, addresses issues such as family, political, and state relationships, as well as conflicts and tensions between groups and social classes. Swingewood and Laurenson (1972) maintain that although sociology and literature may not coexist, they are complementary to one another in our understanding of society. Sociology of Literature is an approach to literary studies that explores the relationship between literary works and their social context. This theory highlights how social structures, cultural norms, and societal conflicts are reflected in literary works, as well as how literature can influence and be influenced by society.

One issue that is commonly found either in social reality of literary work is defamation. Defamation is a tort action where a defendant provides false, fake, or wrong information to a plaintiff, causing damage, injury, or harm to their reputation or character. Defamation is divided into two main forms: libel and slander. Libel refers to a written or printed statement that speaks ill of someone, while slander refers to the same spoken statement (Cavico & Mujtaba, 2018).

In the context of the novel *Terusir* by Hamka, the theme of defamation is present through characters who experience defamation. Using Sociology of Literature and Dynamic Structuralism approaches, this research analyses the two forms of defamation in the novel *Terusir* and their impact on the main character. Dynamic structuralism is a very relevant approach in analyzing the impact of defamation in the novel *Terusir* by Hamka. This approach allows us to see not only defamation as a fixed and static entity, but also how its impact evolves and changes over time and in interaction with other elements in the story (Ratna, 2010). The two approaches allow the researchers to understand the social and psychological complexity of the act of defamation, as well as how it is reflected in the characters and storyline in the novel.

Two other sources pertaining to defamation are also presented here to support the analysis. The first by Zakaria and Aminah (2020) entitled *Cyber Defamation Awareness Among Adolescents: Case Studies In One Private Institution* revealing that awareness of cyber defamation among teenagers is still at a moderate level. The study analyses cyber pollution among teenagers and reveals that defamation has penetrated various platforms, causing significant changes in daily life.

The second related research is from Zivana et al (2022) entitled "Construction of Defamation Victims in Written Court Decisions". The data from court decisions in 2014 and 2015 are used to analyse the position and role of victims in this discourse. This research uses Fairclough's critical discourse analysis framework to reveal the logic of party reproduction, marginalization of victims, and determining their position in discourse.

This study refers to previous researches and highlights the widespread impacts of defamation, including reputation loss and emotional distress. Defamation, the act of communicating false statements that damage a person's reputation, is far more than just a petty squabble. It can be a dangerous and far-reaching weapon, inflicting serious harm on individuals and eroding the very foundations of a healthy society. The most immediate consequence of defamation is the damage it wreaks on a person's reputation. False accusations, particularly when widely spread, can shatter trust, destroy careers, and isolate individuals from their communities. Imagine a doctor falsely accused of malpractice. Patients may flee, colleagues may doubt their skills, and the stain of the accusation may linger long after any legal vindication. Defamation can rob someone of their livelihood, their social standing, and even their sense of self-worth.

The harm extends beyond the individual. Defamation can sow discord within communities. When trust in people or institutions is eroded through false information, cooperation and social cohesion suffer. Imagine a political campaign based on lies and smears. Voters become divided, facts become secondary to emotional manipulation, and the ability to have a constructive dialogue is lost. Defamation can poison the well of public discourse, making it difficult to address important issues. Furthermore, defamation can have a chilling effect on free speech. If individuals fear being sued for simply expressing their opinions, even if those opinions are critical, they may be less likely to speak out. This stifles healthy debate and hinders the pursuit of truth. A society

where people are afraid to speak their minds is a society ripe for stagnation and injustice. The danger of defamation is amplified in the age of the internet. Social media allows false information to spread like wildfire, reaching a vast audience with lightning speed. Retractions, even when issued, often struggle to catch up with the initial lie. This can leave a lasting negative impression, even if the truth is eventually revealed.

3. Research Method

This research employs a descriptive qualitative method to examine the phenomenon of defamation within a literary framework. According to Sugiyono (2020), descriptive qualitative research is rooted in post-positivist philosophy, which emphasizes exploring the natural state of phenomena through triangulation, inductive data analysis, and qualitative interpretation. Rather than focusing on broad generalizations, this approach prioritizes an in-depth understanding of specific occurrences and their meanings within their context. The research design is descriptive, enabling a detailed examination of the different forms of defamation present in the novel.

The primary data source for this study is Hamka's novel *Terusir*, from which data is collected through documentation techniques, including close reading and extensive note-taking. This method facilitates a thorough exploration of the defamation theme as it affects the protagonist and broader social interactions in the narrative. Data analysis is conducted using a qualitative descriptive approach, allowing for a systematic and nuanced interpretation of the defamation phenomena depicted in the novel. By applying this method, the study aims to provide a comprehensive insight into the social and psychological impacts of defamation on the characters in *Terusir*, thereby contributing to an enriched understanding of this theme in a literary context.

4. Discussion

The research focuses on defamation, focusing on slander as a significant form in the novel. The researchers analyze the narrative and dialogue, revealing defamation, emphasizing the importance of truth and integrity in interpersonal interactions. The exploration serves as a cautionary tale, reminding readers of the destructive power of slander. The main character, Mariah, is the victim of defamation, resulting in reputational, and emotional disasters.

4.1 Slander as the Significant Form of Defamation

In the novel, defamation becomes the initial conflict for Mariah, Azhar's wife, and mother of Sofyan. The three of them live in prosperity and harmony. Even though Azhar's family does not like Mariah, this does not affect the harmony of this family. However, Mariah's life changes completely after the defamation carried out by Azhar's family. Mariah is trapped in a difficult situation, facing accusations of infidelity, considered slander, a form of defamation that could damage her reputation. This is seen in the following data:

Sekarang, setelah berbulan-bulan hal itu berlalu. Aku heran, apakah yang akan kuawaskan, kesalahanku tak ada. Tiba-tiba ketika engkau tidak ada di rumah, dari pintu belakang si Hamzah masuk, anakku sedang enak tidur! Ketika aku masih tercengang-cengang melihat perangai si Hamzah, sebelum mulutku sempat mengusirnya, engkau

usir aku pergi, engkau beri aku malu yang sebesar-besarnya, sebelum engkau periksa apa kesalahanku (Hamka, 2016: 4).

The passage above is a fragment from Mariah's letter to her husband, Azhar. Despite the months that have passed since the incident, Mariah remains deeply shocked and devastated by Azhar's decision to expel her abruptly, denying her any opportunity to explain herself. One day, in Azhar's absence, Hamzah enters through the back door, and shortly after, Azhar arrives home to find him there. Without investigating the situation or understanding Hamzah's intentions, Azhar immediately throws him out, subjecting him to public humiliation. Hamzah's unexpected presence and subsequent ejection lead to accusations against Mariah, marking this situation as slander—a form of defamation. The sentence *engkau beri aku malu yang sebesar-besarnya, sebelum engkau periksa apa kesalahanku* ("you humiliated me to the greatest extent without examining my wrongdoing") encapsulates the severity of this slander. Through his gestures and words, Azhar directly accuses Mariah of infidelity, publicly shaming her without any evidence, and intensifying the harm inflicted on her reputation.

Pada suatu hari, perkara yang selama ini sangat dielakkan oleh Mariah supaya jangan berlaku karena sudah nasib akhirnya berlaku juga. Perkara itu ialah perselisihan dan pertengkaran mulut dengan istri Pakciknya itu. Perempuan itu meraung-raung dalam biliknya mengatakan bahwa cucuk sanggulnya yang terbuat dari emas telah hilang dan Mariah yang dituduhnya mencuri cucuk sanggul itu. Sudah berkali-kali Mariah bersumpah bahwa bukan ia yang mengambil cucuk sanggul itu, namun perempuan itu masih tetap menuduhnya (Hamka, 2016: 24)

The narrative fragment above shows Mariah attempting to avoid a confrontation with Uncle Dul's wife, though conflict ultimately becomes unavoidable. The dispute arises when Uncle Dul's wife begins crying loudly in her room, accusing Mariah of stealing her gold hair bun. The sentence *Perempuan itu meraung-raung dalam biliknya mengatakan bahwa cucuk sanggulnya yang terbuat dari emas telah hilang dan Mariah yang dituduhnya mencuri cucuk sanggul itu* (The woman cried out in her room, claiming her gold hair bun was missing and accusing Mariah of stealing it) reveals that Mariah is directly accused of theft through explicit, defamatory speech. This accusation constitutes slander, a form of defamation targeting Mariah's reputation and integrity without evidence.

"Pergi kau dari sini, setan! Sudah lama kuperhatikan perangaimu! Memang jalang engkau agaknya, pencuri engkau rupanya! Perempuan tak tak tahu sopan." "Sabar Siah!" kata suaminya. "Terdengar oleh orang kiri kanan, buruk bunyinya!" "Ya, memang selalu engkau pertahankan perempuan lacur ini di sini. Barangkali engkau sudah bermain gila pula sama ia!" (Hamka, 2016: 25)

The quote above captures a conversation between Uncle Dul and his wife, Siah. During this exchange, Siah not only accuses Mariah of theft but also disparages her as a disrespectful woman, further alleging that Mariah has been "playing crazy" with her husband. In Indonesian, the phrase "playing crazy" serves as a metaphor for infidelity.

Siah's accusations of theft and adultery are conveyed through direct statements, constituting slander—a form of defamation expressed openly through spoken words.

4.2. The Consequences of Defamation

4.2.1 Reputation Loss

Sitek (2020) emphasizes that while reputation is typically established through consistent actions, a single incident can profoundly alter how a person is perceived. Defamation—whether positive or negative—can result in significant damage to a person's reputation. In *Terusir*, the loss of reputation is a central consequence experienced by the protagonist, Mariah, who loses her standing as a respected individual. This decline in her social image is illustrated in the following excerpt:

“Heran saya,” ujar Haji Abdul Halim pula. “Mengapa engkau secepat itu mengambil keputusan. Engkau usir istrimu seperti mengusir anjing. Sebab engkau dapati ia berdua dengan seorang lain di kamarmu, belum engkau periksa betul-betul perkara sebenarnya”
(Hamka, 2016: 9)

The passage above captures a conversation between Haji Abdul Halim and Azhar, in which Haji Abdul Halim reproaches Azhar for his unjust treatment of Mariah. He expresses his disapproval of Azhar's hasty decision to expel her without investigating further. The metaphor *mengusir anjing* (“chasing away a dog”) poignantly conveys Haji Abdul Halim's disappointment with Azhar's severe actions. Mariah is cast out as if she were a dog, stripped of her dignity and reputation, enduring a profound and heartbreaking betrayal at the hands of her husband.

Bukankah yang menghubungkan hati suami dan istri itu adalah cinta yang sepenuh hati yang diikat oleh kesetiaan? Sekarang orang lain berada di kamarku, berdua saja dengan ia, walaupun tidak kulihat mereka melakukan suatu perkara buruk, bukankah berdua-duaan itu sudah menunjukkan sesuatu yang buruk? Bukankah kita ini orang Timur? Yang harus senantiasa nipis telinganya dan tegak hidungnya? Kalau kehormatan kita telah diganggu orang lain? Masih bolehkah kita dipanggil seorang laki-laki kalau istri itu masih kita simpan juga?
(Hamka, 2016: 9-10).

In the passage above, Azhar expresses his profound disappointment in Mariah, accusing her of bringing another man into her room. This accusation tarnishes Mariah's reputation as a faithful wife. The data indicate that defamation not only damages Mariah's image as a loyal spouse but also undermines her standing as a mother. As a result, Sofyan concludes that his mother is not a respectable woman with a troubled past, which ultimately compels her to leave and never return.

Tetapi, ada suatu perkara yang sulit bagi seorang anak muda untuk menyimpan kedukaan demikian rupa. Walaupun ke mana kemajuan sekolahnya, walaupun membubung pelajarannya ke langit ke tujuh, tidaklah dapat dikikis dari hati perasaan duka lantaran kehilangan ibu, sedang seorang pun tidak suka memberi tahu. Mengapa hal itu orang rahasiakan, mula-mula belum dapat pikirannya menjalar jauh. Tetapi setelah ia agak besar, pertanyaan hatinya itu dapat juga dipecahkannya; tentu ibunya bukan seorang perempuan yang

terhormat, tentu lantaran kesalahan yang memberi malu dan aib makanya ia keluar dari rumah dan ia ditinggalkan seorang diri. Keadaan yang demikian sangat memengaruhi jiwanya. (Hamka, 2016: 43-44)

This narrative represents Sofyan's struggles to hide his sadness at losing his mother, despite making progress in his education. He questions why his mother leaves without explanation, leading him to believe she is not an honourable woman. This situation affects Sofyan's soul and mind, causing doubt and a deep sense of loss. The narrative also highlights the loss of Mariah's reputation as a good mother, as Sofyan's negative expectations of her.

4.2.2 Emotional Distress

Emotional distress is a severe, overwhelming state of negative emotions such as anxiety, fear, sadness, or anger, which significantly impacts an individual's mental and emotional well-being. Emotional Distress is part of the aftermath of defamation in the novel *Terusir*.

Yang lebih lagi mengharu-birukan pikirannya ialah perceraian dengan anaknya. Wajah anaknya yang mungil itu senantiasa terbayang di ruang matanya. Kerap kali ia terbangun dari tidur tengah malam, serasa-rasa kedengaran anaknya memanggil ibu. Lalu ia terperanjat dan duduk, dijamahnya tangannya ke kiri dan ke kanan; lupa bahwa ketika itu ia sedang tidur seorang diri. (Hamka, 2016: 23)

The data above show that Mariah feels sad and always imagines her son's face after they are separated. Mariah often wakes up in the middle of the night because she hears her son calling her, illustrating her struggle to overcome her emotional stress. The defamation causes Mariah's sadness until she has got hallucination about her son's attendance.

Disangkanya Sofyan yang tidur di sisinya, tetapi rupanya hanyalah bantal guling yang telah tua. Baru ia sadar setelah beberapa menit berlalu. Di sanalah keluar air matanya, ia menangis tersedu-sedu sambil memeluk bantal guling itu (Hamka, 2016: 23-24).

The data above show that Mariah feels like she is sleeping while hugging her child, even though what she is hugging is a bolster. She cries uncontrollably and hugs a bolster pillow. She even feels Sofyan's touch and cannot hear the other child's voice.

Kalau keinsafan itu naik lagi, sehingga terbayang di hadapannya wajah anaknya yang dicintainya, waktu itulah ia menangis tersedu-sedu, lalu keluar perkataan kutukan kepada bekas suaminya. (Hamka, 2016: 41)

The data show that Mariah experiences emotional distress while staying at Uncle Dul's house. Mariah worries and stresses because of missing her son. Besides that, Mariah feels anxious when she hears children playing outside. The defamation she faces makes her almost crazy.

Kalau keinsafan itu naik lagi, sehingga terbayang di hadapannya wajah anaknya yang dicintainya, waktu itulah ia menangis tersedu-sedu, lalu keluar perkataan kutukan kepada bekas suaminya. (Hamka, 2016: 41)

In the above data, Mariah still feels sad and continues to be haunted by the image of her son's face which causes her to cry uncontrollably. With curse words, Mariah blames Azhar for every disaster that befalls her. Mariah then relieves his stress by drinking alcohol.

Sedari setahun yang akhir ini, sudah putus asa ia dari hidup, sudah timbul niatnya hendak membunuh diri saja, supaya terlepas dari penderitaan neraka dunia ini. (Hamka, 2016: 77)

The data presented above highlights the profound emotional distress that Mariah endures. She descends into prostitution, experiencing physical fullness while her mind remains empty. Mariah frequently cries as she reflects on her fate and the son she has left behind, attempting to cope with her feelings through alcohol. Overwhelmed by despair, she contemplates suicide, believing that death would alleviate her suffering. The data illustrate the psychological toll of slander on Mariah, revealing her emotional turmoil, particularly the sadness stemming from her separation from her son. She experiences hallucinations of her child's presence and feels heightened stress when hearing the voices of other children. Ultimately, the most troubling aspect of her condition is her contemplation of suicide.

5. Conclusion

The exploration of defamation, particularly in the form of slander, within the narrative of *Terusir* by Hamka illustrates the profound impact such accusations can have on an individual's life, particularly for the protagonist, Mariah. The research has highlighted how slander not only serves as the catalyst for the central conflict but also plays a critical role in unraveling Mariah's identity, reputation, and emotional stability. The dialogues and narrative fragments reveal the destructive nature of baseless accusations, portraying the devastating consequences of defamation on Mariah's standing in her community and her personal relationships. As Mariah becomes increasingly isolated and humiliated by the slanderous remarks of Azhar's family, her journey reflects a broader commentary on the themes of truth, integrity, and the fragility of reputation in social interactions. The emotional turmoil and distress that follow her wrongful defamation lead to a cascade of personal tragedies, including the loss of her maternal bond and the descent into despair. This narrative serves not only as a cautionary tale about the insidious power of slander but also invites readers to reflect on the importance of empathy, understanding, and the imperative to seek the truth before casting judgment. Through this analysis, the research underscores the necessity for societal awareness regarding the repercussions of defamatory speech and the moral responsibility individuals hold in safeguarding the dignity of others. Ultimately, *Terusir* offers a poignant reminder of the enduring scars that defamation can leave, urging a collective commitment to integrity and compassion in our interactions.

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POLITICAL CONFLICT IN *LAUT BER CERITA* BY LEILA S. CHUDORI: INSIGHTS FROM NEW HISTORICISM

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Received: 2024-07-22

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This research investigates the political conflict depicted in Leila S. Chudori's novel *Laut Bercerita*, focusing on the portrayal of the student's movement and authoritarian regime dominated by military force in Indonesia during the New Order era. Drawing on the theories of Sociology of Literature and New Historicism, the study aims to analyze the socio-political dynamics embedded within the narrative. The qualitative descriptive method is employed to examine the text in-depth, considering its historical significance and literary merits. Through close textual analysis, the research reveals the intricate interplay between fiction and reality, shedding light on the experiences of activists and the repressive tactics of the regime. The novel vividly captures the determination, struggles, and sacrifices of student activists as they challenge authoritarian rule, providing valuable insights into Indonesia's socio-political landscape. Additionally, the study explores the ways in which literature serves as a vehicle for social critique and historical remembrance, emphasizing the enduring relevance of Chudori's work in contemporary discourse. This research contributes to a deeper understanding of Indonesian history and literature, underscoring the importance of literature as a tool for socio-political commentary and cultural preservation.

Keywords: *new historicism; new order era; political conflict; sociology of literature; student's movement*

1. Introduction

Literary works serve as mirrors of society, reflecting and commenting on the various facets of daily life and societal structures. They not only highlight social issues and the stratifications within society but also evoke empathy in readers. Through literature, readers gain insights into the society, conditions, and perspectives of the period in which a work was created. Thus, literature is deeply intertwined with history and society. Wellek and Warren (1995) suggest that literary works can be viewed as a chronological series that forms part of the historical process. Through literature, writers portray the social conditions and events of their time, a perspective central to the founders of New Historicism, who argue that both texts and historical contexts generate social impacts simultaneously (Artika, 2015). From this viewpoint, literature actively

participates in shaping, expressing, and transmitting societal norms, conventions, and cultural values through creative language.

A literary work cannot be separated from the social realities of its time. Indonesia's New Order era, particularly the tragic May 1998 riots, exemplifies such a context. During this period, Indonesia experienced bloody upheavals as demonstrations swept through major cities, involving people from all walks of life—factory workers, farmers, and students. Under the New Order regime, democratic plurality was stifled, fueling public demand for democratic reforms.

One novel that reflects Indonesia's history is *Laut Bercerita* by Leila S. Chudori. Known for her bold storytelling, Leila S. Chudori tackles taboo themes such as state absolutism, chauvinism, and public hypocrisy. *Laut Bercerita*, a historical fiction novel, uses literary techniques such as conflict, point of view, and symbolism to bring historical events to life through her characters. Chudori presents history as an active force within her characters' lives, employing multiple points of view to convey the experiences of those involved in these historical conflicts, making them emblematic of broader societal struggles.

This study adopts a New Historicism approach, focusing on the political conflicts portrayed in *Laut Bercerita* and their parallels with actual historical events. Here, history serves not only as a backdrop for the narrative but also as an entity shaped by the text itself. As Budianta (2006) explains, an author's creative expression actively contributes to the development and reconstruction of cultural values (p. 4). Consequently, literary and non-literary texts alike, produced in response to socio-political events, play a role in shaping social impact.

This research holds significance, especially since *Laut Bercerita* resonates strongly with younger readers. By examining the political conflicts and historical realities in Chudori's novel, this study aims to provide deeper insights into the power struggles, ideologies, and representations of economic and cultural history, shedding light on the Indonesian reform era, particularly the 1998 tragedy.

2. Literature Review

Literature is a product of human experience, shaped by the time and place of its creation, including the surrounding environment and societal influences. It reflects humanity's social world, the conflicts within families and social classes, and the resolutions addressing these societal issues.

There are three primary perspectives on the nature of literary works. First, literature can be seen as a social document, reflecting the conditions present at the time it was created. Second, it may mirror the social context of the author. Third, literature can serve as a manifestation of broader social conditions. Literary works offer insights into the social, economic, political, and cultural climates of their time.

Literature and history are deeply interconnected; stories capture the essence of an era, mirroring societal norms, achievements, and challenges. Through character development and settings, literature immortalizes historical contexts, providing a lens to view past worlds. Authors present specific events, characters, and settings in detail, grounding their works in historical reality. Therefore, this research adopts the New Historicism approach, which emphasizes the relationship between literary texts and the social, economic, and political forces that shape them (Brannigan, 1999: 421). This approach allows researchers to examine literary and non-literary texts as discursive formations, particularly in representing political conflicts within their historical periods.

Viewed as historical texts, literature is a record of human civilization's journey. Both literary and historical texts are treated as equals, as each constructs ideologies, political dynamics, and socio-cultural backgrounds. However, a distinction must be made between text and context (Darma, 2004), as these are different phenomena.

According to Wirawan (2010: 67), political conflict arises when parties attempt to secure, accumulate, and wield power to achieve their goals or ideologies. Political conflicts can be categorized into two main types: the use of battle "weapons" and political strategies. The weapons of battle include violence, authority, organizational structures, and information media. Political strategies encompass the deployment of political tools, open and hidden struggles, internal regime conflicts, struggles for regime control, two-block or centrist strategies, and the use of camouflage.

This current research differs from prior studies in its focus and analytical scope, particularly in its emphasis on New Historicism as a framework for understanding how literary texts address political conflict within their historical context. The following studies provide context but differ significantly in approach and focus:

1. Putri Amanda & Devi Wika S. (2022), "*Refleksi Tragedi Kerusuhan Mei 1998 dalam Novel Notasi Karya Morra Quatro*".

This study analyzes the social reflections in Morra Quatro's novel *Notasi*, which addresses the theme of reformation from the perspective of students outside Jakarta, specifically in Yogyakarta. Unlike the current research, which examines political conflicts broadly, this prior study focuses specifically on student perspectives within a single societal movement.

2. Yosep Yopi (2013), "*Representasi Tragedi 1965: A Historicist Approach on Literary and Non-Literary Texts between 1966-1998*." Gajah Mada University.

This study investigates literary and non-literary texts from 1966 to 1998 to understand the influence of social and political situations on these works. It compares literary representations of the 1965 tragedy with journalistic accounts from the same period, emphasizing representation over thematic political conflict. In contrast, the current research applies New Historicism to explore how literary works construct and reflect political conflicts as discursive formations, providing a more comprehensive examination of the mechanisms of conflict representation.

While prior studies focus on specific historical tragedies or regional perspectives, this research aims to offer a broader analysis of political conflict representation within literary works. It uniquely applies New Historicism to uncover how literary texts not only mirror political struggles but actively engage with the socio-political forces of their historical period.

3. Research Method

This research employs a descriptive qualitative method. According to Creswell (2007: 32), qualitative research is an approach for exploring and understanding the meanings that individuals or groups assign to social or human problems. The research process includes developing emergent questions and procedures, collecting data in the participants' natural setting, analyzing data inductively to build general themes from specific details, and interpreting the data to understand its meaning. This study also qualifies as literary research, as it gathers data from both literary and non-literary texts, analyzing them through the lenses of the sociology of literature and New Historicism.

approaches. Lin (2009) describes literary research as a methodology involving reading, analyzing, and organizing texts to discern the core attributes of the material.

The primary data in this research are derived from *Laut Bercerita*, a novel published in 2017, consisting of 379 pages across 16 chapters. The data are sourced from words, sentences, statements, and dialogues in the novel that depict political conflict from a historical perspective. Secondary data sources include books, essays, and articles from journals and proceedings relevant to the reformation era in 1998.

Data collection methods in this study are conducted through several stages (Sugiyono, 2017: 62):

1. Identifying Theoretical Data: Gathering relevant theories aligned with the research problem, specifically applying a New Historicism approach to analyze political conflict within the novel.
2. Selecting the Research Object: Using *Laut Bercerita* by Leila S. Chudori as the primary object of study.
3. Comprehensive Reading and Observation: Conducting a detailed, critical reading of the novel and identifying passages—particularly dialogues and descriptions—that depict political conflict.
4. Coding: Identifying language elements (words, phrases, sentences) in characters' dialogues, actions, and events that represent political conflict.
5. Synthesizing and Note-Taking: Developing synopses, taking notes, and gathering references pertinent to political conflict.
6. Classification and Analysis: Organizing and analyzing the data according to predetermined analytical points.
7. Explanation and Correlation: Interpreting the analyzed data and correlating it with the applied theoretical framework.
8. Conclusion: Summarizing the research findings based on the analysis.

This structured approach allows the research to systematically uncover the nuanced depictions of political conflict in *Laut Bercerita*, providing a comprehensive understanding of the text's historical and sociopolitical context.

4. Discussion

To analyze the political conflict within the narrative, this research applies the sociology of literature and New Historicism approaches. These frameworks are used to uncover the layers of political conflict portrayed in *Laut Bercerita*, examining the historical and sociopolitical context of the 1990s Indonesia in which the novel is set. *Laut Bercerita* delves into the political turmoil of that era, specifically focusing on student movements resisting the Suharto regime. To deepen the analysis, additional non-literary texts from the same period were incorporated, including newspaper articles, government documents, personal letters, diaries, and other forms of historical documentation that echo the themes and events represented in the novel.

The story begins with the birth of Biru Laut Wibisono, who grows up to be a student deeply concerned with social inequalities prevalent during Suharto's presidency. Biru Laut becomes a university student and a human rights activist, actively opposing the numerous human rights violations occurring during the New Order period. The novel vividly depicts the struggles faced by activists, including the brutal kidnappings of student protesters. Laut's journey into activism ultimately leads to his tragic fate, symbolized by "the bottom of the sea," as he becomes a casualty in his fight for justice.

The novel also portrays the anguish of families, friends, and fellow activists who, in response to the kidnappings, gather outside the State Palace to demand answers from the government regarding the fate of their loved ones.

In *Laut Bercerita*, sentences and phrases offering insights into the political conflict are identified and categorized into two main aspects: the weapons of battle and political strategies. This classification provides a focused framework for analyzing how the novel reflects the broader struggles of the era and the tactics employed within political conflicts.

4.1 Weapon of Battle

There are four weapons of battle found in the novel *laut Bercerita*, namely (1) physical violence, (2) wealth (position), (3) organization, and (4) information media.

1. Physical Violence

The novel illustrates the pervasive influence of military power in maintaining control and suppressing dissent. Through various characters and incidents, Chudori elucidates the mechanisms of oppression, including surveillance, intimidation, and violence, employed by the state to stifle opposition. This aspect of the narrative reveals the harsh realities faced by those who dared to challenge the regime, shedding light on the broader implications of living under an authoritarian regime.

Hanya beberapa pekan setelah kegiatan itu kami ditahan. Sekitar tujuh orang, satu per satu diinterogasi dan ditempeleng, disiram air, ditelanjangi. (Chudori, 2017: 25)

The lines quoted above depict the brutal tactics employed by the authoritarian regime, which is characterized by military dominance, to suppress dissent and intimidate activists. The mention of being detained shortly after the mentioned activity underscores the regime's swift and harsh response to any perceived challenge to its authority. The use of interrogation, physical violence such as slapping, waterboarding, and forced nudity illustrates the extreme measures taken by the authorities to instill fear and quash opposition. These acts of violence serve as a form of psychological and physical torture aimed at breaking the spirit of activists and deterring others from engaging in similar acts of resistance. The phrase "*diinterogasi dan ditempeleng, disiram air, ditelanjangi*" (interrogated and slapped, doused with water, stripped naked) vividly portrays the dehumanizing and degrading treatment endured by the detainees at the hands of the regime's agents. Such brutal tactics are indicative of the regime's authoritarian nature, where the military is used not only to maintain control but also to intimidate and silence dissenting voices.

Itulah kali pertama aku mendengar tentang pembunuhan massal di Jawa Tengah, Jawa Timur, dan Bali. Semakin banyak aku mendengar berbagai cerita yang sama sekali tak pernah tertera di buku sejarah, apalagi di media, semakin aku menyadari betapa buruknya situasi kehidupan di negeri ini. (Chudori, 2017: 34-35)

The lines quoted above reveal the dark and oppressive nature of the New Order regime in Indonesia, highlighting the authoritarian leadership dominated by military force. *Laut Bercerita* poignantly captures the brutality of authoritarian leadership dominated by military force and the indomitable spirit of resistance it can engender. The use of torture

as a means of control, the psychological impact on individuals, and the resulting increase in militancy and solidarity among activists are all central themes in this analysis. Through these lines, Chudori effectively conveys the complex dynamics of oppression and resistance, highlighting the resilience and determination of those who fight against authoritarian rule.

Betul Raka, saya mengalami semua yang tak terbayangkan: ditonjok, digebuk, dipukul dengan penggaris besi setiap kali jawaban saya tidak jujur, disetrum dari jam 10 malam hingga subuh...itu semua terjadi. Saya yakin apa yang terjadi pada 12 kawan lainnya juga sama.” (Chudori, 2017: 181)

The speaker recounts their harrowing experience of physical violence, including being punched, beaten with an iron ruler, and subjected to electric shocks throughout the night. This testimony underscores the extent of the regime's brutality and its willingness to resort to extreme measures to silence opposition. The narrative also underscores the harsh reality faced by individuals targeted by oppressive governments, highlighting the psychological and physical torment inflicted upon them.

2. Wealth and Positioning

Duverger (1996: 283) states that wealth is one of the things that characterizes forms of political conflict. In the novel *Laut Bercerita*, there are five forms of wealth in the form of excess factors such as strength, charisma, power, intellectual ability, and economic ability.

The following data can represent the wealth in the form of power owned by the government.

Tentara sudah mulai masuk dan mengecek rumah-rumah para petani satu per satu. Suara mereka yang membentak-bentak semakin lama semakin terdengar. Mereka menanyakan di rumah manakah para mahasiswa menginap dan tentu saja para petani berlagak heran. (Chudori, 2017: 130)

The passage here offers a glimpse into the oppressive tactics employed by the authorities to quell political dissent and the resilience of the student's movement in the face of adversity. It underscores the courage and solidarity of the activists and the risks they undertake in their pursuit of justice and social change.

The narrative also depicts the student's vulnerability and the ever-present danger they face as they navigate the oppressive environment of state surveillance and repression. It highlights their resilience and resourcefulness in adapting to changing circumstances while underscoring the constant threat posed by the authorities to their safety and well-being.

Kinan menggenggam tanganku dengan kedua tangannya. “Kita tak ingin selama-lamanya berada di bawah pemerintahan satu orang selama puluhan tahun, Laut. Hanya di negara diktatorial satu orang bisa memerintah begitu lama...seluruh Indonesia dianggap milik keluarga dan kroninya. (Chudori, 2017: 182)

In the quoted lines, Kinan expresses the core motivation of the student's movement, emphasizing the desire to end the prolonged rule of a single individual and

the entrenched dictatorship that characterizes the regime. Kinan's words highlight the movement's aspiration for democratic governance and the rejection of authoritarianism, where power is concentrated in the hands of a single individual.

3. Organization

Organization is one part of the battle weapons that can support the acquisition of power that leads to power

“itulah salah satu tujuan berdirinya kelompok studi dan gerakan Winastra: untuk mendiskusikan berbagai pemikiran alternatif guna melawan doktrin pemerintah yang sudah dijejalkan kepada kita sejak Orde Baru berkuasa”. (Chudori, 2017: 46)

The lines above underscore the pivotal role of the Winastra study group and movement in fostering critical thinking and resistance against the indoctrination imposed by the government during the New Order regime. The establishment of the Winastra study group signifies a conscious effort by students to create spaces for intellectual exploration and dissent within a repressive political environment. By providing a platform for discussion and debate, the group empowers its members to question the official government doctrine and explore alternative perspectives.

4. Information Media

The banning of several media or books during the regim indicates the battle of weapon used to prevent the struggle to protest the regime's policy .

Karena peristiwa penangkapan para aktivis masih saja menggelayuti Yogyakarta, membawa-bawa fotocopy buku karya Pramoedya Ananta Toer sama saja dengan menenteng bom: kami akan dianggap pengkhianat bangsa. Chudori, 2017: 31-32).

The banning of literature in Indonesia, particularly during the New Order era under President Suharto, was a method used by the government to suppress dissent and control the flow of information. This period was marked by significant repression, with many works deemed subversive due to their critical stance against the government. Notably, Pramoedya Ananta Toer's books, such as *Bumi Manusia* and *Anak Semua Bangsa*, were banned for their perceived Marxist and Leninist ideologies and their use of historical data to criticize the regime.

“Ringkas, efektif, dan bernas....” Bram mengangguk. “Ini sekaligus meliputi semua pembungkaman. Tuntutan perubahan lima UU Politik, pengecaman terhadap pembredelan tiga media di Indonesia, penghapusan normalisasi kampus, semua tercakup di sini. Terima kasih.” (Chudori, 2017: 201)

The quoted lines show that Bram acknowledges the effectiveness and succinctness of a plan presented by one of the members of the student's movement. The plan is described as concise yet comprehensive, addressing various issues related to censorship and political restrictions. By advocating for the amendment of five political laws, condemning the shutdown of three media outlets, and demanding an end to campus normalization, the plan encapsulates the core demands of the movement. Bram's gratitude signifies the recognition of the importance of strategic planning and clear

objectives in advancing the goals of the student's movement. This interaction underscores the collaborative and organized nature of the movement, as well as its commitment to effecting meaningful change in Indonesian society.

4.2 Political Strategy

Political strategy is a method or tactic used to win a political struggle. The political strategies contained in the novel *Laut Bercerita* are open struggle and secret struggle.

4.2.1 Open Struggle

Open struggle contained in the novel *Laut Bercerita* is carried out by carrying out demonstrations, unfurling banners, and the success of students occupying the Parliament building.

Akhirnya kami berangkat dari Yogyakarta pukul sembilan malam menuju Pasir Putih Situbondo. Perjalanan belasan jam di atas bus itu memang cukup panjang. namun bus besar yang menampung 40 mahasiswa dan aktivis muda yang masih percaya kata "perjuangan" dan "lawan" itu tak menghalangi kami untuk mengisi waktu dengan berbincang, bergurau, dan meneriakkan yel-yel dari bait-bait "Sajak Seenggok Jagung" yang penuh gelora. (Chudori, 2017: 117)

The lines quoted above depict the journey embarked upon by the protagonist, Biru Laut, and fellow activists, signifying a unified effort towards a shared objective and portraying a collective endeavor in the narrative. Despite the taxing voyage from Yogyakarta to Pasir Putih Situbondo, the group of 40 students and young activists persists with unwavering resolve. Their decision to undertake this journey serves as a testament to their allegiance to the principles of "perjuangan" (struggle) and "lawan" (resistance).

"Jadi maksud Mas Gala, jauh-jauh kita ke sini untuk kemudian pulang lagi ke Yogya begitu?" tanya Alex dengan nada setengah menuntut. "Tentu tidak, nanti di Surabaya kita bergerak ke DPRD Jatim," Sang Penyair menjawab sambil menghela napas. "Yaaah...Mas," Daniel melenguh, "DPRD kan seperti septic tanc, kerjanya cuma menampung terus." (Chudori, 2017: 135)

The excerpt above vividly portrays the dynamics and challenges of the student's movement against Indonesia's New Order regime, highlighting key aspects like determination, strategic planning, and inherent frustrations. The passage begins with Alex questioning their journey's purpose, reflecting the activists' concern about the effectiveness of their actions—a common sentiment in activist movements

Jakarta memanas dan "tugas" memanggil, demikian kata Bram. Ia memutuskan bahwa kami harus pindah ke Jakarta setelah aku diangkat sebagai Sekjen Winatra dengan ketua yang dijabat oleh Kinan. Kini gerakan Winatra, menurut Bram, harus diselenggarakan secara teritorial, tidak lagi sektoral. Beberapa kawan menetap di Yogyakarta, Solo, Surabaya, dan menyebar ke berbagai wilayah di seluruh Pulau Jawa. (Chudori, 2017: 198)

In the lines quoted above, Bram makes a strategic decision regarding the student's movement, emphasizing the need for a territorial reorganization of the Winatra movement. This restructuring aims to expand the movement's reach beyond individual sectors and into broader territories. By relocating to Jakarta and appointing Kinan as the chairperson, Bram signals a shift towards a more centralized and coordinated approach to activism. The decision to establish presences in key cities like Yogyakarta, Solo, and Surabaya reflects a deliberate effort to mobilize support across different regions of Java. This demonstrates the movement's adaptability and determination to strengthen its influence and impact on a national scale.

Seharian ini aku baru selesai rapat di Depok bersama kawan-kawan UI tentang rancangan demonstrasi yang akan kami selenggarakan serentak di beberapa kampus. (Chudori, 2017: 220)

In these lines, the protagonist reflects on their recent activities within the student's movement. They mention attending a meeting in Depok with friends from the University of Indonesia (UI) to discuss plans for a coordinated demonstration across several campuses. This indicates the organizational efforts and strategic coordination involved in the student's movement. The mention of a planned demonstration suggests a proactive approach to advocacy and activism, emphasizing the student's commitment to voicing their concerns and pushing for change through collective action

4.2.2 Secret Struggle

In the novel, Chudori illustrates the power of collective action and moral commitment in challenging authoritarianism, emphasizing that even in the face of repression, the human spirit and community support can drive significant political change. This illustration is vividly depicted in the following lines:

Kami tak punya senapan dengan bayonet; kami tak punya otot, tak punya uang. Gerakan kami semua bermodalkan semangat, uang pribadi, dan sumbangan beberapa individu yang secara diam-diam sudah muak dengan pemerintah Orde Baru yang semakin represif dari tahun ke tahun. Kali ini, kami menambah senjata perlawanan itu dengan sajak dan aksi penanaman jagung (Chudori, 2017: 116-117)

The quoted lines are the words of the protagonist, Biru Laut, which depict a grassroots political movement against Indonesia's New Order regime. The activists lack conventional resources like weapons and money, relying instead on spirit, personal funds, and secret donations. Despite this, their determination and moral conviction serve as powerful tools in resisting the oppressive regime. The movement receives support from individuals disillusioned with the government, indicating widespread dissatisfaction. As the regime becomes increasingly repressive, the urgency of the movement grows.

Seminggu di Lampung, seminggu di Pekanbaru, dan kini di Padang terkadang tak membuat kami merasa seperti buron. Di antara duduk-duduk di dalam kamar sewaan dan sesekali makan di warung untuk numpang menyaksikan televisi mengetahui perkembangan, (Chudori, 2017: 205)

In these lines, the characters reflect on their transient lifestyle as they move from one city to another, seeking refuge and evading authorities. Despite their constant relocation, they don't always feel like fugitives. They spend their days sitting in rented rooms and occasionally eating at local eateries while keeping track of developments through television.

The novel further underscores the challenges faced by activists as they navigate a life on the run, relying on anonymity and support networks to evade detection and continue their activism.

5. Conclusion

Based on the extensive analysis conducted in Leila S. Chudori's novel *Laut Bercerita* and its portrayal of political Conflict, several key conclusions can be drawn. Firstly, the novel provides a compelling insight into the political conflict during the New order regime in Indonesia which had a deep connection with the reality happened in the society. Secondly the political conflict in *Laut Bercerita* is divided into two, namely weapons of battle and political strategies. The weapons of battle has four forms, namely (a) physical violence, (b) wealth, (c) organization, and (d) information media. Political strategies contained in the novel *Laut Bercerita* consist of open struggle and secret struggle. Through vivid characterization and narrative depth, it captures the determination, strategic planning, and collective spirit of the student activists as they navigate the oppressive political landscape. Chudori's depiction of the Authoritarian Regime dominated by military force offers a chilling portrayal of the regime's tactics to suppress dissent and maintain power. The use of violence, intimidation, and surveillance underscores the regime's authoritarian nature and its disregard for democratic principles. Furthermore, the impact of oppression on the activists is poignantly portrayed, highlighting the physical and psychological toll of resistance. The experiences of arbitrary arrests, interrogations, and disappearances underscore the harsh realities faced by those who dare to challenge authoritarian rule.

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EXPRESSIVE SPEECH ACTS IN DANIELLE STEEL'S *A PERFECT LIFE*

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Received: 2024-07-22

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This study explores the use of expressive speech acts in Danielle Steel's novel *A Perfect Life*, aiming to uncover how these acts contribute to character development and narrative progression. The primary objective is to analyze the prevalence and functions of expressive speech acts—such as expressions of pleasure, pain, joy, sorrow, like, dislike, and apology—within the text. The theoretical framework is grounded in speech act theory, particularly focusing on expressive speech acts as defined by J. L. Austin and further developed by John Searle. This research employs a qualitative approach to dissect and categorize the expressive language used by the novel's main characters. The analysis reveals a notable dominance of dislike and apology among the expressive speech acts, with a lesser focus on pain, joy, and pleasure. Dislike emerges as the most frequently utilized act, reflecting significant emotional and narrative weight in the characters' interactions. The study's findings suggest that expressive speech acts are crucial in conveying emotional depth and relational dynamics within the novel. The implications of this research highlight the role of expressive speech acts in enhancing narrative engagement and character development. Understanding these dynamics offers valuable insights for literary analysis and can inform future studies on character expression in fiction. The study anticipates that further research could explore the comparative application of expressive speech acts across different genres and authors, expanding the understanding of emotional expression in literature.

Keywords: *expressive influence; speech acts; types of expressive*

1. Introduction

Communication is an essential aspect of human interaction within society. It encompasses both verbal and non-verbal forms, allowing individuals to understand each other. One of the most common methods of communication is through speech, which can occur either directly or indirectly. In today's digital age, indirect communication via electronic devices has become dominant, significantly shaping the way people interact with one another. This mode of communication facilitates connections between individuals and groups, enabling them to fulfill their needs and interests efficiently.

However, communication is governed by societal norms and rules, and any deviation from these norms can result in various consequences. Miscommunication or

improper speech acts may lead to negative outcomes, while positive communication can motivate and provide clarity to the listener. As Searle (1969) aptly stated, "all linguistic communication involves linguistic action" (p. 42). This indicates that every speech act inherently carries the potential to affect those who hear it, emphasizing the influential role of language in shaping interpersonal dynamics.

Pragmatics, as Levinson (1983) defines it, is "the study of relations between language and context that are basic to an account of language understanding" (p. 21). This highlights that language comprehension is inherently tied to context, and human beings constantly interpret the language they encounter based on the surrounding circumstances. When individuals successfully convey and interpret messages, language serves as a fundamental tool for interaction.

Speech acts, as first explored by Austin (1962), offer a theoretical framework for understanding how utterances can influence human emotions and decisions. Austin's theory emphasizes that "utterances are not just words but actions, particularly in terms of their intention, purpose, or effect." Consequently, when a speaker makes an utterance, they often aim to elicit a response or action from the listener to achieve a specific objective (Austin, 1962). Furthermore, speech acts involve not only the sentences themselves but also the context in which they are spoken, suggesting that meaning arises from the interaction between language, activity, and situational context (Austin, 1962).

Wahyuningtyas (2021) reinforces this notion, asserting that "all sentences that appear in a conversation are included in speech acts." This comprehensive understanding of speech acts is crucial when analyzing conversations, as it requires considering both the propositional content and the broader situation in which the speech occurs.

One particular form of speech act, the expressive speech act, plays a critical role in communication by conveying the speaker's emotions and attitudes toward events. Ilie and Norrick (2018) explain that "expressive speech acts serve to communicate the speaker's feelings about the situation or events mentioned in the utterance's propositional content" (p. 120). These speech acts provide insight into the emotional states of the characters in fictional narratives, as they reflect their internal feelings and responses to their circumstances.

In Danielle Steel's novel *A Perfect Life*, the emotional journeys of the characters are intricately expressed through their speech. The analysis of expressive speech acts in the novel reveals how the words spoken by the three main characters carry multiple meanings and deep emotional resonance. For instance, the protagonist Blaise's evolving feelings of love for Simon, Simon's reactions to Blaise's life decisions, and Salima's hope that Simon will become the father figure she has longed for, all exemplify how expressive speech acts shape the narrative.

This research aims to investigate the following questions:

1. What expressive speech acts are displayed in the novel *A Perfect Life* by Danielle Steel?
2. How do expressive speech acts impact the events and characters in the novel *A Perfect Life* by Danielle Steel?

Through this analysis, the researchers seek to provide a detailed account of the types of expressive speech acts used in the novel and their significance in influencing the actions and emotional responses of the characters. The study will contribute to a

deeper understanding of how speech acts function in literary texts to evoke and convey complex human emotions.

2. Literature Review

The literature review in this research aims to provide a theoretical foundation for analyzing expressive speech acts in Danielle Steel's *A Perfect Life*. The purpose of the review is to consolidate existing knowledge about speech act theory, particularly focusing on expressive speech acts, while also identifying areas that need further investigation within the context of the novel. This section will group relevant data to give an overview of key concepts, theories, and previous research on speech acts in literature, highlighting their significance for understanding character interactions and emotional expressions.

Speech act theory, first developed by J. L. Austin (1962) and further expanded by John Searle (1969), serves as the primary theoretical framework for this research. Austin (1962) introduced the idea that utterances are not merely statements or questions but actions performed by speakers. Searle (1969) refined this theory by categorizing speech acts into various types, including assertives, directives, commissives, declaratives, and expressives. Expressive speech acts, which are central to this study, are those in which the speaker expresses an emotional state or attitude towards a particular situation. According to Ilie and Norrick (2018), expressive speech acts are essential for understanding the psychological and emotional dimensions of communication, as they reveal the speaker's feelings and reactions to events.

In literary studies, speech act theory has been widely applied to analyze the language of fictional characters, particularly how their words reflect their inner emotions and influence their interactions with others. Expressive speech acts are particularly relevant in literature, where characters' utterances often serve as a window into their motivations, conflicts, and personal growth. As noted by Leech (1983), the meaning of speech in literature is highly context-dependent, and a thorough analysis requires not only examining the literal content of the dialogue but also understanding the social and emotional context in which the speech occurs.

The source of data for this research is Danielle Steel's novel *A Perfect Life* (2014), which provides rich material for studying expressive speech acts. The novel centers around three main characters—Blaise, Salima, and Simon—each of whom navigates complex emotional landscapes. Their dialogues reflect their internal struggles, desires, and responses to the situations they face, making the novel an ideal text for exploring how expressive speech acts function in literature.

To gather data, the researcher meticulously read and analyzed the novel, recording all the utterances spoken by the three main characters. These utterances were then categorized into expressive actions, with a focus on how each character's speech reflects their emotional state. The analysis also involved grouping the utterances according to the specific emotions they convey, such as love, fear, sadness, hope, and frustration. This method of categorization aligns with Searle's (1969) classification of expressive speech acts, which emphasizes that such acts are expressions of psychological states.

For example, Blaise's expressions of uncertainty about her relationship with Simon and Salima's longing for a father figure are both explored through their respective speech acts. The emotional depth conveyed through their utterances provides insight into their character development and the dynamics between them. This research

thus contributes to the broader understanding of how expressive speech acts in literature not only communicate emotions but also shape the narrative and influence the reader's interpretation of the characters' relationships and personal journeys.

Previous studies have also highlighted the importance of speech acts in understanding character interaction. According to Simpson (1993), speech acts in fiction often serve as a tool for character development, helping readers grasp the motivations behind a character's actions. In *A Perfect Life*, the expressive speech acts of Blaise, Salima, and Simon are central to understanding how they navigate their individual and shared experiences. Their words often convey more than the surface meaning, allowing the reader to engage with the deeper emotional undercurrents of the narrative.

This literature review establishes the theoretical framework for analyzing expressive speech acts within the novel and underscores the importance of speech acts in literary analysis. By applying speech act theory to *A Perfect Life*, this research seeks to explore how the expressive utterances of the main characters contribute to their emotional expression, character development, and the overall impact of the novel. The analysis of these expressive speech acts provides new insights into how language functions in literature, particularly in conveying complex emotional states and shaping narrative outcomes.

3. Research Method

The research method employed in this study is qualitative and descriptive in nature. According to Creswell (2014), "The historical origin of qualitative research comes from anthropology, sociology, the humanities, and evaluation" (p. 42). Qualitative research is particularly suited for exploring complex human behaviors, utterances, and interactions, which are central to the focus of this study. In this case, the research subjects are the expressive speech acts of the main characters in Danielle Steel's *A Perfect Life*. The results are analyzed and presented in the form of narrative descriptions, allowing for a detailed interpretation of the emotions and intentions conveyed through the characters' speech.

This study applies a descriptive qualitative approach to analyze the main data, which consists of the utterances spoken by the three primary characters—Blaise, Salima, and Simon. The qualitative method is chosen because it provides a means to deeply explore the meanings behind their words, focusing on their expressive speech acts. As Creswell (2014) emphasizes, qualitative research seeks to understand the world from the participants' perspectives, and in this case, the characters' perspectives are crucial for understanding their emotional expressions through speech.

The theoretical foundation for this analysis is grounded in speech act theory, particularly the work of J.L. Austin (1962) and John Searle (1969), who were pioneers in the study of how language functions as a form of action. Austin's theory of speech acts emphasizes that when people speak, they are performing actions, not just conveying information. Searle further developed this theory by categorizing different types of speech acts, including expressive acts, which are the focus of this research. Expressive speech acts, as outlined by these theorists, are those that convey the speaker's emotional state or attitude towards a particular situation.

The object of this research is the statements made by the three main characters in the novel, with a particular focus on how their speech reflects their emotional experiences. These utterances are analyzed as expressive speech acts, which are defined as speech acts that express psychological states, such as joy, sadness, anger, or hope.

The researcher chose Blaise, Salima, and Simon as the focal characters because they play pivotal roles in the narrative, and their expressive speech acts drive much of the emotional and interpersonal dynamics of the story. Their words not only reveal their feelings but also influence the actions and decisions of those around them, making them central to the novel's plot.

In addition to the primary data drawn from the novel, this study also incorporates secondary data from a variety of sources. These include electronic books, academic journals, news articles, and websites that provide supporting information on speech act theory and its application in literature. This secondary data helps to contextualize the analysis and ensures that the findings are grounded in established theoretical frameworks.

The research method follows a structured process that consists of several steps. These steps occur both sequentially and simultaneously, ensuring a comprehensive analysis of the data. The steps include:

1. **Data Reduction:** This involves selecting, focusing, simplifying, and organizing the large volume of data from the novel. The researcher groups the utterances of the characters according to the emotions they express, thus reducing the data to manageable themes for analysis.
2. **Data Presentation:** Once the data has been categorized, it is presented in a coherent and structured manner. The expressive speech acts are grouped according to the emotional states they represent, such as love, anger, or sadness. This allows for a clear visual and narrative representation of the data.
3. **Drawing Conclusions:** After analyzing the data, the researcher draws conclusions about the nature of the expressive speech acts in the novel and their impact on the characters' relationships and actions. These conclusions are based on the patterns observed in the data and are supported by the theoretical framework of speech act theory.
4. **Verification:** The final step involves verifying the findings to ensure their accuracy and reliability. This includes cross-referencing the analysis with secondary data and ensuring that the interpretations are consistent with established theories in the field.

By following these steps, the research method ensures that the analysis is thorough, systematic, and grounded in both primary data (the novel) and secondary sources. This approach allows the researchers to explore the nuances of expressive speech acts and their role in shaping the emotional and relational dynamics of the characters in *A Perfect Life*.

4. Discussion

Human communication, especially speech, holds significant psychological implications for both speakers and listeners. The meanings embedded in speech acts can manifest in various ways, influencing interactions positively or negatively. In Danielle Steel's *A Perfect Life*, the utterances of the main characters—Blaise, Salima, and Simon—illustrate how speech acts reflect the pressures, conflicts, and emotional complexities of human life. These statements serve as expressions of their struggles and achievements, mirroring the broader human experience. The characters' speech reveals their navigation through a complex life journey, where their words bear significant psychological weight and impact their relationships.

In *A Perfect Life*, the characters' utterances are not mere surface-level expressions but part of a deeper process of understanding what constitutes a "perfect life." The challenges and emotional turmoil depicted in the novel allow characters to develop a profound appreciation for their relationships. Their speech acts, carrying consequences and influencing decisions, shape their understanding of life and contribute to their psychological and emotional development.

Language is a vital tool for humans in navigating their social world. As Yule (2010) highlights, "Humans are given the ability to communicate. Effective communication using language is an essential life skill as social beings need to interact with each other to fulfill their needs. Communication involves not only recognizing the meaning of words but also understanding the speaker's intent." This insight is crucial for interpreting the layered meanings of speech acts in the novel. The characters' interactions reflect their emotional and psychological states, significantly affecting themselves and others.

Speech acts, as theorized by John Searle and J.L. Austin, are central to understanding the novel's communicative functions. Speech acts transcend literal meanings to convey intentions, emotions, and social actions. Searle categorizes speech acts into five types: representative, directive, commissive, expressive, and declarative. Each type serves a specific function, reflecting the speaker's intention and influencing the listener's response. In *A Perfect Life*, expressive speech acts—those conveying emotions—are particularly significant in shaping the narrative and revealing the psychological impact of interactions.

Representative speech acts involve stating facts, offering opinions, or making predictions based on observations. For instance, Blaise's statements about her daughter's condition and career reflect her commitment to presenting factual information while revealing deeper emotional truths.

Directive speech acts aim to influence the listener's actions through requests, commands, or suggestions. Blaise and Simon use directives to guide and protect others, highlighting power dynamics and emotional tensions.

Commissive speech acts involve commitments to future actions, such as promises or threats. Blaise's commitments to support Salima and Simon's promises to care for her underscore their emotional investment and responsibility, advancing the plot and revealing inner conflicts.

Expressive speech acts reveal the speaker's emotional state, including feelings of pleasure, pain, joy, or sorrow. Blaise's frustration, Salima's joy, and Simon's concern are examples of how language reveals their psychological states and impacts those around them.

Declarative speech acts alter reality through the speaker's authority or social role. Though less prominent, they mark significant shifts in the characters' lives, such as Blaise's career decisions or Salima's assertions of independence.

Overall, the speech acts in *A Perfect Life* carry profound psychological and social implications. These utterances are not merely verbal expressions but actions that shape relationships, decisions, and emotional well-being. Analyzing these speech acts through pragmatics, particularly Searle's classifications, reveals how language helps navigate the complexities of human life. Whether representative, directive, commissive, expressive, or declarative, the speech acts offer insight into the characters' inner worlds and the broader themes of emotional resilience, personal growth, and the pursuit of a "perfect life."

4.1 Expressive Speech Acts

This analysis delves into the expressive speech act and its psychological impact on both the speaker and listener, focusing on how feelings and attitudes are communicated. The expressive speech act, as defined by Searle (1979), encompasses expressions of emotions such as pleasure, apology, and congratulation, reflecting the speaker's psychological state. This aspect of speech is intrinsic to daily human communication, forming an essential part of how individuals relate to one another.

According to Yule (1996), expressive speech acts not only convey emotions but also align language with the speaker's inner emotional world, creating a direct connection between feelings and linguistic expression. Whether triggered by the speaker's own actions or the listener's, these acts reveal personal experiences and responses. The speaker makes their words fit the emotional reality they are experiencing, offering a window into their psychological state.

Pleasure as an Expressive Speech Act

Pleasure, one of the core emotions conveyed through expressive speech acts, is particularly significant in human communication. Researchers like Selsibila (2015) suggest that pleasure manifests in speech acts through expressions of joy, satisfaction, and happiness. In literary works, such as novels, these expressions often reveal much about the character's psychological state, offering readers insights into moments of comfort or fulfillment. The ability to articulate pleasure reflects the basic human need for connection, comfort, and emotional validation.

Psychologically, as explained by Lorenzo Moccia and Marianna Mazza (2018), pleasure is not merely a simple emotion but a complex psychological phenomenon. It involves positive reactions to stimuli that bring satisfaction and happiness. For example, being in a comfortable environment or being around people who make one feel valued and needed can evoke feelings of pleasure. From a gender perspective, as argued by Abdullah Husain, Ika Nurhayani, and Hamamah Hamamah (2020), this emotion ties into traditional roles—where women may feel protected and loved, aligning with cultural norms about care and affection.

Furthermore, Sigmund Freud (1939) explores the multifaceted nature of pleasure, categorizing it into several types such as physio-pleasure, psycho-pleasure, socio-pleasure, and ideo-pleasure. These categories highlight the diversity of pleasure as an experience: it can arise from physical sensations, psychological contentment, social interaction, or the fulfillment of ideologies or values. This complexity underlines the deeper, layered nature of pleasure in human life, moving beyond surface-level happiness to include emotional satisfaction on various levels.

The Psychological Complexity of Pleasure

Expressive speech acts, particularly those communicating pleasure, involve more than just the articulation of positive feelings. As Freud's hedonic psychology suggests, pleasure is an intricate phenomenon encompassing both conscious and subconscious layers. When individuals express pleasure through speech, they are often revealing not only their current emotional state but also the deeper psychological forces driving their desires and motivations.

In daily communication and literature, these speech acts often serve as a reflection of self-identity. Expressing pleasure, for example, is not merely about stating happiness but also about asserting one's needs, desires, and sense of fulfillment. The act

of expressing positive emotions can serve as a form of emotional validation, reinforcing the speaker's sense of worth and well-being.

This deeper understanding of pleasure as an expressive speech act enriches the analysis of communication, highlighting how language serves as a vehicle for expressing and processing complex emotions. Expressive speech acts, in this sense, do more than just describe a psychological state—they help individuals navigate and understand their inner emotional landscapes.

“I missed you too much. I had to come up today,” Blaise said, as Salima threw herself into her mother’s arms and nearly knocked her down, and then spun her around		
S-setting and Scene	Setting	Springfield – Darth mount A Perfect Life - Chapter 3, 2014
P-Participant	Speaker Listener	Blaise - Salima
E-Ends	Purpose	Blaise came to meet Salima to share their longings and releasetheir longings
A-Act	Content	Blaise really missed her daughter
K-Key		She spoke softly
I-Instrument		Oral speaking
N-Norm	Interaction	Blaise spoke to her daughter Salima
G-Genre		Verbal communication

The meaning:

Miss (v) means to fail to hit, reach, or contact (Webster’s dictionary)

The influence:

Blaise’s reunion with her daughter Salima, after a long period of separation, captures the deep emotional **pleasure** experienced during moments of familial connection and affection. Their reunion exemplifies the positive emotions that arise from **attachment** and the fulfillment of a longed-for reunion, triggering feelings of **joy**, **happiness**, and **contentment** in both Blaise and Salima.

Emotional Pleasure and Familial Bonding

When Blaise finally reunites with Salima, her daughter's joy is evident in her affectionate **hug** and eager **storytelling**. The **pleasure** Salima feels stems from the emotional fulfillment of reconnecting with her mother after being apart, likely amplifying her feelings of **happiness** and **comfort**. Reuniting with loved ones after long separations can elicit powerful positive emotions, as it satisfies the innate human need for **attachment** and **social bonding** (Bowlby, 1969). This type of emotional pleasure is often associated with feelings of **relief** and **joy**, as it reaffirms the deep bond between mother and daughter.

Salima’s **happy reaction** to her mother’s arrival underscores the significant impact that physical presence and emotional closeness have on **emotional well-being**. Research on **attachment theory** suggests that individuals derive great emotional satisfaction from being close to those with whom they share strong emotional bonds (Ainsworth & Bowlby, 1991). The hug Salima gives her mother signifies not only **affection** but also the **pleasure** of having her emotional needs met through closeness and love.

Expression of Pleasure Through Affection

Salima's affectionate **hug** is a physical manifestation of the **pleasure** she feels. Physical affection, such as hugging, is a well-known means of expressing positive emotions, and it releases **oxytocin**, a hormone that fosters feelings of happiness, trust, and connection (Zak, 2011). The pleasure Salima experiences is both emotional and physiological, as the act of hugging her mother reinforces her feelings of joy and affection. This interaction highlights how **expressive acts of love** can deepen emotional connections and enhance feelings of **well-being**.

In addition to the physical display of affection, Salima's **eager storytelling** symbolizes her emotional joy. When individuals feel **happy** and **content**, they often feel more inclined to share their experiences and emotions with others, a behavior that strengthens social bonds. **Narrative sharing**, in this case, serves as a way for Salima to express her **pleasure** and **gratitude** for her mother's presence, solidifying their emotional connection through conversation and storytelling (Fivush, 2004).

The Role of Anticipation in Enhancing Pleasure

Salima's **happiness** is not just the result of the immediate reunion but also reflects the **anticipation** of her mother's arrival. Research in psychology has shown that **anticipation of a positive event** can intensify the experience of pleasure, as individuals look forward to the fulfillment of their desires (Loewenstein, 1987). In Salima's case, the time spent apart from her mother likely heightened her **anticipation** of the reunion, making the actual moment of reconnection even more emotionally gratifying. This psychological dynamic underscores the way **anticipation** can deepen the emotional pleasure derived from reunions and shared experiences.

Blaise, too, likely feels **pleasure** in this reunion, as she has missed her daughter and eagerly looked forward to spending time with her. The mutual exchange of affection and joy further reinforces the **positive emotional cycle** between them. This shared emotional experience of **pleasure** creates a strong bond of **love** and **support**, essential components of familial relationships.

The Importance of Togetherness and Shared Joy

The time Blaise and Salima spend together during their vacation embodies the idea that **shared experiences** are often central to the experience of pleasure. **Quality time** with loved ones not only strengthens emotional bonds but also enhances overall **life satisfaction** and **happiness**. Blaise's intention to spend time with her daughter highlights the importance of prioritizing **togetherness** in building emotional fulfillment. For Salima, her mother's presence brings a sense of **security** and **comfort**, which further enhances her emotional pleasure. This sense of **emotional fulfillment** is a critical component of human happiness and contributes to a deeper **sense of well-being**. The **positive emotions** that arise from such reunions have long-lasting effects, reinforcing **positive mental health** and **emotional resilience** (Lyubomirsky, 2008).

The reunion between Blaise and Salima exemplifies the profound emotional **pleasure** that arises from **family bonds**, **physical affection**, and **shared experiences**. Salima's happiness at her mother's arrival is expressed through her affectionate hug and joyful storytelling, highlighting the deep emotional satisfaction that comes from **reconnecting** with loved ones. The anticipation leading up to the reunion, combined with the physical and emotional closeness they share, reinforces the power of **social bonds** in promoting **happiness** and **well-being**. This narrative illustrates how **pleasure**,

in the context of familial relationships, is not only about the immediate experience but also about the emotional fulfillment that comes from deep **connections** and **shared joy**.

Pain

This analysis focuses on the psychological and emotional dimensions of pain, exploring how it manifests beyond the physical sensations typically associated with injury or discomfort. While pain is often described in physical terms, such as prickling, stinging, or burning, it also encompasses a complex emotional experience, deeply intertwined with psychological and biological factors. Pain signals travel through nerve fibers to the brain, where they are interpreted, but the brain's processing of pain is influenced by emotional and psychological states.

The Multidimensional Nature of Pain

According to Mersky and Bogduk (1994), pain is not only a sensory experience but also an emotional one, which can be triggered by both actual and potential damage. They define pain as "an unpleasant sensory and emotional experience associated with actual or potential damage or described in terms of such damage." This definition highlights the emotional layer of pain, which can lead to feelings of **hopelessness, anger, sadness, and anxiety**, particularly for those who suffer from chronic pain. These emotions interact with the physical sensation of pain, making it a more complex phenomenon than a simple bodily reaction.

John Paul Nafe's theory (1970), though rooted in earlier studies from 1929, presents the idea that pain is processed through specific patterns of signals sent to the brain. While this explanation of pain has since been revised with the discovery of unique receptors for each type of sensation, it underscores the role the brain plays in interpreting and giving meaning to pain. The brain does not merely register pain as a physical stimulus but decodes it through emotional and psychological filters.

Psychological Responses to Pain

Pain, when viewed through a psychological lens, is closely connected to emotions like **anxiety, fear, anger, guilt, frustration, and depression**. These emotions are not just reactions to the sensation of pain; they shape how pain is experienced and processed by the individual. For example, **fear and anxiety** can intensify the sensation of pain, while **anger and frustration** may arise when individuals feel powerless over their pain. **Guilt** can also be a common emotional response, especially when someone feels responsible for their condition or when their pain impacts others.

The **neural connections** between emotions and pain are powerful, with emotions often driving behavior that either alleviates or worsens the pain. For instance, chronic pain sufferers may feel overwhelmed by their emotional responses, leading to a cycle where their emotional state amplifies the sensation of pain, which in turn fuels further emotional distress.

Emotional Complexity in the Experience of Pain

While pain is typically understood as a physical response to injury or damage, it is also deeply embedded in the emotional and psychological fabric of human experience. Chronic pain, in particular, highlights the complex relationship between physical sensations and emotions. **Feelings of sadness or depression** may accompany persistent pain, as individuals struggle to cope with the ongoing discomfort and the

impact it has on their quality of life. **Hopelessness** can set in when pain becomes a constant, inescapable part of existence, influencing not only the way individuals feel about their bodies but also their emotional and mental health.

This emotional aspect of pain, as explored by Nafe and other researchers, suggests that pain is not merely a sensory signal but an integrated experience shaped by **emotional states and cognitive processes**. Understanding this connection can lead to better pain management strategies, as addressing the emotional drivers of pain may be just as important as treating the physical causes.

In sum, pain is a complex experience that encompasses both **physical** and **psychological** dimensions. The emotional responses to pain, such as fear, frustration, and sadness, play a crucial role in shaping how individuals perceive and cope with pain. By acknowledging the **emotional** and **psychological** aspects of pain, we can gain a deeper understanding of its impact on human well-being, offering insights into more holistic approaches to pain management. Pain is more than a mere signal of physical damage; it is an experience that engages both the body and the mind, reflecting the intricate relationship between sensation and emotion.

“Baby, she’ll be all right,” Blaise said in a soothing tone, but Salima only cried harder. “It’s probably just a really bad flu, and they don’t want you to catch it.”		
S-setting and Scene	Setting	New York - Springfield – Darth mount A Perfect Life - Chapter 4. 2014
P-Participant	Speaker Listener	Blaise - Salima
E-Ends	Purpose	Blaise tries to explain to Salima about Abby's situation
A-Act	Content	Blaise tries to tell Salima that Abby's illness is nothing to worry about
K-Key		She spoke sadly
I-Instrument		Oral speaking
N-Norm	Interaction	Blaise spoke to her daughter Salima
G-Genre		Verbal communication

The meaning:

Be alright (v) means people stay strong and keep pushing we'll be alright (Webster's dictionary)

The influence:

Blaise's efforts to comfort Salima during her emotional distress over Abby's illness demonstrate the profound psychological effects of **empathy** and **emotional support** during times of pain. While Salima is experiencing emotional pain due to worry and sadness, Blaise's response highlights the human need for **emotional connection** when dealing with distressing circumstances.

Emotional Pain and Psychological Support

Emotional pain, like the sadness and worry Salima feels, can often be as intense as physical pain. Psychological research shows that emotional suffering triggers similar areas of the brain as physical pain, emphasizing how deeply it can impact one's well-being (Eisenberger & Lieberman, 2004). When Blaise hears Salima's **sad voice** over the phone, it becomes clear that her emotional pain is significant. The sadness in her voice

is an auditory cue that communicates her emotional state, prompting Blaise to respond with care.

Blaise's effort to **reassure** Salima shows the importance of **social support** in alleviating emotional pain. Research on emotional regulation suggests that **empathetic listening** and providing reassurance can significantly reduce anxiety and sadness (Cutrona & Russell, 1990). By acknowledging Salima's pain and offering comfort, Blaise is attempting to ease her emotional burden, reminding her not to dwell too deeply in sadness and worry.

The Impact of Emotional Communication

The exchange between Blaise and Salima also underscores the impact of **emotional communication**. When Salima expresses her **sadness and worry** through her voice, she is, in essence, sharing her emotional pain with Blaise, seeking **comfort and validation**. Blaise's response reflects the role of close relationships in managing emotional distress. His ability to recognize the emotional weight in her voice and attempt to **alleviate** it speaks to the importance of **non-verbal cues** in emotional communication.

Furthermore, this interaction highlights the role of **supportive dialogue** in coping with emotional pain. Blaise's reassurance is not only about trying to calm Salima's worries but also about providing her with a sense of security and emotional stability. **Reassuring language**, in this context, functions as a form of **emotional balm**, helping to soothe Salima's psychological distress.

Emotional Resilience and the Role of Reassurance

While Salima is in a vulnerable emotional state, Blaise's effort to remind her not to **worry too much** reflects the process of building **emotional resilience**. Emotional resilience refers to the ability to adapt to stressful situations and recover from negative emotional experiences. In offering reassurance, Blaise is helping Salima to maintain a more **balanced emotional state**, allowing her to manage her sadness without being overwhelmed by it.

By encouraging Salima not to dwell too much on Abby's illness, Blaise is helping her to **regulate her emotional response**, a key factor in resilience. Emotional regulation strategies, like **cognitive reframing** and **positive reassurances**, can reduce the intensity of negative emotions such as sadness and worry (Gross, 1998). In this case, Blaise is encouraging Salima to focus on **hope** and **positivity**, rather than becoming consumed by her sadness, a critical step in fostering emotional recovery.

Blaise's attempt to comfort Salima during her emotional pain illustrates the profound influence of **emotional support** in dealing with distress. Salima's sadness, conveyed through her voice, highlights the real and tangible nature of **emotional pain**. Blaise's reassurance, on the other hand, demonstrates how **empathetic listening** and **positive reassurance** can alleviate emotional distress, helping to build emotional resilience. This interaction underscores the importance of emotional communication in relationships, where offering comfort and **support** can significantly ease the burden of psychological pain.

Like

The concept of "like" is a fundamental emotional response, expressing enjoyment, approval, or agreement towards something or someone. It is a feeling that

drives individuals to desire or seek out particular experiences or objects. As an expressive speech act, "like" conveys a psychological state of **enjoyment** or **favorability**. It reflects a personal preference or inclination, often motivated by subconscious processes.

Psychological Basis of "Like"

Susie Neilson (2018) explores the underlying mechanisms of attraction and preference, suggesting that human perception and emotional responses extend beyond conscious awareness. She states that "when it comes to being stared at, like many other things we feel or know instinctually, our systems are detecting things far beyond our conscious gaze." This insight implies that the feeling of liking something or someone is not always a rational or conscious decision; rather, it can be driven by deeper psychological mechanisms that respond to stimuli in ways we may not fully understand.

The **instinctual and emotional nature** of liking aligns with its role as an expressive speech act, where the speaker communicates enjoyment, approval, or desire. When someone expresses that they "like" something, they are not merely describing a passive observation but are conveying a positive emotional response that influences their actions and decisions.

Expressive Speech Acts: The Role of "Like"

Within the framework of **expressive speech acts**, liking is a form of communication that reveals the speaker's emotional state. It involves asserting that something is **enjoyable**, **agreeable**, or **desirable**. In the context of this analysis, "like" represents an internal, subjective reaction to external stimuli, and the speaker's utterance reflects a personal evaluation of that experience.

The expression of liking, in this sense, is an important social tool. It allows individuals to share their preferences, form connections with others based on common interests, and express approval or validation. For instance, when someone says, "I like this," they are not only indicating their personal enjoyment but are also inviting others to acknowledge or possibly share in that enjoyment.

Desire and Tendency

The feeling of "liking" something often leads to a **desire** to engage with it further. Liking something goes beyond mere approval; it can spark a deeper inclination or tendency toward a particular action. This is where "like" transcends being just an emotional response—it becomes a **motivator** for behavior. People tend to seek out experiences or objects they enjoy, creating a positive feedback loop where their emotional response reinforces their behavior.

For example, when someone feels an attraction to a particular activity or person, they are more likely to pursue it or engage with it more frequently. The **emotional satisfaction** derived from liking something drives further interaction, shaping preferences and habits over time. This aligns with the idea that liking something not only signifies enjoyment but also implies a **desire to do or have** that thing, as mentioned in the analysis.

The act of liking, as an expressive speech act, represents a **fundamental human experience**—the enjoyment or approval of something or someone. Rooted in both **instinctual** and **conscious** processes, liking reflects a person's emotional state and often leads to a desire for further engagement. Whether it is a fleeting preference or a more

deeply ingrained inclination, the feeling of liking shapes how individuals interact with the world around them. Through the lens of speech acts, "like" is not only a statement of approval but also an expression of **emotional connection** and **motivation**, influencing both personal choices and social interactions.

"I love it. And the music is gorgeous. I keep humming it when I get home." "Only you," Blaisesaid, smiling. Salima loved to sing and could sing almost anything.		
S-setting and Scene	Setting	New York - Franch A Perfect Life - Chapter 2. 2014
P-Participant	Speaker Listener	Salima - Blaise
E-Ends	Purpose	Blaise is very fond of music and singing
A-Act	Content	Salima told Blaise that she loves music and singing very much
K-Key		She spoke enthusiastically
I-Instrument		Oral speaking
N-Norm	Interaction	Salima spoke to Blaise
G-Genre		Verbal communication

The meaning:

Love (v) means an interesting feeling of deed affection (Webster's dictionary).

The influence:

Music plays a powerful role in shaping emotional experiences, and for Salima, it becomes a source of joy and emotional release. The ability of music to evoke positive emotions and enhance mood is well-documented in psychological studies, and in Salima's case, it not only brings her happiness but also serves as a medium through which she can express herself.

Emotional Influence of Music

Music has a profound effect on human emotions, often eliciting feelings of **joy**, **relaxation**, and **happiness**. For Salima, music acts as a catalyst for positive emotional experiences, allowing her to find **joy in her day** through singing. Research suggests that music activates the brain's **reward system**, releasing dopamine—a neurotransmitter associated with pleasure and satisfaction (Zatorre & Salimpoor, 2013). This neurological process may explain why Salima feels a sense of joy and contentment when she engages in music and singing.

The simple act of listening to or performing music can **transform emotional states**, making even the most ordinary moments feel more enjoyable. For Salima, this emotional shift is clear: music allows her to **laugh and be happy**, channeling any negative energy into a creative outlet.

Music as a Form of Self-Expression

Beyond its ability to evoke joy, music serves as a powerful medium for **self-expression**. Salima's talent for singing enables her to communicate her emotions and personality in a way that words alone may not capture. Singing allows her to express her inner feelings and thoughts, aligning her emotional state with her creative output. This

aligns with research suggesting that music and singing provide individuals with a way to express their **authentic selves**, fostering emotional well-being (Gabrielsson, 2011). Through music, Salima can tap into her own **emotional reservoir**, transforming her inner experiences into outward expressions of joy and happiness. Singing becomes not just an enjoyable activity, but a **therapeutic practice** that helps her manage emotions, process feelings, and connect with her own sense of identity.

The Joy of Music and Social Connection

Another significant aspect of music is its ability to **connect people** on an emotional level. While the analysis focuses on Salima's personal experience, music often acts as a social bridge, allowing individuals to share emotions with others. In many cases, singing can create communal bonds, fostering a sense of unity and shared emotional experience. This is important in understanding how Salima might not only be experiencing individual joy but also **strengthening social connections** through her engagement with music.

The influence of music on Salima's emotional well-being is evident in the way it brings her **joy and laughter**. Through singing, she channels her talent and expresses her emotions, transforming her day into something more **positive** and **meaningful**. Music, for Salima, is more than just a pastime—it is a vital source of **happiness**, **self-expression**, and **emotional fulfillment**. The emotional and psychological benefits of music are clear in her ability to laugh and be happy, demonstrating music's role as a **powerful force** in her life.

Dislikes

Dislike represents a broad negative affective state that influences people's preferences and behaviors. It encompasses a range of negative feelings towards individuals, groups, or objects, and while it reflects a lack of favor or approval, it does not necessarily imply a desire to cause harm. Dislike can arise from various sources, such as envy, perceived unfairness, or a belief that others are inferior. It often guides people's decisions and interactions, shaping their social dynamics and preferences.

The Nature of Dislike

Dislike involves a complex interplay of emotions and cognitive processes. When individuals experience dislike, it may be fueled by feelings of envy or resentment towards others who possess qualities, resources, or attributes that one lacks. This emotion can stem from perceived inequalities or unfairness, where individuals may view others as having an advantage or privilege that they themselves do not. Such feelings can manifest as **contempt**, where individuals regard others as inferior or unworthy.

According to Ubaidillah (2021), "Hate speech is not only about shared knowledge but also desires and hatred. The purpose of hate speeches is to give the addressee the knowledge unknown before and make them want something never thought of and feel something." This perspective highlights the power of negative emotions, such as dislike and hatred, to shape perceptions and actions. Hate speech often aims to incite negative feelings and desires, further amplifying the impact of dislike.

Psychological Perspectives on Dislike

Unnes (2016) provides insight into the psychological dimensions of dislike, noting that "the psychological conceptualization of hate and dislike was simply a matter of degree of negativity (i.e., hate falls on the end of the continuum of dislike) or also morality (i.e., hate is imbued with distinct moral components that distinguish it from dislike)." Dislike and hate exist on a continuum of negative emotions, with hate representing a more intense and morally charged form of dislike. Research by Petrus (2022) supports this view, showing that "hated attitude objects were more negative than disliked attitude objects and associated with moral beliefs and emotions."

This continuum suggests that while dislike reflects a general negative affect, hate involves a more profound level of negativity and is often associated with moral judgments. The distinction between dislike and hate is not merely about intensity but also about the underlying moral and emotional dimensions.

Dislike and Its Emotional Impact

Dislike can manifest in various ways, from subtle aversions to overt hostility. It often involves a sense of rejection or aversion, where individuals consciously or unconsciously distance themselves from the disliked entity. This negative feeling can influence social interactions, decision-making, and overall well-being. While dislike does not inherently involve a desire to harm, it can create barriers and contribute to social conflicts.

Dislike is akin to an **allergy** or aversion, where individuals experience a persistent and often irrational negative reaction towards certain people, objects, or situations. This aversion can lead to avoidance behaviors and impact social dynamics. It can also be characterized by a **rejection** of certain attributes or qualities that individuals find undesirable or threatening.

Dislike is a multifaceted negative affective state that influences people's preferences and behaviors. It arises from a combination of emotional and cognitive factors, including envy, perceived unfairness, and contempt. While dislike is less intense than hate, it can still have significant psychological and social impacts. Understanding the nature of dislike and its implications helps illuminate the complexities of human emotions and interactions, highlighting how negative feelings can shape perceptions and behaviors.

"She was very upset about the shooting at UCLA." "Who isn't?" Blaise knew that her daughter shared her own concerns about violence on campuses and gun control (Blaise – Salima, New YorkCh. 1 – 2014)		
S-setting andScene	Setting	New York A Perfect Life - Chapter 6. 2014
P-Participant	SpeakerListener	Blaise Simon
E-Ends	Purpose	Blaise is still afraid of her previous married life
A-Act	Content	Blaise's disappointment with her life
K-Key		She spoke sadly
I-Instrument		Oral speaking
N-Norm	Interaction	Blaise spoke to Simon
G-Genre		Verbal communication

The meaning:

Upset (v) means make (someone) unhappy, disappointed, or worried: Webster's dictionary, concerns about (v) means to relate to: be about (Webster's dictionary)

The influence:

Dislike in the context of personal loss and betrayal can significantly affect individuals' emotions and actions. In this case, Blaise's intense negative emotion is demonstrated through her response to a deeply distressing situation. Blaise's strong feelings of dislike and anger are directed towards the individual responsible for the tragic incident involving her husband. This situation illustrates how dislike can evolve into more complex and intense emotions, such as hatred and resentment, especially when connected to personal trauma.

Blaise's Reaction to Personal Loss

In the narrative, Blaise's reaction to her husband's death is characterized by profound **dislike** towards the circumstances and the person responsible for the shooting. Her strong emotions are rooted in the sense of betrayal and injustice she feels due to the actions of someone she perceives as irresponsible. This form of dislike transcends mere aversion and enters the realm of deep-seated anger and resentment.

Blaise's inability to take direct action, such as firing the individual herself, compounds her feelings of helplessness and frustration. This lack of agency enhances her emotional response, as she is forced to grapple with her grief and anger without the opportunity for direct retribution. The situation emphasizes how **dislike** can be intertwined with other intense emotions, including **guilt** and **sadness**, especially in the aftermath of a tragic event.

Emotional and Psychological Impact

Dislike in this context is not just a simple negative feeling but a complex emotional response that affects Blaise's psychological state. The sense of **betrayal** and **injustice** she experiences heightens her negative emotions, leading to a broader sense of disillusionment. The emotional turmoil stemming from her husband's death and the subsequent shooting incident profoundly influences her behavior and outlook.

Dislike and Its Psychological Roots

Blaise's feelings of dislike are deeply rooted in her personal experience and emotional response to the tragedy. As noted in psychological research, intense emotions such as hate and dislike can arise from perceived injustices and personal losses. This situation reflects how **dislike** can evolve from a negative affective state into more complex emotional reactions, shaped by individual experiences and psychological factors.

Blaise's reaction to her husband's death highlights the multifaceted nature of **dislike** and its intersection with other intense emotions. Her strong feelings of aversion and resentment towards the responsible individual underscore the depth of her emotional pain and the complexity of her psychological response. Understanding these emotions provides insight into how personal loss and perceived betrayal can shape individuals' feelings and behaviors, revealing the intricate ways in which dislike manifests in response to traumatic experiences.

“You’re sleeping with her, aren’t you? She’s much too old for you.” “In the first place, she’s not old. And in the second, I’m not sleeping with her. She’s an extremely famous woman, and an icon all over the world. The last thing she’d want is a little schoolteacher like me,”.		
S-Setting and Scene	Setting	New York A Perfect Life - Chapter 8. 2014
P-Participant	Speaker Listener	Simon Liz
E-Ends	Purpose	Simon hopes his mother understands the state of his relationship with Blaise
A-Act	Content	Simon explains his relationship status to Blaise to his mother Liz
K-Key		She spoke softly
I-Instrument		Oral speaking
N-Norm	Interaction	Simon spoke to Liz
G-Genre		Verbal communication

The meaning:

Not sleeping with (v) means not to have sex with (someone) (Webster’s dictionary)

The influence:

Dislike often manifests not only as an aversion to a person or situation but also as a response to uncomfortable emotional dynamics within relationships. In this instance, Simon’s feelings of discomfort and the need to clarify his relationship with Blaise to his mother, Liz, reveal the intricate interplay between **dislike** and interpersonal tensions.

Simon’s Discomfort and Need for Clarification

Simon’s discomfort arises from his mother Liz’s **fear** and **dislike** of his professional relationship with Blaise. Liz’s fear likely stems from misunderstandings or preconceived notions about the nature of Simon’s interactions with Blaise. Her emotional response generates tension and discomfort for Simon, who feels compelled to address and alleviate her concerns. This situation highlights how **dislike** and fear can create emotional strain in relationships, leading individuals to engage in defensive or clarifying behavior.

Impact on Simon’s Emotional State

Simon’s response to his mother’s fear and **dislike** reveals his own discomfort and frustration. The need to assert that his relationship with Blaise is purely professional indicates his desire to distance himself from any negative implications that Liz’s fears might suggest. This situation underscores the psychological impact of **dislike**, not only on the person who holds the negative feelings but also on those who are affected by them.

Psychological Dimensions of Dislike

In psychological terms, **dislike** can manifest through interpersonal dynamics, influencing how individuals communicate and interact with one another. Liz’s fear and subsequent **dislike** of Simon’s professional relationship with Blaise create a context

where Simon feels the need to defend himself. This defensive behavior reflects how **dislike** can lead to complex emotional responses, such as **anxiety** and **frustration**, particularly when it affects significant personal relationships.

Interpersonal Dynamics and Dislike

The dynamics between Simon and his mother highlight how **dislike** can complicate interpersonal relationships. Liz's fear and dislike create a scenario where Simon feels obligated to clarify and reassure, which adds an extra layer of emotional tension. This scenario exemplifies how **dislike** can influence not just individual feelings but also the overall interaction between people, affecting communication and emotional well-being.

Simon's need to explain his professional relationship with Blaise in response to his mother's fear and **dislike** underscores the multifaceted nature of negative emotions in interpersonal contexts. The situation reveals how **dislike** can create discomfort and lead to defensive actions, illustrating the broader impact of such emotions on personal relationships and communication. Understanding these dynamics offers insight into how **dislike** can shape interactions and influence emotional experiences within familial and professional relationships.

Joy

Joy is a profound emotional experience that transcends mere happiness, characterized by an intense and transformative sense of elation and contentment. This extraordinary feeling of joy can significantly influence one's life, guiding choices and shaping personal experiences. Joy is often seen as a boundless reservoir of positive emotion that, once tapped into, can deeply impact an individual's well-being and decision-making processes.

Joy as a Transformative Experience

True joy is not just a fleeting moment of happiness; it represents a deep and lasting state of emotional fulfillment. It requires a form of complete surrender, akin to the feelings of love, where one fully immerses oneself in the experience. This immersive quality of joy can be compared to the emotional depth one feels when making choices that align closely with their desires and values. Joy often arises from the realization of significant achievements, personal milestones, or moments of profound satisfaction, highlighting its transformative potential in shaping one's outlook on life.

The Biological Basis of Joy

From a physiological perspective, the experience of joy is linked to the release of neurotransmitters such as dopamine and serotonin in the brain. These chemicals are associated with feelings of pleasure and satisfaction, playing a crucial role in the emotional response to positive stimuli. For example, the act of screaming with happiness or expressing joy through laughter can be attributed to the heightened activity of these neurotransmitters, which contribute to the sensation of extreme pleasure and contentment.

Joy and Its Psychological Impact

The emotion of joy extends beyond immediate pleasure to have a profound effect on psychological well-being. It is often triggered by exceptionally good or satisfying experiences, such as witnessing success or achieving personal goals. This form of joy is not merely about experiencing happiness but also about the deep sense of pleasure and fulfillment that accompanies significant life events or personal victories.

Joy in Decision-Making and Life Choices

The influence of joy on decision-making is substantial. When individuals experience profound joy, they are more likely to make choices that reflect their values and passions. This state of joy can act as a guiding force, leading individuals to pursue goals and opportunities that align with their personal sense of fulfillment. The decision-making process influenced by joy often results in greater satisfaction and a more authentic alignment with one's true desires.

Joy is a multifaceted emotion that encompasses a deep sense of happiness and satisfaction, influenced by both biological and psychological factors. It represents a transformative reservoir of positive emotion that can shape life experiences and decision-making processes. Understanding the nature of joy, including its physiological basis and psychological impact, provides insight into how this powerful emotion contributes to overall well-being and personal fulfillment.

"I love knowing about what you do," he said, smiling at her. But he knew the flip side of the coin now too, all the rigors that went with it.

S-setting and Scene	Setting	New York A Perfect Life - Chapter 8. 2014
P-Participant	Speaker Listener	Simon - Blaise
E-Ends	Purpose	Simon knew what Blaise to do in her job
A-Act	Content	Simon listened to Blaise's experience
K-Key		He spoke gently
I-Instrument		Oral speaking
N-Norm	Interaction	Simon spoke to Blaise
G-Genre		Verbal communication

The meaning:

Love (v) means affection based on admiration, benevolence or common interest: (Webster's dictionary). Simon listened carefully when Blaise told him about her job

The influence:

Blaise's enthusiastic declaration about his work being his passion reflects a profound sense of joy and fulfillment. When Blaise communicates with such fervor, it reveals his deep emotional connection to his activities, illustrating how joy can be an intrinsic motivator. This expression of joy is more than just a personal feeling; it manifests through his enthusiastic communication, which resonates strongly with those around him. Joy, in this context, is not only a personal experience but also a powerful communicative force that can influence others.

Impact on Simon

Simon's admiration for Blaise is significantly influenced by Blaise's visible joy and enthusiasm. The joy that Blaise expresses through his passionate declaration creates a compelling and engaging atmosphere. This emotional authenticity not only highlights Blaise's satisfaction and happiness but also amplifies Simon's admiration. Simon's enhanced respect and admiration for Blaise stem from the emotional impact of Blaise's joyful expression. It underscores how joy, when expressed genuinely, can foster a deeper appreciation and admiration from others.

Psychological and Emotional Dynamics

The joy exhibited by Blaise has a notable psychological impact on Simon. The positive emotions that Blaise conveys through his passionate expression can evoke similar feelings in Simon, reinforcing his admiration. This interaction demonstrates how the joy of one individual can influence the emotional state and perceptions of others. Blaise's joy, characterized by enthusiasm and satisfaction, creates a ripple effect that enhances Simon's admiration and respect for him. This illustrates the interconnectedness of emotional experiences and their capacity to affect interpersonal relationships.

Blaise's enthusiastic communication of his passion reflects a deep sense of joy, which significantly influences Simon's perception of him. The genuine expression of Blaise's joy not only reveals his personal fulfillment but also enhances Simon's admiration. This dynamic highlights the power of joy as an emotional and communicative force, demonstrating how positive emotions can profoundly impact relationships and influence others' perceptions. Through Blaise's authentic joy, Simon's respect and admiration are amplified, illustrating the influential role of emotional expression in shaping interpersonal interactions.

Sorrow

Sorrow is a profound emotional state characterized by deep distress, often arising from loss, disappointment, or misfortune. This intense feeling encompasses a range of negative emotions, including sadness, regret, and deep grief. Unlike general sadness, sorrow reflects a more significant emotional depth and impact, particularly following the loss of something or someone cherished. It is a state that influences the behavior of the person experiencing it, often leading to changes in mood and actions due to the overwhelming nature of the emotion.

Expressions of Sorrow

Condolence, as defined by Moghaddam (2012:5), involves expressing sympathy and providing support to those who have suffered a loss. It is an acknowledgment of grief and an empathetic gesture towards those in mourning. Condolence serves to offer comfort and solidarity during times of sorrow, reinforcing the communal aspect of grieving.

Lamentation, as explained by Austin (1975), represents a passionate expression of grief or sorrow, often manifested through music, poetry, or song. It is a profound form of mourning that can involve vocal expressions of regret and sadness, such as weeping or wailing. Lamentation embodies the intense emotional response to loss, serving as a means for individuals to externalize and process their sorrow.

Psychological Impact of Sorrow

Sorrow, as an intense emotional experience, can lead to significant psychological effects. It often results in profound feelings of emptiness, sadness, and hopelessness. This depth of emotion can overshadow one's ability to maintain self-control and can lead to behaviors driven by intense grief, including revenge or extreme withdrawal. According to R. Pies (2008) in *A Brief Spiritual History of Sorrow and Depression*, the prolonged experience of sorrow can be nearly unbearable, with the individual struggling to accept or escape from deep-seated sadness. This emotional state can consume an individual, leading to a persistent sense of despair and emotional numbness.

Sorrow is a powerful and profound emotional state that reflects deep distress and grief, often following significant loss or misfortune. It encompasses a wide range of negative emotions and influences the behavior of those experiencing it. Through expressions such as condolence and lamentation, individuals navigate and communicate their sorrow, seeking comfort and understanding. The psychological impact of sorrow can be profound, leading to intense feelings of sadness and hopelessness that affect one's overall well-being. Understanding and acknowledging the depth of sorrow can help in addressing its emotional and behavioral consequences, providing support and empathy to those in need.

“They said she had meningitis. I called the hospital, and they wouldn’t let me talk to her. They said she was sleeping. I never got to say goodbye to her, Mom.” Her voice was raw, and a chill ran down Blaise’s spine.		
S-setting and Scene	Setting	New York A Perfect Life - Chapter 4. 2014
P-Participant	Speaker Listener	Blaise - Salima
E-Ends	Purpose	Salima was very sad and wanted to complain about all her sadness to her mother Blaise
A-Act	Content	Slima explained to Blaise's mother about what happened to Abby
K-Key		She spoke sadly
I-Instrument		Oral speaking
N-Norm	Interaction	Salima spoke to Blaise
G-Genre		Verbal communication

The meaning:

Said (v) means to express in words, to state as opinion or belief: Webster’s dictionary, Talk (v) means to convey information or communicate in any ways: Webster’s dictionary, Salima said fearfully about Abby's illness.

The influence:

Sorrow is a deep and profound emotional response to significant distress, often characterized by sadness, fear, and anxiety. In the context of Salima's reaction to Abby's illness, sorrow manifests through intense emotional responses to the perceived danger

and potential outcomes of the situation. Salima's feelings of sadness and fear highlight the profound impact that distressing events can have on an individual's emotional state.

Emotional Impact on Salima

Salima's reaction to Abby's illness exemplifies the powerful effect of sorrow on an individual's psyche. The imminent danger and uncertainty surrounding Abby's health evoke a strong sense of sadness and apprehension in Salima. Her emotional response reflects the deep concern and anxiety that often accompany situations involving loved ones facing serious challenges. The fear of potential loss and the sadness of witnessing a loved one in distress contribute to Salima's profound sense of sorrow.

Psychological Response to Sorrow

The intense sorrow experienced by Salima as a result of Abby's illness underscores the psychological impact of such distressing circumstances. The combination of sadness and fear can lead to heightened emotional distress, affecting one's overall mental well-being. Salima's reaction illustrates how sorrow can influence emotional states, leading to feelings of helplessness and deep concern for the well-being of a loved one.

Salima's profound sorrow in response to Abby's illness highlights the deep emotional impact that such distressing situations can have. Her feelings of sadness and fear reflect the intense emotional response to the danger facing Abby. Understanding the nature of sorrow in this context provides insight into the emotional challenges faced by individuals dealing with significant distress, emphasizing the need for empathy and support during such difficult times.

Apology

Apologizing is a behavioral act grounded in self-awareness and social norms. Individuals express apologies in various ways, influenced by cultural norms, situational contexts, and personal styles. According to L.B. Sirwan (2017), apologies are crucial for maintaining verbal politeness; failing to apologize after committing an offense can be perceived as impolite.

Apologies in Pragmatic Study

In the field of pragmatics, apologies are categorized within speech act theory. Searle (1969) classifies apologies as expressive speech acts because they convey the speaker's emotional state. Specifically, an apology communicates the speaker's sorrow and regret for having caused offense to the listener or reader.

Historical Context and Definition

The use of the verb "sorry" to express regret or seek forgiveness dates back to the late 16th century, with early instances found in the writings of Thomas Nash. An apology involves expressing regret for a past action or statement and can also be seen as a request for forgiveness. It serves to acknowledge mistakes or inappropriate behavior, whether it is for a simple error or a lapse in temper.

Goffman's Perspective

Goffman (1967) describes apologizing as a form of remedial work aimed at rectifying a situation. The process of apologizing entails several key aspects:

acknowledging that the action was wrong, committing to avoid repeating the behavior in the future, and offering some form of repair or compensation for the harm caused. In summary, apologizing is an essential aspect of social interaction, reflecting cultural norms and personal accountability. It serves not only to express regret but also to repair relationships and restore social harmony.

“I’m sorry, Simon,” Eric said sincerely. “I know she babied her, and they had a very closerelationship, so it’s hard to make changes. And it’s very soon.		
S-setting andScene	Setting	New York A Perfect Life - Chapter 5. 2014
P-Participant	Speaker Listener	Eric - Simon
E-Ends	Purpose	Eric tells Simon that Blaise treats Salima like a baby
A-Act	Content	Eric gave Simon an understanding of Salima's parenting style
K-Key		Eric spoke softly
I-Instrument		Oral speaking
N-Norm	Interaction	Eric spoke to Simon
G-Genre		Verbal communication

The meaning:

Say sorry (v) means: feeling sorrow or sympathy (Webster’s dictionary)

Know (v) means to perceive directly; have direct cognition of (Webster’s dictionary).

Eric gave Simon an understanding about Salima

The influence:

Simon was significantly motivated to address and rectify the ineffective parenting patterns that Blaise and Abby imposed on Salima. His concern was driven by the realization that Salima was being treated in a manner that stunted her growth and independence, akin to how one might treat a child rather than a mature individual. Simon's intervention was aimed at altering these misguided approaches to ensure that Salima received the appropriate support and guidance needed for her development.

4.2 Finding

The analysis of the speech acts produced by the main characters has yielded clear and comprehensible results. This section details the data related to commissive speech acts, which encompass expressions of pleasure, joy, pain, like, dislike, sorrow, and apology. Commissive speech acts are characterized by the speaker’s commitment to a future action or directive. Specifically, these findings illustrate how the speaker issues commands or requests, guiding the listener to fulfill specific actions or responses.

Percentage of Acts of Expressive in the novel ‘A Perfect Life’ By Danielle Steel

Types of Speech Act	
Expressive : Searle/Yule Theory	Total Number
Pleasure	1 (0.55 %)
Pain	12 (6.63 %)
likes	29 (16.02 %)
Dislike	92 (50,83%)
Joy	7 (3.86 %)
Sorrow	18 (9.94%)
Apologize	22 (12.15%)

5. Conclusion

Based on the analysis of the data, several key conclusions can be drawn. This study primarily focused on examining speech acts, with a specific emphasis on expressive communication functions as portrayed by the main characters in Danielle Steel's *A Perfect Life*. The research analyzed various categories of expressive speech acts, revealing distinct patterns in how emotions and sentiments are conveyed throughout the novel. The findings include the following frequency of occurrences: *Sorrow* was expressed in 18 instances, *Apology* in 22 instances, *Like* in 29 instances, and *Dislike* in 92 instances. Interestingly, the study found a lower frequency of speech acts related to positive emotions, such as *pain*, *joy*, and *pleasure*, compared to the more negative expressions. Among all the expressive speech acts analyzed, *Dislike* emerged as the most dominant, appearing far more frequently than any other category. This overwhelming prevalence of *Dislike* highlights a significant thematic trend in the novel, emphasizing the pervasive presence of negative sentiment and dissatisfaction in the characters' emotional experiences. Such a finding suggests that the narrative is largely framed within a context of discontent and emotional conflict, further reinforcing the novel's overarching exploration of complex human emotions.

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THE SYMBOLIC MEANING OF COLORS IN *HARRY POTTER AND THE DEATHLY HALLOWS*

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Received: 2024-07-10

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This study examines the symbolic meanings of colors in *Harry Potter and the Deathly Hallows* by J.K. Rowling, utilizing archetypal criticism and Carl Jung's theory of archetypal symbols. Through a qualitative analysis, the research explores how color functions as a tool for conveying deep thematic elements, enhancing the narrative, and reflecting the emotional and psychological states of the characters. Colors such as red, gold, green, black, white, and blue are shown to symbolize various abstract concepts, including friendship, bravery, immortality, power, love, and death. For instance, red and gold are associated with Gryffindor House values like courage and friendship, while green symbolizes both dark power and the protective love of Harry's mother. Black is linked to death and darkness, and white signifies purity and sacrifice. By investigating these symbolic associations, the study reveals how Rowling employs color as a narrative device to enrich the reader's understanding of the characters' journeys and the larger themes of good versus evil, sacrifice, and the pursuit of truth. This research highlights the significance of color symbolism as an integral part of the storytelling in the Harry Potter series, providing deeper insights into the novel's thematic layers and the psychological motivations of its characters.

Keywords: *colors; Harry Potter; symbolic meaning.*

1. Introduction

There are many symbols scattered through the globe. However, symbols are not just merely described as “red means stop” in a traffic light or “uniform makes you a student”. In fact, symbols can be anything around us as long as it represents something else. For example, basic shape can symbolize the characteristic of a person. Square usually symbolizes an organized, logical, and hardworking person who likes structure and rules; while circle symbolizes person, who has lots of sympathy and consideration for others (Commagreens, 2009). For instance, blue usually symbolizes person who is reliable, sensitive, and always makes an effort to think of others; while purple usually symbolizes artistic and unique person (Parikh, 2011). Symbols also has strong relation with literature (Kotler and Keller, 2017). Authors of literary works usually use specific symbols based on what they see, what they feel, and the information that they get in reality. Thus, readers can guess and think about the representation of the symbols

embedded in it. Similarly, there are many symbols reflected in Harry Potter by J. K. Rowling.

In J.K Rowling's "Harry Potter and the Deathly Hallows", color symbolism plays a significant role in enhancing the narrative and deepening the themes of the story. The use of colors throughout the novel is not random but carefully chosen to convey specific meanings, emotions, and symbolism.

2. Literature Review

2.1 Archetypal Theory

Complements symbolism theory by identifying universal symbols and patterns recur across different cultures and literary works. Drawing from Carl Jung's concept of archetypes, this theory helps identify symbolic motifs in "Deathly Hallows" that resonate with readers on a subconscious level. By recognizing archetypal symbols such as the hero's journey or the battle between good and evil, scholars can explore the deeper layers of meaning embedded within the narrative (Jung, 1964).

2.1.1 Archetypal Criticism

Archetypal literary criticism is a type of analytical theory that interprets a text by focusing on recurring myths and archetypes (from the Greek *archē*, *beginning* and *typos*, *imprint*) in the narrative, symbols, images, and character types in literary works. As an acknowledged form of literary criticism, it dates back to 1934, when classical scholar Maud Bodkin published *Archetypal Patterns in Poetry*. While Frazer's work deals with mythology and archetypes in material terms, the work of Carl Gustav Jung, the Swiss-born founder of analytical psychology, is, in contrast, immaterial in its focus. Jung's work theorizes about myths and archetypes in relation to the unconscious, an inaccessible part of the mind. From a Jungian perspective, myths are "culturally elaborated representations of the contents of the deepest recess of the human psyche: the world of the archetypes."

2.1.2 Archetypal Symbol

Jungian archetype consists of mythological themes, projected outside, creating myths and symbols. De Coster (2010) argues that archetypes are visual symbols or energetic imprints that exist in our psyches. Jung believes that symbols are combined together with the archetypes and the collective unconscious and they are recognized as the language of the soul (Adamski, 2011). According to Chirila (2011), the archetypes become symbols, capable of entering into dialogue with the psyche and providing insight into the deeper representing behind their presence. Jung defines the symbols as a 'living thing' expressing 'something that cannot be characterized in any other or better way', but may yet arouse historical, philosophical, 'intellectual or aesthetic interest' (Bradshaw and Storm, 2013). According to Jung, the concept of collective unconsciousness is all the same everywhere in all individual, no matter if the people have different culture.

3. Research Method

The researcher uses archetypal criticism to conduct the study since the object of the analysis is still included in the archetypal analysis. Moreover, the researchers analyse the object of the study using Archetypal Symbols theory by Carl Jung. Thus, based on that theory, the researchers only focus on the colors that have symbols

presented in the novel and finding out how they represent archetypal symbols. In this study, the Symbolic Meanings of Colors in Harry Potter and The Deathly Hallows (2007) are selected as the primary data. The research design, the presentation of data, the data collection as well as the analysis procedures are all in line with the concept of Creswell in qualitative research method (Creswell, 2012).

4. Discussion

In exploring *The Symbolic Meaning of Colors in Harry Potter and the Deathly Hallows*, the researchers delve into how J.K Rowling uses color to convey deeper themes and motions, enriching the narrative and character acts. This section presents several key colors and their symbolic meanings, illustrating how they enhance the storyline.

Data 1:

Red and Gold Representing Friendship

“Three times a week they were allowed to write letters home, although they could only use the dictation quill. Harry, Ron, and Hermione, however, were not seen to write any letters, as they had no one to write to; the Weasleys were all at the Burrow, awaiting news, and the only person who might have been interested in Harry’s survival, if not his welfare, was dead.” (Rowling, 2007:6).

Red and gold are the colours of the Gryffindor House, where Harry Potter and his friends, Ron and Hermione, reside. These colours symbolize bravery, friendship, and heroism. They often represent the struggle against dark forces and the positive values fighting for truth. One example of this is when Harry, Ron, and Hermione continue to support each other in their struggle against dark forces, enduring tough times, and facing dangers together. Although there are no specific quotes linking friendship with the colours of red and gold, the presence of these colours always symbolizes Gryffindor House and the values they represent, including friendship, bravery, and solidarity (J.K. Rowling:2007).

Data 2:

Gold Representing Immortality and High Value

“I open at the close. He had barely finished saying it when the Snitch fluttered to life in his palm. It had happened. He could see its tiny golden wings fluttering as it struggled to escape his grip. Almost....like a heartbeat....and then he knew. The Snitch had to be passed to him by his Seeker’s hand. That was what was written inside the Snitch: I open at the close.” (Rowling, 2007:7).

The golden Snitch bequeathed to Harry by Dumbledore is not only valuable physically but also carries deep symbolic meaning. Gold represents high value and immortality, as this Snitch holds the secret of the Resurrection Stone, one of the Deathly Hallows, symbolizing eternal life.

Data 3:

Gold Representing Wealth

"The light from the passageways and torches was blindingly reflected off heaps of gold, silver, and precious gems piled in golden goblets; gold was as common as iron in the Muggle world."

(J.K. Rowling, 2007:26).

This quotation illustrates how gold in Gringotts symbolizes extraordinary wealth, with piles of gold so vast that it appears as common metal in the Muggle world.

Data 4:

Red and Gold Representing Heroism

"The sun was rising properly now; there was a warm golden glow over everything: The slashed-up canvas of the tent, the trees, the river. Harry looked out over the river and felt extraordinarily peaceful. The dawn, the countryside seemed to be held in a gentle golden embrace; the cold hard sense of the city had vanished." (Rowling, 2007: 19).

In "Harry Potter and the Deathly Hallows," the theme of heroism and the values of Gryffindor, represented by the colours red and gold, are strongly portrayed, even though there are no direct quotes associating these colours with heroism. However, there are several moments where the main characters, especially Harry, Ron, and Hermione, demonstrate bravery and heroic actions. One typical example is when they courageously face danger to fight against dark forces and protect those they love. Although there are no specific quotes explicitly linking the colours of red and gold with heroism, the presence of these colours always reflects Gryffindor House and values such as bravery, honesty, and heroism.

Data 5:

Red Representing colors of Gryffindor and Slytherin Houses

"The Great Hall was decked out in the Slytherin colors of green and silver to celebrate Slytherin's winning the house cup for the seventh year in a row. A huge banner showing the Slytherin serpent covered the wall behind the High Table. The Gryffindor table was the noisiest of the four tables, but Harry, Ron, and Hermione were not celebrating." (Rowling, 2007: 31).

In the novel "Harry Potter and the Deathly Hallows," the color of red is more dominantly associated with Gryffindor House. This color symbolizes bravery, strength, and spirit that are characteristics of Gryffindor members. Gryffindor House is represented by the colors red and gold.

Data 6:

Red Representing Blood

"His mother's voice echoed in his head: 'Use my blood, Harry.....Use my blood.'" (Rowling, 2007: 34).

This quote refers to the moment when Harry remembers his mother's words, reminding him that her blood used in Harry's protection provides a powerful shield against Voldemort. Lily Potter's blood, given willingly to protect Harry, possesses a strength that surpasses ordinary magic because it is driven by limitless maternal love.

Data 7:

Green Representing Dark Power

"The green light flashed around the room and she dropped like a puppet with her strings cut." (Rowling, 2007:32).

The colour of green in this quote is a visualization of the Killing Curse, one of the most deadly Unforgivable Curses. It shows how dark magic is visually represented in the series.

Data 8:

Green Representing Love and Power

Love : *"The last enemy that shall be destroyed is death."*
(Rowling, 2007:35).

In this context, eternal love (such as Lily Potter's love for Harry) overcomes death. Green is often associated with Lily Potter, who has green eyes, and her love is Harry's ultimate protection.

Power : *"There is no good and evil, there is only power and those too weak to seek it."* (Rowling, 2007).

Voldemort, who is often associated with the color of green (in the form of the Killing Curse), sees power as something neutral, illustrating how power can be used for either good or evil.

Data 9:

Green Representing Horcrux

"The green eyes found the black, but after a second, something in the depths of the dark pair seemed too vanish, leaving them fixed, blank and empty." (Rowling, 2007:32).

This occurs when Harry witnesses Voldemort killing Snape. The Killing Curse is tied to the Horcruxes because the curses using Voldemort's split are intrinsically linked.

Although the color of green is not explicitly stated to represent Horcruxes, it is implied through the frequent associations of the Killing of Curse's green light with Voldemort's actions and his fragmented soul.

Data 10:

Black Representing Death

"Harry looked down at the black stone. It had cracked down the vertical line representing the Elder Wand, and across the circle that signified the Resurrection Stone. The triangle representing the Cloak of Invisibility remained intact. The stone in the ring lay in two pieces,

fragments of the letters still discernible: Peverell. Harry picked it up, and looked around at the great stone walls that had witnessed centuries of birth, life, and death.” (Rowling, 2007:24).

The black stone, which is the Resurrection Stone, symbolizes death. The black color of the stone reinforces the theme of death, especially because the Resurrection Stone has the ability to summon the shadows of those who have died.

“The black mist had spread across the clearing. Voldemort stood with his Death Eaters, waiting. The moment had come.” (Rowling, 2007:32).

Here, the black mist that envelops the place and Voldemort standing with his Death Eaters symbolize death and the impending darkness. The black color is used to create an atmosphere of fear and death.

Data 11:

Black Representing Darkness

“The last enemy that shall be destroyed is death.” (Rowling, 2007:16).

A great black serpent, glittering with droplets of rain, lay coiled on the gravestone, its eyes flickering, a long tongue issuing from its mouth. This quote, which describes Nagini, Voldemort’s snake, in a dark and foreboding manner, highlights the association of black with danger serpent symbolizing the darkness and menace that Harry and his friends face.

Data 12:

Black Representing Dark and Gloomy Atmosphere

“The crooked, cobbled streets were muffled and misted with falling snow. He could see dark shapes moving through the mist, see them groping their way toward him, and he raised his wand and muttered, ‘Muffliato!’ (Rowling, 2007:34).

This quote captures a scene filled with darkness and gloom, with the mist and dark shapes contributing to a foreboding atmosphere. The use of the word “dark” enhances the sense of unease and danger.

Data 13:

White Representing Harry’s Pure Intentions

“But he understood at last what Dumbledore had been trying to tell him. It was, he thought, the difference between being dragged into the arena to face a battle to the death and walking into the arena with your head held high.” (Rowling, 2007:34).

Harry is reflecting on the difference between being forced into a difficult and potentially deadly situation (like being dragged into an arena) and willingly facing it with courage and dignity (walking into the arena with his head held high).

Data 14:

White Representing Truth about the Deathly Hallows

“Of course it is happening inside your head, Harry, but why on earth should that mean it is not real.” (Rowling, 2007:34).

The quote emphasizes that the experiences and understandings we have, even if they occur in our minds, still have significant reality and impact. It is a reminder that our subjective reality has power and meaning, even if it is not physical or visible to others.

Data 15:

White Representing Purity and Holiness

“A wide, open space, bright and clean, a place full of soft, white light.” (Rowling, 2007:35).

The bright and white environment at King’s Cross can be seen as a representation of Purity and Holiness. Harry has performed the purest and most selfless act by sacrificing himself to save others, and the place he finds himself in after the sacrifice reflects this.

Data 16:

Blue Representing Depth and Mystery

“The ice cracked. Harry plunged into the freezing water. It was dark and blue, fathomless and icy. The cold was agony; it attacked him like fire. His brain itself seemed to be shivering, his eyes swam in his head, and he felt his wet robes dragging him back to the surface.”
(Rowling, 2007:19).

In this scene, the cold and blue water symbolizes the depth and mystery of the task Harry faces. The depth and mystery are also reflected in the fact that the Sword of Gryffindor only appears when it is most needed, revealing the secrets of very old and powerful magic.

“The bluebell flames they had used for warmth in the tent seemed to dance and flicker with more vigor, casting long, shifting, shadows on the walls. There was something oddly mesmerizing about them, a kind of hidden depth and ancient magic that seemed to whisper secrets as they burned.”– (Rowling, 2007:21).

In this scene, the blue flames from the bluebell fire symbolize depth and mystery, creating an atmosphere filled with ancient magic and hidden secrets. This illustrates how the color blue can evoke a sense of depth and mystery, as if it holds stories and secrets waiting to be revealed.

Data 17:

Blue Representing Truth and Order

“The sky was a clear, pale gray. The sun had risen just high enough to flood the garden in front of the cottage with a golden light, which was

broken by the dark shadows of bushes. A little stream ran through the garden, reflecting the cloudless blue sky overhead.”
(Rowling, 2007:20).

The blue sky can be seen as representing the clarity and truth that Harry and his friends are seeking. Xenophilius Lovegood, despite his eccentricity, is dedicated to uncovering the truth about the Deathly Hallows and the deeper order of the magical world. This scene subtly ties the clear blue sky to the pursuit of truth and the establishment of a larger order.

Data 18:

Blue Representing Peace and Harmony

“Above this was a clear, deep-blue sky. The late August sun was warm but not scorching, and a slight breeze ruffled the leaves of the trees. It was a perfect day for a wedding.” (Rowling, 2007:8).

The quote describes the atmosphere at Bill and Fleur’s wedding. The clear, deep-blue sky symbolize peace and harmony amidst the time of war and uncertainty. This moment gives Harry and his friends a break from the conflict they are facing and allows them to enjoy peace and happiness for a short while.

“Harry opened his eyes. He was lying on the bed in the bright blue room at Shell Cottage. The ocean’s murmur was louder than before, and from a half-open window came the smell of the sea, mixed with a faint floral fragrance.” (Rowling, 2007:8).

In this scene, the bright blue room at Shell Cottage provides Harry with a sense of calm and recovery after the trials he has faced, The blue color here symbolizes the peace and harmony that Harry finds in this sanctuary, far from the dangers that constantly threaten him.

Data 19:

The Color of Silver Representing Magical Power

“From the tip of his wand burst the silver doe. She landed on the office floor, bounded once across the office, and soared out of the window. Dumbledore watched her fly away, and as her silvery glow faded he turned back to Snape, and his eyes were full of tears.”
(Rowling, 2007:8).

Although this quote does not explicitly mention that the color silver symbolizes magical power, the description shows that Patronus as a strong and protective silver creature.

5. Conclusion

This study sheds light on the symbolic meaning of colors in *Harry Potter and the Deathly Hallows*, illustrating how colors function not only as aesthetic elements but also as significant markers of identity, emotion, and narrative progression. Through a detailed analysis of color symbolism, it becomes evident that colors serve to reinforce

key themes within the text, such as the struggle between good and evil, personal growth, and the emotional journey of the characters. Just as expressive speech acts convey deep emotional states in literature, the strategic use of color in J.K. Rowling's work conveys layers of meaning, offering readers a deeper understanding of the characters' experiences and the novel's broader moral and philosophical messages. In particular, colors like red, green, and gold are consistently tied to concepts of courage, death, and power, while darker shades such as black and gray symbolize despair, danger, and the loss of innocence. These symbolic associations contribute to the rich tapestry of the narrative, providing a visual complement to the emotional and moral complexities explored throughout the novel. Ultimately, this study highlights the power of color as a subtle yet profound narrative tool in shaping both the plot and the reader's emotional engagement with the story.

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FEMINISM IN SUZANNE COLLINS' NOVEL *THE HUNGER GAMES*

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Received: 2024-07-10

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This study explores the feminist themes embedded within Suzanne Collins' *The Hunger Games*, focusing on the character of Katniss Everdeen as a symbol of resistance and empowerment. The research aims to analyze the different types of feminism manifested in the novel, examining how Collins challenges traditional gender roles and societal expectations through her protagonist. The study applies sociology of literature approach, which considers the social context and implications of literary works, and utilizes feminist theories, including liberal and radical feminism, to interpret Katniss's journey. The findings suggest that Katniss embodies both liberal and radical feminist ideals, using her defiance of oppressive authority to fight for personal freedom and gender equality. Katniss's actions, from assuming the role of family provider to resisting the Capitol's control, exemplify the themes of self-determination, independence, and the rejection of traditional gender norms. The portrayal of Katniss as a resourceful and brave figure, often adopting traits typically associated with masculinity, reveals the novel's critique of gender stereotypes and its call for a more inclusive understanding of strength and leadership. Ultimately, *The Hunger Games* serves as a powerful narrative for discussing feminism, challenging the boundaries of gender roles, and highlighting the potential for individual actions to spark social change.

Keywords: *feminism; feminist ideals; feminist theory; societal norms*

1. Introduction

Gender is a characteristic inherent in men and women that is constructed socially and culturally (Fakih, 2012: 8). The concept of gender produces two dichotomous categories, namely femininity, which is inherent in women, and masculinity, which is identical to men. Most people interpret the concept of gender by connecting the characteristics inherent in humans. Men are depicted as tough, strong, rational, manly, and powerful. Meanwhile, women are known to be soft, beautiful, emotional, and nurturing (Mustikawati, 2022). Gender is a distinction between men and women in roles, functions, rights, and conduct that is influenced by traditional norms, societal values, religion, and patriarchal culture, all of which contribute to men and women being treated unequally. Gender differences are not actually a problem as long as they do not result in gender inequality. However, in its practice, gender differences have resulted in gender inequality, especially for women (Fakih, 2012: 12).

In media and society, the presence of female roles often highlights the vulnerable and emotional side of women, reinforcing the notion that women are inherently weak or unstable. This one-dimensional portrayal not only limits women's agency and autonomy but also perpetuates harmful stereotypes that undermine their true capabilities.

Feminism advocates for a more balanced representation of women that recognizes their struggles, strengths, and achievements. It emphasizes the importance of showcasing women in a multidimensional light, highlighting not just their vulnerabilities but also their resilience, intelligence, and courage. By acknowledging and celebrating the diverse experiences and talents of women, feminism aims to empower women and challenge societal expectations that confine them to narrow roles and labels.

Today, many writers worldwide are using literature as a powerful medium to challenge gender norms and address the various forms of inequality faced by women. Through their works, these writers aim to dismantle stereotypes, advocate for gender equality, and amplify the voices of women who have long been marginalized or silenced. By shedding light on the complexities of women's experiences and the pervasive nature of gender inequality, these literary works serve as catalysts for social change and empower women to embrace their true worth and potential.

Literature work is the expression of artistic and imaginative facts as a manifestation of human life and society through language as a medium, which has a positive impact on human life or humanity. Kartikasari & Suprpto (2018: 3) stated that literature is the manifestation of the life of the soul, which is incarnated through writing or written language that describes or reflects events in the life of society or members of society. In line with Long (2008: 11), literature is the expression of life through words of truth and beauty. Literature is a written record of the human spirit, ideas, emotions, and aspirations. This is history, and the only history of the human soul. In short, literature is the result of human creative activities in expressing their appreciation through language. Literature is a record of things that the writer has seen, experienced, thought about, and felt in life.

Novel is one of the literary works that is still developing. By blending imagination with reality, writers infuse their works with profound truths, effectively dramatizing human connections and interpersonal dynamics. As Al-Ma'ruf, and Nugrahani (2017) mentioned, novels capture human experience, serving as a nuanced reflection of society's intricacies. Through the artful crafting of fiction, creators articulate profound insights, shedding light on the profound intricacies of the human condition. Thus, the novel emerges not merely as a work of literature but as a profound exploration of the human psyche, unveiling the complexities of our existence and offering poignant reflections on the tapestry of life itself.

The Hunger Games not only resonates with readers through its engrossing storyline and well-developed characters but also serves as a vehicle for exploring powerful themes, including resilience, sacrifice, and the complexities of power dynamics. Particularly noteworthy is its portrayal of feminist ideals embodied by the protagonist, Katniss Everdeen, whose strength, agency, and defiance challenge traditional gender roles.

In the dystopian world of Panem, ruled by President Snow, the annual Hunger Games serve as a brutal reminder of the Capitol's control over the twelve impoverished districts. Katniss Everdeen, the protagonist, inadvertently becomes a symbol of

resistance and hope through her defiance of the Capitol's oppressive rule. Her courage and refusal to conform inspire a spirit of rebellion among the oppressed populace, sparking a movement against the authoritarian regime. The novel portrays a story of survival, defiance, and the power of individual actions to challenge and change oppressive systems.

Feminism extends beyond mere rhetoric and activism. It is intricately woven into the fabric of various forms of mass media, including literary works such as novels. Suzanne Collins' seminal work, *The Hunger Games*, stands as a testament to the influence of feminism in shaping narratives and challenging societal norms. Through the lens of literature, feminism emerges as a dynamic force that transcends the confines of traditional activism, offering a nuanced and compelling perspective on gender equality and empowerment.

The research objectives are to find out the types of feminism embodied by the main character, Katniss Everdeen, and how feminism is portrayed in the novel *The Hunger Games* by Suzanne Collins.

2. Literature Review

2.1 Sociology of Literature

Literature presents a picture of life, which is a social reality. In this sense, life includes relationships within society. Between society and individuals, people, and events that occur in a person's mind. However, the events that occur in a person's mind, which frequently become material for literature, are a reflection of a person's relationship with other people or with society and develop certain social attitudes or even trigger certain social events. Damono stated that sociology of literature is an approach to literature that considers social aspects and uses text analysis to determine its structure, which is then used to understand more deeply the social phenomena that exist outside literature (Al-Ma'ruf and Nugrahani, 2017: 134).

In the perspective of sociology of literature, literary works can be viewed as products of society, as a means of representing reality in society. The sociology of literary works is considered a development of the mimetic approach proposed by Plato, which understands literary works in relation to reality and social aspects of society. This view is driven by the fact that the existence of literary works cannot be separated from the social realities that occur in society (Wiyatmi, 2013: 8).

2.2 Novel

A novel is a long piece of prose that contains a series of stories about a person's life and the people around him, highlighting the character and nature of each character (Sugiyono & Maryani, 2008). In line with Kosasih, a novel is an imaginative work that tells the entirety of the problematic lives of one or several characters. Imaginative works are not just imaginary stories but an imagination produced by the author based on reality or a phenomenon that can be seen and felt (Sanjaya et al., 2022). The essence of a novel extends beyond mere entertainment. It serves as a mirror, reflecting the complexities of the human condition and the myriad challenges inherent in the human experience. Each character, meticulously crafted by the author, embodies a unique set of traits, motivations, and struggles, allowing readers to empathize with their joys, sorrows, triumphs, and failures. Through these characters, a novel transcends the boundaries of fiction to offer profound insights into the depths of the human psyche and the nuances of interpersonal relationships.

2.3 Feminism

Feminism in general is a discussion about the patterns of social relationships between men and women, as well as the rights, status, and position of women in the household and public sectors. Feminism believes that society promotes men and women inequally. Brunell and Burkett explained that feminism is a social movement, political movement, and ideology all working toward the same goal: defining, building, and achieving gender equality in the political, economic, personal, and social arenas (Andestend, 2020). The primary aim of feminism is to elevate the position and degree of women so that they are equal to the position and degree of men. Feminism is a movement of women to reject everything that is marginalized, subordinated, and degraded by the dominant culture, both in the political and economic fields and in social life in general (Raharjo & Nugraha, 2022: 49).

Feminism is not a single thought but has many varieties, whose emergence and development often mutually support, correct, and deny previous feminist thoughts (Tong in Wiyatmi, 2012: 19). Tong and Botts (2018) categorized various kinds of feminism into ten types: liberal, radical, Marxist/Socialist, Women of Color Feminism in the US, Women-of-Color Feminism on the World Stage (Global, Postcolonial, and Transnational), psychoanalytic, care-focused, ecofeminism, postmodern, and Third Wave, and queer feminism.

3. Research Method

The research design is qualitative, utilizing the novel *The Hunger Games* by Suzanne Collins as the data source, translated into Indonesian and published by Gramedia Pustaka Utama. The data, comprising words, dialogues, sentences, and passages from the novel, is collected through in-depth reading and note-taking. The main instrument is the researcher, with note-taking serving as an additional data collection tool. The data analysis involves selecting, organizing, and analyzing relevant data based on the study's objectives and problems using sociology of literature approach, culminating in the presentation of findings on the concept of feminism and drawing conclusions from the analyzed data (Creswell, 2010).

4. Discussion

4.1 The Types of Feminism Emerged in the Novel

4.1.1 Liberal Feminism

Liberal feminism emerged as a form of resistance to injustice and oppression. In line with Jaggar (1983: 184), liberal feminists believe that every person has the liberty to seek their own definition of self-fulfillment. In the novel, values that should be protected by the government, such as freedom and human rights, are actually ignored by the Capitol government. This then led to a resistance carried out by Katniss.

One example of repressive actions carried out by the Capitol is that the Capitol considers all forms of criticism of the government as a rebellion, as narrated in the following passage:

“When I was younger, the things I said about District 12 and the people who are in control over us, Panem, from a far away place called the Capitol genuinely scared my mother. Ultimately, I realized that this kind of conversation would only lead to more problems for us. So that no one could hear what was going through my mind, I bit my tongue and put on a detached, cold face.” (Collins, 2009: 13)

The passage discusses the oppressive regime of the Capitol in the novel, highlighting how any form of dissent or criticism is equated with rebellion. The protagonist's experience reveals the fear and surveillance that pervade Panem, leading individuals to self-censor to avoid consequences. The Capitol's ruthless enforcement of the Hunger Games reinforces its power and control over the districts, instilling fear and compliance. The annual games serve as a tool for the Capitol to assert dominance and suppress dissent, perpetuating a cycle of fear and oppression. Katniss's rebellion can be seen as a liberal feminist challenge to the Capitol's authoritarian rule, symbolizing resistance against systemic inequality and the erosion of individual agency.

As the flames of rebellion within her intensify, she bravely challenges the oppressive government during the climax of the deadly games. With unwavering courage, she defies the Capitol's decree by daringly confronting the game makers and devising a plan with Peeta to disrupt the established rules. In a bold move, she proposes consuming poisonous berries to ensure the Games end without a victor, signalling her defiance against the regime and her determination to resist its power.

"Yes, they must have a winner. The entire situation would collapse in the faces of the Gamemakers if there was no winner. The Capitol would have failed them. Perhaps even put to death, slowly and painfully, as the cameras aired it on every television in the nation. If Peeta and I both died, or at least they believed we would... -...The funny thing is that I didn't consider how my actions would affect the Capitol when I was spitting those berries in the arena, my only thought was how to fool the Gamemakers." (Collins, 2009: 375-376, 390)

Katniss cleverly outwits the minds of the Capitol and the fearsome President Snow with her audacious prank, leaving them fuming with disbelief and frustration. As the tension escalates in the treacherous arena of the Games, Katniss fearlessly seizes control of her own fate, boldly defying the ruthless demands of the Gamemakers. By ingeniously utilizing the berries to outsmart the Capitol, she emerges as the fearless commander of her own destiny, a beacon of indomitable will in a sea of darkness where others seek to manipulate and control her every move.

4.1.2 Radical Feminism

Radical feminism advocates for the idea that individuals should be free to embody a spectrum of traits, whether deemed masculine or feminine, without being confined by societal expectations (Tong, 2018). By encouraging men to explore and embrace their feminine qualities without fear of judgment, society can cultivate a more inclusive and diverse understanding of masculinity. Similarly, granting women the freedom to delve into their masculine facets.

In the novel, most of the time, Katniss behaves masculine rather than feminine, as she should be according to her gender. The inner conflict within Katniss Everdeen is palpable as she grapples with societal expectations. Instead, as a female, she embraces masculinity by being a man of the house, being resourceful, not caring about fashion or the beauty of external looks, and being passionate about being strong. Her refusal to embrace feminine traits elucidates her fierce determination to uphold a facade of strength and resilience.

"Prim, let go of me," I snapped at her harshly, because this made me upset and I didn't want to cry. Later tonight when they re-air the election show, everyone will remember my crying, and I will be labeled an easy target. Weak person. I don't want to give them that satisfaction. "Let go!" (Collins, 2009: 31)

By harshly snapping at her sister, Prim, and demanding to be let go, Katniss exhibits a stoic demeanor rooted in self-preservation. Her fear of being perceived as weak is underscored by her belief that shedding tears could render her an "easy target" in the perilous arena of the Hunger Games. The meticulous portrayal of Katniss' reluctance to exhibit her emotions functions as a tough characterization, highlighting her strategic mindset and the calculated nature of her actions to navigate the treacherous circumstances she finds herself in.

Masculinity asserts a rigid code of behavior that dictates men must suppress their emotions and vulnerabilities in order to exude a facade of stoic strength. This societal expectation places immense pressure on men to uphold a tough and unyielding persona, often at the expense of their emotional well-being. Rooted in the notion that men are the designated protectors for both themselves and their loved ones, this traditional view of masculinity perpetuates harmful stereotypes and restricts individuals from expressing their true selves authentically.

4.2. The Portrayal of Feminism in the Novel

4.2.1 Katniss as Rebellious and Brave Character

Stamper (2012: 32) mentioned that the pursuit of freedom defines and directs the masculine, who cuts through any and all obstacles to seek freedom. Katniss faces a challenging life in Panem after her father's death in a mine accident, taking on the role of provider for her family by hunting, despite it being illegal. The district is surrounded by an electrified barrier, but at times, it is deactivated, allowing people to enter the forest to hunt. This act of defiance against the Capitol reveals Katniss' determination to survive and provide for her family, highlighting her resilience and resourcefulness in the face of adversity.

"Now, this fence is as quiet as a rock. I deflated my stomach and pushed myself half a meter beneath the loose section of the fence. The breach had been there for years, but it was hidden beneath bushes. There are a couple loose parts in this fence, but this one is the closest to the home, so I almost always enter the woods through it." (Collins, 2009: 11)

Crossing the barrier is against the rules, but Katniss is willing to take the risk to provide for her family. She risks her life to keep them alive. She defies authority every time she goes into the forest to hunt.

"Although trespassing and entering the forest is considered illegal and hunting without a permission can be severely punished, many people are willing to take that risk if they have a gun. But most people don't have the courage to go out with just a knife." (Collins, 2009: 12)

Through the passage, most people do not have the courage to go hunting. It shows that Katniss is one of the only few people who are brave enough to go hunting in the

forest. Her decision to travel alone in the wilderness demonstrates her independence and bravery. Take a solo trip to the center of the woods with only the essentials for survival. This act of rebellion across the fence demonstrates her untamed nature and masculinity, which are further developed as the story goes on.

On the third day of training leading up to the competition, Katniss found herself seething with anger at the Gamemakers for neglecting her completely, making her feel invisible and utterly unimportant, like she was no more valuable than a lifeless pig. As narrated below:

“I am furious all of a sudden because they didn't even want to take the time to listen to me while my life was on the line. I'm no more prestigious than a lifeless pig. My cheeks was flaming with wrath, and my heart was racing. I took a dart out of my pocket and pointed it without even thinking toward the judges' table. People scrambled backwards, and I heard yells of surprise. The pig's apple was pierced by my arrow, which caused the fruit to become embedded in the wall behind it. Everyone gave me an unbelieving look.” (Collins, 2009: 115-116)

Feeling ignored and frustrated, Katniss takes matters into her own hands by boldly shooting an arrow, defying the rules and expectations of the Hunger Games. Her rebellious act disrupts the silence and commands attention, leaving the Gamemakers stunned as she exits the room. This defiant move challenges the established order and shows Katniss's refusal to be controlled by their regulations any longer.

4.2.2 Picking Up the Father's Role

A father ought to be the unwavering leader of his family, exhibiting diligence, dedication, and a lack of self-indulgence (Figes, 1986: 136). Katniss defies traditional gender roles and societal expectations by bravely stepping into the roles of both a mother and father after her father's death. She shows strength, nurturing, toughness, and determination in caring for her family when her mother falls into deep sadness. Katniss's actions demonstrate that gender roles should not limit a person's capabilities, showcasing her courage, resilience, and unwavering love for her family. She challenges traditional norms, proving that true leadership transcends gender boundaries and emphasizing the importance of inner strength and perseverance in facing adversity.

“I became the man of the house when Prim was only seven year old, and I was eleven. There is no other way. I go to the market, buy food, cook it as best I can, and make an effort to look decent for Prim and myself. Prim and I would be placed in a community house by the district if it was discovered that my mother was no longer able to take care of us.” (Collins, 2009: 36)

At this point, it is clear that Katniss has completely embraced a more masculine manner. She has assumed the role that the patriarch has historically played in the family, carrying out her late father's responsibilities with courage and authority. She exhibits characteristics usually associated with men, such as taking on the burden of family chores and making decisive decisions, demonstrating a newly discovered strength and independence. Katniss symbolizes perseverance and adaptation through her actions and

manners. She also embodies a solid and powerful presence that resonates with attributes commonly associated with the male figure in society.

4.2.3 Be a Resourceful Person

Stamper (2012: 24) asserts that being resourceful is a characteristic often associated with masculinity. This trait is exemplified in Katniss during her harrowing journey in the Hunger Games arena, where her resourcefulness becomes essential for her survival. Her ability to adapt to her surroundings, makes the most of limited resources, and anticipate potential dangers sets her apart as a formidable contestant.

"The forest helps us to survive, and I traveled farther into it every day. I was committed to feed our family, even though it started slowly. I collected different plants that grew beneath my feet, took eggs from bird nests, caught fish with nets, and occasionally succeeded in shooting a squirrel or rabbit for stew. ... I kept us alive." (Collins, 2009: 61)

From the moment Katniss enters the arena, her resourcefulness is on full display. Drawing on her experience of providing for her family back in District 12, she quickly adapts to her new environment. She forages for edible plants, gathers eggs, catches fish, and hunts small game for sustenance. Her resourcefulness is not just a means of survival but a testament to her unwavering determination to keep her loved ones fed and safe.

4.2.4 Behaving Masculine

Pleck and Sawyer (1974: 101) mentioned that the societal pressure on men to conceal their emotions as a display of toughness underscores the gendered nature of emotional expression. Katniss is described as an example of a survivor. She engages in masculine behavior in almost all of her actions. Her dislike of feminine things is often depicted in the novel. She shows her masculine side in a variety of ways. One of the most obvious signs is how she dresses.

"I swing my legs out of bed and put on my hunting boots. The shoes were made of supple leather that was molded to my foot. I put on trousers, a shirt, and tucked a long dark braid into my hat, then I grabbed my hunting bag." (Collins, 2009: 10)

This has a lot to do with her being the breadwinner for her family, as she has to fill the shoes of her late father. We notice that Katniss often wears masculine attire, mostly pants and shirts. Yet, as we learn later, on some occasions, such as the annual *Reaping*, she wears a dress, although this is not often.

Katniss also does not like to show her emotions and vulnerability. With acts of masculine energy, she builds boundaries around her emotions. Prim attempts to stop her when she makes the decision to replace her sister during participation selection. Katniss in fact feels sad about this. She thinks, however, that she should not cry. To her, crying is a sign of weakness. She is worried that the other participants would find her as an easy target if they remember her crying. The novel often depicts Katniss' desire not to show her vulnerability.

"While sitting on the sofa, I couldn't help but stroke the velvet many times. The touch helped calm me as I prepared myself for the next moment. The time that is given to participants to say goodbye to their

loved ones. I must not feel miserable, then leave this room with swollen eyes and a puffy nose. Crying is not an option.” (Collins, 2009: 43)

Later when she is wounded, Katniss also states that she cannot show weakness because of her wound.

“I believe the cameras are focusing on my face. I can't show weakness because of this wound. In particular, if I need aid. You won't gain help from pity. What can aid you is the audience's admiration for your ability to keep going without assistance.” (Collins, 2009: 200)

5. Conclusion

Suzanne Collins' *The Hunger Games* presents a nuanced portrayal of feminism through the character of Katniss Everdeen, who embodies different aspects of feminist ideologies, particularly liberal and radical feminism. Katniss' actions challenge the traditional gender roles imposed by the oppressive society of Panem. As a strong, independent female protagonist, she defies the Capitol's control and works to protect the freedom and human rights of her people, exemplifying a liberal feminist resistance to systemic oppression. Furthermore, Katniss adopts many traits commonly associated with masculinity, such as resourcefulness, bravery, and emotional stoicism. This defiance of gender expectations reflects radical feminist ideas that reject the societal norms dictating how women and men should behave. Katniss steps into roles typically reserved for men, such as the primary provider for her family and the protector of her sister, demonstrating that leadership and strength are not defined by gender. Through her resourcefulness in the Hunger Games and her refusal to display vulnerability, Katniss redefines the conventional image of femininity. She combines strength and nurturing in ways that blur the lines between masculine and feminine traits, challenging both the Capitol's authoritarian rule and the rigid gender norms of her society. Ultimately, *The Hunger Games* showcases Katniss as a complex feminist character whose journey of survival and rebellion not only critiques oppressive political systems but also explores the fluidity and power of gender identity.

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CATALYSTS FOR SELF-RELIANCE IN *WHERE THE CRAWDADS SING* BY DELIA OWENS

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Received: 2024-07-10

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This research aims to provide an in-depth analysis of self-reliance and its major causes, focusing on the concept proposed by Emerson and other related theories and concepts. The study employs a sociology of literature approach, which is well-suited to examine the social environment of the characters within the literary work. Additionally, the behaviorism perspective is utilized to analyze the behavioral phenomena that arise in relation to self-reliance. According to Savatagi, the causes of self-reliance include social, economic, political, and human agency factors, which set the boundaries for this analysis. Delia Owens' novel *Where the Crawdads Sing* serves as the primary source for this qualitative descriptive study, with additional books and related publications as secondary sources. The findings indicate that Kya's self-reliance is primarily driven by unsupportive social conditions, which prevent her from becoming dependent on others. Instead, these conditions foster a perception of self-reliance that helps Kya develop into a strong, independent individual who does not rely on external help.

Keywords: *behaviorism; independence; self-reliance; sociology of literature*

1. Introduction

Delia Owens' *Where the Crawdads Sing* is celebrated not only for its poignant themes of isolation, resilience, and nature's beauty, but also for its powerful portrayal of self-reliance and independence through its protagonist, Kya. Abandoned by her family at a young age, Kya grows up alone in the Carolina marshlands, where she learns to depend entirely on her own resourcefulness to survive. Her journey showcases the lengths to which she must go to meet her needs in an environment both breathtaking and unforgiving. Isolated from society and denied access to basic resources, Kya's story highlights her resilience as she forages for food, manages her household, and adapts to the natural world around her.

Owens' background as a wildlife scientist, with decades spent researching in Africa and a personal attachment to North Carolina's wilderness, deeply informs her portrayal of nature and survival in the novel. Co-author of three bestselling nonfiction works, including *Cry of the Kalahari*, Owens has won the John Burroughs Award for Nature Writing, and her work has been published in journals such as *Nature* and *The African Journal of Ecology* (Owens, 2020, p. 1). Her academic training—a zoology

degree from the University of Georgia and a Ph.D. in Animal Behavior—greatly influences her writing, blending scientific insight with lyrical depictions of the natural world. Growing up, Owens developed a reverence for nature, nurtured by summers spent hiking in the North Carolina mountains, and she learned to view nature as a lifelong companion. This deep affinity is reflected in her debut novel, set in the richly described Carolina coastal marshlands.

The theme of self-reliance in *Where the Crawdads Sing* also resonates with insights from scholars. Savatagi, Srinivas, and Payyappallimana (2022) argue that self-reliance often stems from individual choices shaped by various social, economic, and personal factors. Kya's social isolation and economic struggles, exacerbated by a lack of community support, serve as key motivators for her self-sufficiency. Her situation underscores the complex interplay between her choices and circumstances as she navigates a life of solitude, determinedly surviving and thriving despite overwhelming odds.

2. Literature Review

Literature should reflect the realities, values, and spirit of the society in which it is produced. He encouraged American writers to draw inspiration from their own culture and environment, advocating for literature that was authentically American. Literature should serve the intellectual and moral development of individuals and society as a whole. He sees literature as a means of educating and uplifting the spirit of the people. This aligns with the sociological perspective that literature can influence and shape societal norms and values. (Emerson, 1993)

The sociology of literature is a distinct field within sociology that examines the social and cultural contexts of literature. Scholars in this field analyze how literature reflects, shapes, and is influenced by social structures, institutions, and historical contexts. It explores questions about the role of literature in society, the social functions of literary works, and how literature interacts with broader social phenomena (Cuddon, 1998).

According to Laurence and Swingewood (1972: 11) in *Sociology of Literature*, Sociology is essentially the scientific, objective study of person in society, the study of social institutions and of social processes; it seeks to answer the question of how society is possible, how it works, why it persists. Further they argue that sociology, literature is preeminently concerned with human's social world, adaption to it, and desire to change in.

Emerson's approach to literature is more philosophical and literary than sociological, his ideas on individualism, nonconformity, and the relationship between the individual and society can provide valuable perspectives for sociologists and scholars interested in examining how literature reflects and influences social and cultural aspects of human life.

Self-reliance emphasizes the idea that individuals should follow their inner guidance and not conform to societal norms or the expectations of others. It encourages to cultivate self-trust and self-confidence, and to avoid relying on external authorities for validation.

Crane et al. (2015) states that self-reliance means living a more self-reliant, sustainable lifestyle with pure freedom by learning from leading experts inside self-reliance mastery. Being injured is one thing, but being injured and not knowing how to take care of it yourself is another. Self-sufficiency refers to an individual's capacity

to rely on their own skills, assets, and discernment to make choices and carry out actions. It implies a state of independence and self-reliance, wherein one isn't heavily reliant on external forces, viewpoints, or aid.

According to Savatagi, Srinivas, and Payyappallimana (2022), in the context of the health system, self-reliance is about the decisions made at the individual level. These decisions are caused by various social, economic, political, and human factors. However, historical perspectives on self-reliance revealed that it is predominantly viewed from a resource availability perspective, which reflects a narrow understanding and application of a complex social construct. Hence, there is a need to expand our analytical understanding of the systemic underpinning of self-reliance in health policy and systems practice. Kloppers (2019) advises against looking consistently outside for security and relying on others to accept us for who we are. When we can accept ourselves as unique and practice non-judgment, we can find security from inner sources.

3. Research Method

The research design is the strategic plan that guides the entire research process, defining the methods, data collection techniques, and procedures for analyzing and interpreting data in a structured and systematic way (Cresswell, 2014). This study employs a qualitative research methodology, chosen for its suitability in exploring the complexities and subtleties of human experiences, perceptions, and behaviors. Qualitative research allows for an in-depth examination of the research topic, providing rich insights that quantitative methods might not capture. Through this approach, the study aims to gain a comprehensive understanding of the subject matter, capturing both the depth and context of participants' perspectives and lived experiences.

4. Discussion

The first cause is when Kya is abandoned by all of her family in the Marsh (the marshlands or swamps of the North Carolina coast where much of the story is set). This matter is surely related to the condition in the quotation below:

When Kya ran to the porch, she saw her mother in a long brown skirt, kick pleats nipping at her ankles, as she walked down the sandy lane in high heels. The stubby-nosed shoes were fake alligator skin. Her only going-out pair. Kya wanted to holler out but knew not to rouse Pa, so opened the door and stood on the brick-'n'-board steps. From there she saw the blue train case Ma carried. Usually, with the confidence of a pup, Kya knew her mother would return with meat wrapped in greasy brown paper or with a chicken, head dangling down. But she never wore the gator heels, never took a case. (Owens, 2018 : 11)

As stated in the above quotation, at one point, Kya realizes that something is wrong with Ma. She observes an anomaly regarding the woman who gave birth to her, namely, Ma is seen wearing gator heels and carrying a case.

The absence of familiar routines and the unexpected elements, such as the blue train case and the alligator skin heels, adds complexity to the theme of abandonment within the story.

MA DIDN'T COME BACK that day. No one spoke of it. Least of all Pa. Stinking of fish and drum likker, he clanked pot lids. "Whar's supper?" Eyes downcast, the brothers and sisters shrugged. Pa dog-cussed, then limp-stepped out, back into the woods. There had been fights before; Ma had even left a time or two, but she always came back, scooping up whoever would be cuddled. The two older sisters cooked a supper of red beans and cornbread, but no one sat to eat at the table, as they would have with Ma. Each dipped beans from the pot, flopped cornbread on top, and wandered off to eat on their floor mattresses or the faded sofa. Kya couldn't eat. She sat on the porch steps, looking down the lane. Tall for her age, bone skinny, she had deep-tanned skin and straight hair, black and thick as crow wings. (Owens, 2018 :14)

In the quoted passage, it becomes evident that Ma has indeed abandoned Kya and her siblings in the Marsh. Kya and the others begin to reminisce about the days when Ma is still present, recalling how she would share jokes, fill their days with laughter, and prepare delicious meals. At that tender age, Kya struggles to comprehend why Ma chooses to leave; she is genuinely unaware of the reasons behind the abandonment.

The second cause after Kya has been abandoned by all of her family in the Marsh is the fact that she has to live alone in the Marsh with no one accompanying her. This matter is surely related to the condition in the quotation below:

Every morning she woke early, still listening for the clatter of Ma's busy cooking. Ma's favorite breakfast had been scrambled eggs from her own hens, ripe red tomatoes sliced, and cornbread fritters made by pouring a mixture of cornmeal, water, and salt onto grease so hot the concoction bubbled up, the edges frying into crispy lace. Ma said you weren't really frying something unless you could hear it crackling from the next room, and all her life Kya had heard those fritters popping in grease when she woke. Smelled the blue, hot-corn smoke. But now the kitchen was silent, cold, and Kya slipped from her porch bed and stole to the lagoon. (Owens, 2018: 35)

In that quotation above, the author describes Kya's morning routine and the absence of her mother, Ma. Every day, Kya eagerly wakes up early, hoping to hear the familiar sounds of her mother's bustling cooking in the kitchen. Ma's preferred breakfast consists of scrambled eggs sourced from their own hens, freshly sliced ripe red tomatoes, and cornbread fritters.

It is part of depicting Kya's survival and the challenges she faces after being abandoned by her family. The detailed description of her morning routine, especially the absence of her mother, Ma, highlights the loneliness and solitude Kya experiences in her daily life. The shift from the comforting sounds and smells of her mother's cooking to the cold and silent kitchen underscores the emotional and practical struggles Kya endures as she navigates the challenges of living alone.

That night, arms folded under her head, she lay on her porch bed, a slight smile on her face. Her family had abandoned her to survive a swamp, but here was someone who came on his own, leaving gifts for her in the forest. Uncertainty lingered, but the more she thought about

it, the less likely it seemed the boy meant her harm. It didn't fit that anyone who liked birds would be mean. (Owens, 2018 : 87)

The quotation above explains that the mention of Kya's family having abandoned her to survive in the swamp reinforces the theme of isolation and self-reliance that runs throughout the novel. It highlights the resilience of Kya as she copes with being left alone to navigate the complexities of the marsh.

The quotation introduces a new character, described as "someone who comes on her own, leaving gifts for her in the forest." This mysterious person seems to have a positive impact on Kya's life, and the gifts left for her create an air of curiosity and wonder.

But just as her collection grew, so did her loneliness. A pain as large as her heart lived in her chest. Nothing eased it. Not the gulls, not a splendid sunset, not the rarest of shells. Months turned into a year. The lonely became larger than she could hold. She wished for someone's voice, presence, touch, but wished more to protect her heart. Months passed into another year. Then another. (Owens, 2018 : 129)

By the quotation above, the author describes the growing loneliness experienced by the protagonist, Kya, as her collection of shells expands. As Kya's shell collection grows, her loneliness also increases. The author uses vivid language to convey the emotional impact of this loneliness, describing it as a pain as large as Kya's heart that resides in her chest. This suggests a profound and visceral sense of isolation.

Kya's desire for someone's voice, presence, and touch reflects her longing for human connection. However, the conflicting wish to protect her heart suggests that Kya fears the potential hurt or abandonment that may come with opening herself up to others. This is connected to the theme of self-reliance. Kya's growing loneliness and the persistent pain she feels highlight her reliance on herself for emotional well-being. Despite her attempts to find solace in nature and distractions like collecting shells, the passage suggests that she is largely dependent on her own resilience to cope with isolation.

The third will be the last factor arises when Kya is forsaken by her entire family in the Marsh, left to navigate its challenges alone. Despite the solitude and lack of companionship, she perseveres, striving to survive and maintain her own well-being. This matter is surely related to condition in the quotation below:

Ma used to soak wounds in salt water and pack them with mud mixed with all kinds of potions. There was no salt in the kitchen, so Kya limped into the woods toward a brackish slipstream so salty at low tide, its edges glistened with brilliant white crystals. She sat on the ground, soaking her foot in the marsh's brine, all the while moving her mouth: open, close, open, close, mocking yawns, chewing motions, anything to keep it from jamming up. After nearly an hour, the tide receded enough for her to dig a hole in the black mud with her fingers, and she eased her foot gently into the silky earth. The air was cool here, and eagle cries gave her bearing.

....

By late afternoon she was very hungry, so went back to the shack. Pa's room was still empty, and he probably wouldn't be home for hours. Playing poker and drinking whiskey kept a man busy most of the night. There were no grits, but rummaging around, she found an old greasy tin of Crisco shortening, dipped up a tiny bit of the white fat, and spread it on a soda cracker. Nibbled at first, then ate five more. (Owens, 2018: 34)

The passage begins with a mention of Kya getting a wound on her foot; Ma's traditional remedies for wounds involved soaking wounds in salt water and packing them with mud mixed with various potions. This excerpt can be interpreted as a part of survival in the context of the novel. Kya's actions demonstrate her resourcefulness and adaptability as she deals with a wound without access to conventional medical supplies. She utilizes her knowledge of nature and the environment around her to treat her injury, seeking out salt water and mud as makeshift remedies.

In the late afternoon, hunger gnaws at her, prompting a return to the shack. Her father's room remains vacant, a sign that he would not likely return for hours. Engrossed in poker and whiskey, he typically occupies himself through much of the night. Discovering an absence of grits, she searches around and comes across an aged, greasy tin of Crisco shortening. She scoops up a small portion of the white fat, spreading it on a soda cracker. Initially nibbling, she soon consumes five more.

She knew it wasn't Chase she mourned, but a life defined by rejections. As the sky and clouds struggled overhead, she said out loud, "I have to do life alone. But I knew this. I've known a long time that people don't stay. (Owens, 2018: 182)

The statement "I have to do life alone" reflects a sense of acceptance and acknowledgment of her self-reliance. The character seems to be coming to terms with the idea that she must navigate life on her own.

The quotation can be interpreted as part of the character's emotional and psychological survival. While it does not directly address physical survival aspects like obtaining food or shelter, it delves into the character's coping mechanisms and mindset in the face of emotional challenges. Survival extends beyond just the physical realm; it encompasses the ability to navigate and endure emotional hardships, loneliness, and the complexities of human relationships. In this passage, the character is confronting and accepting the idea that she may need to face life's challenges, including the transient nature of relationships, on her own. This acknowledgment and acceptance can be seen as a form of emotional resilience and survival.

Kya is completely developing a self-reliant mindset, understanding that she must rely on her own strength to navigate the emotional landscape of her life. This kind of emotional resilience and self-awareness contributes to the broader theme of survival in the novel, showing that survival involves not only external challenges but also internal ones related to emotional well-being and self-discovery.

5. Conclusion

In *Where the Crawdads Sing*, Delia Owens portrays the development of self-reliance through Kya's journey, exploring the profound impact of abandonment and isolation. Kya's forced solitude after being abandoned by her family and shunned by

society drives her to become resilient and resourceful, facing physical and emotional challenges with remarkable independence. Her early experiences—like learning to find food, treat her injuries, and survive in the marshlands—showcase her adaptability and reliance on the natural world for support. Over time, Kya not only learns to survive on her own but also builds an emotional resilience that allows her to navigate the complexities of human relationships and solitude. The novel emphasizes that Kya's survival is as much about her emotional resilience as it is about her physical endurance. Despite her longing for connection, Kya learns to protect herself from the potential heartbreak of relationships, recognizing that she must ultimately rely on her own strength. Her journey illustrates how self-reliance is forged through enduring hardship and loss, yet it is also a path to self-discovery and personal growth. Owens' depiction of Kya's character highlights the multifaceted nature of survival, revealing that true self-reliance encompasses both practical and emotional resilience, especially when faced with a life marked by rejection and solitude.

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MAGICAL REALISM ELEMENTS IN DIANNA WYNNE JONES' NOVEL *HOWL'S MOVING CASTLE*

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Received: 2024-10-15

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This study offers an in-depth analysis of the elements of magical realism in Diana Wynne Jones' novel *Howl's Moving Castle*. The research focuses on specific instances of magical realism, examining their impact on character development, relationships, and personal growth throughout the narrative. Using Wendy B. Faris' theoretical framework of magical realism, this study aims to reveal how fantastical elements shape character interactions and influence readers' perceptions of the genre's unique attributes. A qualitative descriptive method is employed to identify three core elements of magical realism within *Howl's Moving Castle*: the irreducible element, the phenomenal world, and the disruption of time, space, and identity. These components are shown to significantly impact character dynamics and personal transformations, highlighting how magical realism blends reality with myth to explore complex human experiences and social themes. The findings provide valuable insights into the narrative techniques and thematic depth of the genre, enriching the understanding of magical realism's role in literature.

Keywords: *elements; irreducible; magical realism; phenomenal*

1. Introduction

Literature is a broad and complex term that can be understood in many ways, but it generally refers to written or spoken works of art that express ideas, emotions, and experiences through language. Literature encompasses a wide range of creative and intellectual expressions, including fiction, non-fiction, poetry, drama, essays, and more.

Dianna Wynne Jones, a talented writer and novelist from England who was born in 1934. *Howl's Moving Castle* is one of Dianna Wynne Jones' masterpieces which was first published in the United States by Greenwillow and was the runner-up for the annual Boston Globe-Horn Book Award in the children's fiction category. This novel was inspired by a boy named Stepheem who asked Dianna Wynne Jones to write a novel about a moving castle. The novel was inspired by the village of Thaxted, Essex, England, which has a long history from paganism to medieval times. In 2004, Hayao Miyazaki made the animated film *Howl's Moving Castle*, which was nominated for an Academy Award for Best Animated Feature. An English dubbed version was released in the United Kingdom and the United States in 2005, with the voice of Howl played by Christian Bale. The following year, Jones and his novel also won the Children's Literature Association's Phoenix Award, which honors the best children's book

published in the previous 20 years that has not won a major award. Some of Jones' notable works include the Chrestomanci series, the Dalemark series, the novels *Howl's Moving Castle* and *Dark Lord of Derkholm*, and *The Tough Guide To Fantasyland*.

The story of *Howl's Moving Castle* is set in the fictional land of Ingary, where everything follows the rules of fairy tales. Sophie Hatter, the main character, believes that her fate is bad because, as the eldest child, she is considered a failure if she seeks her fortune. But when she accidentally attracts the wrath of the Witch of the Waste, Sophie falls under a curse that turns her into an old crone. The only way to break the curse is to visit the mobile castle of the witch Howl. There, Sophie meets Calcifer, a clever fire demon, and Michael, Howl's student. Sophie then becomes Howl's castle cleaner, and together they face a series of exciting adventures. There are some novels tell about the history, myth, religion and others with some kinds of approaches such as Psychology, Marxism, Feminism, Realism, magical realism and others. One of the literary approaches that widely used now in a novel is a magical realism. Magical realism is no less interestingly with other literary approaches such as feminism and psychology. Magical realism tells about the life of the characters portrayed in real story as like as human daily life in general, but the real combined with elements of magic in it. *Howl's Moving Castle* also depicts the battle between good and evil and the growth of the main character, Sophie, from a lack of confidence to a strong and brave person.

Magical realism comes from two words that are realism and magic. Realism is a rational perspective on reality and magic is worldview acceptance of supernatural things as a prosaic reality. Magical realism involves fusion between real things and fantastic things, or in other words a merger between realism and fantasy. Bowers (2004: 20) defined magical realism that magical realism characterized by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as prosaic reality.

Howl's Moving Castle is one of the stories that is very interesting to research. This story can be enjoyed by all groups of both children and adults. Besides, this story is also very comfortable to read because it has the use of language that is very easy to understand for all ages. Analyzing the elements of magical realism in this novel is of interest. Understanding this aspect can yield significant insights. Throughout the story in the novel, numerous magical elements play pivotal roles, shaping the story's dynamics. After the protagonist gets a curse that turns her into an old woman and goes on a journey to get rid of the curse, she becomes intent on getting a better life and changing into a more positive one. Because of this, she gets a very different ending than before.

This research is going to dig and analyze the magical realism elements in the novel and to describe how magical realism effects the character development, relationship and personal growth of the protagonist of the novel,

2. Literature Review

2.1 Magic

Magic in literature often includes magical elements or wonders that cannot be explained by logic or natural laws. The definition of magic in literature can vary, depending on the context of the story or specific literary genre. Writers often use their imagination and creativity to create magical and enchanting worlds where magic happens. The colorful writing style and detailed descriptions can provide a vivid picture of this magic.

According to Husni (2009: 13), Magic is a conceptual system that affirms the human ability to manipulate natural events, objects, people, and physical phenomena through mystical, paranormal, or other means. mystical, paranormal, or supernatural means. The term may also refer to the beliefs the beliefs of a person claiming such effects, and the beliefs that explain the various events and various events and phenomena within the term. In many cultures, magic is under and in competition with scientific conceptual and religious systems.

Moreover Swannel (1987: 325), magic is the art of influencing by controlling nature or spirits, which involves control of nature or spirits, magic games, and extraordinary or inexplicable effectss. Meanwhile, David Jary and Julia Jary (1999: 283) define magic as an attempt to mobilize supernatural or spiritual agents to achieve certain results through rituals.

Based on anthropologist Bronislaw Malinowski (1925), describes the role magic plays in societies, magic enables simple societies to enact control over the natural environment; a role that is filled by technology in more complex and advanced societies.

From the statement about magic above, it can be said that magic is a system of concepts that recognizes the human ability to effects natural events, objects, individuals, and physical phenomena through mystical, paranormal, or supernatural means. through that, many authors use magic to make stories more interesting, including the story *Howl's Moving Castle*.

2.2 Magical Realism

Magical realism is a literary genre that combines realistic elements with magical or supernatural elements. The term 'magical realism' was first coined by German art critic Franz Roh (1925). The realistic elements in magical realism are often used to comment on social or political issues, while the magical elements are used to explore the mysteries of the human experience.

The genre became popular in Latin America in the mid-20th century, with writers such as Gabriel Garcia Marquez and Isabel Allende. Prose aims to depict a realistic illusion of life, including the environment and characters,

According to Bowers (2016: 18) magical realism as a literary paradigm that allows for the presence of invisible forces in the world, such as dreams, legends, myths, and emotions. The use of magical realism allows for a unique and imaginative exploration of desire and history. Magical realism provides an opening for the magical to fill the space in the reality that is constructed and created in the novel. Magical realism provides an opening for the magical to fill the space in the reality that is constructed and created in the novel. It is a literary genre that blends reality with the supernatural, often blurring the lines between the two. Setiawan (2018: 136) explains that the terms 'magical' and 'realism' are juxtaposed to reflect the inherent condition of alienation in the modern technological environment. He argues that the use of magical realism is a form of resistance to modern rationality.

Faris (2016: 15) defines magical realism as the representation of magical, mystical, or irrational images and notions derived from mythological works. Mythological works, fairy tales, and legends are traditional elements in modern literature. Magical realism is an aesthetic style of genre fiction that incorporates magical elements. The novel contains elements of magical realism, which blend the magical and the real world. One characteristic of magical realism is its ability to evoke irrational

images and notions. Additionally, the novel has issues with its background. The author incorporates storytelling techniques to retell myths and traditional beliefs in their work.

2.3 Magical Realism Elements

According to Faris (2004: 5), magical realism has five elements contained The Irreducible Elements, The Phenomenal World, The Unsettling Doubts, Merging Realms, and Disruptions of Time, Space and Identity. These elements are called defocalization, so called because in the narrative there is magical realism because in the existing narrative magical realism breaks the singularity of perspectives in the text so that the reader's experience becomes diverse.

2.3.1 The Irreducible Element

The irreducible element is core element that makes magical realism as a fiction genre that has magic element. Therefore, the readers difficult arrange the proof to answer the questions about the events and characters in a work. Moreover Faris (2004 :7).The 'irreducible element' is something we cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is, according to logic, familiar knowledge, or received belief. Also Faris (2004: 10) These irreducible elements are all magical elements, for example they can magical sounds, magical objects, magical atmosphere, magical characters, as well as magical events that featured prominently in the story. She also revealed that irreducible elements used in magical realism literary works usually underline certain issues.

2.3.2 The Phenomenal World

The realism in magical realism which distinguishes it from fantasy story. Realistic description creates a fictional that resembles the world we live by using length detail. According to Faris (2004: 14) Realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail. The magical presents in the real world keep the story is not become fantasy that moves the reader from the real world to the fantasy world.

A magic presents in the real world is not something fantastic that appears out of nowhere, but it is a mysterious element that shakes behind the phenomenal world. Phenomenal world which became setting for the magical elements divided into two types, among them are the fact in the text and the fact based on history. Both of them became the anchor in order magic is not fly to be fantastic story.

2.3.3 Unsettling Doubts

The liminal world invites doubt that presents when the reader experience two contradictions understanding (magical and real) for the events. Based on Faris (2004: 17) A third quality of magical realism is that before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts. Present of doubt hold on cultural context of the readers, whether he is familiar with the culture of empirical logic which exiled it with magical logic, or in contrast, if the reader is closer to the culture of magical logic and mystical, so he will not feel awkward in the presence of a magical in the fiction. According to Faris, doubts often triggered by different belief systems which brought together in magical realism. Besides, Faris (2004: 17) Magical realist scenes

may seem dreamlike, but they are not dreams, and the text may both tempt us to co-opt them by categorizing them as dreams and forbid that co-option..

The scene in the magical realism may look like a dream, but they were not dream and the text may stimulate us to categorize them as dreams. Realism magical narrative is almost like bring up possibility to interpreting what they tell as a dream to avoid the interpretation. Besides fade the reader doubts, this strategy also invites them into existence, causing readers have any doubts.

2.3.4 Merging Realms

In the historic cultural level, magical realism often combines/merges the ancient or traditional world (and sometimes primitive) with the modern world. Ontologically, in the text, magical realism combines between magical and material. In general, it combines realism and fantasy. In other words, a lot of magical realism texts "sight happens if you can take yourself between world, the ordinary people world and witches world". Sight of magical realism is in the intersection of two worlds, at the imaginary point in a two-side of mirror that reflects two directions (Faris, 2004: 21).

This way presents different realist and makes magical realism blurring the limits between fact and fiction, another characteristic that puts a magical realism in postmodernism.

2.3.5 Disruption of Time, Space, and Identity

Disruption of Time, Space, and Identity is the fifth and final characteristic of magical realism fiction. According to Setiawan (2018: 155) Things that are modern things become the target of magical realism to bring back the forms of magical forms that are discarded by modernism. For example, in realism, homogeneity in time (hours, days, months) erases the old forms of traditional space. The homogeneity of time is disrupted and replaced with a new time through the magic created in the novel. Also, Faris (2004: 26) Not only reorienting the habit of space and homogeneous time, magical realism also gives rise to a new identity. magical realism actualizes identity into personal multiplicity.

2.2 Definition of Effects

The effects can mean different things depending on the context. In general, it refers to changes or results caused by something. These can be tangible or intangible results of actions, events, processes, or influences. In psychology and sociology, it can describe the influence of social, psychological, or behavioral factors on individuals, groups, or society. This could include how advertising affects consumer behavior or how social norms affect cultural practices.

According to the Merriam-Webster Dictionary (2024), the definition of effect is a change or condition brought about by something else. Thus, the definition in the Merriam-Webster dictionary covers a wide range of meanings that reflect the consequences or results of various actions or circumstances, as well as the power or influence that something has. effects can have different definitions depending on the context in which the word is used. in the general definition, the word effect refers to the change or result produced by a cause or a particular set of conditions. They can be tangible or intangible results of actions, events, processes, or influences. In psychology and sociology, effects can describe the influence or impact of social, psychological, or

behavioral factors on individuals, groups, or society. This could include the effects of advertising on consumer behavior or the effects of social norms on cultural practices.

Based on the Oxford Dictionary (2024), the definition of the word effect is the result of an event or action. The Oxford dictionary describes "effect" as the result or consequence of an event or action, as well as the visible or perceived influence of a thing. Meanwhile, according to the Cambridge dictionary (2024), effect is the visible influence of an action or event. The Cambridge dictionary describes "effect" as the result or consequence of an event or action, as well as the visible or perceived influence of a situation or change.

The definition of effect from all three dictionaries shows that the word is used to describe the result or consequences of an event or action, as well as the influence or power that something has. This definition is important in a variety of contexts, from science and health to business and language. The use of the word "effect" can vary depending on the context and its use in a particular field. However, the core of the definition is about the impact or change produced by a particular stimulus or condition.

3. Research Method

This research follow the design that refers to descriptive qualitative. The most preferable descriptive method to be used is taken from Nawawi (1993: 63) and Leavy (2017). According to Nawawi (1993: 63) that qualitative method as a procedure of problem solving by describing the subject of the research based on the visible facts. Meanwhile (Leavy, 2017) stated that qualitative research methods are methods used to examine the depth of the meaning of values and sub-qualitative approaches in society as well as the meaning-making process. In conclusion, this research has employed qualitative methods as they enable an analysis of the causes and effects discovered in this research. Therefore, this research used a qualitative descriptive method to analyze about magical realism in Dianna Wynne Jones's novel *Howl's Moving Castle*. According to Creswell (1999), the descriptive method in qualitative research is an analytical approach where the researcher approaches the data, uses limited frameworks and interpretations to explain the data, and catalogs information into themes. Therefore, this research was conducted in a descriptive form.

4. Discussion

4.1 Analysis

Through analysis of the novel's characters' words, actions, and thoughts, it was discovered that only three of the five elements of magical realism identified by Faris (2004) were present in the novel, namely irreducible element, the phenomenal world, and disruption of time, space, and identity. The analysis of these elements and how their effects on character development in relationships and personal growth experienced by the novel's characters is provided below.

4.1.1 Magical Realism Element

4.1.1.1 The Irreducible Element

The irreducible element is something that cannot be described using natural rules, logic, or science. In fictitious stories, society accepts this element, despite the fact that it cannot be scientifically explained. In other words, in the irreducible element, incredible events such as magic can be described in such a mundane manner that it looks to be true. This makes it difficult for readers to answer questions regarding the current state of

phenomena and characters in magical realism fiction. As in the novel *Howl's Moving Castle*, multiple quotes were discovered that prove that the novel uses the irreducible element, one of which being the quotation below:

In the land of Ingary, where such things as seven-league boots and cloaks of invisibility really exist, it is quite a misfortune to be born the eldest of three (Jones, 1986: 1).

The quotation above indicates that the world of Ingary is a fictional world with magical artifacts such as "seven-league boots" and an "invisibility cloak" that are believed to exist. In other words, the quotation demonstrates how the world accepts magical components as part of everyday reality, resulting in a fantasy world where magic is a normal part of life.

In addition, there is a magical element that cannot be explained by logic as part of the irreducible element in the novel *Howl's Moving Castle*, namely when there is a castle that moves and emits black smoke, as proven in the following quotation:

A tall black castle suddenly appeared on the hills above Market Chipping, blowing clouds of black smoke from its four tall, thin turrets (Jones, 1986: 1).

The quotation depicts a beautiful sight of a black castle suddenly emerging on top of the hills near Market Chipping, with four tall, slender towers spewing black smoke. This implies a supernatural aspect that cannot be explained by logic or the laws of nature. The castle that moves and releases black smoke is a striking example of the irreducible element in the novel *Howl's Moving Castle*. Although there are no castles in our reality that can move or release black smoke magically, this is recognized as a component of the fantasy world produced in novels that cannot be scientifically explained.

Furthermore, it is known that the owner of the castle is a wizard, where magic is one part of the irreducible element, like in the following quotation:

The next day Sophie helped Martha pack her clothes in a box, and the morning after that they all saw her off on the carrier's cart, looking small and upright and nervous. For the way to Upper Folding, where Mrs. Fairfax lived, lay over the hills past Wizard Howl's moving castle (Jones, 1985: 4).

The term "Wizard Howl's Moving Castle" in the quotation above indicates that Howl is known as a wizard by others around him, as well as the owner of the weird and extraordinary castle described earlier. The fact that the castle is held by a wizard and that the public recognizes it, lends a mystical depth to the story, demonstrating that magical components, particularly irreducible elements, exist in the universe created by this novel.

Aside from Howl, another witch from the story is mentioned in the quotation below, who performs a magical act on Sophie by transforming her into an old grandmother.

"You mean you're the Witch of the Waste? Sophie quavered. "By the way, you won't be able to tell anyone you're under a spell," she said. The shop door tolled like a funeral bell as she left.

Sophie put her hands to her face, wondering what the man had stared at. She felt soft, leathery wrinkles. She looked at her hands. They were wrinkled too, and skinny, with large veins in the back and knuckles like knobs. She pulled her gray skirt against her legs and looked down at skinny, decrepit ankles and feet which had made her shoes all knobbly. They were the legs of someone about ninety and they seemed to be real (Jones, 1985: 17).

The quotation above reveals that Sophie, one of the novel's key protagonists, was the victim of a magical deed committed by a witch known as the Witch of the Waste. Sophie was unexpectedly transformed into an old woman by the witch, who left no explanation. These magical deeds demonstrate an aspect of magic that cannot be explained by logic or scientific understanding, similar to the concept of "the irreducible element" in magical realism. Thus, the witch's actions strengthen the existence of the irreducible element or magical element in the world of this novel.

Furthermore, the presence of Calcifer as a fire demon who can speak in the novel and is tasked with moving Howl's castle also confirms the existence of the irreducible element as in the quotation below:

She reached for the large black pan hanging on the closet wall, in spite of Michael trying to prevent her. "You don't understand," Michael said. "It's Calcifer, the fire demon. He won't bend down his head to be cooked on for anyone but Howl (Jones, 1985: 34).

When Michael tries to dissuade Sophie from cooking with the fire known as Calcifer, he explains that Calcifer has his own will and is only willing to work or follow the directions of the castle's owner, Howl. This demonstrates that in the world of this novel, natural elements such as fire have their own life, intelligence, and volition, reinforcing the idea that magical elements are an inseparable and autonomous component of the universe in the story. Calcifer, a fire demon with his own will, gives a supernatural dimension to the story and verifies the concept of "the irreducible element."

In addition to Calcifer, the moving castle, the existence of witches, and supernatural things that cannot be explained logically, the novel *Howl's Moving Castle* contains scarecrows who live like humans, as per the following quotation:

A turnip face leered at her. She smelled mildew. Against the wide blue sky, a ragged arm ending in a stump of a stick wheeled round and tried to paw at her. It was a scarecrow. It was only made of sticks and rags, but it was alive, and it was trying to come in (Jones, 1985: 63).

The quotation depicts how a seemingly inanimate item, such as a scarecrow, can become alive and frightening. Scarecrows, as we all know, are simple equipment used to deter birds from eating field plants. However, in the novel *Howl's Moving Castle*, these scarecrows can move and behave as if they have a life of their own.

The presence of living rice people in this novel provides a sense of magic and mystery to the story, as well as the importance of distinguishing between inanimate objects and living organisms. Miracles like this, which cannot be explained by logic or science, are taken for granted by the characters and become a part of their daily lives.

Moreover, the irreducible element in *Howl's Moving Castle* effects character development and interpersonal relationships. Sophie's extraordinary transformation from a young girl to an elderly grandmother forces her to face her fears and concerns. Sophie develops courage and independence in her new body, attributes she didn't realize she possessed. These developments help Sophie's personal growth while also improving her relationships with other characters like Howl and Calcifer. Then, Howl, a mysterious and powerful wizard, develops as a character via his interactions with Sophie and their shared magical problems. These experiences demonstrate Howl's humanity, particularly his fragility and ability to love and care for others.

4.1.1.2 The Phenomenal World

The phenomenal world presents normal living in a magical setting. In other word, this element demonstrates how ordinary people may coexist with magical creatures such as witches and incorporate supernatural happenings into their daily lives. In this situation, society accepts the reality of magic and its practitioners without challenging or attempting to comprehend events that defy ordinary logic. This embrace of the unusual as a normal part of their world suggests a harmonious interplay of ordinary and magical aspects. The social system in this fantasy world is unique in that magical aspects are integrated into everyday life, making magic an essential part of people's existence.

The novel *Howl's Moving Castle* contains several quotes demonstrating the presence of aspects of the phenomenal world, one of which is the quotation said: "Her parents were well to do and kept a ladies' hat shop in the prosperous town of Market Chipping." (Jones, 1985: 1)

It describes the normal life of Sophie and her family, as well as the background of daily life in the town of Market Chipping. The social and economic life of society, as depicted by Sophie and her family who run a hat shop in the town of Market Chipping, looks as real as it does in the real world. Even though around them there is the presence of witches and unexpected magical phenomena, people continue to carry out their routines without really questioning the magic that is happening around them. This acceptance indicates a harmonious integration of ordinary and extraordinary elements, creating a unique balance in the fantasy world. By combining aspects of everyday life with unexpected magic, the novel enriches its narrative landscape and reinforces the impression that magic is an integral part of the reality they experience. Thus, the quotation provides significant evidence for the presence of the phenomenal world in the story.

Apart from that, there is quote depicting the characters' daily life in the novel, where they still require food to exist. Sophie and Michael, Howl's students, converse in the castle, as shown in the quotation below:

"I'm afraid there's only bread and cheese," Michael said rather stiffly. "But there's a whole basket of eggs in there!" Sophie said. "And isn't that bacon? What about a hot drink as well? Where's your kettle?" "There isn't one," Michael said. "Howl's the only one who can cook." "I can cook," said Sophie. "Unhook that frying pan and I'll show you." (Jones, 1985: 34).

Sophie shows that even though they are in Howl's castle which is full of magic and magic, basic needs such as food are still important to them in the above quotation.

Even though Michael said that they only had bread and cheese, Sophie still wanted to enjoy more varied foods such as eggs and bacon. When Michael says that only Howl can cook, Sophie shows that she can cook too by offering to cook using the available frying pan. Thus, basic needs such as food and cooking remain part of their daily lives, even though they are in an environment as magical and magical as Howl's castle.

Additionally, some quotations below reinforces the idea that their daily activities still include things like breakfast, lunch, and food preparation. Sophie and Michael are seen sharing the duties of cooking and preparing meals, showing that cooperation and independence in practical matters such as these remain an integral part of their lives within Howl's castle.

They ate bread and cheese, still staring into the distance.” (Jones, 1985: 88)

"Sophie tiptoed about, getting breakfast, hoping Howl would oversleep... Sophie stopped tiptoeing toward the bathroom and watched Howl walk round the dog-man, eating bread and honey and blowing his nose by turns.” (Jones, 1985: 144)

"The dog-man was hungry again. Michael and Sophie decided to have lunch too. Sophie approached Calcifer with the frying pan.” (Jones, 1985: 147)

Aside from the need for food, the interactions between the characters and their surrounding environment also reflect everyday life which is still relevant even though they are in a magical environment, as in the following quotation:

A large, dark man was out there, enthusiastically throwing a red ball towards Howl's nephew, Neil, who was standing with a look of patient suffering, holding a bat (Jones, 1985: 143).

The quotation above depicts a large, dark man enthusiastically throwing a red ball at Howl's nephew, Neil. In this case, a dynamic similar to real life is seen where adults interact with children outdoors. Neil looked patiently waiting, holding back his irritation, while the big man enthusiastically played ball with him. This picture shows that everyday life outside Howl's castle is not too different from life in the real world, even though it is decorated with magical elements.

Thus, through the character's interaction with the surrounding environment, it can be seen that ordinary daily life remains an integral part of the narrative, so that the phenomenal element is proven to really exist in the novel *Howl's Moving Castle*.

4.1.1.3 Disruption of Time, Space, and Identity

In fiction novels, there is usually a disturbance in the dimensions of time, space and identity, where these three elements often change suddenly. For example, what was originally morning can change to evening, or the identity of a character who was previously an adult man suddenly changes to become a child. This seemingly implausible phenomenon is an element of magical realism often found in fictional novels. One clear example of this element is found in the novel *Howl's Moving Castle*.

In the novel *Howl's Moving Castle*, by Diana Wynne Jones, there are elements of magical realism that are clearly visible through the disturbed identity of the main

character, Sophie. At the beginning of the story, Sophie is a young teenager full of hope. However, her identity changed drastically when she was bewitched into an old woman. These transformations reflect fantastical elements that blur the boundaries between reality and imagination. This change is evidenced in the following quotation:

The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic (Jones, 1985: 17).

It shows how Sophie accepts this absurd transformation with surprising calm, because the wrinkled, tanned face of an old woman with thin white hair has become what she expected to see in the mirror. Her yellowish, watery eyes looked sad, reflecting the tragic feelings she felt towards this sudden change.

In the context of magical realism, Sophie's transformation from teenager to old grandmother represents a significant disruption of identity, where the boundaries between age and personal identity become blurred. This reflects a common theme in the genre, where fantastic and magical elements are presented realistically, creating a world where seemingly impossible things can happen. Sophie's transformation not only affects her appearance, but also the way she sees herself and interacts with the world around her, emphasizing how powerful an effects identity disorders are in the novel's narrative.

Apart from Sophie, Howl also experienced identity disorders, where it was discovered that he showed changes in shape and appearance that occurred suddenly and miraculously, as in the following quotation:

When it came into focus again, it was still scarlet-and-gray, but quite a different shape. The dangling sleeves were gone and the whole outfit was baggier. It looked worn and shabby (Jones, 1985: 99).

The quotation above depicts a dramatic change in Howl's appearance; although the colors of the clothes remain red and gray, the shapes become completely different. The dangling sleeves were gone, and the whole outfit looked looser, looking shabby and worn. These changes reflect the disruption of identity experienced by Howl, where form and appearance can change magically and unpredictably, the boundaries of an identity being stable and consistent. This is the emphasis on elements of magical realism in the novel *Howl Moving Castle*, especially the disturbance of identity elements.

Furthermore, it was discovered that there was a form of a dog becoming a human, which turned out to be Howl, as expressed in the following quotation:

He had gingerish hair and a pale, unhappy face. 'Came from Upper Folding!' panted this dog-man (Jones, 1985: 135).

Howl changes from dog to human form in the quotation above. This reflects the disruption he experienced of his true identity, in which he underwent an extreme physical transformation, from animal to human form. This change highlights the complexity of the character's identity in the story, where the boundaries between human and animal form and nature become blurred. In doing so, this emphasizes the ongoing theme of identity disruption in the story.

In addition, when Sophie meets the Waster witch, she notices a significant change in the witch's appearance, reflecting a disruption to her identity. The witch's face

and hair are different from what Sophie remembers, indicating a transformation or disguise, as in the following quotation:

Her face was different. Her hair, instead of being orderly chestnut curls, was a rippling mass of red, hanging almost to her waist, and she was dressed in floating flutters of auburn and pale yellow (Jones, 1985: 123).

Based on the quotation above the Waster witch's appearance was differentiated from what Sophie previously remembered. The distorted face and curling red hair were a far cry from the regular brown curls Sophie was usually known for. Apart from that, the clothes she wore consisted of auburn and pale yellow fabrics that moved in waves, creating a different impression from her previous appearance. All of this confirms that the Waster wizard has undergone a dramatic change, perhaps as a form of disguise or a deeper transformation. This shows that identity disorders are not only experienced by main characters such as Sophie and Howl, but can also occur in other characters in the story.

Furthermore, there is the use of magic that interferes with a person's identity. This can be seen when Percival, who was previously in the form of a dog, later returned to human form after being transformed by an evil witch's magic. His identity is disrupted as he loses his memory and no longer recognizes himself. Here is a quotation that shows this element:

*"Percival put his hands up and shakily felt his face. 'I-I'm not sure.'
Calcifer said, 'The most recent name he answered to was Percival.'
The man looked at Calcifer as if he wished Calcifer did not know this.
'Did I?' he said." (Jones, 1985: 174)*

Apart from the identity disturbances experienced by the characters, the novel *Howl's Moving Castle* also displays disturbances in the dimensions of time and space. One example is when Sophie opens the castle window and sees a view of the port city that she has never seen before, even though the castle was not there before. The castle windows that can open to different locations reflect a disruption in the concept of space and time. This is illustrated in the following quotation:

To her utter astonishment, the view from it was a view of a dockside town. She could see a sloping, unpaved street, lined with small, rather poor-looking houses, and masts sticking up beyond the roofs (Jones, 1985: 31).

It describes Sophie's surprise when she saw the view of the port city from the castle window, which showed sloping, unpaved streets, small, simple-looking houses, and ship masts towering over the roofs. This scene is not something Sophie is familiar with or expects, showing that castles have the magical ability to instantly connect disparate spaces. This reflects a deep disruption of the concepts of space and time in stories, where geographic locations can change magically and suddenly, creating a world where physical and temporal boundaries no longer apply.

This is also confirmed in the following quotation, where not only the castle windows can show different places, but the castle doors also have a similar ability.

Castle doors can transport people to the same location visible from the window simply by turning the knob.

Michael left the workbench and went to the door. Sophie peered through the dust she was raising and saw that this time Michael turned the square knob over the door so that the side with a blue blob of paint on it was downward. Then he opened the door on the street you saw out of the window (Jones, 1985: 39).

According to quotation above, it is known how Michael, by turning a doorknob marked with blue paint, opens the door and reveals the same street visible from the window. This reinforces the concept that castles have the magical ability to instantly connect different locations, whether through windows or doors, significantly disrupting and blurring the boundaries of space and time in the story.

Additionally, castle doors can lead one into a dark chamber that only Howl knows where it is located, as shown in the following quotation: "He opened the door on the nothingness and walked into it." (Jones, 1985: 98)

This quotation shows how Howl opens the door to emptiness, which emphasizes that there is an element of disruption of space and time in this novel.

Moreover, in the following quotation, there is a disruption in time and space, where a horseless vehicle is able to move at terrifying speeds and traverse steep roads without any obstacles.

They rode in a carriage without horses that went at a terrifying speed, smelling and growling and shaking as it tore down some of the steepest roads Sophie had never seen-roads so steep that she wondered why the houses lining them did not slide into a heap at the bottom (Jones, 1985: 104).

The main characters ride an unusual vehicle, namely a horseless carriage in the quotation above. The vehicle is not only able to move at frightening speeds, but also navigate steep roads without a hitch. In the excerpt, the train "smelled and growled" as it moved, and "rocked" with unbearable friction as it descended some of the steepest roads Sophie had ever seen. The roads were so steep that he wondered why the houses lining them didn't collapse into piles of rubble. Sophie's shock at this unimaginable experience reflects how the disruption of the dimensions of space and time has changed the view of the real world in the novel.

Lastly, the quotation below shows a disturbance in the concept of time, where Howl calculates the number of days remaining before an important event occurs, indicating an abnormality in the experience of time: "He seemed to be calculating or doing sums in his head while he opened the garden gate. 'Ten thousand,' Sophie heard him murmur. 'That brings it to about Midsummer Day.'" (Jones, 1985: 108)

In the quotation, Howl is seen doing calculations or calculating something in his mind when opening the garden gate. Howl's estimates or calculations show that there is something unusual in the perception of time in this novel. Additionally, the mention of Midsummer's Day as a time reference point also creates a magical and symbolic feel in that Midsummer's day is often associated with celebration and change, suggesting that the events Howl is anticipating may have profound implications for the plot of the story.

This adds a dimension of complexity to the disruption of the concept of time in the novel.

4.1.2 The Effects of Magical Realism

4.1.2.1 To the Protagonist's Character

The elements of magical realism in the novel *Howl's Moving Castle* effects the protagonists, especially Sophie, in several significant ways. Here are some of the effects:

1. Identity Transformation

Sophie's identity alteration is one of the most notable repercussions of the novel's magical realism themes. Sophie was a hopeful teenager at first, but after being cursed by the Witch of the Waste, she grew into an elderly grandma. This shift affects not just his looks, but also how he perceives himself and interacts with the world around him. Despite the unique circumstances, Sophie embraces the move quietly. This demonstrates his character's resilience and hardness, as evidenced by the following quotation:

The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic (Jones, 1985: 17).

The quotation above refers to Sophie's first encounter with herself in the mirror after being cursed by the Witch of the Waste. The description in this quotation not only illustrates Sophie's tremendous bodily changes but also depicts changes in her perception and understanding of herself. In other words, this phrase demonstrates that Sophie's identity alteration is a key part of her character development throughout the novel. These adjustments allow readers to observe how Sophie struggles and overcomes unexpected hurdles, which develops her character and helps her grow as a stronger and braver person.

2. Personal Growth

The transformation experienced by Sophie also affects her growth as an individual. He learned to face fears and concerns he didn't realize he had before. This transformation helps Sophie to develop courage and independence within herself, traits she didn't realize she had before. This also improves the relationships between Sophie and other characters, such as Howl and Calcifer. Sophie becomes more independent and confident in navigating a world that is new to her, as stated in the following quotation:

She stood for a moment looking back at the open door. For an instant, she felt terrible panic, as if she had done something she could never undo. Then she took a deep breath and went inside (Jones, 1985: 35).

Sophie's journey toward personal growth and independence is exemplified by the above quotation. Sophie initially experiences a burst of panic, which represents the anxieties and uncertainties she has carried with her. Sophie's dread of the unknown makes her hesitant to embrace new prospects and challenges represented by the open door. However, her decision to take a deep breath and go inside marks a watershed point in her character growth. It demonstrates her ability to get past her initial apprehension and take decisive action. This act of bravery represents her rising

independence and determination to confront new challenges. Sophie transforms from a passive character who lets events define her life to an active participant who creates her own destiny. This moment not only marks a significant step in her personal journey but also reflects the broader theme of growth and empowerment that runs throughout the novel.

3. Involvement in Fantastic Adventures

The elements of magical realism in this novel take Sophie on a fantastic adventure that would not be possible in the real world. Her journey and experiences in facing various magical and magical threats make her a tough and intelligent hero. Sophie learns to adapt to extraordinary situations and uses her intelligence to solve the problems she faces. As in the quotation below:

Sophie took hold of her skirts and plunged in between the nearest two houses. In a moment she was inside the castle. The walls were of stone and the place was full of twisting passages and steps. Her heart was hammering, but she felt a strange exhilaration. She had never imagined such places existed (Jones, 1985: 92).

It depicts Sophie's journey into a world of extraordinary adventures. Sophie is now entering the magical realm of Howl's castle, an environment filled with twisted tunnels and stone walls that is a great cry from her prior mundane existence. Her pulse pounding reflects the intensity and excitement of the trip, but her peculiar elation highlights her rising resilience and adaptation. Sophie's ability to use her intellect and resolve to traverse this new and baffling world reinforces her place as a tough and intelligent hero capable of facing and overcoming the magical and fantastical trials that await her.

Thus, the magical realism elements in the novel *Howl's Moving Castle* significantly effects the protagonist character, Sophie, both through the transformation of her identity, her personal growth, and her involvement in fantastic adventures.

4.1.2.2 To the Protagonist's Relationship

The elements of magical realism in *Howl's Moving Castle* significantly effects the relationships of the protagonist, Sophie, with other characters. These elements create a unique and dynamic environment that affects interactions between Sophie, Howl, and other magical beings. Here's a detailed analysis of how these elements impact the protagonist's relationships, along with relevant quotations.

1. Sophie's Transformation and Its Impact on Relationships

Sophie's transformation into an old woman is a significant magical realism element that profoundly affects her relationship with Howl. This sudden change in identity forces Sophie to confront her fears and insecurities, leading to a deeper understanding of herself and her interactions with others. As demonstrated in the quotation below:

The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic (Jones, 1985: 17).

This transformation makes Sophie more courageous and independent, as she has to navigate the world in an unfamiliar body. Her new appearance allows her to interact with Howl without the constraints of her previous insecurities, leading to a more genuine and open relationship. Howl begins to see Sophie for her inner strength and character rather than her external appearance, which deepens their bond.

2. Howl's Shape-Shifting and Its Effects on Interpersonal Dynamics

Howl's ability to change his form and appearance introduces complexity and unpredictability into his relationship with Sophie. This magical element highlights the theme of identity and how it can be fluid and multifaceted, as demonstrated by the following quotation:

When it came into focus again, it was still scarlet-and-gray, but quite a different shape. The dangling sleeves were gone and the whole outfit was baggier. It looked worn and shabby (Jones, 1985: 99).

Howl's transformations reflect his inner turmoil and fears, which Sophie comes to understand and empathize with. This mutual understanding and acceptance of each other's true selves strengthen their relationship. Sophie learns to see beyond Howl's superficial changes and recognizes his vulnerabilities and strengths.

3. The Magical Castle and Its Role in Character Interactions

In the following quotation shows the moving castle, with its doors leading to different locations and dimensions, is another crucial element of magical realism that shapes relationships. It serves as a central hub where characters interact and develop their bonds.

Michael left the workbench and went to the door. Sophie peered through the dust she was raising and saw that this time Michael turned the square knob over the door so that the side with a blue blob of paint on it was downward. Then he opened the door on the street you saw out of the window (Jones, 1985: 39).

According to the quotation above, the castle's magical properties bring characters like Sophie, Howl, Michael, and Calcifer together, facilitating interactions that would not occur in a conventional setting. The ever-changing environment of the castle requires them to rely on each other and fosters a sense of camaraderie and mutual support. This magical space becomes a place where relationships are tested and strengthened.

4. Magical Creatures and Their Effects on Relationships

The presence of magical creatures, such as Calcifer the fire demon and the enchanted scarecrow, adds depth to the protagonist's relationships by introducing elements of trust, dependency, and cooperation, as stated in the quotation below:

She reached for the large black pan hanging on the closet wall, in spite of Michael trying to prevent her. 'You don't understand,' Michael said. 'It's Calcifer, the fire demon. He won't bend down his head to be cooked on for anyone but Howl (Jones, 1985: 34).

Sophie's interactions with Calcifer demonstrate her ability to form alliances and friendships with magical beings in the quotation above. Her determination to cook on

Calcifer, despite Michael's warnings, shows her willingness to engage with the magical aspects of her world. Over time, Sophie and Calcifer develop a mutual respect and friendship, which also effects her relationship with Howl, as Calcifer is integral to Howl's life and magic.

5. Witches and Magical Antagonists

The antagonistic relationships with witches, particularly the Witch of the Waste, serve to highlight Sophie's bravery and resourcefulness. These magical conflicts push Sophie to grow and adapt, influencing her relationships with allies, as noted in the quotation below:

"You mean you're the Witch of the Waste?" Sophie quavered.

.....
"By the way, you won't be able to tell anyone you're under a spell," she said. The shop door tolled like a funeral bell as she left. Sophie put her hands to her face, wondering what the man had stared at. She felt soft, leathery wrinkles. She looked at her hands. They were wrinkled too, and skinny, with large veins in the back and knuckles like knobs. She pulled her gray skirt against her legs and looked down at skinny, decrepit ankles and feet which had made her shoes all knobbly. They were the legs of someone about ninety and they seemed to be real (Jones, 1985: 17)."

The curse placed on Sophie by the Witch of the Waste acts as a catalyst for her character development and the evolution of her relationships. As Sophie faces and overcomes magical challenges, she becomes more connected with Howl and other characters, who come to appreciate her strength and determination. This shared struggle against a common enemy solidifies bonds and fosters a deeper sense of trust and loyalty among them.

Thus, the elements of magical realism in "Howl's Moving Castle" deeply effects the protagonist's relationships by creating an environment where characters must navigate extraordinary circumstances. Sophie's transformation, Howl's shape-shifting, the magical castle, interactions with magical creatures, and conflicts with witches all contribute to the development of complex and meaningful relationships. These magical elements challenge the characters, allowing them to grow individually and together, ultimately leading to stronger and more nuanced connections.

4.1.2.3 To the Protagonist's Personal Growth

Apart from influencing the protagonist's character and relationships, the magical realism elements in Howl's Moving Castle also significantly effects the personal growth of the protagonist, Sophie. Her journey through a world where magic is intertwined with everyday life forces her to face unexpected challenges, undergo personal transformation, and develop traits such as courage, independence, and resilience. Below is a detailed explanation of how these elements effectsd his growth, supported by relevant quotes from the novel.

1. Transformation and Personal Growth

a. Transformation into an Old Woman

Sophie's sudden transformation from a young girl into an old woman is a pivotal moment that catalyzes her personal growth. Initially, Sophie feels trapped by societal expectations and her role as the eldest daughter, which limits her self-esteem and aspirations. The curse cast by the Witch of the Waste forces Sophie to confront her fears and adapt to her new identity, fostering a sense of courage and independence she didn't realize she possessed.

The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic (Jones, 1985: 17).

The quotation illustrates Sophie's acceptance of her transformation with surprising calmness. Despite the initial shock, she begins to adapt to her new identity. This acceptance marks the beginning of her journey toward self-discovery and empowerment. By facing her new reality head-on, Sophie develops a resilience that helps her navigate the magical world.

b. Magical Artifacts and Environments

Sophie's interaction with magical artifacts and environments, such as Howl's moving castle, forces her to adapt and think creatively. Living in a castle that can move and open doors to different locations disrupts her perception of space and time, pushing her to become more flexible and resourceful.

To her utter astonishment, the view from it was a view of a dockside town. She could see a sloping, unpaved street, lined with small, rather poor-looking houses, and masts sticking up beyond the roofs (Jones, 1985: 31).

The quotation above shows Sophie's surprise when she sees a new location through the castle's window. Her ability to adapt to these constantly changing environments demonstrates her growing independence and courage. As she becomes more accustomed to the magical elements around her, Sophie learns to navigate and utilize them to her advantage, highlighting her development.

2. Courage and Independence

a. Interaction with Magical Beings

Sophie's interactions with magical beings like Calcifer, the fire demon, and the Witch of the Waste challenge her to assert herself and take control of situations that initially seem beyond her capability.

You don't understand," Michael said. "It's Calcifer, the fire demon. He won't bend down his head to be cooked on for anyone but Howl (Jones, 1985: 34).

In the quotation, Sophie's determination to cook despite Michael's warning about Calcifer showcases her growing confidence and assertiveness. By successfully managing Calcifer, Sophie proves to herself and others that she can handle magical challenges, reinforcing her sense of independence.

b. Overcoming Fear

Sophie's ability to overcome fear and take decisive action is crucial to her personal growth. Her initial trepidation transforms into a boldness that enables her to confront magical threats and protect those she cares about.

She stood for a moment looking back at the open door. For an instant, she felt terrible panic, as if she had done something she could never undo. Then she took a deep breath and went inside (Jones, 1985: 35).

The quotation highlights a moment of fear and hesitation followed by a decisive action. Sophie's deep breath and decision to move forward symbolize her courage and determination. This ability to face her fears head-on is a key aspect of her personal growth throughout the novel.

3. Improving Relationships

a. Building Trust and Friendship

Sophie's relationships with other characters, such as Howl and Calcifer, improve significantly as she grows more confident and assertive. Her willingness to help and protect them fosters mutual respect and trust, transforming her initial adversarial interactions into genuine friendships.

The next day Sophie helped Martha pack her clothes in a box, and the morning after that they all saw her off on the carrier's cart, looking small and upright and nervous. For the way to Upper Folding, where Mrs. Fairfax lived, lay over the hills past Wizard Howl's moving castle (Jones, 1985: 4).

Sophie's caring nature and willingness to help her sister Martha demonstrate her inherent kindness and sense of responsibility in the quotation above. These qualities help her build strong relationships with Howl, Calcifer, and Michael, who come to rely on her as a trusted friend and ally.

b. Empathy and Understanding

Through her experiences, Sophie develops a deeper empathy and understanding of others. Her interactions with Howl, who is revealed to have his own vulnerabilities, help her appreciate the complexity of those around her.

He seemed to be calculating or doing sums in his head while he opened the garden gate. 'Ten thousand,' Sophie heard him murmur. 'That brings it to about Midsummer Day (Jones, 1985: 108).

Howl's preoccupation with a significant event shows his hidden depths and concerns. Sophie's growing understanding of Howl's character allows her to connect with him on a more profound level, enhancing their relationship and contributing to her emotional maturity.

In conclusion, the elements of magical realism in *Howl's Moving Castle* play a crucial role in Sophie's personal growth. Her transformation, interactions with magical beings, and navigation through a world where the boundaries of time, space, and identity are constantly shifting, all contribute to her development into a courageous, independent, and empathetic individual. Through these magical experiences, Sophie

discovers her true potential and forms deeper connections with those around her, highlighting the transformative power of magical realism in her journey.

4.2 Findings

After a comprehensive analysis of the elements of magical realism in *Howl's Moving Castle*, several significant findings have emerged regarding their influence on character development, relationships, and personal growth.

First and foremost, magical realism is defined as a literary genre that artfully combines realistic elements with magical or supernatural aspects. This unique blend allows authors to delve into the complexities of human experience and provide commentary on social issues, ultimately blurring the boundaries between reality and myth.

In *Howl's Moving Castle*, the application of magical realism is particularly noteworthy. The novel serves as a rich narrative that exemplifies the genre's distinctive characteristics and thematic depth, inviting readers to explore its imaginative landscape. The analysis identifies three of the five essential elements of magical realism present in the story: the irreducible element, the phenomenal world, and the disruption of time, space, and identity. These elements contribute significantly to the narrative's magical framework, enhancing its overall impact.

Furthermore, these elements play a crucial role in character development. They shape the characters' relationships and facilitate their personal growth throughout the narrative, highlighting the transformative power of magic. Ultimately, *Howl's Moving Castle* illustrates how the integration of magical realism can deepen our understanding of human experiences and interactions.

5. Conclusion

The analysis of *Howl's Moving Castle* reveals several important insights for readers and scholars alike. Firstly, this novel serves as an excellent resource for examining the magical components of literature, particularly due to its focus on practical magic. The narrative invites readers to engage with the intricacies of magical realism, highlighting how these elements shape both the plot and character development. Secondly, while the magical elements present in literature can enhance aesthetic enjoyment and fulfillment, it is crucial for readers to recognize the distinction between fiction and reality. Misconceptions about magic can arise if these concepts are transferred uncritically into real life, underscoring the importance of critical engagement with such themes. Moreover, the characters in *Howl's Moving Castle* possess unique magical abilities that significantly influence their daily experiences. This dynamic mirrors real-world situations where individuals are impacted by certain beliefs or phenomena, illustrating the intersection between the fantastical and the everyday. Finally, this study contributes to academic discourse by offering new insights into the characters within *Howl's Moving Castle*, enriching the understanding of how magical realism operates within the narrative. Through this exploration, readers gain a deeper appreciation for the complexities of human experience as reflected in the blend of magic and reality.

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CONCEPTUAL METAPHOR IN FOOTBALL NEWS ON GOAL.COM

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Received: 2024-10-30

Accepted: 2024-11-07

Published: 2024-11-30

Abstract

This research examines conceptual metaphors as defined by Lakoff and Johnson, focusing on three types: structural, ontological, and orientational. The study analyzes an editorial from *Goal.com* titled, "Arsenal have no margin for error! Gunners told Liverpool showdown is 'must-win' in title race just eight games into 2024-25 season," using a qualitative approach grounded in cognitive semantic theory to explore the nuanced meanings conveyed through metaphor in sports commentary. Known for its in-depth and timely football analysis, *Goal.com* offers insights into how metaphors enhance fans' understanding of competitive sports narratives. Data collection involved close reading and note-taking, identifying instances of structural, ontological, and orientational metaphors, along with their source and target domains and image schemas. Findings reveal five structural metaphors, which use schemas such as Scale and Force to emphasize competitive intensity; four ontological metaphors, drawing on Container, Force, and Existence schemas to illustrate team pressures; and one orientational metaphor, using the Container schema to deepen spatial and relational context in the text. This study highlights the role of sports media metaphors in shaping public perception, making abstract concepts like competition and resilience more tangible. By framing sports challenges in relatable, high-stakes terms, these metaphors foster emotional engagement among fans, creating a shared understanding of a team's journey and pressures and underscoring the powerful influence of metaphor in sports narratives.

Keywords: *cognitive semantics; conceptual metaphor; football news; image schema; sports media*

1. Introduction

Language activities, whether verbal or nonverbal, are integral to human life, serving as a primary means of communication for expressing thoughts, feelings, intentions, and concepts (Zakiyah, 2021). Reading is one such linguistic activity, essential for acquiring information. The availability of news through mass media, magazines, and social media has become both a cultural practice and a necessity, allowing individuals to access timely information. In journalism, metaphor use enhances the reader's experience by adding depth and engagement to otherwise straightforward information. Journalists and writers often employ metaphors, either overtly or subtly, to

create a comparative effect, adding layers of meaning that enrich the reader's interpretation. Analyzing these metaphors provides insight into the author's intentions and enhances our understanding of the discourse (Nuryadin & Nur, 2021).

Language is fundamentally a system of symbols, expressed through sound. Each symbol represents a concept, idea, or thought. Thus, language carries meaning because each symbol embodies a specific idea or thought (Chaer, 2012). Semantics, a core field within linguistics, focuses on the study of linguistic signs and the meanings they convey (Dessiliona & Nur, 2018). Semantics examines language at the level of meaning, complementing other language analysis levels such as phonology and grammar (Chaer, 2012).

Cognitive semantics investigates the relationship between experience, conceptual systems, and the semantic structures embodied by language. Specifically, proponents of cognitive semantics examine conceptual structures (knowledge representations) and conceptualization (Nuryadin & Nur, 2021). Cognitive semantics is a part of cognitive linguistics. Cognitive linguistics is the study of how a person thinks about something expressed through their language (Evans & Green, 2006). Humans have a mind that functions to organize knowledge or information obtained from their own life experiences or the life experiences of others. Each person's life experience is different, and each person's thoughts or cognition are also different. That thought falls within both direct and indirect experiences. The process of thought processing or cognitive processing can produce a metaphor (Syah et al., 2020).

Metaphor is an ornament in a language and not a form of ordinary language. Metaphor is a rhetorical tool that can be used at certain moments to produce a specific effect. Indirectly, metaphor is defined as a form of language that is not normal and requires interpretation from its listeners or readers (Saeed, 2011). Metaphor is something that has another meaning and its main function is to understand, it can be interpreted that metaphor is part of figurative language that compares one thing with another. All human languages use metaphorical meaning to communicate at various levels of abstraction from concrete reality (Lakoff & Johnson, 2008). This theory is the metaphor theory by Lakoff & Johnson, more commonly known as the conceptual metaphor theory. In the context of sports media, metaphors serve as powerful instruments that not only communicate information but also influence audience engagement and understanding. They create vivid imagery and emotional connections, allowing readers to relate to the events being reported.

The recent study (Alzawaydeh & Alghazo, 2018) analyzes how conceptual metaphors are used in football news headlines across English and Arabic media. The study, using a sample of 400 headlines (200 from each language), applies the Conceptual Metaphor Theory (CMT) to categorize and compare metaphorical expressions in each language, focusing on how football is depicted through metaphors that connect it to various concepts. The findings reveal that "FOOTBALL IS WAR" is the most prevalent metaphor in both English and Arabic, indicating a shared perception of football as combative and competitive. Additionally, metaphors related to violence, human activities, and emotions were common in both languages, although Arabic headlines exhibited a slightly higher frequency of metaphorical expressions.

The research objective of this study is to investigate how metaphor functions within language, specifically in news and media discourse, to convey complex ideas in an engaging and accessible manner. The study aims to analyze the role of metaphors as cognitive tools that structure human thought and communication, following Conceptual

Metaphor Theory by Lakoff and Johnson. It seeks to understand how metaphors influence readers' perceptions, making abstract concepts more relatable and enhancing the impact of news writing by providing depth and clarity to the author's intent.

2. Literature Review

2.1 Sport News

Sports news is one of the main fields for the media to carry out its function. Sports are loved by various groups. This factor is what ultimately makes the media both national and local use it for a profit (Santosa et al., 2014). In sports journalism, audiences often focus primarily on the players and their performance in the game. However, sports also have intriguing dimensions beyond the action on the field. These include insights into a player's or coach's origin, their personal background, and even the physical or psychological impact of intense involvement in sports. (Ramadhanti et al., 2021).

At times, sports events have the power to unite diverse groups of people. For instance, the pursuit of the Thomas Cup brings Indonesians together, united by a sense of nationalism. Similarly, through extensive media coverage, global events like the World Cup resonate far beyond the participating countries, as people worldwide share in the excitement, even if their own nations are absent. Sports journalists, in particular, have a unique opportunity to employ interpretive and critical reporting techniques, such as argumentation. They must also be adept at presenting match results, scores, and statistical data—elements typically showcased in sports coverage—to enhance the reader's understanding of the game. (Kusumaningrat, 2006).

2.2 Conceptual Metaphor

Conceptual metaphor is the result of a mental construction based on the principle of analogy that involves the conceptualization of one element in terms of another. Conceptual metaphor involves the transfer from the source domain to the target domain, so the second domain is understood in relation to the first. This metaphor theory is better known as the conceptual metaphor theory (Conceptual Metaphor Theory/CMT).

In this concept, there are two conceptual domains, namely the source domain and the target domain. The source domain is used by humans to understand abstract concepts in the target domain; the source domain generally consists of things commonly found in everyday life. The source domain is more concrete, while the target domain is more abstract. Metaphor organizes relationships between objects and creates an understanding of a particular object through the understanding of another object. In other words, the source domain is used by humans to understand abstract concepts in the target domain. Conceptual metaphors have three components: the source domain, the target domain, and the mapping (Lyra, 2018).

Metaphors consist of three types, namely structural metaphors, orientational metaphors, and ontological metaphors. Structural metaphor is a concept formed metaphorically by using another concept. This structural metaphor is based on two domains, namely the source domain and the target domain. Structural metaphors are based on systematic correlations in everyday experiences (Lakoff & Johnson, 2008).

Oriental metaphors are metaphors related to spatial orientation, such as up-down, in-out, front-back, and so on. This spatial orientation arises from the fact that we have bodies and bodies function in a physical environment. This metaphor is more based on human physical experience in orienting direction in daily life, such as up and

down measured from human physical experience. Orientational metaphors reflect different spatial concepts according to the physical experiences or culture of their society (Lakoff & Johnson, 2008). Therefore, orientational metaphors differ in each culture, because of what is thought, experienced, and done by someone raised in a different culture. Orientational metaphors give a concept a spatial orientation, for example: happy is up, health is up (Nuryadin & Nur, 2021).

Ontological metaphor is a metaphor that views events, emotional activities, and ideas as entities and substances. For example, in the metaphor "the mind is a machine" in the sentence "My mind just isn't operating today." An ontological metaphor is a metaphor that conceptualizes thoughts, experiences, and processes of abstract things into something that has physical properties. In other words, ontological metaphors treat abstract nouns as concrete nouns (Lakoff & Johnson, 2008).

2.3 Image Schema

Besides discussing the types of metaphors, cognitive semantics also addresses the image schemas formed from a metaphor. Image schemas are an important form of the conceptual part of cognitive semantics. Image schemas are a structure of meaning formed from experiences generated by how the body interacts with the world. That experience serves as a tool for understanding abstractly and grasping a truth (Saeed, 2011). The image schema according to Croft and Cruse (2004) is divided into seven parts, which are arranged in the following table.

Image Schema	Type
Space	Up-Down, Front-Back, Left-Right, Near-far, Center-Periphery, Contact
Scale	Path
Containers	Containment, In-Out, Surface, Full-Empty, Content
Force	Balance, Counterforce, Compulsion, Restraint, Enablement, Blockage, Diversion, Attraction
Unity/Multiplicity	Merging, Collection, Splitting, Iteration, Part-Whole, Mass-Count, Link
Identity	Matching, Superimposition
Excistence	Removal, Bounded Space, Cycle, Object, Process.

Table 1. Cruse and Croft image schema

3. Research Method

This research is conducted by means of descriptive qualitative method. Murdiyanto (2020) explains that qualitative research is descriptive in nature and tends to use analysis with an inductive approach. Qualitative research is a research that emphasizes problems in social life based on realistic conditions or natural settings that are holistic, complex and detailed. This is in line with the opinion of Moleong (2016) that qualitative research is research that aims to understand phenomena about what is experienced by research subjects holistically, and through description in the form of words and language, in a specific context and natural methods. The data source is the editorial entitled *"Arsenal have no margin for error! Gunners told Liverpool showdown is 'must-win' in title race just eight games into 2024-25 season"* on goal.com on October 26, 2024 and the data are texts containing sport metaphorical expressions. This article was chosen as the object of research because it was published before Arsenal's match in the Premier League, where it presents the opinion of football analyst Graeme Souness

about Arsenal needing to win the next match to maintain the points gap with Liverpool. This article provides readers with insight into the upcoming Arsenal match. The secondary sources of data are taken from other related references.

In data collection, the method used is the observation method followed by the note-taking technique. The observation method is conducted by observing, specifically by observing language use (Sudaryanto, 1993). In this data collection, the objects of study are all writings that contain metaphorical expressions. The note-taking technique is used to record all collected data, which is then classified based on the types of metaphors by Lakoff & Johnson and the types of image schemas according to Cruse & Croft's theory (2004). Subsequently, the conceptual meanings are examined using Lakoff & Johnson's theory (2008).

4. Discussion

The presentation of the research results is organized based on the types of metaphor categories found. In this study, 10 data were found that include metaphorical expressions in the editorial entitled *"Arsenal have no margin for error! Gunners told Liverpool showdown is 'must-win' in title race just eight games into 2024-25 season"* on goal.com on October 26, 2024.

No.	Conceptual Metaphor Type	Frequency	Image Schema	Frequency
1.	Structural Metaphor	5	Scale/Path	4
			Force/Compulsion	1
2.	Orientational Metaphor	1	Containers/Containment	1
3.	Ontological Metaphor	4	Force/Balance	1
			Excistency/Cycle	1
			Containers/Containment	1
			Existence/Object	1

Table 2. Conceptual Metaphor and Image Schema in article on this study

The research results generally show that structural metaphors are the most commonly found, with 5 instances of structural metaphor usage and then 1 use of orientational metaphor and 4 uses of ontological metaphor. The image schemas found in the metaphor are six image schemas, namely the Scale/Path schema, the Force/Compulsion schema, Force/Balance, Excistency/Cycle, Containers/Containment, Existence/Object. The following is a presentation of the analysis results of structural, orientational, and ontological metaphors found in the *"Arsenal have no margin for error! Gunners told Liverpool showdown is 'must-win' in title race just eight games into 2024-25 season"* article on goal.com of October 26, 2024.

4.1 Structural Metaphor

Structural metaphor is a concept formed metaphorically using another concept. This structural metaphor is based on two domains, namely the source domain and the target domain. Structural metaphors are based on systematic correlations in everyday experiences. Here is a data from the *"Arsenal have no margin for error! Gunners told Liverpool showdown is 'must-win' in title race just eight games into 2024-25 season"* article on goal.com of October 26, 2024 that contains structural metaphor.

Data	Sentence	Source Domain	Target Domain	Image Schema
1	“Ahead of Arsenal's home fixture against early pace-setters Liverpool”	Pace-setters	Leading	Scale: Path
2	“Reds legend Graeme Souness believes this match could have huge ramifications on the Premier League title race , just eight games into the season”	Title race	Competition	Scale: Path
3	“An away win would take Arne Slot's men seven points clear of the Gunners and the Scot believes that could be terminal for the north London side”	Terminal	Life-and-death situation	Scale: Path
4	“We are only eight games into the season, but this already feels like a ' must-win ' for Arsenal”	‘must-win’	Must accomplish to stay competitive	Force: Compulsion
5	“They are seeking their first league title since 2004 and if they want to reclaim that prize , winning games like the Liverpool one may be key”	Reclaim that prize	Regaining the league title	Scale: Path

Table 3. Structural Metaphor Data

On data (1) in the sentence “Ahead of Arsenal's home fixture against early pace-setters Liverpool,” the phrase “early pace-setters” contains a structural metaphor. The concept of "pace-setting" is derived from racing, where some competitors set a fast speed that others must keep up with. Using “pace-setters” to describe Liverpool suggests that they are currently performing at a high level in the league, effectively leading or guiding the competition. This metaphor frames the competitive aspect of sports in terms of a race, making it easier to understand the dynamics of teams’ performances relative to one another. Overall, it emphasizes Liverpool's current standing and the challenges Arsenal faces in the upcoming match. On data (1) the phrase “early pace-setters” primarily evokes the Path image schemas. This schema relates to the notion of movement along a path or trajectory. "Pace-setters" implies Liverpool is setting the pace in a metaphorical race or journey, positioning them as leaders along this competitive path.

On data (2) in the sentence “Reds legend Graeme Souness believes this match could have huge ramifications on the Premier League title race, just eight games into the season”. Here, the Structural Metaphor of a "title race" conceptualizes the league season as a competitive journey with a defined finish line (winning the title). This metaphor suggests that early performances affect the outcome of this race. On data (2) the term "title race" draws primarily on the Path image schemas. This schema conceptualizes the

competition for the title as a journey with a starting point, a path, and an endpoint or goal. The "title race" suggests teams are moving along a metaphorical path throughout the season, aiming to reach the "goal" of winning the Premier League title.

On data (3) in the sentence "An away win would take Arne Slot's men seven points clear of the Gunners and the Scot believes that could be terminal for the north London side," the phrase "could be terminal" represents a structural metaphor. Here, "terminal" is used to convey the idea that a loss could lead to a serious or even catastrophic outcome for the north London side (Arsenal). In this context, "terminal" is often associated with finality or a critical state, as in medical or existential terms. It suggests that the loss could have dire implications for their chances in the title race. On data (3) the word "terminal" primarily evokes the Path image schemas. This schema is reflected in the idea of progress along a path, representing the season or journey toward the end goal. The use of "terminal" implies reaching a critical point on this path where progression or hope for success could be halted.

On data (4) in the sentence "We are only eight games into the season, but this already feels like a 'must-win' for Arsenal," the phrase "must-win" represents a structural metaphor. Here, the term "must-win" frames the match as a critical event that cannot be lost, emphasizing the urgency and necessity of the outcome. This metaphor suggests that the match carries significant weight for Arsenal's prospects in the league, conveying a sense of high stakes. The use of "must" implies an obligation or requirement, which adds to the intensity of the metaphor. Overall, it effectively conveys the pressure and importance of the match within the context of the season, making the competitive scenario more relatable and urgent. On data (4) the term "must-win" primarily reflects the Compulsion image schemas. This schema is based on the experience of external forces or pressures compelling a specific action. "Must-win" implies a necessity or obligation for Arsenal to win, suggesting strong external or internal pressures that make winning seem essential.

On data (5) in the sentence, "They are seeking their first league title since 2004 and if they want to reclaim that prize, winning games like the Liverpool one may be key," the metaphor "reclaim that prize" can be categorized as a structural metaphor. Here, the concept of a "prize" (the league title) is structured as something that can be obtained or reclaimed, implying it was once held but is now lost. This metaphor suggests that achieving the league title is similar to winning a competition or retrieving an object that was previously owned, making the idea of regaining the title more tangible and understandable. On data (5) the phrase "reclaim that prize" primarily involved the Path image schemas. This schema relates to the idea of moving toward an endpoint or goal. In this context, "reclaim" suggests a journey where the team is trying to return to a previous state of success, indicating progress along a path toward regaining the league title.

4.2 Orientational Metaphor

Orientational metaphors are related to the orientation of human experience, such as up-down, in-out, front-back, on-off, deep-shallow and center-periphery. Spatial orientation arises based on human physical experience in organizing direction orientation in life. Orientational metaphors reflect different spatial concepts according to the physical experiences or culture of their society, so this phenomenon exists in all languages. Here is a data from the *"Arsenal have no margin for error! Gunners told*

Liverpool showdown is 'must-win' in title race just eight games into 2024-25 season" article on goal.com of October 26, 2024 that contains orientational metaphor.

Data	Sentence	Source Domain	Target Domain	Image Schema
1	"Given the fine margins of recent seasons in the title race, that would feel like a big lead to give two excellent rivals"	Fine	Margins	Container

Table 4. Orientational Metaphore Data

On data (1) in the sentence "Given the fine margins of recent seasons in the title race, that would feel like a big lead to give two excellent rivals", the metaphor "fine margins" can be categorized as a orientational metaphor. This phrase indeed serves as an orientational metaphor, representing the concept of small differences in performance as a spatial relationship. By using the term "margins," it conveys the notion that the competition is tightly contested and that even minor changes can significantly impact the outcome. On data (1) the phrase "fine margins" primarily evokes the container image schemas. This schema can also be applied here, as "margins" implies boundaries within which results or performances occur. The idea of "fine margins" indicates a limited space or range where significant impacts can arise, framing the competition as tightly contested and emphasizing how small changes can have substantial consequences.

4.3 Ontological Metaphor

Ontological metaphor is a metaphor that conceptualizes thoughts, experiences, and processes of other abstract things into something with physical properties. Ontological metaphor is a metaphor that sees events, emotional activities, and ideas as entities and substances. Here is a data from the "*Arsenal have no margin for error! Gunners told Liverpool showdown is 'must-win' in title race just eight games into 2024-25 season"* article on goal.com of October 26, 2024 that contains ontological metaphor.

Data	Sentence	Source Domain	Target Domain	Image Schema
1	"It is certainly a bigger game for them than it is Liverpool, in terms of how it impacts their season and their immediate welfare "	Immediate welfare	health	Force: Balance
2	"A defeat on Sunday would take some recovering from , and they would have to win some very big matches to get people believing again"	recovering	defeat	Excistence: Cycle

Table 5. Ontological Metaphor Data

Data	Sentence	Source Domain	Target Domain	Image Schema
1	"But that is the price on the ticket if you're a big player at a big club, deal with it! And the best way to do that? It's very simple: go and beat Liverpool"	Buying a ticket	pressures	Containers: Containment
2	"With that there will be talk of their challenge taking a serious dent , and the pressure on the games after, trips to Newcastle and Chelsea, will be huge"	Challenge	Physical object	Excistence: Object

Table 6. Ontological Metaphor Data

On data (1) in the sentence "It is certainly a bigger game for them than it is Liverpool, in terms of how it impacts their season and their immediate welfare", The phrase "immediate welfare" indeed functions as an ontological metaphor in the context of the sentence. By framing the team's success in terms of "health" or "well-being," it suggests that their performance in this game has tangible consequences for their overall stability and viability in the league. This ontological metaphor emphasizes that a team's success is not merely about points on a scoreboard but also relates to their competitive integrity and future prospects. The idea of "welfare" implies that the outcome of the game can significantly affect the team's morale, confidence, and overall standing in the league, thereby relating the concept of a game to a broader context of survival and health in a competitive environment. On data (1) the phrase "immediate welfare" primarily evokes the Balance image schemas, this schema involves stability and equilibrium. "Welfare" implies a sense of well-being or health, suggesting the team's condition is balanced when things are going well. A change in their welfare would thus affect this balance, indicating a need to maintain stability in their season.

On data (2) in the sentence "A defeat on Sunday would take some recovering from, and they would have to win some very big matches to get people believing again", the phrase "take some recovering from" contain an ontological metaphor. By suggesting that a defeat requires "recovery," the metaphor personifies the emotional and psychological effects of losing, equating it to a physical injury that needs time and effort to heal. This ontological metaphor underscores the emotional toll that a loss can have on the team, implying that the aftermath of defeat involves a process of regaining confidence, morale, and support from fans. It highlights that setbacks in sports aren't just about performance metrics but also involve emotional recovery, reinforcing the idea that success and failure in sports deeply affect the players' and fans' mental and emotional states. On data (2) the word "recovering" primarily evokes the Cycle image schemas. This schema relates to processes that move from an initial state, through change, and back toward an original or improved state. "Recovering" implies returning to a former state of strength or stability, suggesting that the team would need to complete a cycle of recuperation after a setback.

On data (3) in the sentence "But that is the price on the ticket if you're a big player at a big club, deal with it! And the best way to do that? It's very simple: go and

beat Liverpool". The phrase "Price on the ticket" contain an Ontological Metaphor. treats the high stakes and pressures of being a top player as a "price" they must pay, conceptualizing the role in transactional terms. By framing the challenges and expectations of being a top player at a big club in terms of a "price," the metaphor implies that there are costs associated with success, including pressure, scrutiny, and the need to perform at a high level. This transactional conceptualization suggests that to be a "big player," one must accept and endure these costs as part of their role. It emphasizes the notion that success in high-stakes environments requires sacrifices and hard work, similar to paying a price to gain access to an experience or opportunity. Furthermore, the phrase implies a sense of accountability, suggesting that top players must deliver results to justify the "ticket" they've paid for their position, particularly in crucial matches like the one against Liverpool. On data (3) the phrase "price on the ticket" primarily evokes the Containment image schemas. This schema arises from the idea that a "ticket" metaphorically "contains" the experience or benefits associated with being part of a prestigious club, while also enclosing the expectations that come with it.

On data (4) in the sentence "With that there will be talk of their challenge taking a serious dent, and the pressure on the games after, trips to Newcastle and Chelsea, will be huge". In the sentence, the metaphor "their challenge taking a serious dent" is an example of an ontological metaphor. This metaphor effectively frames the abstract concept of a "challenge" as if it were a tangible object that can be physically altered or damaged. By suggesting that the challenge can "take a serious dent," it conveys the idea that setbacks can significantly affect the team's prospects and confidence. This metaphor also allows for a clearer understanding of the implications of a potential defeat: just as a dent affects the appearance and integrity of an object, a setback in their performance can compromise the team's ambitions and momentum. The language emphasizes that the stakes are high and that the psychological and competitive consequences of losing are substantial, particularly when facing subsequent important matches against strong opponents like Newcastle and Chelsea. This framing underscores the idea that challenges in sports are not only about winning or losing but also about how these outcomes influence a team's overall trajectory and mental state. On data (4) the phrase "challenge taking a serious dent" primarily evokes the Object image schemas. This schema conceptualizes abstract concepts (like a "challenge") as tangible objects that can be physically affected. Here, the "challenge" is treated as something solid that can sustain damage, represented by the phrase "taking a serious dent."

5. Conclusion

The study analyzed the metaphors in the article "*Arsenal have no margin for error! Gunners told Liverpool showdown is 'must-win' in title race just eight games into 2024-25 season*" published by Goal.com on October 26, 2024, identifying ten metaphorical expressions. Using Lakoff and Johnson's theory of conceptual metaphor, the findings revealed a variety of metaphor types: five structural metaphors, one orientational metaphor, and four ontological metaphors. Further analysis with Cruse and Croft's image schema theory highlighted six distinct image schemas: four scale/path schemas, one force/compulsion schema, one force/balance schema, one existence/cycle schema, two container/containment schemas, and one existence/object schema. These metaphors enhance the article, providing readers with an experience that is not only informative but also conceptually rich and engaging, adding depth to sports narratives.

Future research could expand on this study by analyzing a wider range of sports media sources across various seasons to detect metaphorical trends in different contexts. A comparative approach examining sports journalism in multiple languages and cultural settings could also yield insights into the impact of linguistic and cultural diversity on metaphor use. Additionally, examining audience perceptions of these metaphors could shed light on how metaphor types affect readers' comprehension and engagement with sports content. Finally, incorporating alternative theoretical approaches, such as blending theory, could provide fresh perspectives on the cognitive processes behind sports metaphors, offering a more comprehensive understanding of metaphorical expression in sports journalism.

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BIPOLAR DISORDER EPISODES IN THE PROTAGONIST OF JENNIFER NIVEN'S *ALL THE BRIGHT PLACES*

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Received: 2024-10-29

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This study investigates the depiction of bipolar disorder in Jennifer Niven's *All the Bright Places*, focusing on its impact on the protagonist, Theodore Finch. Using a psychological framework, the research draws on Lesmana's theory of bipolar disorder to analyze the manic and depressive episodes Finch experiences throughout the novel. The narrative vividly portrays Finch's drastic mood swings, alternating between periods of elevated euphoria and profound depression. This analysis examines how these emotional extremes shape Finch's interactions with others, influence his relationships, and contribute to his suicidal thoughts. Through a deep dive into Finch's character, the study emphasizes the challenges of living with bipolar disorder, illustrating how the disorder affects both personal identity and social dynamics. The findings reveal that Finch's experiences align with the characteristic patterns of manic and depressive episodes, as outlined in Lesmana's theory. Ultimately, the research highlights the importance of addressing mental health issues in literature, enriching the conversation on psychological themes and fostering greater empathy for those affected by such conditions.

Keywords: *bipolar disorder; novel; psychology; psychology in literature*

1. Introduction

Literature is one of a form of art, that being include in writing production just like novels, poetry, plays, and a lot of more. Wellek and Warren (1949: 22) states, "The defenders of literature will believe that it is not an archaic survival but a permanence, and so will many who are neither poets nor teacher of poetry and who therefore lack the professional interest in survival. The experience of unique value in literature is basic to any theory concerning the nature of the value. Our shifting theories attempt to for progressively better justice to the experience". Literature is one of art of language that put in a form of written that really complex, this art cannot be done spontaneously and have it owns certain style, this statement is supported by Chapman (1973: 13) that says, "Literature uses language as an artistic medium, not simply for communication or even expression. It is not spontaneous, whatever theories of spontaneous inspiration may sometimes have been canvassed. It is considered and developed in a way that is impossible for everyday conversation, or even for the more deliberate registers adopted for certain styles".

Literary psychology delves into the examination of texts while considering the significance and influence of psychological research. It highlights the crucial involvement of psychology in scrutinizing literary pieces through a psychological lens, exploring the perspectives of the author, reader, or characters within the work. As articulated by Ratna (2004), this approach underscores the interplay between psychological insights and the analysis of literature, emphasizing how the human mind and behavior manifest within the realm of storytelling and narrative exploration.

Bipolar disorder represents a type of disruption characterized by significant and intense mood swings experienced by the individual. As noted by Ryan and Jacki (2004), individuals grappling with bipolar disorder undergo profound fluctuations in their emotional states, oscillating between heightened euphoria and profound despair. This extreme variance in mood arises from the condition itself, compelling the individual to swiftly transition from periods of elevated or excessively positive moods (mania) to deep lows of sadness or depression, often surpassing a rational threshold. Samosir (2015) further elucidates the experience of individuals effected by bipolar disorder, emphasizing the pronounced and sometimes abrupt shifts in their emotional states, which can significantly effect their daily lives and relationships.

Related to the statement above *All the Bright Places* is a poignant and emotionally charged novel by Jennifer Niven that explores the themes of mental health, love, and loss. The story revolves around two high school students, Theodore Finch and Violet Markey, who meet on the ledge of their school's bell tower, both contemplating suicide. Finch, known for his eccentric behavior and labeled as the "freak" at school, forms an unexpected connection with Violet, a popular but grieving girl. As they embark on a school project together, wandering and discovering the wonders of their state, Indiana, Finch helps Violet confront and overcome her own struggles. The novel beautifully portrays the transformative power of love and friendship, demonstrating how the right person can bring light into even the darkest corners of one's life.

However, despite their deep connection, both characters grapple with inner demons. Finch, in particular, battles with bipolar disorder, and the novel sensitively explores the effect of mental illness on personal relationships. The narrative takes readers on an emotional roller coaster, filled with highs and lows, as Finch and Violet navigate their complex feelings for each other and the challenges that life throws at them. Tragically, the novel also addresses the harsh realities of mental health struggles and the effect of untreated conditions. It portrays the devastating effects of losing someone to suicide and the profound grief that follows. "All the Bright Places" is a heartrending yet ultimately hopeful tale that sheds light on the importance of understanding, compassion, and the resilience of the human spirit in the face of adversity.

The selection of this particular theme by the author stems from the profound inspiration drawn from the central character in the narrative. Upon the initial encounter with this novel, the writer found Theodore Finch, the main character, to be exceptionally captivating. Finch's character not only possesses intriguing qualities but also stands out for grappling with bipolar disorder. The author was particularly fascinated by the depth and complexity that Finch brings to the story, effectively immersing the reader in the myriad events and transformations that unfold in his life. The narrative's appeal lies in Finch's ability to serve as a conduit, guiding the reader through the intricacies of his experiences and the evolving landscape of his existence. This unique characteristic of the protagonist becomes a compelling focal point for

discussion, elevating the novel to a level of interest that extends beyond mere entertainment. The writer is keen on delving into the nuances of the protagonist characters, recognizing that their portrayal plays a pivotal role in shaping the narrative's thematic richness and the reader's engagement with the storyline. In essence, the author's choice of exploring the protagonist characters, particularly Theodore Finch, arises from the desire to unravel the layers of complexity inherent in their personalities. By examining the character dynamics, especially concerning bipolar disorder, the writer seeks to initiate a meaningful discussion that goes beyond the surface narrative. This deliberate selection adds depth to the novel's exploration and serves as a catalyst for a more profound analysis of the human experience as depicted through the lens of these compelling characters.

Based on the statement provided, the author likely chose the study about "Forms of Bipolar Disorder Episodes on the Protagonist's Body in Jennifer Niven's Novel *All the Bright Places*" because it reflects the focus of the paper on exploring the manifestations of bipolar disorder experienced by the protagonist in the novel *All the Bright Places* by Jennifer Niven. This study emphasizes the examination of how bipolar disorder episodes manifest physically or behaviorally in the protagonist's body throughout the narrative. It aligns with the paper's objective of delving into the complexities of the character's mental health and its effect on the storyline.

2. Literature Review

2.1 Psychology in Literature

Meiliana (2020: 2) contends that literature and psychology share a profound connection due to their common focus on human beings and their intricate experiences. Both disciplines delve into aspects such as human reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts, and reconciliations, addressing individual and social concerns through diverse concepts, methods, and approaches. In essence, the statement emphasizes the interwoven nature of literature and psychology as they explore the complexities of the human experience. Psychological elements in literature encompass the exploration and depiction of the human mind, emotions, thoughts, and behavior within the framework of a literary work. Authors leverage psychological insights to craft characters with realistic motivations, desires, and flaws, fostering multidimensional personalities that resonate with readers. The internal conflicts, motivations, and fears of these characters contribute to narrative development, infusing the storyline with depth and relatability.

The choice of narrative perspective, such as first-person or third-person limited, influences readers' access to characters' thoughts and emotions, while techniques like stream of consciousness offer an intimate view into their psyche. Some literature delves into mental health issues, using narratives to destigmatize conditions like anxiety or depression and promote awareness and empathy. Symbolism and metaphor are employed to represent psychological concepts or states of mind, adding layers of meaning to the narrative. The incorporation of psychoanalytic ideas, archetypes, and exploration of existential and philosophical themes further enrich the psychological dimension in literature. Ultimately, these elements evoke emotional responses in readers, creating a profound connection between the audience and the narrative. As indicated by Siswanto and referenced by Setianengrum (2008: 14), this investigation involves examining the psychological phenomena encountered by the main character in a literary piece. It focuses on how the character responds to both themselves and their

surroundings, allowing psychological symptoms to manifest through the characters' behaviors. The exploration of psychology in literature predominantly relies on the capacity to interpret and reconstruct these phenomena in psychological terms. Consequently, psychological literature becomes an examination that delves into the inner world of the characters, emphasizing the importance of understanding and portraying the characters' psychological dimensions.

In the context of literary analysis using a psychological approach, Ratna (2015: 61) reveals that there are three main elements under consideration: the author, the literary work, and the reader. However, the primary focus in this approach is directed towards the relationship between the author and their work. This implies that understanding the author's psychological aspects during the creation of a literary piece takes center stage, as well as how these psychological dimensions are reflected within the produced literary text. The psychological approach in literature acknowledges that the psychological elements embedded in a literary work can provide profound insights into the creative process and motives behind the work. While the role of the reader is also acknowledged, this approach emphasizes that to fully comprehend the meaning and structure of a literary piece, greater attention needs to be given to the psychological understanding of the author. Thus, the psychological approach in literature not only opens doors for character and conflict analyses within literary works but also explores the psychological aspects from the author's perspective, bringing a richer understanding of the emotional and intellectual background shaping the literary work.

Sigmund Freud (1856-1939) is a central figure in the examination of psychological aspects in literature. Freud introduced the concept of the "iceberg metaphor," characterizing the human subconscious as a largely unnoticed yet influential force shaping one's entire life. He categorized the structure of the human personality into three components: (1) the id, (2) the ego, and (3) the superego (Sehandi, 2018: 113).

Freud's breakdown of the human personality structure involves three interrelated elements: the id, the ego, and the superego. These components can be explained as follows:

- a. Id: The id represents the fundamental and unconscious part of an individual's personality, operating on the pleasure principle. It strives for immediate satisfaction and resides in the unconscious, serving as a reservoir of impulses and a source of psychic energy (Sehandi, 2018: 113; Minderop, 2011: 21).
- b. Ego: Emerging from the id, the ego's role is to control consciousness and make decisions about human behavior. Positioned between the conscious and unconscious realms, the ego acts as a mediator to reconcile the demands of impulses and the prohibitions of the superego (Sehandi, 2018: 113; Minderop, 2011: 21).
- c. Superego: The superego evolves from the ego as individuals grasp moral values, distinguishing between right and wrong. It mirrors societal values and raises awareness of moral obligations. In cases of transgressions, the superego punishes the ego, inducing feelings of guilt. The ego constantly contends with the tension between the id and superego. If these conflicts cannot be effectively managed, the ego may be threatened, leading to the emergence of anxiety. In order to protect itself, the ego employs defensive reactions (Sehandi, 2018: 113).

2.2 Protagonist Character

The exploration of characters in a narrative is an essential aspect of psychological literature. The plot intricately weaves the reader into the lives of these characters, offering insights into their decision-making processes. As stated by Laughlin (1989), characters are the human elements in the story, guiding a series of events and eliciting curiosity and sympathy from the reader. This human element is central to psychological literature, as it delves into the complexities of the characters' minds, emotions, and behaviors. In psychological literature, characters are not merely individuals in fiction; they serve as conduits for exploring human experiences, motivations, and the intricacies of the psyche. The characters become more than just heroes or love interests; they represent the psychological depth that contributes to the richness of the narrative and engages readers on a profound level.

In line with Nugriyantoro's perspective (1998: 167), characters serve as strategic carriers and messengers, tasked with delivering the story's messages, morals, or intended themes to the reader. Their role extends beyond mere participants in the plot; characters are instrumental in conveying the underlying essence and values the author wishes to impart. Recognizing the pivotal role characters play in storytelling, authors must intricately introduce them, providing readers with sufficient details to visualize and connect with each character. This involves presenting vivid descriptions of physical appearances and nuanced personality traits.

The main character or protagonist character in a narrative assumes a central position, influencing the plot's development and often playing a decisive role in resolving conflicts. This primary character not only steers the storyline but also shapes the overall narrative trajectory. However, the significance of secondary characters should not be overlooked. While they may not hold the spotlight, these characters play essential roles by supplying additional details, explanations, or actions that contribute to the story's depth and complexity.

Furthermore, the consistency of character behavior is crucial for reader engagement. Readers generally expect characters to act in a manner consistent with the descriptions provided by the author. This consistency not only enhances the believability of the narrative but also allows readers to connect more intimately with the characters, fostering a deeper understanding of their motivations and actions. In essence, characters are not mere entities within a story; they serve as conduits for readers to explore the intricacies of human nature and emotion, making them indispensable elements in the tapestry of psychological literature.

2.3 Bipolar Disorder Episodes

According to Maramis (2022: 19) Bipolar disorder is a psychiatric condition characterized by extreme changes in mood or effect. In this disorder, individuals may experience "manic" episodes marked by excessively high mood, increased energy, and impulsive behavior. On the other hand, there are "depressive" episodes accompanied by a profoundly low mood, loss of energy, and deep feelings of sadness. Bipolar disorder falls within the spectrum of mood disorders as it involves extreme fluctuations between two poles of mood. This condition can effect various aspects of an individual's life, including interpersonal relationships, work, and daily activities.

Bipolar disorder, also known as manic depression, is a severe mental health condition characterized by significant and irregular mood fluctuations. These fluctuations involve episodes of intense 'highs,' clinically termed mania, and 'lows,'

known as depression, lasting for varying durations, ranging from a few days to several weeks. Individuals with severe bipolar disorder may also experience psychotic symptoms like hallucinations, delusions, and may even entertain thoughts of self-harm or suicide. This disorder can profoundly effect a person's ability to function in their daily life, leading to damaged relationships, both personal and professional. It is essentially a brain disorder that induces changes in mood, energy levels, and overall functioning.

People with bipolar disorder may go through distinct episodes of mania and depression, and these episodes can switch rapidly, even occurring multiple times within a single week. Despite experiencing periods of neutral mood, individuals with bipolar disorder, when left untreated, may find it challenging to lead a normal life. However, with proper diagnosis and treatment, individuals with bipolar disorder can lead full and productive lives. It is crucial to understand that bipolar disorder is a long-term condition requiring ongoing management throughout a person's lifetime, much like conditions such as diabetes or heart disease.

Effective treatment plays a pivotal role in reducing the frequency and severity of episodes associated with bipolar disorder. A combination of medication, therapy, and counseling, such as cognitive-behavioral therapy, can be highly effective. The choice of treatment may vary based on factors like age, medical history, the severity of the condition, and the individual's tolerance to medication. Overall, managing bipolar disorder involves a holistic approach that addresses both the biological and psychological aspects of the condition, offering individuals the opportunity to lead healthier and more productive lives.

However, the fluctuations in mood observed in this context tend to be relatively brief, lasting only for a few hours instead of extending over several days. Moreover, these mood changes do not typically manifest with the intense behavioral shifts or significant disruptions in daily activities and social interactions that are commonly exhibited by individuals undergoing mood episodes in bipolar disorder. In essence, the transient nature of these mood changes distinguishes them from the more prolonged and effectful shifts observed in individuals with bipolar disorder, emphasizing the nuanced differences in the two experiences. Bipolar disorder has the potential to interfere with an individual's relationships with family and friends, as well as create challenges in maintaining employment or attending school (American Psychiatric Association: 2021).

2.3.1 Forms of Bipolar Disorder Episodes

According to Lesmana (2017: 13-17), there are 2 types of bipolar disorder episodes that are:

a. Mania Episodes

Mania characterizes the active phase of bipolar disorder, and when it is milder, it is referred to as hypomania. The symptoms of mania can manifest in various ways. Individuals experiencing the "excited" side of bipolar disorder may feel highly competent, productive, sociable, and self-assured. As mania intensifies, behavior becomes more unpredictable, and judgment becomes impaired. People often make impulsive decisions during manic periods, straining their relationships. Frequently, individuals are unaware of the negative consequences of these extreme actions. Common manifestations include extravagant spending, substance abuse (alcohol and drugs), and increased sexual activity. Perceived self-importance and unwarranted self-

confidence during these periods can escalate into psychosis, marked by delusions and a loss of contact with reality. Seeking treatment during a manic episode is uncommon, as individuals may fail to recognize that anything is wrong.

Manic episodes are characterized by a pervasive increase in mood, expansiveness, or irritability that lasts for at least one week, or possibly shorter if the patient requires inpatient care; hypomanic episodes last for at least four days and have symptoms similar to mania but do not impair social or occupational functioning and also do not present psychotic symptoms. Both in mania and hypomania, there is a significantly increased self-confidence, decreased need for sleep, distractibility, increased physical and mental activity, and excessive involvement in enjoyable activities. There are 4 symptoms about manic episode according to Cokorda (2017), that are: a mild increase in mood, energy, activity, feelings of well-being, enhanced socializing and speaking abilities, excessive friendliness, increased sexuality, reduced need for sleep; euphoria, occasional irritability, arrogance, rudeness, boastfulness, excessive joking; disturbed concentration and attention span, resulting in reduced ability to work effectively, somewhat wasteful, and inclined to try new activities; and lasting for at least several consecutive days.

b. Depression Episodes

Depression stands in stark contrast to mania. During depressive episodes, individuals may feel dejected with a hopeless outlook. They lose interest in other people and harbor beliefs that they are irredeemably sinful or worthless (Gleitman et al., 2004: 660). Explicitly, depression extends beyond the typical sadness experienced after a challenging day; it constitutes a medical disorder lasting a minimum of two weeks. This condition presents a blend of physical and emotional symptoms that significantly disrupt daily functioning. At the core of clinical depression is a marked inability to experience pleasure in activities that were once enjoyable. People often struggle with feelings of sadness, hopelessness, and pessimism, along with various physical symptoms such as sleep disturbances, difficulty with concentration and memory, low energy, and changes in appetite. According to Cokorda (2017), there are four key symptoms of a manic episode, which include:

1. Persistent Sadness: Feeling consistently sad, empty, or hopeless throughout most days.
2. Loss of Interest or Pleasure: Losing interest in activities or hobbies once enjoyed.
3. Sleep Disturbances: Experiencing changes in sleep patterns, such as difficulty falling asleep or oversleeping.
4. Suicidal Thoughts: Having recurrent thoughts of death or suicide, or engaging in self-harming behaviors.

3. Research Method

In conducting a research study, employing an effective methodology is crucial for obtaining accurate results. The research method serves as a systematic approach to observe, analyze, and elucidate the study. As highlighted by Syafrida Hafni Sahir (2021: 1), the research method is an essential means of engaging with research data to uncover the truth about a particular study. It initiates with a conceptualization that evolves into formulating the research question, generating an initial hypothesis, drawing insights from previous research, and subsequently processing and analyzing the data to arrive at a conclusion. This approach may encompass qualitative, quantitative, or a combination

of both methods. The research method essentially outlines how the researcher gathers the necessary data to address the research question or statement of the problem. In this particular research study, the chosen method is the qualitative descriptive design.

Pradoko (2017), as referenced by Syafrida Hafni Sahir (2021: 41), defines qualitative research design as a method used to delve into the intricacies of human social phenomena. This design aims to construct a comprehensive understanding by articulating intricate perspectives through words, capturing detailed views from informant sources within a natural setting. Qualitative research, according to this perspective, entails an exploratory journey that involves investigating multiple individual cases. The focus lies in discovering and eloquently describing the activities undertaken and their effect on human lives, prioritizing narrative descriptions over numerical data.

In the ensuing research process, the chosen steps include defining the research design, selecting appropriate data collection techniques, employing effective data analysis methods, and determining the suitable research instrument. This holistic approach acknowledges the richness and complexity inherent in human experiences, offering a nuanced view that goes beyond quantitative measurements.

Moreover, the study adopts the analytical descriptive method, as advocated by Ratna (2015: 53), to systematically and accurately portray the analyzed data. This method proves beneficial in offering a detailed representation of the facts and phenomena under investigation. When exploring the nuances of a novel, particularly its characters and their interactions, the analytical descriptive method emerges as a fitting choice, allowing for a nuanced exploration of the novel's intricacies and underlying themes.

4. Discussion

4.1 Bipolar Episodes in the Novel

a. Mania Episodes

As stated by Cokorda Bagus Jaya Lesmana (2017) in his book *Buku Panduan Belajar Koas Ilmu Kedokteran Jiwa* Mania represents the active phase of bipolar disorder, while a milder form is known as hypomania. The symptoms of mania can vary significantly. Individuals in the "excited" phase of bipolar disorder often feel extremely capable, productive, sociable, and confident. In the *All the Bright places*, Theodore Finch, the protagonist character showing symptoms of mania episodes. It can be seen in the quotations below:

Having an account will make me look sociable and normal, and maybe work to set the whole meeting-on- the-verge-of-suicide situation, so that she'll feel it's safe to know me (Jennifer Niven, 2015: 26).

The quotation by Theodore Finch above illustrates aspects of a manic episode through its focus on social perception and impulsivity. Finch's desire to appear "sociable and normal" reflects the elevated self-esteem often seen in mania, where individuals may feel a strong need for social validation. Additionally, the reference to a "meeting-on-the-verge-of-suicide" suggests a disconnection from the seriousness of his situation, a common trait in manic states where individuals may overlook consequences. This blend of seeking social acceptance while exhibiting reckless behavior highlights the complexities of mania. That quotation can be support by the quotation below.

I want to bawl, but I tell myself: Disguise the pain. Don't call attention. Don't be noticed. So with every last ounce of energy—energy that will cost me a week, maybe more—I say, “He does the best he can. I mean he did. When he was alive. The best sucks, but at the end of the day, it's got more to do with him than me. And I mean, let's face it, who couldn't love me?” (Jenniver Niven, 2015: 188).

The passage illustrates Theodore Finch's manic episode through several key characteristics. His statement, "who couldn't love me?" reveals an inflated self- image, reflecting the exaggerated self-worth common in mania, where individuals often feel invulnerable. Additionally, Finch's internal conflict between wanting to "bawl" and suppressing his pain indicates emotional dysregulation, as he pushes aside intense feelings. The effort he expends to maintain this facade, using "every last ounce of energy," demonstrates the impulsive drive typical of manic states, leading individuals to engage in exhausting behaviors to uphold an image. Furthermore, his rationalization about his deceased loved one shows a disconnection from reality, another hallmark of mania where logic can become skewed. Together, these elements highlight Finch's struggle between his emotional turmoil and the persona he feels compelled to project, encapsulating the complexities of a manic episode.

“What do you know about bipolar disorder?”

I almost say, “What do you know about it?” But I make myself breathe and smile. “Is that the Jekyll-Hyde thing?” My voice sounds flat and even. Maybe a little bored, even though my mind and body are on alert. “Some people call it manic depression. It's a brain disorder that causes extreme shifts in mood and energy. It runs in families, but it can be treated.” (Jenniver Niven, 2015: 189)

This quote reflects characteristics of a manic episode through Finch's reactions and demeanor during the conversation with Mr. Embry. When Mr. Embry asks about bipolar disorder, Finch almost responds with sarcasm, indicating a heightened emotional state and defensiveness, which can be common in mania. His effort to "make myself breathe and smile" demonstrates an awareness of his internal conflict, suggesting a struggle to maintain composure despite feeling on edge. Finch's response, questioning if bipolar is the "Jekyll-Hyde thing," indicates a superficial engagement with the topic, which can be a hallmark of mania, where individuals often present a facade while their thoughts are racing. His voice sounding "flat and even" contrasts with the inner turmoil, revealing emotional dysregulation typical in manic episodes. Overall, Finch's behavior and thoughts during this exchange illustrate the complexities of living with bipolar disorder, highlighting both the impulsive nature and emotional challenges associated with manic states. The quotation above is supported by the quotation below:

His voice takes on the slow, deliberate tone of a man talking someone on a ledge. “Were you in the bell tower again today?” “Jesus, do you guys have, like, security cameras up there?”

“Answer me.”

“Yes, sir. But I was reading. Or trying to. I needed to clear my mind, and I couldn't do it down below with all the noise.”

"Finch, I hope you know I'm your friend, and that means I want to help you. But this is also a legal matter, and I have an obligation (Jennifer Niven, 2015: 189).

This exchange highlights key aspects of a manic episode through Finch's behavior and Mr. Embry's tone. Mr. Embry's slow, deliberate voice indicates serious concern for Finch's well-being, while questioning him about the bell tower points to risky behavior typical of mania. Finch's justification for being there—claiming he was "reading"—reflects a tendency to rationalize impulsive actions. His need to "clear my mind" suggests internal turmoil common in manic states. Mr. Embry's intention to help, balanced with his legal obligations, underscores the complexity of supporting someone in a manic episode, revealing the tension between Finch's desire for assistance and the seriousness of his actions.

I'm still here, and I'm grateful, because otherwise I would be missing this. Sometimes it's good to be awake.

"So not today," I sing. "Because she smiled at me (Jennifer Niven, 2015: 29)."

This quotation by Finch exemplifies a manic episode through his heightened emotions and impulsive behavior. His statement, "I'm still here, and I'm grateful," reflects an intense awareness of life, which is often magnified during mania. The phrase "sometimes it's good to be awake" suggests an exaggerated appreciation for existence, typical of the euphoric state seen in manic episodes. Finch's singing "So not today, because she smiled at me" indicates impulsivity and a focus on external validation, both common in mania. The act of singing in response to a simple interaction illustrates his heightened emotional sensitivity and the tendency to find joy in small things, often to an extreme degree. Overall, this quotation captures Finch's enthusiastic and impulsive mindset, characteristic of manic states.

b. Depression Episodes

As stated by Cokorda Bagus Jaya Lesmana (2017) in his book *Buku Panduan Belajar Koas Ilmu Kedokteran Jiwa* At the heart of clinical depression is the inability to derive pleasure from activities that were once enjoyable. Individuals often struggle with feelings of sadness, hopelessness, and pessimism, along with various physical symptoms, including sleep disturbances, difficulties with concentration and memory, low energy levels, and changes in appetite. In the *All the Bright places*, Theodore Finch, the protagonist character showing symptoms of depression episodes. It can be seen in the quotations below:

Is today a good day to die?

This is something I ask myself in the morning when I wake up. In third period when I'm trying to keep my eyes open while Mr. Schroeder drones on and on. At the supper table as I'm passing the green beans. At night when I'm lying awake because my brain won't shut o due to all there is to think about.

Is today the day?

And if not today—when?(Jennifer Niven, 2015: 1)

The quotation from Theodore Finch illustrates his battle with depression through several significant aspects. First, his repeated question, "Is today a good day to die?" shows deep existential pondering, indicating a persistent feeling of hopelessness. Second, his difficulty staying awake in class reflects a disconnection from his environment, a common experience in depression where even simple tasks feel overwhelming. Additionally, his struggle to silence his racing thoughts at night points to the mental chaos associated with depression, preventing him from finding any peace. Finally, the line "And if not today—when?" emphasizes a sense of urgency and despair, suggesting a cycle of hopelessness where each day seems indistinguishable from the last. Overall, Finch's reflections capture the profound weight of depression through existential questioning, disconnection, mental turmoil, and a pressing sense of urgency regarding his emotional state. This supported by the quotation below:

I can't tell you what was different this time around, only that when I woke up, I felt deader than usual. Awake, yeah, but completely empty, like someone had been feasting on my blood. This is day six of being awake again, and my first week back at school since November 14 (Jenniver Niven, 2015: 1).

In the passage above, Finch describes a particularly intense experience of depression. He notes feeling "deader than usual," which conveys a heightened sense of emptiness and despair. The imagery of someone "feasting on my blood" suggests a profound sense of depletion and vulnerability. As he mentions being awake for six days, it highlights his struggle with both insomnia and the weight of returning to school after a long absence. Overall, these elements reflect the deep emotional and physical toll that depression takes on him, emphasizing feelings of exhaustion and a profound disconnect from life.

"I get these headaches sometimes. No big deal." This isn't an out-and-out lie, because the headaches are a part of it. It's like my brain is ring so fast that it can't keep up with itself. Words. Colors. Sounds. Sometimes everything else fades into the background and all I'm left with is sound (Jenniver Niven, 2015: 99).

In this passage, Finch expresses key symptoms of depression and anxiety through his experience of headaches. He refers to them as "no big deal," indicating a tendency to minimize his struggles, yet they serve as a physical manifestation of his mental distress. Finch describes his brain "firing so fast," which reflects racing thoughts commonly associated with anxiety and depression, creating a sense of chaos within him. The overwhelming sensory experience of "words, colors, sounds" illustrates how he struggles to process stimuli, leading to a disconnect from reality. Ultimately, being left with only sound highlights his isolation and entrapment within his own mind, capturing the profound internal turmoil that characterizes depressive episodes.

A string of thoughts runs through my head like a song I can't get rid of, over and over in the same order: I am broken. I am a fraud. I am impossible to love. It's only a matter of time until Violet figures it out. You warned her. What does she want from you? You told her how it was. Bipolar disorder, my mind says, labeling itself. Bipolar, bipolar, bipolar. And then it starts all over again: I am broken. I am a fraud. I am impossible to love....(Jenniver Niven, 2015: 194)

In this passage above, Finch articulates the relentless cycle of negative self-talk characteristic of depression and mental health struggles. His thoughts repeat like an unwanted song, emphasizing a deep sense of hopelessness and self-criticism. The phrases "I am broken," "I am a fraud," and "I am impossible to love" reflect his internalized beliefs about himself, suggesting feelings of worthlessness and inadequacy. The mention of Violet and his concern that she will discover his perceived flaws indicates anxiety about relationships and the fear of being truly known. By labeling his condition as "Bipolar disorder," Finch tries to define his struggle, yet this only intensifies the repetitive nature of his thoughts. Ultimately, the cyclical pattern of negativity underscores the profound impact of mental health issues on his self-perception and emotional state.

"Listen, I'm the freak. I'm the weirdo. I'm the troublemaker. I start fights. I let people down. Don't make Finch mad, whatever you do. Oh, there he goes again, in one of his moods. Moody Finch. Angry Finch. Unpredictable Finch. Crazy Finch. But I'm not a compilation of symptoms. Not a casualty of shitty parents and an even shittier chemical makeup. Not a problem. Not a diagnosis. Not an illness. Not something to be rescued. I'm a person." He smiles the awful smile again. "I bet by now you're pretty sorry you picked that particular ledge that particular day (Jennifer Niven, 2015: 216)."

In this passage above, Finch confronts the labels and stereotypes that others assign to him due to his mental health struggles. He acknowledges being seen as the "freak" and "troublemaker," highlighting the negative perceptions surrounding his behavior. Despite these labels, he fiercely asserts his humanity, rejecting the idea that he is merely a collection of symptoms or a product of his circumstances. This insistence on being recognized as a person, rather than a diagnosis, underscores his desire for understanding and acceptance beyond his mental health challenges. The "awful smile" he mentions suggests a mix of defiance and pain, reflecting the complexity of his emotions. His closing remark indicates a sense of bitterness about how his struggles are perceived, implying that those judgments have profound implications on his identity and relationships. Overall, this passage captures Finch's struggle for self-identity in the face of societal stigma and personal turmoil.

5. Conclusion

This study highlights the multifaceted portrayal of manic and depressive episodes in Theodore Finch's character in *All the Bright Places*. The manic episodes are characterized by heightened energy, impulsive actions, and euphoric states, which drive much of Finch's behavior and decision-making throughout the novel. These episodes not only shape his interactions with others but also propel the narrative, adding complexity and unpredictability to his character. In contrast, Finch's depressive episodes are marked by profound sadness, emotional withdrawal, and a pervasive sense of hopelessness, which often leads to suicidal ideation. These darker moments of his life severely impair his ability to function, affecting his daily routine and relationships with those around him. The novel's depiction of bipolar disorder provides a compelling and nuanced exploration of the condition, offering readers a deeper understanding of its impact on an individual's mental and emotional well-being. The representation of Finch's mental health struggles in *All the Bright Places* contributes to raising awareness and fostering empathy for those affected by bipolar disorder. It emphasizes the

importance of mental health awareness and provides valuable insights into the challenges faced by individuals living with such conditions. By presenting a relatable and fully realized character in Finch, the novel fosters emotional engagement, encouraging readers to reflect on the complexities of mental illness and its effects on both the individual and their relationships. Through this psychological lens, the novel not only serves as a window into Finch's world but also facilitates broader conversations about the significance of mental health, both in literature and in society. The emotional depth of the narrative makes it an essential work in contributing to greater understanding and support for those struggling with similar mental health issues.

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THE DIFFERENT USES OF *UKEN* AND *TOA* DIALECT ON *GAYO* LANGUAGE

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Received: 2024-10-30

Accepted: 2024-11-07

Published: 2024-11-30

Abstract

The differences between the *Uken* and *Toa* dialects are easy to identify in the daily conversations of the speakers. Speakers of these two dialects are still easy to understand each other. The differences occur in several vocal sounds, intonation, some vocabulary, as well as some greetings in everyday dialogue. The aim to be achieved in this research is to find out the differences between the *Gayo Uken* and *Toa* dialects. The research method used in this study is a descriptive qualitative method. The differences in conversation between the *Uken* and *Toa* people can be seen in terms of their pronunciation when interacting. Besides, there are also slight differences in vocabulary between the two dialects. The differences between the two *Gayo* dialects occur in the vowel phoneme change and consonant one. The variations of the phonemes used in both dialects stay at the same meaning, but they are pronounced differently. As a result, based on the pronunciation of the *Uken* and *Toa* dialects spoken by the community, there are many phoneme variations. Every spoken word produces dissimilarities in vowel phonemes and consonant phonemes.

Keywords: *Gayo dialects; language; phonemes; Toa; Uken.*

1. Introduction

Language serves as a means of human communication among themselves as a social reality. Language has two dimensions, namely as a linguistic system and as a social phenomenon. From a sociolinguistic perspective, language must be understood contextually because the existence of language varieties is not only determined by linguistic factors, but also non-linguistic factors. There are many connections between language and branches of linguistics because linguistics itself is the science that studies language. One of them is the connection between language and society, which is studied and learned in sociolinguistics. Wardhough in Nuryani et al. (2021) suggests that sociolinguistics is a study that delves into the relationship between language and society with the aim of better understanding the language structure and how it functions in communication. Every human being certainly uses different languages in interacting and communicating, depending on their respective cultures and places of residence. This gives rise to language communities or language communities.

Bloomfield in Nuryani et al. (2021) states that a language community is formed by a group of people who linguistically have the same linguistic rules. A language community is essentially a group of individuals who share a common set of linguistic

rules. These rules govern how language is used within that community, including aspects such as grammar, vocabulary, pronunciation, and usage norms. Members of a language community understand and adhere to the same language conventions when communicating with each other. These conventions may be influenced by factors such as geographical location, social dynamics, historical context, and cultural practices. These language communities also give rise to monolingual, bilingual, and multilingual societies.

Every language speaker has certain language variations in expressing their ideas. Language also has variations; geographical variation of language is a language variation caused by geographical differences or regional factors. The manifestations/varieties are called dialects or regional dialects. Language variation can be distinguished into several types. Chaer and Agustina in Aslinda and Syafyahya (2010) differentiate variations into 4 (four), namely: 1) speaker aspect, 2) usage aspect, 3) formality aspect, and 4) medium aspect. Idiolect and dialect are studies that fall within the realm of language variation, namely language variation in terms of speakers. The distinguishing factor between one individual and another in expressing language can be seen from their idiolect because idiolect is a language variation that is individual or personal. Idiolect can be seen from someone's vocal tone, word selection, language style, and so on, so idiolect can also be said to be someone's characteristic. Meanwhile, dialects are often found in a community that occupies a certain area, region, or territory because dialects are language variations that are group-oriented.

Gayo is one of the ethnic groups inhabiting the highlands of Gayo in the central part of Aceh Province. Based on the 2010 census, the number of Gayo people residing in the province of Aceh reached 336,856 individuals. The traditional territories of the Gayo people include Central Aceh Regency, Bener Meriah Regency, Gayo Uken Regency, and some scattered areas in Southeast Aceh Regency.

Gayo is a language used by the people of the Gayo people in communicating between each other. Language use Gayo is spread across (1) Gayo Lut, which inhabits the area around Lake Laut Tawar, (2) Gayo Deret, which inhabits the Lingga sub-district and its surroundings, (3) Gayo Lingga (and its surroundings), (3) Gayo Lues, which inhabits the area of the former Belangkeujeuren and the former Kutecane (present-day Southeast Aceh Regency), (4) Gayo Lues, who inhabited the former Belangkeujeuren (Southeast Aceh Regency today), (4) Gayo Lukup/Serbejadi, who live in the area of Lukup/Serbejadi Subdistrict, East Aceh District, (5) Gayo Kalul, who inhabit areas of East Aceh East, East Aceh District to Pulo Tige, a distance of approximately 14 kilometers from Kuala Simpang (Baihaqi, A.K, et al, 1981:1). The Gayo language is used as symbol of pride and identity of the Gayo community so that the language needs to be nurtured and developed (Sukiman, 2020).

This research entitled *The Different Uses Uken and Toa Dialect on Gayo Language* is interesting to study because due to the similarities and commonalities in the form and meaning of languages that arise from shared historical development or the evolution of a language. These similarities and commonalities are evident in the languages of the archipelago, such as the *Gayo Uken* and *Toa* dialects. Both of these languages originate from the Gayo region, specifically in Takengon, Central Aceh (Hapriandi, 2019). They share the same meanings, but differ in their word usage and expression. This research aims to explore these linguistic connections and their historical and cultural implications.

The *Gayo Uken* dialect is primarily spoken by the Gayo community for communication within the community. This dialect is commonly found in regions domiciled in Kabupaten Bener Meriah, Kecamatan Kebayakan, Kecamatan Bintang, and Kecamatan Lut Tawar. The *Uken* dialect is an integral part of daily interactions among the Gayo people in these areas (Utami, 2023).

Similarly, the *Toa* dialect serves as a vital means of communication, especially prominent during cultural and artistic activities. This dialect is typically used in regions domiciled in Kecamatan Celala, Kecamatan Bebesen, and Kecamatan Pegasing. Both *Uken* and *Toa* dialects originate from the Gayo region, differing mainly in their lexical choices and pronunciation patterns. Despite these differences, a substantial portion of the *Gayo Uken* and *Toa* dialects share the same meanings in their expressions, indicating a deep-rooted linguistic connection.

This is influenced by geographical and cultural factors. Additionally, the study discussed the emergence of dialect variations in the Gayo region and map out dialect variations based on address terms. The changes that occur in the development of a language are always influenced by culture and its speakers (Hymes, 1983:67). Therefore, the description of a language's culture has the ability to present an explanation of how the language works as a symbolic communication system within the relevant community (Robins, 1992:489). The phenomenon mentioned above is interesting for further research on the differences in *Gayo* language dialects, considering both geographical and cultural aspects, as there are very few studies that specifically address these dialect differences in Gayo. Based on this, the objectives of this research are to identify and compare the different words used in the *Gayo Uken* and *Gayo Toa* dialects, examining their meanings, connotations, and contextual applications; and to explore the cultural and social contexts that influence the choice and usage of words in the *Gayo Uken* and *Gayo Toa* dialects, and to understand how these contexts reflect the linguistic identity and social dynamics of the Gayo-speaking community.

2. Literature Review

2.1 Sociolinguistics

The term sociolinguistics is formed by combining the words *socio* and *linguistics*, reflecting its focus on the intersection of language and society. According to Bussmann (2006), sociolinguistics is a scientific discipline that emerges from the collaboration of linguistics and sociology, aiming to explore the social significance of language and its usage, as well as the shared conditions of linguistic and social structures. At its core, sociolinguistics seeks to understand how language use varies across different social contexts, groups, and situations. One of its primary focuses is on language variation, examining how factors such as dialects, accents, and register can differ among various social groups based on variables like age, gender, ethnicity, social class, and geographical location. Furthermore, sociolinguists explore the attitudes and perceptions surrounding different language varieties, investigating how certain dialects or accents may be viewed as prestigious or stigmatized within a given society. This aspect of sociolinguistics sheds light on the social motivations behind language choices and their impact on communication and identity construction.

Spolsky (1998) further emphasizes that sociolinguistics provides a comprehensive examination of the fundamental concepts within this significant sub-field of linguistics. It investigates the relationship between language and society, exploring how language is used within social frameworks and structures.

Sociolinguistics encompasses the study of language planning and policy, addressing issues such as language standardization, bilingualism, and language revitalization efforts. By examining multilingualism, code-switching, and the role of language in shaping individual and group identities, sociolinguistics provides valuable insights into the dynamic interplay between language and society. Through its study of language change and evolution, sociolinguistics offers a deeper understanding of how language adapts and transforms over time, reflecting shifts in social, cultural, and historical contexts.

Sociolinguistics primarily views language as a social and communicative system, integral to specific societies and cultures. Language use, on the other hand, refers to social interaction occurring in concrete situations. Based on these descriptions, it can be concluded that sociolinguistics involves studying language used in specific areas or dialects. From its name, sociolinguistics involves sociology and linguistics, thus, it has a very close connection with both fields of study. Sociolinguistics tends to focus on social groups and linguistic variables used within those groups, while attempting to correlate these variables with traditional demographic units in the social sciences, such as age, gender, socioeconomic class, regional grouping, status, and others. Recently, there has also been an effort to correlate linguistic forms with social functions in intra-group interactions at the micro level, as well as the correlation between language choice and its social functions on a larger scale at the macro level (Ibrahim, 1995:4). From the above description, it can be concluded that sociolinguistics is the study of language that concentrates on social groups and linguistic variables.

2.2 Dialect

From various regions, each region surely has language variations. These variations can be differences in someone's speech over time or from one place to another. Language variations show certain patterns influenced by social patterns, which are regional and geographical. In addition, these differences do not only occur at the level of sound, but also at several other linguistic levels. The branch of linguistics that studies language variations is called dialectology.

According to Mahsun (1995: 20) Dialectology is a branch of linguistic science that specifically focuses on linguistic differences influenced by geographical factors. One of the main focuses of this study is to identify, analyze, and map linguistic variations between various regions or areas that are the subject of research. The aim of dialectology is to understand how geographic and social differences influence the evolution and spread of language, and how these factors shape the language diversity we encounter worldwide. Through this approach, dialectology provides profound insights into the relationship between language, geography, and society, and how the interaction among them creates complex and dynamic language variations.

The use of language can be understood from a geographical perspective. Therefore, differences in the location of a region can influence the language used there. The language used may vary between one area and another, resulting in the emergence of various dialects in different regions. The term "dialect" originates from the Greek language, specifically "dialektos," which originally referred to the state of the Greek language at that time. Initially, dialect referred to "words on one's land." According to Chaurend, as cited in Ayatrohaedi (1979: 2), evolutionarily, this term was later used to refer to language variants recognized in the context of medieval language. Thus, dialect

here refers to a language system used by a group of people to distinguish themselves from other groups.

Language dialects can also be classified into two types: horizontal and vertical. Horizontal dialects indicate geographic language variations, i.e., differences between one regional language and another within the context of a particular language community. The nature of this dialect is determined by language variations within a socially based language community. In this context, horizontal language dialects indicate that one language can have several dialects scattered geographically. Meanwhile, vertical language dialects are determined by language variations within a socially based language community. Essentially, each dialect differs from one another because they have unique language characteristics. These characteristics are what distinguish one dialect from another.

A social dialect refers to a variation of language used by a specific group within a society that sets them apart from other groups (Zulaeha, 2010: 29). This variation not only reflects the social identity of the group but is also influenced by factors such as age, gender, social status, and cultural background. Social dialects serve as a means of communication and a symbol of group identity and solidarity. In a broader context, social dialects enhance linguistic diversity within a community and highlight the social dynamics at play.

Social dialects refer to variations in language use that are influenced by the social class or socioeconomic status of the speaker. These variations can manifest in differences in pronunciation, vocabulary, grammar, and even discourse styles. Within a given region or community, individuals belonging to different social classes may exhibit distinct linguistic features. For instance, the speech of a working-class individual might include vocabulary and expressions specific to their daily experiences and occupational settings, whereas someone from a higher social class might use more formal or specialized language associated with education or professional environments. These dialectical differences not only reflect socioeconomic backgrounds but also serve important social functions. They can reinforce group identity and solidarity among speakers of the same social class while also signaling social status and cultural affiliations to others. Additionally, social dialects can influence how individuals are perceived and interacted with in various social contexts.

Understanding social dialects is crucial for sociolinguistic research as it sheds light on the dynamic relationship between language and society, highlighting how language both shapes and is shaped by social structures and identities (Holmes, 2013).

3. Research Method

In this specific research endeavor, the selected methodology is the qualitative descriptive design. According to Bogdan and Taylor (Junadi & Nisa, 2021:251), qualitative methodology constitutes a series of research procedures employed to yield descriptive data. This implies that descriptive qualitative research focuses not only on measurement or hypothesis testing but also on attaining a comprehensive and in-depth understanding of the investigated phenomenon. Through descriptive methods, researchers gather data directly from participants or relevant sources, such as interviews, observations, or document analysis.

According to Mutiaramses, Neviyarni, and Murni (2021:45), qualitative research represents a form of structured or organized investigation aimed at exploring knowledge and providing explanations about a problem. Within the context of descriptive

qualitative research, researchers meticulously examine a specific phenomenon or topic, organizing collected data into detailed descriptions. This facilitates exploration of nuances and complexities of the phenomenon, along with understanding the social, cultural, and historical contexts influencing it. Thus, descriptive qualitative research contributes valuable insights into deepening the understanding of various human, societal, and cultural phenomena. This approach enables researchers to explore and depict complex and varied realities, providing deeper and more profound insights into the examined world.

The selected research method traverses the complexity of the data by employing a blended approach that intertwines descriptive elements with qualitative analysis. Following Sugiyono's (2013: 245) explanation, the researcher engages in three fundamental tasks within the domain of descriptive qualitative research: streamlining data, representing data visually, and the subsequent processes of forming conclusions and verifying outcomes.

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4. Discussion

4.1 *Uken* and *Toa* Dialect

The table below provided delineates a comparative analysis between the linguistic features of the *Uken* and *Toa* dialects within the *Gayo* language, juxtaposing contrasting phrases or sentences alongside their corresponding translations in Bahasa Indonesia. Through these examples, nuances in vocabulary selection, grammatical structures, and pronunciation disparities between the two dialects are elucidated. Such a comparative examination serves to underscore the rich diversity and intricacies inherent within the linguistic landscape of the *Gayo* language, shedding light on the variegated expressions and linguistic conventions that characterize its regional variations.

NO	DATA/DIALOG	Dialect Analysis		English
		Uken	Toa	
1.	<u>Cuge</u> tos ko pe mulo kupi a <u>Cube</u> tos ko pe mule kupi a	✓	✓	Try making that coffee
2.	<u>Male</u> beloh ke kam <u>Mele</u> beloh ke kam	✓	✓	Do you want to go?
3.	Kam <u>neme</u> iumah ku deh Kam <u>nome</u> iumah ku deh	✓	✓	You guys can sleep at my house
4.	Male <u>kuhi</u> ham beloh Mele <u>kusi</u> kam beloh	✓	✓	Where do you want to go?
5.	<u>Pakea</u> nge mangan sine orom kami <u>Pakewa</u> nge mangan sine orom kami	✓	✓	That person already ate with us earlier
6.	<u>Tenaha</u> ke pakea pong ku besene <u>Tenaya</u> ke pakea pong ku besene	✓	✓	That person used to be my friend.
7.	Porak <u>pedi</u> serloni ge Porak <u>pedeh</u> serloni ge	✓	✓	It's really hot, isn't ?
8.	Umah bapak gecik ne <u>iho</u> ya Umah bapak gecik ne <u>iso</u> ya	✓	✓	The village head's house is over there

9.	<u>Ihi</u> nge ibu ne lagu gere teles <u>Isi</u> nge ibu ne lagu gere teles	✓	✓	Where was that Madam? I don't see her anywhere.
10.	Kam gere <u>daleh</u> mubetehi masalah oya Kam gere <u>taleh</u> mubetehi masalah oya	✓	✓	You don't need to know the problem
11.	<u>Kenake</u> niri tengah melem ni <u>Kenak e</u> niri tengah melem ni	✓	✓	I feel like I wanna taking a bath this midnight
12.	Kami <u>kahe</u> ara acara I lot Kami <u>kase</u> ara acara I lot	✓	✓	We had an event by the sea earlier.
13.	<u>Mule</u> nye kam kone <u>Mulo</u> nye kam kone	✓	✓	You guys can go there first
14.	<u>Hana</u> keber kam? <u>Sana</u> keber kam?	✓	✓	How are you?
15.	<u>Bidik</u> pora enti lemem <u>Bacar</u> pora enti lemem	✓	✓	Hurry up a bit don't take to long.
16.	<u>Yone</u> deh kam dediang <u>One</u> deh kam dediang	✓	✓	Just play over there
17.	<u>Erah</u> pe kam oya <u>Rah</u> pe kam oya	✓	✓	Look at that too
18.	Kam <u>nalamku</u> geh sine Kam <u>nagakku</u> geh sine	✓	✓	I thought you guys came earlier.
19.	Kami <u>engih</u> ara cerite Kami <u>gih</u> ara cerite	✓	✓	We don't have any story

The differences between the two *Gayo* dialects, *Uken* and *Toa*, lie in the similarity of word forms between the *Uken* and *Toa* dialects, but their meanings are the same, and what distinguishes these two dialects is their pronunciation. Based on the pronunciation of the *Uken* and *Toa* dialects spoken by the community, various phonemic variations are produced, where each spoken word results in differences in both vowel and consonant phonemes. However, vocabulary with differing phonemes still retains the same meaning, just as the differences in word forms spoken by *Uken* and *Toa* speakers still convey the same meaning. The *Uken* dialect used by the *Gayo* community sounds soft, while the *Toa* dialect sounds somewhat harsh. Researchers listened to conversations among Central Aceh communities, and the results obtained from these conversations suggest that the dialect forms used by the community differ in pronunciation and word forms.

4.2 Data Analysis

The linguistic phonological differences of dialects can be divided into 4 groups. Namely, vowel linguistic congruence, vowel variation, consonant congruence, and consonant variation (such as sound type separation). Phonological differences are related to the differences between speech and grammar. Phonological differences in the form of sound correspondence can be divided into complete correspondence and incomplete correspondence according to the sounds of the language.

4.2.1 Vowel Phoneme Changes

In the research area, there are changes in vowel phonemes. The change in the vowel phoneme does not change the meaning of the word. Vowel phoneme changes are influenced by the cultural and geographical background of the speakers. In mapping the overall vowel system of the Central Aceh *Gayo* language, there are 8 vowel phonemes, namely /i/, /e/, /é/, /è/, /a/, /u/, /o/, and /o/.

The classification of the vocal phonemes is 2 high vowels (/i/, /u/), 2 medium upper vowels (/e/, /o/), 3 medium lower vowels (/é/, /é/, /è/), and 1 low vowel (/a/). In the *Uken* community, the vowel system is formed by 6 phonemes on /i/, /e/, /é/, /a/, /u/, and /o/. The classification of this community's vocal phonemes includes 2 high vowels (/i/, /u/), 1 medium upper vowel (/e/), 2 medium lower vowels (/é/, /e/), and 1 low vowel (/a/).

For the *Toa* community, the *Gayo* language vowel system is formed of 6 phonemes, namely /i/, /e/, /é/, /a/, /u/, and /o/. The classification of this community's vowel phonemes includes 2 high vowels (/i/, /u/), 1 medium upper vowel (/o/), 2 medium lower vowels (/é/, /e/), and 1 low vowel (/a/).

4.2.2 Consonant Phoneme Changes

In the production of consonant sounds, airflow from the lungs is blocked in the oral cavity by articulation.

First		Middle		End	
Uken	Toa	Uken	Toa	Uken	Toa
		Cube	Cuge		
		Male	Mele		
		Neme	Nome		
		Kuhi	Kusi		
				Pakea	Pakewa
				Tenaha	Tenaya
				Pedi	Pedeh
				Iho	Iso
				Ihi	Isi
		Gere daleh	Gere taleh		
				Kenake	Kenak e
		Kahe	Kase		
		Mule	Mulo		
Hana	Sana				

Data 1

Cuge tos ko pe mulo kupi

Cube tos ko pe mulo kupi

In the first sentence *Cuge tos ko pe mulo kupi* means trying to make the first coffee. It is one of the *Toa* dialects. In the second sentence, *Cube tos ko pe mulo kupi* is one of the *Uken* dialects. Both *cuge* and *cube* have the same meaning, namely trying. But only the pronunciation is different. There is a difference between the consonant phoneme /g/ used in the *Toa* dialect and the consonant phoneme /b/ in the *Uken* dialect. In the *Uken* dialect pronunciation of "cu" the lower lip and upper lip come forward while the pronunciation of "be" the upper lip and lower lip touch each other. And in *Toa* dialect pronunciation "cu" lower lip and upper lip like forward "ge" upper teeth and lower teeth touching.

Data 2

Male beloh ke kam

Mele beloh ke kam

In the first sentence *male beloh ke kam* means *will you go*. It is one of the *Uken* dialects. In the second sentence, *mele beloh ke kam* is one of the *Toa* dialects. Both *male* and *mele* have the same meaning of *want*. Only the pronunciation is slightly different and there is a difference in the existence of the vowel phoneme /a/ in the *Uken* dialect, and in the *Toa* dialect there is a change in the vowel phoneme /e/. In the pronunciation of /ma/ in the *Uken* dialect, the lower lip and upper lip touch slightly, then the mouth opens while in the pronunciation of /le/ the mouth opens slightly and the tongue touches the upper palate. In *Toa* dialect, the pronunciation of /me/ the upper lip and lower lip touch each other and open while the pronunciation of /e/ the mouth is slightly open and the tongue touches the upper palate.

Data 3

Kam neme iumah ku deh
Kam nome iumah ku deh

The first and second sentences mean that you sleep at my house only. The two vocabularies *neme* and *nome* have the same meaning, namely sleeping, but the pronunciation is different from these two dialects. There are differences in vocal phonemes in the *Toa* dialect which uses the phoneme /e/ while in the *Uken* dialect it uses the phoneme /o/.

In the *Uken* dialect, the pronunciation of /no/ the lower lip and upper lip are like coming forward and the tongue touches the upper palate. While the pronunciation of /me/ the lower lip and upper lip touch slightly then the mouth opens. In the *Toa* dialect the pronunciation of /ne/ the mouth opens slightly and the tongue touches the upper palate. While the pronunciation of /me/ the lower lip and upper lip touch slightly then the mouth opens.

Data 4

Male kuhi ham beloh
Mele kusi kam beloh

In the first sentence *male kuhi kam beloh* means *where are you going* is a dialect that is often used by the *Uken* community. In the second sentence, *Mele kusi kam beloh* means *where are you going* is a *Toa* dialect used by the community in daily conversation, especially the *Toa* area. The vocabulary *kuhi* and *kusi* have the same meaning of where but the pronunciation used by *Toa* and *Uken* people is different.

There are differences in consonant phonemes when someone pronounces the dialect. The pronunciation of /ku/ in the *Uken* dialect is like the lower lip and upper lip coming forward and the pronunciation of /hi/ the upper and lower teeth almost meet the mouth slightly open and exhale air from the mouth out. The pronunciation of /ku/ in the *Toa* dialect the upper lip and lower lip are forward and the pronunciation of /si/ the upper and lower teeth meet then the mouth opens slightly. The *Uken* dialect uses the consonant phoneme /h/ while the *Toa* dialect uses the consonant phoneme /s/.

Data 5

Pakea nge mangan sine orom kami
Pakewa nge mangan sine orom kami

In the first sentence, *Pakea nge mangan sine orom kami* means *they had eaten earlier with us*, which is an *Uken* dialect. That is often used when people mention the word *they*. In the second sentence *Pakewa nge mangan sine orom kami* is a *Toa* dialect. The vocabulary *pakea* and *pakewa* have the same meaning, namely *they*, but slightly different from the pronunciation. In the *Uken* dialect, people often use a vowel phoneme /a/; while in the *Toa* dialect, people often say their word in *Gayo*, /wa/, there are additional consonant letters in the dialect.

The pronunciation of /Pa/ in the *Uken* dialect is the upper lip and lower lip meet by blowing air out and the pronunciation of /ke/ with the upper lip and lower lip not touching and opened slightly wide, the vowel /a/ pulls the tongue back and down accompanied by blowing air out and opening the mouth wide. While the pronunciation of /Pa/ in the *Toa* dialect the upper lip and lower lip meet by blowing air out. Pronunciation of /ke/ with the upper lip and lower lip not touching and opened slightly wide. Pronunciation of /wa/ the upper lip and lower lip touch each other and the tongue does not touch the palate.

Data 6

Tenaha ke pakea pong ku besene
Teneya ke pakea pong ku besene

In the first sentence *Tenaha ke pakea pong ku besene* means *they used to be my joking friends* is an *Uken* dialect used by the community, especially the *Uken* area. In the sentence *Teneya ke pakea pong ku besene* is one of the *Toa* dialects used by the *Toa* people. The vocabulary of *tenaha* and *teneya* both mean the former but the pronunciation used by the *Uken* and *Toa* communities is different.

The pronunciation of /te/ in the *Uken* dialect is tongue touching the upper teeth and the pronunciation of /na/ is tongue touching the upper palate then the mouth is slightly open. Pronunciation of /ha/ the mouth opens slightly and exhales the air out. While the pronunciation of /e/ in the *Toa* dialect the tongue touches the upper teeth, the pronunciation of /ne/ the mouth opens slightly then the tongue touches the upper palate and the pronunciation of /yes/ the upper and lower teeth are open, the lips open slightly wide the position of the tongue does not touch the palate. The difference between the two dialects of *Uken* and *Toa* is in the word *tenaha* which is pronounced by *Uken* people with a change in the consonant phoneme /h/; while *Toa* people say *teneya* with a change in consonant /y/.

Data 7

Porak pedi serloni ge
Porak pedeh serloni ge

In the first sentence *Porak pedi serloni ge* means *it is very hot today*, which is the dialect used by the *Uken* people. In the second sentence *Porak pedeh serloni ge* is a *Toa* dialect. The vocabulary *pedi* and *pedeh* have the same meaning of once/very but the pronunciation of these two dialects is different. The pronunciation of /pe/ in the *Uken* dialect the upper lip and lower lip touch each other and the pronunciation of /di/ the mouth opens slightly and the tongue touches the upper palate. While the pronunciation of /Pe/ in the *Toa* dialect the upper lip and lower lip touch each other and the pronunciation of /deh/ the tongue touches the upper palate the mouth opens slightly then

exhales air from the mouth out. There are differences in the *Uken* dialect where people often say the word once/very in Gayo using the word *pedi*. Whereas in the *Toa* dialect people use the word *pedeh*, but the meaning remains the same, only the word form is slightly different.

5. Conclusion

Based on the results on contrastive analysis of dialects between *Gayo Uken* and *Toa*, it can be concluded that there are differences between the two *Gayo* dialects. The differences between the two dialects fall on the way of the pronunciation. And based on the pronunciation of the *Uken* and *Toa* dialects, people produce many variations of phonemes in every word. However, the variations of phonemes have the same meaning. The *Uken* dialect sounds softer than *Toa*.

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ILLOCUTIONARY SPEECH ACTS IN TAYLOR JENKIS REID'S NOVEL *MALIBU RISING*

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Received: 2024-10-20

Accepted: 2024-11-07

Published: 2024-11-30

Abstract

This research aims to identify the types of illocutionary speech acts found in the main characters' utterances in Taylor Jenkins Reid's novel *Malibu Rising*. Using Searle's theory of illocutionary acts, the study examines the contextual meanings behind these acts. A qualitative descriptive methodology was applied, focusing on character dialogues as data. Data collection involved reading and analyzing dialogues, selecting utterances containing illocutionary acts. Analysis followed Miles and Huberman's framework, encompassing data reduction, data display, and conclusion/verification. Results reveal that the main characters' utterances incorporate five types of illocutionary acts: representatives, directives, declaratives, commissives, and expressives, with directives and expressives being predominant. The research underscores the role of competitive and conflicting speech acts in character interactions, demonstrating how these acts advance the narrative and depict social dynamics. Findings suggest that illocutionary acts in *Malibu Rising* illustrate internal states, facilitate social interactions, and navigate interpersonal relationships. This study offers insights into the pragmatic functions of language in literature, enhancing understanding of how speech acts reflect real-life communication and contribute to character development and narrative structure. Future research could build on these findings by examining illocutionary acts in various literary genres and comparing their use across different authors and themes.

Keywords: *character; illocutionary acts; pragmatic functions; speech acts*

1. Introduction

Communication is understood as the conveying of messages by exchanging thoughts or information via speech, visuals, signals, writing, or behavior. Communication requires a sender, a message, and a recipient, although the receiver may not be present or aware of the sender's intent to communicate at the time of communication. When communicating, people who get involved clearly express information, ideas, intentions, feelings, and emotions. The very effective tool in creating communication is using language. Language as a means of communication enables the expression of emotions through words, sounds, and gestures. Language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols (Sapir, 1921). Language is utilized for speech and writing. The scientific study of language is understood as linguistics.

Language is not only a compilation of a numbers of words, phrases, or sentences, but it is more than that. The set of those words and the higher level should contain any meaning. In expressing an idea, people do not just say something, but at the same time they take action via their words. Those expressions are called speech act. Speech act is the language study which examines the way speakers use language to accomplish desired aims and also how listener determine the intended meaning of what is said.

Speech act can be divided into three categories: locutionary, illocutionary and perlocutionary. In this study, the researcher only focuses on describing illocutionary speech act. Illocutionary acts are speech acts that are used to express the speaker's intentions (Austin, 1962). Every word that a speaker expresses to a listener constitutes an illocutionary act.

Speech act can be found in literary work. A literary work is a portrayal of the world and social activity. A literary work contains any intention, desire and also passion that the author requires to deliver.

Various studies have been conducted to explore illocutionary speech act as the subject of research. Some of them are Frandika & Idawati (2020), Munandar & Darmayanti (2020), and Nurjanah (2021). In these three studies, research results were found in the form of types of illocutionary speech acts contained in the research data sources. There are similarities between the three studies and this research, namely the research methods used, what differentiates this research from previous research is the research time and data sources studied. In the research conducted by Frandika & Idawati (2020), the data source used was the dialogue of the characters in the short film *Tilik* (2018), in the research Munandar & Darmayanti (2020) the data source used was Ridwan Kamil's speech at the Bukatalks event with the theme *Come on Young People, Build the Nation* on the Bukalapak YouTube channel. Then in research conducted by Nurjanah (2021) the data source used was NKCTHI Instagram account posts. Meanwhile, in this research, the data source was obtained from prose literary works, namely novels. This novel gives readers a meaning about family, love, heartbreak, surfing, and an unforgettable party so that researchers are interested in studying the illocutionary speech acts contained in the novel.

In this research, the focus is on written speech, that is a novel. Novels, as a form of literary work, create narratives about human interactions with the environment and each other. In this literary work, researchers use the novel "Malibu Rising" by Taylor Jenkins Reid, which can provide data capable of analyzing speech acts. Apart from that, this novel gives the reader an impression and message that the reader can learn about the story of family, love, heartbreak, surfing, and an unforgettable party.

Malibu Rising is the story of one unforgettable night in the life of a family: the night where they each had to choose what they would keep from the person who created them and what they would leave behind. The Rivas family has a believable sibling dynamic, and their family members are complicated and lovably flawed (especially Mick, whose bad decisions reverberate throughout the novel). A compulsively readable story about the bonds between family members and the power of breaking free. A woman who can handle anything, who can consistently steps up and takes care of everything, but needs to learn to let the chips fall instead of picking it up or holding it all together herself.

As noted above, then the research problem of this research can be formulated as follows: What types of illocutionary speech acts are found in the Novel *Malibu Rising*?

2. Literature Review

2.1 Pragmatics

Pragmatics is not only concerned with the interpretation of certain sentences, but also regarding the hidden meaning that the speaker wants to convey. It is understood that pragmatics expresses unspoken aspects, depending on the speaker's perception of the message he wants to convey to the listener in various situations. Through pragmatics, listeners or readers can analyze the intended meaning, allowing them to investigate the goals and assumptions behind the speech, as well as explore behaviors and actions that may differ from the speaker's intentions when speaking in front of an audience. Pragmatics is the study of the actual use of language. According to (Leech, 1983), pragmatics is the study of meaning and ways of speaking in various situations, as well as considering aspects of speaking in a situational context. The core principles of pragmatics pave the way to determine whether pragmatics is concerned with semantic or pragmatic phenomena. The more important aspect of pragmatics shows that the study of meaning is related to the context of speech production, with a focus on the target party (listener and speaker), the context of the utterance, the purpose of the utterance, and the verbal form, action, and speech as a form of activity or action.

Pragmatics is the science that studies the meaning of speech. Yule (1996), argues that pragmatics is the study of the relationship between linguistic forms and the use of those forms. The benefit of learning language through pragmatics is that a person can talk about a person's intended meaning, their assumptions, their aims and objectives, as well as the types of actions they show when they are speaking. Pragmatics involves how people can understand each other linguistically. Pragmatics also requires being able to understand other people and understand what is on other people's minds. Pragmatics is the science that studies the meaning of speech.

The relationship between pragmatics and speech acts is very close because speech acts are the center of pragmatics (Nuramila, 2020). Pragmatics can be understood from various aspects, including: (1) the study of language in communication, especially language use (the relationship between language elements and context and situation); (2) problems of interpretation (semantics) and the use of speech in the real world; (3) use and understanding of speech acts; and (4) the influence of sentence structure due to the speaker-listener relationship (greeter-greeter).

2.2 Speech Act

There were two thinkers who first proposed speech act theory, the first was explained by Austin (in Kroeger, 2018), who introduced the concept of speech acts and the relationship between speech and performance. The second philosopher is his follower (Searle, 1979), who believes that all linguistic communication involves linguistic action. In contrast to the general view that symbols, words or sentences act as units of linguistic communication in the implementation of a speech act, Searle shifted his focus to events or actions that occur through language, which were then called "speech acts". More specifically, he emphasized that the production or delivery of a sentence under certain conditions is a speech act, and speech acts are the basic or minimal unit of linguistic communication.

Speech acts theory looks at the pragmatic function of utterances. The theory is premised on the belief that language is used to perform actions. That is, how meaning and actions are related to language. Schiffrrin cites Austin (in Kroeger, 2018), that "the uttering of a sentence is, or part of the doing of an action, which again would not

normally be described as or as „just“ saying something”. Speech acts mean actions performed in saying something. That is, doing something with words. Every user of language intends, among other things, to influence their listener(s). That is, their listener should behave in a way that is commensurate with the utterance. In other words, speech acts theory looks at the behaviour or attitude of interlocutors in communicative discourse. As Ndimele puts it, “utterances are acts... capable of producing enormous and far-reaching results...” (Ekor & Gunn, 2021).

Searle (1979), further states that speech acts or actions carried out in uttering a sentence are generally a function of the meaning of the sentence. Although the meaning of a sentence does not always strictly determine the speech act performed in a particular utterance of that sentence, Searle notes that a speaker may mean more than is explicitly said. Nevertheless, he emphasized that in principle a speaker can always express exactly what he means. Speech acts are divided into three types, namely locutionary speech acts, illocutionary speech acts, and perlocutionary speech acts. In this research, only illocutionary speech act is being focused.

2.3 Types of Illocutionary Speech Act

According to (Searle, 1979) theory, illocutionary speech acts can be grouped into five types of speech forms, each of which has a different communicative function. There are five classification of illocutionary acts, they are representatives, directives, commissives, declarative, and assertives. In performing illocutionary act, the speaker should utter something with intended meaning to the hearer based on the situation and real condition. By studying illocutionary act, it can help us to know more knowledge in understanding the speaker utterance in certain situation, for example is movie. A summary of the five types of speech forms that demonstrate these functions can be described as follows:

1. Declaratives

Declaratives is what the speaker says changes the propositional content and reality. Searle (1979) explained that “it is the defining characteristics of this class that the successful performance of it's members brings about the correspondence between the propositional content and reality”.

2. Assertives/representatives

Assertive is what the speaker believe. Searle (1979:12)) argued, that “the point of purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something is being the case, to see truth of the expressed proposition” .

3. Expressive

Expressive refers to what the speaker feels, which include sentence of pleasure, pain, likes, dislike, joy, and sorrow as well. Searle (1979) argued that this type of speech act is about a psychological state of sincere condition.

4. Directives

Directives refers to what the speaker says about asking the hearer to do something. It is about the instruction to direct the hearer to do what the speaker says (Searle, 1979:13). The sentences that include the directives are of commands, orders, requests, and suggestions.

5. Commissives

Commissives relate to speaker's say of the future action. It is about the promise, refusal, and pledge.

3. Research Method

This research was designed to adopt a descriptive qualitative research method, for the data were presented in the form of words, not in number. It is in line with Maleong in Istiqomah (2013), who argued that as data collection are in the form of words, sentences, pictures, which have meaning belongs to descriptive research.

The data were collected from the utterances of the characters such as words, phrases, sentences. The source of the data was taken from the novel *Malibu Rising*, written by Taylor Jenkin Reids. To collect the data, there were several steps in this research: reading the novel several times until getting the holistic meaning, scrutinizing the characters' utterances on the basis of the determined topic, and presuming the utterances which relate to Illocutionary act.

After data were collected, then data were analysed by following procedures: data reduction, data display, drawing conclusion or verification (Miles and Huberman, 1994).

4. Discussion

Based on the analysis, there are 65 of the main characters' utterances that contain illocutionary act. However, there are only found two types of illocutionary act that appeared in the utterances of the main characters of the novel *Malibu Rising*. They are directives and expressives. The followings are the explanation of the types in detail.

4.1 Directives Illocutionary Act

Directives refer to speech acts in which the speaker aims to influence or direct the actions of the listener. These speech acts can take various forms and are used to convey requests, commands, suggestions, advice, or recommendations. Here's an expanded explanation of the types of directives. Orders/Commands are directives that are explicit and authoritative, indicating that the speaker expects immediate compliance from the listener. Suggestions are directives that propose or recommend a course of action without imposing it on the listener. Suggestions often allow the listener some degree of choice. Requests are directives that express a desire for the listener to perform a particular action, typically framed politely. Requests may allow the listener the option to refuse. Pleadings involve begging or earnestly asking the listener to perform an action, often out of desperation or strong emotion. Advice offers guidance or recommendations regarding a particular course of action. Recommendations suggest a preferred option or course of action based on the speaker's judgment or expertise. The following quotation shows the directives from the speaker to the hearer.

"Stay here." Jay Riva hopped out of his CJ-8, jumped the five-foot gate, walked down the gravel drive, and knocked on the door of his older sister's house (Reid, 2021: 12)."

The quotation above indicates directive illocutionary. The utterance "Stay here" is a directive illocutionary act because the character *Jay* is giving a command to *Kit* to remain in a particular location. By saying "Stay here," Jay is instructing the Kit not to

move or leave the current spot. This statement is intended to influence the behavior of the listener, guiding them to comply with the instruction to remain stationary.

There are so many utterances quoted from the novel, which direct to directive illocutionary act. Only some are presented here, as below:

Give me your shirt, too," Nina said.

"You're gonna cut my shirt?" Kit asked.

"Not if you don't want me to," Nina said.

"No," Kit said, intrigued. "Go ahead (Reid, 2021: 133)."

The quotation above indicates directive illocutionary act because, directive illocutionary act is characterized by the speaker's intention to influence the actions of the listener. In this dialogue, Nina's statement "Give me your shirt, too" is a directive illocutionary act because she is instructing Kit to hand over her shirt. Nina's subsequent statements, "Not if you don't want me to," functions as a disclaimer, indicating that she is open to Kit's preference and will not proceed if Kit objects. This demonstrates Nina's consideration for Kit's autonomy and preferences. Kit's response, "No, go ahead," further confirms her compliance with Nina's directive, indicating her consent for Nina to proceed with cutting her shirt. Therefore, the illocutionary force of Nina's directive is acknowledged and accepted by Kit. It is resulting in compliance with Nina's request.

4.2. Expressive Illocutionary

Expressiveness in communication is the art of conveying emotions, attitudes, and intentions through speech and actions. It adds depth and richness to interactions, going beyond the mere exchange of information. Whether it is offering congratulations for an achievement, expressing gratitude for a kindness, acknowledging regret for a mistake, extending apologies for a wrongdoing, exchanging greetings to establish rapport, or simply expressing thanks for someone's presence, each act of expressiveness serves to strengthen relationships and foster understanding. These expressions not only convey our own feelings but also demonstrate empathy and recognition of others' experiences. By embracing expressiveness, create a more vibrant and interconnected social fabric, where emotions are acknowledged, understood, and respected, leading to deeper and more meaningful connections with those around us. This can be seen in the quotation below:

"Instead, Nina Riva stood on the edge of the cliff she'd never wanted, and looked out onto the water she wished was closer, and for the first time in her quiet life, screamed into the wind (Reid, 2021: 11)."

The quotation above contains expressive illocutionary acts, as it conveys the intense emotions and inner turmoil of the character, Nina Riva. Standing on the edge of a cliff, which she metaphorically never desired, Nina is physically and emotionally at a precipice. The description of her looking out onto the water she wishes was closer symbolizes her longing and sense of being distant from what she truly desires or needs. The act of screaming into the wind, especially given that it is for the first time in her quiet life, is a powerful expression of her frustration, pain, or release of pent-up emotions. This scream is a clear manifestation of an expressive illocutionary act, as it directly conveys Nina's deep-seated emotional state and serves as a cathartic release of her inner feelings.

“Keep shooting,” she said. “Shoot until we’re done.” And then she pulled at his shorts, and let them fall down, and put her mouth on him. And he kept photographing her until they were done, when she looked up at him and said, “Those are just for you. You have to develop them yourself, all right? But now you’ll have them forever. Because I love you (Reid, 2021: 18).”

The quotation above contains expressive illocutionary acts, showing the characters' deep emotions and intimate connection. The command "Keep shooting," followed by "Shoot until we're done," conveys a sense of urgency and determination, reflecting the woman's emotional intensity and commitment to the moment. Her actions, pulling down his shorts and engaging in an intimate act, reveal a profound level of vulnerability and desire, further emphasizing her emotional state. When she instructs him that the photos are "just for you" and that he must "develop them yourself," she expresses trust and exclusivity, highlighting the personal and private nature of their bond. Finally, her declaration, "But now you'll have them forever. Because I love you," is a direct and powerful expressive illocutionary act, clearly communicating her deep affection and commitment. This combination of verbal commands, intimate actions, and explicit expressions of love underscores the rich emotional tapestry woven throughout the passage.

5. Conclusion

Directive and expressive illocutionary acts are the most frequently used in the novel *Malibu Rising*. Directive acts, which serve to state facts, beliefs, or descriptions, play a significant role in reflecting the characters' perspectives and advancing the plot. Expressive acts reveal the characters' emotions and attitudes, adding depth to their development and interactions. The novel effectively employs these speech acts to build and progress the narrative. Directive acts often provide essential information or make declarations that move the story forward, while expressive acts enhance emotional engagement, allowing readers to connect with characters on a personal level through their expressions of emotion. Character interactions in the novel are further enriched through the use of competitive and conflicting speech acts. Competitive acts, such as organizing, requesting, demanding, or begging, often conflict with social goals. These actions prioritize personal or group interests and use aggressive or persuasive strategies to achieve desired outcomes, potentially causing social tension or conflict by opposing norms of cooperation and social harmony. Conflicting acts, which include promises and threats, highlight commitments and potential conflicts, driving further character development and interaction. The study reveals that the primary functions of illocutionary acts in "Malibu Rising" are to reveal internal states, facilitate social interaction, and manage interpersonal relationships. These functions help convey underlying themes of family dynamics, personal struggles, and the quest for identity. Analyzing the novel through the lens of illocutionary speech acts provides a pragmatic understanding of the characters' communicative behaviors. It demonstrates how language use in literary texts can reflect real-life communication, offering insights into human interaction and the use of language to achieve specific ends.

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SUPPRESSION EFFORTS BY THE COLONIAL GOVERNMENT AGAINST THE PROTAGONIST IN PRAMOEDYA ANANTA TOER'S *HOUSE OF GLASS*

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Received: 2024-10-20

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This research examines the Dutch colonial government's efforts to suppress the actions of Minke, the protagonist in Pramoedya Ananta Toer's novel *House of Glass*. Using a descriptive qualitative approach, the study analyzes words, phrases, and sentences in the novel that indicate colonial attempts to hinder Minke's activities. The methodology involved qualitative data collection focused on identifying events that reflect the colonial government's interventions. The analysis centers on two key aspects: Minke's actions, which include spreading nationalist ideas, organizing movements, leading the SDI (Serikat Dagang Islam), and using speech and writing as tools for resistance. The findings reveal that the colonial government employed various strategies to curb Minke's influence, including surveillance and reporting, legal restrictions and extrajudicial measures, exile of prominent figures, property confiscation, and rumor-spreading. These efforts underscore the colonial regime's reliance on military force and the loyalty of indigenous officials, highlighting its fundamental weaknesses due to a lack of democratic foundations.

Keywords: *colonialism; colonial regime; movement; nationalism; postcolonialism*

1. Introduction

Literary works are the embodiment of life, the result of the observation of the surrounding life, the author in creating literary works is based on the experience he has gained from the reality of life in society that occurs in the role of characters in the real world and is poured into the form of literary works. Language in literary works becomes a tool to create a special sense that contains aesthetic value in addition of communication, which is able to convey various informations to the audience or readers. Literary works have several types such as poetry, romance, short story drama novels of the like.

Novel is one of the literary works or works of prose fiction that is narrative, a novel usually tells about the characters the author wants to tell, both about his behavior and daily life. Nurgiyantoro (2018) states that a novel is a totality, a whole that is artistic. As a matter of totality, novels have parts, elements that depend on each other. If

the novel is said to be a totality, the elements of words, language, for example are one part of totality.

Literary works as a cultural product can be a means of arousing awareness. Literary works are not born from the womb of cultural emptiness. It is a representation of human daily practice (Jabrohim, 2015).

Literature provides an overview and reflection on human behavior. There are so much contents of advice that we can explore through literature. The novel as a literary work is full of values that can be learned and exemplified. The values contained in novels often raise contextual problems. (Alwadhaf and Omar, 2011) stated that literature can be a bridge and become a reference to the past and bitter experiences as a colonized country. The reason is, efforts to understand the decline in nationalism and character values can be done through novel works that represent the impact of colonization (Suwondo, 2016).

The novel *House of Glass* by Pramoedya Ananta Toer is a literary work that firmly permeates the political history of the Dutch East Indies at the beginning of the 20th century. The novel depicts the lives of indigenous peoples living in the shadow of harsh and systemic colonial rule. Minke, the main character, became a symbol of resistance to the social and political injustices experienced by the indigenous population.

At that time, the Dutch colonial government was in full control of the territory of the Dutch East Indies, and resistance efforts from natives were considered a serious threat to the stability of colonial power. In this context, the novel *House of Glass* depicts the complex interaction between the colonial government and resistance figures.

The colonial government, with all its power and authority, used various strategies to stop the resistance of the protagonist and other indigenous liberation movements. They impose political repression, restrictions on freedom of speech, arrest and detention of activists, and manipulation of the law and judicial process to maintain their dominance (Adriansyah, 2016).

In response to this challenge, Pramoedya Ananta Toer through his narration in *House of Glass* provides a deep perspective on how resistance to colonial oppression was fought, as well as how the colonial government tried to maintain its power. Therefore, further analysis of the interaction between protagonist's resistance and the colonial government's efforts in this novel is important to study.

By looking at the historical and literary context, this study will explain efforts of the Dutch colonial government in suppressing and stopping Minke's influence in fighting for the rights of indigenous people. Through a deeper understanding of the dynamics of the relationship between the colonial government and the resistance movement at that time, it is hoped that this written can make a valuable contribution to the study of history and literature, as well as its relevance to contemporary socio-political conditions.

In this study, the main focus is to analyze the protagonist's actions and the efforts made by the colonial government in the novel *House of Glass* by Pramoedya Ananta Toer to stop the activities of Minke, the protagonist in the novel. This study limited the analysis to the historical and socio-cultural context set out in the novel. By maintaining the focus on the novel *House of Glass* as the primary source, the study can provide deep insight into the relationship between the colonial government and the main characters in the story, as well as its implications for the story as a whole.

2. Literature Review

2.1 Colonialism

Colonialism is defined as "domination of a people or area by a foreign state or nation : the practice of extending and maintaining a nation's political and economic control over another people or area" or "the policy of or belief in acquiring and retaining colonies" (Merriam-Webster, 2023)

According to Tyson in Darmawan (2023), colonialism left a cultural residue involving adopting the colonizer's government, education, and practices that disparage the conquered culture. The colonized also adopted the colonizer's appearance. The colonized frequently had a psychological "legacy" of bad self-image from the colonizer. The conquerors also alienated them from their culture, which had been suppressed or ignored for years. Therefore, most pre-colonial or original colonized culture is gone permanently. Craven in Darmawan (2023) states that the colonizers established a hierarchical system where they positioned themselves at the highest level, thus asserting their authority and making decisions on behalf of the conquered population.

It can be concluded that a colonial power or colonial government is a country or entity that engages in colonialism. It is a state that exercises control or dominance over another territory or nation through recognized acts of colonial rule. Colonial powers often use military, economic, and political force to maintain and expand their control over conquered territories or nations. History records many examples of colonialism by European nations such as England, France, the Netherlands, and Spain during the period of exploration and colonial expansion.

2.2 Postcolonialism

According to Said in Nurhadi (2007) culture and politics in the case of colonialism have cooperated, intentionally or unintentionally, to give birth to a system of domination involving not only cannons and soldiers but a sovereignty that transcends forms, allusions and imaginations of rulers and those who are controlled. The result was a vision that held that Europeans were not only entitled, but obliged to rule.

Nurhadi (2007: 2) stated Postcolonialism is the study of literary works (and other fields) related to the practice of colonialism or imperialism either synchronically or diachronically. Postcolonial studies seeks to unveil the practice of colonialism behind a number of literary works as a superstructure of a power, colonial power. Literature is seen as having power either as a constituent of hegemony or vice versa as a counter to hegemony.

The word postcolonialism, which is often used as a translation of postcolonial, is a term that refers to the problem of colonial "time after". In fact, postcolonialism does not only refer to literary studies after the colonial era, or the era of independence, but more broadly refers to everything related to colonialism

In Nurhadi (2007) Postcolonialism as a study emerged in the 1970s. Postcolonial studies in the West were marked by the emergence of Edward Said's book *Orientalism* in 1978 which was then followed by a number of other books that are still related to Western perspectives in looking at the East.

Postcolonialism as theory itself is a set of theories in philosophy, film, literature, and other fields that examine cultural legality related to colonial roles. This field is not a monopoly on literary studies. Postcolonial is similar to feminist studies in that it encompasses a broader field of humanities studies (Nurhadi :2007)

Foulcher and Day in Santosa (2012) argue that postcolonialism in literary studies is a reading strategy that generates questions that can help identify signs of colonialism in critical and literary texts and assess the nature and importance of the textual effects of these signs.

Postcolonialism is a theoretical approach in cultural, literary, and social studies that considers the impact and legacy of colonialism in culture, politics, and post-colonial society. The term refers to an analysis that looks at how colonial power structures continue to influence the post-colonial world, either directly or indirectly.

2.3 Character

Character is one of the most important elements that can be found in a literary novel or short story form. The problem of characterizations is one thing that presence in a very important and necessary fiction, because is not probably there is a literary work without the moving figures and eventually making a plot. Every character has different characterizations and it can cause a conflict. Character is the quality of the mind and soul that distinguishes one character to another.

Abarms in Nurgiyantoro (2009: 165) says that the meaning of character is the persons presented in a dramatic or native work, which are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say the dialogue and what they do the action.

Minderop (2005: 2) says that character can also be a person, community, race, mental and moral attitude, the quality of reasoning, famous people and characters in literature.

Stanton (2012: 17) reveals that "the use of the term character itself suggests two different meanings, namely as a story character who is shown and as an attitude of interest, desire, emotion and moral principle possessed by the characters.

Nurgiyantoro (2018: 436) says character is "character, personality, self-identity, identity. Character is identity, personality, and character attached to a person related to the psychic and fictional dimensions.

According to Keraf (2010: 164), "a description of character can be achieved through other characters or characters who interact in the storytelling. The author must decide whether to use descriptions to present the character, or leave it to other characters in the narrative to talk about and stage other characters' characters.

Thus, it can be concluded that character is a description of personality, attitudes, emotions and interests related to story characters which are achieved through interaction in the storytelling shown.

2.4 Protagonist's Action

Action refers to an activity, behavior, or act that is intentional and directed toward achieving a specific goal (Chaplin, 2010). Meanwhile, the term *social* encompasses all aspects related to society, focusing on matters of public interest and interpersonal behaviors that contribute to or arise from social processes (Chaplin, 2010). Together, these terms help define the concept of social action, which is action oriented toward or influenced by social interactions and structures.

In the context of a literary work, the protagonist's actions are central to understanding the story's development and themes. The protagonist's activities are those actions, decisions, and behaviors that the main character engages in, often driving the narrative forward and creating or responding to conflict. These activities frequently

reveal the protagonist's motivations, values, and personal growth, making them pivotal in shaping the plot and engaging the audience with the character's journey.

3. Research Method

The research design used in this study was carried out in descriptive qualitative form. Asenahabi (2019) stated qualitative research is research that explores and understands the meaning of a person or group of people where the resulting data cannot be quantified. In addition, Leavy (2017) stated that qualitative research methods are methods used to examine the depth of the meaning of values and sub-qualitative approaches in society as well as the meaning-making process. In simple terms, qualitative research methods are research methods used to analyze, describe and interpret emerging phenomena. Descriptive qualitative research method was applied in this study to analyze the colonial government's effort to stop protagonist in the novel *House of Glass*. According to Creswell (2023), the descriptive qualitative research is an analytical approach where the researcher approaches the data, uses limited frameworks and interpretations to explain the data, and catalogs information into themes.

Then, Lambert and Lambert (2013: 256) explain that data collection of qualitative descriptive studies focuses on discovering the nature of the specific events under study. Thus, to achieve an accurate analysis, the data collection was done by the steps: (1) searching data from words, phrases and sentences related to the indications of colonial government's effort to stop the protagonist actions in the novel; and (2) making important notes based on the words, phrases, and sentences related to the identified points. Then, to analyze the data, several steps were classifying each data based on the protagonist's activity, government actions, government effort and the effect of the actions cause by both protagonists and colonial government, and analyzing the data notes based on the collected notes of words, phrases, and sentences.

4. Discussion

This part describes specific issues raised in the scope of the study. They are the protagonist's actions toward the colonial government and the efforts made by the colonial government to stop the protagonist's actions.

4.1 Protagonist's Actions toward the Colonial Government

Minke's actions toward the colonial government were multifaceted. His strategies collectively challenged colonial authority and fostered a sense of national identity and self-determination among the natives. The quotations provided offer a glimpse into Minke's methods and their impact, illustrating his role as a key figure in the resistance against colonial.

a. Spreading Nationalist Ideas and Organizing Movements

Minke actively spread nationalist ideas and organized movements which led to the colonial government's concern. His actions were aimed at awakening and uniting the natives, fostering a sense of nationalism and self-awareness.

"But the Indies was not Europe, just an occupied colony. There was no House of Representatives here that could contain the power groups that existed. The government based its power here on the strength of its armed forces and the loyalty of the Native officials who served it. Its foundations were not as strong as those of the European

democracies. Every wound against authority encouraged further moves toward the growth of power groups (Toer, 1997: 10)”

This quotation illustrates the fundamental difference between colonial rule in the Dutch East Indies and democratic rule in Europe. In the Dutch East Indies, the power of the colonial government was based on military strength and the loyalty of the indigenous officials who served them. There is no legislature like in Europe that can accommodate the various groups of power that exist. Any action that undermines the authority of the colonial government encourages the growth of new groups of power. Minke was aware of the basic weakness of colonial government that did not have a strong democratic foundation. By spreading nationalist ideas and organizing movements, he sought to raise awareness of indigenous peoples about their rights and ability to self-determination. This action led to the creation of new power groups that could challenge colonial authority.

“Through organized rallies and meetings, Minke spread the message of nationalism and self-determination, challenging the legitimacy of colonial rule (Toer, 1997: 14)”.

The quotation above highlights Minke's efforts to organize rallies and meetings as a means to disseminate nationalist ideas. These gatherings provided a platform for educating and mobilizing the masses.

Minke's use of organized events to spread nationalist ideas underscores the importance of grassroots organizing in the struggle for independence. By creating spaces for collective action, he enabled people to come together and challenge colonial authority.

“Minke's speeches ignited a sense of pride and unity among the natives, who began to see themselves as a collective force capable of challenging colonial rule (Toer, 1997: 12).”

This emphasizes the impact of Minke's speeches in fostering a sense of national identity and solidarity among the natives. His words inspired them to view themselves as part of a larger movement for independence.

The ability to inspire and unite people through speeches is a testament to Minke's leadership and rhetorical skills. His oratory helped to galvanize support for the nationalist cause and build a cohesive movement.

b. Leading SDI (Sarekat Dagang Islam)

SDI (Sarekat Dagang Islam) was an organization that was originally established for the economic benefit of Muslim traders, but under Minke's leadership, it developed into a major political power. This rapid growth shocked the colonial authorities and caused serious concern because the SDI had the potential to rally the power of the people in opposing colonial rule.

“Minke and his SDI had moved more quickly and grown much bigger than anyone had predicted. The concentration of power in his movement now hung like the sword of Damocles. Such a situation could not be handled effectively within the law (Toer, 1997: 11).”

The quotation above explains how fast SDI grew and developed under Minke's leadership. The concentration of power in this movement posed a significant threat to the colonial government, and this situation could not be effectively overcome through existing laws.

"The SDI's influence extended far beyond trade, becoming a beacon of hope for those seeking political change (Toer, 1997: 15)."

The above quotation illustrates the transformation of SDI from a trade organization into a political movement. Under Minke's guidance, SDI became a symbol of resistance and a platform for advocating political reform.

The expansion of SDI's influence reflects the broader impact of Minke's leadership. By addressing both economic and political issues, SDI provided a comprehensive approach to challenging colonial rule.

"Minke's vision for SDI was not just economic empowerment, but also political awakening (Toer, 1997: 17)."

That quotation underscores Minke's broader vision for SDI. He saw the organization as a means to not only improve economic conditions but also to awaken political consciousness among the natives.

Minke's dual focus on economic and political goals highlights his holistic approach to resistance. By addressing multiple aspects of colonial oppression, he aimed to create a more robust and sustainable movement for independence. Minke led SDI, which quickly grew in size and influence, alarming the colonial authorities due to its potential to challenge their power.

c. Using Speech and Pen as Weapons

Unlike past resistances which involved armed conflict, Minke used speech and pen to advocate for change, which was a new and effective method of resistance.

"Today their weapons were nothing else but speech and pen (Toer, 1997: 386)."

This quotation highlights the differences in the methods of resistance used by Minke and his supporters. They do not use weapons or physical violence, but rather use speeches and writing to voice change.

This change in the method of resistance shows Minke's forward thinking in dealing with the invaders. By using speeches and writing, he can disseminate ideas and information widely without having to engage in high-risk armed conflicts. This approach is also more effective in creating long-term change because it can build awareness and support of the masses peacefully.

"With the pen in my hand, I would fight all of them (Toer, 1997: 387)."

This showcases Minke's determination to use his writing as a tool for resistance. The pen symbolizes his commitment to challenging colonial oppression through intellectual means rather than physical force.

Minke's reliance on writing underscores the power of the written word in shaping public opinion and galvanizing support for nationalist movements. His writings served as a means to expose injustices and rally people to the cause of independence.

"Words are mightier than the sword, and Minke knew this well (Toer, 1997: 388)."

This quotation reinforces the idea that Minke understood the immense power of language. By choosing words over weapons, he could reach a wider audience and advocate for change more effectively.

The belief in the superiority of words over violence reflects Minke's strategic and moral approach to resistance. He aimed to create a lasting impact by fostering a culture of intellectual engagement and discourse.

4.2 The Colonial Government's Efforts to Stop the Protagonist

The government acknowledged the rise of nationalist movements as a significant challenge and responded by trying to contain and mitigate their impact through various means, including surveillance and direct confrontation.

"This government that represented Europe now confronted a product of Europe itself—an awakening and exploding nationalism (Toer, 1997: 386)."

It emphasizes that colonial governments representing Europe must now face the consequences of Europe's own influence, namely the rise and explosion of nationalism.

The nationalism that developed in the Dutch East Indies was the result of the influence of education and ideas from Europe. Ironically, colonial governments had to deal with the resurgence of nationalism that they spread through education and cultural interaction. The colonial government responded by trying to control and suppress nationalist movements through various means, including surveillance, direct confrontation, and so on to maintain their power.

a. Surveillance and Reports

Surveillance of individuals associated with political activists is a common strategy used by governments to isolate the activist and prevent the mobilization of support. By monitoring Minke's acquaintances, the government aimed to deter them from aiding him, thus weakening his position and ability to organize resistance.

"First, the activities of Minke were not illegal. There were no laws that could be used to stop his activities, neither colonial laws nor any laws from Holland. But every activity that tended to lead toward the accumulation of power was a danger to the government (Toer, 1997: 10)."

In the quotation above, we can tell that the colonial government closely monitored all Minke's activities even though there was no law that could be used to stop his activities. Although his actions did not violate colonial or Dutch law, the government saw the accumulation of power in the hands of the natives as a threat that could potentially diminish their authority and cause disruption.

"The Betawi police compiled a list of everybody who had ever been close to him and sent out its eyes and ears to see if any of them were preparing to give him any help (Toer, 1997: 442)."

In this quotation, the Betawi police made a list of all the people who had been close to Minke and kept an eye on them to see if anyone was planning to help Minke. By keeping an eye on the people around Minke, the government is trying to cut off all possible lines of support available to him. It also aims to create an atmosphere of fear and suspicion, so that people are reluctant to show support openly. This oversight reflects the government's fear of potential political movements that could rival or even overthrow colonial power. This kind of intensive surveillance is often used to suppress movements that are considered dangerous to the status quo.

"I have long known that every move and word of mine is recorded in their offices (Toer, 1997: 325)."

This quotation reveals that Minke was aware of the extensive surveillance he was under, with every action and statement being documented by the colonial authorities.

These quotations illustrate the extensive surveillance and reporting mechanisms employed by the colonial government to monitor and control Minke's actions. This constant surveillance aimed to limit his influence and preempt any organized resistance against colonial rule.

b. Legal Limitations and Extrajudicial Measures

Obstructing legal action is a way to ensure that the opposition does not have the means to legally resist government action. This closes the only possible avenue for the opposition to gain justice and support. The government recognized that Minke's activities were not illegal but posed a threat due to the accumulation of power.

"First, the activities of Minke were not illegal. There were no laws that could be used to stop his activities, neither colonial laws nor any laws from Holland. But every activity that tended to lead toward the accumulation of power was a danger to the government (Toer, 1997: 10)."

It underlines that although Minke's activities were not unlawful, they were still considered dangerous by colonial governments because they could accumulate power that challenged their authority.

The colonial government faced a dilemma because it could not use existing laws to stop Minke's activities. This shows that Minke is working within the boundaries of the law, but the impact is so great that the government is considering extrajudicial measures to stop it. This reflects the government's fear of a potential change in power that could be initiated by nationalist movements.

"Nobody knew that I had taken them for myself and that I kept them in my house (Toer, 1997: 442)."

This quotation showed The government ensured that Minke could not successfully sue or challenge the authorities, limiting his legal avenues and public sympathy.

c. Exiling Prominent Figure

Exile was a tool often used by colonial governments to silence influential opposition voices. By exile of the movement's leaders, the government sought to cut off communication lines and reduce the spirit of resistance among its followers.

The colonial government had a history of exiling native figures who demanded equality or posed a threat to their authority, indicating a potential measure against Minke.

"Governor-General Idenburg had no qualms at all about exiling Natives who, after studying in Europe, did nothing more than demand equal wages with Europeans. They annoyed His Excellency because they had become so bigheaded as to think that they were the equals of Europeans (Toer, 1997: 143)."

This quotation makes it clear that the Governor General of Idenburg did not hesitate to exile the natives who demanded equality with Europeans, especially after they had studied in Europe and returned with new ideas about equality.

"My original report was still considered correct, because the governor-general had been able to take the decision to exile Minke in time (Toer, 1997: 149)."

In this quotation, Minke was exiled by the government as a precautionary measure to limit his influence and leadership in the Sarekat Islam organization.

Exile was one of the strategies used by the colonial government to control nationalist figures who were considered a threat to their stability. By exile these figures, the government seeks to extinguish the spirit of resistance and prevent the spread of nationalist ideas. It also shows how serious the threat the government feels from educated and influential individuals like Minke.

d. Property Confiscation

Property foreclosure or confiscation is a drastic measure aimed at weakening a person economically, thereby reducing his or her ability to fund and lead opposition movements. It also shows that the government is willing to infringe on individual property rights in order to maintain their power.

"It looked as if he had not been informed about the confiscation of all his property by the government. And I knew why. The government was ashamed of what it had done (Toer, 1997: 419)."

The quotation shows that the government confiscated all of Minke's property with the aim of weakening its financial position and reducing its influence.

"It was also said that the government took over his press and used it for its own propaganda purposes (Toer, 1997: 442)."

This is another form of confiscation where the government seized control of Minke's press. By doing so, they aimed to suppress his voice and utilize his resources for their propaganda, further undermining his influence and spreading their own narrative.

Seizing control of the press is a strategic move to control the flow of information. By using Minke's press for their propaganda, the government not only

silences a critical voice but also manipulates the medium to disseminate their version of events, thus maintaining control over public perception and opinion.

Confiscating property is one of common tactic used by oppressive regimes to weaken political opponents by stripping them of their resources. By confiscating Minke's property, the government intended to hinder his ability to lead and support the nationalist movement. This measure not only impacts Minke directly but also sends a message to others about the potential consequences of opposing colonial rule.

e. Spreading Rumors

Spreading rumors is a tactic often used to divide and weaken movements by pitting their leaders against their followers. By instilling doubt and distrust, the government hopes to destroy solidarity within the organization.

“And he didn't know either that paid agents of the government were spreading rumors in the Sarekat that the return of Raden Mas Minke would bring disaster on the Sarekat and its members because it was Raden Mas Minke who was responsible for the attacks on the Chinese that had taken place four years earlier (Toer, 1997: 419).”

The quotation shows the government agents spread rumors to damage Minke's reputation and create distrust among members of Sarekat Islam. The rumors included allegations that Minke was responsible for attacks on the Chinese community several years earlier.

"Government agents had started a whispering campaign against Minke, suggesting that he was a traitor working with the Dutch (Toer, 1997: 442).

Government agents initiated a whispering campaign to portray Minke as a traitor collaborating with the Dutch. This tactic was designed to turn public opinion against him, damaging his reputation and credibility among his supporters.

Labeling a nationalist leader as a traitor can significantly undermine their authority and trust within the movement. The government's whispering campaign aimed to isolate Minke by creating an image of betrayal, thereby weakening his influence and the overall strength of the nationalist cause. This approach is particularly damaging in a resistance movement, where trust and solidarity are crucial.

5. Conclusion

Based on the analysis, several key conclusions emerge. The protagonist actively promoted nationalist ideas and organized movements to raise awareness and unite indigenous people. These actions exposed the structural vulnerabilities of the colonial government, which relied heavily on military force and the loyalty of indigenous officials to maintain control. As leader of the SDI (Serikat Dagang Islam), the protagonist contributed to its rapid growth, which posed a considerable threat to colonial rule. The rise of the SDI highlights its potential to mobilize public support and challenge colonial authority. The protagonist's use of speech and writing as tools of resistance represented a novel and effective strategy, allowing ideas of change to spread widely and peacefully compared to armed conflict. While his activities were not inherently illegal, they were viewed as dangerous due to the accumulating influence and solidarity they fostered against colonial power. In response, the colonial government

took extrajudicial measures to counter the protagonist's influence, illustrating their concern over the potential impact of the nationalist movement. The colonial authorities frequently resorted to exile for indigenous figures who sought equality or questioned their power, using isolation as a tactic to weaken the nationalist spirit. Recognizing the rise of nationalism as a serious threat, the colonial government employed a range of strategies—including surveillance, direct confrontation, and propaganda—to control and curb its impact and ultimately sustain their rule.

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CRIME IN EKA KURNIAWAN'S NOVEL *LELAKI HARIMAU*

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Received: 2024-07-10

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

The novel *Lelaki Harimau* by Eka Kurniawan describes the life of Javanese people during the Japanese colonial period. In the novel, there are various kinds of social problems, one of which is crime. This research aims to describe the forms of crime in the novel. This research uses a qualitative descriptive method with data collection techniques in the form of library research. The theory used is criminal psychology with a literary psychology approach to bridge the study of psychology and literature. The results of the research show that there are three forms of crime in the novel: domestic violence, sexual harassment and rape committed by the major characters. The domestic violence as well as raping is done by a husband towards his wife; something weird but that is the truth. Sexual harassment is experienced by other female characters owing to hegemony of power and money. The research shows that crime is one of the social problems that occurs in society. These crimes can be caused by various factors, such as poverty, social inequality and family conflict.

Keywords: *domestic violence; hegemony; raping; sexual harassment*

1. Introduction

Criminology is the study of crime and criminal behavior, informed by principles of sociology and other non-legal fields, including psychology, economics, statistics, and anthropology (Ahmadi, 2020). Criminology studies can also enter the context of literature (Alshiban, 2012) and get attention among psychology researchers or literary researchers. It shows that the development of criminology studies is not only focused on formal scientific disciplines but can also enter the context of literature or humanism which is a creative study. Criminology studies in literature will increase literary criticism through a new perspective (Ahmadi, 2020). Literature as the author's creative process cannot be separated from the synthesis between imagination and the reality of life. Therefore, literature shows the existence of evil that arises through psychology, sociology, or culture. Through literature, a reader can recognize and understand the evil contained in a narrative created by the author.

Crime is an anti-social act that is detrimental, inappropriate, cannot be tolerated, which can cause shocks in society and is contrary to social morality. Crimes are things that are criminal in nature, acts that violate criminal law. The science that studies crime or crime is criminology. Criminology literally comes from the word *crime* which means criminals and *logos* which means science, so criminology can mean the study of crime

or criminals (Kennedy, 2013). Ruggiero (2018) states that crime is an anti-social act and violates the law and criminal law. Meanwhile, sociologically, crime is all words, actions and behavior that are economically, politically and socially psychologically very detrimental to the community, violate morality and attack the safety of good citizens who have been listed in the criminal law.

One of the events in society that the author uses in creating a literary novel is the phenomenon of crime. Criminal acts that often appear in people's lives are then appointed by the author to be one of the themes in the literary work. One of the novels that raises criminal acts in people's lives is the novel *Lelaki Harimau* by Eka Kurniawan, which is also the object of study in this study using a literary psychology approach. This novel tells about a man named Komar bin Syueb who always commits crimes against his wife named Nuraeni. Through storylines related to economic and social issues, Eka Kurniawan wants to remind humans that there is a limit to tolerance when their deepest self-esteem is considered only the crumbs of trash that should not be taken into account and defending oneself as the highest human dignity is shown by Margio, their eldest child. The crimes committed by Komar are certainly related to his unstable personality and the description of the personality of Komar's character is conveyed by the author to the reader through his work; then there is a close relationship between the novel *Lelaki Harimau* and psychology. Psychology and literature are two different but related aspects of knowledge.

Literary psychology conducts literary studies by viewing literary works as psychological activities both from the author and the readers (Endraswara, 2015). Literary works, especially those in the form of prose such as short stories, dramas and novels, always show the stories of the characters in their lives. In writing their works, the authors must present characters with unique characters and behaviors to add interest to the stories they write. This aspect is raised by literary psychology as a study material, especially regarding the background of the actions and thoughts of the characters in related literary works.

Wellek and Warren (2019) explain that literary psychology has four meanings. First, the psychology of literature is the psychological understanding of the author as a person or type; second, an assessment of the creative process of the written work; third, an analysis of the psychological laws applied in literary works. And fourth, literary psychology is also defined as the study of the impact of literature on the psychological condition of the reader.

From this explanation, it can be seen that literature is more inclined towards fiction that emphasizes beauty, while psychology is more inclined towards the real and based on facts. However, the two are interrelated because the words literature and psychology raise the theme of man and life as the main analysis material. Along with the times, literary works which were originally a product produced as an outpouring of feelings and used as leisure reading only have become a study material to understand the dynamics of life. Various other studies such as sociology of literature, literary anthropology and others all developed in the modern era. Primarily, this is driven by the desire to understand literary works in more depth and not just stop at following the storyline of the literary work in question. This is what encourages scientific approaches and studies towards literary works (Minderop, 2016).

The research was made to understand and determine crime in the community so that the prevention and resolution of crime problems could be addressed properly. The crimes in the novel *Lelaki Harimau* are the representation of crimes that exist in society

because literature is actually a reflection of the social life of society and the points of analysis are concerned with domestic violence, sexual harassment and raping. The novel describes the characteristics of the author. Painstakingly, Kurniawan builds metaphors by relating them to animals. Apart from that, this novel is interesting because of the details of social problems, especially crimes that Kurniawan writes. Through this novel, feminist elements are also presented indirectly. The diction and language style used by Kurniawan also illustrate the honesty and firmness of his story. In this regard, Kurniawan in this novel uses a lot of repetitive language styles. The novel also gives the reader the freedom to translate the existing metaphors. Overall, this novel succeeds in representing forms of crimes through a very interesting story.

Kurniawan succeeds in showing that every human being is not only filled with a bright side, but also a dark side. For example, Margio, the main character, is peaceful and polite, but he also likes drinking alcohol. In general, this novel contains many lessons, such as how we will not experience life if we do not experience conflict. Life will feel flat. The implied message that the researchers get from this book is that we must love each other and continue to live in harmony with each other. This novel is highly recommended for those who really like literary novels, but it is recommended to read light novels first because the language used is almost standard and resembles the language of poetry.

2. Literature Review

The discussion in this research is crime and crime occurs because of conflicts within a person's personality, thus the approach used in this research is psychology of literature. Psychology of literature is born as a type of literary study that is used to read and interpret literary works, authors of literary works and their readers by using various concepts and theoretical frameworks that exist in psychology. Psychological analysis of literary works, especially fiction and drama, does not appear to be too much, because both literature and psychology talk about humans. The difference is, literature talks about humans created (imaginary humans) by the author, while psychology talks about humans created by God who actually live in the real world. Although human traits in literary works are imaginary, in describing their character and soul, the author makes humans who live in the real world as models in his creation. Moreover, one of the demands of the character is the psychological dimension of the character, in addition to the social and physical dimensions (Minderop, 2016). That the psychological approach to literature is basically related to three main symptoms, namely authors, literary works and readers with the consideration that psychological approaches are more related to authors and literary works (Ratna, 2015).

Literary psychology is a study that looks at literary works that contain events in human life played by imaginary characters that exist or may be played by factual characters (Semi, 2012). The relationship between literature and psychology does have a close relationship. According to Endraswara (2015) that psychology and literature have an indirect and functional relationship. Indirect link, because both literature and psychology have the same object namely human life, while the functional linkage because psychology and literature both study the psychology of others, the difference is that in psychology the symptoms are real, whereas in literature it is imaginative.

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Related to psychology, especially with personality psychology, literature is one of the interesting study materials because literature is not just a study of boring texts, but becomes study material that involves the character or personality of the characters in literary works (Minderop, 2016: 3). Human nature and the activities they carry out in every life can be explained by many psychological problems in life. To be able to understand the various psychological forms experienced by the characters in a literary work, it can be understood with the science of literary psychology. Literary psychology is a study that examines the psychological reflection in the characters presented in such a way by the author, so that the reader feels lulled by the psychological problems that arise.

According to Warren Wallek in Ratna (2015), in a successful literary work, psychology has been integrated into a work of art. Given the close relationship between the psychological aspect and the elements of character and characterization, the relevant literary works to be analyzed psychologically are works that give intensity to the psychological aspect. The link between literary works and psychology does have a close link, according to Endraswara (2015), that psychology and literature have an indirect relationship, because both literature and psychology have the same object, namely human life, while the functional link is because psychology and literature are mutually exclusive. It is the same as studying the psychology of other people, the difference is that in psychology the symptoms are real, while in literature they are imaginative. Literary psychology is a literary science that approaches literary works from a psychological point of view.

Literature is one of the interesting study materials, because literature is not just a study of texts which is tedious, but becomes a study material that involves the character or personality of a character in a literary work (Minderop, 2016). Human nature and the activities they carry out in every life can be explained by many psychological problems in life. To be able to understand the various psychological forms experienced by the characters in a literary work, it can be understood with the science of literary psychology. Literary psychology is a study that examines the psychological reflection in the characters presented in such a way by the author, so that the reader feels lulled by the psychological problems contained in literary works (Minderop, 2016). Literary psychology is used as an approach in this research because one aspect in literary psychology relates to the personality of the characters in literary works. The personality is then manifested in the actions taken by the characters; there are actions that are in accordance with the values and norms of the local community and there are also those that are contrary. Crime is certainly not in line with all cultural norms and values, both local and outside the local culture, because every crime must be detrimental to certain parties.

Before going to concept of crime, we should at least comprehend the meanings of criminology of psychology. Etymologically criminology comes from the word crime which means crime, and logos which means knowledge or science, so criminology is a science or knowledge of crime. The term criminology for the first time (1879) was used by P. Topinard, a French anthropologist. Crime is a name or stamp given by people to

judge certain actions. Next talk about criminal psychology as a type of criminological theory based on individual human factors, then we are never separated from what is heredity and innate, therefore starting a discussion about criminal psychology we talk about psychological and psychological characteristics. These two things will affect whether there is relation between human actions with heredity or innate, or with what is called personality. Deviation of human behavior because of his personality is not a disease, and certainly not a hereditary or congenital. Deviation in human behavior is a disorder in the mental. In Plot criminal psychology research is divided into differences in personality structure, criminals and non-criminals, behavior prediction, normal personality dynamics in criminals, and classification (Susanto, 2017)

This psychological theory of criminology states that certain personality traits or characteristics are related to a person's tendency to act in psychological theory in criminology. Some ideas about this concept can be observed from the results of personality test measurements. From several psychologists about personality, both using questionnaires and projective techniques, it can be concluded that personality tendencies have a relationship with psychological theory behavior in criminology (Hyland, 2015).

For example, people who tend to act in psychological theory in criminology are low self-control abilities, people who tend to be brave, very strong dominance, more power, extravert, tend to be assertive, macho, drive to fulfill very high physical needs, etc.

These traits have been investigated in studies of prisoners by various psychologists. However, it seems that there is still a need for a more comprehensive study, not only one aspect of personality traits being studied, but all of these traits can be profiled together.

Adaptation in psychology is the ability of each individual to be able to make adjustments to a place or environment which he thinks is seen as something new. Besides that, adaptation also has an understanding of self-adjustment in changing oneself according to environmental conditions, but also changing the environment according to circumstances (self-desire) (Alam, 2013).

2.1 Crime

Crime is a bad act, comes from the word evil which means very bad, very bad, very bad, while juridically crime is defined as an act that violates the law or is prohibited by law. Crime is an act of an action which in general has the meaning of an act that is not in accordance with applicable law.

In language, crime is an evil act, an act that violates the law, behavior that is contrary to the prevailing values and norms that have been ratified by written law. There are several definitions of crime, juridically crime is all human behavior that is contrary to the law, can be punished according to criminal law. Meanwhile, criminologically crime means certain actions or actions that are not approved by the community. Hyland (2015) states that crime is an intentional act or negligence that violates written criminal law or a judge's decision carried out by a person who is not a defense or justification and is threatened with sanctions by the State as a crime or a violation:

- a. Crime is an act that is done intentionally, in this sense a person cannot be punished just because of his thoughts, but there must be an action or omission in acting. Failure to act can also be a crime, if there is a legal obligation to act in certain circumstances, besides that there must also be malicious intent.
- b. It is a violation of criminal law.

- c. Done without any legally recognized defense or justification.
- d. Sanctioned by the state as a crime or violation and some forms of crime that often occur in society are physical crimes, such as robbery, domestic violence, sexual harassment and rape (Hayland, 2015; Jose, 2021).

Thotakura (2011) also reveals about crime. According to him crime has the meaning of a behavior that is prohibited by the State because it is detrimental to it. The state reacts with punishment in an effort to prevent and eradicate it. In accordance with its development, Hayland (2015) explains that crime is just behavior is not enough to be considered a crime. According to him, crime is behavior marked human beings are more understandable than simply seeing evil as label or label. For example, the names of the behaviors in question, namely thieves, rapists, killer, and so on. Crime from another point of view, for example from the point of view of sociology, crime is seen as an act that deviates from values or values norms prevailing in society. The norms in this society are consensus of the community members with sanctions for those who deviate from consensus, so the imposition of punishment means reaffirmation to society broad that they are bound by a common set of norms and values. Crime is also synonymous with social deviation.

The social aspect means that a person is considered to have committed a crime if he experiences failure to conform or deviate consciously or unconsciously from the norms that apply in society so that his actions cannot be justified by the community concerned. The economic aspect means that someone is considered to do a crime if he harms others by imposing his economic interests to the community around him so that he is considered an obstacle to happiness others.

2.1.1 Domestic Violence

The term violence is used to describe behavior, whether overt or covert, both offensive or defensive, which is accompanied by the use of force against others. UU no. 23 of 2004, defines domestic violence as any act against a person, especially a woman, which results in physical, sexual, psychological misery or suffering, and/or neglect of the household including threats to commit acts, coercion, or unlawful deprivation of liberty. within the household.

Indeed, there is no single and clear definition related to domestic violence. However, usually domestic violence is basic, including (a) physical violence, namely any act that causes death, (b) psychological violence, namely any actions and words that result in fear, loss of self-confidence, loss of ability to act and a sense of powerlessness towards women, (c) sexual violence, namely any act that includes sexual harassment to the point of forcing someone to have sexual intercourse without the victim's consent or when the victim does not want it; and or have sexual relations in ways that are not natural or that the victim does not like; and or keep her away (isolate) from her sexual needs, (d) economic violence, namely any act that restricts people (women) from working inside or outside the home that generates money and or goods; or allow victims to work for exploitation; or abandon family members. Why are women more vulnerable to being victims of violence?

Women are almost always victims of violence because the culture and values of our society are shaped by patriarchal forces, where men are culturally welcome to be the determinants of life. According to Foucault, men have become the owners of the 'power' that determine the direction of the 'discourse of knowledge' of society. Violence against

women in general (in general) occurs through the concept of control over women, whether personal, institutional, symbolic and material. Thus, when the relationship between the sexes is constructed through a domination-subordination relationship, then women are in the position of being regulated by men. This relationship building works through the entire social system which then gives birth to a gender identity that distinguishes men and women (KNAK, 2007).

2.1.2 Sexual Harassment

Sexual harassment refers to acts of a sexual nature that are conveyed through physical or non-physical contact, targeting a person's sexual body or sexuality. These acts include whistling, flirting, comments or remarks of a sexual nature, displaying pornographic materials and sexual desires, touching or touching body parts, gestures or gestures of a sexual nature, causing discomfort, offence, humiliation, and may cause health and safety problems.

Sexual harassment is not just about sex. At the heart of the problem is the abuse of power or authority, although the abuser may try to convince the victim and himself that his abusive behavior is actually sexual attraction and romantic desire. Most sexual harassment is perpetrated by men against women. However, there are also cases of harassment of women against men, and also with the same sex (both men and women).

According to Komisi Nasional Anti Kekerasan terhadap Perempuan (KNAK) (2007), sexual harassment refers to acts of sexual nuance delivered through physical or non-physical contact, targeting a person's sexual body or sexuality. These acts include whistling, flirting, comments or remarks of a sexual nature, displaying pornographic materials and sexual desires, touching or touching body parts, gestures or gestures of a sexual nature, causing discomfort, offence, humiliation, and may cause health and safety problems.

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2.1.3 Raping

The act of rape is a criminal act of a sexual nature that occurs when a human being forces another human to have sexual intercourse in the form of vaginal penetration with the penis, by force or by means of violence (Sulaeman, 2010)

The word rape comes from the Latin *rapere* which means to steal, force, rob, or take away. In ancient times the crime of rape was often carried out to obtain a wife and the crime of rape was not only in the form of intercourse but all forms of attacks involving the genitals by means of violence and coercion by the perpetrator against the victim.

Based on the description above, it can be concluded that what is called rape are:

- a. A forbidden sexual relationship with a woman without her consent.
- b. Illegal intercourse by a man against a woman carried out by means of coercion and against the will of the woman concerned.
- c. Sexual intercourse committed by a man against a woman who is not his wife or without his consent, is carried out when the woman is afraid.

Judging from the motives of the perpetrators of committing the crime of rape, it can be classified into several motives including:

- a. Seductive Rape: Rape that occurs because the perpetrator feels aroused by lust, and is subjective. Usually this kind of rape is because the two of them already know each other, for example: rape by a boyfriend, rape by a family member and rape by a friend.
- b. Sadistic Rape: Rape committed sadistically. In this case, the perpetrator gets sexual satisfaction not because of his bodily relationship but by acts of violence committed by the perpetrator against the victim.
- c. Anger Rape: Rape committed as an expression of anger by the perpetrator. This kind of rape is usually accompanied by physical brutality by the perpetrator. Sexual gratification is not his goal but to vent his anger.
- d. Domination Rape: In this case, the perpetrator wants to show his dominance over the victim. Physical violence is not the main goal of the victim because the main goal is that the perpetrator wants to control the victim sexually so that the perpetrator can show that he has power over the victim
- a. certain people. For example: Rape of maid by employer.
- e. Exploitation Rape: This kind of rape can occur because of the victim's dependence on the perpetrator, either economically or socially. In this case, the perpetrator does not use physical violence, but the perpetrator can force his will on the victim (Abintoro, 2013).

3. Research Method

The study used a descriptive method of analysis. The descriptive method of analysis is a way of describing data in the form of description, overall termed qualitative descriptive method. Descriptive qualitative method prioritizes the depiction of data through the elaboration of words. According to Moleong (2016) qualitative research intends to understand the phenomenon of what is experienced by the research subject as well as in the behavior, attitudes, perceptions, motivations, and actions of the subject, holistically, and by using descriptions in the form of words and language, in a special natural context by utilizing various methods.

In this study, the data were taken from a novel entitled *Lelaki Harimau* by Eka Kurniawan (2004). Later these data were discussed and connected with an approach of psychology of literature and criminal psychology.

The data collection techniques used in this study to obtain information on crime in the novel were conducted in steps of reading the novel thoroughly, identifying and recording types of crime in the novel. All the data already obtained were then analyzed based on the points of analysis dealing with domestic violence, sexual harassment and raping.

4. Discussion

4.1 Domestic Violence

Domestic violence is a serious issue that affects millions of people around the world. It is a pattern of abusive behavior in any relationship that is used by one partner to gain or maintain power and control over the other. This can include physical, emotional, sexual, and economic abuse. Domestic violence is a serious crime, and it is never the victim's fault.

“Adakalanya untuk menanggulangi keengganan Nuraeni yang makin menjadi-jadi, Komar mesti memukulnya, menampar pipinya bukanlah hal yang jarang, malahan sering pula menempeleng betis indahnyanya dengan kaki ganasnya, membuatnya roboh dan tak berdaya (Kurniawan, 2004: 110-111).”

This quote tells about the domestic violence experienced by Nuraeni, Komar's wife. Nuraeni is a beautiful and gentle woman, but she is often the victim of her husband's violence. Komar is a man who is stubborn and likes to impose his will. He always wants Nuraeni to obey all his orders, even if it is against Nuraeni's own wishes. In this quote, it is said that Komar often hits and slaps Nuraeni. In fact, he even hits Nuraeni's calf with his foot. This violence committed by Komar makes Nuraeni feel afraid and depressed. She could not do anything against her husband.

The domestic violence experienced by Nuraeni is one of the themes raised in the novel *Lelaki Harimau*. This novel describes the condition of Indonesian society in the past where violence often occurs, both within the family and in wider society. Domestic violence is something that should not be tolerated. Domestic violence can cause trauma and suffering for the victim. Women must have the courage to fight the violence they experience. They must not be afraid to ask others for help if they experience domestic violence. The community must play a role in preventing and eradicating domestic violence. People must create a safe and comfortable environment for everyone, including women.

“Sepanjang hidupnya, ia telah sering melihat Komar memukul Nuraeni didepan matanya sendiri, menghajarnya hingga babak-belur. Margio terlampau kecil untuk melerai, dan ia sendiri sering dapat bagiannya pula. Ia hanya berdiri menyandar ke pintu, dengan Mameh di sampingnya menggigit ujung baju, sementara Nuraeni meringkuk di pojok rumah dengan Komar berdiri di depannya, tangan menggenggam rotan penggebuk kasur. Komar selalu punya alasan apa pun untuk mengayunkannya (Kurniawan, 2004: 115).”

This quote tells about Margio's experience of witnessing domestic violence experienced by his mother, Nuraeni. Margio is a small boy, but he has often seen his father, Komar, hits his mother. Komar is a rude and angry man. He often beats Nuraeni for trivial reasons, such as not cooking food according to his taste or not obeying his orders. In this quote, it is said that Margio often sees Komar beat Nuraeni until she is black and blue. Margio could not do anything to break up their fight, because he is still small and afraid of his father. He could only stand in front of the door, with his younger sister, Mameh, while watching his mother being beaten.

The domestic violence experienced by Nuraeni has a big impact on Margio. He becomes traumatized and afraid of his father. He also feels guilty because he could not protect his mother. Tied to this quotation, domestic violence can have a negative impact on children who witness it. These children can experience trauma, fear and guilt. Children must be protected from domestic violence. Parents and society must play a role in preventing and eradicating domestic violence. This quote also shows that domestic violence is still a serious problem in Indonesia. There are still many women who are victims of domestic violence.

4.2 Sexual Harassment

Sexual harassment is a form of abuse that involves unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature. It can happen in a variety of settings, including the workplace, school, public spaces, and even online. The key element of sexual harassment is that it is unwanted by the recipient. This means that even if the behavior is not intended to be offensive, it can still be considered harassment if it makes the other person feel uncomfortable, intimidated, or humiliated.

There are many different types of sexual harassment, ranging from subtle and seemingly harmless behaviors like inappropriate jokes or comments to more serious forms like groping, unwanted touching, and even sexual assault. The impact of sexual harassment can be profound. It can lead to feelings of stress, anxiety, and depression, as well as difficulty concentrating, sleeping, and working. It can also damage relationships and erode trust.

Ia datang ke warung serabi untuk sarapan, sebagaimana biasa, dan berdesak-desakan dengan anak-anak berseragam sekolah yang cemas lonceng sekolah segera berdentang. Semua orang yang bertemu dengannya bisa mendengar leluconnya yang penuh semangat, dengan mulut dijejali goreng tempe dan serabi. Anwar Sadat duduk di bangku kecil itu, di depan tungku yang membara, sementara si penjual menuang adonan ke cobek di atas tungku, membolak-balik gorengan di wajan penuh minyak mendidih, dan Anwar Sadat menjawab dagu gadis-gadis berseragam sekolah hingga mereka merengek akan kecabulannya, menjauhinya sebab ia bisa dengan tiba-tiba menyosor mencium pipi mereka (Kurniawan, 2004: 15).

This quote tells the story of Anwar Sadat, a man who often visits the pancake stall in the village where he lives. Anwar Sadat is a cheerful man and likes to joke. He often makes jokes that make people laugh. In this quote, it is told that Anwar Sadat comes to the pancake shop for breakfast. He is jostling with children in school uniforms who are also having breakfast at the stall. Everyone who meets Anwar Sadat could hear his enthusiastic jokes, even with his mouth stuffed with fried *tempeh* and pancakes.

Anwar Sadat sits on a small stool in front of a smoldering stove. While the pancake stall seller is busy pouring batter into a mortar on the stove and flipping fried food in a frying pan full of boiling oil, Anwar Sadat pokes the chins of the girls in school uniforms who are having breakfast in the stall. The girls are disturbed by Anwar Sadat's actions. They whine and stay away from Anwar Sadat because they are afraid that Anwar Sadat would suddenly kiss them on the cheek.

This quote describes Anwar Sadat as a man who is cheerful and likes to joke, but also has a bad side, namely that he likes to tease women, especially young girls. This is actually an act of sexual harassment. Anwar Sadat is a complex figure. He has a good side and a bad side. Sexual harassment against women remains a serious problem. Women must have the courage to fight against the sexual harassment they experience. This quote also shows that Indonesian society in the past still has a patriarchal view of women. Women are considered sexual objects that men can treat as they please as shown in the novel:

Menyendiri di tepian perkebunan cokelat, Agus Sofyan mulai menjual bir dan arak, kadang ada bungkus-bungkus kecil ganja dan pil tidur yang dijual lebih diam-diam, mendesak tempat itu menjadi tempat mabuk dan kencan mesum, pengganti pos ronda di kala siang. Laila Si Janda sering di sana, menjadi sasaran bocah-bocah liar yang meraba tubuhnya di pojok warung dan ia hanya cekikikan, lain waktu jika ia sedang berbaik hati, Laila mau diajak pergi ke tempat tidur dengan cuma-cuma. Beberapa perempuan barang kali mau diajak ke kebun cokelat, ditiduri disana, tapi tidak Laila (Kurniawan, 2004: 25).

Alone on the edge of a chocolate plantation, Agus Sofyan starts selling beer and wine. The place then becomes a place for drunkenness and lewd dates, replacing the patrol post during the day. Laila, the widow is often there, being targeted by wild boys who touch her body. However, Laila just giggles and is not angry. Next time, if she is feeling kind, Laila will be invited to go to bed for free. This quote describes the social conditions in a small village in Indonesia in the past. Agus Sofyan, a young man who drops out of school, opens a shop on the edge of a chocolate plantation. The shop then becomes a gathering place for young people and adults to get drunk and gamble. Laila, a beautiful young widow, is often invited by young men to drink and have sex.

This quote also shows that Laila is a strong and independent woman. She is not ashamed to be an entertainer, even though she is often treated rudely by young men. Laila also has high self-esteem. She only wants to have sex with someone she likes, not with anyone who wants to pay for it. This quote is part of the beginning of the novel *Lelaki Harimau*. This quote introduces several main characters in the novel, namely Agus Sofyan, Laila the Janda, and Margio, a young man who is the main character in this novel and through the above quotation, Kurniawan gives a picture of sexual harassment always faced by a woman, either she is a local woman or an entertainer.

4.3 Raping

Raping is a gross violation of a person's fundamental right to bodily autonomy and sexual self-determination. It inflicts deep physical and emotional harm on the victim and is considered a heinous act in all cultures and legal systems. Sex without consent is non-consensual and hence, rape. Consent must be freely given, enthusiastic, and ongoing throughout the sexual encounter. Any pressure, coercion, or manipulation to obtain sex renders it non-consensual and illegal.

“Berahi Komar memuncak-muncak lagi kerap bikin ia sendiri menggigil, dan selalu mengincar Nuraeni lengah untuk pelampiasannya. Nuraeni, menyadari hasrat itu telah kembali pada lakinya, bertahan lagi dari seluruh keganasannya. Sebisa bisa tak membikin dirinya telanjang di depan Komar, tapi itu tak menghalangi lakinya merebut tubuhnya. Selalu ada saat ia bisa menyingkap roknya, memelototkan celana dalamnya, dan berdiri di pintu ia mengguncang bokongnya menembus tubuh bininya. Ritual itu datang lagi, dengan tamparan keji dan pukulan gayung tempurung kelapa, dan dengan cara itulah kemudian Nuraeni bunting lagi, dan Mameh lahir dua tahun selepas Margio”, “Adakalanya untuk menang-gulangi keengganan Nuraeni yang makin menjadi-jadi,

Komar mesti memukulnya, menampar pipinya bukanlah hal yang jarang, malahan sering pula menempeleng betis indahny dengan kaki ganasnya, membuatnya roboh dan tak berdaya, dan saat tak ada tenaga itulah Komar bisa merampok selangkangannya (Eka Kurniawan 2004:112)."

Nuraeni also experiences domestic violence. She often receives hugs, slaps, and actions when she is having sex with Komar. Komar's behavior that forces Nuraini to have sex does not only occur at the beginning of the marriage but also onwards. Komar continues to force Nuraini and is always rude to his wife. Komar's dominance over his wife in their sexual activities shows how much Komar's ego demands the fulfillment of sexual desires from a Nuraeni. Stronger physique and greater strength make Komar not hesitate to beat his wife, a woman who is weak and does not have enough strength to fight back. Komar is forced to use physical beatings and all other violent actions so that Nuraeni would obey him.

5. Conclusion

Eka Kurniawan's novel *Lelaki Harimau*, first published in 2004, achieved notable success, earning multiple awards and being translated into English, Korean, Italian, French, and German. This success can be attributed to its captivating storyline, which is characteristic of Eka Kurniawan's unique style. Using the symbol of a tiger, Eka tells the dark story of a family headed by Komar, who lives with his wife, Nuraeni, and their three children, Margio, Mameh, and Marian. The novel delves into the family's struggles, which begin with Komar's repeated acts of domestic violence against Nuraeni and their children. One example includes Komar's physical abuse of his wife when she refuses his sexual advances. The research identifies three main types of crimes depicted in the novel: domestic violence, sexual harassment, and rape. Domestic violence occurs within the family; sexual harassment appears both within the family and in society; and rape occurs in the family context, where Komar forces sexual relations upon his wife. Eka includes marital rape as an issue often overlooked in society, yet he portrays it as a deeply disgraceful act. For instance, on page 112, Komar is depicted as assaulting his wife with a brutality akin to that of a wild animal. *Lelaki Harimau* confronts significant issues of crime and social transgression, raising awareness for a broader audience. The tiger in the novel symbolizes not only anger but also the moral deviation seen in acts like domestic violence, sexual harassment, and rape. Through this symbol, Eka critiques behaviors that contradict social values and norms, inviting readers to reflect on these serious issues.

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THE EFFECTIVENESS OF LEARNING ENGLISH VOCABULARY USING THE MODELLING THE WAY METHOD

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Received: 2024-10-20

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This qualitative study investigates the effectiveness of the modeling the way (MTW) method in enhancing the learning of English vocabulary among third-year students at MTS Ta'dib Al-Mu'allimin Al-Islamy. The MTW method, which emphasizes the role of modeling and imitation in language learning, was implemented in a controlled classroom setting to assess its impact on students' vocabulary acquisition. The data were collected through observations, interviews, and a vocabulary test administered before and after the intervention. The findings indicate that the MTW method significantly improved students' vocabulary retention and recall, with a notable increase in their ability to use new words in context. Furthermore, the study highlights the importance of teacher modeling and student engagement in the learning process. Then, this study suggests that the MTW method can be a valuable tool for English language instructors seeking to enhance their students' vocabulary skills. The study's implications for language teaching and learning are discussed for emphasizing the potential of the MTW method to improve students' language proficiency and overall academic performance.

Keywords: *English; learning method; modeling the way, vocabulary*

1. Introduction

Language is one of the tools used to communicate, therefore using language well and correctly is very important for creating good communication. Language is also very important for use in everyday life. Language is also called a sound symbol that is produced from sounds, or sounds. It is used to express feelings, while a foreign language is a language used in certain situations, over time. One of the foreign languages that students also learn is English. English plays an important role as a means of communication between nations and internationally, both verbally and in writing (Marissa, 2022).

Vocabulary is a group of words that have a certain meaning usually used by someone for various purposes. Vocabulary is a very important aspect of learning. A person's vocabulary is usually defined as the collection of all the words the person understands, or all the words the person is likely to use to construct new sentences (Sukmawati, 2020).

Language cannot be separated from vocabulary learning, because vocabulary is a very important aspect of language skills. The more vocabulary a person has, the more beautiful a person's pronunciation will be in that language. In this case, vocabulary can increase the growth of student activity in learning. Vocabulary is a component that contains all information related to the use of words in a language (Sukmawati, 2020).

The use of learning methods in the process of acquiring English vocabulary has become a major concern in the world of education. The effectiveness of learning methods can vary depending on the context and focus of the research conducted. The effectiveness of learning methods is also related to the extent to which the method can encourage students' active involvement in the learning process. High student involvement can increase their motivation, interest and understanding of the material being studied.

The effectiveness of learning methods can be measured (Aljermawi, 2024) based on the extent to which method can help students achieve the learning goals that have been set. An effective method is one that can transfer knowledge and skills to students well. An effective method is one that can create a learning environment that is fun, challenging and relevant to students' lives.

This research aims to provide an in-depth understanding of how students respond and acquire English vocabulary through the application of the "Modeling the Way" method. Apart from that, this research also wants to explore students' perceptions of this learning method, as well as identify the factors that influence the effectiveness of this method in acquiring English vocabulary.

2. Literature Review

English Learning Methods

The English learning method is an approach used to help students understand and use English effectively (Halawa, 2022). In the context of English learning, this method involves the use of examples and demonstration to strengthen understanding and correct use of English. This method is important because it allows learners to see and hear examples of proper English usage, thereby helping them gain a better understanding of grammar, vocabulary, and correct pronunciation.

English learning methods can vary, and choosing the right method must be tailored to the learner's needs and ability level. Some commonly used methods include demonstration, imitation, practice, and the use of various other English learning strategies. It is important to choose a method that suits learning needs and objectives, and complements it with relevant learning strategies. In the context of learning English, appropriate learning methods can help overcome difficulties in understanding English material and speed up the comprehension process (Suhendi, and Purwarno, 2018). Thus, choosing an effective learning method is very important to achieve optimal learning results.

Basic Concepts of English Vocabulary Learning

Learning English vocabulary is an important initial stage in learning and mastering the language. In English, vocabulary consists of adjectives, verbs, pronouns, adverbs, nouns, and many more (Hidayati, 2018). Here are some basic concepts in learning English vocabulary:

- a. **Memorizing Vocabulary:** One way to learn English vocabulary is to memorize it, by using a dictionary or study resource that provides a list of everyday vocabulary.

- b. Reading: Reading English texts or sentences can help expand your English vocabulary. By reading, it will ease your tongue and get used to the structure of words in English. And can learn new vocabulary
- c. Listening: Listening to English via audio or video can help enrich vocabulary. By listening to audio or video, you can understand the pronunciation and context of vocabulary use in daily conversations (Dina, 2021).
- d. Looking for the Meaning of Vocabulary: If you don't know the meaning of a vocabulary word, you can look it up in an English dictionary. By understanding the meaning of vocabulary, you can understand the concepts and context of its use in English.
- e. Practice: Apart from memorizing and learning vocabulary, it is important to practice using it in everyday conversation or writing. By practicing, you can strengthen your understanding and use of English vocabulary.
- f. In learning English vocabulary, consistency and regular practice are very important. Moreover, expanding vocabulary gradually and using it in relevant contexts will also help in mastering English better.

"Modelling the Way" Models in Language Learning

The Way Modeling Method is a teaching method developed by Mel Silberman, a person who is competent in the field of educational psychology. This method is one of 101 teaching strategies. A method that focuses on a student's ability to develop the potential that exists within him. Because students are required to play roles according to the material taught. Modeling the Way is a method that can provide students with the opportunity to practice specific skills learned in class through demonstrations (Hamima, 2022). In learning, methods are very necessary in schools, especially for classroom learning. That a learning model is a plan or pattern that is used as a guide in planning classroom learning or tutorial learning. The more appropriate the method the teacher uses in teaching, the more effective it is expected to be in achieving learning goals.

The Modeling the Way method is a method that makes students more active in learning (Kartini, 2024). Students become braver and more confident to practice something and are not afraid, students actively respond, increase awareness of responsibility for the tasks given, and students experience existing skills. practiced directly. It is revealed that the Modeling the Way method provides students with the opportunity to practice the special skills they have in front of the class through demonstrations (Sukmawati, 2020).

The concept of "Modelling the Way" in Language Learning

Modeling the Way is one of the learning strategies used in the context of learning English. This strategy provides students with the opportunity to practice the skills learned through demonstrations. In this strategy, students are given time to create their own scenarios and determine how they would illustrate the skills and techniques just described. Learning process basically involves interaction between students and the environment. In this interaction, a good change in behavior occurs. Internal factors influenced by oneself and external factors originating from the learning environment play an important role in this process. A teacher's job is to condition the environment to support changes in student behavior.

The function of the Modeling the Way strategy is included in the active learning strategy which aims to maximize student potential in the learning process. By

implementing this strategy, students become active, creative, and involved in learning. In the context of learning English, the Modeling the Way strategy can help students practice newly learned English skills. Through demonstration and practice, students can observe and imitate the correct use of vocabulary, grammar and pronunciation. This can help students strengthen their understanding and use of English in relevant contexts.

Applying the Modeling the Way strategy, teachers have an important role in providing good examples and providing guidance to students. Teachers can use various techniques such as demonstrations, demonstrations, or the use of visual media to help students understand and internalize the English skills being taught. By implementing the Modelling the Way strategy effectively, students can better develop their English language skills. They can see concrete examples of correct use of vocabulary, grammar and pronunciation, so they can apply them in relevant situations.

To apply the Modeling the Way concept effectively in English learning, here are several steps:

- a. Be a Good Example: Teachers or facilitators need to be a good example in the use of English. Speak clearly and correctly, use appropriate vocabulary, and use good pronunciation. By being a good example, students will be inspired and motivated to follow in their teacher's footsteps.
- b. Demonstration: Demonstrate correct use of vocabulary, grammar and pronunciation to students. And provide concrete examples of how the vocabulary is used in sentences or everyday conversations.
- c. Practice: Provides opportunities for students to practice newly learned English skills. Provide assignments or activities that involve the use of vocabulary and grammar that have been taught. Support students in carrying out these practices and provide constructive feedback.
- d. Providing Guidance: Apart from conducting demonstrations, teachers also provide clear guidance to students on how they can apply newly learned English skills.
- e. Provide Feedback: After students have practiced, provide constructive feedback about their ability to apply English skills. Praise them for the progress they have made and make suggestions for improvement if necessary. Positive and constructive feedback will help students develop their English skills.
- f. Provide Opportunities to Practice: Provide opportunities for students to practice using English in real situations. For example, hold speaking sessions or group discussions in English. By providing opportunities to practice, students will feel more confident and accustomed to using English in relevant contexts.
- g. By applying the steps above, you can develop the Modeling the Way concept effectively in learning English vocabulary. By setting good examples, conducting demonstrations, providing guidance, and providing constructive feedback to students. In addition, providing opportunities for students to practice using English in real situations.

3. Research Method

This research used a qualitative approach by collecting data through observation, interviews and document analysis. Data collection was carried out through direct observation of the learning process, interviews with English teachers, and analysis of documents related to the curriculum and learning materials. In descriptive qualitative research, researchers used various data collection techniques, such as interviews,

observation, and document analysis. In addition, data analysis was carried out by identifying themes that emerged from the data collected.

The population of this study were third grade students at *MTS Ta'dib Al-Mu'allimin Al-Islamy* who were studying English vocabulary using the Modeling The Way Method. Samples were selected purposively to obtain representative information.

The collected data was analyzed descriptively qualitatively, by identifying patterns, findings and conclusions that emerge from the collected data. Several stages that were carried out in analyzing the data can be described as follows:

1. **Thematic Analysis:** Identify recurring themes regarding the effectiveness of the "Modelling the Way" method in learning English vocabulary. Themes will include student engagement, vocabulary retention, teacher-student interactions, and the overall learning experience. Analysis data for this activity was obtained from observations that have been made.
2. **Content Analysis of Student Responses:** Analyze students' responses and reflections on their experiences with the "Modelling the Way" method. In this analysis, researchers will look for patterns in their perceptions of vocabulary acquisition, motivation, and the impact of teaching approaches on their language learning. Analysis data for this activity was obtained from observations and interviews.
3. **Teacher Observations and Reflections:** In this stage, researchers examine the results of observations and reflection of teachers who apply the "Modelling the Way" method. Identify insights into challenges, successes, and adjustments made during the vocabulary teaching process.
4. **Comparative analysis:** In this stage, researchers tried to compare the vocabulary learning outcomes of students who used the "Modelling the Way" method with those who used traditional teaching approaches and looked for differences in vocabulary retention, application, and overall language proficiency.
5. **Contextual Analysis:** In this phase, researchers will pay attention to the cultural and educational context of *MTS Ta'dib Al-Mu'allimin Al-Islamy* in relation to the application of the "Modelling the Way" method while exploring how cultural factors can influence the effectiveness of teaching methods in certain educational environments.
6. **Language Proficiency Assessment:** In this phase, researchers evaluated the impact of the "Modelling the Way" method on third-year students' language proficiency. Assess improvements in vocabulary use, comprehension, and communication skills.
7. **Feedback Analysis:** At this stage, researchers will analyze feedback from students and teachers regarding the strengths and limitations of the "Modelling the Way" method; identifies areas for improvement and potential modifications to increase the effectiveness of teaching approaches.

4. Discussion

4.1 The Effect of the Modelling the Way Method to the Student Learning Outcome

In implementing the Modelling, the Way method, the teacher first prepares the things used in the learning process. Here the teacher first prepares a lesson plan for learning English vocabulary using the Modeling the Way method, and the steps for preparing the lesson plan are as follows:

- a. Write down the identity of the subject (educational unit, class/semester, subject/lesson theme, time allocation and number of meetings).
- b. Write down competency standards
- c. Write down basic competencies
- d. Write down indicators
- e. Write down learning material
- f. Write down learning objectives
- g. Determine the learning method that will be used
- h. Formulate learning activities

The teacher conveys all the information and objectives in learning and motivates students regarding procedures for implementing English vocabulary learning using the Modeling the Way method. The teacher also guides students to pronounce the vocabulary that was given at the beginning of the lesson along with an explanation of the previous material, reciting the vocabulary several times along with its meaning until the students are fluent in the pronunciation. Then students follow the vocabulary words and their meanings which the teacher says repeatedly until they are fluent in pronunciation. After students are fluent enough in pronunciation, the teacher writes down the spelling of the vocabulary being studied on the blackboard while pronouncing it again. Then, after the children observe the spelling on the blackboard, after that the teacher erases the spelling on the blackboard, then the teacher asks the students to rewrite the spelling on the blackboard, namely by the teacher saying the vocabulary that has been learned and spelled on it. on the blackboard and its meaning, then students write it back in their books. After that, the students' assignments are collected and given to the teacher. Then the teacher randomly appoints one of the students in turn to come forward to demonstrate pronunciation, write the spelling on the blackboard and the meaning to the front of the class.

The applying the Modeling the Way method in learning can provide good student learning outcomes. This is the results of observations made by researchers in the following table:

No	Date	Activity	Observation Activities
1	15 April 2024	Introduction	Collecting Data Regarding Students' English Vocabulary Skills, Collecting Learning Data, Regarding the Use of The Way Modeling Method
2	16 April 2024	Learning	Teaching English Vocabulary Using The Modeling The Way Method, in Class III MTS Ta'dib Al-Mallimin Al – Islamy
3	17 April 2024	Performance Measurement	Measuring Student Performance In Learning English Vocabulary Uses the Way Modeling Method.
4	18 April 2024	Interview Data Collection	Collecting Interview Data with Students Regarding English Vocabulary Learning Using the Modeling The Way Method
5	19 April 2024	Analysis of Results	Analysis of Student Performance Measurement Results and Results from Interviews

6	20 April 2024	Report Writing	Writing A Research Report Explaining the English Vocabulary Learning Program Using The Way Modeling Method.
7	21 April 2024	Report Submission	Submission of Research Reports to Authorized Parties For Approval

Element	Description	Amount Number of Students 30	Percentage
Understanding	Students can understand the meaning of words in the correct and appropriate context	17	85%
Repetition	Students can repeat words in the Correct and correct form	19	95%
Writing	Students can write words in the Correct and precise form	17	85%
Pronunciation	Students can read words in the correct and appropriate form	19	95%
Use	Students can use words in the Correct and appropriate context	16	80%
Combination Understanding	Students can understand combinations of words in the Correct and appropriate context	17	85%
Combination Repetition	Students can repeat combinations of words in the correct and Appropriate form	17	85%
Combination Pronunciation	Students can read combinations of words in the correct and Precise form	16	80%
Combination Use	Students can use combinations of words in the correct and Appropriate context	15	75%
Combination Writing	Students can write combinations of words in the correct and precise form	17	85%

4.2 Students' and Teachers' Perception of the Modelling the Way Method

The applying the Modeling the Way method in an individual way in learning can provide good student learning outcomes. So, the average student score exceeds the average KKM score. From the results of applying the Modeling the Way method in teaching English vocabulary for class III Ta'dib Al - Muallimin Al - Islamy, the results of the average student score have increased, students who previously had an average score below the KKM with the application of the Modeling the Way method in an individual way the student's grades become better. Based on the results of the scores after using the Modeling the Way method, student learning outcomes have increased in learning. Apart from that, from the results of the interviews that were conducted, it was found that by applying the Modeling the Way method individually, students did not

experience difficulties in understanding the material provided by the teacher. Students are happy and enthusiastic in learning using the Modeling the Way method individually given by the teacher. Students also do not complain about difficulties in the learning process, students also enjoy the learning process because they are also enthusiastic about receiving something new.

The results of the average student score have increased, students who previously had an average score below the KKM by implementing the Modeling the Way method in an individual way, students' cores became better. Based on the results of the scores after using the Modeling the Way method, student learning outcomes have increased in learning. Apart from that, from the results of the interviews that were conducted, it was found that by applying the Modeling the Way method individually, students did not experience difficulties in understanding the material provided by the teacher. Students are happy and enthusiastic about learning; students also enjoy the process of implementing the learning because they are also enthusiastic about accepting something new. The method used by the teacher also increases students' motivation in the learning process, even though according to some students learning English is easy and difficult, in the learning process students feel happy with the delivery taught by the teacher, this is because in delivering the material the teacher conveys it easily so that students can understand it. easily understand the material that has been taught, this makes the learning process efficient and relevant (Sukmawati, 2020).

Every teacher's school lesson has the final result of the student assignments given, and learning activities are directed at efforts to achieve maximum learning. In this case, students are expected to be able to change their behavior and achieve well in accordance with the goals set. Learning outcomes are student achievements that are achieved, implemented and worked on and in learning teachers must know the abilities of each student, so that they know the learning outcomes and achievements achieved starting from skills which are characterized by standardization of grades in accordance with the goals set. Learning outcomes are something that is owned by every person whose capacities have various appearances. In this case, Gagne determined five categories or indicators of learning outcomes, namely:

1. Verbal information
2. Intellectual skills
3. Strategy
4. Attitude
5. Movement skills.

Based on the statement above, students are very enthusiastic about learning English taught by the teacher, this can help smooth English learning in class, and can also facilitate the learning steps given by the teacher. Regarding the modeling the way method, the teacher prepares several steps before starting the lesson as follows: The teacher prepares the theme of the learning material, notes related vocabulary according to the student's personality or character so that the process of remembering it becomes easier. Then the teacher gives students time to remember and review the vocabulary learned last week. This is very important to implement to find out whether the student still remembers last week's vocabulary material.

5. Conclusion

The efforts that have been made by the English teacher of *MTS Ta'dib Al-Muallimin Al-Islamy*, in learning and mastering students' vocabulary can be seen from several aspects, namely: strategies prepared by the teacher, learning motivation, learning readiness, and use of the methods taught. Based on the results of a good interview with the English subject teacher at *MTS Ta'dib Al-Muallimin Al-Islamy*. That efforts in the motivational aspect of learning are carried out by applying creative and innovative learning media methods and strategies so as to make students enthusiastic, giving rise to increased interest and motivation to learn. Next, namely students' learning readiness, where this effort can be seen when starting learning, here the teacher plays a role by providing interesting strategies to attract responses so that students look more enthusiastic and have preparation before starting learning. Understanding the teacher's orders or instructions is an action that must be followed by students. The real efforts made by the teacher of *MTS Ta'dib Al-Muallimin Al-Islamy* are by providing sanctions for students who do not follow the rules in learning. A part from that, the teacher also provides instructions for memorizing vocabulary regularly and always brings media or assistance in learning English, such as a dictionary.

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CHALLENGES IN PRONOUNCING THE LETTER "R" IN THE INTERNATIONAL PHONETIC ALPHABET

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Received: 2024-10-15

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

This research aims to explore the challenges faced by students in pronouncing the letter "r" in English words. A descriptive quantitative research design was used, incorporating pronunciation tests to gather data. The study focused on eighth-grade students at SMP Islam An Nizam Medan, with a sample of 15 students selected through simple random sampling from a total of 30 students. The students' pronunciation was recorded as they read aloud from three different texts, and their performance was analyzed for errors in pronouncing the "r" sound. The results revealed significant difficulties, with a total of 79 errors across all three texts. Specifically, Text 1 contained 21 errors (26.5%), Text 2 had 39 errors (49.3%), and Text 3 accounted for 19 errors (24%). The findings highlight the widespread difficulties students face in pronouncing the "r" sound, emphasizing the need for targeted interventions and teaching strategies to help improve pronunciation skills. This study contributes valuable insights into the specific pronunciation challenges encountered by non-native English learners.

Keywords: *International Phonetic Alphabet; pronunciation; pronunciation challenges*

1. Introduction

Language is a tool for communication of human life. Language is commonly used to express love, affection, ideas, opinions, etc. Language is also a resource for human beings to get career opportunities abroad. For example, English is one of the most widely used languages. According to Crystal (1997), more people use English today than have used any other language in the history of the world. English is the international language par excellence. Estimates of the number of speakers are debatable. Perhaps 380 million have English as a first language but more than a billion people use it as a second (or additional) language, largely to communicate with other second language users with whom they do not share a cultural and linguistic background. Thus, people from the so-called "core" English-speaking countries are now in the minority among English users and "native speakers" of the language no longer determine how the language is being used internationally.

There are four skills in language learning; Reading, Writing, Listening, and Speaking. Speaking is very important for communicating. Speaking is a mode of oral communication. According to Akhyak and Indramawan (2013), improving English-speaking competence is very important for Indonesian students, where it is known that speaking is extremely needed to give a big contribution to students to perform their

communication skills better. The important thing about pronunciation in speaking is pronunciation. The pronunciation must be clear.

It has an impact on the listener to being able to understand the conversation easily. From the perspective of contemporary research in discourse analysis (Brazil, Coulthard, & Johns, 1980), however, pronunciation is seen not only as part of the system for expressing referential meaning, but also as an important part of the interactional dynamics of the communication process. According to this view, it is artificial to divorce pronunciation from communication and from other aspects of language use, for sounds are a fundamental part of the process by which we communicate and comprehend lexical, grammatical, and sociolinguistic meaning. (Pennington and Richards, 1986) noted that pronunciation, once a central concern of language teaching, had been sidelined in response to the Communicative Language Teaching (CLT) movement emphasizing meaning over form. Since then, attention to pronunciation has been revived, with greater attention to suprasegmental phonology and other contextual aspects of pronunciation.

A study by Sembiring (2003) found that Indonesian students have communicative problems in actually using their English. One of the problems of students in Indonesia was the pronunciation of English words. They still do not properly speak in English, because they are shy or lack confidence when speaking in English. Yates (2014) states that 'Pronunciation' is a lay term widely used in language learning and teaching to describe how utterances are articulated. As Indonesian students who want to acquire English as a second language, it is a must that we have to learn the pronunciation properly so that we can understand how the English word is pronounced.

This research is aimed to find out why the students feel difficulty to pronounce the letter /r/ and to reveal the factor that makes the students difficult to pronounce it by eight semester students of SMP Islam An Nizam Medan.

2. Literature Review

2.1 Linguistics

People who are experts in linguistics are called linguists (English linguists). In English, linguist has two meanings, namely people who are linguistic experts and people who are fluent in several languages. Linguistics is also called general linguistics (general linguistics), meaning that linguistics does not only study a language but also the ins and outs of language in general. In the scientific world, language is also taken as an object of study, not only linguistics but also disciplines such as literature, social psychology, and physics. However, there is a difference. The difference lies in the difference in the approach of these sciences to language to express language as a means or tool to express works of art. Social sciences or sociology approach and view language as a tool of social interaction in society (Hutton, 1993; Berwick et al., 2011).

2.1.1 Microlinguistics

Chaer (2007) asserts that studies in micro-linguistics focus on the internal structure of a particular language. In this context, micro-linguistics investigates the components and systems that form the foundation of a language. Unlike macro-linguistics, which explores the broader sociocultural and contextual aspects of language use, micro-linguistics delves into the detailed, structural elements of language itself. The scope of micro-linguistic studies includes various subfields, such as phonology, which examines the sound systems of a language; morphology, which studies the structure and

formation of words; syntax, concerned with the arrangement of words into sentences; semantics, which analyzes meaning in language; and lexicology, the study of the vocabulary and word meanings. Each of these areas contributes to a comprehensive understanding of how language functions at a granular level, providing insights into the rules and patterns that govern communication.

2.1.2 Linguistic Theory

According to Currie (1975:31), the rise in interest in theoretical linguistics has triggered off a wide development in applied linguistics in universities and in colleges of education and other center of language research. As a matter of fact, the development of linguistic theories gives effect to the practical application in language teaching. Stern (1994) states that linguistics is a theoretical science. Linguistics formulates explanations which are designed to account for the phenomena of language. For many linguistic scholars, the central purpose of linguistics is the development of theories on aspects of language and a general theory of language.

2.1.3 Phonology and Phonetics

The study of phonology and phonetics transcription are correlated. Phonology is the study of the organization and structure of the sounds of language (Nathan, 2008). Like most areas of grammar, it deals both with universal and language-specific principles. All spoken human languages make all (or virtually all) their words with combinations of consonants and vowels, and all (or virtually all) languages group those sounds into units called syllables, and generally, group the syllables into larger groups called feet. These constitute universal aspects of phonology, although the reader will notice hedges even within these statements. Phonetics is concerned with how sounds are produced, transmitted and perceived (we will only look at the production of sounds) (Forel & Puskás, 2005). Phonology is concerned with the function of sounds about each other in a language. In other words, phonetics is about sounds of language, phonology is about sound systems of language. Phonetics is a descriptive tool necessary for the study of the phonological aspects of a language. Phonetics and phonology are worth studying for several reasons. One is that like all studies of language, the study of phonology gives us insight into how the human mind works. Two more reasons are that the study of the phonetics of a foreign language gives us a much better ability both to hear and to correct mistakes that we make, and also to teach pronunciation of the foreign language (in this case English) to others.

2.1.4 Articulation

Then, speaking through articulation devices shows sounds, syllables, single words, simple sentences, and continuous speech. The quality of pronunciation also requires the safety of the organic articulation devices, the absence of psychological and social obstacles that affect the clarity and impossibility of diction, and the proper delivery of words to the listener so that the communication process can take place through speech.

2.1.4.1 Place of Articulation

Place of Articulation is the point that the articulators and the vocal tract are interconnected. According to (Hossen, 2017) Place of articulation refers to where the air stream from the lungs or the sound stream from the larynx is constricted (limited) by the

articulators. Articulators refer to organs that play a role in producing sound. Phonetically, speech organs involve eight organs: lips, teeth, tongue, palate, uvula, nasal, oral cavities, and vocal cords.

The articulators are then classified as active and passive articulators. The active articulators are the lower lip and the tongue, while the passive 15 articulators are the upper lip, the upper teeth, the roof of the mouth, and the rear wall (Ogden, 2017).

According to Zheng and Huang (2013) study on English consonant sounds, each sound produced in the speech organs, or articulators, is referred to as a distinctive speech sound. These speech sounds can be distinguished into eight categories based on the place of articulation of the consonant, which includes:

1. Bilabial, which is a consonant that occurs on both the upper lip and lower. For example [p,m,b].
2. Labiodental, which is a consonant that occurs in the upper teeth and lips lower. For xample [f,v].
3. Dental, which is a consonant that occurs at the tip of the tongue and teeth up and down. For example [θ, ð].
4. Alveolar, the consonants that occur on the leaves of the tongue and gums. For example [t, s, d, z, n, l].
5. Palate-alveolar, which is a consonant that occurs on the leaf of the tongue (or tip of the tongue) and touches the gums. Example [tʃ, dʒ, ʃ, ʒ, r].
6. Palatal, which is a consonant that occurs at the front of the tongue and palate. For example [j].
7. Velar, which is a consonant that occurs at the base of the tongue and the soft palate. For example [k,g,n].
8. Glottal, the consonants that occur between the vocal cords. Example [h]

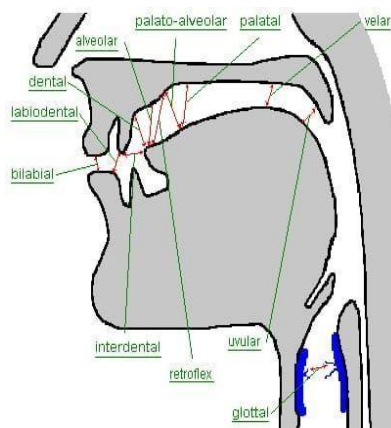


Figure 1. Source: Anderson, (2017). Place of articulation [Image].
In *Essentials of linguistics* (2nd ed., p. 91). Routledge

2.1.4.2 Manner of Articulation

Manner of articulation is another distinguishing feature of how consonants are produced. Marza (2014) says that segmental and supra segmental are the aspects required in oral communication besides correct grammar and a lot of vocabulary. According to Gorman (2019), consonants in the English language can be classified into six different types based on their manner of articulation: plosive, fricative, affricative, nasal, lateral, and approximant. The explanations of each type of consonant are as follows:

1. **Plosive Consonants:** Also known as stop consonants, these sounds are produced by a complete blockage of the airflow in the vocal tract, followed by a sudden release of the air. Examples of plosive consonants in English include /p/, /b/, /t/, /d/, /k/, and /g/.
2. **Fricative Consonants:** These sounds are produced by forcing the air through a narrow opening in the vocal tract, creating a turbulent airflow and a hissing or buzzing sound. Examples of fricative consonants in English include /f/, /v/, /s/, /z/, /ʃ/, and /ʒ/.
3. **Affricate Consonants:** These sounds are produced by a combination of a plosive and a fricative sound, where the plosive blockage is released into a fricative sound. Examples of affricate consonants in English include /tʃ/ as in "church" and /dʒ/ as in "judge".
4. **Nasal Consonants:** These sounds are produced by lowering the velum (the soft tissue at the back of the mouth) to allow air to flow out of the nose. Examples of nasal consonants in English include /m/, /n/, and /ŋ/ as in "sing".
5. **Lateral Consonants:** These sounds are produced by allowing the air to flow along the sides of the tongue, while blocking the airflow through the center of the mouth. Examples of lateral consonants in English include /l/ as in "like".
6. **Approximant Consonants:** These sounds are produced by bringing the articulators (tongue, lips, etc.) close together, without creating enough obstruction to produce a turbulent airflow. Examples of approximant consonants in English include /w/ as in "water" and /j/ as in "yes".

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2020)

CONSONANTS (PULMONIC)											© 2020 IPA
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap				ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Table 1. Source: International Phonetic Association. (2020). International Phonetic Alphabet (revised to 2020). Retrieved from <https://www.internationalphoneticassociation.org/content/ipa-chart>

2.1.4.3 R-sounds or Rhotic

Ladefoged and Maddieson (1996) in their survey of r-sounds conclude that there is no phonetic basis for a unity within this otherwise well-motivated class, and see only a historical and orthographic basis for referring to a group of r-sounds. The present paper will first show that the variation of r-sounds, within and across languages, is indeed impressive. But the evidence for "r" from phonological patterns in the languages of the world is so strong that we cannot leave the matter here. To conclude this section, here is notation provided by the IPA (International Phonetics Alphabet) used for r-sounds.

	Dental/Alveolar/Postalveolar	Retroflex	Uvular
Trill	r		R
Tap or Flap	ɾ	ɽ	
Fricative			ʁ
Approximant	ɹ	ɻ	

Table 2: International Phonetic Alphabet symbols for r-sound

In addition to these seven symbols, the IPA notation recognizes a dental/alveolar lateral flap: ɺ, and a diacritic for rhoticity, to be added to vowel symbols such as: sr-, e \ a \ etc. The list of rhotics provided by Ladefoged and Maddieson (1996: 216) is very similar; they do not include the rhotic vowel and use [ʁ] for a uvular approximant instead of a fricative (as does Dickey 1997: 14). Note that even with these extensions, we have not arrived at a complete list of rhotics. For example, there is no simple symbol in (1) for the uvular approximant, although there is very likely to be such a non-rolled, non-fricative r-sound, for example in Standard German (prevocally; according to a number of descriptions; see Hall (1993) or Wiese (2000)). If [ʁ] is used for the approximant, the question arises whether the uvular fricative is a rhotic as well. By using diacritics, such additional sounds can be described, in this case, as [ʁ̥]. 2 Of course, there may not be any logic behind the use of the letter r in this system of notation, and indeed, we will see immediately that other segments are treated as rhotics as well. Conversely, there is no compelling reason to assume that all r-like symbols are indeed used by members of the class of rhotics.

3. Research Method

The writer used a quantitative descriptive method to find out how difficult to pronounce the letter /r/ in the International Phonetic Alphabet in the eighth semester of SMP Islam An-Nizam Medan in which the research was conducted on March, 05th until March, 08th 2024 at SMP Islam An-Nizam Medan. It is located at Jl. Tuba II No.62, Tegal Sari Mandala III, Kec. Medan Denai, Kota Medan, North Sumatera 20226. Quantitative research involves the collection of data so that information can be quantified and subjected to statistical treatment in order to support or refute “alternate knowledge claims” (Creswell, 2003, p. 153). There are three broad classifications of quantitative research: descriptive experimental and causal comparative (Leedy and Ormrod, 2001). The descriptive research approach is a basic research method that examines the situation, as it exists in its current state. Descriptive research involves identification of attributes of a particular phenomenon based on an observational basis, or the exploration of correlation between two or more phenomena.

In collecting the data, the researcher used two techniques, namely pronunciation test and recording. Then the data were analyzed by using a formula to get the percentage errors (Sudjono, 1989, p. 79) in Mulansari et al (2014) as the following:

$$P = \frac{F}{N} \times 100\%$$

P = The total percentage of errors

F = The total number of students' errors

N = The total number students' subject

4. Discussion

Research on the pronunciation test reveals that students have difficulty pronouncing English words /r/. The researcher wanted to test the students' ability to pronounce English. Therefore, the researcher provided warm-up exercises for the students which contained a lot of "r" letters to read. But this test has no influence on the scores the researchers give.

There are several reasons why the researcher wants to give this test to the students, as follows:

1. The researcher just wants to students to get used to reading lots of "r" sound.
2. To improve student's abilities, especially in understanding different concepts.
3. To give the students' inspiration and motivation.
4. Reading can help keep the brain so that it always carries out its functions perfectly.
5. Reading can improve students' memory.

<u>ROSE FROM EMILY</u>
Emily is a really pretty girl
Emily is a romantic girl
She liked to smell roses.
She picked roses in the garden.
She brought roses to home
She brought roses to her mommy.
She brought roses to her daddy.
She brought roses to her sister.
She brought roses to her brother.
She brought roses to Rifki
Whatever the reason, She loved roses.

Table 3. Test for reading to students

After the researcher gave warm-up exercises, the researcher then gave the recorded pronunciation score.

English Words	English Pronunciation (IPA)	Recorded
Rabbit	/ˈ.æbət/	/rəbit/
Ring	/rɪŋ/	/ring/
Rainbow	/ˈ.ɛɪn,boʊ/	/rein,boʊ/
Reindeer	/ˈ.ɛɪn,dɪr/	/reinder/
Rocket	/ˈ.ɪkət/	/roket/
Garbage	/ˈ.gɑːbɪdʒ/	/garbdʒ/
Ruler	/ˈ.rʊlɜː/	/ruler/

Table 4. The English Pronunciation (IPA)

There are few instructions on how researcher rates recorded student's voice, as follows:

AP : Appropriate Pronunciation

1 : Appropriate

0 : Inappropriate

The Highest score 100 and The Lowest score 0

No	Name	English Words					Total AP	Score	%
		Rabbit	Ring	Rainbow	Reindeer	Rocket			
1	AAT	1	1	1	0	1	4	80	80%
2	ARF	1	1	1	0	1	4	80	80%
3	FRN	1	0	1	1	1	4	80	80%
4	FTR	1	1	1	1	1	5	100	100%
5	IYZ	1	1	1	0	1	4	80	80%
6	KA	1	1	0	0	1	3	60	60%
7	MHP	1	0	0	0	1	2	40	40%
8	MAZ	1	1	1	1	1	5	100	100%
9	MF	1	0	1	0	1	3	60	60%
10	MI	0	1	0	0	1	2	40	40%
11	MRM	0	1	0	0	0	1	20	20%
12	NS	1	1	1	0	1	4	80	80%
13	NNA	1	1	1	0	1	4	80	80%
14	RR	1	1	1	1	1	5	100	100%
15	SA	1	1	1	0	1	4	80	80%

Table 5. Text 1. Rating for Student's Pronunciation

No	Name	English Words					Total AP	Score	%
		Garbage	Ruler	Wrong	Car	Sure			
1	AAT	0	1	0	0	1	2	40	40%
2	ARF	0	1	1	1	1	4	80	80%
3	FRN	1	0	0	0	1	2	40	40%
4	FTR	0	1	1	1	1	4	80	80%
5	IYZ	0	0	1	1	1	3	60	60%
6	KA	0	0	0	1	1	2	40	40%
7	MHP	0	0	0	0	0	0	0	0%
8	MAZ	1	1	1	1	1	5	100	100%
9	MF	0	0	0	0	0	0	0	0%
10	MI	0	0	0	0	0	0	0	0%
11	MRM	0	0	0	0	0	0	0	0%
12	NS	1	0	1	1	1	4	80	80%
13	NNA	0	1	1	1	0	3	60	60%
14	RR	1	0	0	0	1	2	40	40%
15	SA	1	1	1	1	1	5	100	100%

Table 6. Text 2. Rating for Student's Pronunciation

The students got a score of 100, 2 students. score of 80, 3 students. score of 60, 2 students. score of 40, 4 students. score of 0, 4 students.

No	Name	English Words					Total AP	Score	%
		Occur	Tour	Prefer	Share	Sugar			
1	AAT	0	1	1	1	1	4	80	80%
2	ARF	1	1	1	1	1	5	100	100%
3	FRN	0	1	1	1	1	4	80	80%
4	FTR	0	0	1	1	1	3	60	60%
5	IYZ	0	1	0	1	1	3	60	60%

6	KA	0	0	1	1	1	3	60	60%
7	MHP	0	1	1	1	0	3	60	60%
8	MAZ	1	1	1	1	1	5	100	100%
9	MF	0	1	1	1	1	4	80	80%
10	MI	1	1	1	1	1	5	100	100%
11	MRM	0	1	0	1	1	3	60	60%
12	NS	0	1	0	1	1	3	60	60%
13	NNA	0	1	0	1	1	3	60	60%
14	RR	0	1	1	1	1	4	80	80%
15	SA	1	1	0	1	1	4	80	80%

Table 7. Text 3. Rating for student's pronunciation

The students got a score of 100, 3 students. score of 80, 5 students. score of 60, 7 students. After the researcher obtained the appropriate score, then the researcher recapitulated the inappropriate score by the students.

No	Name	Text 1	Text 2	Text 3	Total Error
1	AAT	1	3	1	5
2	ARF	1	1	0	2
3	FRN	1	3	1	5
4	FTR	0	1	2	3
5	IYZ	1	2	2	5
6	KA	2	3	2	7
7	MHP	3	5	2	10
8	MAZ	0	0	0	0
9	MF	2	5	1	8
10	MI	3	5	0	8
11	MRM	4	5	2	11
12	NS	1	1	2	4
13	NNA	1	2	2	5
14	RR	0	3	1	4
15	SA	1	0	1	2
TOTAL		21	39	19	79
PERCENTAGE		26,5%	49.3%	24%	100

Table 8. Recapitulate of Students' error in pronouncing the letter "r"

The total frequency from each of the texts were 21, 39, 19 or 26.5%, 49.3%, 24%. So, the English words that students find difficult to pronounce are in text 2.

5. Conclusion

This study reveals that eighth-grade students at SMP Islam An Nizam Medan face considerable difficulty in pronouncing the letter "r" in English words. Through a descriptive quantitative approach, which included pronunciation tests and warm-up exercises, the research identified the specific challenges students encountered while attempting to pronounce words with the "r" sound. The analysis of their recorded pronunciations showed that the majority of students made errors, with the highest frequency of mistakes occurring in Text 2. The findings indicate that 49.3% of errors

were made in Text 2, followed by 26.5% in Text 1, and 24% in Text 3. This suggests that certain words or contexts may pose greater difficulty for students, highlighting areas where targeted instruction is needed. The research also showed that while some students performed well, with scores of 100%, many others struggled, demonstrating the need for more focused exercises to help students overcome these challenges. Overall, the study emphasizes the importance of continued practice and tailored teaching strategies to improve students' pronunciation of the "r" sound, which is crucial for their overall language proficiency. Additionally, the research underlines the role of repetition and motivation in helping students refine their English pronunciation skills.

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HUMAN EXPLOITATION IN ARAVIND ADIGA'S NOVEL *THE WHITE TIGER*

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Received: 2024-10-16

Accepted: 2024-11-05

Published: 2024-11-30

Abstract

Aravind Adiga's *The White Tiger* explores the stark social disparities between the wealthy and impoverished in India, illustrating how systemic poverty perpetuates marginalization. The protagonist, Balram Halwai, narrates his journey from a lower-caste background to becoming a self-made, successful individual in India. Balram's story is not just one of personal ambition but also of navigating a rigidly stratified society. This study addresses two primary issues: the exploitation Balram endures due to his socioeconomic status; and his strategic actions are to attain freedom from the oppressive forces in his life. Using a library research method, the study integrates secondary sources, including books and articles, to deepen the analysis of the novel. Employing a psychological approach, this study examines the psychological complexities of Balram's character, supported by theories on character development, data credibility, theoretical triangulation, and reliability. Balram is depicted as an astute yet morally ambiguous character, exhibiting selfishness, cunning, irresponsibility, dishonesty, and a lack of remorse. The analysis reveals how his behaviors and attitudes—such as detachment from others and deviant tendencies—are shaped by his environment. India's entrenched caste system underpins various social issues in the novel, including poverty, unemployment, corruption in education, inadequate healthcare, exploitation, discrimination, and the persistence of hierarchical master-servant relationships. These factors collectively influence Balram's psychological development, and shape him into a figure both reflective and critical of the society he navigates.

Keywords: *caste system; discrimination; exploitation; violence*

1. Introduction

Exploitation is commonly defined as the misuse of power to benefit at another's expense, often for economic gain, without regard for justice, fairness, or the well-being of those exploited. This exploitative dynamic often targets marginalized individuals and communities, extracting resources, both natural and human, to serve the interests of dominant groups (Martaja in Rahman, 2007). While the term *exploitation* has broad applications across environmental, social, and political fields, Allen Buchanan provides a focused definition: it is “the harmful, merely instrumental utilization of a person or

their capacities for one's own advantage" (Buchanan, 1979). Exploitation, particularly of the lower-middle class, is a vivid example of self-interest pursued without regard for ethical boundaries, often seen in underdeveloped regions where people remain socially and economically disadvantaged (Saifullah in Muchtar, 2010).

In India, the exploitation of the lower castes is deeply ingrained and widely acknowledged, largely perpetuated by the caste system, which historically divides society into hierarchical categories: Brahmins, Kshatriyas, Vaishyas, and Sudras, with Dalits occupying an "untouchable" status below these formal ranks. Originating over 2,000 years ago, this hereditary system initially reflected occupational roles but soon solidified into rigid social strata that determined one's social and economic opportunities—or lack thereof. Brahmins, the highest caste, avoid all forms of physical labor, while lower castes, particularly Dalits, are relegated to the most menial, physically taxing, and stigmatized forms of work. This entrenched hierarchy extends beyond labor, affecting access to education, healthcare, and social mobility. Even today, Dalit communities, and particularly Dalit women, often suffer from extreme exploitation, with sexual violence weaponized as a means of control and suppression. Due to their dependency on landowning castes, the lower castes are left vulnerable and powerless in defending themselves against such abuses.

India's population of over 1.4 billion makes it the second-most populous country in the world, and despite considerable economic and technological advancements, the caste system's remnants still shape the lives of millions. This stark social reality has been depicted in both non-fiction and fiction, such as in Aravind Adiga's novel *The White Tiger*. This novel delves into the harsh realities of caste oppression, poverty, class disparity, and the lack of social mobility for the lower castes in India. Through its portrayal of Balram Halwai, a low-caste man determined to escape poverty, *The White Tiger* highlights the challenges faced by India's marginalized populations. The protagonist's journey—from rural poverty to working as a driver for an affluent family and eventually seizing an opportunity to transform his life—illustrates the lengths to which oppressed individuals must go to pursue autonomy and success.

Despite India's advancements, the oppressive caste structures persist, with limited public services or support for low-caste communities. Writers and poets in India have extensively portrayed these struggles, reflecting the social stagnation within a seemingly progressive nation. Adiga, born in Madras and raised in South India, spent much of his life abroad and has contributed significantly to the discourse on social inequities through both journalism and fiction. *The White Tiger*, which won the Man Booker Prize in 2008, stands as a powerful critique of caste-based oppression, revealing the enduring and often invisible barriers that continue to define the lives of India's most marginalized people.

2. Literature Review

2.1 Exploitation

Exploitation broadly refers to the excessive or arbitrary use of an individual or resource, often for economic purposes, without regard for justice, fairness, or proper compensation. According to experts, exploitation typically entails the unfair use or extortion of others for personal gain, often involving the exploitation of another's vulnerability or powerlessness. While benefiting from another's vulnerability is not always morally wrong, the ethics of exploitation are often questioned due to the inherent imbalance and misuse of power involved.

To fully understand the concept, it is helpful to consider definitions from scholars across disciplines. Martaja describes exploitation as the unethical use of others solely for personal benefit. Similarly, Joni defines it as the act of using others for self-serving purposes, while Suharto views it as arbitrary and discriminatory treatment towards those with less power (in Ibnu, 2021). Together, these perspectives emphasize that exploitation generally involves an imbalance of power and the extraction of benefits from those who are vulnerable or less advantaged.

Exploitation can be understood in transactional and structural terms. Transactional exploitation occurs in discrete interactions, often seen in situations such as sweatshops offering low wages or pharmaceutical firms testing drugs on economically disadvantaged subjects in developing countries. Structural exploitation, by contrast, is embedded within institutions or systems where the established rules unfairly favor one group at the expense of another. For example, Karl Marx argued that capitalism's economic and political structures inherently exploit workers, who are unfairly deprived of the full value of their labor. Similarly, contemporary feminists have critiqued traditional marriage institutions, arguing that they exploit women by reinforcing gendered inequalities.

Exploitation may also vary in terms of harm and benefit. Harmful exploitation leaves the victim worse off than before and deprives them of their rights, as seen in cases of coercive sex trafficking. However, exploitation can sometimes be mutually beneficial, where both parties might improve their circumstances yet the transaction remains exploitative due to unfair terms. In such cases, while both sides may gain something, the less powerful party is still taken advantage of, revealing the exploitative nature of the relationship.

Although the term "exploitation" was not commonly used to describe unfair advantage-taking until the 19th century, the underlying themes—justice in economic exchange, the labor-value relationship, and the ownership and abuse of property—have deep philosophical roots. Classical discussions on justice and economic fairness explored how systems and transactions either support or undermine equality and reciprocity, themes that remain central to modern understandings of exploitation.

2.1.1 Child Exploitation

Child exploitation is the act of using a minor child for profit, labor, sexual gratification, or some other personal or financial advantage. Child exploitation often results in cruel or harmful treatment of the child, as the activities she or he may be forced to take part in can cause emotional, physical, and social problems. Unfortunately, there is a large market and interest in using children of all ages for cheap labor, sexual purposes, child pornography, and other purposes. Many individuals taking part in child exploitation do it because there is a large profit to be made, essentially selling the services of children or the children themselves to others.

Laws regarding exploitation of children vary by state, and children are protected by federal laws as well. Penalties for those convicted of child exploitation in any form are severe. This crime can be divided into two types: exploitation, sexual, and economic. Economic exploitation of a child, also referred to as criminal exploitation of a child, refers to the use of a child in any way for economic gain. This often includes child labor, child slavery, child sex tourism, and even the sale or illegal adoption of children for profit. Children are often used to help sell and distribute illegal drugs, and in some war-ridden countries, children are recruited as soldiers and forced to fight.

The International Labour Organization (ILO) (2008) defines child labour as work that deprives children of their childhood, their potential, and their dignity, and that is harmful to physical and mental development. It refers to work that is mentally, physically, socially, or morally dangerous and harmful to children, or work whose schedule interferes with their ability to attend regular school, or work that affects in any manner their ability to focus during school or experience a healthy childhood.

Such exploitation is prohibited by legislation worldwide. Although these laws do not consider all work by children as child labour, exceptions include work by child artists, family duties, supervised training, and some forms of child labor practiced by *Amish* children, as well as by *indigenous children* in the Americas (Larsen, 2004). Child labour has existed to varying extents throughout history. During the 19th and early 20th centuries, many children aged 5-14 from poorer families worked in Western nations and their colonies alike. These children mainly worked in agriculture, home-based assembly operations, factories, mining, and services, such as *new boys*, some of whom worked night shifts lasting 12 hours. With the rise of household income, the availability of schools, and the passage of child labour laws, the incidence rates of child labour fell (Cunningham and Viazso, 1996).

In the world's poorest countries, around one in four children is engaged in child labour, the highest number of whom (29 percent) live in *sub-Saharan Africa*. In 2017, four African nations (Mali, Benin, Chad, and Guinea-Bissau) witnessed over 50 percent of children aged 5 – 14 working. Worldwide, agriculture is the largest employer of child labour. The vast majority of child labour is found in rural settings and informal urban economies, where children are predominantly employed by their parents rather than factories. Poverty and a lack of schools are considered the primary causes of child labour (ILO, 2008).

Globally, the incidence of child labour decreased from 25% to 10% between 1960 and 2003, according to the World Bank. Nevertheless, the total number of child labourers remains high, with UNICEF and ILO acknowledging that an estimated 168 million children aged 5 – 17 worldwide were involved in child labour in 2013.

2.1.2 Exploitation of Labour

Exploitation of labour is a concept defined as, in its broadest sense, one agent taking unfair advantage of another agent. It denotes an unjust social relationship based on an asymmetry of power or an unequal exchange of value between workers and their employers. When speaking about exploitation, there is a direct affiliation with consumption in social theory, and traditionally, this would label exploitation as unfairly taking advantage of another person because of their inferior position, giving the exploiter the power.

Karl Marx's theory of exploitation has been described in the Stanford Encyclopedia of Philosophy as the most influential theory of exploitation. In analyzing exploitation, economists are split on the explanation of the exploitation of labour given by Marx and Adam Smith. Smith did not see exploitation as an inherent systematic phenomenon in specific economic systems, as Marx did, but rather as an optional moral injustice. Marx's exploitation theory is one of the major elements analyzed in Marxian economics, and some social theorists consider it to be a cornerstone of Marxist thought. Marx credited the Scottish Enlightenment writers with originally propounding a

materialist interpretation of history. In his Critique of the Gotha Program, Marx set principles that were to govern the distribution of welfare under socialism and communism—these principles saw distribution to each person according to their work and needs.

Exploitation occurs when these two principles are not met, when the agents are not receiving according to their work or needs. This process of exploitation is a part of the redistribution of labour, occurring during the process of separate agents exchanging their current productive labour for social labour set in goods received. The labour put forth toward production is embodied in the goods, and exploitation occurs when someone purchases a good with their revenue or wages for an amount unequal to the total labour he or she has put forth. This labour performed by a population over a certain time period is equal to the labour embodied in the goods that make up the net national product (NNP). The NNP is then parceled out to the members of the population in some way, and this is what creates the two groups, or agents, involved in the exchange of goods: exploiters and exploited (Elster, 2007).

According to Marxist economics, the exploiters are the agents able to command goods, with revenue from their wages, that are embodied with more labour than the exploiters themselves have put forth—based on the exploitative social relations of Marxist theory of capitalist production. These agents often have class status and ownership of productive assets that aid the optimization of exploitation. Meanwhile, the exploited are those who receive less than the average product they produce. If workers receive an amount equivalent to their average product, there is no revenue left over, and therefore these workers cannot enjoy the fruits of their own labours and the difference between what is made and what can be purchased cannot be justified by redistribution according to need (Elster, 2007). According to Marxist theory, in a capitalist society, the exploited are the proletariat, and the exploiters would typically be the bourgeoisie. For Marx, the phenomenon of exploitation was a characteristic of all class-based societies, not just capitalism.

2.1.3 Exploitation of Natural Resources

The exploitation of natural resources is the use of natural resources for economic growth, sometimes with a negative connotation of accompanying environmental degradation. It started to emerge on an industrial scale in the 19th century as the extraction and processing of raw materials (such as in mining, steam power, and machinery) developed much further than it had in preindustrial areas. During the 20th century, energy consumption rapidly increased. Today, about 80% of the world's energy consumption is sustained by the extraction of fossil fuels, which consist of oil, coal, and natural gas.

Another non-renewable resource that is exploited by humans is subsoil minerals, such as precious metals, that are mainly used in the production of industrial commodities. Intensive agriculture is an example of a mode of production that hinders many aspects of the natural environment, for example, the degradation of forests in a terrestrial ecosystem and water pollution in an aquatic ecosystem. As the world population rises and economic growth occurs, the depletion of natural resources influenced by the unsustainable extraction of raw materials becomes an increasing concern (McNicol, 2007).

Some of the factors that put resources under pressure are:

- a. An increase in the sophistication of technology enables natural resources to be extracted quickly and efficiently. E.g., in the past, it could take long hours just to cut down one tree using saws. Due to increased technology, rates of deforestation have greatly increased.
- b. The number of humans is increasing. According to the UN, the world population was 7.6 billion in 2017. This number is expected to rise to about 10 billion in 2050 and about 11 billion in 2100.
- c. Cultures of consumerism. Materialistic views lead to the mining of gold and diamonds to produce jewelry, unnecessary commodities for human life or advancement. Consumerism also leads to the extraction of resources for the production of commodities necessary for human life, but in amounts exceeding what is needed, because people consume more than is necessary or waste what they have.
- d. Excessive demand often leads to conflicts due to intense competition. Organizations such as Global Witness and the United Nations (2018) have documented the connection.
- e. The lack of awareness among the population is striking. People are not aware of ways to reduce depletion and exploitation of materials.

2.2 Caste and Exploitation

Exploitation arising from the caste hierarchy is a particular feature of the South Asian subcontinent. There was no such exploitative system on other continents or in countries outside of South Asia. But since caste exploitation has been a reality for 1500-2000 years, this shakes the belief that only class can be the basis of exploitation. And because of this, we have to transcend the attempt to find a way only pragmatically and deal with the issue on a philosophical and theoretical level. Dr. Ambedkar had argued that the form of this exploitation was that of an unequal hierarchy. Dr. Ambedkar had said in regard to the internal division of labour in the caste exploitative hierarchy that it was actually a division of labourers. The type of work that people in the castes at each rung of the hierarchy were to do was ordained from generation to generation by birth, this is a special, authoritative type of feature of the exploitation of the caste hierarchy.

The lowest castes will do the work considered dirtiest and requiring the most physical labour (these were the castes that were previously considered untouchable). The toiling castes above these do comparatively less polluting and fully physical labour (the farming castes and the artisans who were not considered fully untouchable). The castes in the rung above these do not do physical labour. They will do the planning, organization, deciding rules, and organizing of the mechanisms of violence (the castes considered to be kshatriyas). The Brahman castes at the highest level will do no kind of physical labour. This caste will have a full monopoly over the mental field (taking and giving knowledge). Not only will they do no type of work understood to be polluting, they will not even go near it.

2.2.1 Caste System in India

The system that divides Hindus into rigid hierarchical groups based on their karma (work) and dharma (the Hindi word for religion, but here it means duty) is generally accepted to be more than 3,000 years old. The caste system in India is the paradigmatic ethnographic example of the classification of castes. It has its origins in

ancient India and was transformed by various ruling elites in medieval, early-modern, and modern India, especially the Mughal Empire and the British Raj. It is today the basis of affirmative action programs in India as enforced through its constitution. The caste system consists of two different concepts, varna and jati, which may be regarded as different levels of analysis of this system.

The caste system as it exists today is thought to be the result of developments during the collapse of the Mughal era and the rise of the British colonial government in India. The collapse of the Mughal era saw the rise of powerful men who associated themselves with kings, priests, and ascetics, affirming the regal and martial form of the caste ideal, and it also reshaped many apparently casteless social groups into differentiated caste communities.

The British Raj furthered this development, making rigid caste organisation a central mechanism of administration. Between 1860 and 1920, the British formulated the caste system into their system of governance, granting administrative jobs and senior appointments only to Christians and people belonging to certain castes (Nehru, 2004). Social unrest during the 1920s led to a change in this policy. From then on, the colonial administration began a policy of positive discrimination by reserving a certain percentage of government jobs for the lower castes. In 1948, negative discrimination on the basis of caste was banned by law and further enshrined in the Indian constitution; however, the system continues to be practiced in parts of India. There are 3,000 castes and 25,000 sub-castes in India, each related to a specific occupation.

India, after achieving independence in 1947, enacted many affirmative action policies for the upliftment of historically marginalized groups, as enforced through its constitution. These policies included reserving a quota of places for these groups in higher education and government employment. Varna literally means type, order, colour, or class, and was a framework for grouping people into classes, first used in Vedic Indian society. It is referred to frequently in ancient Indian texts. The four classes were the Brahmins (priestly people), the Kshatriyas (rulers, administrators, and warriors; also called Rajanyas), the Vaishyas (artisans, merchants, tradesmen, and farmers), and the Shudras (labouring classes).

The sociologist G. S. Ghurye offered what he thought was a definition that could be applied across India, although he acknowledged that there were regional variations on the general theme. His model definition for caste included the following six characteristics:

- a. Segmentation of society into groups whose membership was determined by birth.
- b. A hierarchical system wherein generally the Brahmins were at the head of the hierarchy, but this hierarchy was disputed in some cases. In various linguistic areas, hundreds of castes had a grade generally acknowledged by everyone.
- c. Restrictions on feeding and social intercourse, with minute rules on the kind of food and drink that upper castes could accept from lower castes. There was a great diversity in these rules, and lower castes generally accepted food from upper castes.
- d. Segregation, where individual castes lived together, with the dominant caste living in the center and other castes living on the periphery. There were restrictions on the use of water wells or streets by one caste over another: an upper-caste Brahmin might not be permitted to use the street of a lower-caste group, while a caste considered impure might not be permitted to draw water from a well used by members of other castes.

- e. Occupation is generally inherited. Lack of unrestricted choice of profession, caste members restricted their own members from taking up certain professions they considered degrading. This characteristic of caste was missing from large parts of India, stated Ghurye, and in these regions, all four castes (Brahmins, Kshatriyas, Vaishyas, and Shudras) did agriculture labour or became warriors in large numbers.
- f. Endogamy has restrictions on marrying a person outside caste, but in some situations, hypergamy is allowed. In some regions, there is far less rigidity on inter-marriage between different sub-castes than between members of different castes, while in some regions, endogamy within a sub-caste was the principal feature of caste-society.

2.2.2 Economic Inequality

A 1995 study notes that the caste system in India is a system of exploitation of poor low-ranking groups by more prosperous high-ranking groups. A report published in 2001 notes that in India, 36.3% of people own no land at all, 60.6% own about 15% of the land, and a very wealthy 3.1% own 15% of the land (Rural Poverty Report, 2001). Haque also reports that over 90 percent of both scheduled castes (low-ranking groups) and all other castes (high-ranking groups) either do not own land or own land area capable of producing less than \$1000 per year of food and income per household. However, over 99 percent of India's farms are less than 10 hectares, and 99.9 percent of the farms are less than 20 hectares, regardless of the farmer or landowner's caste. The Indian government has, in addition, vigorously pursued agricultural land ceiling laws that prohibit anyone from owning land greater than mandated limits. India has used this law to forcibly acquire land from some, then redistribute tens of millions of acres to the landless and poor of the low caste. Haque suggests that Indian lawmakers need to reform and modernise the nation's land laws and rely less on blind adherence to land ceilings and tenancy reform (Hanstad, 2005).

In a 2011 study, Aiyar too notes that such qualitative theories of economic exploitation and consequent land redistribution within India between 1950 and 1990 had no effect on the quality of life or poverty reduction. Instead, economic reforms since the 1990s and resultant opportunities for non-agricultural jobs have reduced poverty and increased per capita income for all segments of Indian society.

Cassan has studied the differential effect within two segments of India's Dalit community. He finds India's overall economic growth has produced the fastest and most significant socio-economic changes. Cassan further concludes that legal and social program initiatives are no longer India's primary constraint in the further advancement of India's historically discriminated castes; further advancement is likely to come from improvements in the supply of quality schools in rural and urban India, along with India's economic growth.

3. Research Method

This research employs a qualitative approach, gathering data in the form of qualitative insights. Burhan (2008, p. 40–41) describes qualitative research as focusing on the description and analysis of phenomena, social activities, perceptions, beliefs, individuals, and thoughts. This study further categorizes as library research, as data collection relies on various forms of literature. Such literature includes not only books but also materials from journals, magazines, newspapers, and digital sources.

The research design is organized to collect and analyze data derived from *The White Tiger*, a novel by Aravind Adiga. An objective approach has been chosen for analyzing the theme of human exploitation, given that exploitation and caste differences serve as intrinsic elements of the novel. Hence, this approach is well-suited for the study's focus. Additionally, psychoanalytic theory is applied to investigate the specific research questions.

Data in this research serves to address predefined issues. According to Hornby (2010, p. 295), data consists of any information or facts used to make decisions or conduct discussions. Here, data comprises sentences from *The White Tiger*, particularly statements, dialogues, and descriptions offered by the author. The primary data source is the novel itself, containing 321 pages and eight chapters. To support the analysis, secondary sources—including literature theory texts, dictionaries, theory books, and online materials discussing psychological theories—were also consulted.

Data collection in qualitative research is the process of gathering and managing research-relevant information. In this study, data from *The White Tiger* was collected using documentation and note-taking methods. Arikunto (2002, p. 206) defines documentation as collecting data related to various records, books, periodicals, transcripts, and agendas. The second method, note-taking, is defined by Hornby (2010, p.1004) as the act of closely observing and documenting key information.

The final steps in qualitative research involve analyzing, interpreting, and presenting the results. Ary (2005, p. 465) describes data analysis as a process in which researchers systematically organize and interpret their data to enhance understanding and convey their findings. This study adopts a psychological approach, with the researcher carefully reading the novel to identify psychological aspects within specific passages. Central conflicts, in particular, are closely examined, as they are integral to the psychological dimensions explored in the text.

4. Discussion

4.1 Discrimination

Adiga depicts two contrasting images of India: the *India of Light* and the *India of Darkness*. The *Darkness* represents rural India, where people endure poverty and injustice under the control of exploitative landlords and corrupt politicians. Conversely, the *India of Light* symbolizes urban India, with access to education, healthcare, electricity, running water, hope, and justice. Social conditions in the *Darkness* reflect a reality marked by injustice and inequality. The poor lack the right to voice their concerns and face widespread discrimination and exploitation. The divide between the *big belly* and the *small belly* captures the economic and social disparities that harm the poor. Issues such as poverty, unemployment, a flawed education system, inadequate healthcare, the dowry system, and exploitative master-servant relationships are all rooted in the enduring influence of the caste system.

Despite claims that the caste system has been abolished, these assertions do not reflect the reality. Social distinctions in India, which separate the poor from the rich, are deeply embedded in the caste hierarchy. The caste system is a highly structured and rigid social hierarchy based on birth, where people inherit their caste from their parents and pass it on to their children. Each caste is linked to certain occupations, with economic prosperity often correlating to caste level. Those of higher castes typically enjoy greater wealth and opportunities, while lower-caste individuals face severe poverty and social disadvantage. Lacking access to quality education, lower-caste

families cannot afford to send their children to reputable schools, unlike wealthier landlords who can even send their children abroad. This lack of educational opportunity limits their access to stable employment, confining them to menial jobs like rickshaw-pulling, cart-pulling, or working as laborers on landlords' farms. Occupations are largely restricted by caste, reinforcing a cycle of economic and social inequality.

The old driver asked, "What caste are you?"

"Halwai."

"Sweet-makers," the old driver said, shaking his head. "That's what you people do. You make sweets. How can you learn to drive?" He pointed his hookah at the live coals. "That's like getting coals to make ice for you; it's like taming a wild stallion-only a boy from the warrior castes can manage that. You need to have aggression in your blood. Muslims, Rajputs, and Sikhs-they're fighters; they can become drivers. You think sweet makers can last long in fourth gear? (Adiga, 2008, p. 56)"

The quote reflects caste-based discrimination embedded in Indian society, particularly in limiting career aspirations based on one's caste. Here, the old driver dismisses the protagonist's ability to become a driver because he belongs to the *Halwai* caste, traditionally associated with sweet-making. This rigid stereotype restricts individuals' choices, assuming that one's caste defines one's natural abilities and limitations. The driver's comparison—saying that expecting a sweet-maker to drive is like "getting coals to make ice" or "taming a wild stallion"—illustrates the deeply ingrained notion that only certain castes, namely the "warrior castes" like Rajputs, Sikhs, and Muslims, possess the aggression or inherent strength needed for driving. This prejudice discourages cross-caste movement and reinforces occupational immobility, showcasing how caste hierarchies continue to hinder personal growth and opportunity. Adiga, through this dialogue, underscores the pervasive caste-based stereotyping that perpetuates inequality by denying individuals from lower castes the freedom to pursue their ambitions.

The caste system profoundly shapes the dynamics between master and servant, underscoring deep-seated social biases in Indian society. For Balram's masters, religion and caste are paramount in hiring decisions, as they prefer employees who are Hindu and from higher castes. This preference reflects a discriminatory attitude that reinforces caste-based social divisions.

"Are you from a top caste or a bottom caste, boys?"

"Bottom, sir."

The old man said, "All our employees are top caste. It won't hurt to have one or two bottom castes working for us (Adiga, 2008, p. 64)".

In this exchange, the master's condescending acceptance—"It won't hurt to have one or two bottom castes"—reveals an attitude that tolerates lower-caste individuals only as an exception, reinforcing a deeply hierarchical mindset. Adiga uses this dialogue to expose the prejudice lower-caste individuals encounter, as they are considered inherently less suitable yet occasionally permissible in roles typically dominated by upper-caste employees. This interaction emphasizes the rigid social stratification maintained by the caste system and the challenges lower-caste individuals face within it.

Balram experiences profound humiliation at the hands of his master, who treats him with blatant disregard and condescension. This mistreatment is illustrated in an incident where Balram's master orders him to retrieve a single rupee coin lost in the car, despite having just paid a substantial bribe of half a million rupees. This demand underscores the master's demeaning attitude and his exploitation of Balram as a servant.

"Get down on your knees. Look for it on the floor of the car."

I got down on my knees. I sniffed in between the mats like a dog, all in search of that one rupee.

"We've just paid half a million rupees in a bribe. Mukhesh, and now we're screwing this man over for a single rupee."

Finally, I took a rupee coin out of my shirt pocket, picked it up, and gave it to the Mongoose.

There was a childish delight on his dark master's face (Adiga, 2008, p. 139).

Here, Adiga illustrates the sharp disparity between the master's wealth and his stingy, almost sadistic pleasure in belittling Balram. The master's "childish delight" at reclaiming the coin reveals a twisted satisfaction in reducing Balram to a position of near servility, commanding him to "sniff" for the coin "like a dog." Through this interaction, Adiga exposes the ingrained class and caste prejudices, highlighting how masters exercise control over servants not merely economically but psychologically, dehumanizing them for their own amusement.

Balram faces yet another form of mistreatment and exploitation when he is coerced into taking responsibility for a crime committed by his master's wife, Pinky, who accidentally kills a child in a car accident. This act of blackmail forces Balram to become a scapegoat, bearing the consequences of his employer's actions.

To whomsoever it may concern,

I, Balram Hawai, son of Vikram Halwai, of Laxmangarh village in the district of Gaya, do make the following statement of my own free will and intention:

That I drove the car that hit an unidentified person or persons, or person and objects, on the night of January 23rd this year...

I swear by almighty God that I make this statement under no duress and under instruction from no one (Adiga, 2008, p. 167).

In signing this statement, Balram is forced to falsely confess to a serious crime, which he had no part in, to protect his wealthy employer. This act of exploitation is a direct result of the master-servant power dynamic, where Balram's lack of agency and social standing is ruthlessly manipulated. Adiga uses this scenario to shed light on the pervasive injustice servants face, who are compelled to sacrifice their own well-being for the comfort and security of their masters. Through this scene, Adiga criticizes the systemic abuse of power and class inequalities that allow the wealthy to escape accountability while the poor are left to suffer the repercussions.

4.2 Violence

In this analysis, Balram's journey highlights the theme of violence as a manifestation of class struggle and personal transformation. Negotiation, while traditionally viewed as a means to resolve conflict, is depicted here as a process that

often fails to address underlying power dynamics. Instead, it can lead to regressive solutions that do not challenge the status quo. Balram's perspective emphasizes that true change is necessary for personal growth, yet the societal structures surrounding him inhibit this change.

To explain the violence inherent in his situation, Balram employs the metaphor of the Rooster Coop, illustrating how India's impoverished population is trapped in a system that compels them to witness their own subjugation without the courage or means to escape. This metaphor poignantly reflects how the wealthy elite have so thoroughly oppressed the poor that they internalize their oppression, leading to a cycle of violence that is both self-inflicted and externally imposed.

Furthermore, Balram perceives the city of Delhi as a corrupting force that amplifies his feelings of anger and rebellion. His corruption unfolds as a passive experience, allowing him to detach from the moral implications of his actions. This detachment culminates in a lack of remorse for his unethical behavior, which Adiga critiques as indicative of a broader societal malaise.

"The strangest thing was that each time I looked at the cash I had made by cheating him, instead of guilt, what did I feel?"

"Range"

The more I stole from him, the more I realized how much he had stolen from me.

To go back to the analogy I used when describing Indian politics to you earlier, I was growing a belly at last (Adiga, 2008, p. 231).

As Balram's idealization of Ashok fades, he begins to covet the very things that signify Ashok's power—wealth and sexual conquest. The act of stealing serves as a catalyst for Balram's growing rage, revealing the deep-seated inequality between them. This rage drives him toward violence, culminating in a pivotal moment of brutal retribution.

When I got the blood out of my eyes, it was all over for Mr. Ashok.

The blood was draining from the neck quite fast; I believe that is the way the Muslims kill their chickens (Adiga, 2008, p. 285).

In this chilling act, Balram's violence symbolizes a final break from his subservience and a desperate assertion of agency. The visceral imagery used by Adiga not only underscores the brutality of Balram's actions but also reflects the larger context of violence embedded in Indian society, where oppression breeds a cycle of retribution and moral decay. Through Balram's transformation, Adiga critiques a society that rewards unethical behavior while silencing the voices of those trapped within its brutal hierarchies.

5. Conclusion

Aravind Adiga's exploration of discrimination and violence in *The White Tiger* unveils the harsh realities of India's socio-economic landscape, starkly contrasting the *India of Light* with the *India of Darkness*. The depiction of caste-based discrimination reveals a deeply entrenched hierarchy that perpetuates poverty and restricts social mobility for the lower castes. Adiga emphasizes how the systemic nature of this discrimination not only limits individuals' aspirations but also dehumanizes them within the master-servant dynamic, showcasing the psychological and emotional toll of such

exploitation. Furthermore, the theme of violence serves as a critical lens through which Balram's transformation is examined. His experiences illustrate how economic deprivation and societal oppression can drive individuals toward moral decay and violent acts as a means of reclaiming agency. The metaphor of the Rooster Coop poignantly captures the internalized oppression faced by the impoverished, reflecting a cycle of violence that is both self-inflicted and imposed by the elite. Ultimately, Adiga's narrative critiques the societal structures that enable inequality and injustice, revealing a pervasive malaise that stifles progress and perpetuates suffering. The journey of Balram is not merely a personal struggle for empowerment; it is emblematic of a broader commentary on the entrenched disparities that define contemporary Indian society. Through Balram's evolution, Adiga calls for a critical examination of these inequalities, urging readers to confront the uncomfortable truths about power dynamics and the human cost of systemic oppression.

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FRAMING WATER SUSTAINABILITY AND TECHNOLOGICAL SOLUTIONS: A MICROSTRUCTURAL ANALYSIS OF RHETORICAL STRATEGIES IN ELON MUSK'S 2024 WORLD WATER FORUM SPEECH

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Received: 2024-10-29

Accepted: 2024-11-08

Published: 2024-11-30

Abstract

This study provides a detailed microstructural analysis of Elon Musk's 2024 World Water Forum speech, focusing on his use of rhetorical strategies to address critical water sustainability challenges and advocate for technological solutions. By analyzing Musk's language, tone, and framing techniques, this research uncovers how he skillfully crafts a narrative that combines urgency with optimism, positioning technology as an essential tool for addressing water scarcity. Key findings reveal that Musk employs hyperbole to magnify technology's potential impact, metaphors to simplify complex concepts, and rhetorical questions to engage his audience in critical reflection. Additionally, he uses repetition to emphasize core themes, reinforcing his message on the importance of collaboration across sectors. The study concludes that Musk's rhetorical approach is not only informative but also mobilizing, as it seeks to inspire both public and private stakeholders to take active roles in sustainable water management. This research underscores the power of strategic rhetoric in advancing discourse on sustainability and encouraging actionable solutions.

Keywords: *Elon Musk; rhetorical strategies; technological solutions; water sustainability*

1. Introduction

Discourse analysis is a multifaceted field that investigates how language shapes texts and contexts, drawing on disciplines like linguistics, sociology, anthropology, and psychology. It focuses on the role of language in constructing and reflecting social realities. As Fairclough (1995) explains, the function of texts cannot be understood without considering the social contexts in which they are produced and interpreted. Through discourse analysis, researchers uncover underlying social norms, power dynamics, and cultural practices that influence communication, providing insights into how language both shapes and is shaped by the social structures it operates within.

However, traditional discourse analysis often lacks the critical depth needed to explore how language can reinforce or challenge social inequalities. This is where Critical Discourse Analysis (CDA) plays a key role, moving beyond a descriptive focus

to critically engage with how language perpetuates power imbalances and ideological structures. According to Van Dijk (1993, as cited in Rovino et al., 2021), CDA allows us to see how texts connect to social contexts and social cognition, particularly in relation to power, dominance, and inequality. Van Dijk's (2001, as cited in Prasetyoaji, 2020) framework, which this study employs, is particularly useful in analyzing how influential figures, like Elon Musk, use discourse to shape public opinion and frame complex social issues in ways that reflect their ideological positions.

Van Dijk's Critical Discourse Analysis model emphasizes the relationship between language and power, particularly through microstructural elements in discourse. Microstructures refer to the local, detailed features of discourse, such as word choices, sentence structures, and rhetorical devices, which together create meaning and shape the audience's perception. Van Dijk (2008) highlights that rhetorical strategies like metaphor, hyperbole, rhetorical questions, and alliteration are not merely stylistic embellishments; they are tools that serve to frame issues, influence public perception, and reinforce ideologies. These micro-level elements are essential in understanding how language is strategically used to guide audience interpretation, shape cognitive models, and ultimately construct social realities.

In the context of global environmental discourse, figures like Elon Musk play a pivotal role in shaping public and policy narratives around sustainability, particularly through a technological lens. Musk's position as an influential entrepreneur in technology and sustainability uniquely positions his rhetoric as a powerful force in shaping audience attitudes and framing technology as an essential solution to environmental challenges. His speech at the 10th World Water Forum—a key event in addressing urgent global water issues—reflects not only his personal and corporate interests but also his significant influence in steering public and political attention toward technological solutions in environmental contexts.

This research aims to analyze how Musk employs microstructural elements in his discourse to frame water sustainability as a challenge best addressed through technological means. By critically examining Musk's rhetorical strategies, this study seeks to reveal the ideological underpinnings that present technology as central to resolving environmental issues, illustrating how such discourse shapes public understanding of complex global problems and the role of innovation in solving them. The core research question of this study is: How does Elon Musk use rhetorical strategies to frame the issues of water sustainability and technological solutions in his speech at the World Water Forum 2024? Specifically, the objectives are to analyze the linguistic strategies Musk employs at the micro structural level, investigate how these strategies influence public perception, and explore the broader implications for policy discussions on water sustainability and innovation. In doing so, this research contributes to the field of environmental discourse analysis, offering insights into the power of rhetoric in framing sustainability issues and driving the public narrative on technology's role in global problem-solving.

2. Literature Review

Recent studies in the field of Critical Discourse Analysis (CDA) have significantly expanded our understanding of how language shapes social realities and power dynamics, particularly in political and public contexts. For instance, research by Umam and Laili (2023) explores rhetorical devices in Joe Biden's inauguration speech, revealing how various strategies like metaphor and parallelism are employed to convey

implicit meanings and engage the audience. Similarly, Nikmah (2021) investigates rhetorical language in speech contests, highlighting the use of metaphors and rhetorical questions as tools for captivating listeners. Further, recent work by Mulya, Sumarsih, and Dirgeyasa (2024) examines media rhetoric in environmental issues, showing how headlines often use persuasive techniques to position sustainability as a pressing concern, thus shaping reader perceptions of urgency in environmental communication. Studies like these underscore the importance of rhetorical strategies in influencing public perception, particularly by showcasing how effectively crafted discourse can resonate with audiences and shape environmental and technological narratives. Incorporating these perspectives highlights how Musk's language aligns with broader discourse practices in sustainability and innovation, situating his speech within a dynamic global conversation.

Building on the classical roots of rhetoric, rhetoric has long been viewed as the art of persuasive public discourse. According to traditional theories dating back to Antiquity, rhetorical strategies (also referred to as *figurae*) serve not only stylistic functions but also enhance the overall coherence and persuasiveness of discourse. Repetition, inversion, and other rhetorical figures contribute to these persuasive effects by structuring discourse in ways that are predictable yet impactful, thereby shaping audience expectations and responses. This aspect of rhetoric is crucial to van Dijk's analysis, as it links linguistic style directly to the strategic goals of the speaker. By applying this classical understanding to modern discourse, it becomes clear that Musk's speech employs rhetorical devices to create a cohesive narrative that positions technology as the primary solution to environmental challenges, resonating with both public and policy-oriented audiences.

The theoretical underpinning of this research draws from Teun A. van Dijk's approach to discourse, particularly his focus on microstructures—the local and detailed features of discourse that include word choices, sentence structures, and rhetorical devices. Van Dijk (2008) argues that rhetorical strategies such as metaphor, metonymy, and alliteration are not mere stylistic embellishments but play critical roles in constructing and reinforcing social meaning. This is particularly relevant to Musk's speech, where rhetorical strategies serve to simplify complex environmental issues and frame technology as a transformative solution. Studies by Rovino, Afifah, and Wardani (2021) further illustrate this dynamic, examining fear rhetoric in COVID-19 news and revealing how language can strategically influence public behaviour toward compliance and support for government policies. Such findings are instrumental for this analysis, as they demonstrate how rhetorical choices guide audience interpretation and align their cognitive perceptions with the speaker's viewpoint.

Despite these valuable contributions, there remain notable limitations in existing research. Many studies focus primarily on the linguistic features of discourse without fully addressing the broader social and political contexts in which these discourses are situated. For instance, Hanim (2016) analyzes rhetorical devices in political speeches, yet the implications of these devices on social power structures and public policy remain underexplored. Much of the recent literature on sustainability rhetoric and technological framing centers on specific case studies, which may limit the generalizability of findings across different contexts or speakers. As a result, there is a need for comprehensive analyses that not only dissect the linguistic elements of discourse but also critically engage with the socio-political ramifications of that discourse.

In light of these gaps, this study aims to contribute to the body of knowledge by applying Van Dijk's CDA framework to Elon Musk's speech at the World Water Forum 2024. By focusing on the rhetorical strategies employed in this specific context, the research seeks to uncover the underlying power dynamics and ideological positions. Van Dijk's microstructure model will be instrumental in analyzing how Musk uses rhetorical strategies such as metaphor, rhetorical questions, and parallelism to frame the issues of water sustainability and technological solutions. The goal is to offer insights that not only deepen our understanding of Musk's influence but also enhance the theoretical and practical applications of CDA in contemporary discourse analysis.

3. Research Method

This study employs Van Dijk's Critical Discourse Analysis (CDA) framework to analyze Elon Musk's speech at the World Water Forum 2024, utilizing descriptive qualitative methods to delve into the critical analysis of discourse. The qualitative approach emphasizes understanding the quality, value, and meaning behind the linguistic choices made in the speech, allowing for a rich exploration of how language constructs social realities. This method focuses on deriving insights from the original data without resorting to numerical transformations, resulting in a narrative description that articulates the nuances of the discourse.

Data for this study is sourced primarily from the video of Musk's speech, obtained from the online platform Kompas.com. In line with Creswell's (2014) assertion that qualitative researchers collect data through document examination and observation, this study relies on document analysis to gather pertinent information. Therefore, the researcher is responsible for data collection in this study, ensuring a thorough and nuanced examination of the discourse. The data encompasses words, phrases, and sentences that can be categorized as rhetorical elements, providing a foundation for understanding how Musk's language shapes public discourse on water sustainability.

The choice to analyze Elon Musk's speech, specifically, is grounded in his unique influence as a globally recognized tech entrepreneur and public figure who often drives conversations on sustainability and technological innovation. Musk's rhetorical approach, particularly in environmental contexts, exemplifies a technological determinism that positions innovation as the primary solution to global issues. His speech at the World Water Forum offers a high-profile platform that impacts both public and policy perceptions of water sustainability and technology. Compared to other influential speeches on similar topics, Musk's discourse is distinct in its integration of corporate influence, global reach, and ideological framing of technology as a transformative tool. Therefore, his speech serves as an ideal case study for examining how rhetorical strategies in sustainability discourse can simultaneously inform public attitudes and potentially shape policy discussions.

The data collection process involves several key steps. Initially, the researcher will watch and analyze the video of Musk's speech to grasp its overarching themes and ideas. The full video is available at Kompas TV (2024). Following this, the full transcript of the speech will be obtained to facilitate a detailed examination, complemented by the video to capture non-verbal cues and the speaker's delivery style. The full transcript of Elon Musk's speech was obtained from the podcast episode titled 'Elon Musk's Speech on the 10th World Water Forum in Indonesia,' available at Spreaker (2024).

Data analysis will follow a structured approach, beginning with the identification and categorization of rhetorical devices, such as metaphor, alliteration, and rhetorical questions. This will be followed by a thorough textual analysis to identify key themes and patterns within the speech. The researcher will then analyze the purpose behind each rhetorical device, focusing on how Musk's language choices influence audience perceptions regarding water issues and proposed technological solutions. Additionally, the study will examine how Musk's discourse interacts with and reflects broader power structures and ideologies related to technology and sustainability. Finally, conclusions will be drawn regarding the rhetorical strategies utilized in Musk's speech, contributing to a deeper understanding of his influence on environmental discourse.

4. Findings and Discussion

The following section presents the findings, showing how these strategies make complex issues easier to understand and influence the audience's views on the role of technology. This analysis provides insights into the impact of Musk's language on shaping public perceptions of sustainability and innovation.

4.1 Findings

The analysis of Elon Musk's speech at the 10th World Water Forum identifies various rhetorical strategies used to shape the audience's understanding of water sustainability and the role of technology as a solution. Musk's language reflects a technological ideology that positions technology as the primary solution to global sustainability challenges. This ideology is evident in his use of rhetorical devices, particularly hyperbole and metaphor, which serve to elevate the status of technology in the minds of his audience.

Hyperbole as a Reflection of Technological Optimism: Musk frequently employs hyperbole to exaggerate the potential of technological solutions, aligning with his core belief that technology can solve even the most complex environmental problems. An example of this hyperbole is Musk's statement that "a small section of the Sahara could power all of Europe or the world." This assertion, though exaggerated, reflects Musk's technological optimism, suggesting that renewable energy technology, such as solar power, holds immense and untapped potential. By using hyperbole, Musk inspires the audience to see technology as an almost limitless resource capable of transforming society. This aligns with his ideology by reinforcing the perception that technological solutions are not only effective but essential for sustainable progress.

Metaphor as a Tool to Reframe Environmental Challenges: Musk also utilizes metaphor to frame complex environmental issues in accessible and compelling ways. For instance, in stating, "If aliens came here, they would name us water," he metaphorically emphasizes water's abundance and importance on Earth. This metaphor does more than illustrate water's value; it also subtly critiques humanity's mismanagement of this essential resource. Musk's choice of metaphor aligns with his technological ideology by positioning technology as a necessary intervention to address this oversight. By presenting Earth as synonymous with water, Musk urges the audience to view water sustainability through a lens of urgency and responsibility, achievable through technological advancements.

Detailed Examples of Rhetorical Devices

To illustrate these rhetorical strategies, the table below provides a breakdown of the rhetorical devices identified in Musk's speech, with specific examples illustrating each device’s rhetorical impact on the audience.

Rhetorical Devices	Example	Rhetorical Effect on Audience
Hyperbole	"A small section of the Sahara could power all of Europe"	Amplifies potential of technology, fostering optimism and urgency for large-scale solutions.
Metaphor	"If aliens came here, they would name us water"	Reframes audience’s view of water, emphasizing its centrality and critiquing resource neglect.
Rhetorical Questions	"What is the most important thing for solving the water crisis?"	Engages the audience in reflection, leading them towards technology as the solution.
Repetition	Frequent use of "water" and "solar power"	Reinforces central themes, ensuring the audience recalls these solutions as crucial.
Parallelism	"A great water future and a great sustainable energy future"	Creates a balanced view of interconnected issues, underscoring technology’s role in addressing both.
Irony	"We should call it Earth, but actually Earth is seventy percent water"	Critiques human oversight in resource management, highlighting the irony between Earth's name and its water-dominant composition.
Personification	Referring to Earth as “holding” resources vital to life	Enhances audience connection to environmental issues by giving Earth human-like qualities, which can inspire a protective response.
Alliteration	"Sustainable solutions for severe scarcity"	Adds rhythm and emphasis, making key phrases memorable and reinforcing their importance.

Table 4. Rhetorical Devices in Elon Musk’s Speech

Hyperbole was the most frequently used device, making up 20% of all rhetorical strategies. Musk often uses exaggeration to make big, bold claims that capture attention and make technological solutions seem not only possible but essential. For example, Musk’s statement that "a small section of the Sahara could power all of Europe or the world" serves to emphasize the potential of solar energy, presenting it as a solution so powerful that it could solve global energy challenges. This kind of hyperbole plays a key role in making the problem of water and energy sustainability seem solvable with the right technological approaches.

Metaphor made up 14% of the devices, allowing Musk to explain complex topics in simpler, more familiar terms. For instance, Musk’s statement, “If aliens came here, they would name us water,” illustrates the abundance of water on Earth and frames it as central to the planet’s identity. This metaphor shifts the audience’s perspective, helping them understand the importance of water while subtly criticizing humanity's poor management of this crucial resource.

Rhetorical questions accounted for 8% of the rhetorical devices. Musk uses these questions to engage his audience and make them think critically about the issues he presents. These questions often introduce a topic, drawing the audience into the discussion and encouraging them to reflect on solutions before Musk proposes his own. For instance, when Musk asks, "What is the most important thing for solving the water crisis?" he sets up the idea that technological innovations are the key to solving global challenges, guiding the audience toward his preferred solutions.

Repetition was used in 8% of the speech, with Musk repeating key concepts like "water" and "solar power" throughout his talk. This strategy ensures that these central ideas remain in the audience's mind, reinforcing their importance. Repetition helps the audience focus on the main themes of the speech and understand that technology, particularly solar power, is the solution Musk is advocating for.

Parallelism was identified in 6% of the devices. Musk uses this device to create a sense of balance between different ideas. For example, in the phrase, "I think we've got a great water future ahead of us, and I think a great sustainable energy future ahead of us," Musk highlights the connection between solving water problems and energy issues. This parallel structure emphasizes that both challenges can be addressed simultaneously with technological solutions, positioning them as part of the same broader problem.

Other rhetorical devices like irony, alliteration, and personification also appeared in the speech. These devices helped Musk add variety and emphasis to his message, making the speech more engaging and ensuring that his points were clearly communicated.

4.2 Discussion

The rhetorical devices identified in Elon Musk's speech are not simply stylistic choices; they play a crucial role in shaping how the audience understands the challenges of water sustainability and the role of technology in addressing them. By using devices like hyperbole, metaphor, and rhetorical questions, Musk is able to simplify complex global issues, making them more relatable and easier to grasp for his audience.

Hyperbole: Amplifying the Role of Technology

Perrine (1969, as cited in Melly, 2022) describes hyperbole as a type of figurative language that exaggerates and can serve various purposes, such as humor, seriousness, or persuasion. In Musk's speech, hyperbole plays a crucial role in elevating the importance of technology in solving global challenges. For instance, when Musk claims, "A small section of the Sahara could power all of Europe or the world," he uses exaggeration to emphasize the vast potential of solar energy. Although technically overstated, this claim serves to make the problem of energy scarcity seem solvable through technological innovation.

Hyperbole functions as a motivational tool in Musk's speech, encouraging the audience to think big and believe in large-scale solutions. By exaggerating the potential impact of solar power, Musk pushes his audience to see technology not just as part of the solution, but as the central solution to the world's energy and water problems. This device works well in framing technology as a powerful force capable of reshaping the future.

Metaphor: Reframing Water and Energy Issues

Metaphors allow Musk to reframe how the audience thinks about water and energy. His statement, "If aliens came here, they would name us water," emphasizes the abundance of water on Earth, while also critiquing humanity's management of this vital resource. This metaphor shifts the audience's understanding, encouraging them to see water not just as a natural resource but as something central to Earth's identity. In line with modern linguistic theory, according to Lakoff & Johnson (1999, as cited in Sala-Suszyńska, 2016), metaphor is not merely a figure of speech but involves a deeper mental mapping, influencing how people think, reason, and imagine.

By framing Earth as "water" from an alien perspective, Musk challenges the audience to reconsider their attitudes toward water management. This metaphor suggests that water should be treated as a top priority, not just a secondary concern. In doing so, Musk encourages his audience to see water as essential to human survival and as something that must be protected through technological innovation.

Metaphors are also used to simplify complex scientific ideas. For example, by referring to the Earth as a "frozen dark ice bowl" without solar energy, Musk makes the importance of solar power easy to understand. These metaphors make scientific and environmental challenges more tangible for the audience, making it easier for them to grasp the urgency and the proposed solutions.

Rhetorical Questions: Engaging and Guiding the Audience

Musk's use of rhetorical questions helps to engage the audience and guide their thinking. By asking, "What is the most important thing for solving the water crisis?" Musk invites his audience to reflect on the complexity of the issue before presenting his own solutions. These questions are designed not to seek answers but to lead the audience toward Musk's vision of the future, which relies heavily on technological advancements.

Rhetorical questions also make the audience feel involved in the conversation. They create a dialogue between Musk and his listeners, making it seem as though the audience is actively participating in solving the problems being discussed. This engagement is crucial for keeping the audience invested in the message and for ensuring that they are more receptive to Musk's ideas.

Repetition: Reinforcing Key Messages

Repetition is used strategically in Musk's speech to reinforce key ideas. Words like "water" and "solar power" are repeated throughout the speech, ensuring that these themes remain central to the audience's understanding. By constantly returning to these core ideas, Musk ensures that his message stays clear and focused.

Repetition also helps to make the speech more memorable. By repeating important words and concepts, Musk increases the likelihood that his audience will retain the key points of his speech. This technique is particularly effective in speeches where the speaker wants to emphasize a few important ideas. For Musk, those ideas are the importance of water sustainability and the role of solar energy in solving global challenges.

Parallelism: Creating a Balanced Argument

Musk uses parallelism to show how interconnected the issues of water sustainability and energy solutions are. In the statement, "I think we've got a great water

future ahead of us, and I think a great sustainable energy future ahead of us,” he creates a balanced structure that links these two issues together. By doing this, Musk suggests that water and energy problems can be solved together, with technology as the common solution.

This balanced argument makes Musk’s message more persuasive, as it shows that the solutions to the world’s problems are not isolated but interconnected. By presenting water and energy as two sides of the same coin, Musk strengthens his argument that technology can solve both challenges simultaneously.

Other Devices: Adding Variety and Emphasis

Other rhetorical devices like irony, alliteration, and personification add variety and emphasis to Musk’s speech. Irony, for example, is used to critique human behavior, as seen in the statement, “We should call it Earth, but actually Earth is seventy percent water.” This irony highlights the contradiction between the planet’s name and its actual composition, subtly criticizing how little attention humans pay to water management.

Alliteration and personification are used to make certain phrases stand out, making them more memorable for the audience. These devices help to add rhythm to the speech, ensuring that important points are emphasized and easier to recall.

By using these rhetorical strategies, Musk effectively frames water sustainability and technology as intertwined issues that can be solved with innovative solutions. His use of hyperbole and metaphor helps simplify complex ideas, while repetition and rhetorical questions ensure that his audience remains engaged and focused on his central message: that technology, particularly solar energy, is key to solving the world’s water and energy crises.

While this analysis highlights Musk’s rhetorical framing, it also invites a closer examination of the broader implications for policy-making. Musk’s portrayal of technology as the panacea for environmental challenges can influence policy-makers’ perceptions and decisions. By framing technology in such an optimistic light, Musk encourages a reliance on technological solutions over more systemic changes in behavior or policy. This perspective could lead to policies that prioritize funding for technological innovations while potentially neglecting necessary regulatory reforms or grassroots initiatives that address the root causes of water and energy crises. Expanding on how Musk’s rhetoric shapes policy discussions can enrich this article’s impact, highlighting the importance of critically assessing the narratives that drive public and political discourse around sustainability.

5. Conclusion

Musk’s rhetorical strategies effectively shaped audience perceptions of water and energy issues. Through hyperbole, he amplified technology’s potential; metaphors clarified complex ideas; rhetorical questions encouraged critical engagement; and repetition reinforced central themes. However, these findings should be considered with caution, as this analysis is based on a single speech and may not represent Musk’s broader communication style or the effectiveness of his strategies in other contexts. Additionally, the qualitative, interpretive approach used in this study introduces an element of subjectivity. Future research could examine a wider selection of Musk’s speeches or analyze how other influential figures use rhetorical strategies when discussing sustainability. Investigating how such rhetorical techniques influence audience opinions and whether they impact public policy decisions would also be

valuable. In summary, while Musk's speech illustrates the persuasive power of rhetorical strategies in framing sustainability discourse, more research is needed to understand their broader implications for public opinion and policy.

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