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COGNITIVE AND AFFECTIVE RESPONSES OF L1 (AFAN OROMO) IN THE EFL CLASSROOM

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Abstract

One of the most common issues that EFL teachers face in the classroom is the decision of whether or not to use L1 in the L2 classroom. The purpose of this study was to explore the cognitive and affective responses of L1 (Afan Oromo) use in primary school of EFL classrooms. The study employed a qualitative research method with a descriptive case study. Classroom observations and interviews were used to collect data. The Nvivo 12 computer program qualitative data analysis software was used to analyze the collected data. The finding indicated that the most prevalent cognitive reactions were comparing English and Afan Oromo grammatical rules, acquiring new vocabulary, and forming links between Afan Oromo and English. Teachers preferred Afan Oromo for teaching new vocabulary, grammatical lessons, and abstract concepts. Students preferred L1 use for better understanding, mastery of grammar and complicated issues, and a more natural way of expressing themselves because Afan Oromo enables them a more confident sense while expressing their views and keeping the affective filter low. Although using L1 contributes to a better understanding, unguided usage and unsystematized practice of L1 may impede the achievement of desired goals in English teaching and learning.

Keywords: *Afan Oromo/L1; affective responses; cognitive responses; English/L2*

1. Introduction

The usage of the first language (L1) in the second language (L2) classroom has been a passionately debated issue. The issue is exacerbated when students and teachers have the same L1. The discussion is divided into two camps: proponents of L1 usage and advocates of L2 use. Some researchers claim that a student's mother tongue is detrimental, and should be outlawed in foreign language lessons, whilst others believe that L1 is helpful, and facilitates the process of acquiring L2. Others also divide the issue into two categories: monolingual and bilingual approaches. Advocates of monolingual techniques argue that maximum exposure to the target language (TL) is essential and that utilizing students' mother tongue (L1) is a hindrance to learning the TL. Bilingual advocates, on the other hand, consider L1 to be a valuable resource that may facilitate and contribute to TL learning. The gap between these two techniques has resulted in an ongoing debate about the importance of employing

L1 in EFL lessons. The aims of this study were to explore the cognitive and affective responses of L1 (Afan Oromo) use in English as a foreign language (EFL) classes.

2. Literature Review

First Language (L1) use in foreign language or second language (FL/SL) instruction has long been a contentious topic among language teachers and researchers (Alsied, 2018). While some contend that L1 should not be utilized in EFL classes, others contend that L1 can aid in learning of English as a foreign language. In this sense, while proponents of English-only usage have dismissed the possibility of L1 serving as a pedagogical tool in EFL teaching, other studies are beginning to evaluate its application.

According to Wu (2018), teachers in EFL classrooms can use L1 to help students learn L2, and even believe that a student's proficiency in L1 influences their proficiency in L2. Hence, using L1 is essential for learning the target language since it provides scaffolding for learners' learning processes, according to (Kaymakamoğlu & Yıltanlılar, 2019). They believe that L1 is the most powerful one we have for mediating thought, allowing us to explore and articulate our thoughts in L2. According to these researchers, L1 refers to the words that not only convey information but also communicate the speakers' ideas, feelings, and identities.

In the same vein, students in elementary schools in Ethiopia are challenged to learn English because of their weak comprehension of the TL, as one of the justifications for teachers referring to L1 students' low language competency level (Bozorgian & Luo, 2018). As a result, they build and utilize new languages while relying on their prior linguistic knowledge. Such accomplishments provide convincing logic and theoretical arguments in favor of L1 adoption. According to second language acquisition (SLA) studies, the learner's first language (L1) is critical in the L2 learning process. Little and Shufang (2022) contend that excluding students' L1 is not only impractical but also misguided.

In addition, L1 can serve dynamic functions such as mediating L2 learning (facilitating metalinguistic awareness and private speech), cognitive tool (a tool for thinking that allows learners to interact with one another), social mediation, and finally frustration reduction, according to Vygotsky's (1978) sociocultural theory. Vygotsky's sociocultural theory reports that L1 allows learners to function effectively in the zone of proximal development (ZPD), and contributes to the development of L2, particularly in peer interaction. He believes that students learn language via interaction with their peers and teachers in the social world. Thus, ZPD refers to a set of skills or knowledge that a student cannot perform on his or her own but can do with the assistance or instruction of another, more knowledgeable, or competent individual.

Moreover, Vygotsky contends that everyone learns on two levels. People initially interact with others before incorporating what they learn into their own mental processes. In the EFL context, there appears to be a growing notion that employing L1 in the EFL classroom plays a significant and facilitating function. L1 gives cognitive support to L2 learners during language analysis. In this process, L1 is used as a scaffolding strategy to increase students' language acquisition.

Furthermore, L1 is a potent source that may be exploited to accelerate foreign language acquisition, but it must be handled with caution. Wells (2020) exhibits and discusses the crucial role that L1 may play in the execution of collaborative tasks in L2. Similarly, recent study has sought to understand when and how L1 could be effectively utilized to boost students' L2 learning (Wach & Monroy, 2020). According to Shabir (2017), L1 is crucial since students already know it and rely on prior knowledge to acquire new

things; hence, it is appropriate to employ L1 in the teaching of L2 for the convenience and comfort of the students in the learning process. According to the findings of Sekar et al. (2022), students are able to understand and engage effectively in EFL learning when mediated by L1, which they feel would assist shaping and improving their English. This implies that L1 is significant in EFL teaching, especially for low-proficiency students. As L1 use is unavoidable and has a positive impact on students' TL acquisition, the English-only policy that views L1 activities as an impediment to successful language learning has to be reconsidered.

Some researchers have shown that using L1 selectively in particular EFL circumstances might be a successful scaffolding strategy. Enama (2016) shows that using L1 boosts learners' cognitive capabilities and meta-linguistic awareness, reduces anxiety, and makes them more liable. Several studies claim that students who are not proficient in the TL need L1 to facilitate their learning. The use of students' L1 is beneficial in terms of aiding their comprehension and to make them become more confident to learn L2 (Sbaihat et al., 2018). This is necessary for learners who are still not proficient in the TL or are at the beginner level. According to Shabir (2017), excessive use of English has been observed to have detrimental impacts.

Although English is taught as a foreign language in Ethiopia, there are certain challenges with teaching and learning, particularly in primary-level education. Among the various obstacles and peculiarities that surround this educational setting, some nevertheless go unnoticed, such as the use of L1 in the EFL classroom. The use of L1 in L2 classrooms has long been a source of contention in the field of foreign language instruction in general, and in English as a foreign language in particular. According to the researchers, English is a foreign language teaching experience, and informal observations in primary schools and EFL teachers are oblivious to know how pupils think and feel when L1 is utilized in L2 classrooms. Due to this, they are torn between using or not using L1 in English lessons.

Despite the fact that numerous studies have been conducted around the world to settle the debate over the use of L1 in L2 classrooms, teachers' voices are being heard in the Ethiopian context where there have been differing views on how to teach English, particularly on the use of L1, in this case, Afan Oromo. In Ethiopia, there has been little research into teachers' and students' perspectives on the use of L1 in EFL classrooms. Despite the controversies surrounding its usage, both teachers and students utilize L1 in their EFL classroom since little is known about how it is implemented in the context of the English language classroom of local primary school.

In Ethiopia, some studies on L1 usage in the L2 classroom have generally concentrated on adult or secondary-level classrooms, despite the fact that the L1 use of young learners is understudied. According to Gemechu and Tamene (2023), Afan Oromo is a useful teaching-learning instrument, especially for clarifying grammatical issues and explaining word meanings in primary schools in Ethiopia. Another local research on L1 use was carried out, this time with Amharic as the student's first language (L1) in secondary school (Abiy, 2012). According to the findings, the majority of participants employed their L1 throughout the prewriting stage of L2 writing. However, none of the preceding research focused on students' strategic responses to teachers' usage of L1 in EFL lessons in Ethiopian primary schools. That is why the current study is intended to better understanding EFL teachers' use of L1 and their perspectives on it. The purpose of this study is to investigate students' cognitive and affective reactions to teachers' L1 use in EFL classrooms. As a result, the current study tries to fill the gap by addressing the research questions listed below:

1) What are the beliefs of primary school English teachers on the use of Afan Oromo in English lessons?
2) How do students react to their English teachers' use of Afan Oromo?
3) Do the beliefs of primary school English teachers on their usage of Afan Oromo coincide with those of students?

3. Research Method

The current study investigates students' cognitive and affective reactions to L1 usage by teachers in EFL classes. A descriptive case study design is adopted in the study. Merriam (1998:19) proposes the case study technique because it "allows for a more in-depth analysis of the occurrence and its consequences for the persons involved." The focus is on the process rather than the outcome, on context rather than a specific variable, and on discovery rather than confirmation.

3.1 Sampling Procedure

This study aims to explore teachers' and students' perspectives on using L1 (Afan Oromo) in EFL classes. Purposive sampling is used because it allows for consideration of participants' accessibility, willingness, and availability. The researchers choose these schools and individuals because they feel more at ease in these classes and with the teachers. Merriam (1998:61) states that a purposeful sample will assist in discovering, understanding, and gaining insight; thus, we choose a sample from which the most may be learned. With that in mind, and based on our familiarity with *Shambu* town, we pick schools and participants for the research that are both familiar and close to us.

3.2 Participant

The study involves four English teachers from primary schools. Convenience sampling was to decide on the site of the data collection and participants were employed for the study. The permission of the subjects was required for participation in the study. Teachers were included in the research because they volunteered to take part. The teachers presented the researchers to their classroom students who had been chosen for classroom observations by the teachers. The participants were also advised that they might quit their enrolment in the study at any moment. The agreement of the participants was gained after they were briefed on the objective of the study. In addition, each teacher chose three students from their classroom for the interviews. Afan Oromo was the mother tongue of both teachers and all the student participants.

3.3 Instrument

The current study is designed as a descriptive case study using the qualitative approach. To this end, the study used qualitative research instruments that produced mostly qualitative data. Two data-gathering instruments, namely, semi-structured interviews and classroom observation were used.

The aim of using a semi-structured interview is to elicit deep responses from research participants about their ideas, feelings, or thoughts about a certain problem. Furthermore, the study employed stimulated recall techniques to collect adequate evidence on why participants needed to switch to L1 and liked doing so. A stimulated recall interview was used to elicit participants' opinions and feelings about L1 use in EFL classes. These techniques were used to recollect teacher-generated concepts while carrying out specific activities in the English classroom using L1. The researchers used stimulated recall

techniques to collect four classroom audio recordings (two for each teacher) to obtain the participants' views and feelings regarding utilizing L1 in English classes. All interviews were audio recorded, transcribed, and thematically evaluated.

3.4 Procedure

Participants were first questioned to discover their perspectives, feelings, and thoughts about L1 usage in English lessons. Following that, their English lessons and interviews were audiotaped in order to examine the nature of L1 usage in L2 instruction. The NVivo 12 was used to thematically analyze the audio recordings from the semi-structured interviews and classes.

3.5 Data Analysis

The descriptive analysis approach was used in the data analysis for the study. The descriptive data were collected from interviews, lesson audio recordings, and stimulated recall interviews. Data were transcribed, as "The initial step to any adequate analysis of interview material must be transcription," according to Richards (2003:81). The interview recording was translated from Afan Oromo to English and then transcribed on a computer using Microsoft Word. We transcribed the audio from the interview the old-fashioned way, using playback, rewind, and pause. Thematic analysis of data was used in the data analysis.

4. Results and Discussion

4.1 Results

4.1.1 Teachers' Views on Afan Oromo Use in EFL Classes

The data acquired from the interviews to the teachers in this study revealed that incorporating L1 in L2 sessions surfaced as a teaching approach. Teachers indicated that when English was employed as a medium of instruction, their students did not grasp it. One teacher, for example, shared the following story:

> *"When pupils don't understand English, I talk to them in their own language" (T2).*

Teachers shared their thoughts on students' use of L1 in English lessons. For varied reasons, two teachers believed that Afan Oromo had a part in their normal teaching practices. Teachers discussed how they used L1 as a teaching tool in EFL lessons. They introduced new vocabulary and grammatical concepts in Afan Oromo. They stated Afan Oromo helped them clarify grammatical rules and vocabulary, simplify lessons, and encourage and support slow learners. The following situations depict how the interviewing teachers use L1 in their daily English instruction:

> *"I feel that using Afan Oromo is critical for teaching English in our context. The pupils' reactions are rather negative when I merely use English. Then Afan Oromo is the finest choice to assist students." (T1)*
>
> *"I utilize Afan Oromo to teach grammatical structures and provide extra examples so that students may use those structures in specific situations and complete the objectives." (T3)*
>
> *"I use Afan Oromo to engage students on a task. English instruction cannot be successful unless students use their mother tongue." (T4)*

Furthermore, when no other choices for making the lesson understandable to the pupils, teachers use L1. By enabling all students to participate in classroom practices, they employ L1 to make work more exciting, communicative, and meaningful. All teacher participants agreed that using L1 might help slow learners engage in class activities. The responses to the teacher interviews were as follows:

> *As a teacher, I have to assist students. If the students' English learning process does not lead to developing a comprehensive understanding, I will allow students to utilize L1 appropriately, or use L1 while answering questions or offering feedback to students, thus promoting their acquisition of English." (T2)*
>
> *"Since all students should engage and be active in class activities, I believe that utilizing Afan Oromo can make work more entertaining, communicative, and useful." (T3)*

Furthermore, teachers said that students had very little opportunity to study English outside of the classroom. As a consequence, they utilized L1 to discuss and show the differences between L1 and L2. T2 stated:

> *"Because of the pupils' little exposure to the English language, we use Afan Oromo to explain the meaning of new keywords." (T2)*

According to the chosen teachers, numerous English words are ambiguous and must be translated into L1. T1 has also presented the following ideas:

> *"To be honest, students' English skills are poor, making it difficult for me to conduct English classes; hence, I feel that employing Afan Oromo in teaching English is crucial." (T1)*

The quantity of L1 use, according to the sampled teachers, is determined by the nature of the issue and the student's competency level. Teachers say that students do not grasp vocabulary and grammatical elements until L1 is employed. They feel that some topics, such as grammar, require more L1 help than others. Two teachers shared the following ideas:

> *Different classes need varying amounts of Afan Oromo. Different students need a different amount of Afan Oromo. Some teachings call for less Afan Oromo. More Afan Oromo should be taught in grammar schools. It is not necessary for Afan Oromo, for example, to talk (conversations). In EFL sessions, I employ Afan Oromo for up to 20% of the classroom instruction, depending on the situation. I use less Afan Oromo if the students grasp the lesson easily; if the topic is challenging, I use more Afan Oromo to clarify it. As a result, because L1 is context-dependent, there is no consistent usage of it (T2).*
>
> *"15% - 20% of the instructional time is spent on Afan Oromo. Utilizing more than this quantity may impede the student's opportunity to learn English."(T3)*

When considering the use of L1 in classrooms, pupils' English competence appears to be an essential consideration. Using L1 helps slow learners, according to the teacher participants. Allowing L1 in English lessons is also an effective teaching approach for enabling slow learners more likely to participate in classroom activities. The teachers proposed the following ideas:

> *"I feel that students should be helped and encouraged to learn English and that we should use all available resources to help them, including Afan Oromo." (T3)*
>
> *"When Afan Oromo is used, it eliminates any confusion among students. As a consequence, I believe that using Afan Oromo in this situation is advantageous since combining two languages (Afan Oromo and English) is intended to help slow pupils learn languages faster." (T4)*

Allowing L1 in English lessons is also an important teaching approach for encouraging students to engage in classroom activities. Teachers agreed that L1 serves as a motivator by making learners feel more comfortable and confident by conquering language fear. They also claimed that L1 should be utilized only as a last option. The teachers made the following suggestions:

> *"If a student arrives late and knocks on the classroom door, the teacher must ask about his lateness with Afan Oromo. As English teachers, we should consider how our students feel and be aware of what is going on in their minds." (T2)*
>
> *"When studying English, especially when speaking English, students are not free. Afan Oromo eliminates such difficulties and increases pupils' confidence in their English study." (T3)*

The teachers contended that L1 should not be prohibited in EFL lessons. They claimed to use L1 for two key purposes: instructional and motivating techniques. T1 suggested the following ideas:

> *"Prohibiting Afan Oromo in English schools may pose other severe problems. It is possible to say that prohibiting the use of Afan Oromo will interfere with English learning. Students will not understand until Afan Oromo is taught alongside English." (T1)*

4.1.2 Students' Responses to the Use of Afan Oromo

Aside from the social and pedagogical motivations for using the L1 in the FL classroom, its use has been thought to be dependent on students' FL competency and cognitive levels. Language learning strategies are employed to aid comprehension, learning, and memory of new information. Some of these strategies are visible, whilst others are not. Students stressed the following ideas:

> *"When Afan Oromo words or phrases are utilized in English learning lessons, I readily memorize them in English. Another student provided when the teacher explained using Afan Oromo, the distinction between English grammar and Afan Oromo grammar was quite clear." (S2)*

A similar response was given by another student:

"When my English teacher repeats Afan Oromo words to me, I am able to remember them and never forget what I have learned in this manner." (S4)
"When the teacher utilizes Afan Oromo to teach English, I truly comprehend the lesson. My prior understanding of Afan Oromo aids me in learning English." (S5)

"Understanding word meaning is simple when my English teacher translates what is being taught in English into Afan Oromo. At this time, my mind instantly goes to the equivalent meaning in Afan Oromo." (S6)

Teachers' use of Afan Oromo in EFL lessons elicited cognitive responses from students. Although stimulated recall gave some insight into their cognitive processes, they did not always comment on how they cognitively responded to their teachers' usage of Afan Oromo. They also highlighted the good effects or advantages of teachers using Afan Oromo. Students said that when Afan Oromo was used to teach grammar, they made cognitive analogies between English and Afan Oromo grammar, which helped them understand and remember English grammar.

Furthermore, the cognitive reactions of the students demonstrated that Afan Oromo aided them in learning new words. They went on to say that students were able to memorize the new words since the teachers translated them into Afan Oromo. For example, one student responded:

"When an English teacher uses Afan Oromo in class, it helps me validate that I grasp the lesson correctly, which enhances retention of that topic, especially grammatical rules." (S3)

The student above described how Afan Oromo helped her analyze her comprehension, but she did not describe the mental processes she went through as a result of its use.

Because the teacher uses Afan Oromo when I do not understand anything, it facilitates comprehension. We do not study it in prior levels, therefore it is new to us, and we notice and learn it when the teacher employs Afan Oromo (S4).

When the teacher utilizes Afan Oromo, I comprehend more and hence have a better chance of passing the exam. My L1 prepares the route for my comprehension. I enjoy learning in L1. It aids my academic performance. Furthermore, it assists me in passing the examination. Such an approach assists me in not forgetting what I have learned (S6).

According to the evidence shown above, students believe that Afan Oromo enhances learning and understanding. They feel that Afan Oromo is important in the English classroom since it helps pupils pass exams and that its usage is a positive practice that should be continued. It also enables them to assess their understanding of the input. Furthermore, teachers' usage of Afan Oromo helps pupils recall certain concepts. They mean that they could readily recollect earlier lessons. Furthermore, they indicate that when the teacher

repeat these points several times, they recall the point the next time they have heard it and would never forget it.

When questioned about their subjective reactions to teachers' use of Afan Oromo, students reported that feeling was at ease, comfortable, reassured, and joyful, all of which were connected with students' motivation to comprehend when Afan Oromo was utilized. One student had ideas:

> *"I feel more at ease when Afan Oromo is used since I can comprehend it. I become uncomfortable and anxious when the entire lesson is in English, and there is something I don't understand." (S1)*
>
> *"When the teacher uses Afan Oromo, I feel relaxed. I am completely at ease. The teacher knows and shares our feelings."(S3)*

This sentence suggests that the student is at ease, which helps him understand. Of course, in this case, it is fair to consider a blend of cognitive and affective reactions in which the learner gains more knowledge, feels more at ease, and gains even more confidence. This means that the more calm pupils are in class, the more they learn. Although the same student felt relieved when Afan Oromo was used, he expressed his disapproval when it was overused. In reaction to the restricted usage of Afan Oromo, another student stated: *"I felt more at ease when the teacher used Afan Oromo, but it must be used sparingly since I wanted to improve my English." (S4)*

When Afan Oromo is employed excessively, the student claim to be both bored and uncomfortable. Too much Afan Oromo here may have shifted the focus of the lesson. Although the pupils do not explain it and may not be aware of it, there may be an implied differentiation between Afan Oromo in this statement for instructional purposes. There is a recurring pattern here in that some students have ideas about how to best use L1 in the classroom.

4.2 Discussion

Overall, it has been discovered that the L1 plays a significant role in the FL instruction analyzed in this study. The acquired data were evaluated and classified in this respect in line with the three study questions.

4.2.1 Teachers' Views on L1 Use

It should be noted that the data analysis in this study shows that the participating teachers allow the usage of L1 in their lessons. In order to assess how the L1 was used in these FL classrooms as if the teacher was using it as a pedagogical tool, a variety of factors that may characterize the varied roles in which the L1 was employed in FL instruction were also explored. Thus, the functions in which the teacher used the L1 in FL classrooms were grouped into four primary issues: improving teaching and learning efficiency, explaining new vocabulary and grammatical lessons, engaging low-proficient students, and making students feel secure and comfortable in EFL classes.

Teachers argued that L1 improved the efficacy of teaching and learning. According to the data, teachers expressed positive views on the use of L1 in English classrooms. They believe that effective L1 use creates a positive learning atmosphere and increases students' interest and drive to study. Their viewpoint is comparable to the notion that L1 provides a supporting and enabling role in their teaching. They justified employing L1 in English

classrooms improved students understanding. In addition, it benefits teachers to clarify difficult concepts. This conclusion is congruent with the findings of Garca et al. (2017), who discovered that both teachers and students successfully employed the TL and learners' L1 for creativity and instruction.

Dealing with grammar teaching as a topic, teachers frequently say that they use L1 when teaching grammar lessons. In addition, this finding is in with using L1 to clarify vocabulary throughout the ZPD process can aid in second language teaching (Swain & Lapkin, 2013). This is due to the fact that L1 vocabulary allows learners to process TL knowledge that they may not have yet in order to construct concepts and acquire greater levels of understanding. Teachers use L1 while teaching grammar to ensure that pupils comprehended the material. When the teacher translate a new vocabulary word, the pupils assume they understand it right away and could thus contribute to its retention. These findings are congruent with the findings of Debreli (2016) study which stated that teachers used the L1 in the EFL classroom to assist students in learning English, particularly in defining difficult or unfamiliar words for students, giving instructions to students, and taking into account the use of L1 in English communities or those in which English was supposed to be used perfectly.

Teachers unanimously believe that L1 use is crucial for low-proficiency students and that it is a valuable instructional resource for improving students' knowledge of L2. As a result, teachers used L1 more often with students who had a lower level of FL proficiency. The majority of studies on L1 and L2 usage in classrooms have discovered that the student's level of proficiency influences L1 use. According to Neokleous (2017), low proficient EFL students had good sentiments regarding their L1 use in the classroom, and this had proven its benefits for L2 learning. Communication in the L1 between teachers and students adds to a more supportive environment in the L2 class, particularly by encouraging students with lower levels of competence to engage. Strategic L1 usage benefits target language by allowing students to "make connections and comparisons, ask deep questions, and practice and play with language" (Turnbull, 2017).

Several additional researchers have found that students’ L2 competency influences teachers' decision to employ L1 in their classrooms. Furthermore, according to Hong and Basturkmen (2020), the teacher's usage of L1 EFL lessons is likely to address any possible or perceived language problems that students and teachers confront, as well as to enhance students' learning. Wach and Monroy (2019) discover that there is a special requirement for learners with limited L2 competency to use L1.

Despite the fact that the sampled teachers agreed with the use of L1 in English lessons, they preferred its limited use. The student's level of competency, according to the teachers, was insufficient to grasp English-only teaching. As a result, teachers were eager to include students' L1 in English classrooms. This shows that teachers are not resistant to using L1 in English classes. Another possibility is that the sampled teachers are aware of the disadvantages of utilizing L1 excessively in English lessons and/or believe that students' proficiency levels are insufficient to grasp English-only instruction. This is because they are presumably aware of the advantages of using L1 judiciously. Teachers feel that using L1 does not always help L2 learning; rather, they believe that using L1 just when essential helps learning.

Furthermore, teachers believe that using Afan Oromoo in English classrooms will inspire pupils to actively engage in events, giving them confidence in themselves. When students utilize their first language, they feel safer and more productive in their English

studies. Switching to the L1 may also aid in the reduction of cultural shock throughout the L2 classes. L1 can also help pupils reduce their affective filters. As a result, L2 students, particularly those with little proficiency, feel more at ease and calm.

The outcomes of this study reveal that there are many links between classroom practice and teacher views. Teaching grammar is one of the areas where teachers' opinions regarding L1 use are focused. Teachers have indicated that they must employ L1 more frequently when teaching grammatical lessons. The necessity to employ L1 stems from concerns about their pupils' failure to grasp the instruction in English.

4.2.2 Students' Beliefs about L1 Use

Language learning strategies are employed to aid comprehension, learning, and memorizing of new information. Affective, motor, and cognitive abilities, as well as cognitive strategies, may be incorporated. This research focuses particularly on cognitive and affective strategies. Cognitive strategies guide these language functions in the mind. The process of thinking or knowing something is referred to as cognition (Oxford, 2011: 46). According to Wenden, cognitive strategies are mental steps or approaches used to manage "linguistic and sociolinguistic content" (1991:19). Students were questioned to determine their feelings regarding teachers utilizing Afan Oromo in EFL classes.

According to the data collected, students were enthusiastic about utilizing L1 in the English classroom. L1 was crucial to the students for a variety of reasons, the most important of which was a lack of comprehension due to their own weak command of the English language. According to Yenice's (2018) study, teachers considered L1 critical to adjust FL instruction to each student participating in the FL classroom. The value of L1 in acquiring new vocabulary, clarifying instructions, participating in group work activities, and discussing personal difficulties was emphasized by students. When their teachers include L1 in grammar and vocabulary explanations, they understand English classes better. They identified L1 as a useful resource for teaching grammar and vocabulary. As a result of the study, students expressed good attitudes toward the use of L1 in English lessons. Students feel more at ease in class when L1 is utilized due to their incapacity to understand and implement English instructions.

The teachers believed that L1 was utilized for instructional purposes in addition to grammatical and vocabulary clarification. This study is parallel with studies of (Adil, 2019; Kaymakamoğlu & Yıltanlılar, 2019) which stated that using L1 in EFL classes was beneficial in terms of making unclear grammar rules and structures as well as abstract vocabulary more understandable and meaningful for EFL learners. According to the study's findings, students thought teachers ought to use L1 in a way that increased students' English learning capacity. Using L1 improves students' metalinguistic awareness as well as their understanding and language talents (Kaymakamoğlu & Yıltanlılar, 2019). Lower levels, in particular, may be able to discriminate between their L1 and the TL, as well as recognize similar utterances with L1. This might be due to their weak English proficiency and difficulty grasping complex topics and concepts without an explanation in their own language. Surprisingly, the data analysis revealed that students valued teachers' use of L1 to help and feel more at ease and confident. They wanted their teachers to utilize L1 in order to be more at ease and confident in class.

Furthermore, the students rated the quantity of L1 usage well. They did not appear to support its excessive use. They did not discount the significance of L2 exposure. They thought that in order to communicate in English, they needed as much exposure to the

language as possible. Despite the fact that students thought L1 were useful and beneficial in the English classroom, they were aware that overuse might stymie their English language progress. According to student interviews, teachers should use L1 as little as possible. They argued that teachers should only use L1 when students have difficulty comprehending English.

4.2.3 The Consistency of Teachers' Views with the Student's Views

According to data analysis, students and teachers were enthusiastic about employing L1 in L2 situations in their English learning and teaching. The overall positive views about L1 usage revealed that students' grasp of L1 was helpful in English learning. It demonstrated how teachers utilized L1 as a resource in teaching aids and as a facilitator in English learning. They felt that using L1 was essential since the student's English language competence level was insufficient to absorb English.

Similarly, teachers believe that L1 helps students grasp and master complicated grammar teachings and abstract concepts. Such assistance may go a long way toward building a pleasant L2 communication environment, which stimulates class participation and learning. Furthermore, students acknowledge that they utilize L1 because they think they are not proficient enough in English to do so, and it helps them comprehend and learn English. This demonstrates how the L1 might act as a linguistic "scaffold" for students who are unable to understand English without the L1.

The teacher has a difficult time communicating with students in primary school since they have poor vocabulary. It has also been shown that when the teacher teaches in the student’s first language, the pupils grasp and follow the lesson more readily. Misunderstanding the meaning of a word, according to the findings, may hinder students' ability to understand and follow their teacher's instructions. When pupils are unable to respond in English, using L1 allows them to communicate with the teacher more effortlessly. They may also ask questions in L1 when seeking clarification. As a result, the perspectives of students and teachers on the usage of L1 in English teaching are relatively consistent. Researchers such as (Marsella, 2020; Perdani, 2021) revealed that learners' L1 utilized as a resource in the foreign language classroom to give explanations of confusing English topics, but its overuse resulted in overreliance, which was a less desired outcome.

5. Conclusion

This study explores students' and teachers' perspectives on the role of L1 use in the EFL classroom. The study report that the L1 role influences the English language learning and teaching process. The study backs up prior studies suggesting L1 can be a cognitive help for EFL learners by scaffolding their practice to meet learning objectives, improving students' understanding, and assisting in the formation of a conducive learning environment. The findings recall students' cognitive reactions, such as comparing two languages, drawing connections between English and Afan Oromo, and quickly acquiring new words. The data also reveal that L1 usage is critical for students with low English proficiency.

Furthermore, students should inevitably utilize L1 during the learning process, and teachers use L1 in the classroom to help students learn. The findings show that teachers have comparable perspectives, suggesting that employing the L1 in the English classroom in a confined sense does not reduce students' exposure to English, but rather can benefit the teaching and learning processes. Students and teachers agree that students with lower levels of competency need more Afan Oromo in the classroom. In general, both teachers'

and students' perspectives align in this study on the affective filter, which prove to be lower when Afan Oromo is used in the EFL classroom. Teachers believe that they use L1 as a bridging aid for students in the classroom since L1 assists L2 students with effective aspects of learning, such as reducing language anxiety when faced with second language difficulties. According to the findings, it is recommended to use L1 in a principled, directed, and intentional manner, as unguided usage and unsystematized practice of L1 may impede the achievement of desired goals in English teaching and learning. Furthermore, further research is necessary particularly on L1 for students with lower ability levels in a primary school EFL context.

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LONELINESS AND LACK OF COMMUNICATION IN ABSURD PLAYS

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Abstract

Loneliness and lack of communication are common themes in absurd drama. This paper explores the portrayal of loneliness and lack of communication in absurd drama through an analysis of selected works of Samuel Beckett, Harold Pinter, and Eugène Ionesco. The method employed in this research is a qualitative analysis of the texts, examining the characters, settings, and language used to convey the themes of loneliness and lack of communication. The findings reach that these themes are central to absurd drama, reflecting the existential condition of modernity. The conclusion proposes that the portrayal of loneliness and lack of communication in absurd drama is a critique of the modern world, highlighting the need for connection and communication in a fragmented and isolated society. Through a close examination of the characters and their interactions, the article argues that these plays offer a critique of modern society's tendency towards isolation and lack of meaningful communication. The article also explores how the techniques of absurdism, such as non-linear plot structures and exaggerated, nonsensical dialogue; this research can contribute to the portrayal of these themes in the selected works. Overall, the article demonstrates the enduring relevance of these plays in illuminating the human condition and the challenges of social interaction in a modern world.

Keywords: *absurd; communication; loneliness.*

1. Introduction

Absurd drama is a genre that emerged in the mid-20th century, characterized by a rejection of traditional dramatic conventions and a focus on the human condition in an irrational and meaningless world. Central to this genre is the portrayal of loneliness and lack of communication, reflecting the existential condition of modernity. This paper aims to explore the portrayal of loneliness and lack of communication in absurd drama, specifically through an analysis of selected works of Samuel Beckett, Harold Pinter, and Eugène Ionesco.

Absurd drama often portrays characters who are lonely and struggling with communication. This is a reflection of the real-world issues of social isolation and disconnection that many people face, but it also highlights the potential for these problems to become more acute in the modern era (Esslin, 2004). Loneliness and lack of

communication are prevalent issues that affect individuals in various aspects of their lives. These themes have been explored in literature and drama, with absurd drama being no exception. Absurd drama, characterized by its non-realistic and illogical nature, often depicts characters struggling to connect with others and finding themselves isolated in their own worlds. This leads to a sense of meaninglessness and despair, further exacerbating the characters' sense of loneliness. Despite the frequent portrayal of these themes in absurd drama, little is known about the impact of such depictions on audiences and how they can be used to raise awareness and prompt action on addressing loneliness and communication barriers. Therefore, the problem statement of this article aims to explore the prevalence and impact of loneliness and lack of communication in absurd drama and how it can be leveraged to address these issues in society (Randell, 2014).

2. Literature Review

Loneliness and lack of communication are common themes in many literary works, including selected absurd dramas. This literature review aims to explore how these themes are portrayed in the selected absurd dramas and how they contribute to the overall meaning of the works. One of the selected absurd dramas is Samuel Beckett's *Waiting for Godot*, which features two characters, Vladimir and Estragon, waiting for someone named Godot who never arrives. The play is often interpreted as a commentary on the futility of human existence and the meaninglessness of life. Loneliness is a recurring theme in the play, as the two characters are the only ones in the seemingly deserted landscape. They talk to each other to pass the time, but their communication is often ineffective and filled with misunderstandings, highlighting the lack of true connection between them (Eagen, 2021).

Similarly, in Eugene Ionesco's *The Bald Soprano*, the characters engage in meaningless conversations that highlight their isolation and lack of genuine communication. The play takes place in a suburban living room, and the characters are all seemingly trapped in their own worlds, unable to connect with each other. The play is a critique of social conventions and communication breakdowns, highlighting the absurdity of human interaction (Cozma, 2021).

In Harold Pinter's *The Birthday Party*, the character Stanley is a reclusive loner who is visited by two mysterious strangers. The play explores the themes of identity and communication breakdown, as the characters struggle to connect with each other and reveal their true selves. Stanley's loneliness is palpable throughout the play, as he is unable to connect with anyone on a meaningful level. In recent years, scholars have continued to explore the themes of loneliness and lack of communication in selected absurd dramas. For example, Chepkwony (2022) analyzes the themes of isolation and estrangement in *Waiting for Godot*, arguing that the play offers a bleak view of the human condition. Similarly, Eagen (2021) argues that *The Bald Soprano* critiques the way social norms restrict authentic communication.

In conclusion, loneliness and lack of communication are recurrent themes in selected absurd dramas, and they play a significant role in the overall meaning of these works. These plays critique societal conventions and the futility of human interaction, highlighting the absurdity of the human condition. Loneliness and lack of communication are two common themes in literature, and they are often intertwined. In selected absurd dramas, these themes are explored in unique ways, creating a sense of disorientation and meaninglessness. (Caruana, White, and Remington, 2021) This literature review will examine the portrayal of loneliness and lack of communication in selected absurd dramas and how they relate to the

broader context of modern society. One of the most notable absurd dramas that explores loneliness and lack of communication is Samuel Beckett's *Waiting for Godot*. The play centers on two characters, Vladimir and Estragon, who wait for a mysterious figure named Godot, who never arrives. The characters are trapped in a cycle of waiting and boredom, unable to communicate effectively with each other or the outside world. This sense of isolation and disconnection from society is reflected in the play's dialogue and imagery. As Campbell (2020) notes, "the characters are unable to connect with others, and their attempts at communication are often reduced to meaningless babble." This lack of communication contributes to a sense of absurdity and meaninglessness in the play, as the characters struggle to find purpose or meaning in their lives.

Another example of an absurd drama that explores loneliness and lack of communication is Harold Pinter's *The Birthday Party*. The play centers on a character named Stanley, who is isolated from society and unable to communicate effectively with others. Gindin (2021) notes that Stanley's loneliness is compounded by his inability to communicate with those around him. He is constantly misunderstood, and his attempts at communication are often met with hostility. This sense of isolation and disconnection from society is reflected in the play's claustrophobic setting, as Stanley is trapped in a small boarding house with a group of strangers. A more recent example of an absurd drama that explores loneliness and lack of communication is Caryl Churchill's *Far Away*. The play centers on a character named Joan, who is isolated from society and unable to communicate effectively with others. Keretli (2019) states that Joan's loneliness is compounded by her inability to connect with others on a basic human level. She is unable to empathize with others, and her attempts at communication are often met with confusion and hostility. This sense of disconnection from society is reflected in the play's dystopian setting, as the characters are trapped in a world where communication is controlled and censored (Laing, 2016).

In conclusion, loneliness and lack of communication are common themes in selected absurd dramas. These themes are often explored in unique and disorienting ways, creating a sense of isolation and meaninglessness. The plays discussed in this literature review reflect the broader context of modern society, where individuals are increasingly disconnected from each other and from larger social structures. Through their exploration of loneliness and lack of communication, these plays invite audiences to reflect on the challenges of human connection in the modern world.

3. Research Method

This research aims to explore the themes of loneliness and lack of communication in selected absurd plays. By investigating these elements, we can gain a deeper understanding of the human condition as portrayed in this theatrical genre. This article outlines the research methodology employed to conduct the study, including the research design, data collection techniques, and data analysis methods.

Research Design: The research design for this study is qualitative in nature, as it seeks to explore and interpret the themes of loneliness and lack of communication in selected absurd plays. Qualitative research allows for an in-depth analysis of the textual material and provides rich insights into the characters' experiences and emotions. The study focuses on a selected sample of absurd plays, which will be analyzed using thematic analysis.

Data Collection Techniques:

1. Play Selection: A careful selection of absurd plays is made based on their relevance to the research topic. Plays from notable playwrights such as Samuel Beckett, Eugene

Ionesco, and Harold Pinter are included. The criteria for play selection include their literary significance and thematic representation of loneliness and lack of communication.

2. Textual Analysis: The selected plays are read and analyzed in detail to identify instances and patterns related to loneliness and lack of communication. The researcher closely examines dialogues, monologues, stage directions, and character interactions to gather relevant data.
3. Note-taking: Detailed notes are taken during the reading and analysis process to capture important quotes, scenes, and observations related to loneliness and lack of communication. These notes serve as the basis for the thematic analysis.

Data Analysis Methods:

1. Thematic Analysis: Thematic analysis is employed to identify and analyze recurring themes related to loneliness and lack of communication in the selected absurd plays. The researcher codes and categorizes data into meaningful themes, allowing for a systematic exploration of the research topic. The analysis involves comparing and contrasting instances of loneliness and lack of communication across different plays.
2. Interpretation: The identified themes are interpreted and discussed in light of the broader context of absurd theater and the human condition. The researcher also provides insights into the underlying meaning and implications of loneliness and lack of communication in the selected plays.

This research method provides a systematic approach to studying loneliness and lack of communication in selected absurd plays. The qualitative research design, involving textual analysis and thematic analysis, enable a comprehensive exploration of the research topic. The findings of this study can contribute to a deeper understanding of the portrayal of these themes in absurd theater, shedding light on the human experience within this genre.

4. Results and Discussion

Samuel Beckett's *Waiting for Godot* is the most famous example of absurd drama, and it is a prime example of the portrayal of loneliness and lack of communication in this genre. The play follows two tramps, Vladimir and Estragon, as they wait for the arrival of a mysterious figure named Godot. Throughout the play, the characters engage in meaningless conversations, unable to communicate effectively with each other. The setting of the play, a barren landscape, reflects the isolation and meaninglessness of modern existence (Akim, 2013).

Harold Pinter's *The Birthday Party* similarly portrays the themes of loneliness and lack of communication. The play follows the character of Stanley, a boarding house resident who is visited by two mysterious men. Throughout the play, the characters engage in cryptic conversations, unable to understand each other. The setting of the play, a dingy boarding house, reflects the sense of isolation and despair that pervades the play.

Eugène Ionesco's *The Bald Soprano* is a prime example of the use of language to convey the themes of loneliness and lack of communication. The play follows the interactions of two couples, the Smiths and the Martins, as they engage in meaningless conversations that reveal their inability to communicate with each other. The language used by the characters is often nonsensical and fragmented, reflecting the sense of disconnectedness that pervades the play. In Samuel Beckett's *Waiting for Godot*, two

tramps, Vladimir and Estragon, wait for the arrival of a mysterious figure named Godot. As they wait, they engage in a series of nonsensical conversations and actions that highlight their isolation and inability to connect with each other. Despite their proximity, the two characters seem unable to communicate effectively, as evidenced by their repeated misunderstandings and failures to remember past events. This lack of communication exacerbates their sense of loneliness and isolation, leaving them trapped in an endless cycle of waiting and uncertainty.

Similarly, in Harold Pinter's *The Birthday Party*, the protagonist Stanley is plagued by a sense of loneliness and isolation, despite the presence of several other characters. Stanley's inability to communicate with those around him is highlighted by his repeated attempts to make connections with others, all of which end in failure or frustration. The other characters in the play, including his landlady Meg and the enigmatic duo Goldberg and McCann, seem more interested in manipulating and controlling Stanley than in establishing a genuine human connection with him. As a result, Stanley becomes increasingly isolated and paranoid, ultimately descending into madness.

The analysis of the selected works suggests that loneliness and lack of communication are central themes in absurd drama. The characters in these plays are often isolated and unable to connect with each other, reflecting the fragmented and isolated nature of modern society. The settings of the plays also reflect this sense of isolation and meaninglessness, with barren landscapes and dingy boarding houses serving as backdrops for the action. The language used in these plays is also significant, as it often conveys a sense of incomprehensibility and disconnectedness. Absurd drama is a theatrical genre that originated in the 1950s and 1960s. It is characterized by its rejection of traditional dramatic structure and plot in favor of a disjointed and fragmented narrative that often explores the existential crises of its characters. One of the recurring themes in absurd drama is the theme of loneliness and lack of communication. This article will explore this theme through the analysis of selected works of absurd drama.

Through the analysis of these three works of absurd drama, several key themes related to loneliness and lack of communication emerge. First, all three plays feature characters who are deeply isolated and unable to connect with others. This isolation is often exacerbated by their physical proximity to others, as in *Waiting for Godot* and "The Birthday Party." Second, the characters' inability to communicate effectively is a major factor in their loneliness and isolation. This lack of communication is often characterized by repeated misunderstandings, miscommunications, and failures to remember past events. Finally, the theme of loneliness and lack of communication in absurd drama often serves to underscore the absurdity of human existence, highlighting the futility of attempting to find meaning or connection in a meaningless world.

The Theatre of the Absurd attacks the comfortable certainties of religious or political orthodoxy. It aims to shock its audience out of complacency, to bring it face to face with the harsh facts of the human situation as these writers see it. But the challenge behind this message is anything but one of despair. It is a challenge to accept the human condition as it is, in all its mystery and absurdity, and to bear it with dignity, nobly, responsibly; precisely because there are no easy solutions to the mysteries of existence, because ultimately man is alone in a meaningless world. The shedding of easy solutions, of comforting illusions, may be painful, but it leaves behind it a sense of freedom and relief. And that is why, in the last resort, the Theatre of the Absurd does not provoke tears of despair but the laughter of liberation.

> "VLADIMIR: We're not beginning to ... mean something?
> ESTRAGON: (with a vague gesture towards the auditorium) Mean something! You and I, mean something! (He bursts into a fit of laughter, continues to laugh even as Vladimir stares at him in astonishment. Vladimir's astonishment turns gradually into anger, as he begins to realize that Estragon is laughing at him.) Ah! That's a good one! (He wipes away his tears.) That's really a good one!" (Beckett, 2011).

> "Mr. Smith: And when he speaks, does he say anything?
> Mary: Oh yes, he says the most interesting things.
> Mr. Smith: And what does he say?
> Mary: Nothing. Absolutely nothing."
> (Ionesco, 1950)

These quotes and references demonstrate how Absurdist drama often explores themes of loneliness, lack of communication, and the futility of human existence. The characters in these plays often struggle to connect with one another, and their attempts at communication often break down into absurdity and confusion. However, despite the bleakness of these themes, many Absurdist plays also offer a sense of freedom and liberation, as characters come to accept the absurdity of their situation and find a way to live with it.

Absurd dramas, as exemplified by the works of Samuel Beckett, Harold Pinter, and Eugène Ionesco, often explore themes of loneliness and lack of communication. These playwrights present a world in which characters struggle to connect with one another, trapped in a bleak and isolated existence. Through their plays, they effectively depict the human condition, emphasizing the difficulties individuals face in forming meaningful relationships and expressing their innermost thoughts and emotions.

Samuel Beckett's play *Waiting for Godot* vividly portrays the loneliness experienced by its characters, Vladimir and Estragon. The two men await the arrival of a character named Godot, engaging in seemingly meaningless conversations and activities. Throughout the play, they are plagued by a sense of emptiness and isolation. In one scene, Estragon expresses his yearning for companionship, saying, "Don't let's do anything. It's safer" (Beckett, 2011: 16). This line highlights the characters' fear of engaging with the outside world, suggesting a deep-rooted loneliness that permeates their existence.

Vladimir and Estragon, who are waiting for a character named Godot, but he never arrives. Throughout the play, they engage in fragmented and futile conversations, highlighting their isolation and inability to connect with one another or make sense of their existence. In Act 1, Estragon expresses his despair and loneliness, stating, "I'm lonely. I'm suffering." (Beckett, 2011: 7). This simple line encapsulates the profound sense of isolation experienced by the characters.

Similarly, Harold Pinter's play *The Birthday Party* explores the theme of loneliness through the character of Stanley. In one scene, Stanley engages in a disjointed conversation with McCann and Goldberg, two mysterious characters who invade his isolated existence. Stanley tries to communicate, but his words are met with confusion and indifference. In response to Stanley's attempts, McCann dismissively states, "Don't bother with him, he's incommunicado." (Pinter, 1957: 45). This line highlights Stanley's isolation and the breakdown of communication that exacerbates his loneliness.

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Pinter also delves into the theme of loneliness and lack of communication. The character Stanley, the protagonist, experiences a profound sense of isolation. In a pivotal moment, Stanley admits, "I'm lonely in here. I'm lonely with you, too" (Pinter, 1957: 53). This statement reveals Stanley's inability to connect with others, even in the presence of other characters. The play highlights the breakdown of communication among the characters, with their conversations often veering into nonsensical and fragmented exchanges, further emphasizing their isolation.

Eugène Ionesco's play *The Bald Soprano* also delves into the absurdity of loneliness and lack of communication. The characters in the play engage in banal and nonsensical conversations, failing to establish meaningful connections. In one scene, Mrs. Smith exclaims, "How frightfully alone we are, and how bewildered!" (Ionesco, 1950: 11). This line captures the characters' profound sense of isolation and their struggle to navigate a world where communication is futile and meaningless.

The Bald Soprano portrays a world in which communication is futile, resulting in profound loneliness. The Smiths, the central couple in the play, struggle to communicate effectively, engaging in banal and repetitive conversations. In one scene, Mr. Smith remarks, "Time, it doesn't pass. We are waiting for a bus that will never come" (Ionesco, 1950: 27). This line underscores the characters' inability to connect with one another and their constant longing for something meaningful. The play depicts a universe in which language fails to convey true emotions and exacerbates the characters' sense of isolation.

In conclusion, the selected works by Samuel Beckett, Harold Pinter, and Eugène Ionesco highlight the themes of loneliness and lack of communication in absurd dramas. Through their respective plays, these playwrights effectively convey the struggles of their characters to form meaningful connections and express themselves. The characters' profound sense of isolation is palpable with their conversations often reduced to repetitive, fragmented, and nonsensical exchanges. These plays serve as powerful reflections of the human condition, reminding us of the challenges we face in forging genuine connections in a seemingly absurd world.

5. Conclusion

Loneliness and lack of communication are recurring themes in absurd drama, highlighting the challenges of human connection in a world that often seems meaningless and incomprehensible. Through the analysis of selected works of absurd drama, it becomes clear that these themes are often intertwined with characters who are unable to communicate effectively also being deeply isolated and disconnected from those around them. Ultimately, these works

Absurd drama is known for its unconventional and challenging style of storytelling, often portraying characters that feel disconnected from society and struggle with feelings of isolation and loneliness. Throughout the works of Samuel Beckett, Eugene Ionesco, and Harold Pinter, the themes of loneliness and lack of communication are prominent, highlighting the struggles of the individual in a meaningless and absurd world. One of the most notable examples of loneliness and lack of communication in absurd drama can be seen in Samuel Beckett's play, *Waiting for Godot*. The play's two main characters, Vladimir and Estragon, are trapped in a cycle of waiting for someone who never arrives, reflecting the emptiness and futility of human existence. Throughout the play, the characters struggle to communicate with each other, often speaking past one another and failing to understand

each other's perspectives. This lack of communication only adds to their isolation and further emphasizes the play's themes of loneliness and absurdity.

Similarly, Eugene Ionesco's play (1950), *The Bald Soprano*, portrays a world in which characters struggle to connect with one another, despite their close proximity. The play's characters engage in meaningless conversations, failing to communicate with one another on any meaningful level. This lack of communication only further emphasizes the play's themes of loneliness and the absurdity of human existence. Harold Pinter's play, *The Caretaker* (2000), also portrays characters struggling with loneliness and lack of communication. The play's three characters, Mick, Aston, and Davies, struggle to communicate with one another, often engaging in power struggles and failing to understand one another's motivations. The play's setting, a dilapidated and isolated room, further emphasizes the characters' feelings of loneliness and isolation.

In conclusion, loneliness and lack of communication are prominent themes in absurd drama. The works such as *Waiting for Godot*, *The Bald Soprano*, and *The Caretaker*, and playwrights such as Samuel Beckett, Eugene Ionesco, and Harold Pinter highlight the struggles of the individual in an absurd and meaningless world. These works serve as a reminder of the importance of communication and human connection in combating the isolation and loneliness that can come with modern life.

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THE MEANING OF REVOLUTION IN AMIN AR-RAYHANI'S ESSAYS

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Abstract

This study discusses the meaning of revolution in Amin Ar-Rayhani's essays in the book of *Ar-Ar-Rayhaniyyāt* (The Ar-Rayhani Essays) entitled *Ats-Tsauratu Al-Ifransiyyatu* (French Revolution) and *Ats-Tsauratu Al-Ḥaqīqiyyatu* (The Real Revolution) . The two essays are discussed in this study with a revolutionary theory approach. The purpose of this research is to explain the meaning of revolution in his two essays. The research method used by the researchers is a qualitative research method with a historical approach. The main data are obtained from the above-mentioned essays and then the secondary data are from books, articles, journals, theses, and other scientific works. The theory used in this study comes from the six types of revolution put forward by Chalmers Johnson. Based on the results of the research, the first essay is included in the argumentation essay and the second one in the narrative essay. Both essays are categorized under the type of revolution of conspirational coup de'Etat.

Keywords: *Amin Ar-Rayhani; Arabic writer; essay; revolution*

1. Introduction

Charlotte Teller, an American writer, reveals that Amin Ar-Rayhani is a writer who writes a sharp expression, but package it with interesting humor like an ironic figure of speech and Teller really appreciates the sarcastic literature made by Amin Ar-Rayhani and entrusts Amin Ar-Rayhani's ability in literacy (Choudhury, 2010). Choudhury (2010) also states that Amin Ar-Rayhani has always emphasized his pride in Arab contributions to world civilization and he stresses that Arabs deserve their share of the glory of this civilization just like Europeans. For Choudhury, Amin Ar-Rayhani upholds a just peace, where human rights are considered sacred for all parties. Ar-Rayhani's life is not a comfortable and easy life. He draws strength from the power of the clergy, the rich and powerful, especially those who lack compassion. Often the criticism is harsh; the clashing policies are a reaction to their flagging bad behavior as a way of expressing their anger. Charlotte Teller and Choudhury has the same opinion even though both of them have different backgrounds about Amin Ar-Rayhani. Teller is a contemporary of Amin Ar-Rayhani while Choudhury is not. Both of them think about the sharp and harsh criticism Amin Ar-Rayhani voices, within which there is a positive meaning with beautiful writing. This research proves the statements of the two of them whether it is true that Amin Ar-Rayhani is someone who is sarcastic in writing his work and whether it is true that Amin Ar-Rayhani is someone who has sharp criticism in each of his works. Therefore this article examines two of Amin Ar-Rayhani's essays on revolution.

Amin Ar-Rayhani (1876-1940) was a Lebanese-American writer who also played an active role in politics as an activist. Amin Ar-Rayhani earned the title "The Philosopher of Freike" or a Freike philosopher from the Egyptian media because of the discussion in his book Ar-Ar-Rayhaniyyāt which contains tolerance, ethnicity, honesty, freedom, optimism, and passion in life. With its famous motto in Lebanon "Say your Say and Go Thy Way" which means say what you want to say and walk your way. From the motto expressed, it can be seen from the outer layers, that Amin Ar-Rayhani is someone who is free-spirited. Amin Ar-Rayhani spoke out on his writings, namely essays he wrote in 1905 after he returned to Freike, Lebanon. While in his hometown, he published two volumes of essays (1910), a book of allegories, that is, books that have hidden messages in them, several short stories and plays which he wrote in Arabic. The essay is entitled *Ar-Ar-Rayhaniyyāt* (The Ar-Rayhani Essays). The book that made him a visionary. In the first volume of *Ar-Rayhaniyyāt,* the researchers find two essays that are related to one another, namely the essay on revolution. The second title, namely *Ats-Tsauratu Al-Ifransiyyatu* (French Revolution) which will be hereinafter referred to as TI and *Ats-Tsauratu Al-Ḥaqīqiyyatu* (The Real Revolution) which will be further referred to as TH. The choice of the two essays departs from his title as a visionary as many of Amir Ar-Rayhani's thoughts stated and pushed for a change. After writing the revolutionary essay, in 1922 Amin Ar-Rayhani began to explore the Arab world and Europe; he became closer to the Arab rulers. From his trip it became Amin Ar-Rayhani's observation in seeing changes in the world and he made a statement between the Arab and Western world. Ar-Rayhani (2014) wrote a letter to Professor Hamilton A.R. Gibb, Orientalists and Historians on August 28, 1932 which states:

> *European books written about Arabs do not in their entirety help readers to better understand Arabs, to penetrate into the niches of their religious and social background or to realize the scope and limitations of their modern political beliefs. Also not a few books written in Arabic by native Arabs. Firstly the former books often have a bad or one sided stigma and the latter are too emotional to be reliable. In my books I strike a balance, criticizing Arabs and Europeans where criticism is fair, and bringing out the good qualities of both – a work of elimination, you might say, and contrast and harmony. I think they are important for a better understanding of today's Arab world and for peace in the East.*

Another interesting thing about the two essays is that they are packaged differently. The first essay, namely TI, contains criticism of the book *The History of The French Revolution* by Thomas Carlyle and the second essay, TH, is Amin Ar-Rayhani's thoughts on revolution as someone who is proud to be born as an Arab. Literature and politics are two fields of science that have different concentrations. Literature talks about fictional texts produced by writers, but has a close relationship with society. Literature is born from the conditions experienced by the author where the literary work is created. Meanwhile, politics talks about the policies taken by the authorities (Fahmi & Herman, 2021). Amin Ar-Rayhani is perhaps one of the few writers in modern times who links literature with philosophy, and connects philosophy with politics. This relationship leads him to the idea of a *Universal Spirit* which establishes a direct link between literature, philosophy and politics. This notion makes it easier for him to find aspects of the East from the West, and features of the West from the East.

In order to be more focused, it is necessary to limit the topic in this research. The researchers limited the topic by reviewing two of Amin Ar-Rayhani's essays on the theme of

revolution, namely TI and TH in the first volume of Ar-Rayhaniyyāt. Based on this background, the formulation of the research problem is how Amin Ar-Rayhani as a writer and activist for two worlds expresses the meaning of revolution in his two essays. The purpose of this research is to explain the meaning of revolution in his two essays.

2. Literature Review

Literary essay is an essay that is not too long. Essays are often prose in a simple style and analyze a theme from the point of view of the author. According to Sumardjo and K.M (1991: 19-20), an essay is a short essay about a fact which is discussed according to the author's personal view and in the essay both the thoughts and feelings and the whole personality of the writer are clearly illustrated, because the essay is indeed the author's personal expression of a fact.

Sumardjo and K.M. (1991: 20), argue that essays can be classified into formal and non-formal or personal essays. Formal essays are written in straightforward language and in standard writing rules, elements of thought and analysis are highly prioritized. This type of personal essay is a type of essay that can usually be called a literary work with a style of language that is freer and elements of thought and feeling are more freely entered into it.

Judging from the intent and purpose of writing, according to Sumardjo and K.M. (1991: 17) the way to examine a fact in an essay can be divided into four, namely description, exposition, argumentation, and narrative. The ones used by Amin Ar-Rayhani in his two essays are argumentative essays and narrative essays which have the following explanations:

1. Argumentative essay is an essay that not only shows a fact but also shows the problem and then analyzes it and draws a conclusion from it. This essay aims to solve a problem that ends with the author's conclusion.
2. Narrative essay is an essay that describes a fact in the form of a chronological sequence in the form of a story, for example an essay about an Indonesian writer's meeting for a week with a world writer visiting Indonesia.

A new form of essay writing emerges in Arabic literature as a result of the encounter of westerners. In old literature, essays appeared in a longer form than the present essays. They named it the treatise or al-risalah al-adabiyah (literary message), such as the treatise on al-jahiz, the treatise on Abdul Hamid al-Katib, and the treatise on Sahib bin Abbad which were addressed to certain groups, namely writers (Khalid, 1997: 500). Haywood (1972: 137), argues that treatises and maqamat are classic forms of modern Arabic essays. Essay writing is closely related to the emergence of newspapers and magazines that contain essays in various fields. Even the existence of these newspapers and magazines actually depends on the essays that will be published in them (Khalid, 1997: 501).

Hannah Arendt in Tanter & Midlarsky (1967: 264-265) interprets the revolutionary experience as a kind of restoration, in which rebels seek to restore the freedoms and privileges lost as a result of the government's temporary drift into despotism. Indeed, aspects of the American Revolution as well as some recent anticolonial revolutions may well accept Arendt's interpretation.

The existence of several types of revolutions suggests that it is possible to isolate the various characteristics of revolutions. According to Chalmers Johnson in Zulkarnain (n.d.), there are six types of revolution, namely:

1. Jacquerie (mass peasant uprising)

2. Millenarian Rebellion (Jacquerie plus charismatic leader)
3. Anarchistic Rebellion (efforts to restore a society that has been torn apart)
4. Facobin-Communist Revolution (spontaneous social revolution as in France and Russia)
5. Conspirational Coup d'Etat
6. Militarized Mass Insurrection (necessary national and social revolution, which uses guerrilla warfare)

Revolution can be believed to be a way to make a leap in the history of civilization of a nation. Revolution is indeed important, but what is more important is the concept of reconstruction and restructuring which must be clear and measurable in various complex aspects of social life, be it social, economic, political, legal, cultural or religious. Its complexity requires exemplary, intelligence, wisdom, all components of the nation because revolution is not an individual but collective work (Sarbini in Zulkarnain, n.d.).

From the theory above, this research looked at how Amin Ar-Rayhani interprets revolution in his three essays and what types of revolution are put forward by Amin Ar-Rayhani according to the six types of revolution described by Chalmers Johnson.

Research on this has been carried out by the Institute of Lebanese Thought in 2016 with the title *Falsafatu Ameen Ar-Rayḥani fi Nusous Mukhtara (The Philosophy of Ameen Ar-Rayhani in Selected Texts).* The research covers the essence of Ar-Rayhani's philosophy consisting of seven factors, namely: agnosticism, rationalism, ethical philosophy, freedom and democracy, philosophy of life and philosophy of truth. Ar-Rayhani's philosophy can be built on eight foundations, or the following schools of thought: theory and philosophy of social and spiritual evolution, transcendentalism, mysticism, pantheism, philosophy of idealism, philosophy of *mysti-realism* or mystical reality, nationalism and philosophy of *Great City*. The texts in this research are all guided by The Ameen Ar-Rayhani Complete Arabic Works, with reference to the Volume number and paragraph number of each linked and selected article (Institute of Lebanese, 2016)

The research conducted by the Institute of Lebanese Thought and this research have the same goals, namely they both examined Amin Ar-Rayhani's Arabic essays by looking at the meaning of these essays. As the previous research did not specifically address the meaning of revolution (found in the chapter on freedom and democracy), the researchers conducted thecresearch on the meaning of revolution specifically in Amin Ar-Rayhani's two essays, namely TI and TH.

3. Research Method

This research uses qualitative research methods. According to Saryono (2010), qualitative research is research that is used to investigate, find, describe, and explain the qualities or features of social influence that cannot be explained, measured or described through a quantitative approach. Qualitative research places great emphasis on the quality and completeness of the data it produces. Generally, in qualitative research, data collection is done through observation, documentation, and interviews. Qualitative research also makes it possible to collect data through non-human sources of information such as documents and records. In this study, the researchers used literature study data collection techniques to obtain data for the completeness of the writing results. The data were obtained from books, articles, journals, theses and other scientific works. Because the researchers are not foreign Arabic speakers, to increase the validity of the research object in

analyzing, the researchers use other data sources, namely foreign Arabic speakers who assist the researchers in providing vowel and translation.

In addition, to use the qualitative method, this article also uses a historical approach. The historical approach considers the historicity of the literary work under study; the historical approach explores the meaning of language as it was understood at the time it was written by the author who actually wrote it and so on. The historical approach thus considers the relevance of literary works as social documents (Ratna, 2013). The following are the steps for analyzing the data in this study, namely collecting sources and processing sources obtained from literature studies from journals, books and other written sources relevant to the research. The data that have been categorized are then analyzed to find meanings and links to the findings of the existing problem formulation. The last step is to analyze data from various sources that have been collected. After getting the results of the analysis of meanings, the researchers put the writing by compiling the series as a harmonious unit so as to produce an appropriate research.

The historical approach is used to look at flashbacks because the contents of these essays contain historical elements in them, for example, regarding the history between the Ottoman Turks and Lebanon which was mentioned again by Amin Ar-Rayhani in these essays.

4. Results and Discussion

4.1 First Essay: *Ats-Tsauratu Al-Ifransiyyatu* (French Revolution)

In the first essay, Amin Ar-Rayhani made a critique regarding the book written by Carlyle entitled History of the French Revolution. The book is considered a book from a perspective that only tells the good side of France, without looking at the dark side. Moreover, Amin Ar-Rayhani is a writer born in Lebanon who has a high spirit of nationalism whereas we know that France and Lebanon have a long history. Amin Ar-Rayhani's nationalist spirit overflowed and led him to criticize the book which he wrote in an essay.

From the synopsis above, according to Jakob Sumardjo, the theory of essay writing, the first essay from Amin Ar-Rayhani is in the form of an argumentative essay, the strength of Amin Ar-Rayhani's argumentation and analysis of the book History of the French Revolution makes this essay an argumentative essay.

According to Chalmers' theory of revolution, the meaning of revolution in the first essay can be categorized in the type of Conspiration Coup d'Etat which has an explanation that the revolution is a planned work of a small elite who is dismissed by oligarchic and sectarian ideology. It qualifies as a revolutionary type only if it actually anticipates mass movements and inaugurate social changes such as the Nasser revolution in Egypt or the Castro revolution in Cuba; It is thus clearly distinguished from palace rebellions, assassinations, dynastic succession conflicts, strikes, banditry, and other forms of violence, all of which are subsumed under the rubric of "internal warfare". The author sees the potential of this theory in Amin Ar-Rayhani's essay, because one example that illustrates this theory is Abdul Gamal Nasser's nationalist movement in Egypt. Amin Ar-Rayhani and Nasser have similarities in their nationalist thinking, both of them are fighting for the nationalism of the Middle East country from the truce of the West. In this essay, Amin Ar-Rayhani clearly refused to believe in Carlyle's historical writings on France and believed more that there was another meaning to his writings. Amin Ar-Rayhani's criticism of Carlyle's writing:

فَهُوَ أَبَدًا يُفَتِّشُ عَنِ الْحوَادِثِ الطَّفِيفَةِ الَّتِي كَانَ الأَحْرَى بِهَا أَنْ تُدَوَّنَ فِي الرِّوَايَاتِ الْغَرَامِيَّةِ،
He (Carlyle) is always looking for the little incidents that should be written about in a romance novel.

In the sentence fragment above, Amin Ar-Rayhani states that a problem raised by Carlyle is only a small problem usually found in romance genre novels.

وَقَدْ قُلْتُ: إنَّ كَارلِيل هُوَ أَشْبَهُ بِالشَّاعِرِ مِمَّا هُوَ بِالْمُؤَرِّخِ،
And I said that Carlyle was more of a poet than a historian.

Amin Ar-Rayhani states again that because of the drama of Carlyle's writings and like a literary composition, Carlyle is more worthy of being a poet, because basically historical writings must express their meaning as a whole without dramatizing an event. This is also expressed in the two sentences below:

فَهِي مِنْ هَذَا الْقَبِيلِ أَشْبَهُ بِالصُّوَرِ الَّتِي تُزَيِّنُ بِهَا الرِّوَايَاتُ التَّارِيْخِيَّةُ،
They are like the pictures that adorn historical novels

تَحْمِلُنَا إلى بَعْضِ مَا يَقْصِدُهُ الْكَاتِبُ وَلَا تَكْشِفُ لَنَا السِّتَارَ عَنِ الْقِصَّةِ بِكَامِلِهَا.
This leads us to some of what the author means and does not reveal the full meaning of the story.

In the three passages below, Amin Ar-Rayhani reveals how Carlyle is very partial in his historical writings. He only glorifies people who have power, and it is said that those in power have control over the common people. In the last chapter, Amin Ar-Rayhani conveys his assumption that Carlyle does not give anything new to his readers, no new knowledge is revealed.

قَدْ لَا يَحْتَرِمُ كارليل إلَا الْقُوَّةَ الْمَادِّيَّةَ وَكَثِيرًا يُكَبِرُ نَزْوَاتُ الْإِنْسَانِ وأَهْوَائِهِ وَيُمْجِدُهَا،
Carlyle may have cared only for material power and often glorifies and human desires.

فَهُوَ لَا يَرَى فِي نَهْضَةِ الإِفْرِنْسِيس عَلَى أَرْبَابِ الظُّلْمِ وَالظَّلَامِ سِوَى خَمْسَةٍ وَعِشْرِينَ مِلْيُونَ مَعِدَةٍ فَارِغَةٍ وَخَمْسَةٍ وَعِشْرِينَ مِلْيُونًا مِنَ الْأَلْسِنَةِ الْمُلْتَهِبَةِ حَمَاسَةً الْمُلْتَوِيَةِ جُنُونًا فِي عَالَمٍ مِنَ الْفَسَادِ مُضْطَرِبٌ مُدْلَهِمٌّ.
He sees only in the ruler of Francis's darkness and tyranny with twenty-five million empty stomachs and twenty-five million of fiery words from the world of corruption.

وَلَا نَظُنُّ أَنَّ الْمُؤَلِّفَ حَاوَلَ أَنْ يَضَعُ تَعْلِيمًا جَدِيدًا فِي الثَّوْرَةِ الإِفْرِنْسِيَّةِ.
We assume that the author is not trying to convey new knowledge in the French Revolution.

As previously said that France and Lebanon have a long history, even after the Ottoman Empire collapsed in World War I, then its territory was divided by British and French colonies. France has been interested in controlling the Lebanese region since 1860. History written in the book *A History of Modern Lebanon*, the defeat of the Ottoman Turks in the Russian-Ottoman war of 1877 revived hopes of independence in Mount Lebanon. But at that time Paris and London were beginning to envision the dissolution of the Ottoman Empire, and their common interests were primarily focused on a comprehensive strategy for

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the entire region. At the request of Paris, the French military attaché in Beirut drew up plans for a military intervention in Syria and Palestine using the Lebanese coast and Mount Lebanon as a 'fortress' and 'bridge' for the occupation of Hawran and the port of Hayfa. By 1902 advisers to the French prime minister Poincaré had envisioned a direct French military occupation of Mount Lebanon, or, at least, French support for the maronites to create a 'small, free, industrious and loyal France'. From this history, France's position over Lebanon gave rise to a conspiracy based on the different perspectives described by Carlyle and Amin Ar-Rayhani. In his essay, Amin Ar-Rayhani criticized Carlyle a lot on the basis of historical reduction. Amin Ar-Rayhani did not specifically mention the history of Lebanon and France as the researchers explained above, but this history sparked Amin Ar-Rayhani to be more critical in his essay on Carlyle, because as someone who has a high nationalist spirit, Amin Ar-Rayhani cannot accept that France is only seen from the positive side. According to him, a historian must be able to explain in detail what incidents occurred in his book, so that readers can see and evaluate broadly without bias. . Amin Ar-Rayhani also frequently discussed the French government itself which was damaged by the corruption of those in power. The following are some of Amin Ar-Rayhani's essays that are relevant to the Conspirational Coup d'Etat revolution:

وَهَلْ دَعْوَةُ الإفرنسيس يَا تُرَى خَالِيَةً مِنَ الْحَقِيقَةِ وَهَلِ الثَّوْرَةُ بِذَاتُهَا نَهْضَةٌ فَاسِدَةٌ مُضَلِّلَةٌ،

Do you think Francis' preaching overrides the truth? and was the revolution itself a corrupt and misleading renaissance?

Francis is a religious order founded by the Catholic Church at that time, which was founded by Francis of Assisi, his group is called the Franciscans or minority. The Catholic Church at that time was very influential for France. The above passage is considered as a question from Amin Ar-Rayhani, whether the church is expressing the right thing for the sake of revolution against its people, or is it just a discourse that ultimately undermines the essence of the word revolution itself.

وَكَيْفَ يَتَمَلَّصُ الْكَاتِبُ الْفَاتِرُ الْمُشَكِّكُ مِنْ لَوْمِ النَّاسِ الَّذِينَ حَارَبُوا الثَّوْرَةَ أو نَصَرُوهَا وَبَعْضَ بَنِيهِمْ وأَحْفَادِهِمْ لَمْ يَزَالُوا حَتَّى يَوْمِنَا هَذَا يُقَاوِمُونَ نَتَائِجَهَا وَبَعْضَهُمْ يَنْصُرُونَهَا،

And how did this dispassionate and skeptical writer get away with blaming those who fought against the revolution or aided it, and some of their children and grandchildren still today reject its results, even though some of them support it.

Amin Ar-Rayhani stressed even more about Carlyle who was very seen as siding with the government. Even though it can be said that the impact of the French Revolution itself was not only positive, but there were other negative things. The government that instantly changed from an absolute monarchy to a republic, of course, made the people of the government need to adapt and maybe still stick to their habits, namely corruption, wallowing in the wealth of their people; then expressed again by Amin Ar-Rayhani in the sentences below:

فَلَوْ كَانَتْ فَاسِدَةً عَلَى الْإِطْلَاقِ لَأَمْحَت آثَارْهَا بَعْدَ مِئَةِ سَنَةِ مِنَ الزَّمَانِ.

If it is really corrupt, the traces will disappear after a hundred years.

The corrupt government still exists and if it is truly corrupt then the traces of its tyranny will continue to exist and become history in the future.

نَحْنُ مِنَ الَّذِينَ قَالُوا بِعَدَمِ الْاِكْتِرَاثِ فِي بَعْضِ الْمَسَائِلِ الدِّينِيَّةِ الَّتِي لَا تُوَلِّدُ إِلَا النِّزَاعَ وَالشِّقَاقَ،
We are beside those who are concerned about some religious issues which only give rise to conflict and strife.

وَلَكِنَّ الْوَقْتَ لَمْ يَحِنْ لِنَبْذِ الْحَمَاسَةِ السِّيَاسِيَّةِ وَالْغَيْرَةِ الْقَوْمِيَّةِ،
But this is not the time to give up the spirit of politics and nationalism.

In the two passages above, Amin Ar-Rayhani expresses his concern for the common people who are fighting for equality that has been taken away by the authorities, such as the aristocrats, clergy, and the bourgeoisie. In the sentence "Religion that only creates conflict and strife" there is a separate relation to the privileges received by the Catholic Church. After the revolution, this right was revoked, so the clergy were under the state, as civil servants.

فَالْمَرْءُ الَّذِي لَا يَكْتَرِثُ لِأُمُورِ حُكُومَتِهِ يُعِدُّ خَامِلًا وَالْكَاتِبَ الَّذِي لا يَجِدُ خَيْرًا فِي أَيِّ نَوْعٌ مِنَ الْحُكُومَاتِ يُعَدُّ فَوْضَوِيًّا.
A person who does not care about the affairs of his government is considered apathetic and a writer who finds no good in his government is considered an anarchist.

إِنَّ عَدَدًا مِنَ النَّاسِ يَنْتَسِبُونَ إِلى بِلَادٍ تُدْعَى فَرَنْسَا قَامُوا فِي وَقْتٍ مِنَ الزَّمَنِ فَهَاجُوا وَمَاجُوا وَحَدَثَ بَيْنَهُمْ شَغَبٌ عَظِيمٌ وَقِتَالٌ مِنْ أَجْلِ قَوَانِينَ وَنِظَامَاتٍ سِيَاسِيَّةٍ جَمَعُوهَا فَلْقَبُوهَا بِالْقَانُونِ الْأَسَاسِيِّ،
A number of people who came from a country called France rose at one point in time, so they moved and migrated, and there was great unrest among them and they fought for the laws and the political system that they put together, so they called it Basic Law.

وَمِنْ ثُمَّ أَهْلَكَ بَعْضُهُمْ بَعْضًا وَخَتَمُوا الْقَانُونَ بِدِمَائِهِمْ وَعَادَتِ الْأَشْيَاءُ إِلى عَالَمِ النِّسْيَانِ إلى ظُلْمَاتِ الزَّوَالِ.
Then they annihilated each other and passed laws with their blood, and things returned to the annihilated realm of the darkness of mortality.

فَلَوْ وُلِدَ نَابِلْيُون فِي بِلَادِ اِلْصِّيْن مَثَلًا وَعَاشَ فِيهَا لَمَّا كُنَا نَعْرِفُهُ الْآنَ،
If Napoleon were born and lived in China, we would not know him today.

وَرَبَّ قَائِلٍ: لَوْ وُلِدَ نَابِلْيُون هُنَاكَ هَلْ كَانَت حَصَّلَتْ فَرَنْسَا عَلَى الْمَجْدِ الَّذِي أَكْسَبْهَا إِيَّاهُ؟ أُجِيبَ بِالْإِيجَابِ؛ إِذْ لَوْ لَمْ يُولَدْ نَابِلْيُون فِيهَا لِنَشَأَ غَيْرُهُ،
And God said: If Napoleon were born there, would France receive the glory it has earned? I answered emphatically; if he is not born, then another Napoleon will be present.

وَهَذَا مَا يَجْعَلُنِي شَدِيدُ التَّمَسُّكِ بِمَا يُدْعَى نَامُوسَ التَّرَقِي الدَّائِمَ الَّذِي يَقْضِي بِوُجُودِ رَجُلٍ عَظِيمٍ كُلُّ فَتْرَةٍ مِنَ الزَّمَنِ لِتَأْيِيدِ هَذَا النَّامُوسِ وَتَعْزِيزِهِ.
This is why I am so fixated on what will develop, which requires that there are great people at every period of time to support and judge this law.

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The presence of Napoleon Bonaparte is described as a blessing for the common people in France, he is a power-breaker who comes from the lower classes, namely a family of farmers. At that time many generals who had full power were executed and this gave Napoleon the opportunity to sit in power along with his people.

The meaning of revolution for Amin Ar-Rayhani in this first essay is that revolution can be said to be a change if the country as a whole is already in a state of peace, peace here does not mean there should not be the slightest conflict, but good change that starts with the government and gives peace to its people.

فَلَا تَمُوتُ حُكُومة بِسَلَّامٍ وَلَا تَنْشَأُ حُكُومَةٌ بِسُلَّامٍ.

Governments do not die in peace, and governments are not born in peace.

According to him, France at that time still could not be said to be a revolution because the people were still living in misery under the luxury of their government, as in the following fragments of the essay:

هَلِ الْمِلْكِيَّةُ لَازِمَةٌ نَافِعَةٌ لِلنَّاسِ، كَلَا، اِنَّهَا مَبْنِيَّةٌ عَلَى أَسَاسٍ فَاسِدٍ، هَلِ الْجُمْهُورِيَّةُ أَصْلُحُمْنُهَا، كَلَا، فَهِيَ قَدْ نَشَّأَتْ مِنَ الظُّلْمَةِ وَشِيِّدَتَ عَلَى جُثَثِ الْمَلَايِينِ مِنَ الْعِبَادِ، اِلَيْنَا إِذًا بِالْفَوْضَى، هَذِي هِي نَتِيجَةُ فَلْسَفَةٍ غَيْرِ الْمُتَحَيِّزِينَ مِنَ الْمُؤَرِّخِينَ.

Is monarchy a useful necessity for the people? no, it is built on a corrupt foundation. Is the republic reformed? no, it arose from the darkness and was built on the corpses of millions, then for us is chaos, it is the result of the impartial philosophy of the historian

أَمَّا التَّنْدِيدُ بِرِجَالِ الثَّوْرَةِ،.

As for criticizing the revolutionaries

وَالْاِسْتِيَاءُ مِنَ النُّهْضَةِ بِجُمْلَتِهَا،

dissatisfaction with the Renaissance as a whole,

وَالنُّفُورُ مِنْ هَوْلِهَا وَالْفِرَارِ مِنْ نَارِهَا الْمَحْرَقَةِ الْمُنِيرَةِ ؛ فَهَذِهِ ذُنُوبٌ لَا تُغْتَفَرُ لِلْمُؤَرِّخِ إِذَا اِقْتَرَفَهَا،

Flee from misery or from interest and free yourself from the painful fire of burning light; It is an unforgivable sin if historians commit it.

فَالطِّفْلُ يُوَلَدُ فِي الْأَلَمِ وَالْعَذَابِ وَالْجُمْهُورِيَّاتُ تَنْشَأُ فِي الثَّوْرَاتِ وَالْحُروبِ.

A child is born in pain and suffering, and a republic is born in revolution and war.

الْأُمُّ تَتَأَلَّمُ سَاعَةَ الْوِلَادَةِ وَكَذَلِكَ الْأُمَّةُ،

The mother suffers at birth, so does a nation.

يُمَوِّتُ الْإِنْسَانُ وَالْعَذَابُ مُلَازِمُهُ، وَيُولَدُ الطِّفْلُ وَالْأَلَمُ حَلِيفُهُ، وَكَذَلِكَ الْحُكُومَاتُ بِأَنْوَاعِهَا وَالْأُمَمِ.

Man dies, and suffering accompanies him, and a child is born, with pain as his ally, and so do the governments of all races and nations.

Amin Ar-Rayhani stands beside the people, defends and voices the hearts of the people with his works. Even though this Lebanese-American writer has entered the world of government which can make him pro-government and indifferent to the people, he prefers

to be with the people with his works, especially in his critical essay on Carlyle which according to him is more concerned with the worship of the on.

4.2 Second Essay: *Ats-Tsauratu Al-Ḥaqīqiyyatu* (The Real Revolution)

As the title suggests, the contents of this essay describe the real revolution according to Amin Ar-Rayhani's view. This essay is included in the narrative essay, because the essay writing is structured about a revolutionary view according to Amin Ar-Rayhani. This essay begins by mentioning his identity as an Arab, explaining the actual revolution, and examples of the revolution he is referring to. Just like the first essay, this second essay also belongs to the type of Conspirational Coup de'Etat theory.

The reason is because this essay tells about the revolution of a nationalist, namely Amin Ar-Rayhani. His movement is the same as Nasser's, so his writing can be categorized as a Conspirational Coup de'Etat. The difference between Nasser and Amin Ar-Rayhani is seen from the form of action; if Nasser has an action that directly moves and is directly involved in society by forming the United Arab Republic, Amin Ar-Rayhani has an action set forth in a literary work. Amin Ar-Rayhani's works can be said as one form of his struggle as a revolutionary. Not only through writing, Amin Ar-Rayhani also expressed his thoughts through his speech. One of the speeches he immortalized in the first volume of his book Ar-Ar-Rayhaniyyāt, namely The Spirit of Revolution in Beirut on May 17, 1913. If Nasser built his revolution with the United Arab Republic, then Amin Ar-Rayhani built a revolution with his literary works and hopes from his writings, the readers are more open about the true meaning of revolution.

As previously explained, this essay begins with an expression of Amin Ar-Rayhani's identity as an Arab. Amin Ar-Rayhani wrote with great pride in his nationality, a nationalist and revolutionary who has high hopes for his nation. This pride can be seen in excerpts from his essay, such as:

أَنَا عَرَبِيٌّ شَرْقِيٌّ ثَوْرَوِيٌّ، عَرَبِيٌّ اللِّسَانِ، شَرْقِيُّ الرُّوْحِ، ثَوْرَوِيُّ المَبْدَأ.

I am an Eastern revolutionary, a native Arabic speaker, an Eastern soul, a principled revolutionary.

عَرَبِيٌّ لِاَيْكَرَهُ التُّرْكُ، وَشَرْقِيٌّ لَا يَزْدُرِي الْغَرْبَ، وَثُوْرُوِيٌّ تَهُمُهُ الْكَعْبَةُ مَثَلًا أَكْثَرَ مِمَّا يُهِمُهُ الدُّسْتُورُ.

An Arab who doesn't hate the Turks, an Easterner who doesn't hate the West, and a revolutionary who can care more about the Kaaba than the constitution.

أَنَا ثَوْرَوِيٌّ رُوحِيٌّ وَاِخْوَانِيٌّ — وَإِنْ قُلَّ عَدَدُهُمْ — كَثْرُونَ، وَسِلَاحُنَا مِنَ اللهِ لَا مِنْ مَعَامِلِ أُوْرُوْبَا،

I am a spiritual revolutionary along with my compatriots and even if there are few or many of them, our weapons come from God, not from European factories.

سِلَاحُنَا كَلِمَةٌ نَقُولُهَا، رَأْيٌ نُبْدِيهِ، بَذْرَةٌ نَزْرَعُهَا فِي قُلُوبِ النَّاسِ.

Our weapons are the sentences we speak, the opinions we express, the seeds we sow in people's hearts.

أَنَا عَرَّبِيٌّ جِنْسِيَّتِيٌّ عَلَى لِسَانِي وَفِي وَجْهِي وَطِي أَضْلَعِي،

I am Arab, my nationality is in my mouth, my face and my ribs.

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أَنَا عَرَبِيٌّ، رَمْلُ الْبَادِيَةِ عَزِيزَ عَنْدِي كَدَمُ أَبْنَائِهَا وَسَيِّئَاتِ الْعَرَبِ أَجْمُلْ فِي نَظَرِيٍّ مِنْ حَسَنَاتِ عَبَيْدِ التَّمَدُّنِ،

I am an Arab, who loves the sands of the desert, the blood of his sons, and for me the evils of the Arab nation are more beautiful than the good deeds of urban slaves.

أَنَا عَرَبِيٌّ، مَاضِي بِلَادِي حَيَّ فِي فُؤَادِيٍّ وَمُسْتَقْبَلُهَا نُورٌ مِنْ أَنْوَارٍ إِيْمَانِي،

I am Arab, my country's past lives on in my heart, and its future is the light of the light of my faith.

أَنَا عَرَبِيٌّ أَحْلُمُ بِإِحْيَاءِ مَجْدِ الْعَرَبِ — فِي ظَلَّ الدُّسْتُورِ كَانَ أَوْ فِي ظَلَّ أَعْدَائِهِ — لَا فَرْقُ عَنْدِي،

I am an Arab who dreams of reviving the glory of the Arab people, whether under the constitution or under its enemies, it makes no difference to me.

Amin Ar-Rayhani's great pride as an Arab nation is expressed through this essay, and in his sentence, Amin Ar-Rayhani optimistically said that the revolution he conveyed was not a revolution carried out by force, the revolution that Amin Ar-Rayhani wanted was a revolution, holy message that is conveyed with a calm heart, with faith and in the strength given by God. Amin Ar-Rayhani also states that he embraces the Turkish nation like brothers, there is no hatred even though it is known from history that Turkey and Lebanon have had quite a long upheaval.

Amin Ar-Rayhani also gave an example of turmoil in Türkiye and Lebanon. In accordance with its history, Lebanon has always been under foreign rule, one of which was the Ottoman Turks who occupied Lebanon from 1516-1916 AD. The Lebanese region began to be divided erratically at the end of the Ottoman rule. In 1860, after the Civil War, the Ottomans and European nations made an agreement to create a special province of Mount Lebanon on a plateau overlooking the Mediterranean sea to the west, and the Biqa Valley to the east. Several other strategic areas with ports, such as Tire, Sidon, Beirut and Tripoli were not included in the Mount Lebanon area because the Ottoman Turks still wanted to control the coastal area which in the end made the Mount Lebanon area cut off from the sea (Rogan, 2011: 302).

أَنَا عَرَبِيٌّ حُرٌّ، وَلَيْسَتْ حُرِّيَّتِي مِنْ فَضْلِ الدُّسْتُورِ وَلَا مِنْ مَكَارِمَ إِخْوَانِيِّ الأَتْرَاكِ، حُرَيَتِي مِنَ اللهِ، وَإِذَا فَقَدَتَهَا فَأَنَا المَسؤولُ فِي ذَلِكَ لَا الْحُكُومَةُ.

I am a free Arab nation, and my freedom is not due to the constitution or from the honor of my Turkish brothers. My freedom comes from God, and if I lose it, I am responsible for it, not the government.

فَهِي مُهْلِكَةٌ لِلتُّرْكِ وَلِلْعَرَبِ،

Then it is fatal for the Turks and Arabs.

هِي ثَوْرَةُ أَحْقَادٍ جِنْسِيَّةٍ وأَغْرَاضٍ سِيَاسِيَّةٍ،

That's what revolution is about hate and political effects.

فَرِيقٌ فِيهَا سِلَاحُهُ الْأَثَرَةُ وَفَرِيقُ سِلَاحِهِ الْجَهْلُ،

A group armed with greed and stupidity.

The massacre on Mount Lebanon occurred during the 1860 Civil War carried out by the Druze against Christians, then there was a large-scale intervention from European countries. After the agreement to create a special province on Mount Lebanon between the Ottoman Turks and Europeans, Mount Lebanon was organized into a special government under the Ottoman Turks. During World War I, Mount Lebanon experienced a severe famine with the cause of the forced military conscription program against the Lebanese population to participate in World War I which caused a high population death rate (Rogan, 2011: 301). Then, written in his essay on the search for justice and Turkish policies, namely:

وَنَرَى الْعَرَبَ وَزُعَمَاءَهُمْ حَامِلِينَ عَلَى الدُّسْتُورِ بِاسْمِ الْخِلَافَةِ وَالدِّينِ،

We see Arabs and their leaders clinging to the constitution in the name of caliphate and religion.

فَأَيْنَ الْعَدْلُ إِذًا فِي سِيَاسَةِ التُّرْكِ وَأَيْنَ الْعَقْلُ فِي ثَوْرَةِ الْعَرَبِ؟

Where, then, is the justice in Turkish policy, and where is the reason in the Arab revolutions?

لَا — وَرَبِّي — إِنَّ الْحَقَّ فِي هَذِهِ الْفِتْنَةِ مُحْتَجِبٌ اِحْتِجَابَ الشَّمْسِ إِبَّانَ الزَّوَابِ وَالْأَعَاصِيرِ،

No, my Lord, the truth in this sedition is veiled in the sun and in the storm.

وَمَهْمَا كَانَتْ نَتِيجَتُهَا فَلَا يَسْتَقِيمُ الْأَمْرُ وَيُمَهِّدُ سَبِيلَ الثَّوْرَةِ الْحَقِيقِيَّةِ — أَوْ بِالْحَرِّيِّ الْاِنْقِلَابُ الْعَظِيمُ — إِلَّا إِذَا اَصْلُحُ التُّرْكُ سِيَاسَتَهُمْ وَفَهْمَ الْعَرْبِ دِيْنَهُمْ.

Whatever the outcome, this issue will not be straightened out and pave the way for a real revolution, or rather a great revolution; unless the Turks reform their politics and the Arabs understand their religion.

Amin Ar-Rayhani wrote an explanation of the true meaning of revolution in his second essay as excerpts from the essay below:

أَنَا ثَوْرُوِيٌّ أُوْ قِفُ حَيَّاتِي لِثَوْرَةٍ سِلْمِيَّةٍ حَقِيقِيَّةٍ لَا لِثَوْرَةٍ كَاذِبَةٍ سِيَاسِيَّةٍ،

I am a revolutionary who has dedicated my life to real peaceful revolutions, not to fake political revolutions.

أَدْعُو النَّاسَ إِلَى ثَوْرَةِ أَفْكَارٍ وَأَخْلَاقٍ وَآدَابٍ وَأَدِيَانٍ،

I invite people to a revolution in ideas, morals, manners and religion.

It has previously been said that Amin Ar-Rayhani hopes that the revolution will proceed peacefully, without political intrigue in it. Because if the revolution is based on the interests of each party, then the bad history will repeat itself, the things that were previously the reason for the revolution will be repeated. His revolution was based on a new idea, morals, manners and religion. If the four are not separated, then a peaceful revolution will materialize.

أَقُولُ وَحَقًّا مَا أَقُولُ: إِنْ إِصْلَاحَ الشَّرْقِ وَالشَّرْقِيِّيْنَ يَتَوَقَّفُ عَلَى مُقَدَّمَتَيْنِ جَوْهَرِيَّتَيْنِ بِدُونِهِمَا تَظَلُّ نَهْضَاتُنَا مُنَاهِضَاتٌ غَايَتُهَا السِّيَادَةُ وَالْإِثْرَاءُ،

I say and I really say: Eastern reform and Eastern nations depend on two important premises, without which our renaissance will remain an opposition whose goal is supremacy and former sovereignty.

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إِنْ فِي تَصْفِيَةِ الدِّينِ وَفِي التَّفْرِيقِ بَيْنَهُ وَبَيْنَ السِّيَاسَةِ مُقَدِّمَتَيْنِ جَوْهَرِيَّتَيْنِ لِلْإِصْلَاحِ الْحَقِيقِيِّ الَّذِي يَبْتَدِئُ فِي وَفِيكَ أَيُّهَا الْقَارِئُ،
Purifying religion and distinguishing it from politics are two important premises for true reform that begins with you and me, dear reader.

أَصْلَحُوا الْحَيَاةَ فِي الْبَيْتِ وَفِي الْمُدَارِسِ وَفِي الْمَعَابِدِ تَصْلُحُ الْحُكُومَةُ،
Reforming life at home, at school, and in places of worship, reforming government,

هِيَ الَّتِي تَبْتَدِئُ فِي الْبَيْتِ، وَفِي الْحَرِيمِ، وَفِي الْمَدَارِسِ وَالْمَعَابِدِ.
The revolution starts from home, women, schools and places of worship.

لِيَصْلِحَ كُلُّ فَرْدٍ نَفْسَهُ فَيُصْلِحُ الْمَجْمُوعَ.
In order for each individual to improve himself, it will make an improvement as a whole.

Learning from France's history, uniting religion with politics is not a good thing. If politics has touched religion then there must be an interest in it that makes the essence of religious people disappear. Amin Ar-Rayhani also states that reform can be started from oneself and small places, then move towards a government that will make a change in its entirety, which is stated in the essay fragment below:

هِي الَّتِي تَنْشُرِ رَايَةِ الْعِلْمِ الصَّحِيحِ فِي مَعَاهِدِ التَّعْلِيمِ وَرَايَةِ الْحَقِّ فِي دَوَائِرِ الْحُكُومَةِ،
It is that which propagates the banner of authentic science in educational institutions and the banner of truth in government departments.

هِيَ الَّتِي نُفَادِيِّ مِنْ أَجْلِهَا بِأَرْوَاحِ أَحْرَارٍ لَا غَرْضَ لَهُمْ فِي تَعَشُّقِ الْحُرِّيَّةِ غَيْرُ تَعْمِيمِ نُعَمَائِهَا بَيْنَ الشُّعُوبِ.
For that we run away with free souls who have no goal in worshiping freedom other than spreading happiness among people.

That a peaceful revolution will lead us to an original world of education and government that is far from tyranny. Finally freedom is in the grip and it is at that moment that happiness is spread to all the people who hope for freedom. Although it is certain that in the midst of this revolution, there are people who are still crazy about power and are trying to get it by any means, the power that is said is not just government power but also religious power.

أَمَّا هَذِهِ الثَّوْرَاتُ السِّيَاسِيَّةُ الَّتِي يُضْرَمُ نَارَهَا أَصْحَابَ الْأَطْمَاعِ وَالسِّيَادَةِ وَيَشُنُّ غَارَاتِهَا ذَوُو الزَّعَامَةِ الدِّينِيَّةِ ؛ فَلَا خَيْرَ فِيهَا لِأَحَدٍ مِنَ النَّاسِ.
As for this political revolution, it was ignited by those with greed and sovereignty, and attacks by those with religious power; It's of no use to any people.

الثَّوْرَةُ الْحَقِيقِيَّةُ، أَوْ بِالْحَرِّيِّ الْاِنْقِلَابُ الْعَظِيمُ هُوَ الَّذِي يُسَاعِدُ فِي اِرْتِقَاءِ الْأَشْيَاءِ وَالْحَيَاةِ مِمَّا هِيَ إِلَى مَا يَنْبَغِي أَنْتَكُونَ.
The real revolution, or rather the great revolution, is that which helps to elevate things and life from what they are to what they should be.

مِثْلُ هَذَا الْاِنْقِلَابِ يُصْلِحُ حَالَ التُّرْكِ وَيُصْلِحُ حَالَ الْعَرَبِ، بَلْ يُصْلِحُ الشَّرْقَ كُلَّهُ وَالشَّرْقِيِّينَ.

Such a coup would reform the condition of Türkiye and the condition of the Arab nation. Instead, it reformed the entire Eastern world and Eastern nations.

The true meaning of revolution for Amin Ar-Rayhani is how a country, its people and also its government can help elevate things and even life from what it is to what it should be. Like the example of education discussed by Amin Ar-Rayhani, education in a country should be formed as much as possible, not just to provide knowledge, but also with all the facilities. Amin Ar-Rayhani also reveales that revolutions come from small things, such as education and especially from oneself; the encouragement of change from oneself is very important in a revolution, because if there is no encouragement, then there will be no further movement to advance changes that have been announced.

5. Conclusion

The two essays are in line with the theory of the Conspirational Coup de'Etat, namely the planned employment of a small elite who are disfellowshipped by oligarchic and sectarian ideology. This theory means the expression of small people to the elite (government), and the example that Chalmers Johnson describes from this theory is one of the phenomena of the Nasser movement in Egypt, and the most visible similarity of Amin Ar-Rayhani and Nasser is in terms of nationality; both are the same -Equally Middle Eastern. Having the same thoughts of nationalism makes both of them fight for the same revolution for the same destiny; both of them have been colonized by France. Therefore, the meaning of revolution expressed by Amin Ar-Rayhani is an expression from small parties to large parties in the hope that this expression can make a change.

With the same theory, this does not make the type of essay the same. The types of essays of the two are different, the first essay is included in the type of argumentation essay because it contains a criticism of Carlyle which he includes as a spice of argumentation with his sharp sentences. Meanwhile, the second essay can be said to be more of a narrative, because in it he describes it sequentially, mentions his identity, then his thoughts, and examples of his thoughts.

Amin Ar-Rayhani succeeds in expressing the meaning of revolution in his two essays, because according to the researchers both of his essays are written in a clear, firm and easy to understand manner, without any double meanings in them, as if Amin Ar-Rayhani wants to explain the meaning of revolution, he would immediately state *ats -tsauratu hiya* as a "revolution". This is very important for the readers of his essays, because readers are of a general nature. Writing in a straightforward manner has become a necessity so that the intent of his essays can be well received. The revolution seems heavy and difficult, but Amin Ar-Rayhani is able to package the revolution in simple writing and still with beauty in it as a literary work.

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UNHEARD VOICES: THE LOCATION OF WOMEN AS *OTHERNESS* IN JEAN RHYS'S *WIDE SARGASSO SEA*

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Abstract

Jean Rhys's *Wide Sargasso Sea* (1966) is a postcolonial story in which Antoinette, the Creole lady, is portrayed as the crazy woman in the attic. Thus, it is possible to see why Antoinette as a protagonist misses her identity and how madness works in a colonial and patriarchal culture by examining the connections between race and gender in Rhys' novel in light of Ania Loomba's ideas about colonialism and postcolonialism and linking it to psychoanalytic feminism with Julia Kristeva's *notion of the abject*. Race and gender are employed as metaphors for one another and to dehumanize *the other* among us, driving it insane. Postcolonial critics have debated Antoinette's *otherness* as a result of colonial rule; whereas, feminist theorists have frequently emphasized the patriarchal aspect of society and the connection between madness and the mother-daughter relationships of the novel. This study focuses on otherness and lunacy, which contains not only colonizer-colonized, male-female, and mother-daughter connections but also self-repression in a patriarchal and colonial culture, leading to Antoinette's alienation and loss of identity. Overall, black women as being enslaved are picturized as ugly, something without an owner.

Keywords: *alienation; female suppression; lunacy, madness; patriarchy*

1. Introduction

Rhys classifies the *Wide Sargasso Sea* (1966) into three sections. The first and second sections are set in the British West Indies: while, the third takes place in England. The first section is spoken by Antoinette, who recalls her youth in Jamaica as being repleted with racial tension. Antoinette and Mr. Rochester narrate the second half. Mr. Rochester and Antoinette's marriage takes place in this section of the novel, and both characters reveal their affection for one another. The third portion is primarily narrated by Antoinette in England, where she is imprisoned in Mr. Rochester's attic. The tale concludes with Antoinette jumping to her death in a dream. Although Rhys never names Mr. Rochester, the reader familiar with Jane Eyre thinks he is Bronte's, Mr. Rochester. Rhys also changes the name of Bertha, the female character in Jane Eyre, to Antoinette.

After the slaves are freed, Antoinette is then a white Creole woman living in nineteenth-century, British-owned Jamaica. She and her mother represented the island's white minority and are disliked by black Jamaicans according to their family's history as slave owners. Antoinette's family has been mocked and tortured by the people around them since

she is a toddler. They disliked us and referred to us as *white cockroaches*. "She may be a Creole of full English blood, yet they are neither English nor European. Thus, Antoinette and her mother were *white niggers*, who belonged neither to Jamaican nor English culture but were stuck in the middle: "And I've heard English ladies call us white niggers (Rhys, 1966: 39)."

Antoinette's role is nearly as bad as that of the traditionally colonized. She is not just the "other" to black Jamaicans but also to white English, and her uncertain status as a white Creole in Jamaica becomes her personal sorrow (None of you understand about us, "I thought"). In addition, she is a Creole woman. *In Colonialism/ Postcolonialism*, Loomba (1998: 159-161)) outlines how race and gender serve as metaphors and pictures for one another in the colonial arena: In short, lower races denoted the female type of the human species, and females the lower race of gender. Loomba illustrates how, in colonial textbooks (and therefore in popular opinion), non-Europeans and women were portrayed as either weak, childish, and in need of guidance, or sexually abnormal, emotional, wild, and beyond society.

Furthermore, Loomba emphasizes how the connection between women's enslavement and colonial subjects readily excludes the issue of colored women since the colonial subject is defined as male and the female as white. As a result, colored women who suffer from both racial and gendered forms of oppression concurrently (Loomba,1998: 163) are forgotten, as is Antoinette. Despite her white skin, others do not perceive her as European or Western, and she is of a lower race and gender. Antoinette is obliged to construct her identity and become a member of the symbolic order in this neglected category, and she finally fails in her efforts.

As a result, Antoinette distances herself from Mr. Rochester. Loomba explains how the concept of *the other woman* frequently conveyed colonial ideas of flawless feminine behaviors and of the Western male caring for and protecting the local woman. Although Antoinette wants to think that Rochester will save her from her misery, Mr. Rochester is unable to see this and remains unmoved: "You're safe, I'd say." She'd appreciated being assured, "You're secure." [...] "I had very little affection for her; she was a stranger to me, a stranger who didn't think or feel the same way I did" (Rhys, 1966: 55). As a result, as Mr. Rochester discovers his isolation and lack of capacity to genuinely comprehend and own this Creole woman; he begins to choke her individuality by failing to capture the secrets and magic within Antoinette and her homeland.

Antoinette, Mr. Rochester, and Grace Poole all perform as protagonists throughout *Wide Sargasso Sea*, as contrasted to Jane Eyre's first-person narrative, giving readers the chance to understand the problematic reality from three separate points of view. As a result, while conveying the history of the other, Rhys effectively moves between several points of view instead of focusing on just one, which increases the readers' knowledge of the previously neglected and newly centered side. Even though the reality is that, the tale retold in *Wide Sargasso Sea* appears to be a depressing romantic story of a Creole woman who goes insane due to her beloved in her marriage to an English man, several crucial cultural and political orientalist attitudes towards Creole people, Europe's substitute, and the ability to be "other" are denoted through a close postcolonial reading of the novel. *Orientalism*, in its formulation, is said to be essentially a technique of identifying and locating Europe's others. As a result, the other version of the tale of *the othered* will be analyzed from a post-colonialist perspective through the representations of the characters, particularly Mr. Rochester, in the context of this study. His orientalist and "othering" attitudes toward

Antoinette and the Creole way of life in the Caribbean, as well as Antoinette's corresponding critical identity concerns, will be examined in the context of this postcolonial interpretation of *Wide Sargasso Sea*.

According to Fanon's *The Wretched of the Earth*, throughout history, Europe's colonized power reduced the histories of the colonized nations, classifying those histories as pre-civilized void space, and from then on, the history and culture of the related nation were marked by the arrival of the European colonizers through their imposed educational systems (1961: 43). A nation's history is nothing more than the colonizer imposing a new, limited identity on the colonial people. As a result, as a white superior Englishman tries to force a new, more English name on Antoinette, he also imposes an identity, a constructed past, and a culture on her, pushing her deeper into insanity, the only place where she could find peace, away from the dominant oppressors. However, it is difficult not to agree with Spivak that, when Rhys relates the narrative of the silenced *other* Creole lady in the Wide Sargasso Sea, even with her post-colonialist viewpoint, she fails to resist othering the black population in the West Indies. She has the same problem with her representation of black characters, seeing them as undifferentiated groups with no individual characteristics. Absolutely all of the novel's ex-slaves or salaried servants are presented as revengeful, devilish, and wicked figures of corruption with almost no good ambition. The minds of the readers, even Christophine, Antoinette's loving black counselor, generate suspicion owing to her commitment to Obeah and her partial misuse of Antoinette's mental tension. As a result, even when Jean Rhys responds with a new narrative from the perspective of the oppressed Creole people, she *others* them. The socioeconomic position of Creole society is another aspect that is essential to the story in identifying Antoinette's in-betweenness in between the more inferior black community and the much "superior" white English society. The social despair that Antoinette and, of course, other Creole characters experience in the novel derives from her mixed racial background, which is named by Bhabha (1994) *hybridity*, and the effect of this hybrid culture appears as in-betweenness.

The Creole culture into which Antoinette is born is no exception to Bhabha's described cultural hybridization. She is divorced from the "superior" context culture since she does not belong to the dominant common English culture in the West Indies. She does not belong to the perceived inferior black community, a culture that she and her mother Annette regularly dislike and mock in the novel. This feature of Antoinette's hybrid culture forces her to experience all of the pains of in-betweenness. However, a new detached Creole style of life grows that does not fit well into either mainstream white or black society. Antoinette's mixed race might be listed as the main cause of her inability to come to terms with her identity, which is typically presented as unclear. Antoinette's feminine position also hides her realization of a strong identity. Throughout the novel, the public refers to the character of Antoinette as Annette's daughter, Mrs. Rochester's wife, or Bertha, a name and identity completely imposed on her by her husband. Antoinette is unable to achieve balance with her own self due to the identities forced on her by other power holders. Antoinette's in-betweenness and placelessness are central to her identity issue.

In addition to Antoinette's identity crisis, her sexuality is also worth mentioning. Black women are typically associated with sexual freedom in literature. Thus, Antoinette is presented as a female character who, like those black people, has a desire for sexual freedom, which is a literal reflection of her mixed race, which is why the focal point of this work addresses issues of colonial authority, oppression, subordination, lunacy, and identity. This novel may be viewed as both feminist and postcolonial literature. Mr. Rochester's

marriage to Antoinette might be viewed as oppressive, as a husband seeking to rule his wife. He treats Antoinette like a colonial object, confusing her identity. Antoinette and Mr. Rochester's marriage never approaches a joyful state. Mr. Rochester and Antoinette struggle to comprehend each other since they come from different cultures, and their relationship is dominated by Mr. Rochester. Their marriage exemplifies how men use their power and control to exclude and oppress women. Mr. Rochester attempts to assert his dominance over Antoinette. Mr. Rochester's dominance and power are clearly based on patriarchal and colonial ideology, making him a double colonizer. So, let us talk about how Mr. Rochester, with his patriarchal and colonial ideals, handles Antoinette and her family and becomes the source of their relationship problems. The central subject of this study is how patriarchal authority and colonial oppression are represented in the novel, particularly in Mr. Rochester and Antoinette's marriage.

2. Literature Review

Postcolonial studies are significant in the critical examination of history, culture, and literature. These types of debates are unique to England's, Spain's, France's, and other empire European powers' old colonies. The research focuses on developing countries in Africa, Asia, and the Caribbean islands. John McLeod's work may be chosen because he offers an explanation of colonization and then goes on to discuss the reasons and consequences of it, which lead to post-colonization. To avoid ambiguity in terminology, either post-colonialism with a hyphen or postcolonialism as one word is important in the study. Post-colonialism with a hyphen alludes to a historical periodization of the literary world, but postcolonialism as a single word refers to postcolonialism in terms of various types of representations, reading practices, and values (McLeod, 2000: 5). Because this study is about broad representations of critical values, the term postcolonialism is presented as a single word. The purpose of this chapter is to provide an overview of colonialism and postcolonialism, as well as their expressions and impacts in Europe, Asia, and Africa. It is also intended to educate readers about the key terms of postcolonial literature.

It cannot be defined in a narrow manner since the concept may be seen from many different perspectives. Postcolonialism, according to Smith (1996: 291-292) and certain authors, maybe a sign of freedom for all new nations. Meanwhile, for neo-Marxists and other opponents, postcolonialism demonstrates the true impact of future fantasies. This is a fight among these organizations, and there are currently continuing arguments over whether additional postcolonial thought should be included. Postcolonialism, in any situation, demonstrates how the past informs the present and, therefore, portrays colonialism in both old and new forms. Bhabha's concept from *The Location of Culture* provides a very clear explanation from an optimistic viewpoint: Postcolonial ideas develop from Third World colonial experience and minority speech inside the geographical boundaries of East and West, North and South. They participate in modernity's ideological discourses, which seek to offer a hegemonic natural state to the marginalization and varied, often disadvantaged, histories of nations, races, groups, and peoples (Bhabha, 1994: 171). The focus here is on Bhabha's perspective on postcolonialism, with a specific section later in his detailed discussion. He used terms like "third world" and "geopolitical division" of a country. Post colonialism shapes political divisions, social histories, and cultural issues in this way.

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3. Research Method

The preparation of this paper has entailed close reading and a hybrid approach to critical accurate analysis of the novel by Rhys's *Wide Sargasso Sea*. The main themes address power discrepancies in the context of a white patriarchal society, especially class, race, and sex. By means of in-depth analysis, we demonstrate the significance of underrepresented voices and how they are often misread in a white male-dominated society. This recognition leads to more profound understanding of what Rhys wishes to convey and the valuable impact of their writing on society. Bhabha (1994) and Kristeva's concepts (1982) are taken into consideration in analyzing the novel.

4. Results and Discussion

While Mr. Rochester is disturbed by Antoinette's free sexuality and openness (disgust was rising in me like sickness), he allows himself to commit adultery by sleeping with someone other than his wife (Rhys, 1966: 80). Mr. Rochester believes that Antoinette will defend Victorian morals, while he will not. As a male in a patriarchal culture, he allows himself to be unfaithful and attend to his sexual demands while refusing women the same freedom. Mr. Rochester uses his colonial power and native Amelie for his oral sex performances, knowing full well that his actions would harm Antoinette. "I had not one moment of remorse," Mr. Rochester said of his actions, "Nor was I anxious to know what was happening behind the thin partition that divided us from my wife's bedroom (Rhys, 1966: 89)." According to Jackson and Jones, having sexual interactions with indigenous people is also a means for invaders to demonstrate their dominance and the patriarchy's authority (Jackson & Jones, 1998: 100–106).

Women's postcolonial experiences vary because of the complex relationships between characteristics such as race, gender, class, and culture. As a result, postcolonial feminist theory provides colonized women with a real voice to express their story. This theory also investigates the history and battles of combination women against patriarchy, racism, and sexism, with a focus on how sexuality and lunacy have been depicted in many colonial works in the past. It is critical to emphasize that researching crucial issues such as cultural identification, hybridity, and creolization gives a better understanding of how these women experience various oppressions in order to develop a distinct sense of identity, particularly a cultural one. Throughout history, various kinds of colonialism and patriarchal dominance have banished women and colonized subjects to the status of "other." As a result, they both have direct experience of injustice and repression.

Because of its association with colonialism, the term *postcolonial women* has proven to be problematic. Some thinkers consider it to be a type of oppression. For some, racism and sexism are interchangeable, resulting in a conflation of the image of postcolonial women in the context of *feminism and colonialism*. Relatively, Spivak's C*an the Subaltern Speak?* (1998) is regarded as one of the most important writings in postcolonial feminist theory. She introduced the term *subaltern*, which refers to a person who is marginalized and oppressed, particularly women. Women are frequently depicted as playing secondary roles to the larger males who drive the story forward. They only play a supporting role in the middle of the action (Patki & Dodal, 2020: 371). Women in historically colonial cultures were eventually colonized twice by empire and patriarchal ideas.

Because the purpose of this article is to examine Antoinette and Mr. Rochester's marriage, it will attempt to expose the central theoretical concepts of postcolonial feminist theory as well as identify patriarchal tendencies by highlighting events and scenes in which

Mr. Rochester exercises power and dominance in his marriage. The article will mostly focus on Mr. Rochester's acts and behaviors in key moments and events to show how elements of postcolonial feminist theory are applied to Antoinette and Mr. Rochester's marriage. When examining literature, feminist theorists pay close attention to how characters are depicted in literary texts. They investigate how men and women are positioned in a patriarchal culture ruled by males. They also emphasize the power disparity between men and women, in which males are dominating and females are slaves.

Postcolonial and feminist ideas are concerned with how women and men are portrayed in colonized and western societies. McLeod states that feminism and postcolonialism share the shared purpose of opposing systems of oppression since they are both concerned with power, inequality, and women's oppression (McLeod: 2000, 174). It is made successful by the postcolonial feminist viewpoint which demonstrates how characters such as Antoinette and Mr. Rochester are positioned as a woman and a man in their marriage.

The term *patriarchy* is an important idea in postcolonial feminist thought. The phrase refers to those systems—political, material, and imaginative—which invest authority in males and exclude women. While the term can refer to a number of different social structures, patriarchy refers to a social structure in which the male is the dominant figure in a social organization. In this system, the man in the home realm can physically or mentally control women. Women are isolated and enslaved by a patriarchal society. When discussing the idea of women's enslavement, feminist critics use the word *patriarchy*. While patriarchy is associated with feminism and feminist ideas, McLeod (2000, 173) defines it as male authority over women and how women are made to feel oppressed and inferior. In other words, patriarchy is a framework that aims to dominate and enslave women by denying them the ability to choose their own economic, sexual, mothering, and birthing decisions.

In *Women and Madness*, Chesler (1972) reveals that women shared common attitudes and ideas about why they display such symptoms. Women deny themselves what they truly desire in their lives. According to Chesler, women are not encouraged to pursue their passions while living under the dominion of men. "I'm twenty-one years old, and I'm supposed to stay silent and grin like a puppet," said one woman. I'm not a puppet. "I am a red-blooded human being with a trembling heart" (Chesler, 1972: 7). Women have been socialized to need and obey their males. Young women are encouraged to marry strong, powerful father figures and to carry out their responsibilities. Women are expected to serve and act as daughters, mothers, and wives in general, and those who do not conform to these duties are classified and deemed insane. Chesler contends that women are mentally conditioned and that this is a sort of oppression that exists in patriarchal societies.

Women, on the other hand, remain poor and lack the same privileges as men. They have no right to hold or retain assets or property. All their property and possessions become the husband's after marriage. Victorian women are expected to rely on their husbands and are discouraged from working outside the house. Their primary function is to be related beings, principally serving the male and the home (Hall & Rendell, 2000: 30).

Jackson and Jones observe how males wielded authority in colonial regions. While women in England and abroad were supposed to be true to their husbands, men utilized their authority to be with other women. Victorian Englishmen fulfilled their sexual desires in ways that were contrary to accepted Victorian morality. Being high on the social hierarchy, British males used their power and position to please themselves by having sexual encounters with natives of colonial regions (1998: 100). Furthermore, Mr. Rochester sees

Antoinette not merely as an uncultured other but also as an immoral one. When Antoinette uses Obeah on him, he believes that a respectable Englishman like him would be unaware of Obeah. Only someone like Antoinette has such experience. Mr. Rochester recognizes that Obeah can only belong to individuals who are native to the island. Antoinette's knowledge of Obeah, as well as her capacity to get and use it, classifies her as an immoral other.

Patriarchy is a social structure in which men are the dominant figures in social organizations. Under this system, the man in the home domain can physically or psychologically control women, isolating and enslaving them. It is a framework that aims to control and enslave women by preventing them from making their own economic, sexual, mothering, or childbirth decisions. As a result, it is an oppressive system aimed at undermining women's identities, capacities, and potentials. Women are perceived differently than males by patriarchal systems, and as a result, women are valued less than men, Sabri's (2011) *Conflicts in a Marriage: Antoinette and Mr. Rochester in Wide Sargasso Sea*. Moreover, economic dominance is regarded as one of the means by which males may economically rule women, despite having authority over women and women being subversive to patriarchy. In a patriarchal culture, women are regarded as inferior and lack freedom compared to men because they are inferior and lack independence. The male dominate, while the female are enslaved (Qian, 2018: 420). Women's struggle and oppression by patriarchy include all forms of male dominance and male power over women. It is simply characterized as a system in which the male member has complete power over everything and everyone.

Webster (1998) defines racism as the belief that race is the primary determinant of human traits and capacities and that racial differences produce an inherent superiority of a particular race. In terms of postcolonialism, postcolonial writers and theorists have raised concerns about race and racism. They generally associate race and racism with the colonized groups' colonial past. The race is historically situated and culturally maintained in a colonial world system. It represents the dividing line between multiple power relationships.

"Implicit allusions to non-white races identify Bertha as *Other* from Jane Eyre, and the novel may be considered to serve imperialist authority," writes Da Sousa Correa (2009). In Bertha's circumstances, these connections are evident in the novel's descriptions of her: her brother refers to her as the daughter of a Creole, and Rochester describes her as intemperate and unchaste. Bertha, despite her skin color, is disassociated from the white race since chastity is considered a traditionally white attribute. Meyer sees Bertha's mixed status as strange ambiguity of race that is intimately tied to her function as a representation of problems that threaten the novel's universe. The exchange of cultures is especially noticeable in the *Wide Sargasso Sea* from a racial viewpoint. "In *Wide Sargasso Sea*, the idea of racial mixing returns with a force as the obsessive symbol of colonial difference," writes the author. Antoinette's identity is heavily influenced by her Creole background. She is recognized as *the other* from the second phase of the novel, as when the white community closes ranks, she announces that we were not in their ranks, differentiating herself from the whole race by the use of pronouns. Throughout the work, Jane is considered an outsider; although she is white, she refers to herself as one of the anathematized races (Qian, 2018), implying connections with Rhys' character that urge readers to explore the reality that parallel lines never cross.

"I couldn't change the color of my skin", Rhys confirmed. As a result, Rhys felt like a foreigner in Dominica, but her emotions were heightened when she visited England, her home country, where West Indians were regarded as inferiors since they were a reminder of

a horrible history. Thus, Rhys' world was influenced by the ambiguity of being an insider or outsider in both the city, England, and the colony, the West Indies. In most of her works, Rhys expresses her displacement as a white Creole who is not accepted in either Dominica or England. She often expresses her desire for a nation or a place to call home.

Whereas Jane is only evaluated as inferior by other white people, Antoinette is viewed as *other* by both black and white communities, as evidenced by her turbulent relationship with Tia and, finally, Rochester's refusal of her, in which she appears as a victim not accepted by either black or white races and betrayed by Rochester's sexuality. Tia sums up the cultural condition in the Caribbean (or Rhys' understanding of it) by outlining its racial hierarchy. She is quoted as saying to Antoinette, "Old-time white people were nothing but white niggers today, and black niggers are better than white niggers" (Rhys, 1966: 21).

The implication that the position of old time white people has diminished can be linked to the debate, in which Hulme challenges Brathwaite's view that the relationship between Antoinette and Tia "is certainly not consistent with the historical record (Brathwaite, 1995: 49-50). "To deny that such a childhood connection could ever have occurred is likewise to seek to evaluate the novel's truth as history rather than to appreciate its imaginary position". Further to the unsuccessful cultural exchange regarding race, the relationship between the two girls is pertinent to social class, which reflects Rhys's private life, as in the colonial Caribbean, she belonged to the wealthy, but in England, she was working-class," and as such, her reading of Jane Eyre categories it as a power generation of its cultural and social ideology.

She is also rejected from the fortune-seeking English community due to her mother's Creole nationality. In truth, she has no home anywhere. In the West Indies, she is reviled and rejected by both the black and white communities. Because she is white, the black community does not accept her. At the same time, she does not fit into the world of whites, who regard mixed-race people as inferior to themselves. As a white Creole, Antoinette is a double outsider: a white nigger to Europeans and a white cockroach to blacks, as she explains to her husband in the novel:

> "a white cockroach. That's me. That's what they [the blacks] call all of us who were here before their own people in Africa sold them to the slave traders. And I've heard English women call us white niggers. So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all "(Rhys, 1966: 93).

These two sentences are significant in the novel because they capture the contradiction of the Creole experiencing double exile (Coartney, 2010: 6). While Antoinette is at once able to navigate between the black and white civilizations, she is also hated by both of them and is therefore obliged to perceive herself as "Other". She is neither English nor Caribbean enough for the Caribbean, thus she is exiled on both her island home and her mother's nation, with nowhere to properly belong. Adjarian (1995) in *Between and Beyond Boundaries in Wide Sargasso Sea* observes that Antoinette has an *inbetweenness* life. This sensation of *inbetweenness*, of not belonging to either society, is the fundamental thing driving Antoinette insane. The problematic character of the white Creole is highlighted early in the narrative by Antoinette's explanation of her lonely, isolated existence: " They say when danger comes, close ranks, so did the white people. But we were not among them" (Rhys, 1966: 15). This beginning provides the reader with a strong sense of belonging, which is reflected in Rhys's own life and, by extension, in Antoinette's.

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Antoinette's attempts to break free from her misplaced status as the *Other* and establish herself inside one ethnic group are often unsuccessful. Antoinette has been thirsty for social approval since childhood, and she seeks to fit herself into the position of a Caribbean native first. In her effort at friendship with a dark-skinned youngster named Tia, she strives to embrace black qualities. Antoinette wears Tia's dirty, ripped dress after the two girls go swimming and Tia steals Antoinette's outfit while leaving her own behind. By trading garments, Antoinette symbolically becomes Tia, or Tia's twin, in the words of Mary Lou Emery. This garment represents Antoinette's unconscious longing to be black like Tia.

Another important connection is that of Antoinette and Christophine, a black house servant, which reveals the former's ambiguous attitude about blacks. Christophine is the only person Antoinette has ever known who is warm, secure, and gorgeous. As Antoinette experiences her mother's rejection, she behaves as a type of replacement for her. Despite being a servant, Christophine is self-sufficient, resistant, and shamelessly frank. Sandra Drake argues that Christophine symbolizes a paradigm of female freedom and self-defiance for Antoinette. Eventually, Antoinette sees Christophine as a black devil from hell an ignorant, stubborn old African woman (Rhys, 1966: 93), rather than the embodiment of kindness and love she once was. Since she practices obeah, a black Caribbean magic, Christophine is always viewed as an outsider, a mysterious lady who inspires terror and wonder in both black and white people. The bonds that bind Antoinette and Christophine appear to be threatened by Antoinette's determination to escape from a world [blacks] thought to be unfriendly.

The issue of identity in the novel, which will be addressed later in this section, is strongly intertwined with the Caribbean islands' settlement and colonial history. Different cultural identities can be found in various geographical locations. As a result, the Caribbean cultural identity is not unified and fixed in a single history, as evidenced by the cultural differences found on different islands. In this sense, culture is a source of identity, accompanied by thorough intellectual and moral codes that run counter to the liberality associated with relatively liberal philosophies like multiculturalism and hybridity. Because of colonialism, all cultures are interconnected; none is single and pure but rather hybrid, heterogeneous, and highly differentiated. Jean Rhys, a twentieth-century Caribbean writer, was particularly concerned with the issues of cultural exile and a fragile sense of one's own identity. As a white Creole writer living in England, Rhys attempts to depict the ambiguity of being stuck between two cultures and unable to completely connect with either. Jean Rhys was born on the Caribbean Island of Dominica to a Welsh father and a Creole (white West Indian) mother. He was white but not English, West Indian but not black. Her sense of belonging to the West Indies was strongly intertwined with her consciousness of being a member of another culture. Thus, Rhys' reality was influenced by the ambiguity of being an insider and an outsider in both the city and the colony, the West Indies, leading to her experience of exile and otherness. During this period, natives and colonized peoples were viewed as "others," while the English were viewed as masters (Ashcroft, Griffiths, Tiffin, 1998: 45). Mr. Rochester identifies Antoinette as a colonial other, he regards her as uncultured, narrow-minded, and ignorant. When the two are discussing his beloved nation, England, in one moment, Mr. Rochester observes that Antoinette is unable to describe or provide any actual information about England. "She was undecided, uncertain about facts—any facts—and hardly able to believe she was the pale, silent creature I had married" (Rhys, 1966: 54).

Mr. Rochester controls Antoinette's riches, oppresses her by impersonating her, and calls her insane. In terms of her racial history, he sees her as a colonial other who is "part of the island" (Olaussen, 1992: 110). Mr. Rochester sees Antoinette as Creole rather than English. He perceives Antoinette as having ideals and conduct that are completely contradictory to his morals and convictions. Antoinette is also not seen as intellectual or polite. Thus, Antoinette is suffering from the harmful effects of both patriarchy and colonialism.

Tia, according to A. Smith, can be understood in the scene of trading clothes as a picture of possible healing for Antoinette's sense of fragmentation. Yet, the doubling indicates disturbance rather than completion, as Tia is part of the black mob that burns down Coulibri, Antoinette's family estate:

> Then, not so far off, I saw Tia and her mother and I ran to her, for she was all that was left of my life as it had been. We had eaten the same food, slept side by side, bathed in the same river. As I ran, I thought, I will live with Tia and I will be like her. Not to leave Coulibri. Not to go. When I was close I saw the jagged stone in her hand but I didn't see her throw it. I did not feel it either, only something wet, running down my face. I looked at her and I saw her face crumple up as she began to cry. We stared at each other, blood on my face, tears on hers. It was as if I saw myself. Like in a looking glass (Rhys, 1966: 38).

Antoinette wishes to be welcomed by the islanders and is unwilling to say goodbye to her life in Coulibri, despite the fact that the inhabitants are hostile to her. The island is all she knows, and she is desperate to identify with it via Tia since she believes they have had the same oppressive experience because of their race. She wants to be a part of something, so she hangs on to the notion of becoming like Tia. This longing is most obvious when Antoinette looks directly at Tia, as if she is staring into a mirror. Tia transforms into a mirror, reflecting Antoinette's identity. According to Pugh (2010), the image of the looking glass or mirror is significant because it symbolizes Antoinette's quest to find her *other* self—her identity. Her inability to reach the other side of the mirror represents her inability to locate and grasp that other self. Of course, Antoinette's beliefs are destroyed when Tia throws the stone at her face, or rather, at what she represents: the despised slave-owning class, shattering the mirror image and forcing Antoinette to realize she does not belong and is not like Tia. The truth is that racial lines have been established: Antoinette is white, whereas Tia is black. Tia is the colonized, whereas Antoinette is the colonizer. With this in mind, it is through her interactions with Tia that Antoinette realizes how out of place she is among Jamaica's black people and how fruitless her desire to become one of them actually is.

Another important aspect of Antoinette's loss of identity is her mother's rejection of her as a youngster. Antoinette's connection with her mother is one without any communication or understanding, yet Antoinette ironically follows in her mother's footsteps by marrying an Englishman, leaving the island, and falling to madness. Annette does not have a warm relationship with her daughter, preferring to focus on Pierre, her mentally challenged son. Antoinette considers her mother's personality: "I hated this frown and once I touched her forehead trying to smooth it. But she pushed me away, not roughly but calmly, coldly, without a word, as if she decides once and for all that I was useless to her" (Rhys, 1966: 17). As Antoinette's mother becomes sick, she travels to see her and is once again turned away: "Why you bring the child [Antoinette] to make trouble, trouble, trouble?

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Trouble enough with that" (Rhys, 1966: 40). Antoinette believes her mother is embarrassed by her integration into the black Caribbean. The island people's hatred for the family and the family's financial collapse as a result of emancipation force Annette to see the effect of that hatred and financial sorrow in Antoinette:

> Then there was that day when she saw I was growing up like a white nigger and she was ashamed of me, it was after that day that everything changed. Yes, it was my fault, it was my fault that she started to plan and work in a frenzy, in a fever to change our lives. Then people came to see us again and though I hated them and was afraid of their cool, teasing eyes, I learned to hide it (Rhys, 1966: 109).

Race, gender, rejection by society, hatred of those around her, and a lack of prenatal care are all causes that lead to Antoinette's identity loss. The black community, however, sets fire to the estate at Coulibri, bringing her identity crisis to a head. When Antoinette tries to run towards her friend Tia, hoping to feel secure and comfortable with her, Tia throws a stone at her, leaving Antoinette in an ambiguous situation about her identity and whether she belongs to Tia or Coulibri, where she can feel safe. Then she realizes she does not have anything left for her. She states:

> The house was burning, the yellow-red sky was like sunset and I knew that I would never see Coulibri again. Nothing would be left, the golden ferns and the silver ferns, the orchids, the ginger lilies and the roses, the rocking-chairs and the blue sofa, the jasmine and the honeysuckle, and the picture of the Miller’s Daughter (Rhys, 1966: 27).

As a result, her identity has been seized because she has lost the only place where she feels at comfortable.

Madness is a common human experience. The Madness of life and the absurdity of circumstances may cause problems for people with fragile psyches. Acrimony, as reaction to the world's insanity, may be viewed as a globe of Insanity. Olaussen (1992), a feminist critic, is also interested in madness, notably Antoinette's. According to Olaussen, when writing about Bertha, the monster, in Jane Eyre, Rhys did not wish to convey Bertha's insanity separately. Rhys sought to place her portrayal of a mad woman within the context of Charlotte Bronte's literary tradition of a mad woman. Mr. Rochester predicts an English Victorian woman when he marries Antoinette (Olaussen, 1992: 60). Mr. Rochester quickly realizes that Antoinette is not acting as a lady should, having weird habit. When the two are debating Daniel Cosway's letters, Antoinette attempts to justify her mother and explain Annette's struggle, but Mr. Rochester does not want to hear or even believe her. Antoinette feels angered over Daniel Cosway's accusations and Mr. Rochester's refusal to believe her. She shouts, breaks out, and throws a bottle of wine at Mr. Rochester. "Then she cursed my eyes, my mouth, every member of my body, and it was like a dream in the large unfurnished room with the candles flickering and this red-eyed wild-haired stranger who was my wife shouting obscenities at me" (Rhys, 1966: 95). Antoinette passionately tries to persuade Mr. Rochester that Daniel Cosways' claims are false and that her mother has been oppressed and excluded for many years. Mr. Rochester, on the other hand, believes Antoinette is being unreasonable and understands her insanity and anger as madness, which she inherited from her mother. Chesler believes that in a patriarchal society, males regard both physical and

verbal attacks on women as a clear example of insanity. Men leave women who express physical and verbal anger as crazy and unfeminine (Chesler, 1972: 45).

Olaussen contends that Antoinette's need for sex, display of sexual feelings, and desire for sex all play a role in labeling Antoinette morally insane (1992: 60). When it comes to her sexuality, Antoinette, according to Mr. Rochester, does not act or behave like an English lady.

Furthermore, Daniel Cosway's claim about Antoinette's sexuality is used to justify portraying Antoinette as morally insane. Mr. Rochester is now certain that Antoinette is unfaithful to him. Again, Mr. Rochester believes he has no influence over Antoinette's actions. While he believes he can manage his emotions as he learns to repress them, he believes he cannot control Antoinette's sexual urges or sexual deviancy. Mr. Rochester, furious that Antoinette has sexual contact with Sandy and is unable to control her, ignores Antoinette and spends the night with Amelie, one of the live-in housemaids.

Some critics say that while Mr. Rochester attempts to teach Antoinette, she refuses to grow up. According to Savory, declining to be cultivated meant that one was condemned to exist in loneliness (Savory, 2009: 151). Mr. Rochester realizes that Antoinette cannot be developed and attempts to keep her away. "She is one of them. I, too, can wait for the day when she will be void, locked away" (Rhys: 112). We see in Jane Eyre that Mr. Rochester keeps her away by shutting her up in his English home. While this is not the only reason he isolates her from society, it is what he chooses to do in order to control and manage her insanity. According to Olinder (1984: 156), many Europeans believed that locking up insane individuals was a civilized way of managing and dealing with Caribbean people who showed indications of insanity. Madness and how it is understood in patriarchal culture are also represented in Antoinette and Mr. Rochester's marriage. Antoinette grows upset as she and Mr. Rochester discuss Daniel Cosway's claims. Mr. Rochester perceives Antoinette's hatred and anger as madness traits inherited from her mother, Annette. Mr. Rochester also describes Antoinette as morally insane. Again, Daniel Cosway's charges of Antoinette's immorality, desire for sex, and sexual conduct in the bedroom lead Mr. Rochester to believe she is insane.

It is important to emphasize that Rhys questions the concept that Antoinette and her mother are insane. What the "English" define as insane is, in Rhys' story, a reaction to being abused and rejected. Annette is hated by the islanders for being a Creole and the wife of a former slave owner. She observes the blacks burning down her estate and loses hope as her only son dies in the fire. This drives Annette insane, and Mr. Mason abandons her in the care of caregivers who torture her. Annette's insanity is explained by Christophine: "They drive her to it…They tell her she is mad, they act like she is mad" (Rhys, 1966: 129). Annette's insanity, according to Christophine, is imposed from without. She becomes enraged as a result of her loss and societal pressure. Similarly, Antoinette only becomes angry when Rochester mistreats her and locks her up in the attic after understanding how strange and non-English she is. This counters what Rochester asserts in Jane Eyre that Bertha Mason is insane; that she came of a mad family; fools and psychos through three generations. In Jane Eyre, Rochester is provided with the authority, as an Englishman, to declare Bertha insane and make it so. Rhys emphasizes the anonymity of the act by paralleling Antoinette's forced insanity to Annette's imposed insanity.

Rhys connects the exotic nature of the environment to Antoinette's sexual development, in addition to her comprehension and comfort with the island. In contrast to his European civilized surroundings, Antoinette's sexuality is too much for Rochester. This is

another aspect of her personality that Rochester perceives as non-English. In a talk with Christophine, he demonstrates this:

> Do you think that I don't know? She thirsts for anyone-not for me. She'll loosen her black hair, and laugh and coax and flatter (a mad girl-she'll not care who she's loving). She'll moan and cry and give herself as no sane woman would-or could. Or could (Rhys, 1966: 135-36).

Rochester lowers Antoinette's personality to that of a woman possessed by uncontrolled sexual desire and laughter. According to Rochester, these are symptoms of insanity. Rochester continually doubts Antoinette's commitment since she is strong and open about her sexuality. For him, Antoinette operates outside the framework of rules from the Victorian era that deem sexuality one of the chief symptoms of moral insanity in women. Ciolkowski (1997: 99) reconfirmed that Antoinette is deemed mad, unsuited for English domestic bliss not because of the psychological disorder from which she might be suffering but because of the appetites and excesses she so liberally exhibits. Antoinette appears to be a victim of the English imperial system, which characterizes colonial women as intemperate and unchaste, words Rochester used to describe Bertha in Jane Eyre. As a result, Antoinette's lack of control proves her *otherness* in Rochester's eyes. This reminds him of Amelie, a black servant whose lack of moral restraint permits her to have a sexual relationship with Rochester. Yet, Rhys highlights the folly of the English hierarchy by weakening Rochester's moral and cultural superiority by sleeping with a black servant.

5. Conclusion

The study examines *Wide Sargasso Sea*'s formulation of race and gender in the light of a feminist postcolonial studies discussion about the portrayal of racial *otherness*. On the one hand, critics such as Parry (2004) argues that we must reclaim historically suppressed knowledge and establish the subaltern's speaking position. The novel explores the contradiction between silence and voice, criticizing the Western idea that the speaker is always in authority. In the novel, silences become a style of speaking insofar as they are studied in terms of their effects rather than just as the results of an oppressive authority. Bertha's, or earlier Antoinette's, insanity is directly tied to the double and even triple oppression she faces as a woman from patriarchy and as a Creole woman in the West Indies, the burden that sets her just in-between white English society and freshly liberated slaves. During her life, she is subjected to patriarchal repression from her apparently devoted husband, as well as harassment from white English society for not being of pure white blood and enslavement by recently freed slaves who were formerly laboring on their estates. These three things might be cited as the major causes of Antoinette's insanity, but their truthfulness is again called into question.

Rhys reminds us that blackness is not an innate identity but a rhetorical act by juxtaposing the stereotypes of black and white Creoles. Although Edward used clichés to imply similarities between his wife and the black subaltern, the African Creoles reject this neglect of the cultural, socioeconomic, and historical factors that define their identity. Rather than highlighting a shared identity with Antoinette because she is colored; Tia and later Amelie reject this essentializing step and dismiss any similarity by resorting to insults like white nigger and *white cockroach*. This reversion not only makes any easy identification difficult, allowing Antoinette to avoid her role in the history of slavery, but it also refutes the blood-based idea of racial identity founded in British racial classifications. Although white

Creoles are caught between a residual white bias and a hazy sense of guilt that leads them to develop a softer approach toward ex-Africans, black Creoles refuse to accept their distinctions from the former. Antoinette is therefore caught between two definitions of racial community while continuing to reject her family's role in the history of slavery.

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BEYOND DICHOTOMY WITH TAOIST VISIONIN LE GUIN'S *THE LEFT HAND OF DARKNESS*

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Abstract

The research set out to shed light on balancing awareness, a key Taoist concept that forms the basis of American science fiction author Ursula K. Le Guin's creative works. The balance in Le Guin's work represented the peaceful coexistence of conflicting forces. Le Guin applied Taoist ideas, such as the interdependence of two opposites and non-interference, to convey her concept of balance. *The Left Hand of Darkness* by Ursula K. Le Guin, published in 1969, served as the primary text for this qualitative study. In *The Left Hand of Darkness,* the concept of balance was built on transcending the binary split and forging peaceful connections between *I* and *the Other*. To reflect her Taoist understanding of the relationship between *I and the Other*, Le Guin created an androgynous universe in *The Left Hand of Darkness* and employed the concept of a journey to the alien territory. The results demonstrated that in Le Guin's make-believe world, the protagonists from two different cultural backgrounds completed their trip by bridging the mental division and acquiring Taoist wisdom. The *Yin-Yang* emblem and the reading of the ancient poem served as metaphors for the peaceful coexistence of dualistic opposites. By transcending dualistic opposites and recognizing a connection between *I* and *the other*, Le Guin's worldview, which drew inspiration from Taoism, achieved holistic success.

Keywords: *balance; dualistic oppossite; interdependence; Le Guin; non-interference; Taoism*

1. Introduction

Science Fiction (SF) is interweaving of scientific possibilities and human imagination. SF tends to be regarded as being escapist or extrapolative because it has no reference to reality. However, Le Guin argues that SF represents the reality of human beings with fictional worlds and becomes a medium for reaching the truth (Le Guin, 1969). She calls herself an explorer who finds Inner Lands and Outer Space (Le Guin, 1979: 30).

SF is a thought experiment that explores human behavior and understanding of certain issues without detracting the reader's attention to reality (Murphy, 2000). A thought experiment in literary works takes the notion of what would happen in a probable world under certain conditions and provide epistemic access to the features of the real world (Elgin, 2014: 222). SF tales is an extended version of a philosophical thought experiment (Schneider, 2016: 10). Thought experiments aim to present enlightenment by rationally answering or asking questions (Sorensen, 1992).

An American writer, Ursula K. Le Guin, conducts a thought experiment in SF. It offers an alternative to realistic fiction, using metaphors to understand *who we are* and *where we are now* (Freedman, 2008: 7; Walsh, 1995). The fictional settings of SF are a good way to explore issues that are important to humanity and particular human conditions.

Le Guin's humanity brings Taoist ideas to the fore. Taoism, an ancient Chinese philosophy dating back to Lao Tzu and Zhuang Tzu, aims to achieve harmony by balancing two opposites. The Tao Te Ching, a Taoist text, states that the Tao (Great Way) is the synthesis of Being and Non-being: "Things in this universe arise from existence, and existence arises from nothing" (Lao-Tzu, Chapter 40). Since there is no preference between Being and Non-being, the distinction between the opposites such as good versus bad or beauty versus ugliness becomes irrelevant (Oldstone-Moore, 2003). Le Guin brought this insight into her SF *The Left Hand of Darkness* (LHD).

Winner of the Hugo Award and Nebula SF Award, LHD is set on one of the galaxy planets. It has a galactic background but deals with human issues, that is "betrayal and loyalty" (Streitfeld, 2018: 85). In LHD Le Guin creates an androgynous world to convey a deep and relevant message that to see what it is to be human that goes beyond gender differences we need "a world other than our own world" (Scholes, 1975: 88). Androgynous societies test gender dichotomies, and empathy and communication create alternative human relationships based on humanity. According to Le Guin, she sought to create an inclusive, flexible, and unstructured society of people "to bring men and women together in a better balance" (2017: 104).

Le Guin talks about relationships with others through the eyes of a cross-cultural stranger. As the story revolves around her two main characters belonging to cultural backgrounds, LHD provides an ideal foundation for studying the nature of human relationships and empathy. Genry travels from Terran (Earth) to an androgynous planet called Gethen and is on a diplomatic mission to persuade Gethen to join the Galactic Federation. The story of Genly and the planetary Chancellor Estraven is a story of loyalty, distrust, and betrayal, but it is also a story of building relationships with others (beings) in an unknown world. Le Guin recognizes the Other through the humanity that accompanies the ever-expanding experience. In Le Guin's work, humanity is a broad system of thought that deals with the problem of accepting the Other (Hull, 1986). Le Guin's work explores humanity by interacting with the Other without prejudice.

An outline for research on the subject of "personal development that is open to human beings" can be found in Le Guin's fantastical universe (Wood, 1986: 183). The protagonists' many excursions on the world are parallel to their inner journey, which guides them to recognize their interdependence. Geographically, they migrate from one area of the planet to the other that is foreign to them, and psychologically, they depart from a traditional way of thinking by removing dichotomous divisions like I vs. the Other.

SF, according to Le Guin, serves as a conduit for discovering the truth about reality. The coexistence of I and the Other is the truth that Le Guin pursues. She focuses on the concept of balance in Taoist thought in this regard. This paper focuses on Le Guin's projection of her balance awareness in LHD in relation to Taoist philosophy. This study investigates the theories of two Taoist philosophers, Lao-Tzu and Chuang-Tzu, who deal with the harmonious interaction between opposed components, in order to gain a thorough knowledge of her Taoist concept.

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2. Literature Review

In this part, the elements required to understand Le Guin's writing are discussed. This study focuses on the Taoist vision present in SF that houses her story. The Taoist philosophy is one of the main themes in Le Guin's work (Spivack, 1984). Kelso (2008) makes the case that Taoism is the main framework for comprehending equilibrium in Le Guin's writing. Le Guin's Taoist philosophy incorporates the idea of Yin-Yang, which promotes the notion of harmony between diametrically opposed energies (Li, 2016). With her Taoist narrative mode, Le Guin has elevated science fiction into a major literary subgenre that emphasizes the harmonious interaction between opposing forces by using creative metaphor and a recalling style (Bloom, 1986). LHD bases its concept of balance on overcoming the binary division and forging peaceful connections between the I and the Other.

2.1 Science Fiction (SF)

The modern world's mythology is science fiction (SF). It offers insight into reality by presenting an imaginable future that is shaped and changed by science and technology and has contemporary relevance (Le Guin, 1979: 74). Science fiction uses metaphor to express technological and scientific concepts. Science fiction uses metaphor to express technological and scientific concepts. According to Amis (1976), the story of the scenario in SF is based on innovations in science or technology that are not yet available in our current reality. SF acts as a kind of metaphor that conveys an abstract message while representing the fact of actual human life. It puts the reader in a metaphorical state of mind that demonstrates the adaptability and intellect of people.

Le Guin's SF challenges our preconceived assumptions and diagnoses the real world because it resides outside of consensus reality (Cummins, 1993: 10). And to respond to this, it exhibits balanced power and a comprehension of reciprocal relationships.

2.2 Taoist Thought

The narrative of the situation in SF is hypothesized based on the innovation in science or technology which is not yet available in the world we know; it (Amis, 1976). SF serves as a kind of allegory that represents the phenomenon of existing human life in the form of an abstract message. It induces the reader into a metaphorical state of Mind" that shows human intelligence and human adaptability.

Le Guin's SF, which exists outside of consensus reality (Cummins, 1993: 10), asks questions that directly contradict our preconceived notions and diagnose the real world. And it demonstrates balanced powers and an understanding of reciprocal relationships to respond to this.

The fundamental relationship between two opposing energies that are interconnected and complementary is the basis of Taoism. The fundamental moral rule that guides all human behavior is denoted by the word tao. According to Rosen (1997), it is the "Eternal Way, Supreme Being, and Primary Essence"(xxiii).

Taoism considers the connection between Yin and Yang, which sustains the balancing of the two opposing energies. It does away with binary thinking, such as good versus evil and light versus dark. Is there much of a distinction between good and evil? Lao-Tzu asks (Lao-Tzu, 20). The nature of Yin and Yang is harmonizing within a unity and their tension produces the harmony of the reciprocal creation (Cooper, 2010). In the state of harmony, "High and low rely on each other; Tones and voice make music together; front and behind lead each other. some blow warm and some blow cold; some are strong, and some are weak; some may

break, and some may be broken. Hence the Sage avoids excess, extravagance, and arrogance" (Lao-Tzu, 2; 29).

Recognizing the interdependence of two opposites is the central principle of the Taoist philosophy. "Being and Non-being come together to create harmony, and the harmony gives birth to universal creation. Thinks in the universe carry both Yin and Yang, through its interaction the universe reaches harmony" (Lao-Tzu, 42); "This and That no longer find their opposites. Its right is a single length and its wrong is a single length" (Chuang-Tzu: Discussion on Making All Things Equal); "There is no dividing line between right and wrong, no borderline can be fixed between big and small. There is no borderline between being short and long (Chuang-Tzu: Autumn Floods). The energy of two opposing forces interacts and complements one another within a larger whole.

The Yin-Yang symbol, which is a circle evenly divided into black and white parts, expresses that everything in existence is made up of complementary opposites, such as "being and becoming, duration and creation, essence and change, male and female"(Cummins, 1993: 46). The interaction between Yin and Yang suggests both unity and a state of transformation. According to Chuang-Tzu, opposites represent the Other. Chuang-Tzu asserts that the existence of one thing gives the existence of the other a purpose; the dualistic opposites must not be at odds with one another, rather, when they are split apart, they must reconnect and resume peaceful coexistence. In search of the path to the Other, Chuang-Tzu investigates symbiotic harmony: "The Great Way is capable of encompassing all things but not of differentiating among them" (Chuang-Tzu: Section 33, the world).

One of the Taoist tenets, *Wu-Wei*, describes a practice called "non-interference" that is carried out objectively (Komjathy, 2013: 21). *Wu-Wei* refers to living in harmony with nature, letting things happen as they do without interfering with how things are put together (Pregadio, 2008). Wu-Wei and its inherent strength carry the image of water: "Water does not contend. It adapts itself to the right place that all disdain and finds the way" (Lao-Tzu, 8). Therefore, a Taoist sage "aims at losing until one arrives at not doing nothing (*Wu-Wei*) (Lao-Tzu, 48); the king "run the world by doing nothing" and "the people change by themselves" (Lao-Tzu, 57); "The wise souls clear their hearts lessen their ambitions. When one does not-doing, may all live in peace" (Lao-Tzu, 3). *Wu-Wei* refrains the subjective value judgment and makes the world emerges as it is. When the fixed value disappears, the essence surfaces.

Le Guin contends that a struggle for power results from the dualism of value, such as superior/inferior; a search for "a promising modality of integration and integrity" (1989: 172) can be accomplished when the uniqueness and difference of everything are accepted and respected.

3. Research Method

This study examined Le Guin's Taoist vision in her SF. To find patterns or themes in the data, the researchers conducted a qualitative analysis (Maguire & Delahunt, 2017). The main source of the data was the book *The Left Hand of Darkness* (1969, Ace Books). Related books and journal articles served as the secondary sources. Close reading, which is a thorough analysis of individual texts, is emphasized in literature studies, according to Flick (2014: 29). In this qualitative study, the researchers used close reading to identify the traits of LHD before taking notes, categorizing, analyzing, and interpreting the data. Words are used in the qualitative analysis to describe written data (Braun & Clarke, 2013). Therefore, the analysis reached its final form through the process of writing.

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4. Results and Discussion

LHD's uniqueness lies in that Le Guin combines Eastern Taoism and contemporary Western literary genres (Li, 2016). Le Guin's Planet demonstrates that human beings do not lose the power of individuals, their unselfishness, and their humane value (McGuirk, 1986). This galactical world is the setting for stories about loyalty, trust, and sacrifice.

Underlying theme in LHD is inspired by the Taoist idea of balance between opposites. The balance is achieved by rejecting separation of I from the Other and creating a harmonious relationship between I and the Other. It suggests the possibility of unified duality and balance in the human condition. Le Guin rejects the dualistic opposition and replaces it with a "creative and dynamic balance".

The unity of I and the Other is central to Le Guin's idea of balance. Her definition of the Other is the being who is different from yourself (Le Guin, 1979: 97). She understands that the confrontational separation between I and the Other stems from the idea that I am the Self, I am the Master, and all the rest if Other (Le Guin, 1989: 161). Her idea of a family that includes the Other is consistent with Chuang-Tzu's principle that all is equal on the view of Tao: Being infinitely open can connect thousands (Chapter 2: Autumn floods). Lao Tzu said, “The nobility depends upon the common man for support, And the dignified ones depend upon the humble for their base” (Lao-Tzu, 39).

In LHD, the stories of Gethen myths, legends, glacier travels, and religious practices exhibit how the Taoist ideas, namely interdependence of opposites and non-inteference are embodied in Le Guin’s fictional world.

4.1 Interdependence of Opposites

1. Myth and Legend

Derived from human perception, mythology is a representation of how the human being perceives, understands, and relates to the world (Le Guin, 1979: 76). Through the myths and legends of the planet, Le Guin shows two contrasting sides that the world is engaged with.

The planet Gethen shares an Orgota creation myth that starts with a pair of opposite elements: “There was nothing but ice and the sun” (Le Guin, 1969: 227). The sun is associated with yang, which represents light, and ice is associated with yin, which represents darkness. An ice-shape called *I Bleed* created the Earth's hills and valleys from the sun's excrement. By creating hills in the sun and valleys in the shadows, *I Bleed* created two of her most primitive expressions of yin and yang. *Ice-shapes* allowed the sun to soften them into milk. They sacrificed themselves to produce milk and awakened those who were asleep. A man named Edondurath was the first to wake up and, in extreme terror, killed all his brothers except the youngest, to whom he swore a chemering (loving bond). Their offspring had a piece of darkness (Le Guin, 1969: 228). Edondurath wondered why his sons were followed by darkness (Le Guin, 1969: 229). His Kemmering replied: “because they were born in the house of flesh, therefore death follows at their heels” (Le Guin, 1969: 229). At the beginning of creation, the sun and ice coexist. But the myth ends in a uniform world: “There will be nothing left but the ice and the darkness” (Le Guin, 1969: 229). The Orgota myth presents a new perception of coexistence by showing opposites such as Ice/Sun and Light/Darkness. The creation myth shows that the world was born from two opposing sources, consistent with Taoist thought: “One is born out of Tao; Out of One, Two is born; Out of Two, Three is born; Out of Three, the universe is created. The created universe carries Yin and Yang (Lao-Tzu, 42).”

The legend *Estraven the Traitor* alludes to the contrasting relationship between loyalty and betrayal. The two clans have been fighting over farmland for three generations. However, two of his descendants from each domain join hands, realize their similarities, and bring peace to the domains. They realize that when they put their hands together, they are matching like the two hands of one man (Le Guin, 1969: 129) and exchange their wish for peace: there will be peace between our houses (Le Guin, 1969: 132). Ironically, the one who brings peace to the two families is labeled a *traitor* by his clan mates. Heroes of universal human society are treated as traitors by specific local groups. And history repeats itself. A native of the Karhyde Kingdom on the planet Gethen, Estraven cleverly resolves territorial disputes to avoid war. But the King sees it as the crime of treason (Le Guin, 1969: 45). The story implies that the dichotomy between betrayal and loyalty is a relative concept according to the stance. Chuang-Tzu elaborates on the relative concept. View from Tao does not perceive This and That as the opposite being; therefore, the recognition of right always follows the recognition of wrong. Tao does not acknowledge boundaries. Sages recognize both being small and large equally regardless of their uselessness: (Chuang-Tzu: Discussion on Making All Things Equal).

2. Glacier Journey

By focusing on the two opposing images present in LHD—cold and hot, light and darkness, and isolation and union—Lake (1981) addressed Le Guin's dualistic viewpoint. Lake applies William Blake's maxim that *Without Contraries is no Progression* (Blake, 1975: p.xi) in interpreting these opposing features. Blake claims that progression starts with opposites, such as attraction and repulsion, reason and vigor, and love and hate. And opposites result in both good and evil. Evil actively arises from energy, while good passively obeys reason. Heaven is good; hell is evil. The core of Blake's principle implies that opposites may coexist within a human being. Blake's philosophy, according to Lake, is extremely important to comprehending *The Left Hand of Darkness* because the androgynous society in the novel is a basic manifestation of Yin-Yang relation.

Le Guin employs the use of opposing concepts such as warmth and coldness to convey her dualistic perspective. In the legend *Estraven the Traitor*, a warm hut becomes the site where two descendants of rival families meet during a snowstorm. The Orgota creation myth depicts a house of a corpse standing on the ice. At night, within the tent, they experience a sphere of heat, a heart of warmth (Le Guin, 1969: 230) in contrast to the icy-white sphere of daytime. During their journey, Genly and Estraven talk through mindspeech within the warm tent, signifying their growing closeness. Genly confirms that the rapport was there (Le Guin, 1969: 241). These contrasting places represent the locale of a desired union (Rass, 1986: 158).

Genly shares his ability of intuitive mindspeech with Estraven, which enables them to communicate without speaking. A feeling of connection acts as "the bridge" (Le Guin, 1969: 237) that inspires them to achieve spiritual interconnectedness. As their friendship and empathy grow, skepticism is gradually replaced. Genly learns to come to terms with the sense of duality that governs the light and dark world of Gethen. He establishes an "I and Thou" relationship with Estraven, which is "not political, not pragmatic, but mystical" (Le Guin, 1969: 246).

On the ice field, *cold and light (no shadow)* is the serious obstacle. When shadow disappears under certain weather conditions, they find it hard to make even one more step (Le Guin, 1969: 251). Faced with the danger on the ice sheet, Genly and Estraven realizes

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that harmonious opposites are essential for walking: "It's queer that daylight is not enough. We need the shadows, in order to walk" (Le Guin, 1969: 252). And Estraven recites Tormer's Lay, a traditional poem of the planet, in this moment:

> *Light is the left hand of darkness and darkness the right hand of light. Two are one, life and death, lying together like lovers in kemmer, like hands joined together, like the end and the way* (Le Guin, 1969: 224).

The poem highlights the reciprocal relationship between opposing forces and emphasizes the duality that expresses inherent unity (Watts, 2019). The pairs, e.g., life/ death and light/ darkness are different features of the same thing. With the creation of this poem, Le Guin displays her holistic insight that reflects the interaction of two opposing elements. In response to Tormer's Lay, Genly draws the Yin-Yang symbol of Taoism, which symbolizes the interconnectedness of dualistic opposites: "double curve within the circle, and blacked the yin half of the symbol," (Le Guin, 1969: 252). Through the poem and Yin-Yang drawing, Le Guin underlines the wholeness that originates from balance and the mutuality of Yin and Yang. The Yin-Yang relationship is a universal principle that generates creative tension within a unity (Cooper, 2010). The interrelationship of Yin and Yang is implied by the Gethenians who possess both male and female physiologies (Filho, 2021). Such duality acts not as an internal opposition but as complementary parts of a whole.

The journey proves to be a turning point where Genly and Estraven succeed in establishing their genuine communication. The two main characters representing different worlds realize that communication can proceed by overcoming their preconceptions and prejudices (Cornell, 2001: 325). Genly, with his initial prejudice, assigns Estraven to a masculine role but gradually discovers the intricacy of his friend's gender. He overcomes his own biases and ultimately accepts Estraven as he was (Le Guin, 1969: 236). The crossing of the glacier, relying on each other, serves as a metaphor for interdependence. After enduring a treacherous journey together, a strong bond is formed between the two: "You for my sake – I for yours" (Le Guin, 1969: 214).

The Taoist concept of humanity is achieved through the harmonious interplay of opposing factors. The envoy from Terran and the prime minister of the planet reach a point where they share everything that was worth sharing (Le Guin, 1969: 236). Accepting differences is a key aspect of relationships between I and the Other.

4.2 *Wu-Wei* (Non-Interference)

Wu-Wei refers to a state of being where things occur without interference. In Le Guin's novel, personal development is linked to *Wu-Wei* (Cummins, 1993). According to Lindow (2012), in Le Guin's universe, distress is caused by doing, so spiritual development is rooted in the Taoist wisdom of not-doing (Lindow, 2012: 249). *Wu-Wei* involves non-interference and disregards fixed value judgments (Komjathy, 2013).

Le Guin's interpretation of *Wu-Wei* is exemplified in the religion of Handdara in the Karhide kingdom. The core principle of Handdara is non-interference and its followers lead an introverted life, obedient to their rule of inactivity (Le Guin, 1969: 72). Inactivity and non-interference allow for flexibility and adaptability that move with the flow and the wind (Watts, 2019). Handdara is an elusive religion, resembling the doctrine of Taoism: "Tao is elusive and hard to grasp yet there are structures and objects in it. Tao is obscure and hard to make out yet there is a spirit in it (Lao-Tzu, 21)."

The Handdara philosophy aims to *unlearning* (Le Guin, 1969: 80) rather than accumulate knowledge. Reducing one's knowledge is the goal of Lao-Tzu's Taoism, as he states that "The practice of Tao consists in deductionday by day, till one has reached the level of non-action. By this very non-action everything can be accomplished" (Lao-Tzu, 48). Handdara regards ignorance as the highest form of knowledge, as its leader emphasizes a life free from learning and verifying: "Ignorance is the ground of thought. Unproof is the ground of action" (Le Guin, 1969: 81). Handdara's concept of ignorance shares similarities with Lao-Tzu's idea of thought: "The ancients who knew how to follow the Tao aimed not to instruct the people, but to keep them ignorant" (Lao-Tzu, 65).

The Gethenian way of thinking embodies the concept of non-interference, expressed through the recurring word *nusuth*, meaning no matter in Karhide language (Le Guin, 1969: 72). A physician who attends to Genly after his journey through the glacier epitomizes the nusuth attitude when he advises, "Rest. Lie down like the rivers frozen in the valleys in winter" (Le Guin, 1969: 269). In Taoism, the valley represents a state of ease and open-mindedness: "The Spirit of the Valley never dies, and it serves you with ease" (Lao-Tzu, 6): "Open-minded, like a valley (Lao-Tzu, 15)." This is the nusuth state.

The Handdara religion's worship focuses on the concept of creative dualities, which closely symbolizes the Taoist holistic vision. When Genly meets the Handdara leader Faxe and his followers, they are practicing the Handdara discipline of trance which involves extreme sensitivity and awareness leading to self-loss (Le Guin, 1969: 70) The trance state, which oscillates between knowing and unknowing, focusing and unfocusing, reflects the Taoist sense of balance.

The Handdara religion's followers follow the natural flow of the world without relying on fixed theories or doctrines, and they do not recognize institutions, priests, or oaths. The Handdara's principle of noninterference prevents the Karhide people from judging their opponents and damaging their opponent's shifgrethor, a social authority that represents prestige, face, place, the pride-relationship (Le Guin, 1969: 32). It is an indirect way of communication that links oneself to the Other.

In contrast to the Handdara's unlearning, Genly stubbornly clings to his biased knowledge regarding the feminine traits of the Gethenian people. Despite his two-year stay on the planet, Genly fails to perceive the Gethenians for who they are, instead viewing them first as a man, then as a woman (Le Guin, 1969: 30). Genly makes derogatory remarks about feminine characteristics, such as when he describes the king as laughing shrilly like an angry woman pretending to be amused (Le Guin, 1969: 47), or when he refers to the superintendent of the island as a landlady due to his voluble, prying, spying, ignoble, kindly nature (Le Guin, 1969: 62).Estraven believes that the primary obstacle to Genly's mission is the lack of communication between him and the society, which is caused by mutual ignorance: "He is ignorant of us: we of him" (Le Guin, 1969: 152). This prejudice is a significant barrier to cross-cultural communication.

In LHD, Estraven's practice of Wu-Wei is characterized by his fluidity and flexibility, which enables him to accept the coexistence of opposing views. He believes that to oppose something is to maintain it and to be an atheist is to maintain God (Le Guin 1969: 153). Estraven's open-mindedness allows him to comprehend the different perspectives of Genly and himself: "We've seen the same events with different eyes (Le Guin, 1969: 192). His obliging attitude allows him to react so wholly and rapidly to a changed situation (Le Guin, 1969: 197); "He knows when the great wheel gives to a touch, to know and act" (Le Guin, 1969: 185).

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The Handdara philosophy opposes the notion that humans are *Lords of the Earth* (Le Guin, 1969: 223). Instead, they focus on the relationships between all living things. Their non-interference principle enables them to create a civilization that is in harmony with nature and can survive in the harsh conditions of the Gethen planet.

The concept of *Wu-Wei* is significant in understanding the androgynous society in LHD. It represents the flexibility that expands human thinking beyond existing boundaries. Androgyny encourages people to choose their place in society regardless of propriety or custom (Heilbrun, 1982: xi). Brown believes that androgyne is an assertion that humanity should move into a world in which individual behavior is freely chosen (1986: 226). Le Guin's creation of an androgynous society emphasizes the importance of balance and rejects dichotomous thinking. She emphasizes the reciprocity and integration between I and the Other. The journey metaphor in LHD illustrates the achievement of balance by the protagonists, who undergo both an outward and inward journey, accepting each other's essence and achieving mental maturity.

Table 1 shows an example of the Taoism keyword that Le Guin's interprets in LHD.

Taoism	LHD
Wu-Wei	The core principle of Handdara is *noninterference, obedient to their rule of inactivity*
Yin-Yang	Light is the left hand of darkness and darkness the right hand of light

Table 1. Taoism Keyword in LHD

5. Conclusion

Le Guin incorporates Taoist thought into her literary work and demonstrates her awareness of balance. Le Guin's attitude suggests the possibility of harmonious duality and peaceful coexistence of human conditions. In *The Left Hand of Darkness,* Le Guin creates an androgynous society on the planet as a metaphor for harmony. She uses the theme of *journey* and *encountering an alien in the galaxy* to convey her idea of balance. The sense of balance in LHD means overcoming binary opposites and creating an ideal relationship between I and the Other. The Taoist principles Le Guin insists on throughout the narrative are *the interdependence of two opposites* and *non-interference*. By embracing these principles, Le Guin establishes alternative human relationships that address the issue of accepting the other based on humanity.

Le Guin embodies her Taoist idea in the narratives of myth, legend, glacial journey, and religious practices of Gethen people. In the Orgota creation myth, images of opposites appear, e.g., ice/sun and light/dark and presents a new insight into coexistence. The legend of the traitor implies relativity in the interpretation of the dichotomous concept. The religion of the Kingdom of Karhide on the planet practices non-interference that respects the natural flow of the human spirit without relying on prejudice. The culmination of these two principles of Taoism is glacier crossing. In the glacier scene, Le Guin emphasizes wholeness that originates from balance. She emphasizes empathy through the drawing the yin-yang symbol and reciting the ancient poem that contains the novel's title. In LHD, the yin-yang relationship is a universal principle that creates creative tension within unity. The results show that Le Guin's Taoist view of balance achieves a holistic state by transcending dichotomous opposites and recognizing the interdependence of I and the Other, self and other.

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GROTESQUE COMPONENTS IN CHARLES DICKENS' *TO BE TAKEN WITH A GRAIN OF SALT* AND MARY ELIZABETH BRADDON'S *EVELINE'S VISITANT*

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Abstract

This paper attempts to define the grotesque and its primary literary features before examining the grotesque components in two Victorian authors' works with the goal of separating their approaches to the grotesque based on gender. The most well-known novelist of the Victorian era, Charles Dickens will be one of the authors covered in this paper through his story *To be Taken with a Grain of Salt*, and the other one is Mary Elizabeth Braddon's story *Eveline's Visitant*. Dickens and Braddon particularly make use of the grotesque elements to convey their ideas and ideals through satire, comedy, tragedy, suspense, and a sense of fear, gloom, and obscurity. The research results show that both tales can be regarded as significant Victorian grotesque literature since they share, in various ways, elements of the grotesque notion. The real meaning of the grotesque is only exposed by itself-contradictory nature with the opposite, which is in this sense the ideal. Both stories are based on the main contrast between the spiritual and material worlds. They attempt to persuade us that there is yet another mysterious force that, despite the efforts to conceal it in the physical world, it exposes human wrongdoing. Thus, abnormal human beings, ghostly figures, and terrifying events will be detected through which grotesque elements are found.

Keywords: *ghost; grotesque; satire; story; suspense; Victorian literature*

1. Introduction

Fascinating and rousing the reader's emotional appeal in many subject matters have made fiction popular among readers all over the world. A ghost that has a punishing purpose has truly been presented in various literary texts by eminent authors, although currently this conviction is not extensively a received ideology. Grotesque is one of the distinguished genres in Victorian literature. It demonstrates the Victorians' fascination with the supernatural, revolting against the impressive growth of industrialization and the mysterious spheres of progressing technology. Generally speaking, the term 'grotesque' means the intrusion of a strange, unusual, and terrifying object, whether human or animal, into the usual context of life. In fact, individuals avoid looking at figures with such shapes since they induce anxiety and throbbing. Yet, we are excited to read, experience, and feel the artistic

pleasure of the attractive ugliness of a grotesque story. It can be called attractive ugliness because it disputes our standards and beliefs about the appropriate order with inharmonious elements by compelling us to discover what is beyond the capacity of human explanation.

In this study, the researcher explains the grotesque and its main characteristics in literature, then this study is to examine the elements of the grotesque in two Victorian writers' stories, aiming at the same time to differentiate between their treatments of the grotesque according to their genders. One of the authors that will be dealt with in this paper is Charles Dickens, the most prominent writer of the Victorian era. Frequently, there has been a great tendency to define most of his works as grotesque texts due to the familiar features they share. In this context, the other writer is Mary Elizabeth Braddon (1835–1915), whose literary works remained relatively unknown and undiscovered for nearly a century.

Dickens's story intended to explore in this essay is *To Be Taken with a Grain of Salt* (1865/1911). It is about a man who is selected as a foreman for jury duty. Frequently, he meets the murdered man's ghost on different occasions, watching the progress of the trial until his murderer is declared guilty, then he disappears. The other story is Mary E. Braddon's Eveline's Visitant (1867/1998). It goes around the story of Hector, who kills his cousin, André, in a duel over a woman. André vows to avenge, haunt, and disturb his killer in his dearest moments. Hector ignores the threat, and he marries a beautiful young woman who changes his miserable life. Shockingly, André's ghost carries out his oath and haunts her until she dies.

Both selected stories involve the appearance of a ghost seeking revenge for its death. However, while the ghost in Dickens's tale is not harmful and seeks justice, the ghost in Mary E. Braddon's fiction might be seen as destructive; it leads to *Eveline's death*. The particular stories allow the grotesque to figure notably.

2. Literature Review

The term grotesque has been a central feature of some well-known Victorian writers' works. It is not necessary to investigate far into the matter to locate the chief influences of Wolfgang Kayser's *The Grotesque in Art and Literature* (1963/1981) and Mikhail Bakhtin's *Rabelais and His World* (1962/2009). In fact, these works in one way or another tried to dramatize the apprehension within the notion of how the grotesque can be a combination of structure and tragedy. Kayser, after delineating the objectively deductive and definable factors in the grotesque, concludes that the grotesque is *An Attempt to Invoke and Subdue the Demonic Aspects of the World* (qtd. in Steig, 1962: 168) The real effect of the grotesque is "a secret liberation. The darkness has been sighted, the ominous powers discovered, and the incomprehensible forces challenged" (ibid. 168). Thus, the writer of the grotesque encapsulates the world at a time when the encircling reality has begun to break up. It might be viewed as a transitional instant that can be associated with the qualities of vision.

Delbaere-Garant (1995) states that grotesque elements are used to exaggerate and alter reality to be more convincing. Besides, it describes any kind of "hyperbolic distortion" that forms a sense of peculiarity through the confusion of the interpenetration of dissimilar spheres (249–263). Apparently, it depends upon the writer's beliefs as well as the reader's approach to the work. For instance, for some people with a certain religious belief, this distortion of the actual realm of the universe might not be well accepted, so it is a problematic matter that needs to be taken into consideration. Bakhtin (2009) emphasizes that debasing an object does not necessarily mean simply hurling it into nothingness, which

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is complete obliteration, but rather hurling it along to a creature of a minor level. Bakhtin (2009) provides us with a further insightful explanation of his principle by stating that the dreadful conditions subordinate and reason the "high, spiritual, ideal, abstract"; it is a shift to the secular realm, which is the region of earth and body in their permanent union. He goes on to declare that the grotesque reproduces a phenomenon in transformation that he describes as an unfinished metamorphosis of death and birth, growth, and becoming (qtd. in Cai, 2004, 17). Consequently, if the spirit of the dead returns or appears, it can be considered a transformation and, at the same time, a degradation of the person's reality. Particularly, the ghosts of some murdered characters in the story match the earlier explanation of unfinished metamorphosis.

Steig (1969:169) illustrates Kayser's grotesque as being characterized by the strange interweave, particularly in the overstated or unusual portrayal of natural humanistic qualities. Meaning that the author is deliberately distorting the ordinary and accepted features of the characters in order to go with his intended message. Naturally, human qualities encapsulate mental (psychological) and physical characteristics. Cuddon (1998) defines the grotesque as "the ridiculous, bizarre, extravagant, freakish, and unnatural; aberrations from the desirable norms of harmony, balance, and proportion." (367) From his point of view, writers utilize the grotesque for comical and satirical functions. He adds that its factors can be found in "caricature, parody, satire, invective, burlesque, black comedy, the macabre, and what is known as the theater of the absurd" (368).

Perhaps some democratic organizations, such as freedom of speech and publishing, had, in some way, power over the grotesque. Hollington (1984) explains Bakhtin's articulation of the grotesque as "ambivalent and contradictory... ugly, monstrous, hideous from the point of view of 'classic' aesthetics, that is, the aesthetics of the ready-made and the completed" (5). Hence, the strange quality of the grotesque, as some critics think, is the source of the distortion of the art form of the literary work. Others, on the other hand, relate the bizarre combination of the familiar and the unfamiliar to a formal linguistic device. For instance, Thomson in *The Grotesque* (1972) asserts that the role of the grotesque in the text is based on tension. Illustrating that, it is a fusion of horrifying and humorous, pleasure and revulsion, laughter and shock, delight, and revulsion, all at the same time. Since the reader's responses show a significant discrepancy: some experience it as amusement, while others consider it to be disgusting and abnormal, he affirms that the grotesque is "the unresolved clash of incompatibles in work and response" (22–24). That means the unsettled conflict in form and meaning between, for instance, material and supernatural, gaiety and pity, reason and folly, ugliness, and beauty, and the animal and the divine. Almost all of these kinds of oppositions in the text develop a sort of tension and conflict along the story and simultaneously create complexity around the work that is not always solved. Moreover, it is not a condition for readers to have the same manner of responding to the grotesque form in the same work; what is comic for some may be sympathy for others and vice versa.

Thomson breaks up the effect and function of using the grotesque in literary works as aggressiveness, alienation, psychological tension, insolvability, and playfulness. He points out that since the grotesque creates an unexpected shock for readers, it employs violence as a weapon and is notably found in satire and parody. Alienation happens when the normal suddenly becomes immoral. The psychological effect is the doubt readers have about their feelings towards the grotesque, whether laughter, fear, or scarring. As a result, readers get confused about the mood of the story—whether it is comic or horror—and this creates

tension. While playfulness refers to certain stories in which the grotesque is for entertainment purposes only, like Alice's Adventures in Wonderland (58–65),

Therefore, based on the previous definitions, grotesque might simply be defined as the combination of conventionalized structured form, thought, and character in literature aware of the uncanny and bizarre on the one hand and the humorous and disgusting on the other. Hence, to understand the grotesque more precisely, it is significant to examine its elements in some Victorian writers' stories; *To be Taken with a Grain of Salt* (1865/1911) and *Eveline's Visitant* (1867/1998) were chosen as two examples of grotesque fiction.

3. Research Method

The preparation of this paper has entailed close reading and in-depth analysis of the selected novels to by Dickens's *To be Taken with a Grain of Salt (*1865/1911) and *Braddon's Eveline's Visitant* (1867/1998). The essay is a qualitative one regarding the meaning of grotesque and its application in the novels. However, the two writers have been chosen for the discussion as they are prominent in the grotesque stories. both stories, in different ways, share features of the grotesque, and both can be categorized as meaningful Victorian grotesque texts. In general, they intend to convince us there is one more unfamiliar and obscure power that uncovers human misdeeds even though they try to hide them in the physical world.

4. Results and Discussion

4.1 Abnormal Human Beings

In both stories, the writers introduce different kinds of characters that can be categorized as either abnormal humans or ghosts. Physical and mental deformities are two types of abnormal human behaviour. Nettles (1974) proves that in grotesque fiction, abnormal characters are of two sorts: physical and mental. In both cases, they provoke either sympathy, disgust, or both. He emphatically asserts that the character who only arouses disgust is mostly a villain (148).

Like his other fiction, Dickens presents in *To Be Taken with a Grain of Salt (*1865/1911*)* all the previously mentioned variety of characters, each of whom matches a specific goal in his story. For instance, he describes the murderer as having an "evil countenance" (298), while the murdered man is 'young' and his face is not "drained of blood" (296). In most of his accounts, the physical descriptions are the outward indications of the character's spiritual meanings. Braddon as well describes the killer in her story *Eveline's Visitant* (1867/1998) as being ugly and dreadful with a "dark visage and stern of manner" (119), which no one likes to be with, whereas her victim is young, handsome, and has a "womanish face" (117). In both stories, the killers are demeaned with inhuman features since their actions are far from humane and extremely cruel. For that reason, the victims' observations refer to a state, whatever their deeds, of blamelessness. Thus, the grotesque in Dickens and Braddon's story partly echoes through the distasteful remarks of the antagonists' evilness; moreover, the disgusting qualities of the murderers in the stories fit them into the grotesque characters.

Noticeably, in the stories, the narrators declare the characters' problematic mental states, which resulted in their loneliness. Dickens's protagonist admits, "I was not well...feeling jaded, having a depressing sense upon me of a monotonous life, and being 'slightly dyspeptic'. I am assured by my renowned doctor that my real state of health at that time justifies no stronger description" (287). The narrator himself has a peculiar supernatural

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kind of power; he is the only person who sees the ghost visibly and understands its gestures, which distinguishes him from the rest. He becomes alienated from his surroundings in the sense that he has not shared his strange familiarity with the ghost with anybody. In Braddon's story, the killer, Hector, is a former soldier, and he admits that killing became something ordinary to him since he ended the lives of many people in the war. In addition, Hector's psychological problem has its roots in his early childhood, when his mother ignored him and did not show him any "look of affection; further, no woman had ever loved him (119). Therefore, he has grown detestable to himself and his fellow individuals, especially his cousin André, whom he consequently kills. The characters' mindsets reveal a lot about the grotesque personalities in the stories.

Dickens (1911) does not bring to a close any accounts of the murderer's life; therefore, it is not easy to wrap up any expectations about his psychological state or his motive behind the murder. Hence, we can assume that Dickens's motive for doing so is to keep as much distance from the criminal as possible to avoid sympathy. Braddon, on the other hand, in one way or another justifies Hector's deed by depicting his physical ugliness and psychological complexes. Accordingly, the reader feels empathy for him, but it is the kind that is covered with disgust. Nevertheless, the grotesque features of the characters in the stories ground their alienation from society and normal life in general.

4.2 Ghostly Figures

The other element of the grotesque found in Dickens and Braddon's selected stories is the appearance of ghosts. Novak (1979) asserts that the reproduction of ghosts from the dead is one of the powerful elements of the grotesque (50). Both stories involve the subject of a murdered man's spirit coming to the material world for revenge, yet each writer deals with it differently.

In *To Be Taken with a Grain of Salt* (1865/1911), the ghost is harmless and merely asks for justice for his murder. It appears to the narrator on different occasions and in different places outside and inside the house. The scene of the ghost's appearance, depending on the earlier definitions, adds a sense of fantasy to the plot, for it compels the seer and makes him have difficulty escaping because he partly wants to do so. The narrator follows the ghost without any fear; "With no longer pause than was made by my crossing the bedroom, I opened the dressing-room door and looked in" (288). Until the end of the story, he is the only one who perceives it as reality.

On the contrary, the ghost in *Eveline's Visitant* (1867/1998) seeks revenge in harmful ways. "He will not let me be at peace," she said. "He comes between us, Hector. He is standing between us now" (124). Although it does not attack the victim, Eveline, physically, it leads to her death in addition to making her fall in love with him. "I found myself thinking of him and watching for his coming; life seemed dreary and desolate without him" (124). It haunts and places itself between Eveline and her husband, Hector. The ghost, which is in this context the unknown force, emerges upon the familiar world and rouses the fear that is alienating it from her. She gradually loses her physical beauty and becomes isolated; Eveline becomes compulsive toward the intruder and partially accepts his presence, but only as a lover. Falling in love with a ghost is an abnormal affair, which by itself has a grotesque quality.

Noticeably, Braddon paves the way for the emergence of André's ghost; for evident moments before his death, André threatens Hector that he will haunt him and stand in the way of his happiness (117–118). Thus, readers will accept this manifestation as part of their

world or the world that the author introduces in the fiction. Dickens, on the other hand, engages the reader in the world of the grotesque in different manners. First, he creates the atmosphere, which will be dealt with later. Secondly, he describes the ghost as having a human quality by having "the color of impure wax" (Henderson, 2009, 287). Thirdly, he is not as sinister as other ghosts; he is rational and looking for impartiality, revealing defects in the defence's argument, and keeping an eye on his court's records to be sure the killer is proven guilty. That shows Dickens's ability in combining the two worlds: the supernatural and the real, in his work. The appearance of the ghost makes the grotesque very powerful in Dickens and Braddon's stories. They present the supernatural in such a realistic way that they convince the reader that the grotesque world is real and part of our world.

4.3 Sinister Atmosphere

Much of the grotesque can be revealed from the atmosphere of the work. It is one of the tools of creating the world in fiction and at the same time helps in stirring reader's feelings. Timm (1972: 79) states, "The appropriate background for a grotesque work is one of darkness and obscurity, suggesting something ominous or sinister beneath a brighter and rationally organized world." For that reason, light, shadow, colour and sound with their differences or concurrences increase and step up readers grasp to the grounded mood of the story.

Dickens skilfully wraps up together strange elements in order to create the suitable atmosphere for initiating the supernatural realm in his story. He describes the surrounding as "It was a bright autumn morning, and the street was sparkling and cheerful. The wind was high. As I looked out, it brought down from the Park a quantity of fallen leaves, which a gust took, and whirled into a spiral pillar" (286). Likewise, he repeatedly uses certain ominous terms and phrases. These employ to enforce a sense of horror and sinister, for instance night, dark, and black beside loud sound. In this fashion, Dickens is able to compel his reader to follow anxiously the sequences of the story.

Similarly, in *Eveline's Visitant* (1867/1998), the author generates a grotesque environment by describing the setting. The place Eveline fascinated and used to walk off, where the ghost first appears is portrayed as "some old neglected rock-work that forms a kind of cavern" (121). The above spot through its oldness, neglected with caves illustrates a dominant feature of grotesque since it creates a sense of lifelessness and alarm. It can be assumed that Braddon through this atmosphere intends to reflect Eveline's psychological state. Braddon, like Dickens, employs some words and phrases to strengthen the sense of depressed, shady and dreary in the story, such as the recurrence of dismal, gloomy, melancholy, sadness, dark, blood and death. Thus, the background and setting of the story by different means unveil the grotesqueness of story.

4.4 Terrifying Events

Grotesque writings mostly deal with some sort of event that attaches horrors and terrors to the text. In this essay, I will handle the two more popular ones found in To Be Taken with a Grain of Salt and Eveline's Visitant. The grotesque events that are found in the selected stories are supernatural events like visions or unexplained supernatural manifestations and violent events like quarrels, murder, and other bloody scenes. As said by Timm (1972), the supernatural event demonstrates itself in a grotesque narrative like "a world-vision", however of a different type. It is the sort of world in which the usual, ordinary principles and associations among things turn out to be undermined by the illogical and the

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bizarre. He emphasized a significant distinction between fairy tales and fantasy with the grotesque. Along with him, the two formers are in an invented world by the author, and the reader is conscious of it from the early beginning of the tale, while the grotesque writer depicts it as "a man's world, from which he suddenly becomes estranged" (79).

In Dickens's story, many strange events qualify the work as grotesque, but the most noteworthy one is the one that the narrator experiences after reading about the murder in the newspaper. He explains that something unordinary happened to him:

> *I was aware of a flash, rush, flow—I do not know what to call it; no word I can find is satisfactorily descriptive—in which I seemed to see that bedroom passing through my room like a picture impossibly painted on a running river. Though almost instantaneous in its passing, it was clear; so clear that I distinctly, and with a sense of relief, observed the absence of the dead body from the bed (Dickens, 1865/1911, 285).*

As a great author, Dickens here creates the grotesque by capturing the world at an instance when the immediate reality has started to collapse and become just like a dream but in our day-to-day reality. On another occasion, he introduces a strange and sinister realm in which the surroundings change abruptly to obscure. That happens when the church clocks strike, and exactly at that moment, he is discovering a mysterious difficulty in counting his jurymen colleagues, which always makes them "one too many" (Dickens, 1865/1911, 295). This incident foreshadows the ghostly coming of the murdered man to court. Although the man was killed, Dickens does not provide us with any description of the violent act except on one occasion during the trial, when it is assumed that the murdered man was slaughtered. It means that there was a violent event before the narration started, but the effect is still there, which forms a grotesque image.

While Braddon in *Eveline's Visitant* does not introduce a strong supernatural event like that created by Dickens, some extraordinary happenings have a grotesque effect. For instance, while he was dying, André declared that he does not believe in death as the end of man's ability to walk around or come back, besides the fact that he made a vow to have revenge for ending his life at such an early age. To the reader's shock, his ghost comes back and seeks to avenge him. Since it is thorny and disbelief-inspiring, Braddon introduces the returned figure wearing the same clothes he was wearing at the time of the duel and in the picture hanging in his library. Therefore, the two worlds, after and before André's transformation into an undetectable being, are yoked yet distinct. In another instance, Braddon used a grotesque facet to reduce Eveline to a lifeless being by linking her features to André's dead ones. For instance, Hector described his cousin's look when he is dying as first becoming crimson because of the scar and then becoming pale and lifeless. In an astonishing turn of events, he notices all these disturbing changes in his wife's face. "To my wonderment, her pale face became a sudden crimson, and from crimson, it changed to pale again in a breath" (122). In a glimpse, Braddon can depart from the natural order of human beings to turn out to be a strange, ominous, living, yet lifeless thing estranged from existence, and then bring her back into normality again. Thus, the scene becomes like a vision for Hector, but he experiences it in reality, which is the world of the story rather than in an invented fancy world. Although the grotesque nature of the scene might not be so obvious to some readers, its obscurity puts it in the grotesque category.

The violent death in *Eveline's Visitant* is described in detail, so it increases the reader's terror and disgust, besides the shock. Hector fights with André, his cousin,

outwardly over a woman. Hector brutally strikes him and wounds him mortally. To a certain degree, the main motive behind Hector's action reveals itself later in the story when he, on more than one occasion, declares that André was handsome, young, rich, and a women's attractor. Such a kind of aggression, which in Hector's case was both physical and mental (jealousy), can be considered a grotesque act as far as an abnormality is concerned. Hector, the psychologically unbalanced man blinded by jealousy, fell to the lowest possible stage of losing humanity by committing the murder act.

Both the extraordinary and the vicious events reinforce the story's mood of terror and fantasy. Creatively, each writer of the stories can produce these elements and convince readers of their presence.

4.5 Dark Humour

One of the main characteristics of grotesque work is the uncovered humour. Thomson (1972) insists that the text cannot be considered grotesque if it lacks a comic element, though sometimes the humour might be doubtful and refuted by rational afterthought. He adds that the main purpose of this comic factor is to subdue and allay the anxiety, fear, and tension of the grotesque (50–53).

In *To Be Taken with a Grain of Salt* (1865/1911), Dickens's comic element, although by no means obvious, can be considered a sort of dark humour to the point of the grotesque. For example, during the trial in court, it is suggested that the departed could have committed suicide by cutting his own throat. Only then does the ghost start:

> *with its throat in the dreadful condition referred to (this it had concealed before), stood at the speaker's elbow, motioning across and across its windpipe, now with the right hand, now with the left, vigorously suggesting to the speaker himself the impossibility of such a wound having been self-inflicted by either hand. (Dickens, 1865/1911, 297-298)*

This situation, if it is imagined well, is a peculiar fusion of the comic and the scary, which Dickens is skilled at. The author here writes as if he asks us to laugh at the ghost he wants us to have sympathy for. In one more incident, Dickens introduces a comical scene with a different purpose: when a witness woman assigns childish innocence features to the criminal. Immediately, the figure identifies the criminal's "evil countenance with an extended arm and an outstretched finger" (298). Depending on an earlier definition of the grotesque, our sense of the humorous arises at a moment when the ghost suddenly changes from pathetic to funny. Dickens tries to convince and confront us more cunningly, but the figure of the ghost by itself is disgusting nonetheless, an overly exaggerated shape that creates a very nauseating feeling. To discover what can make up the amusement and produce the revulsion in Dickens's story, one needs to dig deep and focus.

In *Eveline's Visitant* (1867/1998*),* the comic is more hideous in action but seems to be in speech instead; this kind of humour does not seem only ridiculous but rouses anger and disdain. When Eveline informs her husband, Hector, about the strange figure she meets every day, he smiles and says the person "is only a phantasm of your romantic brain" (121). Feeling his ridiculous attitude, she goes into silence, along with apparent physical and spiritual decline. Noticing this, he asks her about "her mysterious cavalier of the wood" (122). Since the writer, Mary E. Braddon, is a female writer, her presentation of the comic element is distinct from the former, Charles Dickens. For the first passage, readers might laugh, but a doubtful one that is mixed with nervousness and doubtful about whether it is

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comic or serious, exist or madness. However, on the second occasion, after being familiar with the ghost's existence and Eveline's state, it provokes the reader's annoyance or anger toward Hector and sympathy for Eveline, yet simultaneously. Hector is coolly mocking her while she is dying from fear, or maybe love, or even some spiritual problems that are still ambiguous and will lead to her death. To all intents and purposes, in both cases, it shows Hector's sense of superiority by fooling his wife and denying what she thinks. Therefore, Braddon skilfully mediated her message to us by allying anger and hatred with humour.

4.6 Conflicts of the incompatibles and the writer's purpose

The real meaning of the grotesque is only exposed by its self-contradictory nature with the opposite, which is in this sense the ideal. Both stories are based on the main contrast between the spiritual and material worlds. The writer's intention is revealed when the tension is analyzed. In Victorian society, according to Smajic (2003), the growth of the new technologies of forensic science and methods of surveillance reinforced the culture's belief in the legibility of visual signifiers, which was rooted in Victorian detective fiction. The detective fictions, besides some other discourses on vision, were influential ideological means in the creation and propagation of particular beliefs, facts, and realities (1109).

As a result, Dickens, as a social Victorian writer, provides a radically different perspective than Braddon. Dickens gives the impression that there is confusion between the instinctive belief in what the narrator sees and the worrying fact that vision is commonly defective and undependable. He brings the supernatural realm into view**.** Knowing that the English justice system would likely mess up the case and let the murderer go free, he mostly yearns for exposing that the supernatural and extraneous are the only means for keeping justice in an English court. Thus, *To Be Taken with a Grain of Salt* shows the other part of reality or the material world, which is the spiritual realm, which is considered the opposite but, as it proved, is complementary and gives a sense of wholeness to life. Moreover, since Dickens wrote a collection of supernatural and ghost stories nearly every Christmas, it can be said that, by utilizing grotesque elements, he partly intended to entertain his readers.

Likewise, Braddon's *Evelin's Visitant* is based on the tension between the supernatural and material worlds. She generates the juxtaposition in her story through the coincident existence of the mysterious and material realms of the visible and invisible. The traditional outlook was that a ghost appeared because of a wrong committed in the past. Accordingly, Braddon's ghost is a real spirit. Henderson (2009) argues that the Victorian dogma of femininity was that the wife has to offer moral influence over her husband, and the conventional ideologies of masculinity were that the husband is supposed to provide security for his household (66). Therefore, as a Victorian female writer, Braddon can challenge the traditional Victorian view of women as angels in the home and men as superior figures. She depicts Eveline as the Victorian ideal woman by provoking others' affections as well as arousing others' kindness towards Hector. Hence, Hector confirms his responsibility as a husband by surrounding Eveline with high walls. The moat is ten feet wide and always full of water, and the gates are kept locked day and night by old Massou" (122), like a castle with many servants to protect her. He secures her physically in the material world, unaware that there is another hidden power in the world, a supernatural power that is difficult to control by a human being. Braddon (1998) shows how a female's innocence supplies a man's redemption while a man's past sin is the source of a woman's damnation; Eveline changed her husband's life to better form by making the villagers reform their past attitude towards him, while in return his past crime led to her death. Through grotesque

elements, she can prove that there is no real closure, shield, or ultimate encapsulation of a secret.

5. Conclusion

Consistent with what has been done, it is obvious that the grotesque factors are notably employed by Dickens and Braddon to create a sense of terror, gloom, obscurity, satire, comics, tragedy, and suspense simultaneously to illustrate their concepts and beliefs. Dickens's story is nimbler than Braddon's, and he displays various grotesque features. In addition, the ghost in his story is calm and kind, more to the point that it does not intend to hurt but seeks justice; though it affects the narrator, it becomes alien and does not desire to share the experience with others. Dickens's sense of humour goes parallel with the experiences of fear and terror in the story; it lessens the reader's anxiety. The story has a resolution; the figure disappears when the criminal is proven guilty and justice is established. The underlying message of *To Be Taken with a Grain of Salt* is that it is not always adequate to depend only on the material side to maintain fairness. Even though there are developmental techniques and technology in all the spheres of life, maybe the need to explore the obscure sphere is significant to accomplish wholeness.

In Braddon's *Eveline's Visitant*, from the early beginning, it gives the reader the impression of gloominess and violence. It seems darker than *To Be Taken with a Grain of Salt;* however, she creates many rooms for grotesque elements in her story. The supernatural figure in her story is haunting, intending harm and disturbance. She explores man's dark side, for example, in Hector's jealousy and meanness and André's weakness. By combining the bizarre and unusual with the familiar in the story, she can strengthen her points. As a female writer, she employs grotesque features to demonstrate the fact and the limitation of Victorian traditional ideologies about gender roles. Eveline, due to her husband's past wrongs, deviated from the ideal image her husband and society put up for her; she fell in love with André's ghost. Hector, on the other hand, fails to protect his wife as he should, according to Victorian beliefs about husbands. The tragic death of Eveline is a very powerful grotesque element in the story; it arouses the reader's fear and sympathy at the same time. Therefore, both stories, in different ways, share features of the grotesque, and both can be categorized as meaningful Victorian grotesque texts. In general, they intend to convince us there is one more unfamiliar and obscure power that uncovers human misdeeds, even though they try to hide them in the physical world.

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THE DISCOURSE OF WHITE SUPREMACY TOWARDS CONFORMATION OF BLACK IDEAL MASCULINITY OF ALFA NDIAYE'S *ATTRIBUTES* IN DAVID DIOP'S NOVEL *AT NIGHT ALL BLOOD IS BLACK*

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Abstract

Colonialism is one of the events of colonization of Europeans or Western nations to a nation or continent with inferior value to its customs, intellectuality, and marginalization. It results in the distingency of social structures that experience racial inequality and discrimination, including black people. White supremacy perpetuates an ideology that can take away the human rights of blacks, especially the ideal identity of masculinity, the black men. Black men are represented as beasts, combat-ready pioneers, obedient slaves, and so on. This representation becomes a construction of an ideological discourse that marginalizes black people. This discourse affects psychological and social dualism and intersectionalism that rests on resistance to white supremacy. This study aims to reveal the discourse of the identity of idealistic masculinity in black men. The method used is descriptive-qualitative. This method is employed in relating the problems that occur to Alfa Ndiaye who experiences the traumatic experience of the death of his best friend in his life journey while tracing racial equality between the countries of Francophone, France-Africa (Senegal). This study uses intersectional, masculinity, and racial studies. The material object is the novel *At Night All Blood is Black* by David Diop. In contrast, the formal object is ideology's effect in identifying masculinity's attributes in black people, especially in the main character, Alfa Ndiaye. Thus, white hegemony always uses various ways to make the *'wounded masculinity'* of Ndiaye feel pressured and it is considered that their savagery is beneficial for Captain Armand in raising French independence.

Keywords: *colonialism; intersection; masculinity; racism; supremacy*

1. Introduction

Colonization is the hegemonic representation of European immigrants or Western nations over countries that want to be colonized. One of the destinations used as a berth for European migrants is the African continent. Colonization is also one of the orientations of Western nations in shackling societies that are inferior to both men and women.

Africa is famous for its black and dense skin, which looks visually exotic to predominantly white Europeans. Black skin is identified with traits constructed based on imaginations and stigmas that are not entirely in line with human principles. These bad

depictions create an ideology that can create divisions between countries, especially in the Francophone region, resulting in racism.

Racism is one of the topics that has always been considered taboo because of the unavailability of a place for black people. The forms embedded to perpetuate the white social strata are always at the top of the pyramid including exploitation, control, and utilization.

The inferior status of blacks has been strengthened by the negative stereotypes assigned by whites who consider blacks as the second-class citizens. Whites see blacks as 'slave', uneducated, having lower status than whites (Pierre, 2020). These stereotypes have become hereditary that affects the perspectives of blacks as the minority and also whites as the majority (Putri & Saleh, 2022).

Differences in sex and race are not always neutral and cause discrimination against blacks and women. Racial and gender discrimination also lead to inequality in the terms of power and employment, such as unpaid female worker and exploitation of non-white people leading to slavery. These are caused by the hegemonic masculinity of white people (Tißberger, 2019).

This dominance of masculinity results in the dehumanization of minorities, who are underestimated. These marginalized people feel the exclusion exercised by white superiority. This dominant superiority affects the dualism that occurs in black people's psychological and social lives when overcoming social hierarchy gaps (Garvey, 2019). This dualism attributes the character's subjectivity to the actions launched against the oppression and resistance of the black nation aimed at the white nation. As consequences, *White-ism* would justify Black people are always under psychological control and imprisoned in an alienated reality.

The novel *At Night All Blood is Black*, set in 1914, tells the story of a Senegalese soldier, Alfa Ndiaye, who experiences a traumatic experience over the death of his best friend, Madambe Ndiop. After the death of his best friend, Alfa becomes a brutal soldier to the point of being feared by his partner and his leader. Alfa is led by a white man named Captain Armand, a Frenchman. The French leader follows up by saying that black men have to be the vanguard for the creation of the French Revolution in the first world war.

This discourse of masculinity is constructed by Captain Armand, who is white, towards Alfa Ndiaye during his success in every soldier he faces. However, when all the lords begin to vanish when an abomination motivated by revenge for the death of his best friend appears, Alfa becomes disoriented and returns to being instinctively animalistic infected.

The problem found in this study is the constructive discourse of black male identity and masculinity that occur to the character of Alfa Ndiaye in the novel. *At Night All Blood is Black* is an English translation of the French novel entitled 'Frère d'âme' written by David Diop and published in 2018 and translated by Anna Moschovakis in 2021 as well as being awarded the International Booker Prize. This study aims to reveal the influence of white ideology on the formation of the ideal masculinity of black men.

2. Literature Review

This research used several theories to identify ideal masculinity for black people, including (1) Theory of Masculinity, (2) Intersection Theory, and (3) Theory of Racism. The explanations are as follows:

1. Gender has been constructed for a long time and has become a natural hegemony. In general, gender distinguishes males and females. Gender is not the same as sex. Sex can be interpreted as something biologically identifiable. Udasmoro (2017: 36) says that gender is formed by a social reality that distinguishes between masculine and feminine roles. The researchers assume that women tend to be weaker than men, which makes the masculine group have a higher position than the feminine group. The existence of groups that are oppressed by dominant groups exist and become part of the history of human life, for example in the history of colonization (Hasyim, 2021). In this case, men occupy a dominant position where men hold power in various domains of life (Hasyim, 2021). Oppression is carried out in various forms, both oppression on the basis of skin color and oppression in the form of gender. Oppression by the dominant group does not only include the dominance of men over women, but some men over other men (Wolbring, 2020). Male domination is increasingly strengthened by the practice of daily life in the community institutions themselves and gives rise to a concept of patriarchal masculinity in which one of the pillars is hegemonic masculinity (Hasyim, 2021). Hegemonic masculinity encourages every society to have a concept of masculinity which becomes a reference for every man. Every society has its own characteristics of masculinity which are characterized by physical strength, domination, superiority, and violence (Hasyim, 2021). Masculine hegemony shaped through culture, history, and geography asserts that men must be masculine, heterosexual, powerful, and strong (Udasmoro, 2017: 306). Masculinity is divided into two types, namely dominant masculinity and subordinate masculinity. Dominant masculinity is a man who is at the top of the hierarchy and fulfills the criteria of an ideal man. Subordinate masculinity is a man with limited capacity to meet ideal criteria. Even so, men with subordinate masculinity still have a higher position compared to women (Hasyim, 2021).
2. Each group of humans lives in different background and culture. Those things make diversity and lead to a double identity. Double identity is formed through the "intersection" complexity of race, ethnicity, social class, gender, language, religion, sex orientation, and personal abilities (Putri & Saleh, 2022). Intersectionality is a space that encounters gender, class, and race simultaneously (Few-Demo & Allen, 2020). Theory of intersectionality believes that a hierarchical structure is formed by unfair relationship (Bin Elo, 2020). The intersectional theory assumes that race and gender are social constructs, where a social construct is built to maintain social hierarchies and generate inherent power differences (Girgenti, 2015).
3. The term *racism* is often interpreted as prejudice, stereotypes, discrimination, and bigotry (Salter, Adams, & Perez, 2018). Racism is closely related to the context of race. In the cultural-psychological approach, the tendency to racism is not only generated by a few people. However, it results from everyone's interaction with the cultural world, facilitating racial experiences and racist thought habits (Salter et al., 2018). Three concepts can be used in understanding diversity, and social inequality in a cultural-psychological approach, namely: (1) reproduction of racist acts can be found and is ingrained in daily life; (2) people who inhabit certain cultures support and promote certain races in processing and seeing the world; and (3) people shape, produce, and

maintain racial contexts through their chosen preferences, practices, and actions (Salter et al., 2018).

Sabil & Kristianto (2021) in a journal entitled *The Construction of African American Male Masculinity in the System of Racism in Jesmyn Ward's Sing, Unburied, Sing Novel*, show that the emergence of stereotypes saying that black men have a strong physique is just a pretext from white men so that they can be used for white purposes. Sabil and Kristianto use the concept of black masculinity and positioning to dismantle these stereotypes. They found that the stereotype pinned on black men was a form of the white racial system.

Meanwhile, one of the reviews also finds in a second study entitled *Racial Discrimination in The Help by Tate Taylor* conducted by Ariesta & Muliastuti (2017) that there are behaviors for race discrimination in the film *The Help* by Tate Taylor. Discrimination that occurs in this film is experienced by a black female servant. The black female servant experiences some oppressions in the form of race, class social (economics and education), and gender. This study also shows that black people always do efforts to fight the discrimination. The resistance is divided into two ways, direct resistance and indirect resistance.

Slightly different from previous research, Nadhifah, Tusita & Herminingrum (2017) in their journal entitled "The Double Burden Experienced by Black Woman in Toni Morrison's Novels A Mercy and Home" show that black women experience racism and sexism discrimination not only during the slavery years but also at the moment she has become independent. Colonialism that occurred in America made black women experience racism by white people. They also experienced sexism not only by white male but also black male. The two novels show that pressure and mental colonization play a big role in forming black female mindset to surrender and obey the domination of men and social society.

The next study that discusses black men's privileges is Johnson's *Challenging the Myth of Black Male Privilege* (Johnson, 2018). This research raises the concept that says that black men tend to enjoy their privileges in society when compared to black women. Johnson says that if privilege does exist, it must be demonstrable by material standards; hence, it can be measured empirically. This study's assessment of black male privilege focuses on several common areas, such as leadership, domestic violence/ rape, the leading causes of death, income, and employment.

Unlike previous studies, this study describes in details the involvement of white ideology in the formation of ideal masculinity in blacks through the figure of Alfa Ndiaye.

3. Research Method

The method used in this study was descriptive-qualitative. The data were gathered and classified based on the theoretical perspective used, namely regarding the construction of black ideal identity and masculinity of black men, Alfa Ndiaye. All the data used in this research were written in contextual forms. The main source of this research is the novel *At Night All Blood Is Black* by David Diop. The novel represents black men who are only pioneers for white European leaders. Thus, a construction of ideal masculinity is labeled by a black man of African nationality, Senegal.

The data obtained were related to each other in the process of data analysis. In the context of this study, the data on the conformation of black ideal identity and masculinity towards Alfa Ndiaye were associated with the role and domination of white men in the novel

At Night All Blood Is Black which was then reconnected with other supporting data. This process connect two variables, namely Alfa Ndiaye as a subject who experiences the construction of black ideal identity and masculinity and white men who dominate black men. The relationship between the two variables can be determined on the basis of a comparison of attitudes and roles between the two which will lead to a conclusion.

4. Results and Discussion

4.1 Intersectionality

First, intersectionality is a space that encounters gender, class, and race simultaneously (Few-Demo & Allen, 2020). Intersectionality believes that race is a social construction built to maintain social hierarchy and produce inherent power differences. The intersectionality in the novel *At Night All Blood Is Black* occurs in the context of different races and social categories between whites and blacks. Different races and social statuses meet each other and allow for interaction. The resulting interactions tend to experience inequality due to the existence of ideologies that also affects these interactions.

The racial and social context differences contained in the novel result in an interaction that refers to racism between the dominant side against the inferior, between the white and the black, and between Captain Armand and Alfa Ndiaye. This interaction takes place on a battlefield where white French soldiers recruit black African soldiers to help them fight against the enemy.

4.2 Racism

Next section, after white-ism grasped the control over African, they intended to exploit through their skin. The term *racism* is often interpreted as prejudice, stereotypes, discrimination, and bigotry (Salter et al., 2018). The racist treatment featured in the novel *At Night All Blood Is Black* is carried out by Captain Armand against Alfa Ndiaye. Alfa Ndiaye is a black soldier of African American descent.

Racism can be categorized as a culture. Racism is a culture deeply rooted and ingrained in the historical and cultural context governing the construction of dominant and marginalized identities (Salter et al., 2018). It is also the case concerning the racist treatment received by Alfa. Racism between blacks and whites has become ingrained in our culture, with the ideology that the white is dominant and the black is marginalized. The culture of racism has taken root in the minds of individuals and is a structure ingrained in everyday culture (Salter et al., 2018).

Racism lies in the structure of the daily world that refers to manifestations embedded in practice, artificial facts, discourses, and institutional realities such as law, education, and economics (Salter et al., 2018). Europeans establish their identity as *white* and imagine themselves as more developed and more humane compared to the dark-skinned *other people* (whether African or Indigenous) they dominate (Strier & Perez-Vaisvidovsky, 2021).

Racism by Captain Armand is perpetrated not only on Alfa but also on his other fellow soldiers who are black. It is said that Alfa and his friends are army soldiers recruited to help fight under the French flag. The intersection between race, gender, and class between whites and blacks in the meeting room lead to the emergence of racist acts.

The first description of a racist act is committed by Captain Armand. Captain Armand is racist by saying they are their enemy because black people are cannibals and savages. Although Captain Armand says very rude things, they are not angry and laugh together.

> *"The captain told them that the enemy was afraid of savage Negroes, cannibals, Zulus, and they laughed. (Diop, 2020: 14).*

The quotation above shows that racism is a culture deeply rooted in each individual's mind and practiced daily. On the one hand, whites are used to committing racist acts; on the other hand, blacks are used to receiving such racist treatment. It gets them used to it and thinks that kind of thing is common and not something racist. Although Captain Armand states this in a relaxed atmosphere, it is a racist act.

Racism by Captain Armand is inseparable from the stereotype that whites attach to blacks. The stereotype is mentioned repeatedly by whites. On the other hand, the stereotypes attached to black people also make white people believe them. It is used as an opportunity by Captain Armand, a stereotype firmly embedded in Alfa and other black friends; he makes a tool to frighten their white enemies.

> *"The unthinkable is what is hidden behind the captain's words. The captain's France needs us to play the savage when it suits them. They need us to be savage because the enemy is afraid of our machetes. I know, I understand, it is no more complicated than that. The captain's France needs our savagery, and because we are obedient, myself, and the others, we play the savage. We slash the enemy's flesh, we maim, we decapitate, we disembowel." (Diop, 2020: 15).*

The stereotype of black as savage is used by Captain Armand to scare their enemies. Ultimately, the stereotypes inherent in black people are exploited for the benefit of whites. Black people cannot escape the horrific identity instilled in the discourse of the ideological dominance of white people. The ideological discourse ultimately creates different impacts on blacks and whites. Blacks believe that the stereotypes affixed to them are true, making that a defensive strategy. Whites believe that blacks are so and become terrified. It shows the disengagement of a white ideological discourse towards blacks.

> *"While waiting, I smile at him, in the light of the moon and the stars, so he does not become too agitated. But when I smile at him, I can sense him wondering, "What does this savage want from me? Is he going to eat me? Is he going to rape me?" I am free to imagine what the enemy from the other side thinks because I know, I understand. Looking into the enemy's blue eyes, I often see a panicked fear of death, of savagery, of rape, of cannibalism. I see in his eyes what he has been told about me, and what he has believed without ever seeing me. I think that in seeing me look at him, smiling, he is telling himself that they did not lie to him, that with my teeth, white at night with or without a moon, I will devour him alive, or something even worse." (Diop, 2020: 19).*

In the above quotation, it can be seen that the enemy is frightened when he sees Alfa. He imagines the horror that the black man would inflict on him. Racism has taken root

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in his mind so that when he sees Alfa, he seems to see something terrible about to happen to him.

Racist cultures are also always perpetuated with supportive situations. It is in line with the opinion that says that racism precisely arises when people interact with a cultural world that promotes and facilitates racial experiences and habits of racist thoughts (Salter et al., 2018).

> *"My trench mates, my war brothers, began to fear me after the fourth hand. At first, they laughed with me heartily, they enjoyed watching me come home with a rifle and an enemy hand. They were so pleased with me, they even thought of giving me another medal. But after the fourth enemy hand, they no longer laughed so easily. The white soldiers were beginning to say—I could read it in their eyes, "This Chocolat is really strange." The others, Chocolat soldiers from West Africa like me, began to say—and I also read it in their eyes, "This Alfa Ndiaye from the village of Gandiol near Saint-Louis in Senegal is strange. When did he become so strange?" (Diop, 2020: 32).*

Based on that statement, it can be seen that racism is also perpetuated by people who support such racist acts. The racist treatment received by Alfa is not only carried out by Captain Armand but also carried out by his friends. Rumors of Alfa's horror are always mentioned and spread so that it becomes a truth they believe in.

> *"For everyone, for the soldiers both black and white, I have become death. I know this, I understand. Whether Toubab soldiers or Chocolat soldiers like me, they think I am a sorcerer, a devourer of people's insides, a dëmm. They think I have always been one, but that the war has revealed it. The rumor, stark naked now, claimed I had eaten the insides of Mademba Diop, my more-than-brother before he was even dead. The brazen rumor said that I should be feared. The rumor, spread legged and ass in the air, said that I devoured the insides of the enemies from the other side, but also the insides of friends. The obscene rumor said, "Beware, watch out. What does he do with the severed hands? He shows them to us and then they disappear. Beware, watch out." (Diop, 2020: 36) .*

The quotation indicates that the culture of racism perpetuating in the trenches of war has made Alfa feared by whites and blacks. Alfa gets the word by saying he is a witch, an eater of human organs, and should be feared. Racism is originally intended to generalize all black soldiers; and now, it aims at only one person, Alfa Ndiaye.

Racism perpetrated by Alfa's friends is not only in the form of words but also manifested in actions.

> *"It was why, after the first few hands, whenever Captain Armand whistled for the attack, they kept themselves ten large steps away from either side of me. Some of them, just before they would leap screaming from the earth's hot entrails, would avoid even looking at me, letting their eyes fall on me, glancing at me at all as if to look at me was to touch the face, arms,*

> *hands, back, ears, legs of death. As if to look at me was to die." (Diop, 2020: 31).*

The above quotation shows that no one of the Alfa's friends wants to be near Alfa at the time of the war. They do not dare to be close to him because of the stereotype now attached to him, namely death.

4.3 Masculinity

Lately, within the feeling of minority and being respected, Alfa Ndiaye quivers his male-identity. Masculinity is an embedded identity for the individual that is concretized as an element of masculinity; whereas masculinity is not identified by its sexuality other than that desire arising from the internals of the individual (Fausto-Sterling, 2019). In essence, neither male nor female can simply be attached to their gender identity because each individual has a so-called anima-animus, respectively (Huang, 2021). In this novel, Alfa Ndiaye is faced with a tragic incident experienced by his best friend, Madambe Diop.

> *"Ah, Mademba! How I have regretted not killing you on the morning of the battle, while you were still asking me nicely, as a friend, with a smile in your voice! To have slit your throat at that moment would have been the last good bit of fun I could have given you in your life, a way to stay friends for eternity. But instead of coming through for you, I let you die condemning me, bawling, drooling, screaming, and shitting yourself like a feral child. In the name of who knows what human laws, I abandoned you to your miserable lot. Maybe to save my soul, maybe to remain the person those who raised me hoped for me to be, before God and before man. But before you, Mademba, I was incapable of being a man." (Diop, 2020: 6).*

Masculinity is experienced by Alfa Ndiaye when he has to face the death of his best friend, Mademba Diop. He feels tormented when Mademba has asked for a plea to kill him before the war starts, and is still in the camp. As black and culturally and socially masculinely constructed as he is, Alfa faces the reality of death and finds it difficult to express his inner voice in his lap. He feels he is hurting his best friend's heart for rejecting a personal homicide request.

Then, Alfa tries to bring his best friend, who has died on the battlefield with both hands, back to the camp. When they arrive, his friends yell at him like a hero. This embedding stirs up masculinity in Alfa because Africans are rarely appreciated.

> *"The others welcomed me to the belly of the earth like a hero. I had walked beneath the bright moon, my arms around Mademba, without seeing that a long ribbon of his intestine had escaped from my shirt knotted around his waist. When they saw the human disaster I was carrying in my arms, they said I was courageous and strong. They said they would not have been able to do it. That they might have abandoned Mademba Diop to the rats, that they would not have dared to neatly gather his guts into the sacred vessel of his body. They said that they would not have carried him such a long distance beneath such a bright moon in sight of, and with the knowledge of, the enemy. They said I deserved a medal, that I would be given the Croix*

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> *de Guerre, that my family would be proud of me, that Mademba, looking down on me from the sky, would be proud of me. Even our General Mangin would be proud of me." (Diop, 2020: 10).*

His friends at the camp says that Alfa is entitled to any title or medal that could be shown to his parents later and to his departed best friend, Mademba. Even if Alfa begins to be arrogant, colonel Mangin would be proud of his struggle.

> *"They will all die without thinking because Captain Armand has said to them, "You, the Chocolats of black Africa, are naturally the bravest of the brave. France admires you and is grateful. The papers talk only of your exploits!" So they love to sprint onto the battlefield to be beautifully massacred while screaming like madmen, regulation rifle in the left hand and a savage machete in the right." (Diop, 2020: 14).*

However, without thinking, Captain Armand, pets Alfa who looks like a beast. The captain praises all the black soldiers there.

> *"Home with my trophies, I saw that they were very, very pleased with me. They saved food for me, they saved bits of tobacco. They were truly so pleased to see me come back that they never asked me how I did it, how I captured the enemy rifle and the severed hand. They were so pleased that I had come back because they liked me. I had become their totem." (Diop, 2020: 17).*

With respect for his masculinity, his colleagues give the entire distribution of food and drink to the point of exaggeration for Alfa alone. He always manages to infiltrate and wrench every enemy he confronts. Alfa feels like a symbol of victory.

> *"But when you seem crazy all the time, continuously, without stopping, that is when you make people afraid, even your war brothers. And that is when you stop being the brave one, the death-defier and become instead the true friend of death, its accomplice, its more-than-brother." (Diop, 2020: 34).*

The praise does not last long because the soldiers who stop by Alfa fear him more cruelly. He finishes off his enemies without stopping. He is labeled as a death eater, Lucifer, and so on. It is the scourge of white construction, according to Captain Armand, who praises him in the early days of the story so that he reaches an unconscious level of arrogance. However, Alfa feels himself beginning to be feared by both the white and black sides. As Alfa is regarded as a death eater, the hegemonic masculinity is thrusting into his entire body and mind.

> *"Humans are always finding absurd explanations for things. I know this, I understand it, now that I am able to think what I want. My brothers in combat, white or black, need to believe that it is not the war that will kill them, but the evil eye. They need to believe that it won't be one of the thousands of bullets fired by the enemy from the other side that will randomly kill them. They do not like randomness. Randomness is too absurd. They want someone to blame, they would rather think that the*

> *enemy bullet that hits them was directed, and guided by someone cruel, malevolent, with evil intent. They believe that this cruel, malevolent, evil-intentioned one is me. God's truth, their thinking is weak, flimsy. They think that if I am alive after all these attacks if no bullet has hit me, it is because I am a soldier sorcerer. They think the worst. They say that many of their trench-mates have been hit by bullets that were meant for me." (Diop, 2020: 37-38).*

He feels there is something else to blame besides himself, but the discovery is not enlightening. Thus, he also ffeels that the explanation of life also has its puzzle to expose the universe to every human being. Every disarmed bullet is supposed to penetrate and hit his skin because it is so directly directed at him. Unfortunately, not a single bullet manages to fire at him.

> *"This is why some of them smiled hypocritically at me. It is why others looked away when I appeared, why still others closed their eyes to keep them from falling on me, from grazing me. I became taboo, like a totem." (Diop, 2020: 38).*

The failure makes his colleagues look away when they arrive at the camp. They believe that Alfa has exacerbated the situation. Indeed, Alfa should have died on that battlefield. However, that wish has not been successfully granted by the universe. However, after a feat that is supposed to be a new record for Alfa, everything begins slowly fading from its grasp.

> *"From there to the thought that I am a dëmm, a devourer of souls, there is hardly any distance, any air. Since I have thought anything I want since then, I can admit everything to myself in the privacy of my mind. Yes, I told myself that I must be a dëmm, an eater of the insides of men. But I told myself, immediately after thinking about it, that I could not believe such a thing, that it was not possible. At that time, it was not really me who was thinking. I had left the door of my mind open to the thoughts of others, which I mistook for my own. I was not hearing myself think anymore but was hearing the others who were afraid of me. You have to be careful, when you believe you are free to think what you want, not to let in the thinking of others, in disguise, the false thinking of your father and mother, the spurious thinking of your grandfather, the masked thinking of your brother or sister, of your friends, in other words, of your enemies." (Diop, 2020: 42).*

Things that begin to move away from the excitement of the awards achieved by Alfa begin to make him depressed and frightened. He also recalls the death incident of Madambe Diop. He feels he is the murderer. He expresses his feelings in bad sentences in the camp, which are difficult to digest and hear. Hence, he thinks that he has become the culprit of the demon who kills Mademba, if only not to be beside him at that time.

> *"So I am not a dëmm, am not a devourer of souls. That is what the people who are afraid of me think. I am also not a savage. It is my Toubab sergeant and my blue-eyed enemies who think that. The thinking that is*

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> *mine, the thinking that belongs to me, is that my mockery, my hurtful words about his totem, are the true cause of Mademba's death. It is because of my big mouth that he leaped shrieking from the belly of the earth to show me what I already knew, that he was brave. The question to answer is why I laughed at the totem of my more-than-brother. The question to answer is why my mind hatched words as sharp as a locust's bite on the day of an attack." (Diop, 2020: 43).*

However, those things try to be messed up again so as not to think negatively, which makes him possess the madness of the soul when laughing at Mademba's embedding. He is not a violent creature; those whispers just scare him away.

> *"Because I loved Mademba, my more-than-brother. God's truth, I loved him so. I was so afraid he would die, I wanted so badly for the two of us to return safe and sound to Gandiol. I would have done anything to keep him alive. I followed him everywhere on the battlefield. As soon as Captain Armand would whistle for the attack so as to fully warn the enemy from the other side that we were about to come out shrieking from the belly of the earth, so as to warn the enemy to prepare to spray us with bullets, I would glue myself to Mademba so the bullet that hurt him would hurt me, or the bullet that killed him would kill me, or the bullet that missed him would miss me. God's truth, on attack days we were elbow to elbow on the battlefield, shoulder to shoulder. We ran shrieking toward the enemy on the other side in the same rhythm, we fired our guns at the same time, we were like twin brothers who come out the same day or the same night from their mother's womb." (Diop, 2020: 44).*

He knows that he loves Mademba wholeheartedly more than a brother's bond. But, when the whistle blows, Alfa seems to lose courage and curses behind Madamba's back so that he becomes a victim. His best friend since they are both young; of course, the loss becomes extremely heavy for Alfa. The masculinity wounded by the void becomes the scourge of the destruction of Alfa's identity.

> *"God's truth, I do not understand why one fine day of bloody battle, without rhyme or reason, when I hoped we would return safe and sound, he and I, to Gandiol after the war, I killed Mademba Diop with my words. I do not understand at all." (Diop, 2020: 44).*

He has surrendered, and if that could be repeated, the silence has pierced Alfa's niches, which makes him feel even quieter. The one that should survives becomes the disastrous one, and the one that should have been carried out becomes destroyed by the final memory of the journey of joy.

> *"So yes, I know, I understand that Captain Armand no longer wanted me on the battlefield. Behind the words reported by the elder Croix de Guerre Chocolat Ibrahim Seck, I knew, I understood, that they would have enough after the seven severed hands I brought home. Yes, I understood, God's truth, that on the battlefield they wanted only fleeting madness. Madmen*

> *of rage, madmen of pain, furious madmen, but temporary ones. No continuous madmen. As soon as the fighting ends, we are to file away our rage, our pain, and our fury. Pain is tolerated, we can bring our pain home on the condition that we keep it to ourselves. But rage and fury cannot be brought back to the trench. Before returning home, we must denude ourselves of rage and fury, we must strip ourselves of it, and if we do not, we are no longer playing the game of war. Madness, after the captain blows the whistle to retreat, is taboo." (Diop, 2020: 47).*

The depression further submerges Alfa from the list of soldiers who are supposed to be pioneers for his country. Over time, pain-nothingness becomes a new backdrop for Alfa's masculinity. He feels that this madness is beginning to struggle for psychiatric treatment for his repressed anger. In every war, Alfa's anger always hides every piece of the hand of the corpses he kills.

> *"GOD'S TRUTH, the captain and my elder Ibrahim Seck took me for an idiot. I may be a little strange, but I am not an idiot. I will never reveal where I hid my severed hands. They are my hands, I know which blue eyes they belonged to." (Diop, 2020: 49).*

However, the superior and the captain could not know the whereabouts of the bodies that the Alfa cultivates. Alfa feels that he is a genius in tricking this hiding.

> *"I know, I understand, but I do not tell anyone because now I think about what I want, for no one but myself, ever since Mademba Diop died. I believe I understand that what is written on high is only a copy of what man writes here below. God's truth, I believe that God always lags behind us. It is all He can do to assess the damage. He could not have wanted me to catch the little blue-eyed soldier in the hot pit of the enemy trench." (Diop, 2020: 64).*

Alfa wants his revenge to pay off completely for the death of his best friend. In this case, masculinity looks so deeply torn that even humanity is not considered valuable to the black Alfa.

> *"It was after I returned to the trench that was our home with my fourth small hand and the gun it had cleaned, oiled, loaded, and fired that my soldier friends, white and black, avoided me like the plague. When I returned home crawling in the mud like a black mamba returning to its nest after rat-hunting, no one dared touch me anymore. No one was happy to see me. They must have believed that the first hand brought bad luck to that little fool Jean-Baptiste and that the evil eye would fall on anyone who touched me or even looked at me." (Diop, 2020: 66).*

The camp becomes extremely dark every time the Alfa comes home. Every look directed at him is an incessant torment. They regard him as an unlucky carrier.

> *"God's truth, the hand that I drew was effective. Once the talisman was attached to the handle of my trunk, all the men who had been ordered by the captain to open it and look for my seven hands, which I do not need to hide elsewhere, must have lied to him. They must have sworn to him that*

> *they searched for the seven hands in vain. But what has certain is that white or black, they had not dared to touch my trunk that was locked with a talisman." (Diop, 2020: 78).*

Then, in the healing process, the psychiatrist, who is a white man, further suppresses his identity of masculinity which is notorious for being barbaric and ruthless for the sins committed by whites. Whoever touches the hand's cup has the right to die next, so Alfa takes the initiative to lock the tightness that becomes the subconscious.

5. Conclusion

The conformation of ideal masculinity by white men against black men in this novel appears because of intersectionality. Intersectionality allows mixture between various races and social status that interact within each other. The interaction between various races and the status quo eventually leads to discrimination in hierarchy and power between whites and blacks. The battlefield becomes an intersection for Alfa Ndiaye and Captain Armand, where differences in hierarchy and power are perpetuated. The intersectionality on the battlefield ultimately results in various kinds of racist acts. The racist actions committed by Captain Armand against Alfa Ndiaye and also other black men are reflected in his words and actions. Racism in the form of words is carried out by Captain Armand by representing a stereotype saying that blacks are cannibals, savages, witches, and scary people. Racism in the form of action is carried out by staying away from (or creating distance from) black men, and in this case, Alfa Ndiaye.

The black masculine identity constructed by whites is embedded into Alfa Ndiaye. His fierceness and accomplishment in infiltrating and defeating the opponents on the battlefield make him be considered as a hero. His verdict on the battlefield is always greeted with cheers and he is considered to be the symbol of victory. The construction of masculinity implanted by Captain Armand in Alfa Ndiaye is embedded within his nature and his mind. He is feared not only by enemies but also by his friends in his camp. The excitement over his appreciation begins to fade. He begins to feel afraid of his own viciousness. He is depressed and in the process of healing; the white psychiatrist emphasizes his masculine identity. It is known to be barbaric and painful to white people. In the end, wounded masculinity becomes identity annihilation in Alfa Ndiaye.

White supremacy perpetrated on black individuals remains unable to overcome a discourse of masculinity ideology undermined by culture and society. It creates an unending gap between the embedding of animalistic, identical subordination, and the subordination of intersections structured by mutual agreement, in which gender is not necessarily associated with one's sexuality. Emotional suppression of disturbing emotions can take away the individual's identity and the essence of humanity, which sometimes comes from the accumulation of repressions. Those arise to the surface and are difficult to cure. This section must be based on the findings. In this section, the prospect of the development of research results and application prospects of further studies (based on result and discussion) can be added.

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YOUTUBE CHANNEL OF *DARS ARABI* AS A MEDIA FOR THE SPREAD OF ARABIC LANGUAGE

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Abstract

The article aims to describe an analysis of the content on the YouTube as a medium for spreading Arabic language. The research uses descriptive qualitative research. The data sources used are primary data sources and secondary data sources. Primary data sources come from interviews while secondary data sources from books, journals and articles that support the research. The data analysis technique is in three stages, namely data presentation, data reduction, and drawing conclusion. The analysis is focused on the YouTube channel *Dars Arabi*. This channel presents educational Arabic learning content. The result of this study proves that there are several factors that support the spread of Arabic through the YouTube. The factors cover language structure-based content creation, utilizing You Tube as the most famous social media, focusing on disseminated educational program, and keeping developing content creation. Further, the content is created in a structured manner based on the curriculum of learning Arabic language. The creator of the content in the you tube always increases the content with selection. In conclusion, the YouTube channel of *Dars Arabi* succeeds to play the role of spreading Arabic language learning.

Keywords: *Arabic language; channel; social media; youtube*

1. Introduction

The Industrial Revolution 4.0 changes the way a person communicates from physical contact to changing by utilizing internet technology. This revolution has made the industry's dependence on information and communication technology even higher. The ability to create information and communication technology innovations integrated with all corporate business processes is the key to success in the industrial era of 4.0. The internet as the main key for humans to communicate through digital technology communication via the internet in general has advantages over conventional media with its ability to present a more interactive exchange of information. This is the core that changes society by changing the way of communicating and providing information (Cahyono & Hassani, 2019).

As internet technology develops, the YouTube becomes a media for sharing videos to spread various information and entertainment. YouTube can be interpreted as a new media. The industrial revolution 4.0, which has the impact of digitalization on many aspects of life, also changes the way and style of conveying messages and receiving messages, including

preachers and the way students and teachers learn. The presence of several platforms and channels presented by YouTube has helped change this way. The presence of YouTube as a channel is not only used as entertainment. In fact, YouTube has begun to be widely used as a *da'wah* communication tool and learning media (Cahyono & Hassani, 2019).

The State of Indonesia in particular has now entered a new era of normalization or also known as the new normal. Daily activities gradually begin to recover. All activities that are initially diverted in the online slowly switch back to face-to-face. In terms of education, learning rules have now shifted to limited face-to-face learning after two years. Various problems in learning Arabic have emerged during the implementation of the distance learning system (Rahmasari, 2021).

In online scope during the pandemic, students experience difficulties with 4 kinds of *Maharah*. In *Maharah Kalam*, students experience difficulties in practicing reciting difficult Arabic vocabulary. In *Maharah Istima'*, students experience difficulties in understanding the vocabulary they listen to due to inadequate audio. In *Maharah Qiro'ah*, students have difficulties in mastering Arabic grammar, reading and analyzing Arabic texts without vowels. They also find difficulties in understanding the different vocabulary in each text. As for *Maharah Kitabah*, students are difficult to understand the material because the delivery of material is too fast and the assignments are very large.

Learning systems with limited face-to-face meetings should be able to provide answers to problems during distance learning. However, the fact in the field is that there is a reduction of studying hours in face-to-face learning. It is limited to only 30 minutes from normal time, and can only be done with 50% of the total number of students. This reduction of studying hours results in insufficient time for the teacher to provide practical questions to students as reinforcement of the material that has been delivered.

2. Literature Review

Based on the topics discussed in this study, the researchers found several relevant previous studies including: first, research conducted by Cahyono and Hassani in 2019. This research describes the development of YouTube providing new patterns of communication for preachers and teachers. The results of this study are YouTube is a communication art for Indonesian preachers to spread *da'wah* content, each of which becomes a new and common concept, and it is accepted by the community. Thus, the amount of content that each material uploaded has quite a lot of viewers, even up to millions. Likewise in the world of education, YouTube as a new learning medium can be useful for disseminating a lot of material content. YouTube applies two-way communication so that feedback or discussions can take place between material providers and learning objects or even fellow accessors or often called netizens (Cahyono & Hassani, 2019).

Second, research conducted by Ibnu Hajar in 2018. The research is entitled *YouTube as a means of da'wah communication in Makassar City (Social Media Analysis)*. The results of this study indicate that the use YouTube as a means of *da'wah* communication by preachers is quite helpful in carrying out *da'wah* activities. In addition, the results of this study also show that the use of YouTube that is felt by each preacher in carrying out *da'wah* activities pays more attention to the advantages than the disadvantages, thus making YouTube a fairly effective means of *da'wah* communication (Hajar, 2018).

Third, research from Hikmah Rahmasari on *Using Youtube as a Media Solution for Learning Arabic in the Pandemic Period* in 2020. The research aims to see how far YouTube is

the right Arabic learning media solution during a pandemic with the Distance Learning (PJJ) system). The results of this study indicate that YouTube is the right solution for Arabic learning media during a pandemic, with the percentage of survey results (80.4%) students strongly agree, thus showing positive results (Rahmasari, 2021).

From the three previous studies above, it can be concluded that there are similarities as well as differences from the research that is examined at this time. The similarity lies in the object of study under the research, namely related to YouTube as a useful medium; while, the difference lies on the results of using YouTube as a variety of media. Based on this, the researchers innovate to conduct the research related to YouTube as a medium for spreading Arabic through an analysis of the YouTube of *Dars Arabi*.

3. Research Method

This research is included in the descriptive qualitative research; this research seeks to describe phenomena by involving various existing methods (Islam & Aldaihani, 2022). Descriptive research is research that describes events, symptoms and incidents that are happening in the present. Descriptive research tries to describe the facts that match the incident (Putri, & Simanjuntak, 2022). The researchers use a descriptive qualitative research type because this research aims to describe the form of *Dars Arabi* YouTube Channel Analysis as a Media for Spreading Arabic.

The data sources of this research consist of primary data sources and secondary data sources. The primary data source comes from interview results. Secondary data sources come from books and journals that support this research. To obtain primary data, the researchers use data collection techniques in the forms of observation, namely direct data collection from the field and interviews (Kamalia et al., 2022). The resource person for obtaining primary data through observation and interview techniques is Mr. Muhammad Faruq, M.Pd.I who manages the YouTube channel of *Dars Arabi*. He also serves as a lecturer at the Tarbiyah Faculty of UIN Maulana Malik Ibrahim, Malang.

The last stage of this research is data analysis after the data are collected; the researchers process and analyze the data qualitatively through three stages, namely data presentation, data reduction and drawing conclusions (Rijali, 2019). In the first stage, namely data presentation, the researchers present the data in the form of a description of the results of the interviews. In the second stage of data reduction, the researchers sort the answers from the interviews of Mr. Muhammad Faruq, M.Pd.I as data for analysis. The last stage, after the data are presented and described, the researchers draw the final conclusion.

4. Results and Discussion

In this research, the researchers summarize some of the results of interviews with Mr. Muhammad Faruq who supports the spread of Arabic through YouTube of *Dars Arabi*. The researchers describe the matters that are relevant in spreading Arabic through YouTube. The explanations are as follows:

4.1 Social Media

Social media consists of two words *social* and *media*. Social tools are social facts which show that every individual has actions and contributions in society and media means communication (Mulawarman, & Nurfitri, 2017). From these two definitions, it can be

concluded that social media is a medium that allows each individual to communicate and interact with the public. Social media is a communication tool that makes it easy for its users to interact, communicate, share, participate and fill it with content in the form of blogs, wikis, pictures, videos, forums, voice notes and many other things (Liedfray et al., 2022).

Social networks were first introduced in 1997 with the launch of blogging and posting features via web 2.0 called six degrees.com (Sanggabuwana & Andrini, 2017). In that year, a website was also launched to create a personal blog, known as blogger. Not only that, social media continues to develop. In 1995, Geo Cities was born, an online site that rents out services for storing website data so that websites can be accessed from anywhere. Geo Cities is the beginning of the emergence of other web sites. After that, in 2002 a new social media called Friendster began to bloom. Friendster became the most popular social media for young people at that time. This was followed by the emergence of Facebook in 2003 and continued to develop with the emergence of other social media in the following years such as Twitter, Instagram, YouTube, WhatsApp, TikTok and so on, each with its own uniqueness and distinctive features (Rafiq, 2020).

The more advanced technology and knowledge in the world of technology, the more widespread use of social media is. These various applications can now also be used for learning platforms both inside and outside the classroom (Riqza & Muassomah, 2020). According to Kaplan and Haenleinada, there are 4 types of social media, namely (Rafiq, 2020):

a) Collaboration Project. The website allows its users to be able to change, add, or remove the content on this website, for example Wikipedia.
b) Blogs and Microblogs. Users are freer in expressing something on this blog, such as venting or criticizing government policies, for example twitter.
c) Content. Users of this website share media content with each other, such as videos, e-books, images, and others, for example YouTube.
d) Social Networking Sites. Applications that allow users to connect by creating personal information so that they can connect with other people. Personal information can be like photos, Facebook for example.

4.2 Profile YouTube of "Dars Arabi"

Picture 1. Profile YouTube of *Dars Arabi*

The picture above shows the profile of the YouTube of *Dars Arabi*. This channel joined YouTube on February 20 2019 with the motto *Learn Arabic While Relaxing*. *Dars Arabi*

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has around 32.4 thousand subscribers. The founder is Muhammad Faruq, M.Pd.I, a lecturer at the Tarbiyah Faculty of UIN Maulana Malik Ibrahim Malang.

Muhammad Faruq said that the beginning of the creation of YouTube *Dars Arabi* was before Covid-19 in 2019. At the time of the emergence of Covid-19, the need for learning content increased, regardless of subject, including Arabic subjects. Many people used social media in droves so that YouTube had great insight at that time and enormous opportunities for content creators in developing their content as well as in spreading Arabic in particular.

This is true, as explained by Fitroh Tri Utami and Miethaul Zanah that there is a circular letter from the Ministry of Education and Culture of the Republic of Indonesia (Kemendikbud) Number 4 of 2020 concerning Implementation of Education Policy in an Emergency Period and the Spread of Covid-19. Through this policy, the government asked all elements of education to carry out teaching and learning activities online and temporarily close school physical activities. The implementation of this policy certainly affects the learning resources that students will use (Utami & Zanah, 2021).

Over time, there is audio-visual-based learning media that can be found, namely YouTube. YouTube can display videos about learning material to be taught so that the learning atmosphere becomes more innovative, creative, interesting, and not monotonous. Social media like YouTube as a source of learning information can make students understand subject matter quickly, and it can also minimize boredom due to distance learning. With YouTube, it is hoped that it can increase the interest and motivation of students (Widyantara & Rasna, 2020).

4.3 Structure-Based Content Creation

The YouTube of *Dars Arabi* starts from light vocabulary-related content, then accompanied by examples. It also accommodates the subscribers' requests. However, not always following the requests of subscribers, but also remaining structure, the creator said that he had his own freedom in creating content. He can start with the introduction of word formation in Arabic and then sentence. Now it comes to the division of *i'rab* and how to read it. He added that he already had his own curriculum in making YouTube channel. This can be proven by the content that has been uploaded on the YouTube channel *Dars Arabi* as follows:

Picture 2. Playlist of Content Categories on the YouTube *Dars Arabi*

The image above shows the playlist categories found on the YouTube of *Dars Arabi*. It is clear as mentioned by Muhammad Faruq in his interview that the content he creates is

structure starting with basic vocabulary, then continuing with grammar, practicing and writing examples.

4.4 YouTube as the Number 1 Social Media

YouTube is one of the social media that is used by many people to find information. Meanwhile, on other social media, the information is still limited, in terms of audio and visuals, they cannot last long. So that most content creators use Instagram, TikTok, and other social media only as promotions. However, as a content creator who keeps up with the times, of course he cannot be separated from the many other social media that have sprung up.

One proof of the progress of Science and Technology (*IPTEK*) is the existence of various social media used as a medium of communication including the spread of language; among them are YouTube, WhatsApp, TikTok, Twitter, Line, and so on. YouTube has several characteristics including (Cahyono & Hassani, 2019):

- There is no duration limit for uploading videos. This is what distinguishes YouTube from several other applications that have a minimum duration limit, such as Instagram, Snapchat, and so on.
- Accurate starting security system. YouTube limits its security by not allowing videos that contain satanic, illegal, and will provide confirmation questions before uploading videos.
- Paid. Currently, as is going viral everywhere, YouTube offers an offer for anyone who uploads their videos to YouTube and gets a minimum of 1000 viewers or viewers, an honorarium will be given.
- Offline System. YouTube has a new feature for users to watch videos, namely the offline system. This system makes it easy for users to watch their videos offline, but previously the videos had to be downloaded first.
- A simple editor is available. In the initial upload video menu, the user will be offered to edit the video first. The menu offered is cutting videos, filtering colours, or adding video moving effects.

4.5 Focusing on Disseminated Educational Programs

From the existing content, Muhammad Faruq always focuses on what he has compiled so that it will always be consistent with the concepts or the curriculum he has created. He does not always focus on the wishes of the followers, but he still filters the request by adjusting to the concepts he has previously arranged. The educational content contained on the YouTube channel of *Dars Arabi* can be seen in the following images:

Picture 3. Content on the YouTube "Dars Arabi"

The pictures above show popular content with quite a large number of viewers. One of them is the content of *Sistem Jam dalam Bahasa Arab #6*. The video has 197 thousand views; thus the video attracts a lot of viewers as well as other videos.

4.6 There are Several Difficulties in Creating Content

From the interview results, he said that there were several difficulties encountered in creating content including:

- Difficulty in making examples that subscribers consider that it will be easily understood. He got the trick by referring to previous content that was interrelated so that it remained sustainable. As an example of content related to rules, he chose to take vocabulary easy to understand according to the previous content.
- Not having a team work on YouTube yet. As a result, they cannot be consistent in uploading content, nor are they optimal in pursuing YouTube broadcasts. Finally, the channel has not developed optimally.

4.7 Developing Content Creation

Muhammad Faruq said that he would invite his students who wanted to join the team to develop learning Arabic through the YouTube *Dars Arabi*. He wants his students to always play a role and think creatively in language development by utilizing existing media and with persistence. Apart from that, his hope is that after being consistent on the YouTube platform, he wants to develop it in other applications such as TikTok and Instagram.

5. Conclusion

Based on the explanation above, the researchers conclude that the influence of the spread of Arabic through social media, especially YouTube, has a big role. As we know that along with the development of the times as well as technology, humans are certainly required to be able to participate in the utilization of scientific and technological advances. In this case, it is like what have been contained in the YouTube of *Dars Arabi*. The results of this study are there are several things supporting the spread of Arabic through YouTube. The *Dras Arabi* You Tube contains educational Arabic learning content. The content is created in a structured manner based on the curriculum proposed by the followers of YouTube of *Dars Arabi*. These three things can prove that the spread of Arabic is not only through preaching verbally; social media cannot be separated from participating in this.

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THE TRANSLATION OF CULTURE-SPECIFIC CONCEPTS IN DESCRIPTIVE TEXT OF *MUSEUM WAYANG DAN ARTEFAK* PURBALINGGA

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Abstract

The article discusses translation techniques applied in the translation of culture-specific concepts in the description text of *Museum Wayang dan Artefak Purbalingga*. Culture-specific concept is one of the common types of non-equivalence at word level resulted from the absence of cultural concepts in the target language. To cope with this problem, a translator is provided with translation techniques proposed by many translation scholars. This research applied the theory of translation techniques proposed by Molina and Albir. Based on the analysis, the most frequently-used technique is borrowing technique. The technique is relatively common to apply in translating culturally-bound terms that do not have one-to-one correspondence. The most common non-equivalence problem at word level to find is problem of culture-specific concepts. It is because the text describes the puppets displayed there, and to be more specific, puppets are parts of Indonesian culture, a precious cultural heritage. Therefore, many culturally-bound words or terms are kept original.

Keywords: *culture-specific concepts; translation; translation techniques*

1. Introduction

Indonesia is a big country with various cultures. Each area in Indonesia has its own culture with its uniqueness that differs it from the others. Puppet (*wayang*) is one of the Indonesian culture products that exists in some regions in Indonesia like Central Java and West Java. It is presented in a show in which the stories are mostly full of moral values and lessons depicted by the puppet characters. When it is not performed, the puppets are kept in certain places, for example in the puppeter's house and in museums. In some artefact museums, *wayang* is displayed as a tourist's attraction. For example, in *Museum Wayang dan Artefak Purbalingga*, some *wayang* characters are displayed with the description attached to each of them. The description is written in Indonesian and English so that foreign visitors can read and understand each of the *wayang* characters.

The researchers are interested in analyzing the translation techniques used in those bilingual texts, particularly the techniques used to translate the culture-specific concepts. In translating culture-specific concepts, a translator needs to consider several aspects since these aspects have important influences on the translation results. A translator is required to have linguistic skills to transfer information from the source language to the target language;

and interlinguistic knowledge, such as background knowledge of a certain culture inside a text, to transfer any information related to a text.

Linguistic features commonly have a strong relationship with the social condition of a community and its culture. These conventions may have different meanings and understandings if they are applied in another community. Hence, a translator is also required to have adequate cultural knowledge of the source language to facilitate him/her in doing translation process. He is required to convey information from the source language, not only about the message, but also the social condition of the target language with a level of legibility, to the target language. In this circumstance, background knowledge of the target language must also be grasped by a translator.

The research is focused on the most-frequently used translation technique in dealing with culture-specific items found in the text. Similar research was conducted by (Purwaningsih et al., 2019) that focused on the translation techniques applied by the machine in translating Banyumas batik motifs from Indonesian to English. In that research, the data were taken from @batikantodjamil and @batk_rd, and the result shows that the most dominant technique os borrowing. It is because mostly the names of the batik motifs are derived from cultural terms, especially Javanese and the machine cannot analyze the meaning behind the names.

Another previous research related to cultural terms was conducted by Hardiyanti, et al. (2021). They discussed the English translation of Javanese cultural terms in *Gadis Kretek* novel. The study highlighted translation technique and quality of those cultural terms. The result shows that generalization and pure borrowing are the most frequently used techniques. There are also some combinations of translation techniques, for instance borrowing + addition, borrowing + adaptation, and many else. The use of borrowing is quite dominant since cultural terms are very specific concept that belong to one language and they might not have equivalence in another language.

This study is expected to contribute to readers in the field of translation and in the form of a research model for translating cultural texts. In addition, this research is expected to be useful for translators by offering suggestions on techniques that can be used in translating culturally-charged texts.

2. Literature Review

The word *translation* is a term referring to either a process or a product of message transfer from one language to another language. The term translation itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating). The process of translation between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL) (Munday, 2008). According to (Nida & Taber, 1982), "Translating consists in reproducing in thereceptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style". From that definition, it is clear that the message is the most important thing to consider in translation process. It is in line with Larson's (1998) definition; translation consists of transferring the meaning of the source language into the receptor language (target language). It is the meaning that is being transferred and must be held constant. Only

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the form changes. The translator works from the very basic unit of language namely word or lexicon to achieve the equivalence of the whole text. (Bassnett, 1980) states that equivalence in translation should not be approach as a search of sameness, since sameness cannot even exist between two target language versions of the same text, let alone between the source and the target language version. It is very likely for a word in the source language does not have a one-to-one correspondence in the target language, especially when it is a culturally bound term. Sapir in *ibid* states that no two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached.

Cultural specific item or culturally-bound term is only one of non-equivalence problems in translation occuring at word level. According to Baker (2018), non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text. The type and level of difficulty posed can vary tremendously, depending on the nature of non-equivalence. The following are some common types of non-equivalence at word level according to *ibid.*

a. Culture-specific concepts.

The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom or even a type of food. Such concepts are often referred to as 'culture-specific'.

b. The source-language concept is not lexicalized in the target language.

The source-language word may express a concept which is known in the target culture but simply not lexicalized, that is not 'allocated' a target-language word to express it.

c. The source-language word is semantically complex.

The source-language word may be semantically complex. This is a fairly common problem in translation. Sometimes words are not morphologically complex, yet semantically complex. In other words, a single word which consists of a single morpheme can sometimes express a more complex set of meanings than a whole sentence. Languages automatically develop very concise forms for referring to complex concepts if the concepts become important enough to be talked about often. We do not usually realize how semantically complex a word is until we have to translate it into a language which does not have an equivalent for it.

d. The source and target languages make different distinctions in meaning.

The target language may make more or fewer distinctions in meaning than the source language. What one language regards as an important distinction in meaning another language may not perceive as relevant. For example, Indonesian makes a distinction between going out in the rain without the knowledge that it is raining (*kehujanan*) and going out in the rain with the knowledge that it is raining (*hujan-hujanan*). English does not make this distinction, with the result that if an English text referred to going out in the rain, the Indonesian translator may find it difficult to choose the right

equivalent, unless the context makes it clear whether or not the person in question knows that it is raining.

e. The target language lacks a superordinate.

The target language may have specific words (hyponyms) but no general word (superordinate) to head the semantic field.

f. The target language lacks a specifi c term (hyponym).

More commonly, languages tend to have general words (superordinates) but lack specific ones (hyponyms), since each language makes only those distinctions in meaning which seem relevant to its particular environment. There are endless examples of this type of non-equivalence. English has many hyponyms under article for which it is difficult to find precise equivalents in other languages, for example feature, survey, report, critique, commentary, review and many more.

g. Differences in physical or interpersonal perspective.

Physical perspective may be of more importance in one language than it is in another. Physical perspective has to do with where things or people are in relation to one another or to a place, as expressed in pairs of words such as come/go, take/bring, arrive/depart and so on.

h. Differences in expressive meaning.

There may be a target-language word which has the same propositional meaning as the source-language word, but it may have a different expressive meaning. The difference may be considerable, or it may be subtle but important enough to pose a translation problem in a given context. It is usually easier to add expressive meaning than to subtract it. In other words, if the target language equivalent is neutral compared to the source-language item, the translator can sometimes add the evaluative element by means of a modifier or adverb if necessary or by building it in somewhere else in the text.

i. Differences in form.

There is often no equivalent in the target language for a particular form in the source text. Certain suffixes and prefixes which convey propositional and other types of meaning in English often have no direct equivalents in other languages. English has many couplets, such as employer/employee, trainer/trainee and payer/payee. It also makes frequent use of suffixes, such as -ish (e.g., boyish , hellish, greenish) and -able (e.g., conceivable, retrievable, drinkable).

j. Differences in frequency and purpose of using specific forms.

Even when a particular form does have a ready equivalent in the target language, there may be a difference in the frequency with which it is used or the purpose for which it is used. Thus, English uses the continuous -ing form for binding clauses much more frequently than other languages which have equivalents for it, for example, German and the Scandinavian languages. Consequently, rendering every -ing form in an English source text with an equivalent -ing form in a German, Danish or Swedish target text would result in a stilted, unnatural style.

k. The use of loan words in the source text.

The use of loan words in the source text poses a special problem in translation. Quite apart from their respective propositional meaning, loan words such as *au fait, chic, Auf Wiedersehen* and *alfresco* in English are often used for their prestige value, because they can add an air of sophistication to the text or its subject matter.

Some scholars propose theories to analyze translation strategies, techniques, and methods, and procedures. However, according to Molina & Albir (2002), translation techniques are more applicable in translating micro units of a language, such as words, phrases, and clause in some cases. There are five basic characteristics of translation technigues; they affect the result of the translation, they are classified by comparison with the original, they affect micro-units of text, they are by nature discursive and contextual, and they are functional. Those translation techniques are explained in the following parts.

a. Adaptation means to replace a ST cultural element with one from the target culture.
b. Amplification means to introduce details that are not formulated in the ST: information,explicative paraphrasing.
c. Borrowing. To take a word or expression straight from another language. It can be pure, or naturalized.
d. Calque is literal translation of a foreign word or phrase; it can be lexical or structural.
e. Compensation is to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.
f. Description is to replace a term or expression with a description of its form or/and function.
g. Established equivalent is to use a term or expression recognized either by dictionaries or language in use as an equivalent in the TL.
h. Generalization is to use a more general or neutral term.
i. Linguistic amplification is to add linguistic elements. This is often used in consecutive interpreting and dubbing.
j. Linguistic compression is to synthesize linguistic elements in the TT. This technique is often used in simultaneous interpreting and in subtitling.
k. Literal translation is to translate a word or an expression word for word.
l. Modulation is to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural.
m. Particularization is to use a more precise or concrete term.
n. Reduction is to suppress a ST information item in the TT.
o. Substitution (linguistic, paralinguistic) is to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa
p. Transposition is to change a grammatical category.
q. Variation is to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

3. Research Method

This research belongs to qualitative research in which the researchers become the research instruments, and that an interview or observation guide should be regarded as flexible and open to change as the research proceed (Taylor et al., 2016). Most of the analysis is done with words. The words can be assembled, subclustered, or broken into segments. They can be reorganized to permit the researcher to compare, contrast, analyze, and construct patterns out of them (Miles et al., 2014). The data of this research are taken from the description text in *Museum Wayang dan Artefak Purbalingga.* The description is attached on each puppet displayed, and it is written in Indonesian and English. The text contains many culture-specific items coming from either Javanese or Sundanese culture since those regions are the origins of puppets. The researchers employ purposive sampling technique since the researchers have already set the boundary in selecting the data. The unit of analysis is words and phrases that result in non-equivalence problems when being translated into English. There are 125 data found in this research with 111 data translated using borrowing technique, 7 data belonging to transposition, 3 data to generalization, 2 data to established equivalent, and 2 data to adaptation.

In analyzing the data, the researchers begin by collecting the cultural terms in the description text of *Museum Wayang dan Artefak Purbalingga*. After collecting the cultural terms, the researchers sort the cultural terms that can be included as data. This is also called domain analysis. Then, the researchers determine the translation techniques used by the translator in translating those cultural terms. Lastly, the researchers do componential analysis by finding the correlation between the translation techniques and non-equivalence.

4. Results and Discussion

After analyzing the translation of cultural terms in the description texts of *Museum Wayang dan Artefak Purbalingga*, the researchers discover several translation techniques. These techniques are applied by the translator to describe the cultural terms from Indonesian to English. Since the description texts are for a museum, there are so many cultural terms in those texts. Moreover, this museum displays the traditional puppets and artefacts from Indonesia. Thus, there will be no surprise if many cultural terms exist.

Those culturally-bound terms are surely challenging for the translator. It is because culture is representation of language and every language might have its own culture which does not prevail in another language. Thus, it is the translator's job to convey the meaning of those cultural terms to foreigners, so that they understand the terms clearly. The following are some translation techniques used by the translator.

4.1 Borrowing

Borrowing is one of translation techniques proposed by Molina and Albir (2000) that is defined as taking a word or expression straight from another language; it might be either pure or naturalized borrowing. Borrowing technique is mostly used when the translator cannot find the closest equivalence for a source language word in the target language word. For instance, when the translator has to translate culturally-bound terms.

Word with culture-specific concept is totally unknown in the target culture. The concept may be abstract or concrete; it may relate to a religious belief, a social custom or even a type of food. As an example, the word *gamelan,* a Javanese cultural term that is

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defined in Collins Dictionaries Online (2023) as a musical ensemble of Indonesia, consisting of wind, string, and percussion instruments, as flute, lute, gongs, drums, and bamboo xylophones. Although the term is already known and defined in English dictionaries, the one-to-one correspondence for it in English is not available. The term *gamelan* is catgorized into material culture since it is a product of a culture in form of artefact. In the source language culture, there is no such thing equivalence to *gamelan,* so in translation it results in non-equivalence problem. *Gamelan* is translated into the same word, or in this case, the translator applies borrowing technique because it is impossible to translate it into Javanese traditional music instruments, which has more general referents.

Another example is the word *slendro* which also belongs to material culture in form of abstract concept. In Merriam Webster Dictionary (2023b), the term is defined as a pentatonic tuning employed for Javanese *gamelans* that divides the octave into five roughly similar intervals. Similar to the previous example, the term *slendro* also does not have one-to-one correspondence in the target language although the dictinoaries provide its definition. In the translation of the description text, the term is translated by borrowing technique. Besides cultural items, borrowing technique is also used in translating proper nouns like *yoghurt*, *burgundy, barbeque*, etc. It is also commonly used in translating common nouns like *aluminium foil*, *rating*, *lipgloss*, etc., like what is found in (Ulfah, 2019).

The next example is the word *cepot,* a Sundanese puppet character representing commoner who has a close relationship with the royal family of Astinapura. *Cepot* is the problem solver of Astinapura everytime the Kingdom is in trouble (Nurhidayat, 2016). Like *gamelan* and *slendro* that belong to material culture, *cepot* also belongs to the same category. However, *cepot* is not available in English dictionaries and the translator uses borrowing technique in translating it. The absence of *cepot* in English dictionaries might be due to the dominance of Javanese culture worldwide.

Moreover, the word *dalang* is also an example of borrowing technique. According to Kamus Besar Bahasa Indonesia (KBBI) (2012), *dalang* means the person who plays puppet. However, *dalang* does not play any puppets. He usually plays *wayang* (shadow puppets) which originally comes from Indonesia. The words *dalang and wayang* are translated the same by the translator since those terms do not have one-to-one correspondence in English. These two terms also belong to material category.

4.2 Transposition

Transposition is a tachnique in which the grammatical category is changed. Transposition technicue is applied for example when translating Indonesian noun phrase into English or vice versa. There are two types of transposition, namely obligatory and optional; the former can be found in noun phrase translation from Indonesian to English or vice versa, and the latter occurs when the transposition of a phrase or sentence construction is made by the translator for a stylistic reason. Optional transposition may occur in some processes, for example from a noun into a verb, a verb into an adjective, or an adjective into an adverb. It might also occur in the translation of a word into a phrase or vice versa and a phrase into a clause or sentence. Indonesian noun phrase construction places the headword at the beginning, and the modifier at the end of the construction, but English noun phrase construction is composed the other way around.

In this research, there is only obligatory transposition to be found. Here are some examples of transposition found in the research data. The phrase *wayang tengul* which is translated into *tengul puppet*; the transposition occurs in the change of the head and modifier's position. In the source language. the head is *wayang* and the modifier is *tengul,* but in the target language, the position is exchanged. Transposition is a very common technique to use especially when dealing with noun phrase construction, and in this case the transposition is obligatory due to the language structure difference. Another example of obligatory transposition is the term *wayang pancasila* which is translated into *pancasila puppet*. The headword of the source language phrase is changed into the modifier in the target language. Meanwhile, in the term *wayang cepak cirebon,* the head word is the word *wayang,* and the modifiers are the words *cepak* and *cirebon.* Since there is no closest equivalence for this term in English, the translator keeps the words *cepak* and *cirebon* and changes the position, so the translation for the term is *cirebon cepak puppet.* This term refers to a kind puppet that exists in Cirebon, a town in West Java.

4.3 Generalization

Generalization is when the translator uses a more general or neutral term, and it is the opposite of particularization. In this research, there are two data that are translated using this technique, for example in the term *serat menak.* The term refers to an ancient manuscript containing special characteristics of ancient literature. In the description text, it is translated into *the book of menak*. The word *serat* has more specific meaning than the word *book*, so this is where the generalization occurs.

Another example is the word *bedug* that is translated into *traditional drum*. *Bedug* is one of traditional music instruments that has similar shape as drum, but nowadays *bedug* is more familiar to find in mosques as a traditional communication instrument. *Bedug* is used to sign the praying times as well as *ifthar* time in Ramadhan, so it has a different function today. The use of generalization technique in translating cuture-specific concepts sometimes decreases the level of accuracy and acceptability of the translation. The target readers might not be satisfied with the general terms brought by the translator since it is very likely that the source and target text items are totally different when they are compared.

4.4 Established Equivalent

This technique occurs when the translator uses a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. This technique is very recognizable because it is commonly used in translating familiar words or phrases, so researchers can easily see it. In this research, we can find this technique in translating the word *sorban* into *turban*. Both *sorban* and *turban* have the same referent, for example in Cambridge Dictionaries online (2023a), turban is defined as a head covering for a man, worn especially by Sikhs, Muslims, and Hindus, made from a long piece of cloth that is wrapped around the top of the head many times. In indonesian, *sorban* carries the same meaning.

Another example of established equivalent technique is the translation of *Bupati Purbalingga* into *the regent of Purbalingga*. In Merriam Webster Dictionary Online (2023a), the word *regent* is defined as a person who governs a kingdom when a monarch is not able to, but it is used to translate the word *bupati*, which means an official who rules a region. In

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Indonesian governmental system, the provinces consists of some regions or regencies governed by regents. In the past, many regencies were governed with monarch or kingdom systems such as the regency of Banyumas in Central Java, which used to be ruled by a decendant of Majapahit kingdom. Therefore, the researchers classify this translation technique into Established Equivalent, since the concept of this technique matches the background of both source and target languages.Established equivalent is very common to be used when a translator works on vocabulary items used in general context from which the words' meanings are easily found in the dictionaries.

4.5 Adaptation

In adaptation, the translator replaces a ST cultural element with one from the target culture. The translator replaces or adjusts some elements of the source language with elements that are accepted and recognized in the target language. It might occur at both micro and macro level of a language unit. The example of micro adaptation is found in the data of this research. The word *Kurawa* which is translated into *The Kurawas.* Kurawa is the name of a clan in Indian epics called Mahabharata; Kurawa is the descendants of Destrarastra, the first son of Bharata Dynasty. The translator adapts the family naming system in the target language, so the word *kurawa is* translated into The Korawas. The family naming system in the target language is by adding the article 'the' and also adding the plural indicator 's' to the name of the clan name.

Another example is in the name of a person called *Pak Gepuk, w*hich is translated into 'Mr. Gepuk'. The adaptation technique is in the use of 'Mr.' that functions as a salutation for a man; in the source language culture, the use of salutation is very important especially for a respected man, or for a man with certain social status. In Indonesian culture, the use of *Pak* is very common when addressing a stranger or when paying respect to someone. However, in English or western culture, the salutation is used in slightly dofferent way, for instance 'Mr.' is followed with the family name, for example Mr. Dickinson or with certain predicate, for example Mr. President. Adaptation might also occur in such a way that sometimes makes the whole message of the target text change totally, or the translation feels domesticated or very close to the target language. This technique is somehow debatable for translation scholars, because if the message of the whole text changes, then the accuracy of the translation is distorted. Therefore, adaptation is mostly used when translating texts which do not have direct impact to the readers.

Those translation techniques were selected by the translator to convey the meaning of cultural terms in the description texts of *Museum Wayang dan Artefak Purbalingga*. The borrowing technique is used to express the cultural terms which do not have equivalence in target language. Meanwhile, transposition is applied to give clearer explanation by changing the grammatical category. Besides, generalization is also found to give general explanation on the cultural terms, so that it is easier to understood by target readers. Another technique found is established equivalent, this technique is applied when there is an equivalence of the cultural terms in the target language. In addition, adaptation gives more familiar cultural element for target readers. Even though those translation techniques have different applications, the purpose is the same, which is conveying the meaning of cultural terms to target readers clearly.

5. Conclusion

Based on the analysis, it can be seen that there are five translation techniques applied to translate the cuture-specific concepts in the descriptive texts of the puppets in *Museum Wayang dan Artefak Purbalingga*. Those techniques are borrowing, adaptation, generalization, established equivalent, and transposition. The most frequently-used technique is borrowing because most of the culture-specific concepts in the texts do not have natural equivalence in the target language. This finding is in line with the function of borrowing technique, that is to help translator cope with the non-equivalence problems emerging in translation process. However, in some cases like cultur-specific concepts, borrowing technique cannot give satisfactory translation to the target readers because the readers are not familiar with the concepts.

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THE EPILOGUE OF DENNIS LEHANE'S *MYSTIC RIVER*: A SYNTACTIC ANALYSIS

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Abstract

The study aims to analyze the epilogue of Lehane's *Mystic River*. It employs syntactic approach, and it is qualitative in nature. Departing from the fact that novel is considered as a form of creative writing, syntax with its syntactic analysis then enables the researcher to go deeper into the epilogue of Lehane's to understand its creative use of language. The five sentences in the epilogue are studied to find out how Lehane produces his clause types and thematic relations in his novel. The results yield the five sentences in the epilogue are all finite clauses for they have a finite verb in each. In terms of thematic relations, each verb in the five sentences of Lehane's epilogue assigns different thematic roles. Each verb has different lexical representation. Verb *come* in Datum 1 assigns Agent and Source. Verb *pull* in Datum 2 assigns Agent and Theme. Verb *look* in Datum 3 assigns Agent and Location. Meanwhile Datum 4 has two thematic roles (Theme and Location). Datum 4 has no Agent in it. Verb *block* in Datum 5 assigns Agent, Theme, and Location. The four thematic roles have different state of percentage where Agent occupies the highest number of 36.36%. It is followed by both Theme and Location of 27.27% respectively. Source, in contrary, has the lowest number of 9.09%.

Keywords: *clause; mystic river; syntax; thematic roles*

1. Introduction

Along with the development of reading society, novel plays an important role to actively engage its readers with the stories and messages it tries to convey. Apart from its interesting and intriguing plots, the manner by which the sentences are written by the author is worth exploring. Each author has freedom to express her/his literariness in the literary works.

In the world of literature, language becomes its medium. It entails the fact that literary texts, including sentences in a novel, can be analyzed linguistically. Fabb mentions that formal linguistic analysis of language can focus on how linguistic form is exploited in literary form (1997: 9). Exploring sentences written by an author in a novel is, for the most part, challenging. A challenging scientific manner in studying sentences in a novel is syntactic way.

Syntax, by definition, is rules; the rules governing sentences. In other words, how sentences are well-formed in order to have the creative use of language becomes the domain of it. Creative use of language is a complex task requiring complex language. As

Miller suggests, the complex task requires syntax (2002: xvi). Therefore, there is a reciprocal process among authors, readers, and researchers. Authors express their literariness through the use of clauses. They write to give effects to their readers. Pertiwi, et al. (2022) mention that authors select and combine sentence structures for effects. Readers find out the meaning and enjoy every single clause the authors produce; meanwhile, researchers study the clauses in a novel in syntactic manner.

As English becomes part of novel writing, it entails deep understanding on how an English author expresses her/his literariness through clauses. The technical term *clause* is used to address the unit to study in syntax as suggested by Kusumawardhani & Rakhmanita that English Syntax covers the study of English phrases and clauses (2022). This enables the researcher to talk about the verb and other elements in it. Besides, clause is also a useful linguistic unit to describe the relation between verb and other phrases in it (Miller, 2002: 6). This relation is realized through thematic roles. Carnie defines thematic roles as the role that the argument plays with respect to the predicate (2013: 229). In other words, they refer to the relation between predicate and its arguments. The significance of studying thematic roles is that thematic roles, according to Kallfass (2004), are used as the basis of deriving syntactic structures, as can be observed in the literary works.

A literary work to study in this research is Lehane's *Mystic River*. Great accomplishment was made that this novel is considered as a successful one. This novel won Dilys Award in 2002 (Ahaqir, 2022: para.1). It was adapted into a film and nominated for six Oscars and won two of them, i.e. best actor and best supporting actor (Novack, 2003, para.1). The epilogue of the novel is studied syntactically to find out the type of clause and thematic roles in it. The researcher chooses the epilogue since it is an important yet tricky part in a novel. Epilogue itself provides ideas to readers on what happens after the story ends. Only do few novels have epilogue. *Mystic River*, for the best reason, challenges readers by providing an epilogue. Epilogue in this novel consists of five sentences.

2. Literature Review

Syntacticians have long been dealing with clause, phrase, argument, constituent, and thematic relation. Clause, as Miller defines, is a unit consisting of a verb and its complements (2002: 6). He explains further (2002: 5-6) that a clause ideally contains a phrase referring to an action or state; people; matters involved in action or state; and place and time. In *My father gave a birthday cake to George in Harvest yesterday*, the phrase *my father* is the buyer. The verb *gave* is the action. *A birthday cake* refers to what is given. *To George* is the person who benefits from the action. The phrase *in Harvest* refers to the place and the last phrase *yesterday* refers to the time.

Clause has two types, finite and nonfinite clauses. Radford defines finite clause as a clause containing a finite verb or verb inflected for tense/agreement and nonfinite clause as a clause containing nonfinite verb or tenseless/agreementless verb (1988: 287). In other words, a clause is considered to be finite or nonfinite depending on the type of verb it contains. Finite verb is characterized by its morphological feature. English has two tenses i.e. past and present. This is evident in the verbs having different inflections. The morphological features attached in finite verbs are mentioned in Table 1 as follows.

Present Tense	Past Tense
-(e)s for third singular persons *She/He/It likes pizza* -Ø for other forms	-(e)d for all types of subject *I/You/We/They/He/She/It liked pizza*

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(Ø means zero inflectional morpheme) *I/You/We/They like pizza*	

Table 1. Morphological Features Attached in Finite Verbs

Agreement is also marked using inflections. The inflection –(e)s, for instance, is only used when the subject is She/He/It or third singular person. It means that the inflection does not only indicate the Tense (Present), but also marks the Agreement with a third singular person. The same thing is also true to Past Tense. Agreement is also marked by -(e)d. In *She was happy*, for example, *was* marks the Agreement with a third singular person. On the contrary, *were* as in *They were happy*, marks the Agreement with other forms of subject.

Unlike the finite clause, nonfinite clause consists of nonfinite verb or Tenseless/ Agreementless verb. In English, nonfinite verb has three types as shown in Table 2 below.

No.	Types of Nonfinite Verb
1	uninflected infinitive form covering the base or stem of verb *I never see her to be impolite to her family members.*
2	gerund form covering base + -ing *You saw them crossing the street*.
3	present/perfect participle form *She had her hair cut at a beauty salon*.

Table 2. Types of Nonfinite Verb

Nonfinite verbs are Tenseless as well as Agrementless for they always have invariable forms in any clauses they appear. Therefore, they cannot mark nor carry Tense/Agreement.

The next matter syntacticians deal with is thematic relations. Appearing in plural form, Haegeman (1991: 41) defines thematic relations as semantic relations between verbs and their arguments. In other words, the relations are used to describe the role that the argument plays with respect to the predicate in a clause. Thematic relations are represented by nine thematic roles as agent, theme, experiencer, recipient, beneficiary, goal, source, instrument, and location (Carnie, 2013: 229-235). Table 3 below shows the detailed discussion on thematic roles.

Thematic Roles	Definition	Example
Agent	The doer or initiator of an action	*John* broke the vase
Experiencer	Arguments receiving, feeling or perceiving the action, appearing in various positions including subject and object	a. *Tim* saw the new car b. The ghost scares *Mark*
Theme	Entities that are moved, experienced, perceived the action or any entities that undergo action	a. He put *the book* on the table b. The ball hit *Sarah*
Goal	Location or entity towards which motion takes place	a. *She* was given a birthday present b. He is going to *Jakarta*
Recipient	Goal that only occurs with verbs that denote a change of possession	a. George gave *Peter* two novels b. *Daniel* received a letter from her

Source	Location or entity from which a motion originates	a. *Mike* gave her the original letter b. He just arrived from *Singapore*
Location	The place where the action occurs/happens	I am *on campus*
Instrument	Object with which an action is done	*The golden key* opens the main door
Beneficiary	Any benefiting from an action/event	They bought beautiful houses *for their daughters*

Table 3. Thematic Roles

Past studies in syntactic analyses on literary works prove that the literariness of authors is related to their creativity in exploring the language and style to be expressed in their literary works. Leláková & Belúchová (2020), Deborah & Qomariana (2018), and Efrizah (2019) analyze literary works syntactically. The three researches provide deeper understanding on how adverbials, clauses, and thematic roles appear in different literary works. By reading the results of the three researches, the researcher gains insights in terms of how each author employs different style of writing from the point of view of English Syntax.

Leláková & Belúchová (2020) analyze the use of disjuncts in *Jane Eyre*. The research yields 197 disjuncts classified into style and content disjuncts. Content disjuncts which focus on true condition appear the most in *Jane Eyre*. This becomes the style of conversational language in *Jane Eyre*.

Deborah & Qomariana (2018) study types and function of relative clause in *A Game of Thrones* novel. There are restrictive, non-restrictive, and free relative clauses in the novel. The relative clauses function as subjects, objects, object of preposition, possessive relative clause, relative clause in quantity and quality phrases, and relative adverb.

Efrizah (2019) analyzes the thematic roles of *Macbeth*. The study shows that among the eight roles (agent, patient, theme, experiencer, beneficiary/ benefactive, goal, source, and location), agent occupies the biggest percentage. Source, on the contrary, occupies the lowest portion.

Apart from the previous three researches mentioned above, this research provides something new. As mentioned in the Introduction, *Mystic River* has epilogue in it. Only do few novels have epilogue. This research studies the epilogue syntactically. It offers a new perspective on how English Syntax can be employed to analyze a rare part of a novel.

3. Research Method

This study employs syntactic approach and conducted qualitatively. The results of the research are captured in words, images, or nonnumeric symbols (George, 2008: 7). The results of this research were in words and thoroughly explained in the Findings and Discussion section. The object of the study was the epilogue of Lehane's *Mystic River* containing five sentences as shown in Table 4 below.

Datum Number	Sentence
1	The drums and horns came from the band.
2	He pulled the shade.
3	He looked through the window.

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4	It was a clean stripe under the bright sun.
5	Blue horses blocked access at every cross street.

Table 4. Object of the Study

The steps of data analysis are mentioned here. First, the five sentences above were analyzed to find out the type of clause each has. Second, in order to gain deeper analysis, a tree diagram for each clause was drawn. After that, the analysis was dedicated to find out the thematic roles. Finally, thematic roles each verb assigned were provided in a table. Each phrase marking the thematic role was italicized and written in bold.

4. Results and Discussion

4.1. Datum 1

Datum 1 *The drums and horns came from the band* consists of one main clause. It is able to stand alone and constitutes a full sentence. The clause is finite because it contains a finite verb *came*. This verb is inflected for Tense or Agreement. The *(-e)d* inflection in *came* marks the tense namely Past Tense. Another way to apply in order to prove that the verb is finite is by replacing the verb with a present tense verb form and then omit the subject which is plural into singular. The clause, then, becomes

a. The drums and horns come from the band.
b. The drum comes from the band.

In (a) and (b), the verb marks the present tense. In (a), the inflection is –Ø, i.e. no inflectional morpheme, because the subject is in plural form *The drums and horns* while in (b), the inflection of *–(e)s* is applied for third singular form of the subject *The drum*. Therefore, the inflection of *–(e)s* marks not only Tense but also Agreement because it is only used with a third singular subject. Another way to realize a clause is by drawing it in a tree diagram in Figure 1 below. It is then followed by Table 5 on thematic roles of Datum 1.

Figure 1. Tree Diagram of Datum 1

The drums and horns came ***from the band***	
Agent	Source
NP	PP

Table 5. Thematic Roles of Datum 1

The phrase *the drums and horns* becomes the Actor because it initiates the action of coming as expressed by the predicate (came). Meanwhile, *from the band* becomes the Source because it shows from which *the drums and horns* comes as the result of the activity expressed by the predicate (came). The representation above specifies that *came* assigns two thematic roles (Agent and Source).

4.2. Datum 2

Datum 2, *He pulled the shade,* consists of one main clause. This clause is said to be finite because it contains the finite verb *pulled*. The verb marks the tense (past tense). Like what is done to Datum 1, the same test can be done again to Datum 2 namely by replacing the verb with a present tense verb form. It becomes *He pulls the shade*. The inflection *–(e)s* is for the third singular form (He, she, it). Therefore, -Ø is applied for all other forms (I, you, we, they). All of these prove that the verb *pull* is finite inflecting Tense or Agreement. Now, this clause can be represented in Figure 2 and it will be followed by the discussion of its thematic roles in Table 6.

Figure 2. Tree Diagram of Datum 2

He	pulled	***the shade***
Agent		Theme
NP		NP

Table 6. Thematic Roles of Datum 2

He becomes the Agent because it initiates the action of pulling the Theme (the shade), whereas *the shade* becomes the Theme because it is the thing moved by the action expressed by the predicate, i.e. the action of pulling. The representation above specifies that *pulled* assigns two thematic roles (Agent and Theme).

4.3. Datum 3

Datum 3, *He looked through the window,* also has a finite verb of *looked*. Therefore, it is said to be a finite clause. In the case of regular past tense form in English, Agreement is said to be covertly marked. Therefore, in order to prove it to be finite, its verb must be replaced by the verb with a present tense verb form and its subject must be replaced as well to show how the verb marks the Agreement. It, then, becomes the following constructions:

a. He/she/it looks through the window.
b. They/I/you/we look through the window.

From the present tense verb form, it is possible to write the relevant set of inflection of *–(e)s* into

- *(e)s* is for third singular forms
- Ø for all other forms.

From the set of inflection above, it can be concluded that the verb is finite for it marks not only the Tense but also the Agreement. Inflection *–(e)s* is only used with a third singular subject while -Ø represents a zero-inflectional morpheme and hence indicates that no overt ending is added to mark tense in the relevant forms. Therefore, if the subject is I, we, they, and you, the inflection is not required. As two other sentences in the previous

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discussion, this construction also can be represented in Figure 3 below and it will be followed by the discusson on its thematic roles in Table 7.

Figure 3. Tree Diagram of Datum 3

He	looked	***through the window***
Agent		Location
NP		PP

Table 7. Thematic Roles of Datum 3

He is the Actor because it initiates the action of looking. Meanwhile, *looked through the window* is the Location because it is the place through which the action of looking takes place. The representation above specifies that *looked* assigns two thematic roles (Agent and Location).

4.4. Datum 4

Datum 4, *It was a clean stripe under the bright sun,* has one main clause and it is finite. Unlike the regular past tense forms which covertly mark the Agreement, the irregular past tense forms of *be* overtly mark the Agreement which can be seen in two constructions below.

a. It was a clean stripe under the bright sun.
b. They were clean stripes under the bright sun.

The *was* form is used to mark Agreement with a first or third person singular subject, and the *were* form is used to mark Agreement with other subjects. After identifying its clause type, the tree diagram of Datum 4 is drawn in Figure 4. The discussion on its thematic roles is conducted next after presenting the figure.

Figure 4. Tree Diagram of Datum 4

It	was a clean stripe	***under the bright sun***
Theme		Location
NP		PP

Table 8. Thematic Roles of Datum 4

It becomes the Theme for it is denoted by the predicate *was*. Meanwhile, *under the bright sun* becomes the Location because it is the place in which the state is situated. Therefore, the predicate *was* takes two thematic roles (Theme and Location).

4.5. Datum 5

Datum 5, *Blue horses blocked access at every cross street,* consists of one main clause for it is independent and constitutes a full sentence. This clause is a finite clause. It is proven by the occurrence of a finite verb *blocked* in the clause. Just like what is done to previous clauses, this clause can also be analyzed in terms of its finiteness by replacing its verb with a present tense verb form and its subject must be replaced as well to show how the verb marks the Agreement. The clause is then represented in two constructions below.

a. Blue horses block access at every cross street.

b. A blue horse blocks access at every cross street.

The present tense verb form of *block* shows us that it marks the tense as well as the Agreement. The tense it marks is present tense while Agreement it marks is with a third person singular subject (indicated by inflection –*(e)s*). Thus, the relevant set of inflection of –*(e)s* can be written as follows.

-*(e)s* is for third singular forms

-*Ø* for all other forms.

Figure 5 below is drawn to represent the tree diagram of Datum 5. After drawing Figure 5, Table 9 is presented to discuss the thematic roles of Datum 5.

Figure 5. Tree Diagram of Datum 5

Blue horses blocked	***access***	***at every cross street***
Agent	Theme	Location
NP	NP	PP

Table 9. Thematic Roles of Datum 5

Blue horses are the Actor for it initiates the action (of blocking); *access* is the Theme because it is a thing blocked by the actor; and *at every cross street* is the Location for it marks the place in which the thing is situated. The representation above specifies that *blocked* assigns three thematic roles (Agent, Theme, and Location).

After discussing the type of clause and thematic roles, the occurrence of each thematic role is counted and presented. Sequentially, Table 10 and Chart 1 present the percentage of thematic role's occurrence. The provision of Table 10 and Chart 1 is important in order to observe the degree of occurrence. By presenting and observing those, the language style of Lehane as the author of *Mystic River* especially in the epilogue is evident. Table 10 and Chart 1 are shown below.

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Thematic Role	Frequency	Percentage (%)
Agent	4	36.36
Theme	3	27.27
Location	3	27.27
Source	1	9.09

Table 10. The Occurance of Each Thematic Role

Chart 1. The Percentage of Thematic Role's Occurrence

5. Conclusion

Analyzing the epilogue of Lehane's *Mystic River* syntactically gains two matters: the epilogue's type of clause and thematic roles in each clause. All five clauses in the epilogue are finite. It means that they contain finite verbs. Besides being finite, all five verbs in five clauses also assign different thematic roles. Datum 1 (verb *came*) assigns Agent and Source. Datum 2 (verb *pulled*) assigns Agent and Theme. Datum 3 (verb *looked*) assigns Agent and Location. Datum 4 (verb *was*) assigns Theme and Location. Finally, Datum 5 (verb *blocked*) assigns Agent, Theme, and Location.

Understanding the style of Lehane in writing his novel's epilogue is also possible by reading the chart of thematic role's occurrence. Statistically, Lehane's epilogue is dominated by Agent, occurring four times out of eleven or it occupies the highest percentage of 36.36%. It is then followed by both Theme and Location having 27.27% each. The lowest percentage is occupied by Source for it has 9.09%.

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THE IMPACT OF LANGUAGE CHANGES CAUSED BY TECHNOLOGY AND SOCIAL MEDIA

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Abstract

This research discusses language change as a result of the influence of social media. In an increasingly advanced digital era, social media has become one of the primary communication tools for individuals worldwide. This study utilizes descriptive and comparative analysis methods to explore the influence of social media on language change. Firstly, the research identifies grammar, syntax, and vocabulary changes due to social media usage. Then, the study compares the language used in traditional communication with that used in social media communication. The findings of this research indicate significant language changes due to the use of social media. There is an increase in the use of abbreviations, emoticons, and distinctive terms specific to social media that affect the way humans communicate in a digital context. Additionally, casual writing styles, non-formal language use, and the adaptation of foreign words have become characteristics of social media communication. These language changes can have both positive and negative impacts. On the positive side, social media has enabled faster and more efficient communication between individuals across the globe. Using a more casual and non-formal language can also strengthen social bonds among social media users. However, on the other hand, these language changes can also pose challenges to understanding and communication between different generations or in formal contexts.

Keywords: *language change; social media; technology*

1. Introduction

Technology and social media have significantly altered how humans communicate in the digital age. Language has changed dramatically with the advancement of technology and social media. The use of shorter, concise, and rapid language, such as abbreviations or acronyms, in short messages or on social media is one of the most noticeable linguistic shifts. Furthermore, using emojis, photos, and videos in communication is becoming more common. This trend affects the usage of language that is more informative, simple, and easy

to comprehend. Still, it also raises worries about declining communication skills and correct language use. The issue with language change driven by social media is the significant influence these platforms have on communication. Psychological language and discourse have become carriers of an objectified culture with specific social and historical implications for communication, especially in social media interaction (Stachowiak, 2020). Social media has altered the way we engage, share information, and communicate with one another. One of the most visible language shifts is the increased usage of abbreviations and acronyms on social media. Because the character limit on sites like Twitter limits the number of words used in each post, users frequently adopt a shorter and faster writing style. As a result, abbreviations, acronyms, and other abbreviated versions such as "LOL" (Laugh Out Loud), "OMG" (Oh My God), and "BRB" (Be Right Back) have become common. The abbreviations and acronyms cause a shift in how we represent ourselves in writing (Natsir, 2020).

Furthermore, social media influences changes in grammar and spelling. Because many people utilize these platforms to share their thoughts and opinions, users frequently need to pay more attention to grammar and spelling guidelines. Words are commonly shortened, improper abbreviations are used, capital letters are overused, and repeated characters are used on social media. Abbreviations and acronyms can blur the distinctions between official and informal language and modify established language conventions (Bibi et al., 2018).

Furthermore, social media generates new language and phrases due to online interactions. For example, expressions such as "selfie," "hashtag," and "meme" have evolved and become widespread as a result of social media. This phrase frequently influenced everyday English and gradually became common vocabulary. However, the impact of social media on language is only sometimes detrimental. These platforms also help to enrich languages by offering a wide range of linguistic expressions and innovations. Social media allows for increased creativity and the discovery of new languages, which can lead to more dynamic and enjoyable language use. It is critical to recognize that language change is a familiar occurrence. Language evolves, and social media is simply one factor hastening this process. Although social media considerably impacts language, other variables such as culture, technology, and societal advancements influence language changes.

This research is necessary so social media users can continue comprehending and utilizing proper language in the appropriate context. Social media users must be able to distinguish between the language used on the site and the language used in regular life. This research aims to determine the impact of linguistic change caused by technology and social media on human communication. The goal of this study is to learn how the employment of different languages affects communication and how this affects social and cultural life. Furthermore, this research aims to provide vital information for those who want to enhance their communication abilities and assist language teachers in designing more effective teaching techniques. This research will help us better understand language changes and how they affect communication and social and cultural life. This research can also aid in developing more successful language education practices and encourage the appropriate and effective use of language in today's digital society.

The following are some specific issues that can be discovered from the research background, including how to deal with language changes caused by social media that reduce communication skills: The use of short and informal language in technology and

social media can reduce a person's ability to communicate effectively in formal or professional situations. Worries about correct language use: Language changes produced by technology and social media might create concerns about proper language use and communication quality. Cultural and social influences: Language changes are brought about by technology and social media can impact culture and social behavior, such as using language in an unfriendly or non-conforming setting. Effects on education: Language changes brought about by technology and social media can impact how language is taught and the teaching tactics employed by language teachers. Language changes brought about by technology and social media can affect a person's digital literacy skills, including their grasp of language and capacity to comprehend information in digital environments.

2. Literature Review

Many researchers and scholars have studied the influence of language changes produced by technology and social media. Use of abbreviations and acronyms in digital language: Some studies show that using them in digital language can speed up communication, but it can also cause confusion and misunderstanding among people unfamiliar with these abbreviations (Natsir, 2020).

Emoji use in digital language: Several studies have found that while using emoji in digital language can help communicate emotions and clarify the meaning of communication, it can also hinder understanding in communication between various generations or individuals of different cultures. Some research has shown that spelling and grammatical changes in digital languages can reduce a person's ability to express themselves effectively in formal or professional situations and raise concerns about communication quality deterioration. Social and cultural influences: Several studies have shown that language use in the context of technology and social media can influence culture and social behavior, such as using language in unpleasant or non-conforming circumstances (Qassrawi and Al Karasneh, 2023).

Impact on education: Several studies have found that linguistic changes brought about by technology and social media can impact how language is taught and the teaching tactics employed by language teachers. A review of the research on the influence of language change due to technology and social media reveals that this shift can have beneficial and harmful consequences for communication, education, culture, and society. As a result, it is critical to thoroughly comprehend the implications of this language shift and devise effective tactics to encourage the proper and effective use of language in today's digital world.

Language change caused by technology and social media includes the usage of abbreviations and acronyms in digital language. In digital situations, abbreviations and acronyms replace longer words to speed communication. According to several studies, using abbreviations and acronyms in digital language can speed up communication by making communications shorter and easier to grasp. For example, phrases like "I" can be replaced with "aq" in text messages or online discussions, making statements shorter and easier to understand (Worathumrong, 2016).

However, using abbreviations and acronyms can cause confusion and misunderstanding among those unfamiliar with them. Using abbreviations and acronyms not

known by everyone involved, especially in formal or professional communication, can lead to clarity and understanding. Furthermore, using abbreviations and acronyms in digital language can impair a person's communication capacity (Khaeriyah et al. l, 2023). Using too many abbreviations and acronyms might damage a person's ability to effectively convey ideas and feelings in more formal or professional language.

As a result, while using abbreviations and acronyms in digital language, it is critical to consider the context of communication. Abbreviations and acronyms may be more suitable in informal or casual environments. Still, in formal or professional situations, it is advisable to avoid using too many abbreviations and ensure that everyone involved understands them.

Language use in the context of technology and social media can impact culture and social behavior. Several studies have shown that using language in a digital context can enhance or change current social and cultural standards, particularly when it is unpleasant or not in conformity with established cultural norms. For example, in some cultures, using courteous and respectful language in regular contact is essential. However, using disrespectful and harsh language on social media is becoming more frequent. This can alter existing cultural norms and social behavior related to language use (Marston, 2023).

Furthermore, language usage in the context of technology and social media can impact popular culture. Some terms or phrases commonly used on social media might become part of popular culture and, in some countries, even the official language. For example, "selfie" was initially used in the context of social media but is now part of certain countries' official languages. However, using language in the context of technology and social media may also spark debate and conflict within culture and society. For example, particular words or phrases on social media may be considered derogatory or insulting by specific individuals or groups. This might spark debate and even conflict within the community (Ke, Jinyun, Tao Gong, and William S. Y. Wang. 2008).

As a result, it is critical to pay attention to language use in the context of technology and social media by observing current cultural standards and avoiding using language that contradicts existing societal values and conventions. We can ensure that the use of language in the context of technology and social media can strengthen current cultural values and norms and give society good advantages by paying attention to proper language use.

3. Research Method

This study utilizes descriptive and comparative analysis methods to explore the influence of social media on language change. Depending on the research aims and the data required, appropriate research methodologies for examining the effect of language change caused by technology and social media may differ. Among the research methods available are online surveys, which can be used to obtain data from respondents from various backgrounds and places. Online surveys can aid in collecting data about language use in the context of technology and social media, views and attitudes toward language change, and the impact of language change on culture and social behavior (Cladis, 2020). Text analysis can examine language usage in the context of technology and social media, such as abbreviations, acronyms, and slang terms. Text analysis can assist in identifying trends and changes in language use.

This method can be used to investigate the effects of linguistic change on specific groups or individuals in a technological and social media setting. Case studies can assist in

gathering information about people's perceptions and experiences with language transformation. Interview: This method can be used to collect information regarding language use in the context of technology and social media from the perspective of a specific individual or group. In-depth interviews can assist in gathering information about perceptions, attitudes, and the effects of linguistic changes on culture and social behavior. This strategy can be used to investigate the impact of linguistic modification on specific groups or individuals in the context of technology and social media. Case studies can assist in gathering information about people's perceptions and experiences with language transformation. Interview: This method can be used to collect information regarding language use in the context of technology and social media from the perspective of a specific individual or group. In-depth interviews can assist in gathering information about perceptions, attitudes, and the effects of linguistic changes on culture and social behavior.

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As mentioned above, research approaches can also be utilized to get more extensive and in-depth data on the influence of linguistic changes brought about by technology and social media. The information was gathered from the three most popular social media platforms, Facebook, Instagram, and WhatsApp, using the social media handle @nurasianatsir. Following the collection of data, data analysis methodologies appropriate for study on the influence of linguistic changes produced by technology and social media employ a variety of data analysis techniques, including Descriptive analysis: This technique can be used to explain data features such as the frequency of utilizing abbreviations or acronyms in digital language, people's perceptions of language changes, and the impact of language changes on culture and social behavior. Correlation analysis: This technique assesses correlations between variables, such as the association between the use of abbreviations and acronyms and message comprehension in the context of technology and social media. Regression analysis can be used to assess the impact of independent factors on the dependent variable, such as the impact of utilizing slang in the context of technology and social media on social behavior. Qualitative analysis: This technique helps analyze data that cannot be quantified, such as interviews or observation results. Qualitative analysis can better understand people's opinions and experiences of language change in technology and social media settings. Text analysis is a technique for quantitatively analyzing language use in

technology and social media, such as abbreviations, acronyms, and slang phrases. Text analysis can assist in identifying trends and changes in language use. Applying proper data analysis techniques will aid in answering research questions and providing pertinent information on the influence of language change induced by technology and social media.

Qualitative analysis can better understand people's opinions and experiences of language change in technology and social media settings. Text analysis is a technique for quantitatively analyzing language use in technology and social media, such as abbreviations, acronyms, and slang phrases. Text analysis can assist in identifying trends and changes in language use. Applying proper data analysis techniques will aid in answering research questions and providing pertinent information on the influence of language change induced by technology and social media. Qualitative analysis can better understand people's opinions and experiences of language change in technology and social media settings. Text analysis is a technique for quantitatively analyzing language use in technology and social media, such as abbreviations, acronyms, and slang phrases. Text analysis can assist in identifying trends and changes in language use.

4. Results and Discussion

Depending on the research aim and data analysis procedures used, the findings of studies on the impact of language change caused by technology and social media may differ. Some research findings include the following: The use of abbreviations and acronyms in digital language can speed up communication, but it can also generate confusion and misunderstanding among people who are unfamiliar with these abbreviations.

Using language in the context of technology and social media can impact culture and social behavior, such as by using language in an unpleasant or non-conforming manner. Language changes in the context of technology and social media can cause social and cultural changes, such as the development of slang frequently used among teens (Yunis, 2019).

Changes in visual language are also driven by technological and social media developments, such as emojis and memes, which can enrich digital language and influence how people communicate online. The findings of studies on the impact of language change induced by technology and social media can help us better understand how language change affects how people communicate and engage in the digital world. The table below is an illustration of how emojis and memes are used in digital language:

Emojis / Memes	Meaning	Usage Example
😀	Like	"Today's sunny weather. I'm so happy! 😀"
😂	Laugh	"What a funny story! 😂"
🙌	Hands Up	"Raising hands to celebrate the victory! 🙌"
🤔	Think	"I'm thinking hard about this matter. 🤔"
🙏	Pray	"Hope you get well soon. 🙏"
👍	Like	"I like this photo! 👍"
😍	amazed	"Wow, you are so beautiful! 😍"
🤣	Laugh Till It's Gone	"This video made me laugh! 🤣"

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Emojis / Memes	Meaning	Usage Example
🤷‍♀️	Doubtful Expression	"I don't know what to say. 🤷‍♀️"
🤣🔥	Combination of Emojis and Memes	"When you try to smile on Monday. 🤣🔥"
"That's what she said"	Memes Commenting on Sexually Inappropriate Comments	"Then give him more! 😊"

The table above provides examples of how emojis and memes can enrich digital languages and influence people's online communication. Emojis and memes like these can express emotion, provide humor, or comment on a situation creatively and concisely. It is important to remember that understanding the meaning and context of emojis and memes used is very important in online communication.

The following are some examples of research results on the impact of language change caused by technology and social media on the use of abbreviations and acronyms in digital language, showing that the use of abbreviations such as "lol" (laugh out loud) and "brb" (be right back) can speed up communication in text messages or chats. Still, it can also cause confusion and misunderstanding among people who need to become more familiar with these abbreviations. For example, someone who does not understand the meaning of "tbh" (to be honest) or "smh" (shaking my head) might have trouble understanding the message being received. Here are some data findings on the use of abbreviations and acronyms in digital language:

Abbreviations / Acronyms	Meaning	Usage Example
LOL	Laugh Out Loud	"Haha, that joke is hilarious! LOL!"
OMG	Oh My God	"OMG! I can't believe what just happened!"
BRB	Be Right Back	"Gotta grab a snack, BRB!"
BTW	By The Way	"BTW, have you seen the latest movie?"
IDK	I Don't Know	"IDK, let me check and get back to you."
IMO	In My Opinion	"IMO, this is the best solution."
SMOKE	As Soon As Possible	"We need the report ASAP!"
FYI	For Your Information	"FYI, the meeting has been rescheduled."
NP	No Problem	"Thanks for helping me out! NP."
TTYL	Talk To You Later	"I have to go now, TTYL!"
BFFs	Best Friends Forever	"I'm so lucky to have you as my BFF!"
GTG	Got To Go	"Sorry, GTG. Talk to you later!"

Abbreviations / Acronyms	Meaning	Usage Example
WYD	What are You Doing?	"Hey, WYD this weekend?"
IMHO	In My Humble Opinion	"IMHO, the new album is amazing!"
ROFL	Rolling On the Floor, Laughing	"That joke made me ROFL!"
SMH	Shaking My Head	"SMH, I can't believe you did that."
TBH	To Be Honest	"TBH, I didn't like the concert."
RN	Right Now	"I need your help RN!"
IRL	In Real Life	"IRL, she's even more beautiful than in the photos."
ICYMI	In Case You Missed It	"ICYMI, there's a sale happening this weekend."
TBT	Throwback Thursdays	"Here's a TBT photo from last year."
FOMO	Fear Of Missing Out	"I can't miss this party, FOMO!"
TL;DR	Too Long; Didn't Read	"The article was too long, TL;DR."
ROFL	Rolling On the Floor, Laughing	"That joke made me ROFL!"

The table above contains only a few examples of how abbreviations and acronyms are used in digital language. Understanding that this usage may differ based on the communication medium and circumstances is vital. Furthermore, several abbreviations and acronyms might have many meanings depending on the context. Using foreign languages in technology and social media can alter native language understanding, use, and cultural identity. Such abbreviations and acronyms have grown prevalent in digital environments, allowing for more brief and efficient online communication. To communicate effectively and precisely, it is critical to understand the meaning and context of various abbreviations and acronyms.

According to research on social and cultural influence, language use in the context of technology and social media can influence culture and social behavior. For example, using harsh and vulgar language in online conversations might demonstrate a lack of regard for others, impacting established cultural standards. Furthermore, there is a phenomenon known as "cyberbullying," which illustrates how simple it is for someone to insult and damage others via social media, and this can demonstrate the detrimental consequences of using rude and non-conforming language.

According to research on language change in the setting of technology and social media, there is also the formation of slang frequently used among adolescents. For example, "squad objectives" or "squad" allude to extraordinary groups of friends, demonstrating how technology and social media may influence teens' language and culture. Studies on the use of technology and social media in the adoption of foreign languages reveal that this can influence the knowledge and usage of native languages, as well as have an impact on one's

cultural identity. For example, someone used to using English in social media may find it simpler to employ English terms or phrases in everyday life, which can impair the usage of their native language.

According to research on the evolution of technology and social media, this causes changes in visual languages, such as emojis and memes. Emojis such as (face with tears of pleasure) and (thinking meets), for example, can represent emotions and thoughts more effectively than words alone, enriching digital languages and affecting how people communicate online.

5. Conclusion

Based on the literature review and data analysis findings, linguistic changes brought about by technology and social media substantially impact how we communicate, culture, and social behavior. Some beneficial effects of this language transformation include faster communication, richer digital language, and easier language use in a technological context. However, there are also negative consequences, such as confusion and misunderstanding caused by using abbreviations and acronyms, impolite or non-conforming language, and adopting a foreign language, which might undermine one's cultural identity.

Finally, language changes generated by technology and social media must be considered seriously because of their expanding popularity. It is necessary to make efforts to promote the use of suitable and courteous language in online communication, as well as to protect cultural identity through the use of local languages. Furthermore, this language development presents new obstacles for language education and teaching, necessitating attempts to establish learning methodologies appropriate to linguistic changes.

Based on the research findings, the following recommendations can be made: Raising Awareness: Society must be aware of the language changes induced by technology and social media. There should be an education and awareness campaign about the need to use appropriate and courteous language in online communication and how to maintain cultural identity using local languages. Increased Supervision: Social media platforms and technology should pay greater attention to and supervise language use in them, particularly when it is incorrect or not in accordance with current cultural norms. Strict norms and policies are essential to ensuring proper and courteous language use. Language education and instruction must evolve to keep up with digital language and technological innovations. Linguistic education can assist society more if efforts are made to establish learning systems appropriate to linguistic changes. Increased Research: Language changes in the digital era and social media are intriguing research issues. More research is needed on the effects of language change on society, culture, and social behavior, as well as how to optimize language use in the context of technology and social media. With these efforts, retaining decent and polite language and cultural identity in online contact will be possible.

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DEVELOPMENT OF BLENDED LEARNING ON ENGLISH LEARNING OUTCOMES IN PJKR STUDY PROGRAM

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Abstract

The study aims to determine the development of blended learning based on the results of learning English in the PJKR study program. The method used in this research is quasi-experimental. The quasi-experimental method is different from the actual experiment. In the quasi-experimental method, there is a control group. The sampling technique used in this research is cluster sampling, also called group sampling. Data collection is the most important part of research. Effective and complete data determine the quality of the researchers. In this study, the researchers used the learning achievement test technique, test, observation, and documentation. Based on the results of the research that had been done, the size of the concentration and distribution of the pretest result data for the experimental group were: the largest score was 75 and the smallest score was 36, the mean (mean) was 51.67, the median was 52, the mode was 40.5 and the standard deviation was 11.91. While the post-test data results, the highest score was 91 and the lowest score was 45, the mean (mean) was 72.8, the median was 76.9, the mode was 77.6, and the standard deviation was 15.58. So, the objectives to be achieved in the learning design have been implemented, and the blended learning model is able to influence student learning outcomes in English.

Keywords: *blended learning; learning outcomes; English*

1. Introduction

Education in Indonesia is an important aspect that aims to increase the potential that exists in students. During the process of teaching and learning activities, the active role of teachers as educators and students as learners is needed to achieve maximum learning success. Conversely, if one of the parties, both educators and students, does not play an active role, then the results obtained will be less than optimal. The current development of information technology, especially the internet, is capable of presenting virtual interaction spaces as well as providing information and resources in abundance that can be accessed quickly online. Because of the limitations of space and time in the learning process, it becomes increasingly open and even felt like it is disappearing slowly. Thus, various daily

activities, including education, can actually be done more easily, cheaply, efficiently, and democratically (Sutomo, 2012).

Theoretically, for this reason, in efforts to improve learning achievement, there are many ways that can be done, including using a learning model in implementing classroom learning. In this case, the researchers examine the picture and picture learning model. According to (Siregar et al., 2022) learning activities that are not planned and well-designed pose obstacles to achieving the expected learning outcomes. Therefore, learning activities must be designed in such a way that the learning process and learning outcomes can be optimally achieved. Many adjustments have occurred in learning policies during this pandemic. In this situation, all parties, starting with teachers, parents, and students, must be able to live a new normal through learning by utilizing information technology and electronic media so that teaching can continue well. However, in practice, teachers and students still need to carry out face-to-face learning. So a learning system is raised by the Ministry of Education and Culture, namely the blended learning method. This method encourages the digitization of teaching and learning activities. Blended learning is a method in the teaching and learning process that combines and integrates the conventional education system with an all-digital system. Blended learning involves face-to-face class sessions accompanied by online activities (a mix of face-to-face learning and distance learning). Understanding the background as described above, blended learning is the right solution. Through blended learning, teachers can still interact with students and carry out their functions as educators, but at the same time, they can take advantage of technology through the use of e-learning. Thus, in carrying out face-to-face learning, teachers also utilize technology-based learning so that students can meet their needs by either interacting directly with the teacher or surfing through gadgets or computers to explore subject matter.

In this modern era, technology develops in various fields, such as education, including at the basic education level. The use of renewable technology in elementary schools, such as augmented reality, continues to develop. Augmented reality technology is a technology that can display virtual objects in 2D and 3D in real time (Hidayat, Sukmawarti & Suwanto, 2021). Technological development is one of the results of productivity for people who have the knowledge obtained from education. Where the development of science and technology has broad implications in human life, it is hoped that these humans need it to deepen to take advantage of it optimally and reduce the negative implications. Technology can only be developed, especially in educating students (Rusydi, 2013).

Therefore, learning with the e-learning model is considered no better than conventional or face-to-face learning. The conventional method is considered better than PJJ because the material is easy to understand and accompanied by direct interaction and explanation by the teacher, making it easier for students to solve problems that occur during the learning process (Febriyana, 2022). This research was appointed so that researchers and English teachers know the effect of the blended learning method on English learning outcomes, are able to master and apply the blended learning method, and are able to design learning media that can later encourage student learning interest so that students don't feel bored when participating in the learning process. According to Lasi & The (2018), unlike the teacher-centered teaching and learning approach, the student-centered learning approach gives a larger portion to student activities. Teaching and learning activities are designed

according to the needs, interests, aspirations, and cultural background of the learner, as well as their uniqueness. Students are motivated to show their skills and are required to come up with creative ideas.

Blended learning involves face-to-face class sessions accompanied by online activities (a mixture of face-to-face learning and distance learning). The researchers chose blended learning as the topic of this study because the teaching and learning process requires a two-way reciprocal process between teachers and students so that learning outcomes are better and more perfect. The researchers examined more deeply the implementation of blended learning in learning English in elementary schools (Suwarti et al*.,* 2022).

According to Misnawaty & Nurming (2021), mastering a foreign language is not an easy thing because the range of material is very broad, involving four language competencies. The four competencies are listening, speaking, reading, and listening. To be proficient in the four language competencies, students are required to have adequate vocabulary mastery. The problem that is commonly experienced by students when learning foreign languages is a lack of vocabulary.

Relevant learning is learning that combines conventional learning with information and communication technology-based learning, better known as blended learning, which combines conventional learning (only face-to-face) with learning by utilizing information and communication technology. Through blended learning, the learning system becomes more flexible and less rigid (Majir, 2019).

Based on the problems described above, the researchers are interested in researching and discussing the title of the article entitled "Development of Blended Learning Against English Learning Outcomes in the PJKR Study Program". The purpose of this research is to find out the development of blended learning and the results of learning English in the PJKR study program, to find out the effect of blended learning on English learning outcomes in the PJKR study program.

1. Literature Review

It is understood that students will be able to master speed reading techniques effectively when they are already proficient at basic-level reading. In other words, the success of students who are proficient at reading is largely determined by the basic reading skills they have learned before. This is a form of advanced skill that is applied to students (Siregar et al., 2022). Blended learning-based learning has started since the discovery of computers, although before that there had also been blended learning. Initially, learning occurred due to face-to-face interaction between the teacher and students; after the printing press was found, the teacher used printed media (Idris, 2018). In the current pandemic conditions, students are required to study from home. This is in accordance with the recommendation of the Ministry of Education and Culture, which states that the safety and health of students are priorities. Distance learning is carried out through several online learning media, such as Google Classroom, WhatsApp groups, Edmodo, and several other learning applications (Fauziah, 2020).

According to Siregar et al. (2022), reading is an important basic skill that is taught to students from elementary school, starting from the elementary school level, even from

kindergarten/RA. On this basis, it is necessary to gradually train students' reading skills. This is important because there are differences in the reading abilities of each student; some have high abilities, some have low abilities. Provision of a good stimulus is a way of helping children to be able to achieve aspects of development well; it is also a coaching effort aimed at children from birth to the age of six, which is carried out through providing educational stimuli to help physical and spiritual growth and development so that children have readiness to enter further education (Siregar et al., 2022). The learning process organized by the teacher is adapted to the cognitive development of children. Improving children's ability to communicate, interact to support others, and maximize all sensory abilities such as seeing and hearing optimally (Siregar, 2018).

3. Research Method

The method used in this research is quasi-experimental. The quasiexperimental method is different from the actual experiment. In the quasi-experimental method, it has a control group, but cannot fully function to control external variables that affect the implementation of the experiment (Sugiyono, 2014).

The sampling technique used in this research is cluster sampling, also called group sampling. At this stage, it is often used in two stages: the first stage determines the sample area, and the next stage determines the people in that area by sampling as well. Data collection is the most important part of research. Effective and complete data determine the quality of the researchers. In this study, the researchers used learning achievement test techniques, tests, observations, and documentation to collect research data. Analysis of the data obtained. The data analysis technique in this study aims to describe the opinions, suggestions, and responses of all validators obtained from the criticism and suggestions table. The data from the questionnaire are qualitative and can be quantified using a Linkert scale with four standards, then analyzed by calculating the percentage of item scores for each answer to each question in the questionnaire.

4. Results and Discussion

The results of the development of blended learning media images.

Figure 1. The media ses Blended Learning

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Figure 2. Blended Learning Media Using Infocus

This research was conducted in six meetings between the experimental group and the control group. The research provides different treatments for the two groups. The experimental group studied using a blended learning model, while the control group studied using a conventional learning model. The data obtained in this study were collected from tests given to students in the form of a pretest and a post-test, which were given to both groups, namely the control and experimental groups. The pretest was given before the treatment of the blended learning model was carried out to determine students' initial abilities. While the post-test was given after the treatment was carried out using the blended learning model, The instruments used in the pretest and post-test in this study included data on student learning outcomes through a cognitive test of 30 validated multiple-choice questions.

Pretest and Post-test Results of the Experiment Group and Control Group

Based on the pretest and post-test results of the experimental group consisting of 30 students, the result is presented in the following table:

Data	Experimental Group		Control Group	
	Pre--test	Pos-ttest	Pre-test	Post-test
Highest Score	75	91	72	89
Lowest Score	36	45	0	0
Mean	51,67	72,8	54,2	65,7
Median	52	76,9	50	54,3
Mode	40,5	77,6	52,8	55,25
Deviation Standard	11,91	15,58	16,8	15,04

Table 1. Summary of Distribution of Pretest and Post-test Results of Experimental and Control Group Data

Based on the table above, the size of the centering and distribution of pretest results data for the experimental group is: the largest score is 75 and the smallest score is 36; the mean (mean) is 51.67; the median is 52; the mode is 40.5; and the deviation standard is

11.91. While the post-test data results showed the highest score was 91 and the lowest score was 45, the mean (mean) was 72.8, the median was 76.9, the mode was 77.6, and the deviation standard was 15.58.

Figure 1. Histogram of Experimental Group Pretest Result Data and Control Group

Analysis of Learning Outcome Data

Normality test

The Normality Test was carried out to find out whether the sample under study was normally distributed or not. In this study, the normality test used was the Liliefors test. The acceptance criteria for whether the data are normally distributed or not are determined by using the following formula:

If Lcount < Ltable means the data are normally distributed

If Lcount > Ltable means the data are not normally distributed

Statistics	**Experiment**		**Control**	
	Pre-test	***Post-test***	***Pre-test***	***Post-test***
N	34	34	32	32
X	51,67	72,8	50,2	62,7
S	11,91	15,58	15,8	17,04
Lcount	1.116	1.126	1.122	1.124
Ltable	1.124	1.144	1.124	1.114
Decision	Normal	Normal	Normal	Normal

Tabel 2. Normality Test Data Result of *Pretest-Posttest* of Experiment and Control Groups

From the table of normality test results it can be concluded that the data from the pretest and post-test results of the two groups are normally distributed because they meet the criteria, namely Lcount <Ltable.

Hypothesis Testing Results

a. t-test

After the data analysis prerequisite test was carried out, it was found that the learning data of the two groups in this study were normally distributed and homogeneous, so testing the learning outcomes data for the two groups continued with the next data

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analysis, namely hypothesis testing using the "t" test with the following criteria: If t count < t table then Ho is accepted, Ha is rejected.
If t count > t table then Ho is rejected, Ha is accepted To determine the t count value, the following formula is used:

$$t_{count} = \frac{\overline{X}_1 - \overline{X}_2}{s\sqrt{\frac{1}{n_1}+\frac{1}{n_2}}}$$

Statistics	*Pre-test*		*Post-test*	
	Experiment	**Control**	**Experiment**	**Control**
N	30	30	30	30
X	51,57	54,2	70,8	62,7
S2	129,02	215,04	212,57	246,28
t count	-0.72		2.172	
t table	2.037		2.037	
Decision	There is no difference		There is difference	

Tabel 3. Hypothesis Testing

From table 3, the pretest score shows that t count < t table, namely - 0.72 < 2.172 so that the null hypothesis (Ho) is accepted and the alternative hypothesis (Ha) is rejected. So there is no significant difference between the pretest results for the morning class as the experimental group and the evening class as the control group. Thus, both classes have homogeneous abilities and both classes are appropriate as research samples. **a. Test Gains**
The collection of research data on learning achievement tests was carried out using a data collection tool in the form of multiple choice objective tests. The design used in this study was the nonequivalent control group design, so the data presented for the two sample groups were classified into pre-test and post-test results. To find out the results of the research conducted, it is necessary to carry out a pre-test and post-test comparison of the two groups, as well as comparing the normal gain of the two groups. From the Gain calculation results, the following data are obtained:

Explanation	Experiment	Control
X	0.454	0.180
Conclusion	Low	Low

Table 4. Test of the Similarity of Two Average Gains

Based on the table above, the calculation of student scores in the experimental group is generally moderate (0.454), while in the control group the increase in student scores is low (0.180). so, it can be concluded that the experimental group has a high increase in understanding than the control group.

5. Conclusion

From the results of the study, it can be seen that the average value of learning outcomes in the experimental class experiences a significant increase, where the average post-test learning score of 89 is greater than the pretest learning achievement score of 97 so that the blended learning model has an effect on English learning outcomes in the PJKR study program. If blended learning is done well, there are at least three benefits that can be

obtained, one of which is improving learning outcomes through distance education. In this study, it is clear that the blended learning model is able to provide changes in student learning outcomes. So the blended learning model is one of the distance learning models that can be carried out by teachers for learning activities to create a new learning atmosphere by providing convenience for students through long distance education. Through the t-test conducted, there is a significant difference, meaning that the difference is due to the treatment with the blended learning model. With a significance level of 0.05, the acceptance area for Ha is t table < t count or 2.036 < 2.172, so Ho is rejected and Ha is accepted. Based on the normal gain test, it is known that the normal average gain of the experimental class is 0.454 and that of the control class is 0.180. From these scores, it can be said that the average normal gain in the experimental group is greater when compared to the control group. Based on the results of observations made by the researchers, it shows that the aspects assessed are in accordance with the steps and learning plans made by the researchers. therefore the objectives to be achieved in the learning design have been implemented, and the blended learning model is able to influence student learning outcomes in English.

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VALENCY OF CHILD SPEECH IN THE YOUTUBE CHANNEL "STEVE TV SHOW": SYNTACTIC AND SEMANTIC ANALYSIS

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Abstract

Current linguistic studies tend to investigate sentence structure to determine the form of valency in written sentences. However, the study of valency in verbal communication still needs more exploration. This study investigated the types of valency and its arguments used by Ariana Jalia, a 6-year-old child, in her spontaneous utterances during the interview on 'Steve TV Show'. As a qualitative descriptive study, the purpose was to gain a deep understanding of valency and its arguments found in the child's speech. In the field of semantics, the findings of this study indicated that the utterances produced by Ariana contained four types of valency zero, twelve types of valency one, and three types of verb valency. In addition, the semantic analysis investigated the thematic roles assigned to the argument verbs used by the child. Viewed from the agents, themes, causes, and topics of what Ariana described in her narrative, she employed transitive verbs. The findings shed light on the way children used language in informal and conversational settings and how they constructed sentences with different verb structures to convey their thoughts and ideas. It also highlights the importance of understanding the grammatical structures used by children in order to better support their language development. The need for further research suggests that there is still much to be learned about the early stages of language development and how children use language in various settings.

Keywords: *child speech; semantic roles; transitivity; valency*

1. Introduction

In general, the word "valency" is more often employed in the field of chemistry, which means the ability of a chemical element to interact with other chemical elements. However, in linguistics, this term is frequently used in the semantic and syntactic disciplines. It means the relationship between the parts of a compound, where compound elements are clauses or other parts of a sentence that are added to a language to create syntactic relationships (Damanik & Mulyadi, 2019). In short, valency is the syntactic relationship between a verb and its surrounding elements, including transitivity and the verb's mastery of the surrounding argument.

The valency theory was first proposed by Tesnière in 1959. Nevertheless, many scientists also proposed the theory of valency; one of them was Kreidler. Based on Kreidler (2013), valency is a word that describes a predicate's semantic potential in terms of the

number and types of arguments that may be used with it. The number of arguments that a verb and other lexical objects have is referred to as their valency. It also relates to the quantity and kind of verbal arguments, which are sub categorization criteria for every lexical item. In essence, valency is a method of expressing the case that many verbs exhibit similar morphological and syntactic behaviors, such as marking their arguments in the same way (Grossman & Witzlack-Makarevich, 2019).

Valency has been studied extensively by many researchers, including verb valency (Amalia, 2021; Čech et al., 2010; Damanik & Mulyadi, 2019; Zhao & Jiang, 2020), valency lexicon (Passarotti et al., 2016; Urešová et al., 2016), valency changing (Smirnova & Shustova, 2017), valency dictionary (Birtić et al., 2017; Herbst & Klotz, 2017; Przepiórkowski et al., 2016), typology of valency (Dom et al., 2018; Mosel, 1991), valency ambiguity (Lomdin & Lomdin, 2011), and many other valency related studies. However, the study of verb valency in verbal communication still needs more exploration.

Several studies on the topic of valency have been conducted. First, Kapanadze, O. (2016) identified the medium-sized multilingual verbal valency lexicons from Georgian, Russian, English, and German based on the generalization of syntactic and semantic valency patterns. Second, Amalia (2021) found that the errors produced by BIPA (Indonesian for Foreign Speakers) identified the verb patterns that may be utilized as practical grammatical information in monolingual learners' dictionaries. Third, Čech et al. (2010) used the full valency approach to introduce a new approach to analyzing verb valency. Fourth, Damanik & Mulyadi (2019) examined the use of verb valency in TOEFL listening comprehension practice. Last, Zhao & Jiang (2020) investigated the relationships between verb valency and L2 language proficiency.

Based on those empirical findings explained, the verb valency is still significant enough to explore further, especially if it is related to a child’s speech. The current study is in a position to supplement the findings of previous studies because further research into the valency of verbs in linguistics is needed. Moreover, by supplementing the research's elements, this study extends the framework of the prior study. The current research data are in the forms of a child's speech during an interview on the YouTube channel "Steve TV Show." Children aged five who are normally developing have mastered the syntactic elements of their mother tongue and already have adequate language competence in general. However, the vocabulary is still limited but will continue to grow and increase over time. Steve Harvey's YouTube channel was chosen for this study as it includes interview conversations that contained the typology of verb valency during the question-and-answer process.

The current study derives from the assumption that children’s speech can have a different typology of verb valency viewed from a syntactic and semantic perspective. Accordingly, the purpose of this current research is to figure out the types of valency found and the semantic roles of each type of valency contained in the child's interview on the YouTube channel "Steve TV Show". In addition, it portrays the syntactic structure of each valency pattern that is formed.

2. Literature Review

Valency means the number of arguments that require a predicate. In this case, different predicates require a different number. Some predicates, such as "break" have variable valency. The mirror that breaks has a valency of one, while Jerry's mirror has a valency of two (Kreidler, 2013 p. 67). There are three different types of valency: monovalent,

bivalent, and trivalent. Monovalent is also called valency zero since it has no arguments. As an example, "It is raining". Although the subject is it and the verb used is rain in the previous phrase, it doesn't name anything. English requires every sentence to include a subject, but this sentence's subject has nothing to do with the underlying premise. Rain is considered a zero-argument verb. Bivalent has one argument, so it is also called valency one. Usually, bivalent verbs require a subject and direct object, such as "The cat is walking". It contains intransitive verbs, or, in our terminology, one-argument predicates. The trivalent, or valency 2, has two arguments. Usually, trivalent verbs require a subject, a direct object, and an indirect object, such as in "Jack is fixing his bike".

The transitivity of a verb may change depending on the context in which it is used. For example, in English, the verb "send" can be transitive in one sentence ("She sent the letter") and intransitive in another ("The letter was sent"). This change in transitivity is called transitivity alternation. Based on Halliday (2004), there are six types of processes in transitivity, including material, mental, relational, behavioral, verbal, and existential processes. Material process refers to the action of a verb and describes an event involving a transfer of matter or energy, such as in: They produce cupcakes. Mental process refers to mental events such as thinking, perceiving, and feeling. For example, they realized that they forgot the deadline. Relational process means the state or relationship between two entities, without any transfer of matter or energy, like: They are the role model. A behavioral process is the set of actions or events that are performed by a person or animal, such as: They worked professionally. Verbal process refers to events that involve communication, such as speaking, writing, or signaling, like: They launched a new product. Existential process means the existence or presence of something, as in: There is a bird in the cage. These processes help to describe the nature of events and actions in sentences, providing important information about what is happening and who or what is involved (Halliday, 2004).

3. Research Method

This study employed a qualitative descriptive method that attempted to find out the types of valency and semantic roles of each type of valency based on Faulhaber's (2011) and Kreidler's (2013) theories. Furthermore, it used Halliday's (2004) and Marbun's (2016) theories to determine the syntactic structure of each valency pattern formed in children's interviews on the YouTube channel "Steve TV Show." The data were presented in the form of utterances produced by Ariana Jalia, a 6-year-old girl who is a child writer, during a dialogue with Mr. Steve Harvey. The interview was uploaded to YouTube on March 1, 2019 on the Steve TV Show channel. The video interview is 15 minutes long and has the title "Steve's Top 3 Kid Interviews." The three children are Ariana Jalia, Jaequan Faulkner, and Austin. However, this study only took Ariana's speech, while the duration of the interview with Ariana is in the first four minutes of the video. There have been 9.3 million views of the video and 5,1 thousand comments. Here is a link to the interview's video: https://youtu.be/UlNjO8CJhI0. The current study limited the analysis to the active patterns. Passive and interrogative patterns were not considered, and only simple sentences were taken, in which the sentence structure consisted of the subject, verb, and complement. Also, compound sentences were not taken into account. This is to ensure that a deep analysis of the data can be done.

4. Results and Discussion

3.1 Types of Valency and The Semantic Roles

Based on the examination of the data, it was determined that Ariana's utterance has multiple types of valency and semantic roles. Three categories of valency and their semantic roles are summarized in table 1.

No.	Utterances	Valency type	Semantic Roles
1.	I've been working on my third book.	Bivalent	Topic
2.	I launched my online store.	Bivalent	Topic
3.	I also wrote a song for my mommy 'butterfly'.	Bivalent	Recipient
4.	Well, I am in third grade.	Monovalent	Associate -- Affected
5.	You see when I was two.	Bivalent	Theme -- Effected
6.	I was in kindergarten.	Monovalent	Theme -- Associate
7.	My favorite subject is science cuz I really wanna be scientist inventor and invents a machine that I call my EST….	Bivalent	Theme -- Associate -- Cause
8.	It thinks like a human.	Bivalent	Associate
9.	You are the keeper of the key.	Trivalent	Theme -- Associate -- Topic
10.	And your muscle is pretty handsome.	Bivalent	Theme -- Associate
11.	I just had to give it some character which is Mr. Mustachio.	Trivalent	Affected
12.	The reason I put you in the book is because you are smart, hilarious, and a good businessman.	Bivalent	Theme -- Cause
13.	Last, I may saw you, we were going to talk those terms about the business.	Trivalent	Agent -- Topic -- Recipient
14.	And I know how to play go fish.	Bivalent	Agent -- Affected
15.	You ' re right.	Monovalent	Theme -- Associate -- Effected
16.	It was amazing.	Monovalent	Theme -- Associate
17.	I even got to do a campaign for red nose day.	Bivalent	Agent -- Affected -- Topic
18.	It ' s where everyone comes together to get rid of child poverty.	Bivalent	Theme -- Location -- Goal
19.	I feel very lucky to be a part of the day.	Bivalent	Agent -- Associate -- Topic

Table 1. Valency and Semantic Roles Produced by Ariana's Utterances

Based on table 1, nineteen utterances produced by Ariana Jalia showed four patterns of valency zero (monovalent) with the same pattern based on the semantic roles that formed each sentence. While there were twelve distinct valency one (bivalent) patterns based on the semantic role formed in each sentence. In addition, there were three patterns of valency two (trivalent) with several different patterns based on the semantic roles that formed each sentence.

Valency zero (monovalent) occurred when the sentence was in nominal sentence form and had no object in the sentence, such as the following.

Steve: "... You are really bright for a six-year-old. What grade are you in?"
Ariana: "Well, I am in third grade. So you see..." (Datum 4)

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This dialogue occurred when Mr. Steve was amazed by Ariana's childhood accomplishments. At age 6, she had already published two books and was working on her third. Additionally, she started her own online store to sell her work. She also wrote a song for her mother, "Butterfly." Mr. Steve was surprised by her voice, which was very melodic as she sang the song. In this case, the sentence *"I am in third grade"* is a nominal sentence, and it also has no object, so the sentence is included in the valency zero category. Here are the types of semantic roles contained in the sentence.

S	*I*	*am*	*in third grade* (Datum 4)
SR	Theme	Verb	Associate

Ariana's speech also produced a valency one (bivalent). Valency one happened when there was only one argument. Usually, a bivalent (valency one) sentence contained a subject and only one argument. In analyzing the data, there were several sentences that seem to have two arguments. However, it was not an argument but only a complement. The following are speech data samples demonstrating valency one in Ariana's utterances.

Steve : "Wow, what you've been doing since I last saw you?"
Ariana: "Well you see Mr. Harvey, I have been working on my third book. I launched my online store. And I also wrote a song for my mommy 'butterfly'." (Datum 1&2)

This dialogue occurred when Mr. Steve asked Ariana about what Ariana had been doing since the last time they met. Then Ariana replied in her casual style that she was working on her third book. She also launched an online store to sell her creations. And she also wrote a song for her mother entitled "Butterfly." In this case, the sentence *"I have been working on my third book"* and *"I launched my online store"* are has one argument and contains of a subject and direct object. Therefore, both sentences fall into the valency one category. Here are the types of semantic roles contained in the sentence.

S	*I*	*have been working*	*on my third book*	(Datum 1)
	I	*launched*	*my online store*	(Datum 2)
SR	Agent	Verb or Verb Phrase	Topic	

Ariana's speech also produced a valency two (trivalent). Valency two happened when there were two arguments. A trivalent (valency two) sentence contained a subject, a direct object, and an indirect object. The following is a speech data sample demonstrating valency two in Ariana's utterances.

Steve: "Arianna the miracle, said they told me that you put me in one of your new books. Did you?"
Ariana: "What you see Mr. Harvey? You are the keeper of the key..." (Datum 9)

This dialogue occurred when Mr. Steve asked Ariana about him being a character in one of her new books. And Ariana said that Mr. Steve was the keeper of the key. She also said that Mr. Steve's muscles were pretty handsome. She also provided several characters, namely Mr. Mustachio. The reason Ariana included Mr. Steve in her book was because he is smart, hilarious, and a good businessman. In this case, the sentence *"You are the keeper of the key…* " is a nominal sentence. The sentence has two arguments, which the word *the keeper* is the first argument of the sentence, and *of the key* is the second argument of the

sentence. So, the sentence is included in the valency two category. Here are the types of semantic roles contained in the sentence.

S	*You*	*are*	*the keeper*	*of the key* (Datum 9)
SR	Theme	Verb	Associate	Topic

3.2. The Syntactic Structure of Each Valency Pattern Formed

In this section, finding was categorized based on the transitivity of that clause. Transitivity is defined as a grammatical feature that indicates a verb expresses an action and is followed by an object. According to Halliday (2004), there are three components to the transitivity process: the participants, the process itself, and the circumstances. The transitivity system was made up of numerous sorts of processes as well as the structures that enabled these processes to take place. Marbun (2016) states that each participant will vary depending on the context of the process. The transitivity analysis is summarized in Table 2.

No.	Utterances	Participant	Process
1.	I've been working on my third book.	Actor, Goal	Material
2.	I launched my online store.	Actor, Goal	Material
3.	I also wrote a song for my mommy 'butterfly'.	Actor, Goal, Experiencer	Material
4.	Well, I am in third grade.	Carrier, Attribute	Relational
5.	You see when I was two.	Senser, Phenomenon	Mental
6.	I was in kindergarten.	Carrier, Attribute	Relational
7.	My favorite subject is science cuz I really wanna be scientist inventor and invents a machine that I call my EST….	Carrier, Attribute	Relational
8.	It thinks like a human.	Senser, Phenomenon	Mental
9.	You are the keeper of the key.	Carrier, Attribute, Experiencer	Relational
10.	And your muscle is pretty handsome.	Carrier, Attribute	Relational
11.	I just had to give it some character which is Mr. Mustachio.	Actor, Goal	Material
12.	The reason I put you in the book is because you are smart, hilarious, and a good businessman.	Token, Value	Relational
13.	Last, I may saw you, we were going to talk those terms about the business.	Senser, Phenomenon	Mental -- Verbal
14.	And I know how to play go fish.	Senser, Phenomenon	Mental
15.	You ' re right.	Token, Value	Material
16.	It was amazing.	Token, Value	Relational
17.	I even got to do a campaign for red nose day.	Actor, Goal	Relational
18.	It ' s where everyone comes together to get rid of child poverty.	Carrier, Attribute	Material
19.	I feel very lucky to be a part of the day.	Senser, Phenomenon	Mental

Table 2. Transitivity Produced by Ariana Jalia

One of the most prominent types of processes is the material process. Material process is a transitive process that describes actions that involve physical or material changes. In other words, it describes actions that result in a transformation of some kind of material, substance, or object. In this process, Ariana's utterances produced several patterns as follows:

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I	*' ve been working*	*on my third book*	(Datum 1)
I	*Launched*	*my online store*	(Datum 2)
Actor	Material Process	Goal	

Clauses containing a material process must contain a doing (process) and a doer (participant). The entity that performs an action is the actor. While the goal is most similar to a direct object. However, the number of participant in a sentence is not necessarily always two, there are also three, as in the following example.

I	*also wrote*	*a song*	*for my mommy 'butterfly'*	(Datum 3)
Actor	Material Process	Goal	Experiencer	

In the material process, there are two components that must exist: participation and process. So that circumstance does not always exist in every sentence structure. However, in several sentences, the circumstance element appears in various circumstances, such as role and event.

I	*just had to give*	*It*	*some character which is Mr. Mustachio*	(Datum 11)
Actor	Material Process	Goal	Role	

The relational process is one of the three main types of processes in transitivity, the other two being material and mental. The relational process is used to describe the relationship between two or more participants without necessarily indicating any specific action or event. According to Halliday (2004), there are two distinct types of relational processes: attributive and identifying. They are categorized based on whether they are used to identify something (identifying) or assign a quality to something (attributive). In this study, the sample of how Ariana's utterances produced this pattern is as follows:

…I	*Am*	*in third grade*	(Datum 4)
I	*Was*	*in kindergarten*	(Datum 6)
Carrier	Attributive: Circumstantial	Attribute	

The mental process is a type of verb that describes mental activities such as thinking, knowing, feeling, and perceiving. In a mental process clause, senser is the person performing the mental activity, mental process represents the mental activity being performed, and phenomenon is the thing that the mental activity is being performed on. According to Halliday (2004), mental process is categorized into four groups, including cognition, affection, perception, and desirability. In the mental process, Ariana's utterances produced several patterns with the sample as follows:

You	*See*	*when I was two*	(Datum 5)
…I	*may saw*	*You*	(Datum 13)
…I	*Know*	*how to play go fish*	(Datum 14)
Senser	Mental: Perception	Phenomenon	

The verbal process is the act of saying, or more precisely, gesturing symbolically. Sayer is the main participant in the verbal process. However, there are two other possible participants in the verbal process: the recipient and the target. The recipient is the person addressed by the utterance, while the target is the entity addressed by the speech process.

In the verbal process, Ariana's utterances produced only one pattern. At datum 13, there was also a verbal process with two participants, the sayer and the target.

We	*were going to talk*	*those terms about the business*	Datum (13)
Sayer	Verbal Process	Target	

After analyzing all the data concerning the types of valency and the semantic roles in the child interview based on Kreidler's (2013) and Faulhaber's (2011) theories, as well as the syntactic structure of each valency pattern formed based on Marbun's (2016) and Halliday's (2004) theories about transitivity, the finding is illustrated in figure 1.

Figure 1. Verb valency produced by Ariana

Based on figure 1 the current study found that there were three types of valency found in Ariana, a child interviewed on the YouTube channel "Steve TV Show." The types of valency found were valency zero (monovalent), valency one (bivalent), and valency two (trivalent). There were four patterns of valency zero (monovalent); while there were twelve distinct valency one (bivalent) patterns. In addition, there were three patterns of valency two (trivalent) with several different patterns based on the semantic roles that formed each sentence. The type of valency that often appears is the valency one (bivalent).

For the syntactic structure, this study employed Marbun's (2016) and Halliday's (2004) theories of transitivity. Transitivity includes both transitive and intransitive verbs. In determining each type, it took several processes, including the participants, the process itself, and the circumstances. In determining the participants, each participant will vary depending on the context of the process. Participants in material processes are both actors and goals. For relational processes, the participants are [carrier, attribute] and [token, value]. In mental processes, the participants are senser and phenomenon. In the verbal process, the participants have a sayer and a target. Then, for the behavioral process, the participants are behaver. And finally, the participant's existential process is existent. The process itself has several types, such as material, mental, relational, behavioral, verbal, and existential processes. Besides that, there are also circumstances, of which there are several types, such as time, place, manner, cause, accompaniment, role, matter, and angle. The summary of the transitive verb in Ariana's speech is illustrated in figure 2.

Figure 2. Types of process produced by Ariana in transitive verb

There are several scientists who have conducted analytical studies of verb valency in children. However, the average participants are children aged ten years and older, such as in Zhao & Jiang's (2020) study, which examined verb valence in interlanguage in L2 learning and in which the participants were children aged 12 years and over. However, studies regarding verb valency from the perspective of verbal communication in children are still rarely studied. Thus, the results of this study provide a new perspective on the study of verb valency, in which the research object is a six-year-old girl, especially in verbal communication.

5. Conclusion

In the utterances produced by Ariana in the interview, three types of verb valency are found. First, valency one (bivalent) which happened when there was only one argument. Ariana's speech contained twelve different types of bivalent valency, with different patterns based on the semantic roles that comprise each sentence (Agent + Verb + Topic), (Agent + Verb + Affected + Recipient), (Agent + Verb + Effected), (Theme + Verb + Associate), (Agent + Verb + Associate), SCU ([SCU as Theme] + Verb + Cause), (Agent + verb + Affected + Topic), and (Theme + Verb + Location + Goal). Second, valency two (trivalent) which happened when there were two arguments. There were three types of trivalent valency found in Ariana's speech, with different patterns based on the semantic roles that make up each sentence (Theme + Verb + Associate + Topic), (Agent + Verb + Affected + Recipient), and ([SCU + Agent] + Verb + Affected + Topic). Third, valency zero (monovalent) occurred when the sentence was in nominal sentence form and had no object in the sentence. There were four types of valency zero (monovalent) found in Ariana's speech with the same pattern based on the semantic roles that make up each sentence (Theme + Verb + Associate).

Concerning the transitivity found in the interviews, Ariana performed dominantly on relational processes, material processes, mental processes, and also verbal processes. The relational process is used when Ariana describes the relationship between two or more participants without necessarily indicating any specific action or event. In the material process, Ariana used the verb to refer to role and event. The mental process is a type of verb that Ariana used when describing her mental activities such as thinking, knowing, feeling, and perceiving. The verbal process is used by Ariana when gesturing symbolically her concern.

This study focused on the analysis of verb valency in children's interviews on the YouTube channel "Steve TV Show." This can provide insight into how children use language in an informal and conversational setting and how they construct sentences with different verb structures to express their thoughts and ideas. The current study findings sheds light on the way children use language in informal and conversational settings and how they construct sentences with different verb structures to convey their thoughts and ideas. The finding that Ariana produces several types of verb valency and only one type of transitivity provides insight into the early stages of language development in children. It also highlights the importance of understanding the grammatical structures used by children in order to better support their language development. The need for further research suggests that there is still much to be learned about the early stages of language development and how children use language in various settings.

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APPROACHES IN DESIGNING EFFECTIVE CLASSROOM MANAGEMENT SYSTEM: A COMPARATIVE STUDY

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Abstract

The research is intended to determine the best approach to managing classrooms. There are discussions regarding the comparison of approaches that have proven effective in designing effective classroom management. Student achievement could not be separated from a successful classroom management system. The learning environment in the class is based on how well teachers build effective classroom management systems. It leads to the students' well-being in the learning process. In order to achieve a successful classroom management system, teachers tend to apply different approaches. There are some studies that deal with the application of these approaches in the process of creating such an effective classroom management system. Two of them are the behavior modification approach and the analytical pluralistic approach. This research is completed by using quantitative approach. The findings lead to the conclusion that certain approaches have proven better through this experimental research. At the end of the research, readers might benefit by taking the result of this research as a reference in their daily teaching.

Keywords: *analytical pluralistic approach; behavior modification approach; classroom management approach; comparative study; learning approach*

1. Introduction

A classroom management system is important for the learning process. One significant element that contributes to a successful teacher, regardless of his or her profound content knowledge of his or her subject, is classroom management skills. The teacher, as the manager who manages the classroom, has the most important role among anyone in the class and, at the same time, has the most crucial role in determining the students' learning outcome. A teacher's happiness can affect the classroom climate and, therefore, affect students. Moreover, the teacher's psychological influence on students has been linked to student achievement in various effectiveness studies. A teacher cannot be a good manager if he is not in a good mood. Therefore, a good teacher must be able to maintain his own mood and stay happy when dealing with students in the class. This matter can affect the teacher's services to the students. It can lead to the quality of respect that

leads to caring that the students should receive from the teacher. Furthermore, the result of the student's achievement can be affected based on this quality.

Teachers' role in conducting a successful classroom management system is fundamental to producing successful outcomes for the students' learning process. Effective teachers listen to the students' arguments, help and/or indicate to them how to resolve their problems, and are willing to talk about their personal lives and experiences, respecting confidentiality issues. In short, a good teacher at least must know the relationship that the students create in order to enhance their learning process; the teacher must know that love is one key to the student's success in learning; creating a supportive and warm classroom climate tends to be more effective with all students; being intentionally aware of student cultures outside the school; always believing that each student has a right to a caring and competent teacher; respecting confidentiality issues when dealing with students; and valuing care and learning as important qualities for educating students to their full potential.

In such a successful classroom management system, there are some recommended approaches. This research focuses on discussing two approaches that are effective in conducting a successful classroom management system. The first approach is the behavior modification approach. The most prevalent reason for early childhood mental health referrals is externalizing behavior issues such as violence, disobedience, inattention, hyperactivity, and impulsivity. Externalizing behavior problems, in addition to having a highly stable and persistent course, are associated with a developmental trajectory of psychosocial impairment, including an increased risk for later antisocial behavior, substance use disorders, peer rejection, and poor academic outcomes (Graziano & Hart, 2016).

This approach has been used by teachers worldwide and has proven effective in conducting a successful classroom management system. Some research results show that this approach is highly recommended for conducting a successful classroom management system. The research entitled *Implementation of Behavior Modification Techniques in Overcoming Mal-adaptive Behavior of Children with Special Needs* (Rapisa & Kusumastuti, 2022) shows that the behavior modification approach is often used regarding its function in creating an atmosphere that can enhance the learning process. The result of the research also shows that the behavior modification approach works well not only in exclusive learning but also in inclusive learning that deals with students with special needs.

In line with this research, a research entitled *Improving Student Learning Achievement through a Behavior Modification Approach* (Gunawan et al., 2018) shows that the behavior modification approach can be used to improve students' learning achievement. The results showed the level of students' achievement through the behavior modification approach included in the category quite well. It is proven by the significant improvement in the student's achievement in every cycle of the research. From those research results, it can be concluded that the behavior modification approach is suitable and appropriate for conducting successful classroom management.

Another approach that is also believed to be useful in conducting a successful classroom management system, as discussed in this research, is an analytical pluralistic approach. Pluralistic developed as an alternative to monism and refers to the notion that a number of valid responses or answers can be found to significant questions and that diverse things are bound to assist numerous individuals throughout various periods in time. It means that this approach is not limited to a specific definition or method, but rather to see the

students' needs and values and then set up one or more approaches to be combined in order to achieve a successful classroom management system.

This is an approach that can be considered in conducting a successful classroom management system. The analytical pluralistic approach is an approach usually applied in the field of psychology. This kind of approach significantly correlates with the field of education, specifically pedagogical skills, which are a skill that teachers must have. The research entitled *Everyday Hyphens*: *Exploring Youth Identities with Methodological and Analytic Pluralism* (Katsiaficas et al., 2011) shows that the analytical pluralistic approach helps in determining the needs of the subject and then provides the researcher with opportunities to create a solution for the problem.

In line with the research above, research entitled *Utilizing Methodological Pluralistic to Develop Theory: Of Models, Mermaids, and Methods: The Role of Analytical Pluralistic in Understanding Student Learning in Science* (Taber, 2008) shows a significant effect of the use of the analytical pluralistic approach in supporting learning. The present chapter illustrates such 'analytical pluralism" by applying three 'analytical lenses' ('modeling mentality', 'learning impediments', and 'student ontologies') to illuminate data from research into student understanding of the orbital model of atoms and molecules. The three 'lenses' focus on different features of the data in order to offer possible explanations for student learning difficulties and recommendations for improving teaching (Taber, 2008).

Concerning the behavior modification approach and the analytical pluralistic approach that have been proven by some research to have a significant impact on the student's learning outcome by creating successful classroom management, this research interest has gone through the specific question of which of these behavior modification approaches and the analytical pluralistic approach could give better significance to the creation of successful classroom management, which affects the student's learning outcome. This question leads the findings of this research to the finding of the best approach to creating successful classroom management and, at the same time, the best approach that has a significant effect on the student's learning outcome. Hopefully, this research's revelation of new facts about a better approach to classroom management could be used by teachers in their daily teaching processes.

2. Literature Review

2.1 Behavior Modification Approach

Behavior modification is an idea to try and decrease or increase a specific type of behavior or reaction. This might be very technical; however, we often do this as it is the daily basis of our lives (Vijayalakshmi, 2019). We unconsciously apply behavior modification, whether for our own sake or sometimes for others. Some people might do behavior modification in certain contexts, such as family gatherings, friendship contexts, formal situations, party purposes, educational purposes, and so on, although in some cases, it might drive us to positivity or sometimes negativity.

Moving from the idea above, it is important to understand more about behavior modification in order to avoid such negativity. Moving from the basic approach of behavior modification, this technique has already been invented in many fields of study. As in medicine, intervention is usually undertaken to treat a patient's condition by changing their feelings through behavior modification. In such interventions, face-to-face treatments are

common as they might have a great influence on feelings and behavior modification. However, in some cases, it leads to a high running cost and a high rate of patient attrition. Thus, the doctors sometimes loses the opportunity to provide intervention.

In the field of psychology study, behavior modification supports the idea that behavior change is an effective technique in learning psychology, but it is also used in the context of education by teachers, lecturers, and parents. One of its main advantages is that it could be observed and is more easily applied in various aspects of research. Psychology could not be separated from any other field of study. It has its own portion in each field of study. As in education, teachers and lecturers rely most of their work on the application of psychological aspects to their teaching and learning processes in almost all aspects. Behavior modification itself is one of the techniques usually used by teachers in their teaching and learning processes. In the case of a class teacher facing his students with different problems, the teacher might modify the students' behavior by giving pieces of advice and suggestions that might make the students change their behavior to please the teacher.

By understanding the urgency of the application of the behavior modification approach, this research is meant to enrich readers' knowledge of what the behavior modification approach is and how it helps teachers in their daily work of teaching. Behavior modification, which is currently developing in the psychology of behaviorism, is inseparable from the influence of Skinner and Pavlov, who are the pioneers of behavioral psychology. Behavior modification is a blend of behavioral psychology and cognitive psychology in order to make this study more successful, efficient, and adaptable for use in research. Behavior modification has now entered the educational arena, and instructors may utilize it as an option in dealing with students' psychological issues in the classroom.

One idea that might inspire teachers to apply this unique approach is that if a behavior never occurs, then it is not actually in the person's repertoire (Meiza et al., 2018). From this idea, we might think that since every person must have his own behavior, this unique approach could be used for everyone with suitable and fit procedures. Most importantly, the behavior modification approach enables us to modify ourselves to be better.

2.2 Analytical Pluralistic Approach

In an early stage, analytical research is applied as one of the types of research. Nowadays, there are improvements in some types of research that could be used as techniques and approaches. One of them is the analytical pluralistic approach. Understanding its effectiveness, it is transformed and used in the field of education, where it works very well. Traditionally, pluralistic approaches to research have been frowned upon by several authors. They have written about the so-called "paradigm wars" between quantitative and qualitative purists (Strydom & Fourie-Malherbe, 2019).

Pluralistic, as a basis for psychological theory and practice, was first introduced as a philosophical viewpoint by William James in his 1909 lectures, A Pluralistic Universe (Bella, 2012). James argues that if an absolute singular truth underpins a theory, this would mean the theory is not changed or enhanced. As all theories are constantly evolving and changing, he conclude that the monist idea that there is a single truth that could not be supported (Pearson, 2019).

The ethical justification for the pluralistic approach is to work toward a humanistic, respectful agenda in which clients would be highly valued and respected. Pluralistic itself is

divided into some fields, which are methodological pluralistic, analytical pluralistic (Clarke et al., 2015), and dialectical pluralistic. They all adopted the view that human experience was multi-dimensional and multi-ontological, that its exploration might be better served by combining methods to address the research question in many ways, and that by embracing the differences that different paradigms brought, the complexities of human experience and interaction could be better understood (Shaw & Frost, 2015).

Analytical pluralism starts from the position that different forms of knowledge produced through diverse methods of analysis might be viewed as complementary, rather than mutually exclusive, as each could reflect a different aspect of the phenomenon of interest (Shaw & Frost, 2015). Analytical methods, therefore, provides tools that enable researchers to attend to different things in the data, by combining analyses that examines the data in a variety of ways. Analytical pluralism has the capacity to produce a richer understanding of phenomena and avoids reductionism.

By applying several analyses, researchers may be able to study the various dimensions of events without being constrained by a single viewpoint. Additionally, it enables researchers to get the most interpretive value possible from the available data. As for teachers, analytical pluralistic enables teachers to combine some approaches in dealing with students' ineffectiveness in learning through the application of analytical pluralistic in a learning approach.

2.3 Classroom Management

Teachers and students are required to perform appropriately in order to design learning experiences that are effective. Additionally, teachers are supposed to be aware of when to rearrange the seating for the kids. The expectation for the pupils is that they would be aware of when they could ask questions and when they should not. Most essentially, instructors, who are in charge of running the classroom, must be able to control any sounds that could arise while the teaching and learning process is in progress.

Many researchers have argued that in these circumstances, the school might become unsafe. Disruptive student behavior could negatively affect both teachers and the students in the school milieu. On the other hand, students might interrupt lessons or even make it impossible to continue, and on the other side, teachers might feel 'burned out' or forced to leave the profession.

Rules and procedures for general classroom behavior deal with the broad aspects of respect and courtesy as well as more specific ones, such as listening to the teacher or to students who are speaking and being in the designated seat when class begins. In some classrooms, teachers involve students in creating broad class norms for conduct, strengthening their buy-in and responsibility awareness across the broader atmosphere in the classroom.

Teachers' beliefs, practices, and attitudes are most important for understanding and improving educational processes. They are closely linked to teachers' strategies in dealing with challenges in their teaching and learning process with students and generally to their well-being, and they shape students' learning environments and influence students' motivation and achievement. Furthermore, they are expected to mediate the effects of job-related policies such as changes in curricula for teachers' initial education or professional development on students' learning.

Concerning the control of developing such a successful classroom management system, instructors must be able to ensure the beneficial influence of good classroom management on the achievement of high learning outcomes by students. Teachers' ability to manage classrooms and deal with students' behavior is critical to achieving high learning outcomes. Behavior management might establish the environmental context of learning, which might possibly produce good instruction. Highly effective instruction might not completely guarantee the elimination of behavioral problems in the classroom. However, it might enhance the success of the classroom management system.

3. Research Method

This research was conducted through quantitative research. Quantitative research is based on the measurement of quantity or amount. It is applicable to phenomena that can be expressed in terms of quantity (Kothari, 2004). The research approach was experimental. An experimental approach was characterized by much greater control over the research environment, and in this case, some variables were manipulated to observe their effect on other variables (Kothari, 2004). This research was applied in specific experimental research with the first design of a completely randomized design, namely a two-group simple randomized design. In a two-group simple randomized design, first of all, the population was defined, and then from the population, a sample was selected randomly. Further, the requirement of this design was random selection from the population, randomly assigned to the experimental and control groups (Kothari, 2004). However, this research tried to find a comparison between the two groups. For this reason, there was no control group. Both groups were experiments. The design of the experiment that was applied was the two-tailed method. The figure of this design was drawn as follows.

Figure 1. Two Group Simple Randomized Design

The population of this research was all of the academic students in the fourth semester at Universitas Katolik Santo Thomas. There were 280 students in the population of this study. The next step was taking the sample. Sampling was the indispensable technique of behavioral research, the research work could not be undertaken without using sampling. The study of the total population was not possible, and it was also impracticable. The practical limitations—cost, time, and other factors that were usually operative in the situation—stood in the way of studying the total population. The concept of sampling had been introduced with a view to making the research findings economical and accurate (Singh, 2006).

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This research chose simple random sampling as the sampling method. Simple random sampling is one in which each element of the population has an equal and independent chance of being included in the sample, i.e., a sample selected by the randomization method is called a simple random sample," and this technique is called "simple random sampling (Singh, 2006). In order to avoid errors in sampling, this research examined the magnitude of random sampling errors as they affected the sample statistics by applying the following formula:

$$\bar{x} = \frac{\sum f_i x_i}{\sum f_i}$$

From the analysis, it was found out that the samples for this research were 70 students, which were grouped into two groups. Each group consisted of 35 samples. The samples from each group got different treatments. One group was taught by applying a behavior modification approach, and the other was taught by applying an analytical pluralistic approach. Further, these groups were analyzed to define the comparison of successful classroom management through their learning outcomes.

The research instrument that had been used in this research was a test. The test that was used in this research was a multiple choice test that aimed to determine the students' ability in reading comprehension. The test consisted of 30 items with four possible choices. The instruction for the test was, "Answer the questions by choosing the best answer based on the reading passage given".

In order to maintain the reliability of the test items, this research conducted a reliability test. Pearson product-moment was used to measure the coefficient correlation by applying the following formula: In defining the hypothesis of the research, this research applied the following hypothesis:

$H_0 : \mu = \mu_{Ho}$ or $H_a : \mu \neq \mu_{Ho} \leftrightarrow \mu > \mu_{Ho}$ or $\mu < \mu_{Ho}$

4. Results and Discussion

The findings of this research were drawn to compare the behavior modification approach and the analytical pluralistic approach to the success of a classroom management system. The data used to compare both approaches was based on the learning outcomes of both independent variables. In accordance with this idea, this research was applied to the samples of both variables with the same lecturer.

The samples for this research were divided into two groups, namely group X and group Y. The first independent sample group, which was the class that the lecturer taught by applying behavior modification, was set as the independent variable X. The second independent sample group, which was the class that the lecturer taught by applying the analytical pluralistic approach, was set as the independent variable Y.

In this research, the lecturer distributed the same teaching material to the samples in groups x and y. The topics of the lesson were also the same. The length of the teaching and learning process was also the same. The only difference was in the approach used in each group. This was to make sure that there was no other variable besides the approach used that could affect the variables, so that these two variables were independent based on their own approaches.

Before the teaching and learning process began, this research had already analyzed and made sure that the samples were completely homogenized based on the pretest done

to the samples by applying the magnitude of random sampling error. The analysis below proved the significance magnitude of random sampling error at a value of 90%, and the value of deviation at 6,74 equal to z got the confidence level equal to 0.08120. From this analysis, it can be concluded that the samples used in this research were homogeneous. The analysis was shown from the data below.

Range	**Frequency**	x_i	$f_i x_i$	$x_i - \bar{x}$	$(x_i - \bar{x})^2$	$f_i(x_i - \bar{x})^2$
63-67	7	65	455	-12	144	1008
68-72	8	70	560	-7	49	392
73-77	23	75	1725	-2	4	92
78-82	14	80	1120	3	9	126
83-87	14	85	1190	8	64	896
88-92	4	90	360	13	169	676
Total	70	465	5410	3	439	3190

Table 1. Significance magnitude of random sampling error (pre-test)

$$\bar{x} = \frac{\sum f_i x_i}{\sum f_i}$$

$$\bar{x} = \frac{5410}{70}$$

$$\bar{x} = 77$$

then

$$S = \sqrt{\frac{\sum f_i\,(x_i - \bar{x})^2}{n}}$$

$$= \sqrt{\frac{3190}{70}}$$

$$= \sqrt{45.5} = 6{,}74$$

After ensuring the homogeneity of the samples and proving the confidence level, this research then started the experiment in both groups. At the end of the semester, this research gathered the data from the samples final test to measure the students' learning outcomes. From the test, the analysis went to the application of the t-test formula to measure the significant impact of both the behavior modification approach and the analytical pluralistic approach to the success of each group of classroom management systems based on the samples' scores in each group's post-test. The result of the analysis was as follows:

Range	**Frequency**	x_i	$f_i x_i$	$x_i - \bar{x}$	$(x_i - \bar{x})^2$	$f_i(x_i - \bar{x})^2$
63-67	2	65	130	-14	192	384
68-72	4	70	280	-9	78	314
73-77	10	75	750	-4	15	149
78-82	5	80	400	1	1	7
83-87	12	85	1020	6	38	453
88-92	2	90	180	11	124	248
Total	35	465	2760	-8	449	1554

Table 2. Post Test Data of x_1

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Range	Frequency	x_i	$f_i x_i$	$x_i - \bar{x}$	$(x_i - \bar{x})^2$	$f_i(x_i - \bar{x})^2$
63-67	0	65	0	-15	234	0
68-72	3	70	210	-10	106	317
73-77	10	75	750	-5	28	279
78-82	8	80	640	0	0	1
83-87	10	85	850	5	22	222
88-92	4	90	360	10	94	377
Total	35	465	2810	-17	484	1197

Table 3. Post Test Data of x_2

$$S_p = \sqrt{\frac{(n_1 - 1)\ s_1^2 + (n_2 - 1)\ s_2^2}{n_1 + n_2 - 2}}$$

$$= \sqrt{\frac{(35 - 1)\ 1972 + (35 - 1)\ 1169}{35 + 35 - 2}}$$

$$= \sqrt{1570{,}5}$$

$$= 39{,}63$$

Then

$$t = \frac{\bar{x}_1 - \bar{x}_2}{s_p\sqrt{\frac{1}{n_1} + \frac{1}{n_2}}}$$

$$= \frac{79 - 80}{39.63\sqrt{\frac{1}{35} + \frac{1}{35}}}$$

$$= -0{,}6679$$

The result of the t-test was 0,6679. To measure the significance from the t-table, it was found out that from the calculation of degree of freedom k= n-2 = 68 and at the significance magnitude of 90% confidence level, there were also two tails of error significance at 0.8, which was then converted into 0.10, and the t-table scored 1.671. It showed that the t-table was greater than the t-test. The test statistic T equals -0.6679, which was in the 90% region of acceptance: [-1.6676: 1.6676]. x1-x2=-1 was in the 90% region of acceptance: [-2.4968: 2.4968]. The standard deviation of the difference, S, equals 1.497, which was used to calculate the statistic.

Figure 2. T Distribution

The discussion from the analysis of this research led to the conclusion of $H_a : \mu \neq \mu_{Ho}$ or $\mu < \mu_{Ho}$. From this hypothesis, it was found that the analytical pluralistic approach had a more significant effect on the students' learning outcomes. In short, an analytical pluralistic approach was better than a behavior modification approach in creating a successful classroom management system, as proven by the students learning outcomes.

5. Conclusion

That result is intended to clarify which of the behavior modification approach and the analytical pluralistic approach gives a better result to the students' learning outcome. The result then proves the better approach to creating a successful classroom management system that supports the students' learning outcomes. From the analysis, it is found that an analytical pluralistic approach is better than a behavior modification approach in creating a successful classroom management system and supporting the students' learning outcomes. The result of the post-test shows that the analytical pluralistic approach's statistic level is above the behavior modification approach, as explained in the previous chapter. Although the significant effect is not high, the result proves that an analytical pluralistic approach is a better approach to constructing a successful classroom management system to support the students' learning outcomes.

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CODE SWITCHING IN THE SPEECH OF THE NORTH KALIMANTAN BORDER COMMUNITY—MALAYSIA

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Abstract

The purpose of the study is to describe the forms of code-switching in the speech of border community groups in Nunukan and Malinau who use two or more languages in their daily communication and to find the factors that determine code-switching in the speech of border community groups. This research method is sociolinguistic field research employing a qualitative descriptive design. The data sources are the border community organizations of Nunukan and Malinau. The study consists of primary data in spontaneous speech from various contexts of speech events by border community groups of Nunukan and Malinau and secondary data in information, sociocultural background, and language gleaned from observations and interviews. The results of this study show that (1) the forms of code-switching in the speech of border communities of Nunukan and Malinau consist of code-switching from Bugis to Indonesian and vice versa, from Tidung to Indonesian and vice versa, from Banjarese to Indonesian and vice versa, and from Indonesian to Malay-Malay and vice versa. (2) The factors that cause code-switching in the speech of border community groups (Nunukan and Malinau) are speakers, speech partners, attendance and departure of speech participants, and variations in the topic of conversation.

Keywords: *bilingualism; code switching; sociolinguistics*

1. Introduction

Language and society are two interrelated things; both have a symbiotic relationship of mutualism, a relationship between two living things that is mutually dependent and beneficial. Language is a communication tool used in everyday life (Rabiah, 2018). Language serves to meet human needs and to help us function as social beings. Because of its very important function, language cannot be separated from human life. Language has specific functions that are used based on one's needs, namely as a tool for self-expression, as a tool for integration and social adaptation in a particular environment or situation, as well as a tool for exercising social control (Wallot, 2016). Besides being determined by linguistic factors, language as a communication tool is also determined by social factors because language is part of the social system.

In a speech community, language has a variety of variations used by the speaking community (Horesh and Cotter 2016). With social, cultural, and situational backgrounds, the speech community can determine the use of their language. The choice of language speakers use does not occur randomly; it must be considered in light of the addressee, the conversation topic, and the speech's location. On the other hand, Indonesia, a multi-ethnic country, has hundreds of different languages due to regional languages being one of the identities of an ethnic group (Zein, 2019). From a sociolinguistic perspective, studying the linguistic situation in bilingual (bilingual) or multilingual (multilingual) communities is very interesting (Cenoz and Gorter 2015). The study of language in relation to social factors is an intriguing one. Social factors influence the emergence of language variations, both in the form of sentences and utterances in society. In simple terms, Meyerhoff states that sociolinguistics covers a very broad field of study concerning the formal form of language and its variations and its use in society (Meyerhoff, 2018). In social factors, for example, there is a relationship factor between speakers and speech partners. In a speech community, language also shows differences between speakers. However, each still binds a group of speakers into one unit to adapt to society's customs and habits.

Society consists of social groups, each formed by similar features. On this basis, sociolinguistics also views a language as consisting of varieties formed by existing social groups (Jan-Petter and Gumperz 2020). The movement of residents from one province to another or from one country to another creates an interaction between immigrant communities and local communities. This condition creates language contact. In a bilingual or multilingual society, it is almost impossible for a speaker to use language purely without using other languages or elements of language. Based on the area of use, languages are divided into national, regional, and foreign. Based on the circumstances of its use, language is divided into three categories: language maintenance, language shift, and language extinction.

The linguistic situation in the language community is complicated because the community uses more than one language. The complexity is caused by their having to determine in what language they should communicate with each other. In addition, the speaker must also be able to determine which code variation is appropriate for the situation. Thus, every bilingual community must choose one variation of the code used in a speech event. Code as a language variation is known as "code-switching" and "code-mixing."(Yuliana, Luziana, & Sarwendah, 2015). Code-switching and code-mixing are forms of creativity in language use that are triggered by languages that intersect with one another. On the other hand, the national language policy has proportionately determined the roles and functions of the national language (unifying language), namely Indonesian, regional, and foreign languages (Zentz, 2017).

Discrepancies, attitudes, and treatments that are not proportional or balanced have occurred towards the three languages. However, all three have their own natures. That is why, on August 18, 1945, one day after the proclamation of independence, the Indonesian language was legally and constitutionally confirmed as the language of unity or the language of the state. As stated in the 1945 Constitution, Chapter XV, Article 36, the state language is Indonesian. This legal basis provides a strong and official foundation for using the Indonesian language, not only as the national but also as the official state language. Furthermore, Halim suggests four functions of Indonesian as a national language, namely: 1) a symbol of national pride, 2) a symbol of national identity, 3) a unifying tool for various ethnic groups, and 4) a

means of inter-regional and intercultural communication (Muslihah, 2015). Meanwhile, regional languages are evidence of the former society's civilization and culture, which take the form of spoken or written language.

Therefore, the regional language is a system of knowledge that contains the values that are owned by the community. These values influence the behavior of the community itself. Suppose the local language shifts or meets other languages, of course. In that case, this can result in a shift in the values held by the community, including changes in outlook on life, social behavior, and other things that are truly characteristic of the culture of that society (Inglehart 2020). Meanwhile, in the terminology used by the local government of East Kalimantan Province, the expression "border area" refers to an area located along the border between the Republic of Indonesia and Malaysia.

In this regard, discussions on border areas cannot be separated from the impression of being isolated, limited, and far from the government's attention. Such an impression cannot be blamed because it is prevalent throughout Indonesia's border areas (Abdullah & Sari, 2014). In this research, the researchers found that community interaction in the two border areas can lead to the occurrence of bilingual or multilingual people because they have the same ethnicity or ethnic language identity. Such conditions can be justified so that it is possible to create a bilingual society for bilingual or multilingual children. This research focuses on (1) the forms of code-switching in the speech of border community groups in Nunukan and Malinau who use two or more languages in their daily communication, namely Indonesian as the language of unity, regional languages as the language of ancestral heritage, and Malaysian due to the proximity of the resident's settlement to the State of Malaysia; and (2) the factors that determine code-switching in the speech of border community groups.

2. Literature Review

2.1 Sociolinguistics

Language and society have a very close relationship. Language is a social product with various links, so humans can use it optimally to communicate and interact with one another. As an object in sociolinguistics, language is not viewed as a language, as in general linguistics, but as a means of interaction or communication in human society. Sociolinguistics is an interdisciplinary science (between sociology and linguistics), and sociology and linguistics are closely related to empirical sciences (Siregar, 2021). In general, sociolinguistics is an interdisciplinary field that examines the relationship between language and its use in society. Sociolinguistics may also be defined as the study and discussion of social aspects of language, particularly disparities in societal (social) factors (Firmansyah, 2021). In line with the opinion above, sociology is an objective and scientific study of human beings in society and the institutions and social processes that exist. Linguistics is the science of language or a field that takes language as its object of study (Aronoff & Rees-Miller, 2020). Meanwhile, different definitions with the same meaning see that sociolinguistics is a science that pays attention to various aspects outside of language and has links to language problems.

From some of the opinions of the experts above, it can be concluded that sociolinguistics has more to do with details of the actual use of language, such as descriptions of patterns of language or dialect used in certain cultures, choices of language or dialect usage by speakers, and the background of conversation contained in the pattern of social communication. Language is not only seen as an individual phenomenon but also as a

social, situational, and cultural phenomenon with activities in society. Sociolinguistics highlights all the problems related to the social organization of language behavior, covering not only language behavior but also language attitudes, behavior towards language, and language use. Sociolinguistics is bound by the cultural values of society, including the values expressed when the language is used. Sociolinguistics covers language, society, and the relationship between language and society (Sagita 2019). Thus, the study of language and society are two interrelated things. Both have a relationship like a symbiotic relationship of mutualism, a relationship between two living things that are mutually beneficial. Two of several sociolinguistic problems in multilingual communities are code-switching and code-mixing. Code-switching occurs when there is an act of switching from one language to another in an utterance, conversation, or even in writing. Code mixing (code-mixing) means inserting language elements from one language through special utterances into another language, especially in writing or literature work.

2.2. Bilingualism

The use of two languages by a person or a group of people is called bilingualism. Indonesian people can generally use two or more languages. The use of these two languages is done interchangeably. Therefore, the community is bilingual. Bilingualism is the habit of using two languages in interactions with other people, while "bilingualism" is the ability of a person to use two languages. The limit of bilingualism is mastering at least the first and second languages, even though the level of mastery of the second language is only at the lowest limit.

Furthermore, bilingualism can be interpreted as knowing only a second language (Firmansyah, 2021). From some of the explanations above, it can be concluded that the concept of bilingualism is a process that occurs when a community or group of people, besides knowing their mother tongue, also know another language and can use it with their mother tongue, either in an equal position with their mother tongue or simply knowing another language. Bilinguals have a high level of proficiency in the language they speak. To be able to use two languages, of course, someone must master both languages. The first is the mother tongue or first language (abbreviated as B1), and the second is another language, which is the second language (abbreviated as B2).

2.3. Code Switching

Code-switching is switching from one code to another, so if a speaker first uses code A (for example, Indonesian) and then switches to using code B (for example, Javanese), then the event of such language use switching is called code-switching. Code-switching is the switching of usage from one language or dialect to another. Thus, code-switching is a symptom of a shift in language use due to situations, between languages, and varieties within one language (Sudarja, 2019). Code-switching is one aspect of language dependency in society. Code-switching is switching from one language to another caused by certain things, according to the situation. Several factors that cause code-switching include the following:

a) Speaker

A speaker sometimes deliberately uses code-switching towards the speech partner for a specific purpose, for example, to change the conversation situation from an official situation to an unofficial one or vice versa.

b) Speech partner

The speech partner with the same linguistic background as the speaker usually uses code-switching as a form of variant switching. If the speech partner has a different linguistic background, code-switching can be language-switching. In addition, the speech partner or interlocutor can cause code-switching events.

c) The presence of other speakers

This happens when speakers and speech partners have the same language. However, in the presence of a third speaker with a different language background, code-switching is used to neutralize the situation and respect the presence of the third speech partner.

d) Talking Points

The topic of the conversation is the dominant factor in determining the occurrence of code-switching. Formal topics of conversation are usually expressed in a standard way, in a neutral and serious style. In contrast, informal topics are conveyed in non-standard language, a slightly emotional style, or whatever you want.

e) Sense of humor

This is usually done by changing the variant, the variety, or the style of speech.

f) Prestige

Even though situational factors, interlocutors, topics, and socio-situational factors do not expect code-switching, it occurs so that it appears coercive, unnatural, and tends to be uncommunicative (Komalawati & Hartati 2019).

2.4 Forms of Code Switching

There are two types of code-switching, namely internal code-switching, namely code-switching that takes place between one's language, and external code-switching, namely code-switching that occurs between one's language (one of the languages or varieties that exist in the verbal report of the speech community) and a foreign language. Blom and Gumperz say there are two types of code-switching: situational and metaphorical. Situational code-switching is a code change that accompanies a change in topic or participant. This code-switching is done to respond to changes in situations when using one language. Sometimes, this code-switching also causes a shift in the language used from standard forms of language to non-standard languages, such as the language used for everyday communication in informal situations (Blom & Gumperez, 2020).

2.5 Code Mixing

Code mixing is another language condition in which people mix two (or more) languages or varieties in the act of language (a speech act or discourse) without anything in the situation of the language that demands the mixing of the languages (Khusnia, 2016). If there is mixing or a combination of variations in the same clause in an utterance, then the event is called code-mixing (Harya 2018). Another opinion states that code-mixing is using two or more languages by incorporating elements of one language into another to expand language style (Mualimah, 2018). In Indonesia, code-mixing is often found in conversations between regional languages and Indonesian or Indonesian and foreign languages. The

prominent feature of code-mixing is relaxed or informal situations. In formal situations, there is rarely code-mixing.

Code mixing occurs because there is a reciprocal relationship between the roles of speakers, language forms, and language functions. Some forms of code mixing (Etikasari, 2020)

a. word insertion,
b. Insert phrase,
c. Insert clause,
d. the insertion of expressions or idioms, and
e. Baster shape insertion (combined original and foreign shape).

2.6 North Kalimantan and Border Areas

North Kalimantan, or Kaltara, is a province in Indonesia located in the northern part of the island of Borneo (Lobel, 2016). This province is directly adjacent to Malaysia's neighboring countries, namely the States of Sabah and Sarawak. The government center for North Kalimantan is currently in the city of Tanjung Selor, along with the administrative center for the Bulungan Regency. Through the transmigration program, nearly 30% of North Kalimantan's population is Javanese, the largest group, followed by residents from South Sulawesi. The rest are native to Kalimantan, namely the Dayak Tribe (Lun Bawang/Lun Dayeh, Kenyah, Murut), the Banjar Tribe, the Bulungan Tribe, the Tidung Tribe, and the Kutai Tribe. Nunukan Regency is a regency in North Kalimantan Province, Indonesia. This district is the northernmost region of North Kalimantan Province. The district capital is located in the city of Nunukan. The regency has a total area of 14,493 km2 and a population of 140,842 people (results of the 2010 Indonesian Population Census), has the motto "Penekindidebaya," which means "Building Regions," which comes from the Tidung language. Nunukan Regency is bordered to the west by East Malaysia Sabah, to the east by the Makassar Strait and the Sulawesi Sea, to the south by Bulungan and Malinau Regencies, and to the west by East Malaysia Sarawak. Nunukan is also the name of a sub-district in the district. Nunukan Harbor is a seaport in the city of Tawau, Malaysia. Residents of the city of Nunukan who want to go to Tawau need a PLB document. Every day, on average, about 8 units of fast boats with a capacity of approximately 100 people go back and forth between Nunukan and Tawau, Malaysia.

3. Research Method

This research is categorized as field research using qualitative research method and a descriptive approach. Kartono and Kartini say that field research is conducted under actual conditions (Bailey and Bailey 2017). The researchers in this type of research go directly to the field to investigate the problem being studied (Hennink, Hutter, and Bailey 2020). Therefore, data sources and research processes are located in certain areas or locations. It is generally carried out in the community by institutions, community organizations, and government institutions. This research was located in Nunukan and Malinau Regencies, North Kalimantan Province, the border areas between Indonesia and Malaysia. In Nunukan District, Bukit Aruh Indah Village, Sebatik District, and Tanjung Harapan Village, East Sebatik District, were selected as research location points; while in Malinau Regency, the researchers researched the Malinau Kota Village and the Malinau Kota District.

The three locations of villages (*kelurahan*) with two districts in North Kalimantan

Province were chosen because the community groups have interesting linguistic phenomena, come from different ethnic, social, and cultural backgrounds, have different social statuses, occupations, and educational levels, and use different languages in communicating and interacting in everyday life. Specifically, data collection points were carried out in the family environment, the community association environment, the work environment of oil palm plantations, coffee shop hangouts, and traditional markets. The data in this study are on code-switching and its causal factors, originating from community groups in North Kalimantan who live in the Indonesian and Malaysian border areas of Nunukan and Malinau. The researchers categorized the research data into two categories: primary data and secondary data. The primary data come from speakers' utterances from speech events at various points in the research location; while secondary data come from information on socio-cultural and linguistic backgrounds as a result of observations and interview results. The sample for this research was a group of people who live in the border areas of North Kalimantan Province (Nunukan and Malinau). There were 20 informants involved in this research as sources of data acquisition.

The researchers used several criteria in determining the research sample, namely based on the male and female gender, domiciled in border areas or research locations, having clear articulation and healthy speech organ production, being able to use two or more languages, and being willing to become informants in this study. The techniques for collecting data were through observation and note-taking The data analysis was as follows: The data was analyzed by selecting and sorting out the forms and functions of code-switching in community communication in the border areas of Nunukan and Malinau. After being analyzed and classified, the data were described and translated to find out the form and function of transfer in community communication.

4. Results and Discussion

4.1 Results

4.1.1 Switching the Bugis Language Code to Indonesian and vice versa

Based on the observations of the researchers, code-switching from Bugis to Indonesian is found in events spoken by a group of border communities in Nunukan. The occurrence of code-switching can be seen from the speech events as follows:

Data 01

Mother: *Pe ko jokka? Ko jokka ko pasae ellingeng ka' oba' ko apotik'e*.
(Where do you want to go? If you go to the market, stop at the pharmacy to buy medicine for your mother).
Child : ***Mak, tita ga dompe'ku?*** (Mama, did you not see my wallet?)
Mother:*Dikamarmu di lemari laci paling bawah. Mutaro we'na dompe'mu sembarangang. Jaji u soroi andrimu taroi kero.*
(In your room, at the bottom chest of the drawers. You put your wallet down carelessly. So I told your sister to keep it there.
Child: *Iyye u runtu'ini* (Yes, it there is).

The context of the events described above occurs in a family's house in a room involving a mother and a child, with the topic of discussion being a child's wallet. Furthermore, in switching the code from Bugis to Indonesian, the researchers find that there is code-mixing between English and Bugis, as listed below:

Data 02

Worker 1: *Uppanna ne labe' corona e? Disuroi nana'e magguru online ko bola e. Ko witai maccule hand phone tuttu'i. De wissengngi magguru tongeng ga ato maccule online game*. (When will this Corona end? Children are told to study online at home. My child is constantly playing on his cell phone. I don't know if it's really studying or playing online games).

Worker 2 : *Berita ko TV e mega ladde ni mate. Jaji di lock down ki de dulle jokka-jokka*. (The news said that many people had died on TV. You can't go anywhere because you're locked down).

Worker 1 : ***Pak Rudy, kau dicari sama Pak Bos. Kau menghadap dulu***. (Mr. Rudy, you are wanted by Mr. Boss. You go first).

Worker 3 : *Iya, Pak. Saya juga ditelpon ini untuk menemui beliau*. (Yes sir. I also was called here to meet him.)

The context of the events described above occurs in the work environment of an oil palm plantation, which involves three workers. The speech event is initiated by Worker 1 and Worker 2 in Bugis, discussing the current coronavirus outbreak. On the other hand, code-switching occurs from Indonesian to Bugis, as in the snippet of the conversation below:

Data 03

Worker 1 : Sudah berapa tandan kamu naikan kelapa sawit ke truk? (How many bunches have you loaded onto the truck?)

Worker 2 : Baru delapan tandan sudah mulai sakit pinggangku. Besar-besar semua kelapa sawitnya. Saya istrahat dulu. (Only eight bunches; I have started to get hurt on my back. All the palms are big. I'll take a rest first).

Worker 1:***Ko Pak Jibe siagani tundrung?*** (How many bunches does Pak Jibe have?)

Worker 3 : *Lumayang. Sepulo dua tunrung'ni*. (Not bad; there are already twelve bunches.)

The data events described above occurrs in an oil palm plantation involving three workers with the topic of oil palm transportation.

4.1.2 Switching Tidung Language Code to Indonesian and vice versa

The form of code-switching from Tidung to Indonesian is also found in the speech between the speaker and the speech partner below:

Data 04

Speaker : *Pango nio selasoy sekula mu ki?* (Have you completed your studies?)

Speech partner : *Ya, yaka. Libos setahun nio, de masa Corona. Tapi po pio damo ngentugos sabob Corona gitu*. ***Jadi saya masih bantu-bantu orang tua di kelapa sawit.*** (Yes, Sis. It was last year. Corona Force. But it isn't working either because of this corona. So I'm still working in oil palm for my parents.)

Speaker :***Ini ada informasi lowongan kerja di perhotelan***. Muyu sekula de perhutilan kan. *Gitu cucuk nio maya jurusanmu, seniyapmu kio berkas lamaranmu, injakin damo pumpos sio, sabob suang ulun guang nium tu.* (Here is information on job opening in hotel. You went to a hotel school, right? This is in accordance with your major. (Just prepare your application letter; I will submit it later because many employees are needed).

The context of the events described above occurs at a hangout or coffee shop involving two young men discussing work. Furthermore, the change of code-switching from Tidung to Indonesian leads to code-switching from Indonesian to English, as shown in the data below:

Data 05

Older Brother : *Pango nio tenugosmu pi'ir tad gurumu?* (Have you done your homework?)
Younger Brother: *Gitu masi tenugos damo pi'ir dagun Inggris, yaka*. (I am still working on English homework, Bro.)
Older Brother : ***Nah itu baru namanya anak yang rajin dan pandai. Ingat kalau belajar Bahasa Inggris itu harus praktek. Practice makes perfect.*** (Now that's the name of a diligent and clever child. Remember that learning English requires practice. **Practice makes perfect**).
Younger Brother: *Ya yakaku, salok damo bukum*. (Yes, always, Bro.)

Conversely, code-switching in the form of skills from Indonesian to Tidung is also found in speech events that occurs between visitors who speak at traditional markets, which can be seen in the following data:

Data 06

Speaker: Permisi Dek, dimana yang jual kuota data internet yang teredekat disini? (Excuse me, sis, where is the one selling internet data quotas that is closest to here?).
Speech partner : Ada di kounter penjualan pulsa disamping mesjid. ***Tapi barago ragono***. (It's at the phone credit counter beside the mosque. However, it is costly.)
Speaker: *Nupo mana mana, anu penting sino*. (That's okay. The important thing is there).
The context of events mentioned above occurs in traditional markets involving market visitors who do not know each other and the topic is of internet data quotas.

4.1.3 Changing the Banjar Language Code to Indonesian and vice versa

The Banjar language also influences workers in oil palm plantations to carry out code-switching in their interactions. It can be seen in the code acquisition from Banjar to Indonesian by workers in oil palm plantations. The following example dialogues show the occurrence of language code-switching:

Data 07

Speaker: *Jam berapa lagi kita bagawi nih? Lawas banar sudah kita bahini pini*. What time does work start again? (We've had a long break on this.)
Speech partner : *Baruku dahululah. Sapuluh manit hah lage. Banyak jua sudah nang kita katam sawitnya. Sisa dikumpulkan haja lagi. Kaina buhaninya nang maangkat ka mutur.* ***Kapan anakmu daftar kuliah****?* (Smoking first. Ten more minutes. We have already harvested a lot of palm oil. All that's left is to be collected. Later, they will take it to the car. When will your child register for college?)
Speaker: *Belum. Masih menunggu pengumuman katanya.* (Not yet. Still waiting for the announcement).

On the contrary, code-switching from Indonesian to Banjar also occurs in the speech of workers in oil palm plantations, as follows:

Data 08

Worker 1: Saya berangkat duluan yak. (I'm leaving first).

Worker 2 : Iya silakan Pak Tomi. Hati-hati. *Pabila kita gajihan nginilah? Kawakah kita bahutang dahulu? Ada kaparluan mandesak di rumah hulun*. (When do we get paid? Can we cash in first? There's an urgent need at home).
Worker 3 : *Coba ikam bepandir langsung lawan Pak Mandor. Masihakunaja pang dibarinya*. (Try to talk directly to Mr. Foreman. Usually, it can be given immediately).

Furthermore, code switching from Indonesian to Banjar also occurs between buyers and sellers in traditional markets regarding the price bidding for *cempedak* skin, as stated in the data below:

Data 09

Buyer: Berapa harga kulit cempedak satu toples begini? (How much does one jar of cempedak skin cost?).
Seller: Yang kecil begitu dua puluh ribu per toples. (The small ones are twenty thousand).
Buyer : ***Larangnya pang. Kurangilah ulun maambil tilu toples. Amun gasan binian batianan.*** (Very expensive. lower the cost I want to take three jars for pregnant women).
Seller : *Kaya hitu dah harganya. Tapi ambilha lima puluh tilu toples amun gasan binian batianan.* That is already the cost. (But take fifty thousand for three jars if ithey are for pregnant women).

4.1.4 Code Transfer from Indonesian to Malay (Malaysia) and vice versa

The form of code-switching in the form of code-switching from Indonesian to Malay-Malaysia is also found in the speech of buyers and sellers who are carrying out buying and selling transactions in the market, as shown in the following speech events:

Data 10

Buyer : Model sendal ini ada gak ukuran kecil untuk anak-anak? (Does the slipper model have small size for children?).
Seller : *Sekejab, tak de lah. Tengo kalau macem ni suka tak? Lawa ni.* (Wait a minute, no. Look, do you like this model or not? It's great).
Buyer : Iya ke? Tapi selipar itu tak elok bagi kanak-kanak, pakcik. ((Is that right?) But slippers are not good or suitable for children, sir).

On the other hand, code-switching from Malay-Malay to Indonesian is also found in this study when speech events occurs between workers on oil palm plantations. The conversation below shows the phenomenon of code-switching:

Data 11

Worker 1 : *Awak nak kemana ke? Tengok ni masih banyak sawit*. (Where are you going? You see, there are still lots of palms.).
Worker 2 : *Senang je'. Itu Pak Ahmad nak bantu kita orang*. **Pak Ahmad, disini masih banyak kelapa sawitnya belum dipanen.** (That is easy. That is Mr. Ahmad, who wants to help us. Mr. Ahmad, there is still a lot of palm oil that has not been harvested).
Worker 3: Tunggu sebentar saya ambil egreknya dulu. (Wait a minute, I'll take the *egrek* first).

4.2 Discussion

It has been stated that this research was carried out in three villages and two districts in North Kalimantan Province, the border area between Indonesia and Malaysia. The

research locations were Bukit Aruh Indah Village, Sebatik District, Nunukan Regency, Tanjung Harapan Village, East Sebatik District, Nunukan Regency and Malinau Urban Village, Malinau City District, Malinau City, where the community groups that inhabit these places come from various ethnic backgrounds and different languages. Some Malaysian citizens live temporarily for work purposes.

In carrying out social interaction and communication, it can be reported that community groups can use at least two languages and more, namely Indonesian as the unified language, regional languages as the ancestral language, and Malay as a result of the proximity of residents' settlements and frequent interactions between residents and the state. Neighbor, Malaysia. As the language of unity, Indonesian can be used by all groups of people in border areas, even though they have different social, religious, ethnic, and linguistic backgrounds. At the same time, regional languages are only used by groups of people with the same ethnic background and language. However, several groups can master and use more than two languages: Indonesian, regional languages, and Malay-Malaysia. Some even speak the international language, English.

In response to the above phenomenon regarding the use and mastery of two or more languages, the community groups that inhabit the border areas are bilingualism or bilingualism and multilingualism or multilingualism. Nababan distinguishes between bilingualism and bilingualism, where bilingualism refers to the behavior or habits of speakers using two languages in a speech event. In comparison, bilingualism is the ability of speakers to use two languages (Nababan, 1993) Chaer and Agustina also conveyed the same opinion, who said that bilingualism is the use of two languages and explaining that multilingualism is a situation where speakers use more than two languages in their interactions (Chaer & Agustina, 2004).

Speakers in bilingual and multilingual societies often change the language or a variety of languages depending on the circumstances and needs of the language used. This triggers a code-switching event, namely the shift in the use of language from one language to another, whose use depends on the situation and conditions of the speech event.

In this study, code-switching occurs and is used by community groups living in the border areas of Nunukan and Malinau. The code-switching was found from Bugis to Indonesian and vice versa, code-switching from Tidung to Indonesian and vice versa, code-switching from Banjar to Indonesian and vice versa, and Malay-Malaysia to Indonesian and vice versa. On the contrary, all this code-switching occurs because groups of people live in the border areas of Nunukan and Malinau with different ethnic groups and have their own regional languages. The tribes are the Bugis, Tidung, and Banjar tribes.

Responding to the community groups mentioned above, Ghafur (2016) and Sani & Isbon (2018) stated that the indigenous people who inhabit Sebatik Island are the Tidung tribe, and most of the population comes from migrant Bugis tribes. When people from the same tribe meet and communicate, they generally use their local language. Conversely, when a group of people comes from different tribes, they use the unified language in Indonesia, namely Indonesian. It means that every individual in the community masters two languages, namely the regional language and Indonesian, causing code-switching from the regional language to Indonesian or vice versa based on the situation and the opponent or speech partner they are facing. This diversity of language variation occurs due to social diversity and language functions (Chaer & Agustina, 2004). The diversity of languages tends to be used by Indonesian people who master several languages (Hidayati 2011).

Furthermore, in carrying out code switching from regional languages to Indonesian and/or vice versa, speakers in border communities (Nununkan and Malinau) also engage in code mixing. It can be reported that speakers of Bugis and Tidung languages mix foreign language codes by inserting English words and phrases into their local language utterances. This situation can occur and is justified by Chaer and Agustina saying that code-switching and code-mixing are common in a bilingual society because they have similarities in the use of two or more languages, or two variants of a language in one speech community (Chaer & Agustina, 2004). There are several factors that cause speakers to do code switching and code mixing in speech.

This study found that the factors of speakers, speech partners, presence and departure of speech participants, and changes in the topic of conversation were the main factors causing code-switching carried out by border community groups (Nunukan and Malinau). Meanwhile, using popular terms and speakers' purpose to show themselves as educated were identified as factors in code-mixing. Previous researchers such as (Annisa, 2016; Asmiati, 2019; Ghofur, 2016; Nur, et al., 2018; Nurmiah, 2013; Sripurwandari, et al., 2018) who conducted research on code-switching and code-mixing by community groups in various contexts in Indonesia, found the same causes or factors.

Responding to the findings regarding the factors causing the code-switching mentioned above, Chaer and Agustina, who conducted a linguistic literature review, also classified aspects of the speaker/speaker, listener/interlocutor, changes in the situation with the presence of a third person, formal and informal, as well as changes in the speaker's topic as factors that cause switching code (Chaer & Agustina, 2004). Therefore, the occurrence of code-switching or code-mixing by speakers can be returned to the subject matter of sociolinguistics which includes "who speaks, in what language, to whom, when, and for what purpose" in carrying out speech events (Burling & Fishman, 1972).

The researchers can conclude that the factors that cause the use of various languages in bilingualism and multilingualism depend on the involvement of the speaker, the opponent or speech partner, the topic of the conversation, the purpose of the conversation, the situation of the conversation, the path of the conversation, and the variety of language the speaker wants to use. All elements of this speech event occur and are carried out by border community groups (Nunukan and Malinau) because they can communicate using two or more languages in their daily communication, namely Indonesian as the language of unity, regional languages as the language of ancestral heritage, and Malay as a result of the proximity of residents' settlements and the involvement of citizens of both Indonesia and Malaysia in speech events.

5. Conclusion

Based on the research results, the forms of code-switching in the speech of border community groups (Nunukan and Malinau) consist of (1) code-switching from Bugis to Indonesian and vice versa; (2) code-switching from Tidung to Indonesian and vice versa; (3) code-switching from Banjar to Indonesian and vice versa; and (4) code-switching from Indonesian to Malay (Malay) and vice versa. The research shows that border community groups (Nunukan and Malinau) use language transition because they are from the Bugis, Tidung, and Banjar tribes. These tribes live in the border areas (Nunukan and Malinau). They can communicate in two or more languages, at least Indonesian as the unified language, regional languages as ancestral languages, and Malay, because the residents' settlements

are close to the State of Malaysia. The factors that cause code-switching in the speech of border community groups (Nunukan and Malinau) are (1) speakers; (2) speech partners; (3) the presence and departure of speech participants; and (4) changes in the topic of conversation.

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MILLS' PERSPECTIVE ON SIMA BAHOUS CLOSING SPEECH AT UN-WOMEN ANNUAL SEASON: A FEMINIST CRITICAL DISCOURSE ANALYSIS

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Abstract

The study aimed to find out the women's representation of Sima Bahous' speech entitled "Looking Forward to a Future of Gender Equality" by applying Mills' discourse analysis perspective, such as the subject-object position, reader position, and writer-reader position. The presence of the UN Women organization is a new step and a source of hope for women fighting for gender equality and women's empowerment. Sima Bahous, the woman behind UN Women, contributed to improving the position of women globally through her speech. The descriptive qualitative method was employed in the research supported by the theory of critical discourse analysis with a feminist perspective by Sara Mills. The result showed that in Sima Bahous' selected closing remarks speech, the position of the subject was placed by Sima Bahous as the speaker of her speech and UN Women as the object of the speech. The listener's position was related to the greeting to the listener. Through "mediation" and "cultural codes," this was achieved in a circumstantial manner.

Keywords: *critical discourse analysis; gender equality; speech text*

1. Introduction

Women's rights and women's dignity have frequently been disparaged throughout history. The patriarchal systems portray males as rational, powerful, protective, and decisive while women as emotional, irrational, weak, nurturing, and subservient, appropriate to the inferior status of women (Tyson, 2006). Women's primary motivations to change the status quo throughout history have included the under-representation of women in public life, such as the low pay earned by working women, educational inequality, and their objectification in popular culture. Women begin to think about how they could contribute to humanity's inevitable change, and get equal access to educational, economic, and political opportunities. They realize that they need to swap out the patriarchal system that treats them as inferior with one that recognizes their equality and does not grant any advantages or disadvantages to either side. The feminist movements then begins to arise as a result of this battle for social change (Freedman, Estelle, 2002).

The majority of feminists are of the view that women are subject to institutional and personal discrimination and are treated oppressively and differently from men (Mills, 2004). Feminists also claim that society is structured in a patriarchal manner that benefits men

more than women. Mills has laid the groundwork for feminism, and the focus of her analysis—which is referred to as the stylistic approach in a feminist manner. Her paradigm, which is based on the core idea of Foucault, reflects ideology and containment in society, where power is discussed and transmitted through interpersonal relations.

Gender and sexuality issues are examples of issues that never escape stereotypes. Both women and men are often portrayed with gender stereotypes that apply in society. Through texts and images, the concept of gender discrimination and sexuality is constructed in the media and they are consumed by society (Shofiyya & Rusadi, 2018). Mills creates a study to examine how the actor's role is depicted in the text. In terms of the characters who serve as the story's subject and its object. Additionally, it will define how the text is to be viewed as a whole in terms of how it is created and what it signifies. Mills also examines how authors and readers define how readers relate to and place themselves inside the text's storyline. This attitude will put the reader in a particular position and have an impact on how the content is delivered. According to Mills, the writer does not directly shape the reader's perspective in the story, but rather the other way around. In order to explain the justification for analyzing feminist texts, it draws on close language analysis and linguistic theory. The characteristics of males are referred to as masculinity, whereas those of women are regarded as feminine gender. Each gender has distinctive writing characteristics. We may see the author from the writer's perspective and the reader's position in the text using Mills' theory of discourse analysis. The positions of the objects and subjects as they are depicted in the verbal text vary to some extent.

Several previous studies have been conducted on discourse analysis by Sara Mills. Rafiqa (2019), in her study, examined how the women were positioned in Minister Susi's case of sinking ships in Indonesian seas, as reported by the five most visited Indonesian news websites. Women in online news texts determine their position and may express themselves, so the research found that the writer was the subject and Minister Susi was the object, which strengthened the author by supporting the opinions of the object. In order for the reader to identify with the main character in the text, the reader must integrate cultural codes into the text and accept the author's notions of value orientation.

Further, Evianda, Ramli, & Harun (2019) described women's positions in Prohaba Daily News texts by applying Sara Mills' perspective of discourse analysis, especially the actor position. The study found that the female actors were positioned as subjects and objects in Prohaba Daily news texts. Women as non-marginalized subjects were found in three news texts; meanwhile, women as non-marginalized objects were found in two news texts. Women in marginalized object positions were found in eight news texts.

In addition, Muawanah (2021) investigated the position of women in texts reported in online media on Kompass.com by approaching Mill's discourse analysis. The study employed descriptive qualitative methods by providing descriptions and analyzing the verbal content of the news articles. The findings of this study placed women as objects in the text since, according to the news, rape victims who were minors were routinely treated improperly and end up dying. In this case, the media outlet Kompas.com exposed women as victims of rape, as told in the text by someone who was subjected. However, Kompas.com also positioned women as subjects in the media who had the chance to share their experiences. Through this news, the author of the media educated readers, particularly men, on the dangers of engaging in such harassment.

The difference between this study and the previous studies is the object of the research. Therefore, the researchers are interested in finding out the representation (the

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position of the subject-object, the reader/listener, and the writer/speaker and reader/listener positions) based on Mills' feminist perspective in Sima Bahous' selected closing remarks speech text about gender equality and women's rights at UN Women by using Sara Mills' critical discourse analysis. Sima Bahou's selected closing remarks speech in the title "Looking Forward to a Future of Gender Equality," which was held on June 22nd, 2022, at the UN Women Executive Board's annual meeting, is the object of this study. She is the executive director of the UN Women organization, which fights for gender equality and women's empowerment. Through her speech, she conveyed that she herself persuaded the audience to fight for gender equality and women's rights through the UN Women organization, where she has created a strategic plan in an effort to strengthen the organization's fiduciary responsibilities, transparency, and accountability. The feminist style gives concerned individuals a way to address gender equality (Mills, 1995). Linguists can build tool kits that demonstrate gender and how it functions at various textual levels.

2. Literature Review

2.1 Model Analysis of Sara Mills

Mill's (1992) critical discourse analysis, or feminist perspective, focuses on how women are portrayed in a text. According to Mills (1992), compared to males, the female character in the text tends to appear as the marginalized and guilty participant. With her theory, according to Mills (1992), women's roles in the texts—such as who is the narrator's subject and who is the narrative's object—are highlighted, and how these positions impact the text's overall structure is a key area of study. This situation sides with the reader and affects how well they comprehend the text. Additionally, Mills' feminist stylistics considers how readers and writers are portrayed in the text. The subject-object relation and a study of how the actors' positions are generally represented in the text will show how the dominant ideology and beliefs function in the text. Being a subject or object in a representation carries with it certain ideological assumptions. In the beginning, this position will show how far the storytelling point of view extends. This indicates that a discourse or event will be explained from the viewpoint of the individual participating as the event's narrator.

2.1.1 Subject-Object Position

The position of the subject-object in discourse might affect how women are positioned in feminism (Rafiqa, 2019). The ideologies embodied in each of these positions may be discovered by analyzing the actor's position in discourse, both verbal and nonverbal. First, how listeners interpret a particular speech by the speaker is determined by the subject's point of view as the narrator or speaker. In order to communicate his or her views and important points to the reader or listener, the narrator or speaker who assumes the role of the subject must first recount events and then interpret the acts that provide credence to those events. Last but not least, interpretation is a subjective process; thus, how one views an event will have a big impact.

2.1.2 Reader's Position (Listener)

According to the discourse analysis model proposed by Sara Mills, the presence of authors (speakers) and readers (listeners) allows for the formation of discourse (Evianda, & Harun, 2019). She asserts that the reader's position plays a crucial part in a discourse; in this research, the reader is positioned as a listener to the speech that the speaker is delivering. According to Mills, there are two ways to see the listener's position: First, through

mediation, in which the listener positions herself in accordance with the characters she hears in a text; second, when viewers or listeners interpret a text using cultural norms or values (values that are known and mutually agreed upon).

As a result, the narrator's role as the truth-bearer will determine what the audience interprets. Next, the narrator has the flexibility to not only describe events but also to interpret the many activities that make up the event, and then the results of the interpretation of the event are used to construct the meaning to convey to the audience. Finally, as the definition is a subjective process, the point of view used will also affect how an event is defined. When shown in a discourse, the subject-object position in a feminist discourse will also place the position of women. The position of a social actor, a concept, or an event within the text is what is important. The position of the reader is thus that of the person who just reads the text and takes part in carrying out the transaction described in it (Darma, 2014). In this study, Sima Bahous took on the role of the speaker of remarks that were written up in text form, while the listeners and audience members who also attended the annual event played the part of the readers.

3. Research Method

This is a descriptive qualitative study that employs Sara Mills' critical discourse analysis method from a feminist perspective (Mills, 2004). The position of women in the speech is the primary concern from the standpoint of feminist discourse. The data source for this research was obtained from Sima Bahous' selected closing remarks speech entitled "Looking Forward to a Future of Gender Equality" on June 22, 2022. The techniques for collecting data were as follows: 1). finding and reading the entire speech that has been transformed into a text, 2). selecting the ideas of the speech that are identified according to research objectives, and 3). classifying and analyzing the data obtained.

The data were analyzed with the following steps: 1). reading and comprehending Sara Mills' discourse analysis as the theory of analyzing the data, 2). reading the full transcribed text of the speech, 3). sorting out the statements of the speech based on Mills' (1992) gender perspective, 4). classifying the selected data according to the subject-object position, reader/listener position, and writer/speaker-reader/listener position, 5). analyzing the data that have been classified, 6). conlcuding the analysis. This discourse analysis aims to show how gender equality will be promoted in the future in the text of the speech read by Sima Bahous, the Executive Director of UN Women and Under-Secretary-General of the United Nations, who spoke during the annual meeting of the UN Women Executive Board.

4. Result and Discussion

There are two concepts of Mill's analysis model in the analysis. First, the position of the actor as depicted in the text is the first idea. It relates to the placement of the narrator (subject), the audience (object), and the subject-object. The next issue is the reader's location, or more specifically, how the reader or listener is situated inside the displayed text. To which group the readers or listeners identify themselves, and how the writer conveys his or her ideology to the reader or listener.

4.1 The subject-object position

In a speech by Sima Bahous entitled "Looking Forward to a Future of Gender Equality", Sima Bahous was positioned as the subject (narrator/speaker), while the UN Women organization was positioned as the object discussed in the speech. According to

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Sima Bahous in her speech, the engagement of delegations in establishing these shared orientations demonstrated the significant value of the multilateral process and the capacity to create a single course for the future of UN Women. Bahous also said that she had prepared a strategic plan for the future of UN Women, therefore, she expected support, guidance, and feedback from participants. In her speech, Bahous positioned herself as the subject, presenting herself as the main speaker as well as an executive director of UN Women, and representing her team organization, such as "I would like to reiterate my remarks on our institutional strengthening efforts to enhance the transparency, accountability, and fiduciary strength of the organization. I would also like to be clear that we have heard valuable feedback from our Independent Audit and Evaluation Service and our Audit Advisory Committee. Allow me to assure you of my personal commitment that we will take action as promised." Then, Bahous also stated, "In my opening statement, I undertook to establish a dedicated ethics function within UN Women." She committed to taking steps to increase this area's capabilities in order to create a new and better step for the future (in this case, the UN Women organization as the object). Beginning in 2023, she will also ensure that the organization adheres to the highest standards of behavior, including the protection of whistle-blowers, and she will update the Board on a regular basis.

The results of the data analysis above reveal that the speech by Sima Bahous placed the speaker (Sima Bahous) as the subject and the UN Women organization as the object that became the focus of the speech. Bahous' position as the subject is because she is the main speaker in her own speech, where she freely conveyed her ideas about the UN Women organization. Meanwhile, the object position is occupied by the UN Women organization because of its role as the object discussed in Sima Bahous' speech. The speech delivered by Bahous was her closing remarks on June 22, 2022, at the UN Women Executive Board's annual meeting, in which she expressed her gratitude for the support, guidance, suggestions, and feedback conveyed by the participants in the event, aiming to advance UN Women's organizational program for the welfare of women around the world.

4.2 The listener positions

Since the data source is speech, this will be in a listener's position rather than a reader's position. The listener's position must also be considered. The greeting or mention of the reader in the news is tied to the position of the listener. This is accomplished indirectly through "mediation" and "cultural codes" (Mills, Feminist Stylistics). In the statement "Excellencies, at this session we have presented the results of the 2018–2021 period and looked ahead to the areas of focus under the new Strategic Plan," the speaker inserts an element of mediation as a means of negotiation between the speaker and the listener. The greeting word "excellencies" will automatically direct the listener to agree with the idea put forward by the speaker.

Furthermore, by inserting cultural codes such as "You have placed your trust in us, and we are committed to continuing to deserve it, I am grateful for your positive comments regarding our success in mobilizing non-core resources, growing our regular resources, and maintaining a 30 percent core to non-core ratio," then the listener will agree with the speaker's idea of the value orientation that exists in society, so that the listener will place themselves in a motivated society because she is given a promise.

4.3 The speaker and listener positions

In the speech "Looking forward to a future gender equality", the speaker's position is occupied by Sima Bahous, who, in accordance with her role in the closing speech at the annual meeting of the UN Women Executive Board on June 22, 2022, is the Executive Director of UN Women and Under-Secretary-General of the United Nations; while the listener position is occupied by the audience/participants who take part in the annual session. In her speech, she expressed her gratitude: "Distinguished delegates, I would like to thank the President of the Executive Board, H.E. Ambassador Fatima Rabab—my good friend, your good friend—for leading us through the annual session so effectively. And we look forward, like we said earlier in the opening, to continuing to work with her in her new capacity as our best ally for gender equality within the system. So, thank you.", "I would also like to thank the Vice Presidents and all those who have contributed to the robust discussion of this session's significant agenda. I appreciate very much the collaborative and constructive spirit in which we are able to approach all topics. Congratulations on the adoption of the robust decisions that will guide our work." She expressed her gratitude to the important participants who attended and were involved in the event because they had provided input and support for the future of the UN Women organization.

In her closing remarks, the speaker positioned herself as a representative of the world organization UN Women, which is fighting for gender equality and empowering women around the world. She expressed her gratitude for the constructive input from the delegates and participants for the future of UN Women. Not only that, but she also invited listeners to contribute materially and immaterially, because she stated that she is very dependent on the support of listeners for the advancement of UN Women.

5. Conclusion

The speech entitled: *Looking Forward to a Future of Gender Equality*, which was launched again by the unwomen.org website, attempted to present an oral discourse in writing. On these websites, the subject is more dominantly women, so the depiction of objects that also consist of many women is growing with the existence of women's issues. Furthermore, the position of listeners in this news is also one of the factors that help to form a positive image of women. By inserting the cultural code, the reader will agree with the speaker's idea of the value orientation that exists in society, so the listeners will place themselves in the position of the main character in the text.

There are limitations on how this study is done. As there are so many critical discourse analysis theories accessible in the literature, it is advised that more language usage in the media be examined critically in future studies. Critical discourse analysis has made it clear that an individual or organization may use the language of ideology to support their viewpoint and undermine those of other parties or groups.

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AN ERROR ANALYSIS OF ENGLISH RECOUNT TEXTS WRITTEN BY INDONESIAN SENIOR HIGH SCHOOL STUDENTS

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Abstract

Error analysis is widely used in EFL teaching and learning to identify the types and causes of errors made by EFL learners and to determine whether those errors are systematic or random. By examining these errors, teachers can develop effective solutions to reduce, eliminate or improve them. The purpose of this study was to investigate the grammatical errors made by senior high school students when composing recount texts. The study used a descriptive quantitative approach by analysing a corpus of 30 essays written by 15 students. Utilizing Dulay, Burt, & Krashen's (1982) framework of surface structure taxonomy for data analysis, the results reveal that students committed errors in four categories: disinformation, misordering, omission, and addition (ordered accordingly from the most to the least produced one). This study implies that recognizing students' writing errors may assist teachers in determining the focus of their instruction in order to enhance student's learning to a better condition.

Keywords: *error analysis; recount text; surface strategy taxonomy; writing*

1. Introduction

Considering the primary purpose of a language as a means of communication, proficiency in utilizing the target language, either orally or verbally, becomes a success metric for learning a second or foreign language (Bale, 2016). In today's globalized community with a highly competitive job market, the ability to write in a foreign language, particularly English, is essential and evident. Since English is the most widely used language for communication and business, it is indisputable that the ability to write effectively in English has become increasingly vital and indispensable for personal, academic, and professional success. Regarding its significance, writing has historically been the focal point of the English as a Foreign Language (EFL) curriculum (Harmer, 2004).

Despite being a crucial objective of EFL instruction, writing is frequently regarded as the most challenging language skill for EFL learners to acquire (Fithriani, 2018). The intricacy of writing stems from its multifaceted cognitive process entails the acquisition of specific competencies to generate coherent and comprehensible texts. These competencies include but are not limited to vocabulary, grammar, syntax, style, and knowledge of writing systems (Fithriani, 2020; Mubarok & Budiono, 2022). As a result, the acquisition of this specific language skill demands a significant investment of time and effort. The task of cultivating writing skills among individuals who are learning a foreign language is further complicated

by linguistic obstacles and the utilization of distinct rhetorical patterns (Fithriani, 2017). The writing of students who are learning EFL is frequently impacted by their first language (L1) and the academic environment in which they acquire writing skills, ultimately resulting in challenges in achieving proficiency in this area. Furthermore, the acquisition of an EFL writing proficiency entails the cultivation of students' aptitude in composing texts of varying complexity across multiple genres, such as narrative text, descriptive text, and recount text.

Considering the difficulty associated with achieving proficiency in this area, a myriad of studies focusing on EFL writing skills have been conducted to investigate the challenges students face in mastering this skill. One of the most widely discussed topics is the errors that students make in writing in English. The research is usually framed by the Error Analysis (EA) approach. Research on the subject of EA writing has been carried out in various EFL settings, such as Bangladesh, China, Iraq, Korea, Thailand, and Indonesia (Fithriani 2020; Karim et al., 2018; Mohammed & Abdalhussein, 2015; Mubarok & Budiono, 2022; Sermsook, Liamnimitr, & Pochakorn, 2017; Suraprajit, 2021; Zheng & Park, 2013). The literature suggests that a prevalent factor contributing to writing errors among EFL students is their limited proficiency in grammar (Fithriani, 2020; Floranti & Adiantika, 2019; Murdliyana, 2019).

The identification of errors made by EFL learners in their writing has become not only important, but also essential. The studies that concentrate on error analysis in EFL writing hold great importance as they aim to identify the errors made by learners. This identification can provide valuable insights to teachers regarding the strategies that can be employed to enhance the communicative competence of learners in English written discourse (Fithriani, 2020). The objective of this study is to investigate the error analysis conducted by Indonesian students who are learning English as a foreign language in the context of composing recount texts. This study was guided by the research questions, utilizing the Surface Strategy Taxonomy as the foundational theory.

1. What types of grammatical errors are found in writing recount text made by Indonesia senior high school students?
2. What is the most frequent type of grammatical errors found in writing recount text made by Indonesia senior high school students?

2. Literature Review

The acquisition of writing skill is not an innate process. Frequently, it is instructed as a set of procedures within structured academic environments. According to Nunan (2003), the act of writing necessitates the ability to produce words and sentences while also taking into account their organization and structure within coherent paragraphs. Fithriani (2018) posits that achieving communicative objectives through writing proficiency necessitates the utilization of problem-solving techniques. Historically, writing has been regarded as a challenging aptitude to acquire in one's primary language (L1) and is notably more arduous in a non-native language due to the need for writers to convey ideas from their L1 to the target language while also arranging those ideas in novel and distinct structures. The structural and grammatical disparities as well as stylistic variations between source and target languages pose potential challenges for EFL learners when composing written texts in English. These challenges are known to contribute to the frequency of errors observed in their written work.

Grammar is a crucial component of writing. Harmer (2001) defines grammar as the systematic study of the various methods by which words within a language can undergo changes in form and be combined to create sentences. Consequently, possessing a comprehensive understanding of grammar is an essential prerequisite for achieving proficiency in English writing. In addition, writing is a form of communication that allows individuals to express themselves through the creation of written works that are designed to achieve specific objectives and effectively convey messages to their intended audience. Proficiency in grammar facilitates the use of appropriate sentence structure and word order, thereby enhancing the clarity and accuracy of the intended meaning.

In the Indonesian context, a significant proportion of EFL learners hold the belief that acquiring and honing writing skills is a challenging task. This is attributed to the need for meticulousness at the level of individual sentences, specifically, the attainment of grammatical accuracy in constructing sentences. The main emphasis of writing instruction is centered on exercises that aim to enhance language structures at the sentence level (Fithriani, 2020). The pedagogical approach to writing teaching entails assisting students to improve their writing ability by graduating from simple texts to more complex ones across many genres, one of which is recount text, with a primary emphasis on ensuring grammatical and syntactical lucidity (Fithriani, 2017, 2020).

The genre of recount text is included in the curriculum for Indonesian secondary school students who are studying English as a foreign language. Anderson & Anderson (1997) define recount texts as a form of written narrative that chronologically recounts past events, providing readers with a descriptive overview of what transpired. According to Gerot & Wignell (1994), the function of a recount in social contexts is to narrate past events with the intention of either providing information or amusement. The recount genre serves as a means of reconstructing past events, providing readers with information regarding the individuals involved, the sequence of events, the location of said events, and the temporal context in which they occurred. The utilization of language serves to both preserve and interpret past experiences, thereby facilitating their recreation. In English writing, it is commonly accepted that a recount text comprises three primary components, namely the orientation, the sequence of events, and the reorientation. The composition typically incorporates various linguistic elements, such as the utilization of the simple past, past continuous, past perfect, and past perfect continuous verb tenses, the implementation of temporal sequencing, the emphasis on particular participants, the application of conjunctions, and the use of action verbs.

3. Research Method

The present study employed a quantitative descriptive methodology utilizing a simple quantification or cross-sectional survey design. Creswell (2014) posits that the descriptive research method involves the systematic and accurate collection of information with the aim of providing a comprehensive depiction of a population, situation, or phenomenon in its current state. Descriptive research can be quantitative by involving the collection of quantifiable data for statistical analysis of a sample population. The identification of patterns, connections, and trends over time can be facilitated through the use of numerical data obtained from surveys, polls, and experiments.

The study's participants consisted of thirty twelfth-grade students, comprising 18 females and 12 males, who attended a public senior high school located in Deli Serdang, Indonesia. The primary means of data collection in this research involved the utilization of written products produced by students. Data collection was conducted between November 21st and 26th, 2022. As part of the learning process, participants were instructed to compose a recount text detailing their holiday experiences. The participants were allotted 45 minutes to compose a written account of their most recent vacation on a single sheet of paper.

The collected data were analyzed in some steps. First, we identified the errors by reading the students' writing and underlining the errors. After identifying the errors based on Dulay, Burt, and Krashen's (1982) Surface Strategy Taxonomy (look at Table 1 for details), we calculated the percentage of errors using the following formula:

$$X = \frac{F}{N} \times 100\%$$

X = the percentage type of writings' error
F = Frequency type of writings' error
N = Total number of writings' error
100% = Standard Percentage

The errors were categorized according to their respective locations. Upon categorizing the errors, the researchers proceeded to compute the frequency of each error and subsequently determined the total error by dividing the frequency of occurrence by the corresponding F value (how many errors of omission, errors of addition, errors of misformation, and errors of missordering). Subsequently, we computed the total number of errors that transpired, denoted as N, by dividing it by the number of cases, or the total frequency. Subsequently, we sought to determine the percentage error by employing the formula and the proportion of each error.

No	Types of errors	Definition	Examples
1.	Omission	Omission is recognized by the absence of morphemes in the sentences. In this case, certain linguistic structures may be overlooked by students due to the complicated nature of their work. These errors are in the form of an incomplete sentence, which includes the omission of an item or part of speech. If that happens, the utterance becomes strange, and the utterance's expression is unclear.	F: I bought three **chair** yesterday. T: I bought three chair**s** yesterday.
2.	Addition	Addition is the existence of anything that is required to be absent from a well-formed utterance. This also implies that students not only omit redundant elements but also add redundant elements. An ineffective sentence that contains words that should not be there will cause confusion and inaccurate meaning.	F: Please answer my letter soon. T: Please answer **to** my letter soon.
3.	Misorder	Misordering is indicated by the incorrect placement of certain morphemes. The effect of different grammatical rules from the students' first language on the target language causes this inaccuracy.	F: We **last night** went to the party. T: We went to the party **last night**.

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4.	Misformation	Misformation is the incorrect use of a morpheme or structure. A misformation error occurs when the incorrect morpheme or word is used. The learners provide something that is inappropriate in a misformation error. This error will cause a misunderstanding of the meaning conveyed by the author.	F: He is not afraid **from** dogs. T: He is not afraid **of** dogs.

Table 1. Categories of errors based on Surface Strategy Taxonomy

4. Results and Discussion

The objective of this research was to identify grammatical errors found in the recount texts produced by Indonesian secondary school students who are learning English as a foreign language. The present study employed Dulay, Burt, and Krashen's (1982) Surface Strategy Taxonomy (SST) to analyze and classify the errors after the data had been identified. The result of data analysis shows that the students made errors in the four categories of SST, namely misformation, misorder, addition, and omission, with a total of 200 errors found in 30 recount essays written by the students.

Upon close examination of the data depicted in Chart 1, it becomes apparent that the category of error denoted as "misinformation" accounts for the greatest number of errors, comprising over half (79%) of the total errors generated during the data analysis phase. The category labelled as "Misorder" accounts for the second highest proportion of errors at 9%, while the remaining two categories, namely "Omission" and "Addition," each contribute equally at 6%. The examples of each category of errors as found on the students' works are elaborated in the next sub-points.

Chart 1. Distribution of students' errors

1. Errors of Omission

The research findings indicate that the students' recount texts contained 13 instances of errors of omission. A significant proportion of the student participants demonstrated a tendency to omit certain grammatical elements, including forms of the copula verb "to be" (i.e., "was" and "were"). A number of students exhibited incorrect usage of prepositions in their written work. The remaining individuals were also experiencing confusion regarding the

appropriate usage of articles. The subsequent instances denote inaccuracies identified within the dataset. The symbols "F" and "T" have been utilized in the course of the exposition to denote "false" for the student's initial sentence containing an error and "true" for the accurate version that features bolded item(s) to indicate the modifications made.
F: I and my family went to the cinema bought three popcorns.
*T: I and my family went to the cinema **and** bought three popcorns.*

F: Next day, we back to Medan.
*T: Next day we **went** back to Medan.*

F: In the morning, went to the river.
*T: In the morning, **we** went to river.*

2. Errors of Addition

A total of 12 instances of addition errors were identified in the recount text writing of senior high school third-grade students. A significant proportion of the student participants exhibited uncertainty regarding the utilization of morphemes to denote singular and plural forms, as well as the appropriate application of prepositions and articles in constructing sentences. The subsequent instances are exemplars derived from the dataset:
F: One day at Sunday I and my friends went the beach.
*T: One day **on** Sunday, I and my friends went **to** the beach.*

F: The night was so fun and **so** sad because…
T: The night was so fun and sad because…

F: Several **some** years ago, I and my family…
T: Several years ago, I and my family…

3. Error of Misformation

The study's results indicate that a total of 158 instances of misinformation errors were identified in the recount texts produced by the students. A significant number of students tend to commit errors while attempting to modify the form of verbs, primarily due to the absence of any provision for altering the form of words concerning tenses in the Indonesian language. In the context of the writing assignment, it is imperative that the students possess the ability to modify the verb tense. Consequently, the employment of verb 1 was a common practice among students when conveying past events in their written recount compositions. Examples:

Research findings revealed that 158 misformation errors were found in the students' recount texts. Most students made mistakes when changing the form of verbs because there is no such thing as changing the form of words related to tenses in Indonesian. Meanwhile, in the writing task, the students must be able to change the verb form. As a result, the students often used verb 1 to express the past event in writing recount texts. Example:
F: I **have** some plans to go to the beach.
*T: I **had** some plans to go the beach.*

F: We went **by** Padang on 2018.
*T: We went **from** Padang on 2018.*

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F: We have **took** a picture…
*T: We have **taken** a picture…*

F: I'm **so** excited.
T: I was excited.

F: My family and I ate **to** restaurant.
*T: My family and I ate **in** to restaurant.*

4. Errors of Misorder

Finally, a total of 17 instances of misorder errors were identified in the recount texts produced by the students. In this instance, a number of students experienced uncertainty regarding the appropriate placement of a morpheme within a given utterance. The individuals in question committed errors pertaining to word order, as well as the misuse of adjective phrases, noun phrases, possessive nouns, and adverbs. Examples:
F: We went to the *airport kualanamu.*
*T: We went to the **Kualanamu** airport.*

F: We *so had* excited.
*T: We **had so** excited.*

F: *Day second*, we went to the twins tower…
*T: **Second day**, we went to the twins tower…*

Typically, during the composition of recount texts, 12th grade students exhibit a higher frequency of misformation errors compared to other types of errors. The formation of errors can be attributed to the incorrect usage of verbs, the verb "to be", inadequate information quantity in nouns, and the misuse of personal pronouns. The findings of this study are consistent with prior research conducted by Gau, Maharani, & Nugraha (2022), who reported a 36% incidence of misinformation errors made by ninth-grade students in Denpasar, Indonesia. The findings also echo those of Floranti and Adiantika's (2019), who found 'misinformation' as the most dominant type of error made by the students in their study.

The outcome of this study underscores the importance of educators offering sufficient direction and utilizing diverse pedagogical approaches and instructional resources to inspire and aid learners in enhancing their writing proficiencies. It is anticipated that individuals will possess enhanced proficiency in written expression through the use of suitable linguistic conventions to convey their perspectives. In order to produce written work, it is imperative for the writer to adhere to the appropriate conventions of the English language. In order to develop proficiency in the English language, it is imperative to adhere to all prescribed guidelines for written communication. Ineffectiveness in writing may result from errors, leading to a failure to convey the intended message to the reader. Adequate mastery of grammar and a comprehensive comprehension of writing conventions are essential prerequisites for generating well-organized written works.

5. Conclusion

Upon conducting data analysis, the researchers ascertain that the students who participated in their study committed errors falling under the four categories as identified in the Surface Strategy Taxonomy. Upon conducting data analysis, the researchers have identified the results of the mistake analysis of recount texts authored by senior high school students in the twelfth grade. The findings indicate the presence of four distinct types of errors in recount texts, specifically omissions. The aforementioned type of error accounted for 13 items, or 6% of the total errors identified. Subsequently, it was found that 12 items, constituting 6% of the sample, contained additions. Moreover, 158 items, accounting for 79% of the sample, were found to have misformations. Lastly, misorders were detected in 17 items, representing 9% of the sample. It has been observed that in the composition of recount texts, students in the third grade of senior high school tend to make errors related to misinformation more frequently than any other type of error.

With respect to the study's findings, the researchers recommend that EFL teachers allocate greater consideration to their students. It is recommended that teachers offer additional support to students in the resolution of problems, with the aim of reducing or eliminating errors in the composition of a recount text. It is recommended that the materials be clarified, particularly in the context of writing recount text and utilizing the simple past tense. It is recommended that teachers promote the memorization of verb forms, encompassing both regular and irregular variations, among their students. Moreover, teachers ought to endeavor to discover a more effective approach to instruct students, specifically in the context of composing a recount text. Furthermore, to augment their understanding and proficiency in verb tenses, students are encouraged to devote more focus to the pedagogical process, specifically with regards to the utilization of the simple past tense. It is imperative that students exhibit greater levels of motivation towards acquiring proficiency in English, with a particular emphasis on the development of writing skills. Notwithstanding the constraints of the study, the scholars aspire that forthcoming research endeavors will delve into the intricate and extensive matter of writing inaccuracies committed by pupils in various genres of literature.

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INFLUENCE OF ABSURD THEATRICAL TRADITION IN MODERN ASSAMESE DRAMA: A COMPARATIVE STUDY WITH REFERENCE TO THE PLAYS OF ARUN SHARMA

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Abstract

The contemporary Assamese plays have developed as a result of numerous interwoven influences and channels. And it is clear that western influences were what shaped the Assamese and played into their perfection. After independence, Assamese writers of prose, poetry, and theatre, produced works that were on pace with the period. It demonstrated identical compositional experimentation and sociological analysis. The Assamese plays exhibit a strong western heritage from playwrights like Ibsen, Shaw, Beckett, and other absurd dramatists. A few dramatists, like Dr. Arun Sarma, Ratna Ojha, and Himendrakumar Borthakur made reflections of works of Lonesco and Beckett and despite the fact the impact of absurd dramas was not very common. In this article, the researcher investigated the works of the most renowned and esteemed Assamese playwright, Dr. Arun Sarma (1964), to emphasize the distinguishing components and similarities of *Shri Nibaran Bhattacharya* and *Aahaar* with those of absurd dramatic tropes. The researcher discovered, using the comparative technique of analysis, that, despite frequent assertions to the contrary, *Aahaar* has much in common with the absurdist movement, whereas *Shri Nibaran Bhattacharya* cannot be regarded as a fully-fledged absurd drama.

Keywords: *absurd play; assamese absurd play; modern assamese play; theatre of absurd*

1. Introduction

The phrase 'Theatre of the Absurd', as it is now commonly known, was "applied to a group of dramatists in the 1950s who did not consider themselves a school but who all seemed to share certain attitudes towards the predicament of man in the universe; essentially those summarized by Alburt Camus in his essay, *The Myth of Sisyphus* (1942)" (Taylor, 1974: 7-8). It was Martin Esslin who first applied the term to drama in his book *The Theatre of the Absurd* (1961), but it "has since become a catch-phrase, much used and much abused" (Esslin, 1968: 7). It should be noted that the prominent playwrights linked with this theatre, including Beckett, Lonesco, Adamov, and Renet, did not form an organized movement; rather, their works are similar solely because of a few key elements in common (Esslin, 2004). These plays disobey every norm by which drama has been evaluated for many years. The salient features of a well-made play—characters, dialogue, and plot — are hardly to be found in these plays (Esslin, 1968). They are a typical Western product, where life

currently suffers from disillusionment and loss of certainty. Al Hammadi & Al-Salih (2018: 631) concluded that "this theatre has seemed to be a reaction to the loss of the spiritual dimensions of life". Since Nietzsche's publication of *Also Sprach Zarathustra* in 1882, a large number of people now believe that God is dead, and after the two terrible wars, there are many who are searching for a way in which they can politely face a cosmos devoid of a widely acknowledged integrating principle. One manifestation of this search is the Theatre of the Absurd. As such, it has two aspects. Its first and most obvious role is satire, when it pillories a society that is inauthentic and petty. Its other and more positive aspect is revealed when it confronts "a deeper layer of absurdity—the absurdity of the human condition itself in a world where the decline of religious belief has deprived man of certitude", revealing its other, more admirable side (Esslin, 2004: 289–290). Siuli (2017: 565) observed in his research that "it is true that basically the Theatre of Absurd attacks the comfortable certainties of religious or political orthodoxy. It aims to shock its audience out of complacency, to bring it face-to-face with the harsh facts of the human situation as these writers see it". Mane (2014: 395) asserts that the chief concern of the absurd dramatists "seems to project the futility of modern man's life due to the changing global scenario".

A sense of despair and disappointment runs counter to a way of life in which faith in God has been a major factor; therefore, such a perspective on life is unquestionably not fundamentally Indian. However, since the beginning of the impact of the West, Indian life has undergone enormous changes, as already mentioned. According to Mohanta (1985: 346), a tragic sense of life, which was almost anathema in pre-British Indian thought, now informs much of our literature. The last great war and the events following Independence have markedly upset life in India, so that the Indian, too, no less than the Westerner, suffers from a sense of loss of purpose and direction. The study of such thinkers as Camus and Nietzsche has also undoubtedly contributed to the development of such an attitude to life in the younger generation of Indians.

Besides Shakespeare, Henrik Ibsen and Bernard Shaw were two other writers whose contributions to early Assamese contemporary drama were significant (Patgiri, 2019). Assamese theatre has seen various stages of development, from folk dance-dramas to mobile theatre that gained popularity to contemporary proscenium Assamese plays that were influenced by Western ideas (Bhattacharjee, 2021). However, the later modern Assamese drama, especially post-independence drama, witnessed the growth of a dramatic form modelled on the Theatre of the Absurd. Gogoi (2014) observes that:

> "The post-Independence trauma has shaken up the whole of India in a deep way. The class-conflict, wearing and tearing of ethnicity, the dreams and the lost dreams of a desired country etc. were among the hundreds of other mental trauma that India was facing" (p. 108).

Gain (2016) concluded in her study that the two world wars caused the ludicrous scenario to develop. After the horrifying event's stunning and catastrophic effects, people's beliefs, ideas, acceptance, assurance, confidence, and presumptions underwent significant upheaval. Their tranquil existence came to an end, and they started to doubt their own faith. The conditions were accurately described by the dramatists in their work. Their plays were based on themes from present-day events that were occurring at the time. Smaller tribal and non-ethnic groups taking up weapons to establish their existence, the painful divide between brothers caused by economic scales, the spark of revolution sprung in response to society's bad judgments, the fight between an individual and his inner self, and more, took

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on true color in the playwrights' compositions. Vora (2020: 51), in her study, found that "they did not want to show life as it really was, but rather, the inner-life of man – what was going on inside his head". Balkaya (2013: 5) found that "in absurd drama, the inharmoniousness between the human being and the world is portrayed through the use of language and the behaviours of the characters, but dissimilarly, the language and the actions seem to be absurd, which imply that life itself is absurd".

Like their counterparts from diverse backgrounds, Assamese dramatists also produced outstanding works. Ratna Ojha, Himendra Barthakur, and Arun Sarma were part of the post-independence Assamese literary community who gradually shifted their focus away from portraying external social realities and toward examining the darker, more inside human emotions. The Assamese educated middle class audience was the target audience for this type of urban experimental theatre. The best dramatist from this generation of new-wave playwrights ultimately proved to be Arun Sarma. The earliest plays by Arun Sarma were *Jinti* and *Urukha Paja*, which in Assamese literally means 'a leaking roof', in the early 1960s. Both of these plays had mediocre success in their early stage productions. His writing style had significantly changed by the time he finished his third play, *Purusa* (1964). Its narrative does not strictly follow acts and scenes, and its plot elaborates on the intricate nuances of gender and interpersonal interactions, much like many of his subsequent plays. He is keenly aware of the close connection that exists between drama and reality. Therefore, he consistently tries to depict one or more serious human conditions in these plays. The plays of Arun Sarma clearly reflect this impact. They eventually evolved into the manifestation of that period's civilization. Each of his pieces offers a fresh perspective on how society affects people. An influential Assamese theatre critic claims in an article titled *Trends in Post-War Assamese Drama* (1978) that Arun Sharma's plays "present familiar themes in an unconventional dramatic form" (Bharali, 1978: 52). As a result, the issue of the absurd theatrical impact on Arun Sarma's plays might be the subject of meticulous investigation. In this study, the researcher has attempted to examine the influences of the absurd theatrical traditions on the plays of Arun Sarma with references to his plays - *Shri Nibaran Bhattacharya* and *Aahaar* .

2. Literature Review

It was in the sixties that the Theatre of the Absurd came to exercise a definite impact on Indian theatre, particularly the theatre of Bengal. Badal Sarkar's *Evam Indrajit* and Indrajit (1965) in Bengali was the first to be widely recognized as a play belonging to the Theatre of the Absurd (Bhattacharyya, 1971). Many research works have not been done on this subject, especially when we refer to the influence of absurd theatrical influences on Assamese drama. Mahanta (1985) studied the western influence on modern Assamese drama and made some general remarks about the influence of Absurd Theatre on Assamese drama in his book *Western Influence on Modern Assamese Drama*. The topic was briefly touched upon by Sarma (1978) in *Playwright in Perspective*. Gogoi (2014) and Majumder (2019) examined the absurdities in their research, *Absurd Assamese Play: Dr. Arun Sarma's Aahar* and *Arun Sarma's Aahaar: Reductio ad Absurdum* respectively. Chaudhuri . (2018) published her review of Arun Sarma's *Aahaar* in the newspaper *The Assam Tribune* entitled *An Iconic Play*. However, they have touched on the subject in a general sort of way. It is for this reason that the researcher has undertaken to examine the influences of the absurd theatrical traditions on Assamese drama in general and on the plays of Arun Sarma in particular.

3. Research Method

The method of comparative analysis is typically used throughout the research because the study's subject is comparative. The study combines both primary and secondary sources, and it mainly focuses on the technical details of the Theatre of the Absurd and the plays by Arun Sarma. There have been instances where the significance of the plots and happenings of the plays has been stressed, and there have even been instances where direct quotations from the plays' texts have been made. To strengthen the arguments and provide further evidence for the statements, the researcher tried to include references to the writings of other authors.

4. Results and Discussion

4.1 Influence on *Shri Nibaran Bhattacharya*

The Theatre of the Absurd started having an effect on Assamese play in the late 1960s. *Shri Nibaran Bhattacharyya* by Arun Sarma is the first play to show signs of such an impact. The play depicts the calamity of a writer who cannot reach the public with his ideas since no one attends his performances. Yet in his zeal for expressing himself, Shri Nibaran Bhattacharyya, the artist, goes on writing and performing plays even if he finds no audience. He writes his twelfth play and makes elaborate arrangements to perform it before five hundred guests, all of whom he has personally invited. But when the curtain rises, the playwright finds that all the chairs before him are empty. In utter frustration, he goes on reading the address of welcome, which he has so painstakingly prepared, before five hundred vacant seats, and in a freakish accident thereafter, he falls dead on stage. A disappointed man who has dedicated his entire life to theater is the subject of the play *Shri Nibaran Bhattacharyya.* Borkotoki M. (1978: 21) claims that Nibaran Bhattacharya's tragedy "is the tragedy of an intense artist" who is "cheated of his life's dream at the climax of his career and made to stare at a society without a soul". Arun Sarma's play very effectively halts the discussion of the subject of the place of art and artists in a rapidly changing capitalist order. However, Mahanta (1985) believes that, in terms of its dramatic style.

> There appears to be no absurdity in the theme inasmuch as it shows the tragedy of an artist whom the world fails to understand. However, the influence of the absurdist technique, particularly that of Ionesco's *The Chairs*, is very much in evidence (p. 251).

In *The Chairs*, a husband and wife who are 95 and 94 years old, respectively, reside in a spherical tower on an island. The elderly man has invited a group of notable guests to hear the message he wishes to convey to future generations before he passes away, and the couple is anticipating a large group of renowned guests. The elderly guy, who lacks public speaking skills, has hired a professional orator to speak on his behalf. Imagining that the guests arrive in increasing numbers, they go on bringing more and more chairs onto the stage. They also engage themselves in polite conversation with the imaginary guests, who keep increasing in number. They also imagine that the emperor himself comes to listen to the massage, which is now ready to be delivered by the orator engaged for the purpose. The elderly guy exits the stage and dives to his death into the sea after realizing that the message has been conveyed, being followed by his wife. The speaker rises in front of the rows of empty chairs, but he is deaf and dumb and speaks only incoherently guttural noises. He scrawls something on the blackboard, but it's just a bunch of letters with no real significance.

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We get much the same thing in *Shri Nibaran Bhattacharyya,* too. The playwright, an old man, lives in a dilapidated room with a heap of odds and ends of articles used in theatrical performances lying about the entrance door. He writes the last play in his life, through which he hopes to hand over to posterity the message of his life. He has invited five hundred responsible people from different walks of life to listen to his message. His daughter and sons are seen busy arranging the auditorium where the guests are to be accommodated. But none of the invited people arrive, and the old man speaks incoherently before the empty chairs. Then he goes up the stairs, falls down, and dies. Thus, the parallels between the two plays are clear. It is true that Nibaran Bhattacharyya dies accidentally, while the old man in *The Chairs* willingly jumps into the sea with a sense of satisfaction.

Mahanta (1985) continues after briefly contrasting the plot of *Shri Nibaran Bhattacharya* with that of Ionesco's *The Chairs*.

> This is not a play that can really be called an absurd drama. While the situation in the play is to some extent absurd, the dialogue is much of a realistic type with nothing of the silent language that is so characteristic of the Theatre of the Absurd (p. 252).

The same argument has been advanced by Sharma (1978), who claims that although the drama deals with a few odd events "as a whole," it fails to qualify as absurd because of the way its storyline has been constructed. Yet in the Assamese play, as in *The Chairs,* the theme is that of what Esslin calls "the incommunicability of a lifetime's experience" (Esslin, 2004: 148). The playwright in *Shri Nibaran Bhattacharyya* fails to deliver the message because nobody turns up to listen to him, and in *The Chairs*, the message remains undelivered because not only the chairs are empty but the orator himself is deaf and dumb.

All of this demonstrates how Ionesco's play has affected *Shri Nibaran Bhattacharyya*. However, this piece cannot truly be categorized as an absurd drama. Even though the play's situation is somewhat absurd, the conversation is largely of a realistic nature and does not use the silent language that is so typical of the Theatre of the Absurd.

4.2 Influence on *Aahaar*

In his subsequent play, *Aahaar*, Arun Sarma not only uses absurdist techniques but also tackles a subject typical of this theater. The body of a woman was taken from a hospital morgue by four people: a writer, a businessman, a revolutionary, and a drunkard. They are all waiting for the right time to bury it beneath an old structure that is close to a public road. The stage has five platforms with a passage connecting them. The four people are initially observed conversing and drinking to pass the time, but subsequently, one of them is found alternately alone on one of the platforms sharing his own life experiences. The woman emerges from the dead body as the night grows darker, playing several characters on the middle platform, including the writer's lover, the businessman's wife, the revolutionary's mother, and the drunkard's prostitute. In each of her four different roles, she converses with the four people independently, oddly revealing their shared history with the woman. The woman with whom these guys interacted in various ways when she was alive is only encountered in their subconscious minds. When they regain consciousness, they quickly try to bury the dead body but are apprehended by the police. The hollowness and despair that the four male characters of Kamal, Nirmal, Dhiren, and Nabin encounter is objectified in

their own stories. *The Birthday Party* by Harold Pinter comes to mind when we consider Sarma's masterful usage of the 'guilt' concept.

The majority of the traits connected with the Theatre of the Absurd are displayed in the play. The story opens with Kamal, one of the four characters, vomiting since he can't take the smell of the dead body. And yet all of them go on chewing fried groundnuts. This is one of the means they use to pass the time. However, they find the waiting tedious and employ other strategies to pass the time. For example, the writer tries to read a book, the drunkard keeps using drugs, the businessman peruses his bag of papers, and the revolutionary muses to himself about the inevitable nature of social change. The dramatist seems to place a lot of emphasis on the waiting situation and the boredom that goes along with it. He clearly took inspiration from Samuel Beckett's Waiting for Godot, in which the characters Estragon and Vladimir amuse themselves by playing farcically to pass the time. "We are bored to death", says Vladimir (Waiting for Godot, p. 81), because they have been waiting and have to wait indefinitely for Godot to come. The four individuals are in *Aahaar*, waiting for nightfall so they can bury the deceased person in safety. Although their waiting is not endless, it is nevertheless monotonous because they are constantly bothered by the feeling that they are being watched and have nothing else to do. The Theatre of the Absurd frequently makes reference to waiting as a human circumstance. While it is the theme of Beckett's play, Ionesco makes one of the characters in *Amedee* or *How to Get Rid of It* speak thus: "Oh dear, I'm used to waiting, waiting, waiting, long uncomfortable years of waiting, that's what life has been..." (Esslin, 1968: 66). In *Aahaar*, one of the men, Nabin, says that waiting is very boring, and yet they wait because so many other people – Ahalya, Urmila, Buddha, Vladimir, Estragon – have waited. Nabin says, "Waiting is so tiresome, so exhausting, so painful" (Sarma 1964: 7). Undoubtedly influenced by the Theatre of the Absurd, this attempt at dramatizing a static scenario is novel in Assamese.

The dialogue also has some uniqueness. Because sentences are frequently short and words occasionally seem to vanish, silence often expresses more than spoken words. An instance of this is found when the four characters are trying to find out where the stink comes from. At one point, three of them stood motionless and oblivious as the fourth continued to speak to them. Even if the language is not offensive, it's undoubtedly not what a moralist would want to see in a play that will be played in front of an audience (Sarma, 1964: 18). This is significant because it demonstrates how the society that seems to be in order is actually completely corrupt.

The play itself actually seems to be conveying something deeper. The woman, who is represented by four different personalities, can be a metaphor for the bad things that man has done in the past. No matter how hard he tries to erase the past, its unpleasant effects on the psyche are unavoidable. Man may attempt to forget his sinful past while he is unconscious, but when he awakens, his conscience prickles and prevents him from being able to forget a past that has played such a significant role in his life. The woman, in her four separate roles, gave the four men both physical and mental food (Sarma, 1964), and now that she is dead, all they have left are fried groundnuts and narcotics. The four people's constant chewing of groundnuts may be interpreted in two different ways: on the one hand, it may represent their nostalgia for the past, and on the other, it may represent their complete helplessness in the face of the death of their beloved woman.

Thus, *Aahaar* is a novel Assamese play that differs greatly from a realistic, well-made play in terms of characterization, situational presentation, and dialogue. It is the first genuine drama that has been serious and intentionally modeled after the Theatre of the

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Absurd. But Chaudhuri (2018) claimed in a recent play review that despite being frequently considered an "absurd" play in the tradition of Waiting for Godot and other works from a similar body of work,

> The influences and intertexts are overt and obvious, especially when the four men parade around the stage declaiming *Opekxa! Opekxa! Opekxa*! But this is not an absurdist play, being replete with tangible storylines and episodes that are pregnant with meaning, unlike the nothingness that an absurdist play is won't to explore. In this interpretation, laden with absurdist intertexts, Arun Sarma's play hangs between the real and the surreal, where interior and exterior landscapes collide and the resulting devastation plays off one story against another (p. 10).

But Assamese theatergoers aren't quite ready to enjoy these plays yet. This is not a shocking development. When Ionesco's *The Chairs* debuted at the Theatre Lancry, the majority of the seats in the audience were empty, "and there were evenings when only five or six tickets were sold" (Esslin, 2004: 149-150). But in the West, the Theatre of the Absurd is now almost considered dated. The Theatre of the Absurd has not gained supporters among the younger Assamese authors, primarily due to the lack of response from theatergoers. It is a reality that only urbanites, or at the very least, those with a high level of sophistication, can support a theater like this. A play modeled after the Theatre of the Absurd is unlikely to stir up much interest among Assamese audiences in general, with the possible exception of a tiny segment who reside in urban regions. Therefore, if such a work is written at all, it will almost certainly be a closet drama rather than a play intended for a public theater.

5. Conclusion

Arun Sarma's narrative does not precisely follow acts and scenes, and its plot elaborates on the complex complexities of gender and human interactions. His writing style has also altered dramatically. He understands very well how closely theatre and reality are related. Because of this, he continuously aims to portray more serious human realities in his plays. This impact is evident in Arun Sarma's plays. At some point, they developed into the civilization of that era. He presents a unique perspective on how society impacts people in each of his works. Both his plays *Shri Nibaran Bhattacharyya* and *Aahaar* depict the disillusionment and frustration that the modern man suffers from – the chief quality of the Theatre of the Absurd. Though the plays do not have the major qualities of the absurd plays, from the above discussion, it is clear that both the plays in reference have unmistakably some elements of the absurdist theatrical tradition.

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NATIONALISM AS A CONTEMPORARY MENACE: READING TAGORE'S *THE HOME AND THE WORLD* AS A COSMOPOLITAN TEXT

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Abstract

As the calls for global peace and peaceful coexistence grow louder, nationalism, often tearing apart the oldest and largest democracies, emerges as one of the formidable menaces to mankind today. It is a resurgent force in major democracies across continents. In Asia and particularly in the Indian subcontinent, it emerges in response to the colonial hegemony and the emulation of Western values. But it soon assumes a religious dimension. Tagore, in its rise as a global phenomenon, sees a threat to global peace and fraternity, an onslaught on human dignity, and calls it a 'destructive enthusiasm,' an 'epidemic of evil,' an edifice of illusions, and moral annihilation. Against the background of fragile peace and shattered human existence. This study investigates how nationalism dehumanizes people, kills a human character, distorts perceptions, divests them of moral ideals, reduces a man's life to a mechanical existence, and releases a demon of ethnonationalist violence by using text analysis as its research method. The study shows how the author's cosmopolitan vision is capable of guiding mankind in these troubled times. Besides, it shows how his vision can help people overcome this mass delusion and foster global understanding and peaceful coexistence.

Keywords: *cosmopolitanism; cultural supremacy; dehumanization; destructive enthusiasm*; *hindu nationalism*

1. Introduction

One of the formidable menaces threatening the peaceful coexistence of mankind today is the rise of nationalism. Even countries known for their values of pluralism, democratic ethos, and culture of tolerance are threatened by the ugly rise of nationalism. The US and India, the oldest and largest democracies, respectively, witnessed in the last decade a sudden departure in the pursuit of their cherished values. The US made a return to its core values after the white supremacists lost power in the last presidential election. However, India continues to witness the consolidation of the nationalist forces, with

democratic institutions often looking the other way in the wake of these forces making claims to power and encroaching on spaces for freedom and individual liberty.

The concept of nationalism is closely linked to the emergence of the concept of the nation-state in Europe. In the 19th century, Europe witnessed certain developments that encouraged and promoted an urge for shared and collective existence. As industrial production increased and trade accelerated, new classes of professionals, industrialists, and businessmen emerged. Among these working classes, the idea of national unity took root and gained popularity. The change in social foundations and the epochal shift from an agricultural economy to that of industry gave further impetus to this slowly developing national consciousness (Gellner, 1983). However, with time, the idea began to develop a certain kind of exclusivity, prioritization, and local self-sufficiency. It came to embody the aspirations of an ethnically uniform territory. Over time, the idea of a common language, religion, cultural values, folklore, and mythology became the mainstay of nationalism. Though many theorists prophesied that nationalism would eventually give way to globalization, it instead began to personify hegemony, aggression, and cultural onslaught. The two world wars further strengthened this cultural divide, as "ethnicity and nationalism have grown in political importance in the world, particularly since the Second World War" (Smith, 1996).

Unlike Europe, nationalism in the Indian subcontinent emerged both in response to colonial encounters and in emulation of Western culture. However, the 19th-century religious reforms in the Indian subcontinent gave a religious dimension to this purely secular concept of Western nationalism. By the middle of the 19th century, a certain kind of religious and cultural identity had begun to assert itself (Sengupta, 1993). The religious reformers Sri Aurobindo, Swami Vivekananda, and Rammohan Roy sought to build India's cultural unity around religious texts –the Upanishads and the Vedas. The writers, like Bankim Chandra and B. Upadhyay, took it further and gave it a militant religious dimension. Bankim Chandra's *Anandamath,* often thought of as the bible of Hindu nationalism, denigrates Muslims, iconizes India as a mother, imagines a Hindu nation, and talks of a religious crusade against Muslims. The partition of Bengal, the Swadeshi movement, and increasing religious aggression by the Hindu right to shape India into a Hindu imagination left Tagore extremely disillusioned and disenchanted. Finding that things were taking a violent turn, he disengaged and dissociated himself from the movement but chose to continue guiding the nation and the world through his art and writings.

2. Literature Review

Tagore's cosmopolitanism is primarily rooted in what it means to be human. He is a man who is deeply rooted in his local cultures and traditions. Mukherjee (2020) says that Tagore's vehement opposition to nationalism and belief in the ideals of harmonious existence are rooted in his idea of what it means to be a human being. The study reveals that he had his first experience of the havoc wrought by nationalism in the early decades of the twentieth century. Dasgupta (2020) asserts that, in Tagore's works, there is a conscious effort to look beyond geographical territories to create an international order. The study presents him as a great champion of cosmopolitan existence. But it must be clear, the study asserts, that his idea of cosmopolitan never meant an exclusion of the local cultures and diversity. Datta (2018) elaborates on how Tagore describes nationalism as an ethnonationalist and territorial demon posing a threat to peaceful existence. Aikant (2010) says that Tagore viewed nationalism as a constant threat to mankind, and its dangers had

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become clear to him in the wake of the First World War, which threatened global peace in the first decade of the 20th century. The diatribe against nationalism is a recurrent theme in his works, which offer an alternative vision for global peace, harmony, and a sense of brotherhood among fellow human beings.

Ahmed (2020) notes that "his conception of internationalism—located in the interactions between colonial and postcolonial, East and West, tradition and modernity—contains the seeds of cosmopolitanism, as he perceives colonialism as a two-way process" (2). The idea is to regard all people worldwide as belonging to one family, overriding manufactured divisions. Rao (2010) notes that Tagore "presents universalism as a way of life that can harmoniously (and non-coercively) hold together diverse cultures, traditions, and identities in terms of a cohesive vision of human community". Despite being rooted in local customs and traditions, people share many more things than they differ. The concept, thus, denounces and aims to bridge the divide between people and the gulf between cultures and nationalities. Quayum (2016) notes that the author seeks unity and fellowship among people to promote peace and harmony. He repudiates uniformity as it robs a man of his inherent nature and uniqueness. The author respects people's local traditions and cultural values as they manifest bewildering human diversity. His cosmopolitanism embodies much-needed virtues that preach respect for fellow human beings, resistance against prejudice, and hospitality toward strangers. This, in turn, acts as a classical virtue to fortify the citizens against the dividing tendencies and the virus of ethnonationalism sharing human existence. Tagore (2008) notes that cosmopolitanism, for the author, does not draw its legitimacy from mere abstract thinking but is motivated and primarily rooted in being in traditions and the world. His essay, entitled *The Call of Truth*, published in *Modern Review*, illustrates his cosmopolitan vision and love for humanity. It describes the isolated view of a country or people as a departure from universal principles. This becomes clearer from his comparison of India's awakening with that of the world in his letters to Gandhi, which demonstrates his immense faith in people's spiritual unity.

3. Research Method

As this study seeks to offer a fresh understanding of the text under study and contextualize it with recent developments, textual analysis has been employed. A critical reading unpacks the layered themes underlying the text. A close examination of the characters and their dialogue demonstrates how Nikhil represents the author's cosmopolitan vision and love for mankind, and Sandip embodies the destructive and dehumanizing nationalism it stands for. Similarly, Bimala's degeneration and metamorphosis from an ideal wife into a ruthless woman who commits a theft in her own house illustrate how nationalism has a brutalizing effect on people and countries and takes away from them their love for humanity. The sources used for analysis include the text, research articles, and other secondary sources. These sources were read, interpreted, and analysed.

4. Results and Discussion

4.1 Tagore's Cosmopolitan Worldview and Denunciation of Nationalism

Tagore's cosmopolitan vision and the ideals of humanism developed in response to the emergence of this mass delusion as a formidable force around the middle of the 19th century. In his understanding, the rise of nationalism posed a threat to mankind and to its ideals. When India began to show an eagerness toward Hindu nationalism, he became disillusioned. He denounced the efforts of Hindu nationalists to shape India into

a Hindu imagination. Instead, he proposed to define India's identity around medieval mystics, poets, and philosophers who preached moral ideas and human dignity. Nandy (2017) says that he looked to the human teachings, moral ideals, and messages of love of these medieval mystics and poets to construct India's national character. For him, what it means to be human reigned supreme. This conceptualization of nationalism by him brought him into direct conflict with his own upbringing and the environment in which he was brought up. Nandy (2006) notes that his understanding of nationalism was "against the entrenched belief of a large proportion of India's modern elite, influenced by the three major 19th-century reform movements in Hinduism" (1). His cosmopolitan vision and his description of India as a country of communities and civilizations aimed to discourage the idea of India being linked to religious nationalism, which had begun to reverberate and resonate with large sections of the Indian masses. His literary works, particularly the three novels, seek to make the Indian masses aware of the dangers and devastations brought to Europe by this blind pursuit of nationalism. Tagore reflects:

> The truth is that the spirit of conflict and conquest is at the origin and in the center of Western nationalism; its basis is not social cooperation. It has evolved a perfect organization of power, but not spiritual idealism. It is like the pack of predatory creatures that must have its victims. With all its heart, it cannot bear to see its-grounds converted into cultivated fields (1917: 13).

Rabindranath Tagore's philosophy of cosmopolitanism must be seen in the context of nationalism emerging as a mass delusion in general and Hindu nationalism as a formidable force in the Indian subcontinent. His idea of cosmopolitanism envisions a global community and is guided by what it means to be human. The term appeals to universal reason and treats people as belonging to similar units irrespective of differences in culture, language, and nationality. It presupposes that we owe certain responsibilities and obligations to our fellow human beings as a global family. De Beukelaer, C. (2019: 801) describes cosmopolitanism as a philosophy that "provides a framework to think of fellow humans as those with whom we are sharing and negotiating our terms of identity". Tagore (2008) asserts that the author's ideas of cosmopolitanism, universalism, and the principles of humanism do not draw their legitimacy from mere abstract conceptual thoughts but from a stimulus rooted in existential familiarization. The author's philosophy of education is a further explanation of his cosmopolitan worldview. Quayum (2016) says that Tagore condemned knowledge that places too much emphasis on merely nurturing the mind. Instead, he encourages and promotes the concept that illuminates the human soul and elevates the spirit. He seeks the "inculcation of a spirit of sympathy, service, and self-sacrifice in the individual so that s/he could rise above egocentrism and ethnocentrism to a state of global consciousness, or world centrism". Rao (2010) says that the text uses the love triangle to explore the conflict between nationalism and cosmopolitanism represented by Sandip and Nikhil. The author espoused the cause of cross-cultural understanding and emphasized that universal truth can be achieved only through a parallel study of different civilizations and cultures.

> Thus, for Tagore, the only way to enter a more meaningful existence of collective human aspiration is by transcendence over the socio-political restrictions of class and caste in society and through reconnection with the marginalized local and regional cultures of India (Roy 2015: 184).

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Tagore's cosmopolitanism developed in the wake of the devastation ravaging human existence in the early years of the 20th century. But the immediate context is the sustained efforts of the Hindu right to Mold India into the line of Hindu imagination. He had deep apprehensions about their nationalist agenda. He foresaw the dangers, denounced these efforts, and described India as a country of communities. He espoused the cause of preserving and celebrating India's bewildering religious diversity and cultural plurality. Deeply influenced by the Upanishads and Buddhist texts, he preached cosmopolitanism and harmonious, peaceful coexistence. His description of a university as a meeting square throws further light on his global vision. He thought that the education that preached these universal principles and promoted global understanding could act as a powerful panacea to an existence ravaged by hatred and fanaticism. His dissociation from the nationalist movement and his differences with Gandhi speak of his cosmopolitan vision. His series of lectures, published as *Nationalism* in 1917 and *The Home and the World* in 1916, can be read as illustrations of his cosmopolitan conceptualization of the world. The following excerpt from his essay *Nationalism* speaks of his cosmopolitan vision and universal humanism.

> Even though from childhood I had been taught that idolatry of the Nation is almost better than reverence for God and humanity, I believe I have outgrown that teaching, and it is my conviction that my countrymen will truly gain their India by fighting against the education which teaches them that a country is greater than the ideals of humanity (Tagore 1917: 53).

4.2 *The Home and the World* as a Cosmopolitan and Universal Text

The text is an illustration of the tussle between cosmopolitanism and nationalism. It describes the rising tide of nationalism as a potential menace, denunciates the pursuit of materialism at the cost of the soul, preaches moral ideals that illuminate the human heart, seeks to reinstate human dignity, and embodies timeless values. Festino (2011:70) correctly observes that the author "condemns this concept of nationalism through the extended metaphor of greed and consequent robbery that pervades the whole novella and leads to its climax". The local and global contexts go side by side in the text. Though it has a cosmopolitan perspective, it also deals with a common man's life and problems in his immediate surroundings. Atkinson (1993: 98) finds that the novel describes national pride as incongruous with and incompatible with the vision of human existence as a family. The immediate context is the resurgent Hindu nationalism towards which India has started showing eagerness. Mukherjee (2007: 619) notes that the text elucidates the dangers of nationalism becoming popular as a way for posterity to survive.

Nikhil's dialogues and acts represent the universal principles of peaceful coexistence and self-realization, whereas those of Sandip embody hypocrisy, duplicity, shamelessness, and a certain degree of Machiavellianism. The moral degradation Bimala undergoes, the oscillation she keeps on moving between, and her final spiritual transformation and rejuvenation symbolize the ultimate victory of true human and moral values. Rao (2010: 189) notes that "the local and particular, realized through the cultures and landscapes of regional Bengal, becomes a way of entering the realm of the universal". For example, Nikhil's love for the poor facing the brunt of the boycott of British products, refusal to worship the country, tolerance, and respect for Sandip's views, encouraging Bimala to step out of home, allowing Sandip to stay at his house, and above all, his sense of perfect justice—all help us understand the author's cosmopolitan understanding of the world. Sandip uses nationalism to accumulate wealth and power, seduce Bimala, demonize Muslims, and consolidate his

support base. Bimala's journey from a domestic woman toward being a 'Shakti', her moral breakdown, and stealing away her husband's money demonstrate how the pursuit of nationalism and materialism dehumanizes people and degrades the human soul. The acts of Nikhil illustrate how the author presents him as a global citizen.

> For the novel is a story of education for world citizenship since the entire tragic story is told by the widowed Bimala, who understands, if too late, that Nikhil's morality was vastly superior to Sandip's empty symbol-mongering, that what looked like passion in Sandip was egocentric self-exaltation, and that what looked like lack of passion in Nikhil contained a truly loving perception of her as a person (Nussbaum, 2005:166).

Nikhil, a cosmopolitan figure and the author's mouthpiece, stands in direct contrast to Sandip, an unscrupulous classic rogue who embodies this mass delusion and foreshadows the dangers lying ahead. Festino (2011: 67) rightly observes that the author uses a multi-layered perspective to capture Bengali society at this time of crisis and transition. Most of the research studies view the characters' actions as dramatizing the author's views on nationalism, cosmopolitanism, and universalism. These characters also illustrate how these ideas either illuminate people's hearts, reinstate a man's dignity, or dehumanize and degrade his soul. Atkinson (1993: 98) rightly observes that depriving a man of his essence amounts to denouncing the very fundamental principles of human existence. The text, though, explicitly seeks to denounce the sprouting Hindu consciousness but implicitly embodies how this delusion of nationalism kills the human soul and releases a demon of ethnoreligious violence. Kripalani (1962: 252) describes the novel as a "testament of Gandhi's philosophy of non-violence, love, and truth, of his insistent warning that evil means must vitiate the end, however nobly conceived". People cannot achieve true freedom and self-realization until they follow the greater ideals of humanity. Tagore notes:

> Even though from childhood I had been taught that idolatry of the Nation is almost better than reverence for God and humanity, I believe I have outgrown that teaching, and it is my conviction that my countrymen will truly gain their India by fighting against the education which teaches them that a country is greater than the ideals of humanity (1917: 53).

Sandip represents the destructive and dehumanizing aspects of this mass delusion. Atkinson notes that "Tagore stresses the dangers of mass action: once started, it is impossible to stop. He does not wish to coerce anyone, for he respects at all costs the value of the individual". However, Sandip uses religious imagery and a nationalistic cloak to accumulate wealth and capture power. Rao (2010: 177) notes that Sandip "uses Hindu religious symbolism in an effort to primordialize the nationalist identity he seeks to construct". Though he claims that he fights for the cause of his motherland, it soon becomes clear that his selfish motives are his overriding concerns.The chief consolations of hatred are as urgently necessary for him as the satisfaction of his appetites" (Tagore 1916: 46). His pursuit of wealth, power, and brazen sexuality foreshadows the doom and disasters Bimala and the country encounter. He so proudly describes himself:

> I am covetous. I would have good things for my country. If I am obliged, I would snatch them and filch them. I have anger. I would be angry for my country's sake. If necessary, I would smite and slay to avenge her insults (Tagore, 1916: 38).

The text demonstrates through the actions of Sandip how closely his worldview aligns with Nazi Germany's idolization of the use of brutal force. He seeks to legitimize corrupt practices and mocks Nikhil, who believes in the ideals of humanity. He describes as impotent those who do not subscribe to his ways of thinking. He has no moral sense and derides those who follow higher moral ideals. He says that "those who are deprived by their own diffidence dignify their privation in the name of modesty" (Tagore 1916:51). He legitimizes violence to fulfil his agenda. He is a classic rogue who does not submit himself to any law of morality or decency. He is resistant to objective proof and sees little meaning in things that exist outside his immediate interests. As a typical nationalist, he is quick to trivialize uncomfortable facts and inconvenient truths if they get in his way.

> Because you have your greed, you build your walls. Because I have my greed, I break through them. You use your power: I use my craft. These are the realities of life. On these depend kingdoms and empires and all the great enterprises of men (Tagore, 1916: 52).

Sandip's actions exemplify how the pursuit of this mass delusion wreaks havoc. His vaulting lust and actions, rooted in the pursuit of wealth and power, corrupt and brutalize him. Though he earlier represented a nationalist vision for Bimala, it soon becomes clear to her that his "devotional nationalism is grounded in his politics of desire" (Datta 2005:12). He uses these high-sounding slogans and badges of nationalism to fulfil his own personal agenda. His calculated deviation from his mission towards seducing Bimala and his wish to embrace her in his arms reveal his real motives. Though they both claim to fight against British oppression, higher ideals guide Nikhil's actions, whereas those of Sandip are rooted in his base and lower instincts. He says that "whenever an individual or nation becomes incapable of perpetrating injustice, it is swept into the dustbin of the world" (Tagore 1916:79). He uses these slogans and nationalism to seduce Bimala. He gives her a book of sex problems and thus reduces their relationship to brazen sexuality. He feels no sense of shame in pursuing his friend's wife. He castigates himself for letting an opportunity slip away to take Bimala into his arms. He decries Ravan for merely keeping Sita in his captivity instead of taking her into his arms. He says that "this weak spot in his otherwise grand character made the whole of the abduction episode futile" (Tagore, 1916: 117). He has an utter sense of contempt for moral values.

> That is the kind of stuff I have read in books, but in the real world, I have seen that man's chief business is the accumulation of outside material. Those who are masters in the art, advertise the biggest lies in their business, enter false accounts in their political ledgers with their broadest-pointed pens, launch their newspapers daily laden with untruths, and send preachers abroad to disseminate falsehood like flies carrying pestilential germs (Tagore, 1916: 157).

Sandip worships force, idealizes cruelty, and celebrates violence. He describes himself and his followers as "flesh-eaters of the world" who had "teeth and nails" and knew how to "pursue, grab, and tear" (Tagore 1916: 54). Material success, as an overriding concern, drives him through all these situations. He says that "nature surrenders herself, but only to the robber. For she delights in this forceful desire, this forceful abduction. And so she does not put the garland of her acceptance around the lean, scraggy neck of the ascetic"

(Tagore 1916:51). He presents cruelty and injustice as the only legitimate means to fulfill one's goals and achieve greatness. He offers Western militarism as a way for India to rid itself of the ills plaguing it. He consistently believes and preaches that "successful injustice and genuine cruelty have been the only forces by which individuals or nations have become millionaires or monarchs" (Tagore 1916:109). Once he sets his agenda, he is determined to achieve it by hook or by crook. He decries all ideas of decency and morality. He not only allows his instinctive side to guide him but also mocks those who preach these timeless values.

> Each individual has his self-love. Therefore, his brute instinct leads him to fight with others in the sole pursuit of his self-interest. But man has also his higher instincts of sympathy and mutual help. The people who are lacking in this higher moral power and who therefore cannot combine in fellowship with one another must perish or live in a state of degradation (Tagore, 1917: 99).

Thus, nationalism divests an individual of his true human soul and reduces him to a mechanical entity. Deprived of his true human spirit, man is guided by the thought that greed is a natural desire that must be fulfilled. As someone representing nationalism, Sandip is at war with everything that creates a barrier in his pursuit of power and wealth. This is what makes him bulldoze things built around moral philosophy to create a new order. The crisis and moral depravity Bimala undergo immensely demonstrate the rule of the moral universe. As he believes that nature surrenders herself only to the robber, he is not ashamed to ask for what he wants, and sometimes he feels no need even for permission before taking anything. Bimala steals her husband's money from her own house. He says:

> Let moral ideals remain merely for those poor anaemic creatures of starved desires whose grasp is weak. Those who can desire with all their soul and enjoy with all their heart, those who have no hesitation or scruple, it is they are the anointed of Providence. Nature spreads out her richest and loveliest treasures for their benefit (Tagore, 1916: 50).

4.3 Bimala's Degeneration Illustrates the Brutalizing Aspect of Nationalism

Bimala undergoes a metamorphosis from an ideal wife into a ruthless woman who commits a theft in her own house. Her degradation effectively demonstrates how the deviation from moral ideals and the pursuit of this delusion dehumanize and contaminate both an individual and society. She acts as a link between selfish motives and the ideals of morality represented by Sandip and Nikhil, respectively. Her husband describes her as someone who "loves to find in men the turbulent, the angry, the unjust" (Tagore 1916: 44). Encouraged by him, she steps out of her home but soon finds herself oscillating between the conflicting values and utterly different worldviews of these two men. Rao (2010: 177) notes that "her modulating feelings towards the male characters are an allegory for public perceptions of the political efficacy of their competing worldviews". For her, Sandip did not appear merely as an individual but represented "the confluence of millions of minds in the country" (Tagore 1916:59). As her interest deepens in the nationalistic cause, she starts idealizing him, undergoes a metamorphosis, suffers from turmoil, and finds herself detached from her husband. What is important is that she foresees the dangers but finds herself overpowered by her destructive enthusiasm. She exclaims with wonder at 'the joy she finds in this unquestioning surrender' and at the 'supreme bliss she finds 'in the thoroughness of

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self-destruction' (Tagore 1916: 90). Nikhil's reasoned understanding, cogent arguments, and humanistic approach matter little in her changing worldview. But Sandip's fiery nationalistic rhetoric casts its magic on her. Festino (2011: 69) finds that her infatuation with Sandip and the subsequent degradation symbolize Bengal's infatuation with Swadeshi and the following disasters and devastations. She falls prey to Sandip's flattering words and undergoes a transition from peace to unhappiness as she stops listening to her conscience. Her debasement and moral deterioration demonstrate how unchecked lust, a penchant to believe flattering words, and a destructive enthusiasm bring about disasters and devastation.

> Divine strength had come to me. It was something which I had never felt before, which was beyond myself. I had no time to question it to find out what was its nature. It seemed to belong to me, and yet to transcend me. It comprehended the whole of Bengal (Tagore, 1916: 60).

Sandip's description of her as 'Shakti,' her sexual exploitation, her degeneration, emotional turmoil, spiritual rejuvenation, and ultimate regeneration carry symbolic meaning. The way her pursuit of this 'destructive enthusiasm' corrupts and debases her soul, the same way, the pursuit of nationalism destroys a nation and kills the national soul and spirit, Sandip describes her as someone burning with the fire of life whose "blood and flesh" know how to respond to the call of reality. He tells her that he visualizes in her the shakti of his country and that the "geography of a country is not the whole truth. No one can give up his life for a map harass" (Tagore 1916:99). Thus, he conflates the country's worship with Bimala's to dupe her into submission and exploit her sexually. As a result, she undergoes wonderful changes and realizes that her resplendent womanhood makes her a goddess. Mukherjee (2020: 618) notes that "worshipping the nation as mother and essentializing women as a source of spiritual strength are parallel processes-one perpetuates the bondage of women, the other exalts the abstract notion of the country over the people who actually constitute it". As Sandip finds her ready to submit to his demands, he starts exploiting her. She bows down to his demands and starts ignoring her conscience. This is further made clear from Nikhil's philosophy that giving impulses and phantasies more importance than moral ideals is a sign of slavery. Festino (2011: 72) rightly observes that "Sandip thus leads Bimala and, through her, Bengal to destruction when he urges her to steal for a cause that Tagore sees not as the cause of the nation but as his own personal cause".

As the plot progresses toward the end, Bimala undergoes a spiritual elevation and experiences a moral regeneration. She increasingly becomes aware that Sandip and his high-sounding slogans have robbed her of her soul, created a void in her relationship, and made her commit theft in her own house. She painfully becomes aware of her miserable condition, finds herself being assailed by trains of doubt, undergoes unexpected changes, and finally experiences a change of heart. Her soul wakes up, and her conscience starts guiding her to the path of truth. She starts seeing through Sandip's hypocrisy and selfish motives. She finds Sandip a cruel rogue after discovering the tremendous effect he had on Amulya. She was shocked to learn of Amulya's easy decision to kill the cashier. She feels a demon came to her, disguised as a god, demanding she worship Sandip and the country, and she obeyed by agreeing to obtain the rupees. The world will sway under her feet, and she will plunge to her death, leaving nothing to remain behind. Rao (2010: 178) correctly observes that "Bimala's remorse at the end of the novel is usually read as a vindication of Nikhil's position, shot through with the pessimistic sentiment that Sandip's views are politically more resonant in

the world". Sandip's actions symbolize that nationalism acts as a mass delusion that often appears in the form of falsehood, looks fascinating, assumes different appearances, and casts its magic on people. Like Bimala, people fall prey to this destructive infatuation, but the truth, moral values, and human principles may be suppressed temporarily but emerge victorious ultimately. Nikhil's steadfastness and change of heart toward Bimala effectively demonstrate that truth, moral ideals, and above all, the human soul weigh more when we consider what it means to be a human being. This is what the author seems to convey through the dialogue of the characters in the text.

4.4. Nikhil Represents the Author's Cosmopolitan Vision and Universal Humanism

Most of the research studies on Tagore view cosmopolitanism as being demonstrated through the acts and philosophy of Nikhil. Rao (2010: 177) finds that "progressiveness is manifested in his (Nikhil) views on gender relations, the welfare of his tenants, and, most crucially for the narrative, his views on nationalist agitation". He spurns the use of force and idealizes and celebrates the power of renunciation, for which Sandip describes him as someone 'infatuated with the glory of bankruptcy' (Tagore 1916: 53). He describes people like Nikhil as 'pale creatures' and 'lotus-eaters of idealism' (ibid. 55), as his actions are not guided by any material considerations but by what it means to be a man of true moral character. He is an enlightened man who asserts that truth speaks for itself and cannot be imposed. Atkinson notes that Tagore celebrates the world as it helps one experience the infinite manifestations of the divine, which creates a sense of perfection within us. These are the principles that constitute the cosmopolitan character of Nikhil in the text (Nikhil, 1993: 98). Nikhil is endowed with the transforming power of love, global thinking, and a humane heart to realize the sufferings and hardships of the poor and the less fortunate. This is the message Tagore (1917) conveys when he says that the time has arrived when people should be ready for the dawn of an era wherein they will discover their true existence and experience true self-realization and self-fulfilment not through material interests but through unity of spirit and soul.

As a mouthpiece of the author's cosmopolitan thinking and worldview, Nikhil looks at things from a universal perspective. His actions are steered by what it requires to be a perfect human being. Self-realization through the refinement of the soul, the pursuit of truth, a perfect sense of justice, selfless love, and unconditional care for the welfare of the poor and the less fortunate shapes his worldview and directs his actions. He is a true patriot, but he is against undermining moral values and overriding human dignity. Like Sandeep, he does not believe in narrow divisions based on colour, geography, or language. Instead, his actions are guided and directed by what it means to be just and human. He describes excessive love for his/her country as an infatuation and a kind of madness in which "a higher place than truth is a sign of inherent slavishness" (Tagore 1916: 45). He considers iconizing the place of birth as an assault on human dignity, the worship of country as an evil that he does not allow "being exaggerated into an image of his country" (Tagore 1916: 39). He castigates Sandip's hypocrisy and duplicity. He asks Sandip why he worships one and chooses to hate the other, discriminating between man and man, country and country, when God manifests himself equally in all men and countries. He tells Sandip that he has nothing to say against his (Sandip's) worship but against the hate he had towards other people and countries in which God is equally manifest. As Bimala says, Nikhil was not against the Swadeshi cause but could not fully support it due to its adverse economic effects on the

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poor. He was eager to serve his country but viewed the idea of worshipping it as bringing a curse upon her. The same theme is underscored in the following excerpt.

> Even though from childhood I had been taught that idolatry of the Nation is almost better than reverence for God and humanity, I believe I have outgrown that teaching, and it is my conviction that my countrymen will truly gain their India by fighting against the education which teaches them that a country is greater than the ideals of humanity (Tagore, 1917: 53).

Nikhil denounces the use of force and idealizes the power of renunciation and abandonment. He uses his moral power and the strength of argument to convince people of his ways of thinking. Bimala's madness for nationalistic causes and infatuation with Sandip shatters his existence. Despite undergoing psychological chaos and internal strife, he continues to behave as a good husband and spiritually uplifted man. Festino (2011: 71) finds that he will not "let himself be burnt by the flames that consume Bengal and that come to be represented in the novel by Bimala's red sari as well as by her infatuation with Sandip and the Swadeshi cause". He does not impose on Bimala his own judgment. Instead, he wants her to see that Sandip uses the badge of nationalism to accumulate wealth and aggrandize himself. He encourages her to use her own moral judgment to see how Sandip uses high-sounding words to realize his selfish motives. He feels offended but exhibits immense patience and tolerance for Sandip's despicable views. When they both debate patriotism, Nikhil is outraged that Sandip tries to legitimize injustice as righteousness. When Bimala says she would worship her country as divine, Sandip praises her, but Nikhil looks pained.

> It is my feelings that are outraged whenever you try to pass of injustice as a duty and unrighteousness as a moral ideal. The fact, I am incapable of stealing, is not due to my possessing logical faculties but to my having some feeling of respect for myself and love for ideals (Tagore, 1916: 36).

Nikhil has a true love for truth and a perfect sense of justice—a universal principle. Despite being aware of Sandip's true character, he does not say anything, fearing his jealousy, distorting the truth, and exaggerating things about him (Tagore 1916: 47). Even Sandip accepts that Nikhil's sense of justice will not allow him to dismiss Nanku despite Bimala's consistent demand for humiliating Sandip on orders from Bara Rani. Following the call of the Swadeshi movement and the boycott of foreign goods, Bimala wanted to fire Miss Gilby, her English tutor. But Nikhil denies accepting this unjust demand from his wife. When a boy in their house humiliates Miss Gilby on her way to church, Nikhil turns the boy out of the house. He believes that one cannot rise to true human dignity without performing just actions and listening to one's conscience. In his opinion, Sandip's pursuit of material gains and hankering after money diminishes the soul; therefore, it diminishes one's ability to perform just actions. He tells Sandip that winning his kind of success is "gained at the cost of the soul: but the soul is greater than success" (ibid: 111).

> It is extremely bold of me to say so, but I assert that man's world is a moral world, not because we blindly agree to believe it, but because it is so in truth which would be dangerous for us to ignore. And this moral nature of man cannot be divided into convenient compartments for its preservation (Tagore, 1917: 32).

Like Sandip, he never allows his brute instincts to undermine the soul. Festino (2011: 72) rightly observes that "instead of subjecting his wife to his desires, he frees her when he realizes that she does not love him and that there is a greater good to be pursued rather than one's own desires: that of humanity". When Sandip's followers demanded he issue directives to his tenants to desist from cow slaughtering, he refused to be bullied into submission. Instead, he asks them to stay staunch in their convictions but not to allow their faith and beliefs to take away someone else's right to eat the food of their choice. He looks at this demand as an oppression that has the immense potential to take away human lives. "If fear is to regulate how people are to dress, where they shall trade, or what they must eat, then man's freedom of will is utterly ignored, and manhood is destroyed at the root" (Tagore 1916: 199).

The Swadeshi movement, which started to boycott British products, was reduced to the harassment and hounding of the poor. Though early an active part of the movement, Tagore disengaged himself from it as it grew violent, often resulting in the burning of foreign goods, physical intimidation, and the poor's social ostracism. In the same way, Nikhil is not averse to the idea of promoting indigenous products; he was against the way the poor were being hounded and harassed in the name of nationalism. Bimala herself admits that her husband was not against the cause but was not able "whole-heartedly to accept the spirit of Bande Matram" (Tagore 1916: 22). He abhors falsehood and considers that "vain arguments only brush off the fresh bloom of truth" (Tagore 1916: 79). He does not judge a man in terms of material prosperity but in terms of his soul's perfection. True human dignity lies not in the enlargement and multiplication of material prosperity but in the perfection of the soul. In his understanding, a man is higher than what the natural sciences present and estimate him to be.

> This political civilization is scientific, not human. It is powerful because it concentrates all its forces upon one purpose, like a millionaire acquiring money at his soul's cost. It betrays its trust, it weaves its meshes of lies without shame, it enshrines gigantic idols of greed in its temples, taking great pride in the costly ceremonials of its worship, calling this patriotism (Tagore, 1917: 60).

5. Conclusion

Since nationalism emerged in Europe, theorists have faced challenges to precisely define and articulate it. No one has ever been able to give a universally accepted definition. But what constitutes the core theme is the idea of exclusion, local self-sufficiency, prioritization of a group of people, and racial or cultural hegemony. However, the idea began to assume a purely political dimension and assert itself as a formidable mass delusion, dehumanizing people, undermining greater ideals of humanity, destroying the universal spirit of brotherhood, and engendering global peace. The large-scale loss of human lives in the earlier decades of the twentieth century was an immediate outcome of this 'epidemic of evil'. It is in this context that the author's ideas of universalism and cosmopolitanism were conceptualized. He derided this perversity and forewarned people of its unprecedented consequences. His lecture series entitled *Nationalism (1917*) and the text under study elaborate on how the spirit of conflict, conquest, and hegemony forms the core theme of the Western idea of nationalism. In the wake of Hindu nationalism threatening India's pluralistic ethos at the turn of the century, Tagore called it destructive enthusiasm. The study shows how the pursuit of this mass delusion kills the human soul, dehumanizes

people, generates perversity, enslaves the poor and weak, reduces human existence to a mechanical purpose, and engenders global peace. The paper demonstrates how the author's cosmopolitan vision and greater ideals of humanity can act as a panacea to this danger, save the world from its catastrophic end, and ensure a peaceful, happy, and prosperous coexistence.

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LANGUAGE STYLE OF BEAUTY PRODUCT IN COMMERCIAL ADVERTISEMENT DISPLAYED ON JAPANESE TELEVISION

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Abstract

This study examines the diction and style of language in commercial advertisements for Nivea beauty products and aims to describe and explore the meanings of the expressions written in the advertisements. Data in the form of phrases, sentences, and images are analyzed using a qualitative descriptive analysis. The results of the study show that the dictions in the Nivea-UV (予防美容ケア) advertisements are all directly related to the vocabulary for beauty care. There are also borrowed words from English to clarify the products offered. The style of language in the advertisement consists of eight hyperboles, two metaphors, and one synecdoche, metonymy, repetition, and onomatopoeia, respectively. The style appears in the form of exaggeration, presenting something clearly, repeating words, emphasizing certain words, showing the same word order, having words that express a relationship, and having words that represent associations or attributes. To refine language, there is politeness in the language forms *of kenjou* and *teinei*. The diction and style of language have their own characteristics, namely firmness and solidity, so that the intentions and meaning of the advertisement can be understood by the target audience.

Keywords: semiotics; diction; language style; commercial advertisement; Japanese television

1. Introduction

In advertising communication, language is not the only tool; there are also other tools, such as images and colours, among others. Commercial advertisements can be in print media (newspapers, magazines, brochures, and billboards) or electronic media (radio, television, and films) and touch all aspects of our lives. When we watch television, advertisements are bound to be tucked into the shows we watch; when we go out, we often find advertisements along the way in the form of billboards, brochures, posters, and advertisements on transportation equipment. Advertisement refers to any form of non-personal delivery and promotion to direct one's attention to specific commodities or certain services performed by certain companies (Agus, 2012; Danesi, 2017; Fadillah & Sounvada, 2020) or of commercial communication of information about a product that is intended to persuade and convince the public to give it a good reception (Sudiana in Vera N. (2015). Thus, it is a form of mass communication that does not only function as a promotional tool

to offer products but also presents symbolic meaning through language and visualization in advertisement messages.

The use of language and style is an important aspect for the success of advertisement, which must be fully firm, clear, and attractive with the aim of persuading and convincing the audience to be interested in the product being advertised. Language style, besides functioning for aesthetic aspects, is also used to convey the speaker's thoughts (Ratna in Subandi, 2000). Thus, the language in the advertisement or commercials must be interesting and easily understood by all audiences. Previous research on language style in slogans for Japanese food product packaging was conducted by Mustika & Hasanah (2020). There are four types of figurative language in food packaging: hyperbole, personification, parallism, and preterito. Since the language style in advertisements is interesting, we formulated two research questions: what words and styles of language are used, and how do they affect the delivery of information about Nivea-UV (予防美容ケア) so that Japanese people easily recognize the product and are interested in buying it.

2. Literature Review

Semiotics and semiology are two terms that refer to the science that examines the meaning of a sign or symbol. Semiology, as a science, examines the signs of life in society, and semiotics is concerned with signs and marking. Semiotics, in a broad sense, is the study of fundamental human activities, namely creating meaning. Signs include all styles or types of verbal, non-verbal, and natural elements that carry meaning (Lechte, 2001; Sobur, 2017). The sign structure is described as: Signifier + Signified = Sign. The signified relates to the meaning of content in Nivea-UV cosmetic product commercials, and the signifier refers to the content of Nivea-UV. Figure 1 is a sign portraying a Japanese woman wearing a kimono and holding a fan, which can be interpreted to mean that she is beautiful, has white and clean skin.

Figure 1. A Japanese woman wearing kimono and holding fans

Text might refer to all forms of language, not just words printed on sheets of paper, but all kinds of communication expressions, including speech, music, pictures, sound effects, and images, among others. Halliday & Hasan (1985) argue that language has three functions in human life: ideational (describing and explaining), interpersonal (exchanging), and textual functions (framing experiences). Text is related to the signs that form it, and a sign is an inseparable unit between the signified and the signifier. Text can convey the meaning of exposure, exchange, and organizing (Saussure in Saragih, 2011) and make signs and signifiers if it is associated with objects and interpretations in accordance with the agreement of the language system in a society. Text is also a texture, providing the ability to be noticed socially as a whole and having meaning (Piliang, 2003; Sinar, T. S., 2010).

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Words are arranged in linguistic norms to form a sentence and are used in communication, referring to a process by which information is exchanged between individuals through a common system of symbols, signs, or behaviour (Webster in Chaer & Agustina, 2010). "Communication is the process of exchanging information between individuals through a system of symbols, signs or behaviour." In every communication process, there must be participants, or senders and receivers of communication, information to be communicated, and tools used in communication. The sender of the message tries to make his or her recipient (receiver) understand the message being conveyed. The process of obtaining information by displaying advertisements; uses tools that can be in the form of language, images, and others. The choice of the right words to convey information or ideas to potential consumers is done so that certain effects are obtained.

In the case of linguistic politeness, Japanese politeness uses the *keigo* language variety to express respect, elevates the degree, and is polite to the interlocutor used by the speaker (Matsumoto, 2000). Sanada (1993) divides *keigo* into three types, namely, *sonkei go*, *kenjou go*, and *teinei go*. The *sonkei go* is used to talk about a third person who has a higher social position, the *kenjou go* is uttered by speakers to humble themselves, and the *teinei go* is a way of speaking to respect and appreciate the feelings between the speaker and the interlocutor. Basically, *keigo* is used to soften the language used by speakers to respect the interlocutor.

Language style, or figure of speech, becomes part of the diction or word choice of words, phrases, clauses, and sentences to express thoughts through language in a special way. According to Morita (2000) in (Nurhadi, 2010), the style of language or *hiyu* (比喩) in Japanese means "hiyu wa, sono taishoo no tokuchoo ya jookyoo wo, imi no chigau hoka no go wo motte rensoo ya ruisui saseru hyoogenhoo de aru" (figurative is a form of expression whose meaning is derived from an analogy or thought by using other words with different meanings to indicate certain characters or circumstances). Yamanashi (1998) explains that figurative language is interpreted as a form of expression that does not refer to lexical meanings but instead refers to presuppositional meanings in the form of comparisons. Dale et al. (in Tarigan, 1985), and Kridalaksana (2001) explain that figurative language is a beautiful language metaphor used to elevate and enhance effects by comparing an object or certain thing with another object or stuff so that it can change and create a sense of value or a certain connotation, as well as the utilization of the wealth of language in speaking or writing, the use of certain varieties to obtain certain effects, and the characteristics of the language of literary writers.

In short, style of language compares one thing with another so that the visualization is clear in the form of rhetoric in a distinctive language to get a certain impression and attention and to make advertisement more attractive. Language in advertisements must be understood to convince, influence, and increase the appetite of message recipients or potential consumers who are interested in the products offered.

There are two types of language styles, namely, comparison of language styles and repetitive language styles.

1. Comparisons of Language Styles

Comparisons of language styles are divided into simile, metaphor, hyperbole, metonymy, personification, and synecdoche. A simile is a comparison of two things that are essentially different but are considered the same and is explicitly explained by using words such as *like*, *as*, and the like (Tarigan: 1985). Nakamura (1985) and Tjandra (2016) explain

that simile in Japanese is called *chokuyu* (直喩) which means to compare something clearly with something else by using the post-verb or adverbial words that contain comparative meanings such as the words *yooda*, *mitaida*, and so on (see example 1).
(1) りんごのようなほっぺた 'cheeks like apple' (as sweet as honey)

Metaphor is an expression that tries to relate one concept to another where there is a correlation and similarity between the two, or the use of other expressions for objects or other concepts based on figures of speech or similarities (Lakoff, 1987; Kridalaksana, 2001). Metaphor in Japanese is called *inyu* (隠喩) which is a figure of speech that looks clearly and directly at the object being liked (Nakamura, 1985; Matsuura, 1994). This language style can be said to be an implicit comparison since it uses words that do not have the true meaning (see example 2).
(2) 時間は金なり 'time is money' (the library is a storehouse of knowledge)

Hyperbole in Japanese is called *chooyu* (張喩) relating to a figure of speech that expresses exaggeration or exaggerated thoughts or facts (Nakamura, 1985). Ducrt & Todorof (1979) (in Tarigan, 1985) explain that hyperbole is a rhetorical expression that exaggerates something, number, nature, or size with the intention of emphasizing, increasing the impression, or elevating something that is expressed. This style of language is used to give a deep impression of what is being said (consider example 3).
(3) 汗が滝のように流れている。 'Sweats flow like waterfall' (I say a thousand thanks)

Metonymy comes from the Greek, where meta means 'exchange' and onym means 'name'. Metonymia is a figure of speech that uses a characteristic name linked to a person, object, or thing as a substitute (Moeliono: 1984). In line with the opinion of Nakamura (1985), metonymy (kanyu 換喩) is an expression or word used to express something with a word that is close to the thing intended and has a connection to it. The use of names for other objects that are associated with them or that become their attributes is called metonymy.
(4) テブルをかたずける。'cleaning the table' (the glasses or person)

Personification in Japanese is called *katsuyu* (活喩) or *gijinhoo* (擬人法). The style of language treats inanimate objects as objects that have souls and can move and express themselves like humans (Seto, 2002). Kridalaksana (2001) stated that personification is a simile of inanimate objects with human-like characteristics. This style of language also treats inanimate objects like humans or depictions of something inanimate, as if it were alive (see example 5).
(5) 花笑い、鳥歌う 'flower laughing, bird singing' (leaves waving)

Synecdoche states the overall or partly based relationship of varieties and types and already represents the things mentioned (Tarigan: 2009). Nakamura (1985) stated that synecdoche, or *teiyu* (提喩) in Japanese, is a figurative language that symbolizes or expresses a relationship in part or in whole. The style mentions the name of the part instead of the name of the whole (consider example 6).
(6) 花 'flower' is an expression of sakura 'flower name' (every year more and more mouths have to be fed)

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2. Repetitive Language Style

Two kinds of repetitive language styles are repetition and onomatopoeia. Repetition is a style of language that contains repetition of the same word or group of words (Ducrot & Todorov 1981 in Tarigan 1985). Nakamura (1985) emphasized that repetition (反復法) is a figurative language that repeats the same or similar words, phrases, or clauses more than twice as an affirmation or emphasis. Thus, the meaning of repetition is the same (consider example 7). Onomatopoeia（声喩）is a figurative language that describes a condition or a situation with sound imitation (Nakamura, 1985). Onomatopoeia includes *fukushi joutai* (adverbial circumstances), including *gisei go*, a language that is an imitation of animal sounds; *gitai go*, a language that is an expression of feelings when seeing objects; and *gion go*, an imitation of sounds produced by natural sounds (see example 8).

(7) 足臭い、足臭い。。。臭い強烈 '(the person) feet smelly, (the person) feet smelly, very smelly' (We have to work, work and work to reach our goals)

(8) 猫はワンワン鳴く 'cat meow' (gisei go)
石がブーク落ちた 'buuk, falling rock' (gitai go)
雨がパラパラ降る 'it rains, para-para' (gion go)

3. Research Method

Nivea cosmetic products consist of lipstick, body wash, and others, but this paper discusses one of Nivea's cosmetic products, namely Nivea-UV (予防美容ケア 'yoboubiyoukea'). The commercial advertisement was downloaded from the links: https://m.youtube.com/watch?v=st CQEyya4k and https://www.nivea.co.jp/highlights/deep-protect-and-care showing various Nivea products appearing on Japanese television. Nivea-UV was chosen because this product has long been known by Indonesians and Japanese. The advertisements were selected with the aim of further examining the style of language. This research was qualitative, with analytical descriptive reasoning adapted from Moleong (1991) and Sugiyono (2013). The technique in the data analysis followed the stages of data reduction or summarizing, presenting data, and finally drawing conclusions. The results of data processing were presented in words, but not in numbers or simple calculations (Moleong: 1991). Bogdan & Taylor (1975) argued that qualitative research is the one that produces descriptive data in the form of written or oral data from the object studied.

4. Results and Discussion

Based on the results of data analysis on Nivea-UV products (予防美容ケア "*yoboubiyoukea*") in Japanese television, there is a choice of words (diction) aimed to describe the advertised product and is directly related to cosmetics, namely "防ぐ *fusegu* 'to prevent', そばかす *sobakasu* 'dark spots', 日焼け *hiyake* 'sunburn', 肌 *hada* 'skin', 顔 *kao* 'face', and 体 *karada* 'body'. Also, the use of *gairaigo* (foreign words) is aimed at clarifying the products offered, for example: ニベア nivea, デイーププロテクト&ケア deep protect care, ブロック block, カット cut する, スーパーウオータープルーフ super waterproof, リッチなジェル rich gel, エッセンス essence, クリアプローラル clear prolal.

The purpose of using *gairaigo* in this advertisement is to show that Nivea-UV comes from outside Japan, namely, originally from Germany, so that consumers are interested in buying them. The polite language used in the Nivea-UV advertisement is a form of *kenjo go* 謙譲語 and *teinei go* 丁寧語 with the aim of softening the language and attracting the audience's attention. Consider forms of kenjou go and teinei go in examples (9)–(13):

(9) このような方に、ぜひお使いいただきたい日焼け止めです。
Kono youna hou ni, zehi otsukai itadakitai hiyake tome desu. (kenjou go)
'This is a sunscreen that you should definitely use for this useful method'.

(10) 海、プール、スポーツ、レジャー。強い日差しの外出時におすすめです。
Umi.puuru.supootsu.rejaa. tsuyoi hisashino gaishutsutokini osusume desu. (kenjou go)
'Ocean. Pool. Spo Otsu. Leja Ah. She is recommended when going out for a strong Kyu'.

(11) お近くのドラッグストアやホームセンターなどでお買い求めいただけます。
Ochikaku no doraggu sutoa ya houmu sentaa nado de okai motomete itadakemasu. (kenjou go)
'You can purchase it at your local drug store or legal outlet'.

(12) そばかすを防ぎながら、肌にうるおいを与えます。
Sobakasuwo fuseginagara, hadani uruoiwo ataemasu. (teinei go)
'Moisturizes the skin while preventing freckles'.

(13) 時間が経っても触れるたび、美容ケアしたようなうるおいを感じます。
Jikan ga hettemo sawarerutabi, biyou kea shita youna uruoiwo kanjimasu. (teinei go)
'Even if it takes less time, you can still feel the moisture of beauty care'.

Table 1 shows fourteen samples of expressional types on the basis of language styles for Nivea-UV (予防美容ケア '*yoboubiyoukea*') advertisements that can be seen from Japanese television.

Language Style	Data Amount
Hyperbole 張喩	8
Metaphor 隠喩	2
Synecdoche 提喩	1
Metonymy 換喩	1
Repetition 反復法	1
Onomatopoeia 声喩	1

Table 1. Language styles with their number of expressional types

4.1 Hyperbolic Style (張喩)

Eight examples of hyperbolic styles can be learned from examples (14)-(21) below.

(14) 日焼けによるシミ予防*UV,このような方にぜひお使いいただきたい日焼け止めです。
'UV* can prevent black spots caused by sunburn, this sunscreen is a must for people with sunburn.'

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(15) 日焼け止めには、うるおいなど美容効果も期待したい。
'For sunburn protection, this sunscreen will provide moisture, beauty and more effects.'

(16) SPF 50+で使用感がよく毎日心地よい日焼け止めを選びたい。
'Choose a sunscreen with SPF50+; it feels good and comfortable for use every day.'

(17) 強力紫外線をしっかりブロック。
'Very strong protection against harsh UV rays.'

(18) さわって驚く密着感とうるおい感のある使い心地
'So shocking to the touch, moisturizing and very comfortable for the use.'

(19) リッチなジェルがするするとろけて、手肌に吸い付き、ぴたつと密着して軽くなる。
'A rich gel that is easily absorbed, making it very soft when applied by hands.'

(20) 時間が経っても、触れるたび、美容ケアしたようなうるおいを感じます。
'Even for a long time, every time I touch it, I can feel the moisture is like after beauty treatment.'

(21) 全身にたっぷり使えるジェル。
'Amazing gel that can be used all over the body'.

The styles of language in (14)-(21) exaggerate the cosmetic quality of Nivea-UV products, thus giving the television audience the impression that Nivea-UV products are good to use, so that consumers are interested in owning Nivea-UV cosmetics.

4.2 Metaphoric Style (隠喩)

Metaphorical language style (隠喩) looks like something clear and direct about the object or thing being liked. Actors in cosmetic advertisements for Nivea-UV products use this language to beautify strings of words, show the quality of Nivea-UV products, and attract the audience's interest in buying Nivea-UV products. Pay attention to two examples of metaphoric style in (22)–(23).

(22) 紫外線を浴びて、肌にシミができそうで心配。
'Worried about getting dark spots on the skin due to exposure to sunlight?'

(23) 強力紫外線をカットします。
'Withstand strong sun exposure'

After instantaneous interpretation, the clauses 紫外線を浴びて means 'shower in the sun' and 紫外線をカットします denotes 'cut off the sun'. The lexical meaning of 浴びて conveys 'to bathe' and カットします designates 'to cut'. So, the clauses in the examples

explain that an abstract object is equated with something concrete. The 紫外線 implies 'sunshine' in the clause 紫外線を浴びて giving representation to the object 水 'water', and the 紫外線 connotes 'sunshine' in the clause 紫外線をカットします which represents the objects like 木 'tree', ケーキ 'cake', etc.

4.3 Synecdochic Style (提喩)

(24) シミ予防-UV
'prevention of UV stains'

Synecdoche-style language expresses the relationship between some of the parts and the whole. The actors in this advertisement use a synecdoche style to show cosmetic products from Nivea-UV, which has several products, including シミ予防-UV (see example 24). So, consumers can have several other products.

4.4 Metonymic Style (換喩)

(25) ニベア UV, 化粧下地に使える。
'Nivea-UV can be used for the foundation of makeup (like a primary makeup)'

The actors in this advertisement use Nivea-UV, which is an association or attribute of Nivea-UV 予防美容ケア products (consider example 25). The clause 化粧下地に使える denoting 'can be used as foundation of makeup (primary makeup)' shows the audience that, if they use Nivea-UV 予防美容ケア, they will no longer need to use foundation, so this product is very good to use, because of its multiple functions.

4.5 Repetitious Style (反復法)

(26) 日焼けによるシミ予防。日焼けによるシミ．そばかすを防ぐ．肌にシミができそうで心配。
'Spot prevention of sunburn, prevent sunburn stains. Prevent spots/dark spots.
Worry about stains on the skin.'

Because of the repetition of words, the clauses are considered important to pressure so that the audience can clearly receive information about the product being offered. In this advertisement, there is a repetition of the clause 日焼けによるシミ and the repetition of the word シミ which are the hallmarks of Nivea-UV cosmetic products.

4.6 Onomatopoeic Style (声喩)

(27) リッチなジェルがするするとろけて、肌に吸い付き
'A gel that is luxurious comes out easily and absorbs easily on the skin'

Such a language style describes a condition or situation with sound or sound imitation. The actor in this advertisement uses this style of language to express his feelings that he really likes this Nivea-UV 予防美容ケア product because the gel is luxurious, easily absorbed into the skin, and comes out effortlessly.

5. Conclusion

The dictions used in the cosmetic advertisements for Nivea-UV 予防美容ケア are all directly related to beauty care. There are also borrowed words from English to clarify the products. The style of language in the Nivea-UV 予防美容ケア to eight hyperboles, two metaphors, one synecdoche, metonymy, repetition, and onomatopoeia, respectively. This style of language appears in the form of exaggeration, likening something clearly, repeating words, emphasizing certain words, having the same word order, consisting of words that express a relationship, and possessing words that represent associations or attributes. In terms of language refinement, there are polite forms of *kenjou* and *teinei*. The advertisement communication, the diction, and the style of language show their own characteristics, namely, firmness and solidity, so that the intent and meaning of the advertising language can be understood by the target audience.

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THE COMPARISON OF PHONEME PRONUNCIATION PHONOLOGICAL INTERFERENCE OF ق [Q] IN SUNDANESE AND JAVANESE SPEAKERS

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Abstract

The study analyses the phonological interference of phoneme pronunciation [q] by Sundanese and Javanese speakers compared with Arabic speakers. The researchers used a descriptive comparative qualitative method. The researchers listened, took notes, and documented the voice recordings of male students from the Sundanese and Javanese ethnic groups when reading the Qur'an to collect research data and analyse it using Praat software version 6.2.13. From the results of the recordings, Sundanese-speaking students and Javanese speakers would then be compared with reference speakers, namely Syekh Sa'ad Al-ghamidi, who has the capability of reciting verses from the Qur'an. The research results indicated phonological interference in the phoneme [q] when Sundanese and Javanese male students read the Qur'an. The factor contributing to the occurrence of pronunciation errors in the phoneme [q] was the transfer of SL and JL elements when using AL. Errors occurred due to deviations from the proper language rules. The research is expected to have positive implications, minimizing interference and increasing fluency in reading the Qur'an.

Keywords: *interference; phonemes [q]; phonology*

1. Introduction

In daily communication, people use language as a tool to interact with other people. Many ethnicities in Indonesia result in language diversity. Indonesian people also use regional languages in informal situations besides the Indonesian language. The Indonesian people have used their local language from an early age, even when they start learning to speak. Regional language elements influence the occurrence of language contact in the community, so language is an important element of a country (Wahyuningsih, 2019).

Pritiwi & Indrawati (2022) explain that the community uses language to express thoughts. The number of languages spoken in Indonesia causes language contact. Language contact occurs due to the languages being used simultaneously. It results in speakers using more than one language to form a bilingual society. From this explanation, language is people's use of sounds to communicate with or interact with others.

With regard to languages in Indonesia, Arabic language (AL) is one of the foreign languages that most people learn. There are many factors behind the Indonesian people

studying AL. These factors include religious, academic, ideological, or economic factors. However, in theory, there are differences in linguistics, such as phonology, morphology, syntax, and semantics that will make it difficult for Indonesian people to master AL. Moreover, pronunciation differences between regional languages and AL will create difficulties in learning AL (Harimi, 2022).

Pritiwi and Indrawati, who first used the term interference, suggested that there is a need for certain language systems to change due to the switching to another language by a bilingual language teacher. In this case, AL students will experience mistakes that should be corrected when used in regional languages. Wahyuningsih's research says that Indonesian people often include elements of the Sundanese language (SL) and Javanese language (JL) when using the Arabic language (AL). So, these factors influence the occurrence of errors in the proper language rules or interference. Interference is a deviation by carrying over the habit of using regional language expressions in other languages, including sound and grammar. So the existence of language interference will affect pronunciation (Pritiwi & Indrawati, 2022; Wahyuningsih, 2019).

Regarding pronunciation, Amrullah explained that phonology is a branch of linguistics that studies sound, especially utterances. Meanwhile, the pronunciation accuracy of a word is very important because it affects the listener's understanding of the words conveyed by the interlocutor or audience. Studying phonology is the first step to learning to pronounce words correctly and minimize errors. The sound element is very important to learn to ease someone's reading of various texts that use *hijaiah* letters. The mispronunciations of letters will affect their semantic meaning (Amrullah et al., 2022; Hidayat, 2019).

One of the common phonological errors is when someone reads the Qur'an. The phonological errors that occur include discrepancies in terms of *makhārij al-ḥurūf*. Someone often reads the text of the Qur'an word by word, so there is a mismatch in the intonation of the letter sound. In addition, distinguishing the sound of a letter from other similar letters is often difficult. At the same time, pronunciation accuracy is very important because it will affect the listener's meaning. When someone learns a foreign language, mistakes are one of the usual steps in a learning process. Therefore, phonological errors are one of the many mistakes when someone recites the Al-Qur'an because the letters in the Al-Qur'an have similarities (Amalia & Asbarin, 2022; Maulana & Sanusi, 2020; Zulfa, 2022).

According to Ekayanti, when someone recites the Qur'an, the letters spoken must follow the place where the letters come out, or the *makhārij al-ḥurūf*. *Makhārij al-ḥurūf* is where the letters come out, pronouncing the letter. Mahdali explains that *makhārij al-ḥurūf* will produce different pronunciations based on the characteristics of the letters. There are five classifications for the source of letters that sound out, namely: *al-ḥalq* (throat), *al-lisān* (tongue), *asy-syafatain* (lips), *al-jauf* (mouth), and *al-khaisyum* (based on the nose). Each *makhārij al-ḥurūf* has different pronunciation characters, and mistakes may occur when pronouncing these letters (Ekayanti & Ulum, 2019; Mahdali, 2020).

2. Literature Review

Phonological interference is a deviation that occurs due to the habit of using SL and JL expressions in pronouncing AL. Then, it may cause phonological errors. Phonological errors are deviations that naturally occur when someone learns a foreign language. Phonological errors in learning languages become commonplace and unavoidable (Lathifah, Syihabuddin & Al Farisi, 2017; Rahmatia, Darwis, & Lukman, 2021).

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Phonology in AL has 34 phonemes, consisting of 28 consonants, three short vowels, and three long vowels. In studying AL, Sundanese and Javanese speakers can make mistakes due to phonological interference. This phonological interference occurs in letters with different characteristics or opposite to AL; one of the phonemes is [q]. Then, Sundanese speakers have various characteristics, such as when speaking, every word sounds swinging. It is even opposite to the characteristics of the phoneme [q], which are explosive consonants that must be pronounced loudly and clearly. Whereas Javanese speakers have a habit of pronouncing that is firm and clear, there are still some difficulties when pronouncing the phonemes [dˤ], [ʕ], [ʃ], [zˤ], [ɣ], as well as mistakes in pronunciation of the phonemes [ɣ], [dˤ], [q], [z], [zˤ]. The language interference between JL and AL caused an error. Nevertheless, reading the Qur'an must pay attention to conformity with its basic rules so there are no mistakes in reciting the verse (Ali & Faturrahman & Astari, 2020; Alwan & Maulani, 2023; Amalia & Asbarin, 2022; Harimi, 2022; Marlina, 2019).

From previous studies regarding students' pronunciation for Sundanese and Javanese speakers, different phonological errors occur when students read verses from Qur’an.

After exploring the published platform, the researchers found some literature that was used as a reference in this study. This is a new research, and it can be said that not many studies have been conducted in terms of analysing phonological interference. Previous research, which is the reference for the researchers, is a research entitled "Analysis of Phonological Errors in Arabic Text Reading Skills for Class V MI Baiquniyyah Students" by Asih in 2020. In Asih's research, there are two causes of phonological errors: the internal factors in the form of a lack of interest and enthusiasm among students and the external factors, which include physiological factors, intellectual factors, and environmental factors. Then the research entitled "Phonological interference from Javanese Banyumas dialect into Arabic," conducted by Harimi in 2022, shows that negative transfers between the JL Banyumas dialect and the AL language cause interference errors (Asih, Miftahuddin & Elmubarok, 2020; Harimi, 2022).

Based on the researchers’ study through the published platform, they did not find any literature that examined the phonological interference of the phoneme pronunciation of [q] by Sundanese and Javanese. The researcher needs to conduct research to discover phonological interference errors in phoneme pronunciation [q] in Sundanese and Javanese speakers. This research focuses on the phonemic field, namely the phoneme [q], to determine the phonological interference that occurs in Sundanese and Javanese speakers when reading the Qur'an. Furthermore, the researcher conducted a study on a 10th-grade male student at SMK Daarut Tauhiid Boarding School Bandung. Based on the description above, the researchers point out the urgency of comparing phonological interference to phonemes [q] on Sundanese and Javanese speakers compared to reference speakers when reading the Qur'an.

The analysis process carried out in this study is error analysis. The researcher divides the error analysis into two parts, namely, sounds (phonemic) and sounds (phonetic). So the researchers can analyze the language as a communication and interaction tool both internally and externally. The researcher conducts an internal study on the phonological, morphological, or syntactic structures. The researcher performs an external study based on factors outside the language (Wahyuningsih, 2019; Zulfa, 2022).

3. Research Method

3.1 Research method

In this study, the researchers used a comparative descriptive qualitative method. The research design used was a content analysis design. The data used were the pronunciation of male students from the Sundanese and Javanese ethnics in reading the Qur'an.

The research was conducted through listening, note-taking, and documenting techniques. In the listening technique, the researchers observed the pronunciation when male students from the Sundanese and Javanese ethnicities read the Qur'an. Then, using the note-taking technique, the researchers recorded some information to find out the realization of the phoneme. The last was the documentation technique. In this documentation technique, the researchers recorded sound using Praat software version 6.2.13 to process data. This software supported the study and measured the accuracy of the existing data. The status of this documentation technique was that it was a complementary research technique. The researcher used another method, such as the comparative method. In this case, the researchers compared the data obtained from Sundanese and Javanese speakers with that of reference speakers, namely Syekh Sa'ad Al-ghamidi, who could recite verses from the Qur'an.

3.2 Participants Characteristics

The researchers used a purposive sampling technique as sampling technique. It meant that the researchers determined the subject based on its characteristics.
Respondents in this study were two 10th-grade male SMK Daarut Tauhiid Boarding School Bandung students. The table below describes the participants' characteristics.

Characteristics	Total
Ethnic Background	
Sundanese	1
Javanese	1
School Background	
Madrasah Tsanawiyah	1
Boarding school	1

Table 1. Participants characteristics

4. Results and Discussion

4.1 Research Finding Indicators

Researchers took data by using listening, note-taking, and documentation techniques. Table 2 shows a description of the research findings indicators.

Name of respondent	Ethnic background	School background	Gender
MAA	Java	Madrasah Tsanawiyah	Man
AAY	Sunda	Boarding school	Man

Table 2. Indicators of research findings

4.2 The Classification of Pronunciation Errors

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Furthermore, the researchers obtained several phonological study indicators from the listening technique. Researchers analyzed the data using Praat software version 6.2.13 to study and measure the accuracy of *makhārij al-ḥurūf*, especially *makhraj* [q] (Lathifah, Syihabuddin, & Al Farisi, 2017). The researchers included several verses in chapter An-Naba, which contain words with the phoneme [q] to be analyzed. The following table presents the categories of *makhārij al-ḥurūf* [q] in chapter An-Naba based on the words to be analyzed.

Shakal category	Vocals	Chapter/verse	Words with analyzed letters
Fatah	[a]	An-Naba/12	فَوْقَكُمْ
Kasrah	[i]	An-Naba/31	لِلْمُتَّقِيْنَ
Damah	[u]	An-Naba/30	فَذُوْقُوْافَلَنْ

Table 3. Category of *makhārij al-ḥurūf* based on shakal in chapter An-Naba

4.3 Phoneme Pronunciation[q] by Sundanese and Javanese Speakers

The phoneme [q] was *a waqfiyyah ḥalqiyyah mahmūs* consonant or a voiceless dorso-ovular stop. The way to pronounce it is when the base of the tongue touches the soft palate. Phoneme [q] had the sound property of voice sound, which was a sound that was strong in nature, did not hiss, and held a breath so that the sound that came out was clearer. The phoneme [q] is uttered in the middle, so the context in the pronunciation must be thick. Phoneme description [q] should be thin after vocal [i] and bold after vocals [a] or [u], both long and short (Abdul & Masyithoh, 2023; Amalia & Asbarin, 2022).

The properties contained in the phoneme [q] are voice sound, strong, opening, lifting or rising, and bouncing. Voice sound is the condition of the strong pressure of letters at the place where the letters come out (*makhraj*). Strong is the state of being confined to a strong letter when turned off. The opening is the state of opening the letters (sounds) between the middle of the tongue and below, thus opening the airway for breath from the throat. Lifting or elevating is the state of the base of the tongue pointing to the roof of the mouth, tense so that the sound pressure becomes higher, thicker, and heavier. Then, bouncing is the pronunciation of the *sukun* letters accompanied by sound vibrations at the *makhraj* so that a strong sound is heard (Hidayat, 2022).

Based on the division of the types of waves, the phoneme [q] is included as a consonant with a popping sound that the researcher categorizes as transient. Very short durations characterize transient sounds that regularly become difficult to identify (Sholihin, 2020). The following will display a visualization form of phoneme utterance [q] in vocals [u], [a], and [i] to find out more clearly about the sound waves spoken by Sundanese and Javanese speakers. Then, the researchers compare the pronunciation with that of the reference speaker, the AL speaker, as a reference for the truth for the respondents. The spectrogram presents the analysis results.

Figure 1. Visualization of the pronunciation annotation of the phoneme [q] in the vocal [a] in the word فَوْقَكُمْ by reference speaker

Figure 1 shows that the phoneme [q] sound waves are short. It is because the phoneme [q] is a transient or explosive sound wave. The pronunciation of this reference speaker becomes a reference for Sundanese and Javanese speakers when pronouncing the phoneme [q]. The analysis of the data obtained by the researcher shows that the pronunciation of the phoneme [q] by Sundanese and Javanese speakers does not have the correct pronunciation or is slightly close to the correct pronunciation in the reference speaker. The phoneme [q] pronunciation error lies in the articulation, which is thick and difficult to pronounce. So from the articulation, the phoneme [q] has a special characteristic, namely a voice sound. The analysis results obtained by the researchers in the pronunciation of the phoneme [q] The next spectrogram will present the Sundanese and Javanese speakers (Lathifah, Syihabuddin, & Al Farisi, 2017; Marlina, 2019).

Figure 2. Visualization of annotation for the pronunciation of the phoneme [q] by Sundanese speaker

Figure 2 Wave annotation of phoneme pronunciation speech [q] by the Sundanese speaker following the nature of the phoneme [q], namely voice sound. As seen in the picture, the sound waves and explosions pronounced by the Sundanese speaker are slightly close to those produced by reference speaker.

Figure 3. Visualization of annotation for the pronunciation of the phoneme [q] by Javanese speaker

The researchers annotate phoneme pronunciation speech waves [q] by a Javanese speaker in Figure 3. Javanese speakers read the phoneme [q] thin. So, the resulting waves and explosions are short. It is opposite to one of the properties of the phoneme [q], i.e., the strong and proper pronunciation of the phoneme [q] in this vocal [i] condition is always read in bold, both long and short (Marlina, 2019). This pronunciation error will impact the word's

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meaning, or even make the word meaningless. If the word *fauqakum* means "above you," then the phoneme [q] changes to [k], and the pronunciation becomes *faukakum*, then the word has no meaning. In this way, it is very clear that the Javanese speaker made a phonological error by changing the phoneme [q] to the phoneme [k], resulting in the word having no meaning in AL.

Figure 4. Visualization of the pronunciation annotation of the phoneme [q] in the vocal [u] in the word فَذُوْقُوْا by reference speaker

Figure 4 shows that the sound waves in the phoneme [q] are pronounced by the reference speaker. It aligns with the phoneme description [q], whose pronunciation should be bold when vocal [u], both long and short (Marlina, 2019). The next spectrogram will present the results of the analysis of the phoneme pronunciation [q] by Sundanese and Javanese speakers.

Figure 5. Visualization of annotations for the pronunciation of the phoneme [q] by Sundanese speaker

Figure 5 shows that the Sundanese speaker pronounces the phoneme [q] with a thinner explosion than the reference speaker. This wave shows that Sundanese speakers change the pronunciation of the phoneme [q] to the phoneme [k]. It is opposite to the nature of the phoneme [q], namely voice sound and lifting or rising. Meanwhile, the phoneme pronunciation [q] changed to the phoneme [k]. It has a low characteristic, so the resulting sound is thin and low (Lathifah, Syihabuddin, & Al Farisi, 2017). This pronunciation error will impact the meaning, or even make the word meaningless. The word *fażūqū* means "feel it," then the phoneme [q] is changed to [k], and the pronunciation becomes *fażūkū* then the word has no meaning. Therefore, it is obvious that the Sundanese speaker made a phonological error by changing the phoneme [q] to the phoneme /k/, resulting in the word having no meaning in AL.

Figure 6. The visualization of phoneme pronunciation annotation [q] by Javanese speaker

Figure 6 shows that Javanese speakers pronounce the phoneme [q] with slight bursts compared to the reference speaker. This wave shows that Javanese speakers also change the phoneme [q] pronunciation to the phoneme [k]. Because the articulation of the phoneme [k] is relatively light compared to the phoneme [q], the pronunciation of Javanese speakers changes to the phoneme [k] (Marlina, 2019). Where the word *fażūqū* means "feel it," then the phoneme [q] is changed to [k], and the pronunciation becomes *fażūkū* then the word has no meaning. The Sundanese and Javanese speakers make phonological errors by changing the phoneme [q] to the phoneme [k], resulting in the word having no meaning.

Figure 7. Visualization of phoneme pronunciation annotation [q] in the vocal [i] in the word لِلْمُتَّقِيْنَ by reference speaker

Figure 7 shows that the sound waves in the phoneme [q] are pronounced by the reference speaker. Phoneme pronunciation [q] in vocal [i] condition must thin-read, either long or short, so the explosion is thin-pronounced (Marlina, 2019). The next spectrogram will present the results of the analysis of the pronunciation of the phoneme [q] by Sundanese and Javanese speakers.

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Figure 8. Visualization of phoneme pronunciation annotation [q] by Sundanese speaker

Figure 8 shows that Sundanese speakers pronounce the phoneme [q] thicker than the reference speaker. Meanwhile, this phoneme pronunciation [q] should be read thinly when reading vacal [i] (Marlina, 2019). This case shows that Sundanese speakers change the pronunciation of phoneme [q] to the phoneme [k]. Meanwhile, the phoneme [q] pronunciation differs from [k]. So, the sound waves produced between the phoneme [q] will differ from the phoneme [k]. The errors that occur in pronunciation impact a shift in meaning in the word *lilmuttaqīna*, which initially means "pious people" to "those who are empowered." In this way, it is very clear that the Sundanese speaker made a phonological error by changing the phoneme [q] to the phoneme [k], which resulted in a change in the meaning of the AL.

Figure 9. Visualization of phoneme pronunciation annotation [q] by Javanese speaker

Figure 9 annotation of phoneme pronunciation speech waves [q] by a Javanese speaker according to the nature of the phoneme [q]. As seen in the picture, the sound waves and explosions pronounced by the Javanese speaker approach the sound waves and explosions produced by the reference speaker.

4.4 Mispronunciation of Phoneme [q] by Sundanese and Javanese Speakers

Based on the analysis results, the researcher found a factor in the occurrence of phonological errors in Sundanese and Javanese speakers. Pronunciation errors in the phoneme [q] are due to the transfer of SL and JL elements when using AL. So, the errors occur due to deviations from the proper language rules. This rule error is called interference. The analysis of phoneme pronunciation [q] obtained by researchers on Sundanese and Javanese speakers has different errors. Sundanese speakers show that errors occur when the phoneme [q] is pronounced in the vocals [a] and [u]. It is because Sundanese speakers have the characteristic of swinging words when pronouncing something. So the readers should

read the phoneme [q] in bold sounds, but they read it in thin (Ali, Faturrahman, & Astari, 2020; Wahyuningsih, 2019).

The analysis results of Javanese speakers show that errors occur when the phoneme [q] is pronounced in vocal [u] and [i] conditions. It is due to the phoneme pronunciation [q] followed by the vocal [u], which should be read in bold, contrary to the characteristics of Javanese speakers who have difficulty with some *hijaiah* letters. Phoneme [q], which is followed by the vocal [i], must be pronounced thinly to resemble the letter "k" in Javanese speakers so that the speaker is more inclined to pronounce it similarly to the letter "k" (Harimi, 2022).

In this case, the pronunciation of the phoneme [q] must be considered because when someone pronounces the phoneme [q] that is not following its nature and meaning, it can change the meaning or make the word meaningless (Hidayat, R., 2022).

5. Conclusion

Based on the results of this analysis, the pronunciation of the phoneme [q], which Sundanese and Javanese speakers speak, has phonological errors caused by SL and JL interference into AL. The phonological errors in Sundanese speakers happen when the speaker utters every word swayed. Phonological errors in Javanese speakers occur due to negative transfers (language interference) between SL and JL with AL and mistakes in phoneme pronunciation [q]. So, the phonological errors that occur in Sundanese speakers and Javanese speakers are opposite to the phoneme [q] characteristic. The consonant should be explosive and pronounced loudly and clearly.

The researchers expect the research findings can add scientific knowledge and positive implications in Arabic, especially in the phonological field. The expected solution for the future pronunciation of *makhārij al-ḥurūf*, especially on phoneme [q], can be pronounced properly and correctly. Then, this research can be a starting point to study more deeply about phonological interference.

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THE ALLOMORPHY IN ENGLISH WORDS: MORPHOLOGY AND PHONOLOGYINTERRELATED APPROACH

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Abstract

The article aims to analyze which allomorphs occur more accurately in English and what factors determine them. The problems that the researchers examine enable English learners and readers to pronounce English words, in this case, English morphemes. The theory employed by the researchers is morphophonemics, dealing with how morphemes alter their appearance or pronunciation in response to the sounds that surround them in a given piece of content. The approach or method that the researchers use in this article is descriptive qualitative method based on the data. The findings that the researchers come across are as follows: (a) the definitive article, (b) the definitive article, (c) Derivation, (d) Irregular verbs, (e) Past tense marker (-ed), (f) Present tense morpheme, (g) Plural noun markers, (h) Possessive markers. It can be seen that the shape or pronunciation of an English word depends on the linguistic environment in which it occurs, and it is obvious that morphophonemic change involves not only replacing but also changing the phonological shape of a morpheme. Based on the data, the researchers find that there are two basic types of allomorph, such as morphophonemic changes and suppletion. The researchers also attend to the theory of Pike, stating that sounds tend to be influenced by their environments.

Keywords: *lexical; morphology; phonology; suppletion; morpheme; linguistic environment and morphophonemics; allomorph*

1. Introduction

Sometimes a morpheme has more than one shape (pronunciation), depending on the environment in which it occurs. A morpheme's shape may be influenced by sounds in the area, the type of stem it is linked to, or other conditioning factors. The systematically distinct shapes of a morpheme are called its allomorphs. When a morpheme changes its shape in response to the sounds that surround it in a particular context, the variation is called morphophonology, and the patterns that describe the appearance of the allomorphs are called morphophonemic rules. Morphophonemics can also be thought of as the interface between phonology and morphology. Phonological rules specify the pronunciation of sounds in a particular environment.

The purpose of the article is to improve the pronunciation of English words, especially for English beginners, English teachers, or even English lecturers. The problems of this article based on the data are to determine the shape of the morpheme in each

environment, for example, the plural morpheme has three forms: /s/,/z/, and /iz/, and why they are like this depends on their phonological environment.

Another way to look at variants is to say that English morphemic variants alternate between /s/, /z/, and /Iz/, which are three different alternatives (Matthew, 1974: 85). Change is usually studied in terms of the kind of conditioning it produces. For example, the English plural variants mentioned above are phonologically determined. These follow the same rules as the present variant of the possessive third-person singular -s and -es (Bloomfield, 1933: 211). However, phonology is considered grammatical or morphological because it has nothing to do with whether a past participle ending in "en-" or "ed" ends in "worked" or "showed".

2. Literature Review

O'Grady, et al. (1980) state that the allomorphs of the English plural morpheme provide a typical example of a phonologically conditioned allomorph, while Payne (2006: 63–65) states that the systematically distinct shapes of a morpheme are called its allomorphs. The researchers focus on morphophonemic rules that specify the pronunciation or the shape of a morpheme in context once a morphological rule has already been applied. There was a particular title already written by another author that also used descriptive qualitative elements by emphasizing word stress and segmental features called sentence intonation. However, the researchers only focus on morphophonemic rules that cause lexically conditioned allomorph, morphologically conditioned allomorph, phonologically conditioned allomorph, and suppletion. The occurrence of allomorphs is influenced by the environment itself. The environment in this case relates to the linguistic environment.

2.1 The Allomorph Etymology

The term allomorph is derived from the Greek '*morphe*' which means *form, or shape,* and '*allos*' which means *another, or different*. Thus, allomorph means a different form (shape), or technically, in linguistics, it is called morpheme alternants (Bussman, 1996). The classification of morphs as allomorphs or tokens of a particular morpheme is based on (a) *similarity of meaning* and (b) *complementary distribution*: for example, **[s]**, **[z]**, and **[Iz / əz]** considered allomorphs of the plural morpheme. If the phonetic form of the allomorph is determined by the phonetic environment, then it is *a phonologically conditioned allomorph.*

2.2 Allomorphs All About

If the word **dog** is added to the set of **cats, rats**, and **bats**, two further observations can be made: The first is that the final **s** in dogs means "plural" just as the final s in each of **cats, rats**, and **bats** means "plural". The second is that this **s** is realized as /z/ in **dogs** but as **/s**/ in the other three words. If the word **judges** is added to the list, the "plural" meaning is now realized by /**əz/, not just** by /z/ alone. Therefore, the "plural" morpheme appears in at least three different phonemic shapes: **/s/, /z/,** and **/əz/.** These different phonemic shapes of a morpheme are called the **allomorphs** of the morpheme. The various allomorphs of a morpheme occur in complementary distribution with each other, and each appears in a different environment. Allomorph can be studied in terms of three conditions, such as phonologically conditioned allomorph, morphologically conditioned allomorph, and lexically conditioned allomorph, as described below.

Phonologically Conditioning Allomorphs

(Present and past tense allomorphs)

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In cats, dogs, and judges, the /s/ allomorph of the "plural" morpheme occurs after a /t/, the /z/ allomorph follows a /g/, and the /z/ allomorph follows a //. Allomorphs are referred to as being phonologically conditioned when their distribution can be explained in terms of their phonemic contexts. The simultaneous distribution of the English "possessive" (cat's) and verb "third person" (taking) morphemes, as well as the English "plural" and its allomorphs, can be economically explained. These allomorphs are homophonous and, in general, phonologically conditioned. The usual allomorphs of the English "plural", "possessive" and "third person" morphemes are **/əz/**, which occur after **/s š č z ž ǰ/** (or after sibilants), **/s/**, which occurs after the remaining voiceless consonants like **/p t k f Θ/**, and **/z/**, which occurs elsewhere like **/b,d,g,v,ð, i/**. When the plural morpheme is added to church **/čərč/**, the result is **/čərčəz/**, when the "possessive" morpheme is added to **snake /Sneık/**, the result is **/sneıks/**, and when the "third person" morpheme is added to **beg /b£g/**, the result is **/b£gz/**. It happens like this because the words end with voiceless and voiced consonants. It can be stated that the distributions of the phonologically conditioned allomorphs of the "plural", "possessive", and "third person" morphemes of English are as follows:

" plural" "possessive", "third person"
/əz/ after sibilant consonants (coronal stridents)
/s/ after voiceless consonants
/z/ after voiced consonants

/Id/ or /d/, which occur after /t,d/, /t/, which occur after the remaining voiceless consonants, and /d/, which occurs elsewhere, are the typical allomorphs of the English "past tense" and "past partile" morphemes that occur within verbs, for example in *baked*. The most prevalent and effective type of conditioning of morphemic variations in languages seems to be phonological conditioning. As stated previously, sometimes a morpheme has more than one shape, depending on the environment in which it occurs. A morpheme's shape can be influenced by sounds in the area, the type of stem it is linked to, or other conditioning factors. The systematically distinct shapes of a morpheme are called its allomorphs. A morpheme can be a word, such as a hand, or a meaningful part of a word that cannot be divided into smaller meaningful parts, such as -ed for "looked". A morpheme is therefore often defined as the smallest part of speech with a grammatical function. A morpheme is also defined as a combination of sound and meaning. Morphs are physical forms that represent morphemes in a language. The term morph is therefore sometimes used to refer to the phonological realization of a morpheme. For example, the English past tense morpheme that is spelled **–ed** has various morphs. It is realized as **[t]** after the voiceless **[p]** of **jump** (of **jumped**) as **[d]** after the voiced **[l]** of **repel** (of **repelled),** and as **[Id]** after the voiceless **[t]** of root or the voiced **[d]** of wed (of **rooted** and **wedded).** These morphs are called **allomorphs or morpheme variants**. In this case, the appearance of one morph over another is determined by the voicing and place of articulation of the final consonant of the verb **stem**. The **stem** is that part of a word that is in existence before any inflectional affixes. For example:

1)

Noun Stem	Plural Suffix
Cat	**- s**
Worker	**- s**

In the form of the word **Cats**, the plural inflectional suffix -s is attached to the simple

root **cat**, which is the bare root, i.e., the irreducible core of the word. In **workers**, the similar substitution suffix -s comes after a slightly more complex stem consisting of the root **work** plus the suffix **–er**, which is used to form a genitive, genitive verb word (with the meaning "the one who performs the action indicated by the verb', e.g., **singer, fighter, dancer**, etc.). Her **work** is the *root*, but **the worker** is the **stem** to which **–s** is attached.

A **base** is any unit whatsoever to which affixes of any kind can be added. The affixes attached to a **base** may be inflectional affixes selected for syntactic reasons or derivational affixes which alter the meaning or grammatical category of the **base**. In other words, all **roots** are **bases**.**Bases** are called **stems** only in the context of inflectional morphology.

Morphological Conditioning of Allomorphs

In pairs such as man-men, child-children, and deer-deer, in which the second item can be said to contain the "plural" morpheme, the variation, if any, between the two forms in terms of phonemic environments cannot be stated. Instead, this must be referred to the morphemes **"man"**, **"child"** and **"deer"**, or to their phonemic *shapes* (**/mæn/, /čaıld/,** and **/dir/**), and specify the allomorph of the "plural" morpheme separately for each. This kind of variation among allomorphs is called morphological conditioning. The morphologically conditioned allomorphs of a morpheme are regarded as irregular in contrast with the phonologically conditioned allomorphs, which are regarded as regular. *Men*, *children*, and *deer* are **therefore irregular English** plurals, just as are *alumni, criteria, mice, women, oxen,* and *strata*. The **"Past Tense"** morpheme also has **irregular allomorphs**, as in *drank, brought, swam, was, had, put, took, fled, built,* and so on, likewise, the **"Past Participle"** morpheme has **irregular allomorphs**, as in *drunk, brought, swum, been, broken, stood, put,* and so on.

In stating the distributions of the allomorphs of morphemes such as **"plural", "past"** and so on, it is usually stated that the morphologically conditioned allomorphs come first and then the phonological conditioning environments in optimal order. The result is that "exceptions" to general rules are stated first, the narrowest phonologically conditioning environments next, and finally the most regular, or general, allomorph. The last variant may sometimes even be regarded as the phonemic "norm" of the allomorph—the most general case.

Morphophonemics (morphophonology)

Morphophonemics or morphophonology refers to the changes in the shape of morphemesin different environments. A familiar example of this is **the indefinite article** in English:

2)	**A** dog	**An** apple
	A man	**An** orchid
	A bus	**An** elephant
	A ticket	**An** umbrella
		An honest man

Since the article is always present before vowels and before consonants, it is simple to determine which form would be used in any given circumstance. In other words, the phonological shape of the word that comes after it completely determines the article's form. The word phonetic or phonology here is important since the distribution of morph may be determined by vowels or consonants before an indefinite article. Other changes occur in purely phonological environments, as in the **regular plural suffix** in English, which has the form **[iz]** after *sibilant sounds* such as **(s, z, š, ž, ĵ),** the form [s] after voiceless

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consonants (other than s, š, č), and the form **[z]** in all other environments. These variants are called phonological variants or phonological alternants because the choice among them is determined by phonological rules.

Other allomorphs are found in the **definite article** as given below.

3) [ðə] Question [ði] Answer
[ðə] Book [ði] Author
[ðə] Fence [ði] Idea

In isolation (it is pronounced) **[ði]** from the data above, the **definite article** has two *morphs*, [ðə] and [ði]. Each article has a third, stressed variant when pronounced alone (or occasionally when speakers pause, as in I saw a..... a..... the unicorn). These are [eI] and [i], respectively. Allomorphs are those distinct morphs that realize the same morpheme, and allomorphy is the phenomenon where different morphs realize the same morpheme.
Allomorphy is also frequently found in English derivation, and both **bases** and **affixes** can be affected by it.

4) Explain Maintain Courage
Explanation Maintenance Courageous
Explanatory

To make things more transparent, try to look at the actual pronunciations given in phonetic transcription in (5) below. Primary stress is indicated by a superscript prime preceding the stressed syllable, and secondary stress by a subscript prime preceding the stressed syllable.

5) **[Ik'spleIn]** **[meIn'teIn, mən'teIn]** **[kArId3]** **[Ɛksplənelʃn)** **[meIntənəns]** **[kə'reId3əs]** **[Ik'splænətɔrI)**

From the data, it is described that the allomorphy of the **bases** in (4) and (5) The pronunciation of the base EXPLAIN varies according to the kind of suffix attached to it. It started with attachment –ation , which causes three different effects. **First**, stress is shifted from the second syllable of the **base** plain to the first **syllable of the suffix. Second**, the first syllable of the **base** is pronounced **[Ɛk]** instead **of [Ik], and, third**, the first syllable of the **base** receives secondary stress. The attachment of **–atory** to explain leads to a different pronunciation of the second syllable of the base (**[æ]** instead of **[eI]).** Similar observations can be made concerning **maintain** and **courage**, which undergo vowel changes under the attachment of **–ance** and **–ous**, respectively. In all cases involving affixes, there is more than one base allomorph, and the appropriate allomorph is dependent on the kind of suffix attached to it. It can be stated that the allomorphy in these cases is **morphologically conditioned** because it is the following morpheme that is responsible for the realization of the base. Furthermore, it is seen that there are not only obligatorily bound morphemes, i.e., affixes, but also obligatorily bound morphs, i.e specific realizations of a morpheme that only occur in contexts where the morpheme is combined with another morpheme. Explain thus has a free allomorph, the morph **[Ik'spleIn]**, and several bound allomorphs, **[Ɛksplən]** and **[Ik'splæn]**.

It is reiterated that allomorphs are different variants of the same morpheme. The alternation is referred to as being phonologically conditioned if the decision of which allomorph occurs in which context can be predicted based on phonological patterns, as in

(1-3). The alternation is referred to as being morphologically conditioned if the allomorph chosen is essentially random and must be taught word by word, as in examples 4–5. The examples in paragraph (6) below demonstrate lexically conditioned language.

Base Form	**Past Participle**
Give	*Given*
Take	*Taken*
Hide	*Hidden*
Bite	*Bitten*
Know	*Known*
Live	*Lived*
Bake	*Baked*
Guide	*Guided*
Sight	*Sighted*
Owe	*Owed*

Two main types of phonologically conditioned allomorphs are possible. When a phonological process leads to a change in form, the process is referred to as morphophonemic or morphophonology. The term "suppletion" refers to a process in which one allomorph merely replaces another, which is a change in the form that cannot be categorized as a phonological process.

Lexically Conditioning Allomorphs

In other cases, the choice of the allomorph may be lexically conditioned; that is, the use of a particular allomorph may be obligatory if a certain word is present. This can be seen in the realization of the plural in English. The plural of *ox* is not *oxes* but *oxen*, although words that rhyme with **ox** take the expected **/ɪz/** plural allomorph (cf **/faksiz/** *'foxes'* and **/baksɪz/** *'boxes'*). The choice of the allomorph **–en** is a lexically conditioned allomorph. It is dependent on the presenceof the specific noun **ox**.

Finally, there are a few morphemes in English whose allomorphs *show no phonetic similarity*. A classical *example* of this is provided by the forms *good/better* which both contain the lexeme good even though they do not have even a single sound in common. Where allomorphs of a *morpheme are phonetically unrelated*, this refers to *'suppletion'* (Katamba, 1993).

Think about the degree-related inflection paradigm. Adjectives are used in English, as shown in (7). The erroneous comparative and superlative forms for good and bad appear to have absolutely nothing in common with the fundamental (positive) form. Better and best do not contain any trace of the root form good, unlike such irregular plural forms as *ox/oxen, child/children, criterion/criteria, alumnus/alumni, datum/data,* etc., in which the original root can still be seen in the plural form.

7)	**Positive**	**Comparative**	**Superlative**
	Big	*Bigger*	*Biggest*
	Fast	*Faster*	*Fastest*
	Funny	*Funnier*	*Funniest*
	Great	*Greater*	*Greatest*
	Good	*Better (gooder)*	*Best*
	Bad	*Worse (badder)*	*Worst*

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An alternation like *good/better/best*, in which the inflectional paradigm for a certain word involves more than one root form, has traditionally been referred to as **suppletion**. Other examples in English include the irregular verb forms *go-went* and *am-is-are-was-were*. These additional forms of the root word cannot be derived or predicted by any normal phonological rules but must be listed in the word's lexical entry.

Total suppletion occurs primarily as a marker of inflectional categories and rarely in the derivational process. It would be quite challenging to distinguish suppletive stems as belonging to the same morpheme because derivational morphology frequently exhibits semantic irregularity and does not establish paradigms. On semantic grounds, it could be tempting to claim, for instance, that killing is the causal form of death or that dropping is the causative form of falling. However, there is no proof that these form pairs are connected morphologically.

3. Research Method

The method used in this article is the descriptive qualitative method due to the the fact that the findings in the article are concerned with morphophonemic rules because, from morphophonemic rules, we can classify that there are 4 types of allomorphs, such as lexically conditioned allomorphs, morphologically conditioned allomorphs, phonologically conditioned allomorphs, and suppletions (Hadari & Mini, 1996: 73). The researchers focus on the four aspects because, from a few points of view, phonology and morphology are interrelated with one another depending on the context in the linguistic environment. From the 4 aspects of allomorph, the researchers find that there are 8 types of occurrences of English allomorph, as described below:

a. In the definite article (A and An)
b. The definite article (the [ðə] is pronounced after consonants, and [ðɪ] is pronounced after vowels or sounds like vowels.
c. Derivation (bases and affixes)
d. Irregular verbs
e. Past tense marker (-ed)
f. Present tense
g. Plural noun markers
h. Possessive/genitive marker

3.1 Data Analysis

The background of allomorph is the relationship between phonology and morphology. The analysis of the data in this research is concerned with morphophonemic rules because, from morphophonemic rules, we can see the interrelationship between morphology and phonology in a linguistic environment. The researchers find present tense allomorph, past tense allomorph, possessive allomorph, etc. These phonological aspects are the background of this study; the relationship between phonology and morphology.

3.2 The Occurrences of Allomorph in English

The occurrences of allomorph can be found in present tense allomorph, past tense allomorph, definite and indefinite, possessive allomorph, suppletion, etc. These are the focus of this research. As previously stated, suppletion is the process of swapping out one allomorph for another. Morphophonemic modification entails altering a morpheme's phonological shape rather than replacing it. A change in one or more phonemes is what is

known as a morphophonemic process.

Triggered by the phonological properties of a neighboring morpheme, a very familiar exampleoccurs in the suffix that marks regular plurals in English.

Plural noun markers

8) Plural nouns

Cat	- s	Dog	- z	Kiss	-iz
Book	- s	Bed	- z	Wish	-iz
Map	- s	Star	- z	Rose	-iz
Tusk	- s	Hall	- z	Judge	-iz
		Cow	- z	Church	-iz
		Boy	- z		

In linguistic environment as seen in (8), there are various alternative ways to denote English plural nouns. The choice between the plural suffix's alternative forms is phonologically predetermined or constrained. The voiced fricative /-z/ occurs elsewhere or after voiced consonants, while the voiceless fricative /-s/ occurs after other voiceless consonants. It simply depends on the last phoneme of the stem.

Essentially the same changes are observed in the third person singular agreement suffix as in (9a) and the possessive elitic in (9b)

9) a. Present 3rd singular verbs

Eat	-s	Hug	-z	Kiss	-iz
Look	-s	Bid	-z	Wish	-iz
Nap	-s	Stir	-z	Rise	-iz
Risk	-s	Call	-z	Judge	-iz
Think	-s	Bow	-z	Teach	-iz
		Enjoy	-z		
		Swim	-z		

b. Possessive Nouns (N-S') :

Pat	-s	Meg	-z	Joyce	-iz
Mark	-s	Ted	-z	Trish	-iz
Skip	-s	Bob	-z	Roz	-iz
Ernest	-s	Bill	-z	George	-iz
Ruth	-s	Sam	-z	Butch	-iz
		Mary	-z		
		Lou	-z		

In cases like this, where two (or more) variant forms of a single morpheme are similar in phonological shape and the difference between them follows a regular phonological pattern observed elsewhere in the language, the relationship between the two forms is accounted for by a special type of phonological rule, called a Morphophonemic Rule.

For instance, to explain the various forms of the plural morpheme in (8), it is believed that the basic form, **/-z/**, is the underlying form, and morphophonemic rules are developed to derive the other forms. But the essence of these rules needs to account for the following:

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10) a. Plural **/-z/-s/-iz/**
following sibilants
b. Plural **/-z/-s/-iz/**
following other voiceless consonants

It has been identified that the alternations in the regular English plural marker, illustrated in (10), are a morphophonemic process. The second-person possessive suffix, however, is more complicated. Here, there are three distinct allomorphs in the three attested environments.

4. Results and Discussion

Is every morpheme pronounced the same in all contexts? If it were, most phonology texts could be considerably shorter than they are. Many morphemes have two or more different pronunciations, called allomorphs, the choice between them is determined by the context. (McCharty, 2002: 22–23). Allomorphy refers to the choice of allomorphs because it depends so much on phonology, and is not a morphological matter at all (McCharty, 2002: 22–23). Plag states (2002: 27) that different morphs representing the same morpheme are called allomorphs, and when different morphs realize the same morpheme, The phenomenon is known as allomorphy.

In the English data, only the first three allomorphs such as plural allomorph, possessive, and 3rd singular verb, are all predictable, but the words such as sheep can't be predicted (unpredictable) depending on phonological context. The English past tense suffix -d, the English past tense suffix has three forms: [d], [t], and [ɪd / əd]. The distribution of the three allomorphs is predictable and parallel to the distribution of the three allomorphs of the English plural suffix (Aronoff & Fudeman, 2010: 74-78).

In the plural morpheme and past tense morpheme, there are complementary distributions because these refer to the fact that different allophones (allomorphs) of the same phoneme (morpheme) do not occur in the same linguistic environment. That is, each occurs in unique positions in words. More technically, they show mutually exclusive distributional characteristics (Wolfram & Johnson, 1982).

Besides phonological allomorphs, languages may also exhibit allomorphs that are not at all similar in pronunciation. These are called suppletive allomorphs here. An example is the suffix of the English past participle, which is **–ed** with some verbs (most verbs such as **pave/pave, cry/cried, call/called, stop/stopped, pat/patted, but –en with others such as give/given, take/taken, shake/shaken, hide/hidden, break/broken**). The –ed itself exhibits three different phonological allomorphs, **[d]**, **[t]**, and **[ɪd / əd]**, similar to the plural when describing the allomorphy patterns of a language. Another important dimension is the conditioning of the allomorphy, that is, the conditions under which different allomorphs are selected. Perhaps the most important factor is phonological conditioning. Very often, the phonological context (environment) determines the choice of allomorphs. For instance, the English plural allomorphs **[- z], [-s]**, and **[ɪz]** are strictly phonologically conditioned. **[-əz]** appears after sibilants **(s, z, ʃ, 3) [-s]** appears after a voiceless non-sibilant obstruent, like cats, books, lips, or cliffs, and **[-z]** appears elsewhere, like bags, bells, keys, etc (Haspelmath, 2002: 29). suffix-s, but this will be ignored in this case. The items –ed and –en are not similar phonologically, so they are regarded as suppletive.

It is not always easy to decide whether an alternation is phonological or suppletive. For instance, what about English buy/bought, catch/caught, and teach/taught? The root

allomorphs of these verbs **[baɪ / bɔ;t], [kætʃ / kɔ;t], [ti:tʃ / tɔ:t]** are not radically different. As go/went, but they are not similar enough to be described by phonological rules either. In such cases, linguists often speak of weak suppletion, as opposed to strong suppletion in cases like go/went, good/better (Haspelmath, 2002)

Based on the data, the findings of the research show that allomorphs can occur in:

a. In the definite article (A and An)
b. The definite article (the [ðə] is pronounced after consonants, and[ðɪ] is pronounced after vowels or sounds like vowels.
c. Derivation (bases and affixes)
d. Irregular verbs
e. Past tense marker (-ed)
f. Present tense
g. Plural noun markers
h. Possessive/genitive marker

Based on the findings of this article, the allomorph that occurs in the Indefinite article is due to nearby sounds that are consonants and vowels preceded by, and in the definite article (the) is also due to nearby sounds, while the allomorph on derivation occurs due to the kind of suffix attached to the words. The allomorphs occur in irregular verbs, past tense markers, and present tense. In the plural morpheme and past morpheme, there are simulations and because of the assimilation the sounds defer one another like **[pɛt-s], [bɛl-z], [rəuz-ɪz]** and also stabbed **[stæbd]** passed **[pæst]** and needed **[ni:dɪd].**

From the two examples, the alternation is not arbitrary; rather, it is phonologically conditioned. This means that the allomorph of a morpheme that occurs in a given context is partly or wholly determined by the sounds of adjacent morphemes. The suffix agrees in voicing with the preceding sound, and the plural suffix is realized by a voiced or voiceless alveolar fricative depending on whether the nouns lead in a voiced or voiceless segment.

4.1 Suppletion

According to Bauer (2003: 48–49) word forming of what seems to be the same lexeme are so varied. We refer to this as "suppletion" when two things are so derived from one another that they cannot be explained by any universal rules. Katamba (1993: 31) states again that where allomorphs of a morpheme are phonetically unrelated, we speak of 'Suppletion'.

The distinction between phonological and suppletive alternations is not always clear-cut. What about the English words for "buy," "catch," and "teach"? These verbs' root allomorphs [ba/b;t], [kaet/k;t], and [ti:t/t:t] aren't as drastically different from one another as go/went, but they're also not comparable enough to be covered by phonological rules either. In such cases, linguists often speak of weak suppletion as opposed to strong suppletion in cases such as gut went, good/better, and so forth.

5. Conclusion

Based on the data observed, the researchers draws a conclusion that there are two basic types of allomorphy: *first*, morphophonemic change, in which the shape of a morpheme is altered by some phonological process; and *second*, suppletion, in which there is no regular phonological relationship between the two allomorphs. Suppletion may occur in roots or affixes and is generally used to mark inflectional categories (tense, person,

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number, etc.) rather than derivational processes.

Based on the problems in this article, the researchers also draw another conclusion that the shapes of the morphemes in English are mostly affected by nearby sounds, but on the other hand, sometimes the shapes of the sounds depend on the stems attached to the words, and other conditioning factors. Allomorphy in English is predictable in most cases, especially plural allomorphs, past tense allomorphs, possessive allomorphs, and the 3rd singular version.

These different types of allomorphy are summarized in (11) , which is adapted from Bickford (1993: 163). This tree shows a logical way of classifying the various patterns of allomorphy that have been discussed and observed in this article.

11)

It is necessary to decide whether the choice of allomorph is better characterized as a morphophonemic process or as a case of phonologically conditioned suppletion if the choice of allomorph is foreseeable on phonological grounds. There are two fundamental choices if the allomorph chosen is not phonologically predictable. The lexical entry for the root will list the suffix forms of that root.

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INTEGRATED-HOLISTIC TEACHING PROTOTYPE FOR ENGLISH LESSON AT ISLAMIC SCHOOL: STEP FOR BUILDING HOLISTIC STUDENTS

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Abstract

English teachers often face confusion to relate between the materials and religious values especially teachers of Islamic school who should strongly show the relation. This paper aims to develop a teaching prototype as a guideline leading to the integration of religious values into English lesson for Islamic Junior High School. Design-based research was used as research method in which need analysis was initially done for gaining EFL teachers' reflection and aspiration on their English class, and their understanding on integration of Islamic values. Three English teachers from both *pesantren*-based and non *pesantren*-based were involved as the research subjects. The need analysis was the basis for the prototype which then followed by expert judgment to shape the quality of prototype and future direction for integrated-holistic teaching. The study showed that integrated-holistic teaching for English lessons could cover spiritual, emotional, intellectual, and social dimensions which are very essential for students to be holistic/*insan kamil* students. In conclusion, English teachers are strongly possible to contextualize the prototype. Pedagogical implication of the study could be manifested by the existing clear direction for teaching English holistically. This study is not free from limitation. It needs to be more operationalized to potentially build students who are spiritually, intellectually, emotionally, and socially mature.

Keywords: *English lesson; holistic students; integrated-holistic teaching*

1. Introduction

The separation between general and religion-based lessons in Islamic school context has impacted to general lessons including English lesson. For long time, it has been seen a lesson which only concerns on mechanical aspects of language. Deductive learning of grammar and vocabulary memorization to build students' EFL proficiency was the dominant pattern. This view has not totally wrong because at the very beginning, the existence of English teaching was positioned as language teaching aiming at introducing foreign language as a mean of communication. Moreover, ELT practices at school were too mechanical by focusing on intensive drilling on the aspect of the language without trying to connect with students' daily situation (Lie, 2017). Students have been positioned as passive objects of recipient of material. They do not have the opportunity to connect and integrate what they learn with what they face in real life. This situation raises several problems such as low

motivation, lack of ability to relate what they have learned to what they face in real life, lack of sense of responsibility and lack of meaningful processes (Tianfu & Hongyuan, 2021). English lesson should not be seen as a common lesson anymore.

It is the time to shift the orientation of English lesson into more meaningful and valuable language teaching and learning process for students facilitating them to be holistic learners or *'insan kamil'* as stated in the national vision of Indonesian education. When English lesson is positioned as important as religion-based lessons in shaping the students to be the whole/holistic beings, there would be great opportunities and challenges for English teachers to contribute. Some studies have intensively investigated the possibility of bringing English teaching beyond just a language teaching. Study from Octavita & Saraswati (2017) offers the integration of Islamic values should be started from the lesson plan to assessment. Furthermore, the integration has been represented in various elements of teaching and learning including the syllabus, the materials, the teaching strategies, and the module (Syafi'i & Gestanti, 2017; Nafiah, 2020).

However, those studies have not covered model of integration for English lesson at school level. There is still an urgent need to have an integration which could holistically integrate Islamic values. It means that we need a reference that can be used as a guide for English teachers at *Madrasah Tsanawiyah* (*MTs-Islamic* Junior level) in the form of a prototype of integrated-holistic learning. The reason of choosing Islamic Junior High school was that English becomes compulsory subject starting from this level of education. Focusing on this site would find easier map to keep the sustainability to the following higher level. The prototype operationalizes teachers' teaching and learning activities in accordance with the vision of national education. Furthermore, the prototype allows English teachers to have a real contribution to the formation of students as whole human beings. This paper aims to show a prototype of holistic-integrative learning in English lesson at *MTs* which could be practically used by English teachers in the classroom.

This paper is based on several arguments. First, integrated-holistic teaching is complementary pedagogical principle for ELT which leads to bringing the view that teaching and learning in the classroom is not static. It allows English teachers to have various teaching and learning strategies to accommodate students' spiritual, intellectual, emotional, and social needs. Integrated-holistic teaching assumes that the teaching process should be emphasized on the ability to link and relate the material learned in the classroom and the usefulness of the material with students' activities in real life. Second, aspects of spirituality are very essential and need to be positioned as the main focus of teaching and learning process. In this case, the spirituality is related to the values of life, commitment and aesthetic values. The idea is very close to the concept of learning based on the integration of Islamic values at MTs. Third, teachers have not been able to carry out integrated-holistic learning due to the absence of adequate references for conducting the learning process, therefore, they need a model/framework/prototype of integrated-holistic teaching.

2. Literature Review

2.1 The Integration of Islamic Values in English Teaching

The idea of integrating Islamic values in English teaching and learning has intensively been discussed. Integrating Islamic values should be the ultimate spirit of teaching at Islamic educational institutions. It is a space for school members, in this sense teachers and students, to build engaging classroom atmosphere. The English classroom should be allocated not only for mechanical aspect referring to intellectual aspect, but also for other

aspects. Aspects such as spiritual, emotional and social could be emphasized as important as intellectual aspect. Although this spirit has emerged in the spirit of the 2013 curriculum, but in fact it is still far from the ideal integration. It is caused by teachers' confusion in integrating Islamic values, and lack of sufficient resources containing Islamic content (Octavita & Saraswati, 2017; Rohmah et al., 2019). The situation has been caused by no clear concept or guideline regarding how Islamic values integration must be carried out at the level of elementary education for fulfilling and answering the mandate of the 2013 curriculum.

Integration offers a space for contextualizing Islamic values in English classroom. Referring to the idea from Irawan (2020) five stages of integration are potentially carried out to have contextual integrated-holistic teaching and learning. Firstly, the class is situated by doing active construction for understanding the cultural aspects existed in English materials. After doing active construction, students are situated in making connection for gain strong connection among English, local and Islamic cultures. The third stage refers to social interaction which is the time for discussing diverse cultural aspects. The stage of reflection becomes the space for students to evaluate what has been existed so far or commenting on issue being discussed in the class. All stages are ended by strengthening students' responsibility leading students become responsible beings who tightly hold and apply Islamic values (Rohmah et al., 2019).

Currently, integration of Islamic values has been positioned as essential target at various levels of teaching context. Various possibilities of integration have been manifested into textbooks containing Islamic values and Islamic-based authentic materials. The textbooks and authentic materials are effective for teachers to directly bring the students into strong connection between English lesson and Islamic values (Metwally et al., 2022). Other studies also advance the integration of Islamic values by focusing on developing lesson plan, materials and module (Rambe & Salminawati, 2019; Nafiah, 2020; Khanadi et al., 2022). The availability of those resources has strengthened teachers' belief that integrating Islamic values in English is essential and doable. Instead of referring to the available resources, English teachers have also initiated the integration by inserting advices about students' responsibility as Moslems, by reminding students' obligation, and by asking students recite Quran together. It is evidence that teachers insist to situate their English class into integration. Therefore, they need more support not only the teaching materials, strategies, and modules, but also, a framework for integrating Islamic values bringing into ideal integration.

2.2 Integrated-Holistic Teaching in English Lesson

Integrated-holistic teaching views teaching is not static. It means that variety of teaching and learning strategies are welcome to meet students' needs. Mahmoudi et al., (2012) define holistic teaching as an approach to learning that consciously aims (a) to develop students' potential not only in the area of cognition (b) combine various methods to explore students' personal aspect and to connect the materials to students' life (c) facilitate students to explain their values and their sense of responsibility towards others and society. Holistic teaching considers that the teaching process should be emphasized on the ability to link and relate the material learned in the classroom and the usefulness of the material with their activities in real life. The ideas of some prominent figures of modern education become the roots of holistic teaching. Pestalozzi known with his ideas about senses and taste states that affection education (emotions and feelings) is needed to balance the mind and soul. He

emphasized that emotional comfort was an indispensable part of teaching and learning activities. Maria Montessori greatly influenced the emergence of holistic teaching. She argues that the spiritual aspects of students is also needed to be included in the learning of all disciplines including language learning (Ornstein & Levine, 2008).

Holistic teaching has capacity to achieve learning environment that is spiritually, cognitively, physically, socially and emotionally stimulating. Spirituality is an essential aspect that should be positioned as the main focus. In this sense, the spirituality refers to the values of life, commitment and aesthetic values, the search for meaning of life, self-esteem, trusted relationships which are then practiced in present life with love, intuition and appreciation of nature and its order (Schreiner, 2010; Amalia & Aridah, 2021). Meanwhile, a study conducted by Miri and Pishghadam (2021) reveal that emotionally supportive classes have an impact on how teachers interact and treat students. Physical needs of students can be met through comfortable situations, while, emotional needs can be met by giving students the opportunity to feel the freedom, usefulness, and essence of realistic expectations (Khanadi et al., 2022). Moreover, holistic teaching strongly represents the four pillars for the 21st Century by UNESCO consisting learning to know; learning to do; learning to live together. Those have been operationally defined into learning to know is related to the ability to empower students' skills in exploring, questioning, developing curiosity, intuition, and creativity. Learning to do refers to the ability to do something and how to do it. Learning to live together refer to the ability to work with others, respect diversity, share knowledge, and exchange ideas. Learning to be means the ability to become a whole person who is able to balance mind and body, intelligence, sensitivity, appreciation of beauty.

English class is a possible space to bring all dimensions of holistic teaching. Holistic teaching increases students' capacity to be critical, confident, and independent in taking various actions for their own development and community development (Amalia & Aridah, 2021). Clear framework of holistic teaching potentially increases English students' academic and non-academic lives. Furthermore, it helps EFL learners to face the complexities of English teaching and learning. Teaching and learning English is more than just dealing with mastering foreign language as a tool of global communication. It is also a discovering meaning process. Being Indonesian Moslem teacher and student brings English into different context. It needs strong sense of identity. The collision between English and Indonesian cultures potentially raises imbalance condition to teacher and students. Therefore, the ability to link English and Indonesian culture should be prioritized. The link should be well-internalized because of its significance. Hence, the key point of holistic teaching is to make English teaching and learning to be reasonable and meaningful (Metwally et al., 2022).

The teaching of English needs to redirect its orientation into integrated-holistic teaching. This is one of answers for facing the 21th education challenges. It is confidently said that the teaching of English has successfully built students' literacy and learning skills indicated by intensive training, research and publication on the exploration of English teaching. Focusing on strong connection between English and students' daily life are still a big project for researching the teaching of English. It becomes double concern for Islamic schools. Positioning Islamic values in English lesson opens strong possibilities to build not only literacy and learning skills but also life skills (Amalia & Aridah, 2021). Students' identity as Moslem needs to be strengthened while they are learning English. Integrated-holistic teaching offers the fulfillment of students' needs. It could be, for example, operationally manifested in the process of selecting topics to discuss should be directed as problem

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solving. Problems that often arise and occur around students are highly recommended to be chosen as topics to be developed.

The orientation raises a hope that teaching and learning English makes sense for students. Integrated-Holistic teaching shows clear steps towards achieving that goal. Taking example from writing activity, the steps can definitely be articulated by asking students to make logical reasoning, show sufficient supporting evidence, and express opinions that are reasonable and acceptable. The piece of writing must be written with a balanced mind, body, and soul; therefore, the writing product would be the reflection of each student's identity as EFL Muslim learners. It could also respond current movement from Ministry of Religious Affairs on religious moderation. Meanwhile, teachers of English who are the first liner in the classroom still do not have sufficient resources for applying integrated-holistic teaching could be referred to this prototype.

3. Research Method

3.1 Research Design

More specifically, this research is design-based research which is directed to reveal how, why, and when the educational is practiced (Hoadley et al., 2002). It is strongly related to this research context. Initial design of the prototype was based on three points of view; a) the theoretical concept of holistic teaching, b) EFL teachers' reflection and aspiration on their English class, and c) their understanding on integration of Islamic values, then continued to cycles of design by forming accommodative prototype of holistic teaching for English class. At this stage, expert judgment as important part of the research is used to find the quality of the accommodative prototype. The expert judgment was carried out to get information about the current situation of Islamic values integration and its future direction. Moreover, the judgment was also oriented to evaluate the prototype before being implemented by the teachers. Making strong connection and refining the relationship among the prototype and class context was also done at this stage. The emerging setting could rise during the design which needs to respond and accommodate into the prototype. The final stage was teachers and researchers collaborate to produce ideal and meaningful prototype by intensively discussing classroom situation and operationalizing the prototype into the activities. The following chart described the research procedures:

Adopted from Hoadley et al (2002)

3.2 Research site and participants

The teacher who has taught at least five years of teaching experience became the data source assuming that the teachers already know the condition and culture of the school environment. Three teachers are involved to share their reflection and aspirations on the integration of Islamic values into English lessons and initial practices for fulfilling students' needs as a whole person The teachers come from two different schools, namely from *pesantren*-based and non *pesantren*-based schools. *Pesantren*-based schools refer to the school which facilitates students with both formal education and *pesantren* (Islamic teaching), meanwhile, non *pesantren*-based schools refer to formal school. Another essential

data are EFL teaching documents such as curriculum, syllabus and teachers' lesson plans as well as English textbooks. The data are used as initial information for designing the prototype. The information covers teachers' practices and reflections.

3.3 Data Collection and Data Analysis

Interview and documentary reading were used as data collection methods. The interview was done for collection data on the teacher's understanding on integration of Islamic values and holistic teaching and learning and their aspirations for next teaching practice. It covered teachers' views, practices, reflections and hopes on the integration of Islamic values and holistic teaching into English lesson. Three teachers were interviewed in depth and semi-structured within all aspects leading to accommodative prototype of integrated-holistic teaching. The second method on documentary reading referred to Intensive reading on teaching documents and relevant theories which was to get the data about the content of the material and how it works in the teaching and learning process. Meanwhile, the theories are used as the philosophical foundation for formulating the prototype.

The data analysis was begun with identifying and reflecting teachers' practices gained from the preliminary study as the basis for mapping the problems of integrating Islamic values. The second step was designing the prototype by evaluating teachers' classroom practices and national curriculum of English lesson, and analyzing the practitioners' feedback to improve the prototype. In curriculum analysis, the researchers and participants interpret the Core Competencies and Basic Competencies of English lesson for *Madrasah Tsanawiyah* (Islamic Junior High School). The evaluation/reflection phase was done by asking the participants to implement a prototype that has been developed in the learning process in the classroom. Then the teacher was asked to evaluate the prototype by expressing his written comments on the rubric provided. This stage was also at the same time trying out of practitioners. Justification and validation from experts on integration is also important procedure to get data about the formulation of the prototype. Data analysis also involves reconstructing the prototype by having statement of relationship among findings, underlying principles and expert judgment.

4. Results and Discussion

4.1 Results

Reflections on the EFL Teachers' Practices

The reflection is based on the findings on the previous research focusing on English teachers' belief and practice in integration of Islamic values. This becomes significant point of departure to develop the prototype. It was found that teachers have practiced some stages of integration. Making connection stage by connecting English learning material with students' daily lives as a Moslem, for example, the teacher linked procedural texts with the procedures of ablution. Second, active construction stage was manifested by linking English material with Islamic values. Students were invited to think critically and actively beyond just discussing the topic itself. Third, sense of responsibility stage was contextualized by reminding the students about their responsibilities as human beings, as students, and as Moslems. The two stages that have not been yet presented in teacher practice namely Social interaction and Reflection are accommodated in the prototype so that in the future the teacher's practice will enter into a truly integrated-holistic teaching. The practice still needs to be shaped into ideal integration which also could holistically meet students' needs. The

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prototype opens more possibilities to place English as one of contributing lessons for building students' wholeness. It allows teachers situate Islamic values from the beginning of the learning activities, during the learning activities to the end of the learning activities (pre activities – whilst activities – post activities).

The Prototype of Integrated-Holistic Teaching for English Lesson

The teachers' practices stimulated the formulation of the prototype covering all five stages of integration which led to holistic teaching. The construct on integration was obtained from related theories and relevant research findings and expert opinions. Those are the main references for formulating the prototype. The prototype guides the teachers to view that the center of teaching and learning is the students meaning that students must be positioned as individual/creature with intellectual, emotional, social, physical, and spiritual capacities who are undergoing the process of discovering for meaning of life in the context of English learning. In the process of discovering meaning, teachers need to situate students into interaction 'from' or/and 'through' the students themselves their classmates, their teachers and their nature. The strong connection among students, others and nature will be an important point to make students as whole beings who at their peak become spiritual beings who not only have mature religiosity but also other important elements such as having compassion, compassion, and high brotherhood.

The construct of human's needs is the basic foundation in formulating a prototype of integrated-holistic teaching. The involvement of holism principles has a great influence in shaping the student's personality as a Moslem who knows the self that refers to someone who knows the purpose and meaning of his/her life as an asset to have a complete and strong personality. By knowing him/herself, student would be better in preparing for having interaction with others, and would realize that differences are always existed among them. Accustomed to being trained to think critically, evaluatively and reflectively, students can better appreciate and respect the differences encountered in interacting. Thus, students will be better prepared to interact with the wider community, interact with nature and also interact with their God.

Figure 1. Integrated-Holistic Teaching

Figure 1 describes the stages of integrated-holistic teaching for English lesson. As the central of the teaching and learning process, students should be situated with the

integration of Islamic values start from the very beginning. In more detail, the stages would be described in the following four core activities:

The lesson preparation

It relies much on the English material used at Islamic Junior High School which is similar to the one used in general schools. It means that no specific materials strongly accommodate Islamic values. The teachers could have space for integration by giving supplementary activities. The prototype supports teachers having better integration from the early stage of teaching and learning process. The stages of integration consisting active construction, making connections, social interaction and reflection should be accommodated in English lesson. Teachers should carefully review the English textbook by looking at the theme of every meeting to be suited with Islamic values. The themes covering such as Greeting (Leaving, Apologizing, and Thanking), Introduction, Time, and Family Tree should be connected to Islamic values. By gradually conducting the stages of integration, students' needs would be filled.

Classroom teaching (In class activity)

It refers to the activity to apply all stages of integration. The teachers have the discretion to accommodate various learning methods as long as it can stimulate students' sense of connection with the material and their real experiences. Firstly, teacher does active construction stage to make students aware of the topic being learnt. It could be done by identifying what they have known from either spoken or written information on the topic. It also includes activities such as making learning contracts and confirming commitments. This stage also provides a forum for students to tell personal experiences related to the topic.

Secondly, teacher comes to making connection stage allowing students find strong relation between the lesson and Islamic values. It could be stimulated by raising informative, comparative, and evaluative questions on the topic. An example from previous research was that the teacher gave series of questions about the topic 'Time' covering praying time differences among regions in Indonesia. At this stage, teachers also situate students to think actively in reviewing the topic and make some related idea into the topics in religious subjects. Discussing about time is strongly connected to Islamic routines like doing prayer. Therefore, involving Fiqh (Islamic Law) lesson could give students an experience of connection.

Thirdly, social interaction stage is the time for teacher applying team work among students. They are given time to discuss, negotiate, share any relevant ideas about the topic. In forming the team, teachers could have in pair or small group. The group formation could be based on students' academic performance, students' personality, students' preference, and students' own choice. There are still many other ways to form the group. The next point needs to consider by teacher is managing the group interaction. To guarantee all members of group actively participate, there should be checklist or guidance to identify member's contribution.

Fourthly, teachers provide reflection stage by asking the group to identify what happening during the discussion or to comment the important notes of the discussion. Students, then, could compare and relate the points of discussion to their current situation. This stage also opens a space to critique and challenge whether the points are realistic and impactful to their lives. Students could decide which points should or should not be imitated. When it would not be possible to imitate all, students could adapt the points suitable for their situation. At this stage, teachers stimulate students' reflective practice by addressing a

series of question such as 'What other information from other resources do the points remind you of?', 'Where have you encountered similar conflict/situation?', 'What would these points more effective?', 'Which part is the most impactful to you? Why?' etc.

Finally, teachers come to the responsibility stage. It is the accumulation from the preceded stages which directs students to be aware of their identity as Moslem and global citizen. In this context, teachers continuously and intensively situate the teaching and learning process with materials related to English lesson, Islam, and global context. For example, when the material is on 'Greeting', teachers relate to English culture on the expression and the behavior. The topic is also strongly connected to Islamic way of greeting. At the same time, teachers are encouraged to introduce greeting around the world to the students as the way of raising awareness on cultural diversity. Teachers are also suggested to give example of greeting based on students' local context. The activity like comparing and contrasting becomes one of effective ways to clearly show the greeting ways.

Out class activity

Out class activity becomes the second essential part of classroom teaching. It is an activity which is well known as outdoor activity is not only associated with study tours. In the context of the prototype, outclass activity can be carried out alternately with in-class activity and can be done in the school environment. One example of material about descriptive texts can be discussed with both activities. The teacher gives assignments to look for topics in the school environment that can be described as Koranic activities, congregational prayer, sports, and the atmosphere in student cooperatives. This activity gives students the practice of how the situation is outside the classroom and what is its relevance to their lives as students. By nature, this activity is to provide interactive situation between students and students, and students and their environment. Decision making or problem-solving are relevant activities for building critical point of view on treating others and environment.

Developing Course Assignments

Both inside and outside classroom assignments are suitable for integrated-holistic teaching. Reflective writing could be potential assignment. It allows students to critically see their learning experiences which are fruitful for being holistic students. Another essential assignment is making simple presentations in front of the class. The content of the presentation is more directed to students' daily stories and its reflection. From the whole series of stages of learning activities that have been carried out by the teacher, in the end the teacher packs all the activities and materials that have been taught to students by giving conclusions. The teacher reminds again about what students have learnt, what benefits and objectives they gained and how they must "be" —being themselves as part of their inner and global community. At the same time, they are being part of the environment and natural order.

4.2 Discussion

The design of integrated-holistic teaching prototype is a concrete effort to help English teachers shape their teaching go beyond. It opens space for incorporating all aspects of students' life into their learning experience (Adam et al., 2022). It is based on the idea that students are complex individuals with various needs that should be taken into account. The prototype contributes much for fulfilling emotional, social, physical and spiritual needs of students. It means that English teachers have a role to build not only students' intellectual

capacity but also other essential capacities preparing as global community. The prototype could be a turning point in positioning English lesson that is generally viewed as a lesson which has no relation to any values into a lesson which is strongly related to students' daily values as English learners and being Moslems. Therefore, there should be shifting educational paradigm by viewing English is not only a global communication tool but also as a lesson for shaping the character (Rohmah et al., 2019). This view gradually could be inserted in teachers' practice and stakeholders which is, of course, supported by the policy.

The integrated-holistic prototype opens great opportunity for English teachers to translate the students' spiritual, intellectual, emotion, physical, and social needs. Intellectual dimension has been well-translated into intensive drill on grammar and vocabulary as the way to reach students' linguistic competence. Meanwhile, other needs could strongly be translated by training students to make their learning goals realistic, as well as giving a sense of freedom to students to explore the meaning of the topics they learn (Amalia & Aridah, 2021). It gives very impactful to students' emotional maturity and self-awareness. Various possible strategies would help teachers operationalize the prototype. Collaborative learning such as group projects and discussion sharpens students' social skill (Coffin, 2020). Multidisciplinary instruction seeks to connect different subjects and content areas. For example, an English lesson might also incorporate Aqidah Akhlak (*Moral*) and Fiqh (*Islamic Law*) to provide a more comprehensive understanding of the topic. Integrated-holistic teaching prototype also emphasizes on the importance of connecting learning to real-world applications. This may involve using problem-based or project-based learning approaches that allow students to apply what they are learning in meaningful ways (Izham & Sharif, 2017).

When the physical dimension is referred to the infrastructure aspect, then, it could be interpreted into more contextual pattern by creating a comfortable atmosphere for students in learning English. Comfortable atmosphere means that students are able to benefit and be able to use the language in real-world relevance. Integrated-holistic teaching emphasizes the importance of connecting learning to real-world applications. This may involve using problem-based or project-based learning approaches that allow students to apply what they are learning in meaningful ways. Harmonization between physical and intellectual dimensions becomes an important element of the quality of learning (Miri & Pishghadam, 2021).

The claim that language learning is a social activity reminds us of the argument that all learning occurs and is closely related to social contexts (Oranje & Smith, 2018). To express social dimension precisely and contextually, the English teacher must start with a careful planning of the topic selection. The topic presented must be very closely related to social issues and the learning must be oriented towards problem solving. It should be noted that, indeed the teachers do not yet have enough flexibility in determining the choice of topics since the teacher must follow the guidelines stated in the curriculum. However, this can be anticipated by providing additional material that supports the core material. This is both a challenge and an opportunity for English teachers.Teachers are expected more than just teaching a foreign language as a communication tool but also makes the learning space a place to form socially mature students. Interactive activities such as group work becomes stimulating activity for negotiating, sharing, and contributing to the group project (Insai & Poonlarp, 2017).

Meanwhile, as the final estuary of the learning process, the spiritual dimension is often seen as an aspect that is very closely related to the element of religiosity and abstract

aspects to be outlined in class. In fact, this can be very operational to do in English lessons. This dimension accommodates students' needs for experiences about the meaning of universal love as a tool to hone a sense of togetherness. In addition, the spiritual dimension stimulates students to have a spirit of peace towards all beings so that the teacher guides students to explore the meaning of their English learning activities (Plater, 2017). As a manifestation of activities based on the noble spirit of peace in searching for meaning, it can foster mutual trust when interacting in learning. A good understanding of teachers and peers in the classroom and school environment results in an appreciative attitude towards the diversity of the perspectives of each individual, and of the different stages of each person's development.

When all dimensions are merged into one in integrated-holistic teaching, it would provide a great opportunity for the growth of students' self-potential which support Student-Centered Learning (SCL) (Morel, 2021). It covers the stages that students should go through so that there will be an accumulation of better integration of Islamic values. The close relationship between constructs and integrated-holistic teaching prototypes shows that there is a causal relationship between the two. These dimensions are then operationalized in learning activities through the five activities namely active construction, making connections, social interaction, reflection and responsibility which in previous studies found that English teachers have indirectly implemented several activities (Gu, 2021). An important note from this research is, the prototype produced is very relevant to the situation faced by English teachers because language learning is very closely related to the formation of students' culture which includes the formation of thought patterns, habits and behaviour. The formation occurs at the level of students as individual and social beings (Drugova et al., 2021) emphasize that Integrated-holistic teaching prioritizes the needs and interests of the students, rather than relying on a one-size-fits-all model of instruction. Teachers using this approach work to understand the individual strengths and weaknesses of each student and adapt their instruction to meet their specific needs.

The operationalization of the integrated-holistic construct in English learning is manifested in the preparation, implementation (in and outside the classroom), and advanced tasks. The preparation phase requires the teacher's sensitivity in designing additional material and supporting activities that can help students carry out active construction, connections, social interaction and reflection on what is learned. The preparation stage becomes an important point because as the stage of teaching and learning process begins, it should be oriented to integrate Islamic values into English teaching materials (Irfani et al., 2018). Thus there is a structured transition period to conduct integrated-holistic teaching. The core activities in the classroom and outside the classroom are benchmarks for the occurrence of integrated-holistic teaching. At this stage the teacher really focuses on activities that can unite students with Islamic values and holistic dimensions. As the essence of teaching and learning, the core stage becomes a forum for meeting teacher plans with practice inside and outside the classroom. Teacher's consistency can also be seen from these core activities. Follow-up activities are as important as the two previous activities. Follow-up activities are to monitor and ascertain whether integrated-holistic teaching prototype is adequately represented in teaching and learning process.

5. Conclusion

The process of designing the integrated-holistic teaching prototype begins with reflecting on English teachers' practices. The English teacher has indirectly entered the realm

of integration even though not all activities can be concluded as complete integration. This is an important clue to design the prototype. The prototype is formulated using a holistic and integrative teaching construct. The concept of holistic teaching becomes the starting point for its design because it can cover all dimensions of students' needs as the pathway to be holistic human beings who have intellectual, emotional, social, physical, and spiritual maturity. English teachers become important agents in facilitating their students to meet these needs. Meanwhile, dimensions on emotional, social, spiritual have not been very strongly touched. Curriculum demands should not be the reason to abandon the other four needs.

The integrated-holistic teaching prototype provides systematic teaching and learning. It strongly allows teachers strongly filling students' needs as a human being. The prototype transfers the foundation of integration and holistic ideas in a very operational and contextual to English education in Islamic schools. The resulting prototype seeks to accommodate the students' self-capacity which consists of intellectual, emotional, physical, social and spiritual dimensions which are certainly very urgent to always be fulfilled in the teaching and learning process including English lessons. The integrated-holistic teaching prototype is inseparable from various weaknesses. Many practitioners believe that the dimensions accommodated in holistic-integrated teaching are too abstract to be done in learning general subjects such as English. This is reflected in the prototype produced is still very conceptual although there are some aspects that can be clearly spelled out in the form of examples. Thus, further research related to the elaboration of prototypes in the form of integrative-holistic English learning modules is very significant to be followed up.

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A THEME ANALYSIS OF PARATACTIC AND HYPOTACTIC CLAUSE COMPLEXES ON LUKE CHAPTER 17 OF THE ENGLISH STANDARD VERSION BIBLE IN THE ESV.org

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Abstract

This study aimed to analyze the textual function of the theme types in Luke Chapter 17 of the English Standard Version bible texts on the ESV.org website. The data of this study were English Standard Version (ESV) clauses consisting of 56 clauses from 5 subtopics of Luke Chapter 17, which were analyzed using the qualitative descriptive method because it explains the textual function of biblical texts. The data source for this research is the text of the 2016 edition of the English Standard Version (ESV) Bible on the online Bible site ESV.org. The Gospel of Luke, chapter 17, consists of five subtitles: (1) *Temptation to Sin*, (2) *Increase Our Faith*, (3) *Unworthy Servants*, (4) *Jesus Cleanses Ten Lepers*, and (5) *The Coming of the Kingdom*. The theory used in this study is Halliday's Systemic Functional Linguistics. The technical model approach for data analysis in this study is Eggins (2004) regarding (1) four types of themes; (2) theme analysis in declarative sentences; (3) theme analysis in declarative ellipses; (4) theme analysis in the WH interrogative; (5) analysis of themes in imperatives; (6) the theme in the paratactic clause complex; (7) the theme in the hypotactic clause complex; and (8) three types of additions. The results of this study are: 1) four types of themes, namely: (1) topical themes with as many as 46 items (62%), (2) interpersonal themes with as many as 6 items (8%), (3) textual themes. with 19 items (26%) and (4) dual themes with 3 items (4%); 2) topical themes (62%) are the dominant types of themes.

Keywords: *English Standard Version (ESV) Bible; Hypotactic Clause Complexes; Luke Chapter 17; Paratactic Clause Complexes; ESV.org; Theme Analysis*

1. Introduction

Nowadays, the theme types in biblical text can be analysed by Halliday's theory in the well-known English online bible, the *English Standard Version (ESV)* of Edition 2016. This is confirmed by Halliday's statement about the function of his *Systemic Functional Linguistics (SFL)* theory, which can be applied to various types of language texts (See Alamiri, 2018; Alrajhi, 2020; Biadi, 2020; Choung & Oh, 2017; Chunmei, 2017; Dahunsi & Babatunde, 2020; Dashela, 2021; Khoshaba, 2018; Koukposs, 2020; Mardani, 2016; Riani, 2015; Robar, 2021; Sayukti & Kurniawan, 2018; Uyun, 2021). Of the 20 functions of linguistics proposed by

Halliday (F56), 5 functions are in line with the topic of this research, namely: (1) to understand the nature and functions of language; (2) to understand what all languagers have in common (i.e., what are the properties of language as such), and what may differ from one language to another; (3) to understand how language varies, according to the user, and according to the functions for which it is being used; (4) to help people learn foreign languages; (5) to help train translators and interpreters. The *English Standard Version (ESV)* plays a very important role in informing the theme types produced by the thoughts of the writer, Luke. The dominant topical themes and the appearance of multiple themes in Luke 17's clauses of the biblical text can be clearly uncovered.

Biblical texts cannot be separated from the existence of an online Bible site, including one of the world's leading online versions, such as ESV.org. One of the applicable versions is the English Standard Version (revised edition 2016). The text's versions include the Old Testament and the New Testament. In ESV.org, there are various interesting texts or articles to analyze. The ESV.org's texts or articles can provide direct education to all readers, including English discourse, English appraisal, comparative study, and grammar researchers. These text versions certainly have the dominance of different themes chosen by the authors that they are worthy of research. Even though biblical text is available in many different English versions, Christian readers cannot be separated from their first language version in order to facilitate their deep understanding of, and faith in Jesus Christ. As the seventeenth chapter of the Gospel of Luke in the New Testament of the Christian Bible, it records the phenomenal teachings of Jesus Christ and the phenomenal healing of ten lepers. By its two recording phenomena, Luke 17 is very worthy of being analysed.

Analysis of theme types is a part of textual function analysis, which is one of 3 types of analysis (ideational analysis and interpersonal analysis) known from Halliday's theory of Systemic Functional Linguistics. In the analysis of this textual function, theme types are discussed in terms of the emergence and the dominant types. In the biblical texts, topical themes may appear more often than three other theme types. However, the emergence of textual, interpersonal, and multiple themes in biblical texts such as Luke Chapter 17 is also very important to analyze with Halliday's textual function theory so that readers can know the intensity and the density of the opinion appearance of the author (Luke) in the text in the form of this marked theme.

Based on the problems described above, it is very important to analyze the types of themes in the Bible texts of Luke 17. This research entitled *A Theme Types Analysis of Paratactic and Hypotactic Clause Complexes of Luke Chapter 17 of the English Standard Version (ESV) Bible in ESV.org*, would reveal clearly the dominant types of themes in the biblical text Luke 17.

2. Literature review

2.1 Theme analysis

As a derivated part of textual function analysis, according to Eggins (2004: 296), theme types are known with four main types: topical theme, interpersonal theme, textual theme, and multiple theme. According to Halliday's statement (1974: 95, 97) in Eggins (2014: 298), the textual function is a relevant or possible metafunction (the 'relevance' or the enabling metafunction). This textual function is the level of clause structure that allows clauses to be packaged in ways that make them effective in providing their purpose and context. The textual function is centered on the potential of the clause, offering its constituents arranged differently to achieve different purposes. The textual meaning in

English is mostly expressed through the sequence of constituents. It is what is put first (and last) in an English clause that realizes the textual choice. Other languages will express textual meanings differently (for example, through the function of particles to mark the textual status of certain constituents). However, what seems true is that after all all languages will encode textual meaning, because language users depend on signs that indicate cohesive relationships between clauses, their context and use.

2.1.1 The topical Theme

A topical theme is a clause element in which a transitivity function can be marked as occurring in the first position in a clause. A transitivity role referred to here is like Actor, Behaver, Senser (feeler/perceiver) or Circumstance. Usually the first position is filled by a topical theme, unless the topical theme is preceded by a constituent clause such as a textual (conjunctive) adjunct such as '*however'*. However, these constituents are included in the theme boundary but cannot be classified as a topical theme. There is only one topical theme in each clause. The remainder of the clause other than the topical theme is called the role of Rheme. To make it easier to determine the theme/rema boundaries, a table model of data analysis in the form of 4 lines and 4 dimensions of analysis needs to be applied.

2.1.2 The interpersonal Theme

An interpersonal theme is a constituency in which a Mood label (but not a Transitivity label) occurs at the beginning of a clause. Constituents that can function as interpersonal themes are the unfused, finite, and unchanging root verb (*do, can*) and all four categories of Modal Adjuncts: Mood (*I think, maybe, just*), Vocative (relating to the name of the person or persons addressed, for example: *Simon, Stephen*, etc.), Polarity (related to yes/no answers, for example: *No/Yes*) and Comment (related to utterances of comments, such as: *fortunately*, *unfortunately*, and so on).

2.1.3 The textual Theme

A textual theme is a constituent clause that can appear in thematic positions, does not express interpersonal or experiential meaning, but does an important cohesive task in connecting the clause with its context. There are two main types of textual elements that can become Themes, namely Continuity Adjuncts and Conjunctive Adjuncts.

2.1.3.1 Continuity Adjuncts as a Theme

Continuity Adjuncts are words used in spoken dialogue to indicate that the speaker's contribution is something related to what a speaker said in a previous turn. The most common Continuity items are: *oh*, *well*. In addition, *Yea* and *no* are also Continuity items when they are not used as substitutes for ellipsis clauses, but as the first item in a clause.

2.1.3.2 Conjunctive Adjuncts as Theme

Conjunctive Adjuncts, in written texts are words like *however*, *moreover*, *nevertheless, and* in other words. In conversation, however, speakers often use more informal conjunctions, such as *so*, *like*, and I *mean*. Conjunctive adjuncts function to provide linking relationships between one sentence or clause and another. They typically occur at the beginning of the sentence or clause, but they can occur at other points. They express the logical meanings of elaboration, extension, and enhancement.

The Multiple Themes

Multiple themes are themes that consist of at least three types of themes that appear in the thematic position. Examples of variations in the order of mixed theme composition for three types of themes are as follows: 1) textual themes, interpersonal themes, and topical themes; 2) interpersonal themes, interpersonal themes, and topical themes; 3) textual themes, textual themes, and topical themes; and 4) interpersonal themes, textual themes, and topical themes.

The condition for finding a mixed theme is if a topical theme has been found, so the theme analysis will automatically stop at that clause. Examples of variations in the order of mixed theme composition for the four types of themes that appear in thematic clause positions are as follows: 1) textual themes, interpersonal themes, interpersonal themes, and topical themes; 2) interpersonal themes, interpersonal themes, textual themes, and topical themes; 3) textual themes, textual themes, interpersonal themes, and topical themes; 4) interpersonal themes, textual themes, interpersonal themes, and topical themes; 5) textual themes, textual themes, textual themes, and topical themes; 6) interpersonal themes, interpersonal themes, interpersonal themes, and topical themes; and so on.

2.2 The Paratactic Clause Complexes

Analysing theme types in biblical texts cannot be separated from theme analysis in paratactic clause complexes and theme analysis in hypotactic clause complexes. In parataxis, each other is related by the clauses as equals. They are independent. In a paratactic complex, each clause could usually stand alone as a complete sentence. In a paratactic clause complex, clauses may be linked to each other simply by adjacency and punctuation. The only marker of the structural boundary between clauses may be a comma, colon, or semi-colon. However, parataxis is commonly signaled by an accompanying linking word or conjunction. The logical relationship between two clauses of equal structural status is expressed by the paratactic conjunctions. The commonest paratactic conjunctions are *and, or, so, yet, neither... nor, either... nor, either... or.* In paratactic clause complexes, that have two independent clauses, an individual thematic analysis is given by each clause:

He	*gets a litre of milk*		*and*	*it*	*stands this tall.*
topical			textual	topical	
THEME	RHEME		THEME		RHEME

Well	*he*	*'ll bring those out*		*so*	*you*	*don't have to carry them.*
textual	topical			textual	topical	
THEME		RHEME		THEME		RHEME

Although paratactic clauses are often linked by conjunctions such as *then*, *and*, *so*, they may also occur without conjunctions, particularly if in a series:

the poor man	*starts*		*a relationship*		*gets*		*married*		*decides*	*to go*	*home*
Sub	Finite	Predicate	Complement		Fin	Pred	Compl		Fin	Pred	Adj: circ
MOOD		RESIDUE			MOOD	RESIDUE			MOOD	RESIDUE	

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The omission of the subject in the second and subsequent clause(s) is one common occurrence with paratactically related clauses. In these cases, the ellipsed Subject is considered to have filled the role of topical Theme. The second clause is therefore shown as having no topical theme:

She	*may be giving blood*		*and*	**(ellipsis of she)*	*shouldn't be*
topical			structural/topical		
THEME	RHEME		THEME		RHEME

the poor man	*starts a relationship*		**(ellipsis of he)*	*gets married*		**(ellipsis of he)*	*decides to go home*
topical							
THEME	RHEME			RHEME			RHEME

2.3 The hypotactic Clause Complexes

In hypotaxis, each other is related by the clauses in a modifying or dependency relationship. Changing the order of the clause is quite possible (although the effect of the sentence is changed by it), but it does not change the structural dependency. Almost all hypotactically dependent clauses are linked to their Head clause with explicit structural markers, either hypotactic conjunctions or relative pronouns (who, which, that), unlike paratactic clauses, which can sometimes occur without explicit markers. The exceptions are hypotactic clauses that are intrinsically structurally incomplete, such as non-finite clauses. The most common hypotactic conjunctions include *if, while, because, and when*. Greek letters (α, β, γ, δ …) are used by Halliday to label hypotactic clauses, with α (the alpha symbol). In hypotactically related clauses, the ordering of the main and dependent clauses is of particular Thematic interest. The main clause (α) may be followed either by the dependent clause (β) or the main clause may be preceded by the dependent clause, as in:

I do it	*// because I had a son.*
α	β

If you weight under 50 kilos	*// they take less.*
β	α

In the first case, the procedure for Theme analysis is as for independent clause: the Thematic structure of each clause is simply analysed separately:

I	*do it*		*because*	*I*	*had a son.*
topical			textual	topical	
THEME	RHEME		THEME		RHEME

However, before the main clause is followed by the dependent clause, it is considered that there are two levels of Thematic structure operating. Firstly, each of the constituent clauses has its own Thematic structure, which should be analysed:

If	*you*	*weigh under 50 kilos*		*they*	*take less.*
textual	topical			topical	
THEME		RHEME		THEME	RHEME

At a second level, however, the entire dependent clause can be seen to be acting as the theme of the sentence. Again, the principle is that of choice: the speaker or writer

exercised it for the rest of the sentence (the dependent clause signals that a second clause will follow). The entire dependent clause is described as the theme of the sentence it occurs in to capture the fact that the dependent clause has been placed in Thematic position:

If	*you*	*weigh under 50 kilos*		*they*	*take less.*
textual	topical			topical	
THEME		RHEME		THEME	RHEME
THEME				RHEME	

Linking clauses into hypotactic clause complexes sometimes involves the use of structural elements. Greater pace and continuity is created by packaging two clauses into one clause complex. The is created in part through the use of the relative pronoun *who*. For the purposes of Theme analysis, structural elements like *who* should be analysed as a conflation (fusing) of topical meaning (*she*, the Carrier of the second clause) and a structural element:

I	*had a son*		*who*	*needed new shoes.*
topical			structural/topical	
THEME	RHEME		THEME	RHEME

Another common structural element is *which*:

He	*carried*	*the bags,*		*which*	*is*	*pretty stupid.*
Actor	Process: material	Goal		Carrier	Process: inten	Attribute
topical				structural/topical		
THEME	RHEME			THEME	RHEME	

Based on the above definition, it can be concluded that theme types analysis is an analysis of the textual function of the emergence of four theme types, such as the topical theme, the interpersonal theme, the textual theme, and the multiple themes within text.

2.4 Luke Chapter 17

Luke 17 is the seventeenth chapter of the Gospel of Luke in the New Testament of the Christian Bible. It records the teachings of Jesus Christ and the healing of ten lepers. Luke 17 is one of the scriptures in the Bible that shows the phenomenal healing of lepers. In the New Testament of the Christian Bible, the Gospel of Luke comprises 24 chapters.

Based on its structure in the English Standard Version (ESV) Bible in the Bible Gateway, there are 5 main divisions of the article: (1) Lukas 17:1-6 = Increase our Faith; (2) Lukas 17:7–10 = Unworthy Servants; (3) Lukas 17:11–19= Jesus Cleanses Ten Lepers; (4) Lukas 117:20–37= The Coming of the Kingdom.

Based on its content, there are 15 famous verses among the 37 verses of Luke 17, namely: (1) Luke 17:1: And He said to his disciples, "Temptations to sin[a] are sure to come, but woe to the one through whom they come! (2) Luke 17:3: Pay attention to yourselves! If your brother sins, rebuke him, and if he repents, forgive him, (3) Luke 17:4: And if he sins against you seven times in the day, and turns to you seven times, saying, ‘I repent,’ you must forgive him." ; (4) Luke 17:6: And the Lord said, "If you had faith like a grain of mustard seed, you could say to this mulberry tree, ‘Be uprooted and planted in the sea,’ and it would obey you; (5) Luke 17:10: So you also, when you have done all that you were commanded, say, ‘We are unworthy servants;[e] we have only done what was our duty.'" ; (6) Luke 17:17: Then Jesus answered, "Were not ten cleansed? Where are the nine?; (7) Luke 17:18: Was no one

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found to return and give praise to God except this foreigner?" ; (8) Luke 17:20: Being asked by the Pharisees when the kingdom of God would come, he answered them, "The kingdom of God is not coming in ways that can be observed; (9) Luke 17:21: nor will they say, 'Look, here it is!' or 'There!' for behold, the kingdom of God is in the midst of you."; (10) Luke 17:24: For as the lightning flashes and lights up the sky from one side to the other, so will the Son of Man be in his day; (11) Luke 17:31: On that day, let the one who is on the housetop, with his goods in the house, not come down to take them away, and likewise let the one who is in the field not turn back; (12) Luke 17:32: Remember Lot's wife; (13) Luke 17:33: Whoever seeks to preserve his life will lose it, but whoever loses his life will keep it; (14) Luke 17:34: I tell you, in that night there will be two in one bed. One will be taken and the other left; (15) Luke 17:35: There will be two women grinding together. One will be taken, and the other will be left. All of those 15 famous verses in Luke 17 are very meaningful to Christians' daily lives and faith.

Temptations to Sin

17 And he said to his disciples, "Temptations to sin[a] are sure to come, but woe to the one through whom they come! 2 It would be better for him if a millstone were hung around his neck and he were cast into the sea than that he should cause one of these little ones to sin.[b] 3 Pay attention to yourselves! If your brother sins, rebuke him, and if he repents, forgive him, 4 and if he sins against you seven times in the day, and turns to you seven times, saying, 'I repent,' you must forgive him."

Increase Our Faith

5 The apostles said to the Lord, "Increase our faith!" 6 And the Lord said, "If you had faith like a grain of mustard seed, you could say to this mulberry tree, 'Be uprooted and planted in the sea,' and it would obey you.

Unworthy Servants

7 "Will any one of you who has a servant[c] plowing or keeping sheep say to him when he has come in from the field, 'Come at once and recline at table'? 8 Will he not rather say to him, 'Prepare supper for me, dress properly,[d] and serve me while I eat and drink, and afterward you will eat and drink'? 9 Does he thank the servant because he did what was commanded? 10 So you also, when you have done all that you were commanded, say, 'We are unworthy servants;[e] we have only done what was our duty."

Jesus Cleanses Ten Lepers

11 On the way to Jerusalem, he was passing along between Samaria and Galilee. 12 And as he entered a village, he was met by ten lepers,[f] who stood at a distance 13 and lifted up their voices, saying, "Jesus, Master, have mercy on us." 14 When he saw them, he said to them, "Go and show yourselves to the priests." And as they went, they were cleansed. 15 Then one of them, when he saw that he was healed, turned back, praising God with a loud voice; 16 and he fell on his face at Jesus' feet, giving him thanks. Now he was a Samaritan. 17 Then Jesus answered, "Were not ten cleansed? Where are the nine? 18 Was no one found to return and give praise to God except this foreigner?" 19 And he said to him, "Rise and go your way; your faith has made you well."[g]

The Coming of the Kingdom

20 Being asked by the Pharisees when the kingdom of God would come, he answered them, "The kingdom of God is not coming in ways that can be observed, 21 nor will they say, 'Look, here it is!' or 'There!' for behold, the kingdom of God is in the midst of you."[h]

22 And he said to the disciples, "The days are coming when you will desire to see one of the days of the Son of Man, and you will not see it. 23 And they will say to you, 'Look, there!' or 'Look, here!' Do not go out or follow them. 24 For as the lightning flashes and lights up the sky from one side to the other, so will the Son of Man be in his day.[i] 25 But first he must suffer many things and be rejected by this generation. 26 Just as it was in the days of Noah, so will it be in the days of the Son of Man. 27 They were eating and drinking and marrying and being given in marriage, until the day when Noah entered the ark, and the flood came and destroyed them all. 28 Likewise, just as it was in the days of Lot—they were eating and drinking, buying and selling, planting and building, 29 but on the day when Lot went out from Sodom, fire and sulfur rained from heaven and destroyed them all— 30 so will it be on the day when the Son of Man is revealed. 31 On that day, let the one who is on the housetop, with his goods in the house, not come down to take them away, and likewise let the one who is in the field not turn back. 32 Remember Lot's wife. 33 Whoever seeks to preserve his life will lose it, but whoever loses his life will keep it. 34 I tell you, in that night there will be two in one bed. One will be taken and the other left. 35 There will be two women grinding together. One will be taken and the other left."[j] 37 And they said to him, "Where, Lord?" He said to them, "Where the corpse[k] is, there the vultures[l] will gather."

2.5 The English Standard Version (ESV) Bible

The English Standard Version (ESV) is an "essentially literal" translation of the Bible in contemporary English. It was created by a team of more than 100 leading evangelical scholars and pastors. There are three focuses of the ESV Bible: (1) "word-for-word" accuracy, (2) literary excellence, and (3) depth of meaning. It is suited for personal reading, public worship, in-depth study, and Scripture memorization. The ESV is available in hundreds of print editions on Crossway.org and free digitally via mobile apps or online through ESV.org. Since its publication in 2001, the ESV Bible has gained wide acceptance and is used by church leaders, numerous denominations and organizations, and millions of individuals around the world.

Based on the definition above, it can be said that the English Standard Version (ESV) is a translation of the Bible in contemporary English found both on the ESV.org site and on other sites (such as Biblegateway.com; Lembaga Alkitab Indonesia, alkitab.or.id, and others), that contains Old Testament and New Testament scriptures and was established by a team of more than 100 leading evangelical scholars and pastors.

2.6 The ESV.org

Biblical text is not only found in printed form but is also available on an online Bible site. One of the popular English-language online Bible sites is ESV.org. As one of the world's most-visited Christian websites, Scripture can be read and studied through its five main menus: (1) Read the Bible Online; (2) About the ESV; (3) Find a Bible; (4) Download the ESV Bibble App and Connect with Us! The faith can be grown with devotionals, Bible reading plans, and mobile apps. The ESV.org website is designed to allow easy reading, studying, searching, watching videos, and sharing of the Bible with many people. It is in the religion category. On the wall site of ESV.org, there is a crossway.org site. In ESV.org, there are many

new updated articles with popular topics, such as the Bible, the Christian Life, the History, Marriage/Family, Theology, Culture, Church Ministry, Ministry Projects, News, Product Series, Series, and Other (Giveaway, Help!; Interview, Men, Video, and Women). Moreover, Crossway is a non-profit Christian ministry that publishes the ESV Bible and gospel-centered books.

Crossway was previously known by its parent ministry, Good News Publishers. Its Headquarters location is in Wheaton, Illinois. Its publication types are Christian books, ESV Bibles, and tracts. Crossway's founders are Clyde and Muriel Dennsi and Lane and Ebeth Dennis. Crossway was founded in 1938; 1978. Its official website is http://www.crossway.org/. In 2008, Crossway published the ESV Study Bible. In 2016, Crossway made headlines after announcing that the ESV text would be "unchanged forever, in perpetuity" as a "permanent text" edition. After public discourse about the policy, Crossway announced that it would reverse the decision.

Based on the definition above, it can be said that ESV.org is a site of the English Standard Version (ESV), the translation of the Bible in contemporary English, that contains Old Testament and New Testament scriptures and is directly related to Crossway (http://www.crossway.org/), the publisher of the ESV Bible and gospel-centered books.

2.7 The Previous Related Studies

To compare this research with similar research studies that have been done before, then the previous related studies in this research are as follows:

1. Alamiri (2018), in his article entitled "*SFL-based Analysis of the Thematic Structure of the Qur'ān (19:41–50), "Some Reflections*", that is found that his research is an endeavor to explore applying Systemic Functional Linguistics (SFL) to the oldest Arabic text (the Qur'an). The study point of departure is the textual metafunction (of Sura 19:41–50), focusing principally on thematic structure (Theme-Rheme) for its role first in organizing the linguistic resources of both experiential and interpersonal meanings in text production; and secondly in message unfolding. The salient results are the use of the three types of themes (i.e., textual, interpersonal, and topical).
2. Khoshaba (2018), with the research entitled "*Markedness Theory in the Holy Bible with Reference to English, Syriac, and Arabic Translations,*" found that there are: (1) the three versions: English, Syriac, and Arabic, were the output of communicative translations in that structurally speaking differences among the three versions are recognizable; and (2) confirmation of certain key words that convey the gist of the verse has been marked and considered by the translators mainly by foregrounding and sometimes by midgrounding and backgrounding.
3. Koukpossi (2020) with his research entitled "*Theme and Thematic Progression in Raouf Mama's Fortune's Favored Child" (2014)* found that there is intensive use of topical and marked Themes, which aim to present the story as a narrative about tangible and concrete things and, more importantly, to create suspense. Moreover, it has been found that a blend of linear, constant, and derived thematic progressions assures the normal flow of the message.
4. Uyun (2021), with his research entitled *"Thematization Analysis on Basuki Tjahaya Purnama Staement on Surah al-Ma'ida 51,"* found that the *writer used thematisation context to analyze the data to find out the starting point of Ahok's utterances as the main key words of the base of the rest sentences. This theme can be inferred as an intention or motivation, as well as the purpose of the utterances. The script of the video*

provided by the Jakarta Post, published on Monday, October 10, 2016, is analysed by the writer. Hence, after analyzing the syntactical form and also the theme of the utterances, he inferred that this statement does not consist of any intention of insulting a particular religion (Islam).

3. Research method

This research includes a qualitative descriptive method because it explains the textual function of biblical texts in the English Standard Version (ESV) Bible on the site ESV.org. The approach to the qualitative descriptive method model applied is that of Miles, Huberman and Saldaña (2014). In addition, this research method/technique model approach is based on Eggins (2004: 318–320) regarding: (1) four types of theme; (2) theme type analysis in declarative sentences; (3) theme type analysis in elliptical declaratives; (4) theme type analysis in WH-interrogatives; (5) theme type analysis in imperatives; (6) theme in paratactic clause complexes; (7) theme in hypotactic clause complexes; and (8) three types of adjuncts (Eggins, 2004: 160–170). As seen in the five subtitles of Luke 17, Luke 17 cannot be separated from the emergence of paratactic clause complexes and hypotactic clause complexes.

In this study, the obtained data were from Luke Chapter 17 of the New Testament in the form of the English Standard Version text of Edition 2016, which comprises 56 clauses. The first subtopic of Luke 17 consists of seven clauses. The second subtitle of Luke 17 comprises two clauses. The third subtitle of Luke 17 consists of four clauses. The fourth subtopic of Luke 17 comprises 12 clauses. The fifth subtitle of Luke 17 consists of 31 clauses. The data were obtained from five subtitles of Luke 17, which are in order: (1) *Temptations to Sin*, (2) *Increase Our Faith*, (3) *Unworthy Servants*, (4) *Jesus Cleanses Ten Lepers*, and (5) *The Coming of the Kingdom.* By analyzing the content, the techniques for data collection are as follows: 1) Observing all versions of Luke 17 in the ESV.org that are very similar to the Indonesian language version of Lembaga Alkitab Indonesia; 2) Downloading a biblical chapter of Luke 17 in the form of the English Standard Version of Edition 2016 on the official website https://www.esv.org/; 3) Categorising all themes and rhemes of each clause in the table in accordance with the technical model approach of Eggins (2004: 300–316) regarding (1) four types of theme; (2) theme type analysis in declarative sentences; (3) theme type analysis in elliptical declaratives; (4) theme type analysis in WH-interrogatives; (5) theme type analysis in imperatives; (6) theme in paratactic clause complexes; (7) theme in hypotactic clause complexes; and (8) three types of adjuncts (Eggins, 2004: 160–170); 4) Marking in green the paratactic clause complexes in the analysis table; 5) Marking in blue the hypotactic clause complexes in the analysis table; 6) Entering all 56 clauses data into the table to be analyzed based on the types of themes 7) Marking in gray for the 5 clause simplexes in the analysis table; 8) Marking in gray for the topical themes of the 5 clause simplexes in the analysis table; 9) Marking in blue for the topical themes items, gold for the combination items of textual theme + topical theme, yellow for the combination items of interpersonal theme + topical theme, green for the interpersonal themes, violet for the textual theme item, and red for the multiple themes items in the analysis table; 10) Counting all the number of theme types that appear in Luke Chapter 17 of the English Standard Version (ESV) Bible on ESV.org and percentage them.

There are four characteristics that are applied to become the focus of data analysis techniques in this study (Miles, Huberman, and Saldaña, 2014), namely:

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Figure 1. Data analysis techniques based on Miles, Huberman, and Saldaña (2014)

1. Data collection, with finding problems in the thematic selection of Luke Chapter 17 in the ESV.org;
2. Data condensation, meaning (1) for the purposes of data acquisition, from the total number of biblical chapters in Luke (24 chapters) of the English Standard Version Bible Edition 2016 in the ESV.org, only 1 chapter was chosen, that is Luke Chapter 17: 1-37; and (2) for the purposes of data collection, from the total data of 56 clauses of Luke Chapter 17 of the English Standard Version (ESV) Bible in the ESV.org that contain textual functions, there are only 51 clauses analysed (the other 5 clauses are clause simplexes) and 2 things that become the description of the research: (1) theme types of paratactic and hypotactic clause complexes on the biblical text of Luke Chapter 17 of the English Standard Version Bible in the *ESV.org*; (2) the dominant type of theme of paratactic and hypotactic clause complexes on the biblical text of Luke Chapter 17 of the English Standard Version Bible in the ESV.org;
3. Data display, showing tables, graphs, and diagrams of research findings regarding: (1) 4 types of themes (the topical themes, the interpersonal themes, the textual themes, and the multiple themes) of paratactic and hypotactic clause complexes on biblical texts of Luke Chapter 17 of the English Standard Version Bible in the ESV.org; (2) the topical themes as the dominant theme type of paratactic and hypotactic clause complexes on the biblical text of Luke Chapter 17 of the English Standard Version Bible in the ESV.org;
4. Conclusions, leading to verification: (1) 4 theme types (the topical themes, the interpersonal themes, the textual themes, and the multiple themes) of paratactic and hypotactic clause complexes in biblical texts of Luke Chapter 17 of the English Standard Version Bible in the ESV.org; (2) the dominant theme type (the topical themes) of paratactic and hypotactic clause complexes in biblical text of Luke Chapter 17 of the English Standard Version Bible in the ESV.org.

4. Results and Discussion

4.1 Four Types of Theme of Paratactic and Hypotactic Clause Complexes in Luke Chapter 17 of the English Standard Version Bible in the ESV.org

Based on the results of the analysis of the data obtained, it was found that there were 4 types of paratactic and hypotactic complex clause themes in the text of the Bible, Luke Chapter 17 in the English Standard Version (ESV) Bible on ESV.org, namely topical themes, interpersonal themes, textual themes, and compound themes. This can be seen from the graph of the acquisition pattern of the following theme selection.

Graph 1. Four theme types of Luke 17 of the English Standard Version (ESV) Bible in the ESV.org

Based on graph 1 above, there are 46 items (62%) in 45 clauses that represent a common theme type. In the second type, a textual theme occurs with 19 items (26%) in the 19 clauses. The 45 clauses showing the topical themes consist of 5 subtopics of Luke 17, that is: (1) *Temptations to Sin* (7 items: Luke 17: 1, 2, 3, 5, 6, and 7); (2) *Increase Our Faith* (2 items: Luke 17: 5 and 6); (3) *Unworthy Servants* (4 items: Luke 17: 7, 8, 9 and 10); (4) *Jesus Cleanses Ten Lepers* (10 items: Luke 17: 12, 14, 14b, 15, 16, 17, 18, 18a, and 19); and (5) *The Coming of the Kingdom* (26 items: Luke 17: 20, 22, 23, 24, 25a, 26, 27, 27a, 27b, 27c, 27d, 27e, 27f, 29, 30, 31, 31a, 33, 34, 34a, 34b, 35, 37, and 37a). In accordance with the results of data analysis on the 3 subtopics of Luke 17, the dominant theme of the most topical themes occurred in the 5th subtopic (*The Coming of the Kingdom),* with 17 items in 20 sentences. Meanwhile, the topical words and phrases occurred in the five subtopics are: (1) He, (2) it, (3) he, (4) if your brother sins, (5) if he repents, (6) if he sins against you seven times in the day, and turns to you seven times, (7) the apostles, (8) the Lord, (9) any one of you who has a servant, (10) he, (11) he, (12) you, (13) as he entered a village, (14) when he saw them, (15) as they went, (16) one of them, when he saw that he was healed, (17) he, (18) Jesus, (19) no one, (20) and, (21) he, (22) being asked by the Pharisees when the Kingdom of God would come, (23) He, (24) they, (25) for as the lightning flashes and lights up the sky from one side to the other, (26) and, (27) as it was in the days of Noah, (28) they, (29) and, (30) and, (31) and, (32) until the day, (33) and, (34) and, (35) on the day when Lot went out from Sodom, (36) will it be on the day, (37) on that day, (38) whoever, (39) I, (40) One, (41) And, (42) One, (43) the other, (44) they and (45) He. Among the 56 clauses of Luke 17, there are five topical theme items in five clause simplexes. The 5 topical themes in the 5 clause simplexes are: (1) pay (Luke 17: 3); (2) on the way to Jerusalem (Luke 17:11); (3) now (Luke 17:16a); (4) remember (Luke 17: 32); and (5) there (Luke 17: 35).

In addition to the topical themes, there are 19 items (26%) in 19 clauses that show textual themes in 5 subtopics of Luke 17, that is, (1) *Temptation to Sin* (4 items: Luke 17:1, 2b, 3b, and 4); (2) *Increase Our Faith* (1 item: Luke 17: 6); (3) *Unworthy Servants* (1 item: Luke 17: 10); (4) *Jesus Cleanses Ten Lepers* (7 items: Luke 17: 12, 13, 14b, 15, 16, 17, and 19); and (5) *The Coming of the Kingdom* (6 items: Luke 17: 22, 23, 29, 30, 35b, and 37). Based on the results of data analysis on the biblical text of Luke Chapter 17, the dominance of textual themes mostly occurs in the 4th subtopic (*Jesus Cleanses Ten Lepers),* with 7 textual items. Meanwhile, the second most frequent subtopic with textual themes is subtopic 5, with five textual items. Moreover, the 18 textual theme items are: (1) and; (2) and; (3) and; (4) and; (5) and; (6) so; (7) and; (8) and; (9) and; (10) then; (11) and; (12) then; (13) and; (14) and;

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(15) and; (16) but; (17) so; (18) and, and (19) and. In accordance with the data obtained, there are 15 times the conjunction '*and*' occurs in the five subtitles of Luke 17.

Besides the topical themes and the textual themes, there are 6 items (8%) in 6 clauses that show interpersonal themes in 3 subtitles of Luke 17, that is, (1) *Unworthy Servants* (3 items: Luke 17: 7, 8, and 9); (4) *Jesus Cleanses Ten Lepers* (1 item: Luke 17: 18); and (5) *The Coming of the Kingdom* (2 items: Luke 17: 21 and 26). Moreover, the six interpersonal theme items are: (1) will; (2) will; (3) will; (4) Was; (5) nor; and (6) just.

Aside from the topical themes, the textual themes, and the interpersonal themes, there are 3 items (4%) in 3 clauses that show the multiple themes in 1 subtitle of Luke 17, that is, subtitle 5 (*The Coming of the Kingdom*) within Luke 17: 25, 28, and 37. The words of the three multiple theme items are: (1) but first He; (2) Likewise, just as it was in the days of Lot; and (3) and likewise Let.

Based on the obtained data from Luke 17, there is no emergence of: (1) continuity adjunct of textual theme; (2) vocative of interpersonal theme; (3) polarity of interpersonal theme; (4) comment of interpersonal theme; (5) mixed theme composition for 4 types of theme. The only mixed theme composition of multiple themes in Luke 17 is composed of three types of themes.

4.2 The Topical Themes is the Dominant Theme Type of Paratactic and Hypotactic Clause Complexes on Luke Chapter 17 of the English Standard Version (ESV) Bible in the ESV.org

Based on the results of data analysis obtained on 4 types of themes in the paratactic and hypotactic clause complexes of the biblical Chapter 17 of Luke of the English Standard Version (ESV) Bible on the site ESV.org, it was found that the dominant theme type was the topical themes (62%). This can be seen from the graph of the acquisition of the following dominant theme type:

Graph 2. The dominant type of theme of the paratactic and hypotactic clause complexes on Luke Chapter 17 of the English Standard Version Bible in the ESV.org

Based on graph 2 above, there are a total of 56 clauses analysed in Luke 17. Among the 56 clauses, there are 32 paratactic clause complexes. Aside from it, there are 13 hypotactic clause complexes. Moreover, there are five clause simplexes among the 56 clauses of Luke 17. Among the 56 clauses, the topical themes in blue are in 45 clauses (62%), the interpersonal themes in 6 clauses (8%), the textual themes in 19 clauses (26%), and the multiple themes in 3 clauses (4%). In the graph, it is clearly seen that all five subtitles of Luke

Chapter 17 are dominated by topical themes. Aside from it, in the second, more frequent theme type, three subtitles of Luke Chapter 17 are also dominated by textual themes. In the text of subtopic 1, which is *Temptations to Sin*, there are 7 sentences, dominated by 6 topical theme items. Then, in the text of subtopic 2, which is *increase Our Faith*, there are two sentences that are dominated by two topical theme items. Apart from the texts of subtopics 1 and 2, in subtopic 3, that is, *Unworthy Servants*, there are 4 sentences, which are dominated by 4 topical theme items. Aside from the texts of subtopics 1, 2, and 3, in subtopic 4, which is *Jesus Cleanses Ten Lepers*, there are 11 sentences, which are dominated by 9 topical theme items. In addition to the text of subtopics 1, 2, 3, and 4, in subtopic 5, which is *The Coming of the Kingdom*, there are 31 sentences, which are dominated by 25 topical theme items. Based on the results of data analysis on the 5 subtopics of Luke Chapter 17 of the English Standard Version Bible at ESV.org, the dominant theme type (topical theme) is the type of theme of paratactic and hypotactic clause complexes that dominates the biblical chapter on Luke 17.

In accordance with graph 2, the interpersonal themes in red are the second-frequentest theme type to occur in the third subtitle of Luke 17, with three items, apart from the two other subtitles (subtitle 4 and subtitle 5). In subtitles 1 and 2, there is no interpersonal theme.

Based on graph 2, the multiple themes in violet are the least common theme type in the five subtitles of Luke 17 of the English Standard Version Bible at ESV.org. As the third more frequent theme type occurs in the fifth subtitle of Luke 17, it appears with three items compared to two other subtitles (subtitles 1, 2, 3, and 4). In subtitles 1, 2, 3, and 4, there are no multiple themes at all.

5. Conclusions

Based on the research results obtained, some conclusions can be drawn. There are 4 types of themes of paratactic and hypotactic clause complexes in Luke Chapter 17 of the English Standard Version (ESV) Bible on ESV.org: the topical themes (62%), the interpersonal themes (8%), the textual themes (26%), and the multiple themes (4%). The dominant type of theme of paratactic and hypotactic on clause complexes of Luke Chapter 17 of the English Standard Version (ESV) Bible in the ESV.org is topical themes (62%). Based on the conclusions obtained, some suggestions can be put forward. Subsequent research can be directed at researching the main theme types of paratactic and hypotactic clause complexes of the Old Testament of the English Standard Version Bible or on other online biblical sites (e.g., biblegateway.com*; Lembaga Alkitab Indonesia with other versions of translation*). Subsequent research can be directed at conducting research on the types of Theme of paratactic and hypotactic clause complexes that occur in the other chapters of the New Testament or a comparative study of theme choice between two languages on the Bible Gateway and ESV.org pages or on other online biblical versions or sites (e.g., Bible Gateway*; Lembaga Alkitab Indonesia with another version of translation*).

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"*OSOB WALIKAN*": ENVISIONING HOW MALANGESE MAINTAIN THEIR EXISTENCE

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Abstract

Osob Walikan, commonly referred to as *Walikan* Malang, can be widely used in the social life of Malang people. Developed from a code language, this language still exists even though it already served its purpose and developed into a Malang local language. This paper investigates the current perception of Malangese toward *Walikan* and its relationship with the maintenance of the *Walikan* language, which is a local code street language that has shifted to become an urban language. This qualitative study uses questionnaires and interviews to gather the data. The findings showed that there are 3 main perceptions of Malangese towards *Walikan*: a language as an identity, cultural heritage, and symbol of solidarity. The majority of participants agreed that *Walikan* is important and needs to be preserved because *Walikan* has its values for the Malang people. The main method of preservation is to use this language actively in communication so that there are always active speakers to prevent the decline of language use.

Keywords: *language attitude; language maintenance; osob Walikan Malang*

1. Introduction

"*Our language is the reflection of ourselves. (Cesar Chaves)*"

The quote above seems to represent that language is indeed a representation of the speaker. This quote seems applicable to address Malangese who speak reversed language in their daily communication. If Malangese for example, speak in a reverse way, then there may be a meaning to be conveyed from a process, for example, reversing the name of *Bayu* into *Uyab* may evoke one's wonder on why other people act in a certain way. However, after they learn the reason behind it, they will quickly nod in accord. Using reversed names that sound a little odd but humorous is one of the community's unique characteristics.

Each region and groups have its uniqueness that is created from its local culture and history, and Malang is no exception. The history of Malang slang or the so–called *Osob Walikan* has dated back to the age of colonial era Indonesia. Moving from its function as the secret language used by *pejoeang* (national heroes) into the teenage trend among Malangese, it is somewhat interesting to go deep down and investigate its development. *Osob Walikan* is one of Indonesia's slang dialects. *Osob Walikan* is thought to have been developed during the conflict as a secret code (Yanuar, 2018). However, *Walikan* is now a language that people use on daily basis and is no longer just a code language. For

intercommunication, the speech community employs *Walikan*. In contrast to other *Walikan*, *Osob Walikan* of Malang has developed into a crucial aspect of social life in Malang neighborhood. *Osob Walikan* in Malang still has a place at the center of Malang society, contrary to other *Walikan*, which are steadily vanishing and being replaced by another slang language. But the presence of *Osob Walikan* in Malang is quite worrisome because of westernization making Malang youth tend to communicate using foreign language rather than using Malangese language (Javanese).

The language maintenance of minority languages by speakers who are in regular contact with the majority language is the goal of language maintenance. In relation to this, Baker (2011) pointed out that language maintenance might be demonstrated by the quantity and distribution of speakers of that particular language among adults and children, as well as by retention in particular domains. In general, when Malangese has an exceptional fondness for *Osob Walikan*, they will not hesitate to pass it on to their young children or future generations because they consider *Osob Walikan* to be a unique language that deserves to be preserved as part of the history of language in Malang. This is reflected in the efforts of Malangese to use *Osob Walikan* as their daily language every day, even amidst the rush of other languages from the languages with higher status or that are more politically prominent that have a higher prestige value (Benrabah, 2004). For example, if someone still continues to use *Osob Walikan* even though there are Indonesian and English languages which are considered more prestigious in urban societies then this can be said that he/she contributes to the preservation of his or her local code (Javanese). *Osob Walikan* is a slang which closely related to the part of the culture and social life in Malang society. However, in this globalized era, culture and language shifting are inevitable in the middle of the community, especially in the youth generation. This phenomenon can affect the existence of the local language, and *Osob Walikan* is no exception. There is a concern that the use of *Walikan* will decline.

To date, some studies have been done on *Osob Walikan* from several subject studies. In terms of its phonology, Yannuar & Kadarisman (2019) examine the different reversal processes through the perspectives of phonology and phonotactics to understand the reversal rules in *Walikan*. The exploration of the current use of written and spoken *Walikan* in public space has been conducted by Yannuar (2018), who focuses on how *Osob Walikan* as an oral practice has been maintained through written and media offline and online.

Meanwhile, Hoogervosrst (2014) examines the characteristics, structures, and social functions of *Walikan* and compared them to the various types of Surabaya slang. Yannuar, Iragiliati, and Zen (2017) also discuss the value of *Walikan* address terms and their politeness use in natural conversation. A depth description of *Walikan* has been conducted by Yannuar (2019) in her book which provides a comprehensive linguistic analysis of *Walikan* words and their internal structure and then also presents the development and contemporary use of *Walikan*. Not only been studied in terms of language and social aspects but also from the perspective of earning management conducted by Wijaya & Mangoting (2014). In addition to the research done on *Osob Walikan* in public spaces, the study on *Osob Walikan* in relation to language maintenance remains sparse. Therefore, this paper focuses on the effort to maintain the *Walikan* language as one of the local cultural assets of the Malang people which has an extraordinary historical value that deserves to be preserved as a cultural heritage. Language maintenance is very important in this case concerning the

maintenance of *Osob Walikan*. This language can be categorized as a minority language because not all the people in the community are able or interested in using them.

Formerly, studies on language maintenance namely efforts to maintain local language or discuss language so that it does not die or disappear, have been carried out a lot (See Bahhari, 2020; Khoi Nguyen, 2020; Mpolada, A. F., 2020). There are also efforts to maintain local languages or regions through popular culture media such as movies (Pangestu & Sudarwati, 2021) and viral pop song (Maharani & Sudarwati, 2021). This study focuses on the maintenance of *Osob Walikan* in Malang society. This research was conducted in a qualitative method using a questionnaire then analyzed the data and discussed it. To fulfill the aim, this study proposed two research questions as follows (1) How do Malangese view *Osob Walikan*? (2) How do Malangese maintain *Osob Walikan*?

2. Literature Review

The discussion on language maintenance is somewhat important as it deals with the sustainability of language in a particular region or nation. However, due to some cases of emergence, this effort seems to be much more challenging. The case of Malangese slang as one of the self-identity of Malang people is worth to be investigated in terms of its language maintenance. This is done as an effort to still uphold the values of today's generation with regard to preserving local language policy. This language maintenance is needed as there has been the emergence of language shift particularly due to the bomb of foreign language encounters. Malangese slang needs to be preserved otherwise it might lead to language death.

Walikan is not only used in Malang but also in some Indonesian regions like Yogyakarta and Semarang. However, unlike *Walikan* Malang, *Walikan* Yogyakarta and Semarang were already replaced by another slang language and are not popular anymore. In the Javanese language, *Walikan* means "reversed," which refers to the word reversal. *Walikan* Malang has different structures from other *Walikan*. Yannuar (2018) finds out that *Walikan* Malang is not using *aksara Jawa* like other *Walikan*, instead is accomplished by changes of semantics and word reversal based on Javanese, Indonesian, and locally coined words.

The extensive studies of language maintenance started with the publication of Fishman's paper in 1964, titled 'Language maintenance and language shift as a field of inquiry. A definition of the field and suggestions for its future development' (Pauwels, 2016). Language maintenance is defined by Mesthrie, Swann, Deumert, and Leap (2009) as "the continuing use of a language in the face of competition from a regionally and socially powerful or numerically stronger language" (p.245). Language maintenance refers to a situation where certain speakers in a community choose to preserve their language despite the existence of other dominant languages in their community. The discussion of language maintenance is frequently accompanied by the discussion of language shifting, as language maintenance is used to face the danger of language shift. Language shifting refers to a situation when a language is slowly replaced by other dominant languages in that region (Mesthrie et al. 2009).

Hamde (2005) states that some factors lead speakers whether choose to preserve their language or shift to other languages, which differs for each individual and situation. These factors determine the maintenance and use of a language positively or negatively.

Researchers have investigated factors that are conducive to language maintenance and it shows that social, linguistic, economic, historical, and psychological factors significantly enhance the chance of language maintenance for minority groups (Okpanachi & Joseph, 2017). As the factors that influence language maintenance vary from one situation to another, the possible language maintenance method of a language is also different from others. The speaker may choose the most suitable language maintenance method from their perspective. Regarding that, Malangese may preserve *Osob Walikan* with different methods or strategies from others.

3. Research Method

3.1 Research Design

To conduct this study, the researchers employed a qualitative method. As qualitative research aims to understand cultures, individuals, or groups which enables us to explain social reality (Morse, 1996). In addition, it allows us to obtain the participant's statement alongside establishing direct contact with people (Villegas-Tores & Mora-Pablo, 2018). In addition, this study uses a questionnaire to gather the data as a qualitative questionnaire can generate plentiful material (Rivano & Hagstorm, 2017). To obtain the data, the researchers employed a questionnaire completed by in depth interviews to obtain a more detailed description of the participants' answers.

3.2 Data Collection and Analysis

The data collection process was divided into 2 steps. The first was done by distributing an online open-ended questionnaire containing 9 questions and interviews with several Malangese. After the data were collected, the data were transcribed. The questionnaire was distributed online in the form of Google Forms to the participants. This study is voluntary based and there were 35 participants involved. The data were evaluated thematically following Braun and Clarke 92006) thematic analysis concerning language attitude of Malangese toward *Osob Walikan* and its effect on the preservation of *Osob Walikan*. There are some criteria of participants involved in this study namely those who are residing in Malang and have lived in Malang for some time (years). Data for the study were analyzed using Braun and Clarke's (2006) six thematic analysis steps. First, all authors attempted to commence with the data thoroughly by familiarizing ourselves with the participant's questionnaire and interview result. Second, we transcribed the recordings and read the interview transcripts multiple times to have a comprehensive understanding of the shared information. Third, we reread the interview transcripts. Fourth, when we read and re-read all the transcripts multiple times, we marked any instances of what the participants said about the issue being discussed. Fifth, after all data were initially coded we came up with potential themes. Lastly, we concluded the codes into three major themes: Malangese identity, cultural heritage, and symbol of solidarity. The questionnaire consists of 9 questions covering questions about the perception and maintenance of *Osob Walikan*. These questions are described as follows:

No.	**Perception**	**Language Maintenance**
1.	Do you often use *Osob Walikan*?	Does *osob walikan* need to be preserved?
2.	When do you use *Osob Walikan*?	Do you want to preserve it?

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3.	Why do you use *Osob Walikan*?	How do you/your neighborhood maintain *Osob Walikan*?
4.	Do you know the history of *Osob Walikan*?	
5.	How important is *Osob Walikan*?	
6.	What is your opinion about *Osob Walikan*?	

Table 1. Questionnaire questions

The second data collection was carried out through an interview process which was conducted to complement the data findings from the questionnaire. The participants of this interview were 10 people who were randomly selected. The participants vary in terms of ages, but most of them are students or the younger generations to see closer attitude of youth generation towards this language. The questions include the same questions as the questionnaire added with the following questions: 1. Why does *Osob Walikan* rarely use nowadays and why are you rarely using it? 2. Do you know the word rules of *Osob Walikan*? These two questions were chosen to find out the youth participants' knowledge of the rules of the *Osob Walikan* and to find out their opinion and the reasons for the reduced number of *Osob Walikan* speakers.

4. Results and Discussion

This chapter provides the answer to two research problems previously raised namely how Malangese perceive *Walikan* and how they maintain it. Participants in this study had an age range of around 21-54 years but the majority are those between 31-40 age range. Almost all participants have lived in Malang since birth and sometimes leave Malang to work. Their professions are dominated by employees and teachers then followed by construction workers, students, housewives, government employees, art creators, and housekeepers. The ethnicity is dominated by Javanese then followed by Madurese.

4.1 Malangese Perception on *Osob Walikan*

From table 2, we can see that from the questionnaire there are 5 perspectives of Malangese towards *Osob Walikan*.

No.	**Perspective on *Walikan***	**Language use**
1.	Identity	Daily language (non-formal)
2.	Characteristic/Uniqueness	Chatting with friend
3.	Culture	Family gathering
4.	Icon Malang city	
5.	Friendship language	

Table 2. Participant's answers on their perspective of *Walikan*

The data above is the majority of participants' answers regarding their perspective on *Walikan*. Data for the study were analyzed using Miles and Huberman (resulted in three specific themes associated with respondents' perception of *Walikan*. Those themes are Malangese identity, cultural heritage, and symbol of solidarity. They are described as follows:

4.1.1 *Osob Walikan*: Malangese Identity

The research data show that respondents consider *Osob Walikan* as their identity as Malangese. By being able to speak *Walikan* they consider it a symbol of their identity as Malangese. They regard *Walikan* as part of their identity and not simply as their local language. This can be seen from the following excerpts:

Excerpt 1: "*Sebagai penunjuk jati diri sebagai orang malang asli*" (Showing self-identity as native people of Malang).

Excerpt 2: "*Secara gak langsung menunjukkan jati diri sebagai arek malang*" (Implicitly shows identity as Malang people).

The excerpts above show that Malangese consider *Osob Walikan* as their identity as native Malang people so those who can speak *Walikan* are truly people of Malang. This statement is also corroborated by the result of an in-depth interview which states that by using the language of *Walikan*, one's identity can be recognized immediately, as in the following excerpt:

Excerpt 3: "*Banyak di luar sana ketika kita menggunakan Walikan akan berkata "oh orang Malang ya*" (Many people outside when we are talking using *Walikan* will immediately say: oh Malangese, right).

This positive view and attitude of Malangese towards *Walikan* as an identity held an important part of preservation effort of *Walikan* despite the external factors which can harm the existence of *Walikan*. They value *Walikan* not only as a local language but also as part of themselves, giving them a 'mark' as Malangese. This is corroborated by the following excerpt:

Excerpt 4: "*Bagi anak malang sudah jadi ciri khas sih*" (For Malangese already has become a character).

Excerpt 5: "*Bahasanya unik dan menunjukan sekali ciri khas Malang*" (The language is unique and really shows the characteristics of Malang).

The results of the in-depth interviews also show that *Osob Walikan* is a characteristic of Malangese that differentiates it from other residents because only Malangese has this *Walikan* language. The interviewee also said that this language is an inherent characteristic of Malang. This statement can be seen in the following excerpt:

Excerpt 6: "*Keliatan anak ngalam banget kalo pake Bahasa ini, sudah menjadi ciri khasnya*" (It looks like so Malangese if use this language, it has become a trademark).

Excerpt 7: "*Cek ketok ngalam e jes*" (To make the 'Malangese' more visible).

Walikan does not only give the participants an identity in general as Malangese to the outsider but also as an individual. It gives them a uniqueness which makes them different because *Walikan* is a slang language that is widely spoken in Malang but not all people in Malang speak it. It gives a sense of pride and feels trendy or cool when using it because it is unique. It distinguishes itself from other people. To stand out from hundreds of thousands of people. The following excerpt supports this statement:

Excerpt 8: "*Bagi saya itu karena keren*" (For me, because it's cool).

Excerpt 9: "*Cek bois/gaul*" (To looks trendy/cool).

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4.1.2 *Osob Walikan*: Cultural Heritage

In addition, Malangese also considers that this language is part of the local culture in Malang, which was passed down from our predecessors.

Excerpt 10: "*Bahasa Walikan adalah sebuah kekayaan dan sudah menjadi budaya ngalam*" (*Walikan* language is valuable and has become a culture of Malang).

This was also corroborated by the results of interviews which stated *Walikan* as the hereditary language that become a habit and contained memory value. This statement can be seen in the following excerpt:

Excerpt 11: "*Dulu itu ya mbah selalu pakai Walikan. Tiap saat kalo ngomong sama anaknya, pas kumpul, bercanda gitu*" (In the past, grandpa always used *Walikan*. Whenever he talked to his children, when mingled with each other, or when joking and teasing around).

Based on this excerpt some participants feel that *Walikan* is a culture because apart from having its history, it is also a practice that has been passed down by predecessors. Not only that we can see Malangese also considered *Walikan* a valuable Malang culture because it is the product of the culture which contains the notion of *gerilyawan*. We can see the statement in the excerpt below:

Excerpt 12: "*Merupakan bagian dari sejarah perjuangan arek arek malang*" (It is part of the history of the Malangese's struggle in war).

Since *Walikan* is considered the cultural identity of the Malang people, it is also considered as the icon of Malang city mainly because *Walikan* represents the image of Malang city to outsiders. This is corroborated by the following excerpt:

Excerpt 13: "*Ikon kota malang yang sudah dikenal orang luas bahkan mungkin diseluruh indonesia*" (It is an icon of Malang City which is widely known, maybe even throughout Indonesia).

4.1.3 *Osob Walikan*: a Symbol of Solidarity

Another value of *Walikan* from the Malangese perspective is that *Walikan* is their unified and cherished language in social communication. Most of them use *Walikan* when communicating with friends, relatives, and their close people to signify their closeness. Moreover, they also use it for people who are not close to them so they can familiarize themselves. Using *Walikan* in communicating with new people can create an intimate atmosphere when communicating and make them more relaxed, thus easing the familiarizing process with each other. The following excerpt supports this statement:

Excerpt 14: "*Bahasa ini membuat lebih nyaman untuk bergaul*" (This language makes it more comfortable to socialize with others).

The use of *Walikan* in this case is intended to unite Malangese from various statuses. This is used to create a sense of kinship among residents regardless of their social status, such as housekeepers, and construction workers to people that consider having higher status such as teachers, civil servants, and entrepreneurs. This is corroborated by the following excerpt:

Excerpt 15: "*Sebagai bahasa sehari hari dan kumpul dan bergaul di level paling bawah hingga atas status social*" (As an everyday language to gather and mingle for the lowest level people up to the people who have higher social status).

Some of the participants said that *Walikan* is a friendship language that is used in close-circle relationships.

Excerpt 16: "*Saya sering menggunakan bahasa ini ketika berada di rumah atau dilingkungan sekitar bersama anak dan sanak saudara supaya makin dekat*" (I often use this language when I am at home or in my surroundings with my children and relatives to form a sense of closeness).

From the excerpt above, the use of *Osob Walikan* in informal situations is considered to close the distance between individuals so they often used it in everyday informal situations. The use of *Walikan* is also expected to be able to create intimacy which aims to lead the older generation closer to the younger generation when communicating and joking around.

Besides showing identity, characteristics, preserving culture, and familiarity, oftentimes, Malangese use it simply because this language is fun and unique.

Excerpt 17: "*Lucu saja buat bercanda*" (Just funny to fool around).

Excerpt 18: "*Buat seru-seruan saja dengan teman*" (Just for have fun with friends).

The use of this language in daily conversation is also due to surrounding factors that have become a habit. They often use this language when other people use it and they just follow around. This statement can be seen in the following excerpt:

Excerpt 19: "*Karena kebiasaan dan lingkungan*" (Because it's habit and influenced by environment).

Excerpt 20: "*Selain unik beberapa Bahasa Walikan sudah menjadi trend dan sukar di ubah*" (In addition to being unique, several *Walikan* words have become a trend and difficult to change).

4.2 Language Maintenance of *Osob Walikan*

4.2.1 How do Malangese maintain *Osob Walikan*?

Based on the data result, each participant decided to keep using *Walikan* as the most convenient method for their everyday communications when the chance arises. Based on the linguistic use of *Walikan*, this strategy is thought to be the most successful way to successfully retain this language, even though it may be regarded as the easiest way to preserve *Walikan*. The neighborhood domain is where *Walikan* language use and good attitudes are most prevalent because *Walikan* serves as a common language or *bahasa gaul*. This is assured by the following excerpt:

Excerpt 21: "*Sering berkomunikasi pakai bahasa ini karena bahasa tidak bisa hanya di teori saja namun harus digunakan sehingga semakin lancar dan dari situ bisa saja menumbuhkan rasa 'sayang ke bahasanya'*" (Use *Osob Walikan* often in communication because language cannot only be in theory but must be used, so it becomes more fluent and as time goes on it could lead to some sense of affection to the language).

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The main goal of language preservation with this strategy is to get more visitors to *Walikan*. Despite being a component of Malang culture, not all Malangese are familiar with or proficient in *Walikan*. Use of *Walikan* when hanging out can draw in friends or others who are unaware of *Osob Walikan*. They converse in this language with family members or during family get-togethers. Even though it is only able to pique people's curiosity, if this approach is used consistently, it may provide fruitful outcomes. According to the data, one of the factors influencing people's decision to speak *Walikan* is their environment. In order to address someone who is using *Walikan*, other individuals will also use it. They speak *Walikan* just because it is spoken around them. The natural development of *Walikan* can be preserved with this technique.

4.2.2 *Walikan* Preservation, Significance or Not?

Walikan is a slang language that is used widely in the social community of Malang. This can be seen from the number of *Walikan* languages used in public spaces. We can find *Walikan* in several corners of the city's public spaces, such as on the streets or the names of stalls/shops. The frequent appearance of this language in the public space, both oral and written, implies that this language is still used actively and massively.

Even though most of the participants state that *Walikan* is part of their identity and willing to preserve this language, some participants repute that maintaining *Walikan* Malang in fact is not necessary. Due to the reason of *Walikan* is a slang language in Malang society, indeed, is not important enough to maintain or to get extensive care. They consider *Walikan* as a fellowship language that does not take a part in the more prominent part of social life. They cannot use *Walikan* in formal situations or other important situations, thus considering it only as *bahasa gaul* or slang language. Most of the questionnaire and interview participants who were under the age of 25 said that the preservation of *Osob Walikan* could be carried out, but it is not necessary.

Excerpt 22: "*Boleh dilestarikan tapi tidak harus*" (May be preserved but not much needed).

Meanwhile, there is also shifting in language attitude, thinking that *Osob Walikan* is no longer important. It appears that there is not much value in *Walikan* apart from just being one of the local languages.

Excerpt 23: "*Hmm oke, bisa tapi ada yang lain sih*" (okay, maybe could be preserved but there are other languages).

The same finding was also found in the interview data. Several participants said that the existence of this language was easily replaced by other languages, especially due to the widespread use of social media. The number of incoming foreign languages which are considered more prestigious and trendier, for example, Korean and English, can easily replace the position of *Walikan*, especially among young people.

Excerpt 24: "*Saat ini sudah sangat jarang dengar anak anak pakai Walikan, kalau dengar biasanya ya hanya sekedar oyi sam atau kuy. Selain itu biasanya temen temen pakai campuran inggris"* (Right now, it is very rare to hear friends using *Walikan*. If I hear it, it is usually just *oyi* (yes) sam (brother) or kuy (come on). Apart from that, my friends usually use a mix of English).

This data is also corroborated by the words of participants who work as teachers. The explanation that foreign languages are considered more prestigious and useful makes the space for local languages even more limited in the communication process. Young parents want their children to be bilingual in foreign languages, not local one.

Excerpt 25: *"Bahasa asing dinilai lebih penting oleh orang tua terutama yang generasi muda, jadi bahasa lokal dinilai tidak penting, apalagi bahasa informal kan ya. Mereka lebih memilih membiasakan bahasa asing ke anaknya*" (Foreign languages are considered more important by parents, especially the younger ones, so the local language is considered not important, let alone informal language. They prefer to teach foreign languages to their children).

This finding confirms that the maintenance of *Walikan* needs to be done as some part of people in Malang begin to doubt the significance of *Walikan* especially the youth generation in the Malang community. A thought that *Walikan* is only a slang language can lead to a weakening attitude towards *Walikan* which can endanger its existence.

The view of *Walikan* only as a slang language historically is not precise. Not only as a differentiator, *Walikan* also contains a great historical value of Malang.

Excerpt 26: "*Kalo kita backflash ke history nya pada masa penjajahan dahulu.. jadi bukan semata hanya karena sebagai pembeda saja*" (If we flashback at its history, it is not merely as a differentiator).

Although from the data we can see that Malangese perceived *Walikan* as one of historical cultural values, the result of the historical knowledge question is quite worrying. Less than fifty percent (50%) of participants stated with certainty that they knew the history of *Walikan* in Malang. If this continues it could be affecting the positive language attitude of Malangese toward *Walikan*. A positive language attitude will lead to increasing language use, which contributes to preserving the language (Suek, 2014).

It also learns that some Malangese are confident that *Walikan* will not vanish because it is widely used in Malang. However, it can be inferred from the data interview that the bulk of *Walikan* active speakers are between the ages of 31 and 40, with the least number being under the age of 30. Although this conclusion cannot be generalized, it does indicate that there are not many young people who speak *Walikan*. The regeneration of the *Walikan* speaker will be rare if *Walikan* is not conserved. It, therefore, confirms that *Walikan* needs to be maintained.

4.3 Discussion

According to survey data and interview findings, Identity, cultural legacy, and symbol of togetherness/solidarity are the three ways that Malangese have with regard to their continuous use of bahasa *Walikan*. This viewpoint supported the idea that languages serve as a means of communicating and expressing the values and cultures of their speakers (Rovira, 2008). People from Malang believe that *Walikan* has become an important element of their identity as Malang locals in addition to being a hereditary slang. *Osob Walikan* has a memorable personality that is innate and special. A cultural practice in society is the informal use of *Osob Walikan* to convey a feeling of familiarity or closeness. Due to the distinctiveness of this language, which may be found in daily contact or online and offline

Malangese media, the *Walikan* has come to be recognized as a symbol by outsiders. The language has become a symbol for Malang City as a whole as a result of this. This study shows that *Walikan*'s sustainability is influenced by Malang speakers' frequent use of the language and their positive sentiments toward it. Thus, it is obvious that maintaining a positive attitude and using uplifting language is essential to the task of preservation. This is consistent with a study by Menggo and Suastra (2020), which shows that retaining Sumbawanese speakers in Bali depends on language attitudes and language use.

Malang people still have favorable opinions about *Osob Walikan*, despite the fact that *Walikan* has been regarded as archaic by speakers of other contemporary languages. The significance of *Osob Walikan* to the inhabitants of Malang serves as evidence for this. The majority of participants indicated that *Osob Walikan* is significant based on the data collected. Both as a sign of identity, attaching characteristics to Malang individuals, or as a familiar language that is very important in everyday interactions. Moreover, it is also a language that has historical value. The younger generation still has a positive opinion of *Osob Walikan* and is still willing to preserve it, even though they only speak it occasionally (one or two words at most). They perceive it as a unique value of Malangese. The younger age sees *Osob Walikan* differently than the elder generation, in addition to being a marker of identity it can be a potential resource to generate income. For instance, *Osob Walikan* appears on many t-shirts, and *Walikan* terms are frequently used in store names.

Most of the participants agreed that preservation can be done by actively using *Osob Walikan* as a means of communication. They insert *Walikan* into informal daily communication activities, for example when chatting with friends during hang out after school or when chatting at the patrol post while sipping coffee. These simple activities but constantly repeated activities can maintain the number of active speakers to prevent the decline of language speakers. Participants think that using this language as often as possible either in oral or written form to people who understand it or not is a way to maintain *Walikan*'s existence amid many foreign languages present in the Malang public. If *Walikan* is used widely then it will be able to survive not only as a local language but also as an urban language. The maintenance method found in this study is in line with the results of the study conducted by Putri, Utami, and Mardiana (2022), Siregar, Husein, and Santoso (2020), and Zuri, Sumarsih, and Setia (2018) who also conducted research on language maintenance. They found that one of the ways used by the local community to maintain their minority language is to use it as their daily language. This study also found that the community or the surrounding environment plays an important role in efforts to maintain the language. Almost half of the young speakers say that they use this language because of the influence of the surrounding environment, namely by using *Walikan* because they just follow the people around them. This makes the role of the surrounding community very important in maintaining the *Walikan*. This study also found the issue that there are indications that speaker regeneration is not going well due to the modern era which has eroded local language vocabulary such as code-mixing of foreign languages which are considered more prestigious. Therefore, even though *Walikan* is not considered extinct, preservation efforts must still be made so that the speaker regeneration process takes place to prevent the decline of active speakers.

5. Conclusion

Throughout the investigation in this study, the researchers found that Malang people still held a positive language attitude towards *Walikan*. They consider it as an attached identity that comprises the great value of Malang history and culture likewise as the unifying language as a symbol of their solidarity. *Walikan* gives a mark that is possessed only by insiders which makes it easy for them to be recognized generally but also individually. The sense of closeness that arises when using this language strengthens the closeness feeling among citizens making it a symbol of solidarity. The existence of *Walikan* as a social language that is close to the Malang community makes Malangese choose to maintain it by using this language at every opportunity in informal social communication so more people know and understand *Walikan* Malang.

This essay sought to provide a qualitative understanding of the preservation of *Walikan* Malang in terms of the speaker's appreciation of *Walikan* and their approach to preserving it. The Malangese maintain the status of *Walikan* in their linguistic group and utilize it alongside other languages in their daily lives thanks to their positive outlook. Malangese maintains *Osob Walikan* by incorporating it as much as possible into their daily routines. Although the speaker of *Walikan* considers the language to be widely spoken, this circumstance may have given rise to the misconception that there are not many speakers of *Walikan*. The regeneration of the *Walikan* speaker may slightly occur if this condition persists, which could obstruct language maintenance and put *Walikan*'s survival in jeopardy. To have a deeper understanding of the *Walikan* language maintenance, further research on other focus topics, such as the factors and their roles, must be conducted. More volunteers should be used in future studies to obtain more thorough data.

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APPRAISAL ANALYSIS OF *THE JAKARTA POST*'S NEWS ARTICLE ON THE ENVIRONMENTAL ISSUE

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Abstract

This research discusses journalists' ideology and position in four selected news articles from the English-language newspaper, *The Jakarta Post*. The news articles report on the no-deforestation pledge of the 26th Conference of Parties (COP26), which commits to working collectively to halt and reverse forest loss and land degradation by 2030. This research aims to find the appraisal devices used by the journalist and explain the journalist's ideology and position toward the deforestation pledge. The revelation of ideology is analyzed through Appraisal System by Martin and White (2005). There are 90 sentences obtained in this thesis. The result shows that the three appraisal subsystems are applied in the texts. We found that the ideology of the journalists in two opposite sides. From four selected news articles, two news articles support the capitalist ideology, and the other supports the environmentally friendly ideology.

Keywords: *appraisal; ideology; news article; The Jakarta Post*

1. Introduction

News media significantly impacts society because of its essential role in conveying information and shaping public awareness. News media as discourse represents certain social actors to give an impression to readers in both positive and negative terms. The role of news is to inform, educate, entertain, and provide information free from government influence and commerce (Thussu, 2007, p. 7). The reader understands the story journalists wrote as factual rather than fictional. Journalists are the primary source of information about the world beyond our immediate environment (McNair, 2009, p. 21). News is used for social purposes, communicating and connecting with others. However, the news is a part of the everyday social practices on these devices and platforms, where stories and issues can rise to prominence through listening, selection, and redaction in an always-on ambient environment (Hermida, 2019).

Furthermore, most news is syndicated or shared among organizations. As Xie (2018) stated, the news is a product, not a natural phenomenon that emerges directly from reality. The industry formed and created the news through the relationship between the media and other industries, that industry's bureaucratic and economic structure. Most importantly, the relationship with the government and other political organizations. News media has the power to determine the information. Even though many news articles are labeled as neutral

media, different writers give different attitudes when reporting an event. Attitudes can be defined as how a person sees and evaluates something or someone, the predisposition or tendency to react positively or negatively to a particular idea, object, person, or situation.

The object of this research is news articles from The Jakarta Post. The issue of The Minister of Environment and Forestry, Siti Nurbaya Bakar, emerged because of her response to the no-deforestation pledge COP26 (The 26th Conference of the Parties), the UN Climate Change Conference of the Parties was held in Glasgow from October 31st – to November 12th, 2021. The purpose was to put the world on a path to aggressively cut greenhouse gas emissions and slow Earth's warming. More than 200 countries attended this conference. Indonesia's President Joko "Jokowi" Widodo attended the COP26 in person to show Indonesia's commitment to the global fight against climate change. Leaders from over 100 countries, including Indonesia, which represents about 85% of the world's forests, promised to stop deforestation by 2030. Ending deforestation is seen as a vital way to tackle climate change.

Moreover, Indonesia's Environment and Forestry Minister later said the plan was unfair. Siti posted her response on one of her social media, stating that Indonesia's commitment to end deforestation would not come at the expense of its economic development. Her response received many negative comments from the social media user community.

FAO report (2020) mentioned that Indonesia includes in the top 10 countries with the largest forest area. This country has 92 hectares of forest area, equal to 2% of the global forest area. Indonesia's forest is known as the lungs of the world because Indonesia is one of the countries with the largest tropical forest area. Forests are invaluable natural resources and the source of life for many organisms because they contain biological diversity. To prevent a further decrease in forest cover, the Indonesian government has established several rehabilitation and restoration programs (Wulandari et al., 2021). Based on the Ministry of Environment and Forestry report (2021), deforestation in Indonesia in 2019-2020 declined by 75.0%, and gross deforestation decreased by 74.4%. In 2021 the reduction in Indonesia's forests was relatively low and tended to be stable.

Indonesia's fickle steps related to deforestation have been widely reported in the media. This issue can lead to many opinions depending on the language used in the written text. Four chosen articles are related to the issue of the Minister of Environment and Forestry's response toward the no-deforestation pledge COP26 from November 6th to November 22nd. The articles talk about the no-deforestation pledge resulting from the COP26 (The 26th Conference of the parties) in Glasgow, which commits to working collectively to halt and reverse forest loss and land degradation by 2030.

Based on the problem to analyze, the research questions emerged to get a clear path in analyzing the problem in this research. The question needed to be answered can be formulated into the following question. First, what kind of appraisal item is employed in The Jakarta Post's news article covering news about the no-deforestation pledge? Second, what are the journalists' ideology and position in the news articles about the no-deforestation pledge COP26?

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2. Literature Review

2.1 Previous Studies

This study took several previous studies of appraisal analysis in analyzing news articles and the social media community. Ross and Chadwell (2019) used an appraisal analysis to analyze Donald Trump's 3000 tweets that show negativity as his rhetorical political strategy. They found that Trump utilizes the appraisal system in various ways, aiming to attack and undermine the character of his political opponent. Jin (2019) focused on the attitudinal Perspective of the Appraisal Theory to analyze American attitudes toward China. The study found that most attitude resources are negative Affect. The negative attitudes evaluation can build a bad image. Cahyono et al. (2021) found three appraisal items: attitude, engagement, and graduation.

Meanwhile, the ideology of the text is represented by the use of attitude consisting of Affect, appreciation, and judgment. The appraisal system analysis aims to determine how journalists position themselves in the text news. Even though it reported the same events, it depends on how journalists choose a word that might carry their ideology.

2.2 The Appraisal Theory

The appraisal theory is concerned with linguistic resources where the text comes to express, negotiate, and naturalize the position of inter-subjective and ideological position. The Appraisal framework explains how the writers or speakers supply their assessment, agree and disagree, approve and criticize, and the reader and speaker's position as an information provider. It can be used to establish the relationship between the writer/speaker and the respondents and interpret the value of social experience to understand the patterns of interpersonal meaning better.

The theory of appraisal is divided into three domains. These are Attitude, Engagement, and Graduation (Martin & Rose, 2007, p. 25). engagement deals with sourcing attitudes and voice reproduction around opinions in discourse. Attitude deals with the way emotions or feelings of the writer as outlined in the text. Graduation deals with graduation potential. Each system is constructed on a specific subsystem. An overview of these Appraisal systems is shown in the figure below:

Figure 1. An overview of appraisal resources (Martin & White, 2005, p. 38)

2.2.1 Engagement

Engagement deals with interpersonal negotiations that correspond to the perspective of social dialogue (Otezia, 2017). Engagement is associated with the various statements and suggestions conveyed by the text. That is, the speaker either acknowledges or ignores the diversity of perspectives threatened by their utterances and negotiates a position within this diversity in its own interpersonal space. Engagement is a phrase type that reflects the boundaries between the writer and what he/she writes/speaks that is appropriate to the reader's interpersonal value.

There are two sub-types of engagement: Monoglossic and Heteroglossic. The monoglossic type is a simple declaration without any variation or bare-declarative, while the Heteroglossic type uses a variation in the declaration. Martin and White (2005) state that classifying utterances as Monoglossic when they do not refer to other voices and viewpoints. It is classified as heteroglossic if the interactive alternative is called or allowed. Heteroglossic comprises two sub-categories: dialogic expansion and dialogic contract (Martin & White, 2005, p. 102).

2.2.2 Attitude

Attitude refers to how emotions or feelings are viewed as a system of meaning. Attitude in appraisal value is considered as "praising" or "blaming", which means that writers or speakers make either positive or negative assessments of a person, place, object, event, or situation (Otezia, 2017, p. 460). According to Martin and White (2005), this system has three semantic domains, affect, judgment, and appreciation.

Affect deals with the emotion/expression of positive and negative feelings. It is an evaluation of a person's emotional response to something. It is about how people react emotionally to positive or negative things, conditions, and situations. They can express both good and bad feelings. It also can be expressed directly or indirectly to refer to a particular situation.

Judgment is concerned with one's attitude towards behavior. It is a norm that deals with how people should / should not behave. Behavior can be judged to be moral or immoral, legal or illegal, socially acceptable or unacceptable, praise or blame, normal or abnormal, admiration or criticism. Judgment differs into two significant groups, social esteem and social sanction. Judgments of esteem have to do with 'normality' (how unusual someone is), 'capacity' (how capable they are), and 'tenacity' (how resolute they are); judgments of sanction have to do with 'veracity' (how truthful someone is) and 'propriety' (how ethical someone is) (Martin & White, 2005, p. 52).

Appreciation involves evaluations of things, including the things we make, the performance we give, and natural phenomena in a specific domain. It assesses the form, appearance, composition, effect, and meaning of human artifacts, natural objects, and human individuals about aesthetics and other social value (rather than human behavior). According to Martin and White, appreciation can be organized into three types, our 'reactions' to things (do they catch our attention; do they please us?), their 'composition' (balance and complexity), and their 'value' (how innovative, authentic, timely).

2.2.3 Graduation

Graduation value is concerned with the scaling system of meaning. Martin and White (2005) state that the graduation system works in two ways of scalability: a grading system

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based on the intensity or quantity (force) and a grading system based on prototyping and the accuracy with which categorical boundaries are drawn (focus). The graduation subsystem has to do with the fact that the value of attitudes can be raised or lowered in the discourse.

The force system of graduation assesses the degree of intensity and quantity. Assessment of the degree of intensity can operate over qualities (somehow stupid, very stupid), over processes (this slightly hindered us, this greatly hindered us), or over the verbal modalities of likelihood, usuality, inclination, and obligation (it is just possible, it is very possible). The focus system is concerned with sharpening or softening the boundaries of definite meanings of an experiential phenomenon or attitudinal value (Focus), using words like 'sort of' or 'kind of' for softening and 'real' or 'genuine' for sharpening.

3. Research Method

This research is qualitative descriptive research. Creswell (2013:4) describes qualitative research as an understanding process of inquiry based on various methodological traditions that investigate a social or human problem. Descriptive research involves describing but not manipulating the data. The qualitative one explores the appraising items embedded in the news discourse, whether positive or negative evaluation. Meanwhile, the descriptive method was employed to describe the realization of the appraisal devices found in the text.

A documentary research strategy is used in this research. Documentary research refers to the analysis of a document, and the document means a written text. It can be written text, digital communication, and visual sources (Denscombe, 2010, p. 216). This strategy is suitable for accessing and gathering the data of this study since this research data is a news article accessed and collected through the internet. The official site provides the data and can be validated by everyone.

The data in this research is an electronic news article from the official website of *The Jakarta Post*, https://www.thejakartapost.com/, which is only available online and published in 2021. The articles are *The Jakarta Post*'s news published on November 6th, 2021, entitled *"Indonesia wants to reduce deforestation, not completely end it"*, *"Environmentalists decry Indonesia's unclear stance on key deforestation pledge"*, published on November 8th, 2021, "*Deforestation: When 'no' means anything but"* published on November 11th, 2021, and *"Indonesia's no-deforestation pledge and agribusiness worries"* published on November 22nd, 2021.

The unit of analysis is sentence-level analysis. The sentence level analysis is conducted to identify the appraisal category used in the speech text and will be enhanced with the elucidation of ideology inclusion from each appraisal category. There are 90 sentences showing appraisal items. There are 20 sentences from the news article entitled *"Indonesia wants to reduce deforestation, not completely end it"*, 18 sentences from *"Environmentalists decry Indonesia's unclear stance on key deforestation pledge"*, 22 sentences from "*Deforestation: When 'no' means anything but"*, and 30 sentences from *"Indonesia's no-deforestation pledge and agribusiness worries*." Then, the data are classified into tabulations consisting of appraisal, engagement, attitude, and graduation sub-categories. They are finally interpreting the data and analyzing the ideology of the journalists.

4. Results and Discussion

The data that had been transcribed and categorized were then examined based on the categorization of attitude classification proposed by Martin & Rose (2007) while taking a good look at the appraisal theory proposed by Martin & White (2005). The classification of the finding is explained below:

No	Appraisal Subsystems	A	B	C	D	Total	%
1	Engagement	23	19	21	26	89	54%
2	Attitude	8	9	12	3	32	20%
3	Graduation	9	7	8	19	43	26%

Table 1. Appraisal System Analysis

Regarding the appraisal analysis, 164 appraisal devices were found. The appraisal analysis shows 89 systems of engagement consisting of monoglossic and heteroglossic and 32 systems of attitude consisting of Affect, judgment, and appreciation. There are 43 systems of graduation consisting of force and focus. Table 1 shows that the highest result is claimed by the engagement subsystem (54%), which is followed by graduation (26%) and attitude (20%).

There are 89 appraisal items which consist of monoglossic (10%) and heteroglossic (90%). The heteroglossic system found in the text consists of 46 systems of dialogic contraction and 34 systems of dialogic expansion. In terms of attitude systems, there are 32 systems of attitude found in the news articles, which consist of 8 affect systems (25%), eight judgment systems (25%), and 16 appreciation systems (50%). In terms of graduation, there are 43 systems of graduation consisting of 39 (91%) force systems and 4 (9%) focus systems.

The result of data processing revealed that the most dominant appraisal system in four selected news articles is the engagement system. Table 1 shows that the number of engagements, attitudes, and graduation significantly differs. The engagement system is applied firmly in the analysis. There are two sub-types of engagement: monoglossic and heteroglossic. The monoglossic type is a simple declaration without any variation or bare-declarative, while the heteroglossic type uses a variation in the declaration. The most dominant is the attribute subsystem in the heteroglossic type. It means journalists use other arguments or opinions rather than create their own opinions. The journalists share no responsibility for the material being asserted in the news article.

From the analysis of appraisal devices, it is noticed that the news article entitled "Indonesia wants to reduce deforestation, not completely end it" mainly used attribute subsystem. The journalist quotes many statements from the minister of environment and forestry. The UK minister is to blame because of the different characterizations of deforestation. From the analysis of attitude, the journalist shows the feeling of the minister of environment and forestry, where she feels confident about her stance not to stop deforestation to achieve sustainable economic growth. In the analysis of graduation, the journalist emphasizes deforestation with the word "complete stop," which means the government will not stop deforestation. The analysis shows that the journalist sides with the minister of environment and forestry, who never agreed to the pledge because it is against the development plan.

The journalist of the second news article, entitled "Environmentalists decry Indonesia's unclear stance on key deforestation pledge", mainly used attributes where the journalist quoted the statement from an environmental activist criticizing the minister of environment and forestry's action. In the attitude analysis, the journalist shows the emotion of disappointment from the environmental activist. In the analysis of graduation, the journalist emphasizes that reducing deforestation will be better for the country.

The journalist of the news article “Deforestation: When ‘no’ means anything but” uses pseudo questions to criticize the minister of environment and forestry’s inconsistency in tackling deforestation, at first signing the agreement but then opting out. The journalist also emphasizes the program by President Jokowi as a “massive development program”, which means that the government will not sacrifice the development program in the name of deforestation.

The last journalist of the news article, "Indonesia's no-deforestation pledge and agribusiness worries", narrates a good thing about palm oil and blames other countries that emitted more than Indonesia. The journalist thinks that the deforestation pledge will slow the growth of Indonesia's agriculture and argues that Indonesia should act firmly to implement its commitment to achieving sustainable economic growth.

Thus, media ideology is seen in the four articles for two purposes. The articles "Indonesia wants to reduce deforestation, not completely end it" and "Indonesia's no-deforestation pledge and agribusiness worries" support capitalist ideology where business is more critical than persevering the environment. They care more about the development program than deforestation.

The articles entitled “Environmentalists decry Indonesia’s unclear stance on key deforestation pledge” and “Deforestation: When ‘no’ means anything but” are the articles that support the environmentally friendly ideology, which means they do not harm the environment. *The Jakarta Post*'s journalists tend to negotiate the issue since the articles have no firm position. It is because they are not too involved with environmental issues and do not oppose one ideology.

5. Conclusion

This article investigates ideology in four selected news articles from The Jakarta Post news website. The result shows that the ideology of *The Jakarta Post’*s journalists is divided into two opposite sides. There are two dissenting positions from the four selected news articles. They are the articles to support deforestation and against the deforestation pledge. No-deforestation articles tend to support the environmentally friendly ideology, which means they do not harm the environment.

In contrast, the deforestation articles support capitalist ideology where business is more critical than persevering the environment. Based on the findings of this study, journalists are not neutral. The ideology shared by the journalist can influence the reader. Readers are supposed to read while analyzing information articles. Since this study only focused on the appraisal analysis of the news dealing with the environment, it is suggested that the following researchers put such analysis on the online news dealing with other fields, such as politics, society, and education.

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