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CULTURAL EQUIVALENCE IN *BOEMI MANUSIA* AND *THIS EARTH OF MANKIND* NOVEL

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Abstract

This research aims to analyze the translation of words with cultural terms in *Boemi Manusia* into *This Earth of Mankind* novel. In carrying out the research, qualitative method and library research were employed. The data were words classified as nouns with cultural terms in the novel. This is because expressions related to culture are usually in this category. The researchers examined whether the translation has transferred the messages of the data or resulted with different implications. The researchers also used the concept of cultural equivalence from Baker (2008). The finding of this research shows that the translation of *Boemi Manusia* into *This Earth of Mankind* novel contained words and concepts that do not exist in English. The concepts in the target language do not have equivalents in English because those concepts only exist in Indonesia. The researchers found out that a number of equivalent words were used in order to introduce Indonesian cultures to the readers who mostly are not Indonesians.

Keywords: Boemi Manusia, cultural concept, equivalence, translation

INTRODUCTION

Baker (2018) defines linguistics as a discipline which studies language both in its own right and as a tool for generating meanings. This means that translation is a study about function, structure, generating the meaning and part of the language. It is also part of the linguistics study is translation.

According to Catford (1995), translation is the replacement of textual in one language (SL) by equivalent textual material in another language. This definition shows that translation is a process in the sense that is an activity. Performed by people through time, when expressions are translated in to simpler ones in the same language. It can be done also from one language into another different language.

Translation is a product since it provides us with other different culture. According to Spencer-Oatey (2012), culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioral conventions that are shared by a group of people, and that influence (but do not determine) each member's behavior and his/her interpretations of the 'meaning' of other people's behavior. It means that, culture is a part of human activity which is sharing the information spoken and written through language. However, when we translate the text from source into target language not all the words they do not know the meaning or they are getting difficult to understand the meaning brought by people who use their source language to target language because they are using content cultural concept.

Besides, cultural equivalence is usually found in some novels that brought the culture (Kardiansyah & Salam, 2021). Cultural equivalence is also used to make the words and sentences in the novel as the source language to translate into target language. Cultural equivalence is also using translation as a medium to translate the words and sentences from the novel. According to Manser (1996), translation is the activity of changing something spoken or written into another language . It means that, whatever we do in written we change the words and sentences from source to target language. Therefore, language is also a part of culture that happens in society.

This novel is the first book of Buru Quartet which was originally written in 1980 and the first publisher was Hasta Mitra. However, in this study, the novel which was used as the data resource was published in 2005 by another publisher, Lentera Dipantara. As mentioned in the fifth page of the novel, *Boemi Manusia* has been translated into more than three languages in the world(Nurmala, 2014). Many Javanese cultural values are introduced in this novel by many expressions uttered that are difficult to translate because they hold cultural concepts that can only be understood by Javanese society. Many phrases that translated are difficult to translate because they contain cultural concept. Words and phrases it contains cultural concepts, often said to be expressions that are bound by culture that can only understood by speakers of language itself, can be related to beliefs even

type Javanese food, language level, tools and clothing. The Javanese words *kebaya, kemben, and wayang,babah*, cannot be easily translated into English because English has no equivalence for those words.This novel is coming from Indonesia automatically original from Indonesia. That novel *BoemiManusia* also there is Javanese culture. The writers were interested to analyze this novel because has already translated into English version.

Based on some reasons explained in the introduction there are two research questions. First, how are the cultural terms translated from *Boemi Manusia* into *This Earth of Mankind* novel? Second, what are the consequences of the way cultural terms are translated? For the aims of this research are to analyze the translation of words classified as noun with the concepts of cultural terms in *Boemi Manusia* into *This Earth of Mankind* and the consequences that come after translating the novel. For the uses of the study divided into two such as theoretical uses and practical uses. Theoretically, the research finding can enrich the study in linguistics and literature field (Afrianto, 2018; Wirawan & Samanik, 2018). This research also becomes additional acknowledgement to the next relevant types of research and practically, the research finding is useful to give an authentic source of the study in linguistics related to translation of cultural equivalence analysis and to give deeper understanding for the readers.

For the scope of the study in this research will focus on analyzing novel of *Boemi Manusia* into *This Earth of Mankind* by Pramoedya Ananta Toer. The data of this research is focused on words classified as noun with concept of cultural terms in the novel. The consideration lies in the fact that this kind of category is the most often in occurrence in the novel. On the other hands, this kind of category gets a lot of distortion in meaning. Hence, the researchers must be examined if the translation has done in transferring the messages of the data or not because, in fact, the translation still brings effects on the results.

The first previous study is coming from Masri entitled *Translation and Cultural Equivalence: A Study of Translation Losses in Arabic Literary Texts*. The studies on translation and cultural equivalence have been written by Masri (2009) in the form of journal which published on March 22, 2009. This study used a qualitative method. The objective of this study is to investigate the translation strategies that led to cultural losses and to emphasize the important role of the translator asa cultural insider. The analysis has shown that translation of the source text was communicatively successful. However, it failed to represent the culture-bound and emotionally charged words which represent theimplicit/emic level of the source text. The translator has failed to complete the cycle of etic-emic-etic, and so remained an outsider to both the source and target texts.

Another study is coming from Bouziane entitled *Cultural Equivalence in the Translations of Paul Bowles the Case of: For Bread Alone* (2006). The writers used qualitative method in the form of Arab World Journal on 04 March, 2015. The objective of this study is to find out the type of cultural equivalence adopted in the Moroccan novels translated by Paul Bowles. The results of this research revealed that formal- form for form- equivalence was rarely used; however, dynamic -sense for sense- equivalence was significantly employed in transferring the Moroccan cultural concepts into English. Generally, \the translator resorted to dynamic equivalence to add, explain, replace or omit source linguistic terms at the expense of cultural concepts; this resulted in a significant cultural loss and misrepresentation of the Moroccan culture.

The last previous study is coming from Ardiansah entitled *The Effects of Using Translation Strategy to Overcome Cultural Problems in Translating Words Related to Tools in Boemi Manusia by Pramoedya Ananta Toer into This Earth of Mankind Translated by Max Lane*. This study used a qualitative method. The aims of this research are to examine the use of translation strategies in translating words related to toolsin *This Earth of Mankind* that was the translated version *of Bumi Manusia* that are culturally problematic to translate. There are four kinds of strategies: cultural substitution, superordinate, paraphrase using a related word, and loan word plus explanation. The second result is the finding of the effects after using those translation strategies. These effects are gained after comparing the data through their semantics properties, and the meaning built by contextual influence. Having mentions the studies on cultural equivalence above, the researchers then explains the differences between this study and those related studies. This study only focuses on analyzing the text using translation of cultural equivalence.

On the other hand, regarding to the previous study above, there is similarity and difference from this research. The similarity is from the theory that previous study applying theory from Baker and using the same novel of *Boemi Manusia*. Meanwhile, the difference discussed from the object and scope of the study of this research. From the data that the researchers has analyzed and found 20 data classified as noun in the novel of *Boemi Manusia* because the researchers is only focusing analyzed noun concepts in the novel. Meanwhile, in the previous study comes from Ardiansyah (2008) he was focused and analyzed words related to tools in *Boemi Manusia* novel. It means that, the researchers and Ardiansyah have different data and analysis to be discussed.

METHOD

Hatim and Munday (2004) define translation as the process of transferring a written text from source language (SL) to target language (TL). It means that, when translator translates words and sentences the translator has responsibility to understand the process of translation from source to target language that happens in Boemi Manusia into This Earth of Mankind novel. Equivalence at word level is gained by exploring the meaning of a

single word in the source language and replacing it with the TL word which expresses the same meaning as the word in the source language.

The concept may be a concrete object such as a type of food, or abstract such as a concept related to religious belief and social custom (Baker, 2018). A single word in the SL which consists of one morpheme can sometimes express a complex set of meanings, for example *pendopo* which express a complex meaning of a part of a house in term of form, usage, and culture.

Mildred L. Larson in his Meaning- Based Translation states that translation was described as the process of studying the lexicon, the grammatical structure, and the communication situation of the source language text, analyzing it in order to determinate the meaning (1984). Translation by paraphrase using a related word. This strategy is used when the concept expressed by the source item is lexicalized in the TL, but in a different form. It is also used to avoid repetition of certain word that results on unnaturalness of the TT.

There are several results of translation process namely loss of meaning, gain of meaning, wrong translation, and accurate translation. Each of them has their own definition. Their occurrence depends on several conditions related to the state of equivalence. It can be gained implicitly through the theory of translation equivalence by J.C. Catford that SL and TL are equivalent if their items must be relatable to (at last some of) the same features and substance (1965).

In this analysis the writers applied library research and qualitative method (Kuswoyo & Siregar, 2019). In a qualitative research, a researchers produces a narrative or textual description of the phenomena under study (Amelia, 2016; Novi & Gulö, 2021) since the data is concerned with developing explanation that focuses on description and interpretation (Suprayogi & Pranoto, 2020; Samanik & Lianasari, 2016). Library research is applied to conduct a research by collecting the data from books, and journal articles related to the analysis, in this case from *Boemi Manusia* and *This Earth of Mankind* novel by using the theory and concept from Baker (2008).

FINDINGS AND DISCUSSION

In this research, the writers show the analysis of equivalence at word level which means gained by exploring the meaning of a single word in the source language and replacing it with the TL word which expresses the same meaning as the word in the source language. Compared to previous studies and other relevant language works, the findings of this present study are supported (Putra & Qodriani, 2017; Rido, 2020; Sari & Gulö, 2019; Unggul & Gulö, 2017). The results are shown in the data below:

Datum 1

Nyai
SL: *Betul itu? Tanya Nyai padaku.* (p.16)
TL: *Is that so? Nyai asked me.* (p.29)

Nyai in *Kamus Besar Bahasa Indonesia* means a woman who is not or already married and a call for a woman who is older than the person who calls. The meaning of the word *Nyai* is to characterize Ontosoroh as Annelies mother. The concept of *Nyai* is also from the SL or from the original novel. The concept of the word *Nyai* which comes from the SL from the original novel illustrates that *Nyai* has a high economic stratum which has abundant wealth and *Nyai* itself is not married which means only mistress. In the English version of the novel, the word *Nyai* cannot be translated because in TL itself there is no word *Nyai* but only occurs in the SL environment.

Datum 2

Sinyo
SL: *Aku harus panggil? Tuan? Sinyo?* (p.16)
TL: *Shall i call you? Sir? Sinyo?* (p.29)

Sinyo in *Kamus Besar Bahasa Indonesia* defined as an unmarried boy "European or European breed". In the colonial period the term *Sinyo* was defined as a boy from a European or a European breed and at that time the term *Sinyo* was specifically for boys from the Dutch and Indonesian breed, at that time they were also distinguished from the two Dutch parents who did not want to be generalized with the natives.

Datum 3

Kemben
SL: *Apakah mereka berkemben* (p.23)
TL: *Were they wearing breast-cloths* (p.35)

Kemben or *kemban* in *Kamus Besar Bahasa Indonesia* defined as a bandage and women's breast-cloth. *Kemben* is traditional dress from Java and Bali. The researchers found the word kemben when Minke's character and Annelies went to farm and in that farm they were seen some women wearing *kemben*. *Kemben* could be in the form of a piece cloth that warps around the women body, either plain cloth, batik, that covers the chest around woman's body. The concept of *kemben* it becomes problematic because common in SL environment, but the *kemben* word did not exist in TL environment. The concept of *kemben* also is to characterize Nyai Ontosoroh because she is everyday wearing *kemben* as her dress.

Datum 4

Bendi
SL: *Pernah melihat bendi sebagus itu* (p.27)
TL: *Have you ever seen such a beautiful buggy* (p.38)

Bendi in *Kamus Besar Bahasa Indonesia* defined as a two wheeled carriage drawn by a horse. Meanwhile, Buggy in *Merriam Webster* a light one-horse carriage made with two wheels in England with four wheels in the U.S. or a small cart or truck for short transportations of heavy materials. *Bendi* is very common in Java at that time.

Datum 5

Wayang
SL: *Dalam cerita wayang* (p.34)
TL: *Priest in a wayang performance* (p.44)

Wayang in *Kamus Besar Bahasa Indonesia* defined as an imitation puppet made of leather or wood carvings which can be used to portray a character in traditional drama performances such as *Balinese*, *Javanese* and *Sundanese* usually played by someone called a *Dalang* or a person who played. Meanwhile, in *Javanese Dictionary* the word *Wayang* means shadow.

Datum 6

Ambin
SL: *Diatas ambin kayu tanpa sprei* (p.47)
TL: *On a wooden divan, without a sheet* (p.57)

Ambin or *amben* in *Kamus Besar Bahasa Indonesia* defined as long low stool for sitting or lying down and the bed is made of boards without mosquito nets. In *Javanese Dictionary* the word of *Ambin* or *amben* comes from the Javanese language which means halls. Namely a small bed which is usually made of wood or bamboo, at that time some people from the village has *ambin* or *amben*. The concept of *ambin* or *ambin* here different with a wooden divan meanwhile divan is for lying down or sleep and accommodate two people but *ambin* or *amben* in source language environment only accommodate one person and *ambin* or *amben* at that time the owner of *ambin* put the *ambin* or *amben* in the outside of the house or in the front of the house to take a rest or to sit down by people who come to the house.

Datum 7

Guna-guna
SL: *Aku tak percaya pada guna-guna* (p.48)
TL: *I dont believe in black magic* (p.58

Guna-guna in *Kamus Besar Bahasa Indonesia* means a spell love to attract someone heart through black magic. On the other hand, there is the similar word "mantra". Mantra in Cambridge Dictionary a word or sound that is believed to have a special spiritual power and a personal mantra is sometimes repeated as an aid to meditation or prayer. Meanwhile, black magic in *Cambridge Dictionary* is a type of magic that is believed to use evil spirits (people who cannot be seen) to do harmful things.

Datum 8

Tjoet
SL: *Seorang panglima Aceh Tjoet Ali* (p.52)
TL: *An Acehnese commander Tjoet Ali* (p.61)

Tjoet or *Cut (read: chuut)* in *Kamus Besar Bahasa Indonesia* defined as a nobility or princess from Aceh. The concept of *Tjoet* can only be carried by woman who has purely noble lines or descendants of the queen and

king from Aceh. This title will usually continue to be passed down to the children and grandchildren on the condition that woman who has *Tjoet* marry with *Teuku* (a man who has a noble line) if not the title will stop on her and cannot be passed on to the next generation. This title of cut describes a woman who is elegant, charming, firm, and can build household well.

Datum 9

Mas
SL: *Apa mas lebih suka kalo aku berbahasa jawa* (p.57)
TL: *Does mas prefer i speak Javanese?* (p.65)

The concept of mas become problematic because it deals with habit in Indonesian society or source language environment some of people in Indonesia call mas who are older or younger and initially this happened in Javanese but developed in almost areas in Indonesia because the Javanese are widely spread in almost in this country (Indonesia). Different with another country like U.S. if someone wants to ask for help they just say sir or mam but in source language environment they usually call *mas* to ask for help even they do not know with that someone.

Datum 10

Raden
SL: *Aku seorang Raden mas* (p.111)
TL: *I am a Raden Mas* (p.116)

According to *Salihara.org* (2012), the word "*raden*" comes from the word rahadian or roh means spirit of sukma or great, noble. The word *raden* is also equal to *radin* or *rasa* (feeling). The word *raden* also refers to the word radya which means country and palace. This royal noble referred to the aristocrats of princess in Java. From the concept *raden* above the researchers cannot find the equal meaning because is absent in target language environment they just know for royal noble in the target language is only princess and prince.

Datum 11

Pendopo
SL: *Mari sahaya antarkan ke pendopo* (p.115)
TL: *Allow your servant to escort you to the visitor's gallery* (p.121)

Pendopo in *Kamus Besar Bahasa Indonesia* defined as a large building (without borders or a partition), located at the front of the house provided for meetings, equipment, and other needs related to people needs. According to *Bombastis.com* (2020) generally, the concept of the visitor's gallery (*pendopo*) is in the form of a rectangle extending from the sides of the house. This visitor's gallery is also build without barriers on all four sides. This symbolizes an open attitude to the owner of the house and to anyone who wants to come. The visitor's gallery is usually built higher than the yard.

Datum 12

Bupati
SL: *Jadi aku akan dihadapkan pada Bupati* (p.115)
TL: *So Iam being brought before the Bupati* (p.121)

Bupati in *Kamus Besar Bahasa Indonesia* defined as a position designation or the highest court employee in Javanese culture. According to *Bloranews.com* (2019) *Bupati* is very interesting official in Javanese history. They were very much synonymous with the original political tradition and the old kingdom but they were also heavily influenced by European interference. Whenever there is a shift in the situation of society in a place, changes in colonial attitudes and policies are all reflected in the social and political changes of the regent government.

Datum 13

Kanjeng
SL: *Sahaya tuanku Gusti Kanjeng Bupati* (p.118)
TL: *My master honored lord Bupati* (p.123)

Kanjeng in *Kamus Besar Besar Bahasa* Indonesia defined as a rank or title given by the Sultan of Yogyakarta to a person in the rank of *Bupati* (regent). According to *Glosarium.org* (2019), *Kanjeng* is a title given to someone who has a high position in Java. There are many meanings to translate the word *Kanjeng*. There are

those who interpret *Kanjeng* at the level of nobility in the palace environment, but this meaning is incorrect. Etymology the word *Kanjeng* comes from *"kang ajeng"* or who is in front of priest, leaders, and rulers.

Datum 14

Gamelan
SL: *Ayahanda telah mendatangkan gamelan terbaik* (p.126)
TL: *Father had brought the best gamelan* (p.131)

Gamelan in *Kamus Besar Bahasa Indonesia* is a Javanese musical instrument (Sundanese and Balinese), consisting of saron, bonang, fiddle, drum, and gong. According to *Tribunnewswiki.com* (2019), the meaning of gamelan comes from the word "gamel" which in Javanese means hitting or beating. Meanwhile, at the end of the word there is affix "an" which functions to form a noun. That way we can interpret the meaning of gamelan as a collection of several musical instruments that are played beating. Gamelan in Java generally used to accompany an art such as *wayang kulit* and traditional dance performance.

Datum 15

Janur kuning
SL: *Daun beringin dan janur kuning* (p.127)
TL: *Banyan tree leaves and greenish-yellow* (132)

Janur kuning or greenish-yellow in *Kamus Besar Bahasa Indonesia* defined as a young yellow coconut leaves. Meanwhile, in *Vocabulary.com Dictionary* Greenish-yellow is a shade of yellow tinged with green. On the other hand in source language environment *Janur kuning* is coconut leaves and different with greenish-yellow sometimes leaves or other things. Based on the concept and function *Janur kuning* is to use for wedding ceremony but at that time *Janur Kuning* not only for wedding ceremony also for Javanese events and traditions.

Datum 16

Puadai
SL: *Akan naik ke puadai pengantin P.127)*
TL: *To ascend the wedding throne (p.132)*

Puadai in *Kamus Besar Bahasa Indonesia* defined as a stretch (mattress, mats) where the king and queen and the bride and groom sit side by side. In the novel, there is *Puadai* word refers to Minke wanted to seat between officials and Bupati (regents) and others. Generally *Puadai* is a seat for a wedding ceremony and its place is in front of the middle, there is bride and groom in the wedding ceremony. It means that, between *Puadai* and wedding throne is equal because the concept and functions from both source and target language environment are similar.

Datum 17

Tayub
SL: *Dan tayub berlangsung sampai pagi* (p.131)
TL: *And the tayub dance continued until morning* (p.136)

Tayub in *Kamus Besar Bahasa* Indonesia defined as a traditional dance performance by men and women accompanied by gamelan and *tembang*, usually to enliven a party (marriage or wedding ceremony and so on. Meanwhile, *tembang* is the lyric sung into a song.

Datum 18

Blangkon
SL: *Yang bertopi diatas blangkonnya* (p.133)
TL: *Wearing hats over their blangkon* (p.137)

Blangkon in *Kamus Besar Bahasa Indonesia* defined as a cloth that is neatly shaped as a cap. According to *antarjiwa.wordpress.com* (2013) *blangkon* is a part of Javanese traditional clothing that is used as a head covering for men as protection from sunburn or cold air. For the Javanese, the head, hair and face are the crown, the most important and honorable part of the human body, which must always be protected and cared for. Most Javanese people used to lengthen their hair but did not let it fall apart.

Datum 19

Pici
SL: *Ia berpici tak bersandal* (p.179)
TL: *He wore a peci, but was not wearing sandals* (p.185)

Pici/peci in *Kamus Besar Bahasa Indonesia* defined as a head covering made of cloth and tapered at the front and back. *Peci* is also a symbol that is identical to the Indonesian people. In ancient times the cap was usually used by religious leaders and Muslim men or a tool for worship. But at the time in Soekarno era, the first president of Indonesia, the president claimed that *Peci* is a symbol and state identity that must be used by the Indonesian people, especially men, that is the concept and function of *Peci*.

Datum 20

Ndoro
SL: *Ndoro Tuan, biarkan saya duduk* (p.181)
TL: *Ndoro Tuan, allow me to just sit here* (p.186)

Ndoro in *Kamus Besar Bahasa Indonesia* defined as a greeting for high noble or employer in Javanese society. Ndoro if interpreted in Indonesian is sir. It is called lord in ancient times was a really rich man. Have servants and ride horses. And not only that, those who were called *Ndoro* at that time were people who had royal ancestry. Therefore, there are *Ndoro* Mas and *Ndoro Ajeng*. *Ndoro Mas* for male nobles and *Ndoro Ajeng* for female nobles. But *Ndoro* in the past was not like *Ndoro* or the master in this era. The old *Ndoro* was a good *Ndoro* and was able to respect his subordinates but still maintained his authority. Actually from the concept the word *Ndoro* only for high noble in Javanese but from the novel there is a shift in meaning because from the history of the novel one of character talked with someone who did not know and he was used *Ndoro* for a polite greeting. The word *Ndoro* can illustrate Lord so that the readers may have understood of the concept related to setting in the novel of *This Earth of Mankind*. These used of language found and discussed are in line with other findings related to cultural aspects, translation, and other relevant topics in linguistic issues (Evayani & Rido, 2019; Lestari & Wahyudin, 2020; Mahendra & Amelia, 2020; Pranoto & Afrilita, 2018).

CONCLUSION

After conducting the analysis on the data collected, the researchers concluded that there were a number of words and concepts that existed only in the Indonesian language. To transfer these concepts into the target language, there were some strategies used. First, some were translated using similar cultural concepts. Second, some were translated using borrowing strategy in order to preserve the cultural values and concepts conveyed by the Indonesian words. Along with those strategies applied, the were also consequences such as difference in concepts and lost of cultural implications in the target language.

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WOMEN EXPLOITATION EXPOSED THROUGH *THE LAST NIGHT IN SOHO* MOVIE

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Abstract

This research discusses a movie directed by Edgar Wright 2021 entitled Last Night In Soho. This movie tells a story about Ellie who dreams of a woman named Sandie who lives in the 60s era and she experienced exploitation by her manager. This research aims to describe the women exploitation that happened in the movie. In this study, the writer uses descriptive qualitative methods to analyze the content and describes the data analysis in the form of text. The primary data source is Last Night In Soho movie. This research used sociological approach and used theory representation by Hall, and women's exploitation theory to find out what are the forms of exploitation that happened in the movie. The result of this research show that there are four types of women exploitation in the movie, namely sexual exploitation, forced labour, slavery, and violence. This exploitation experienced impact on the social life of the characters and it also harms them both physically and mentally.

Keywords: Edgar Wright, exploitation, Last Night in Soho, movie, women

INTRODUCTION

Exploitation is a kind of activity to take advantage of something excessively and arbitrarily without any responsibility. According to Suharto (2005), exploitation is a discriminatory attitude or treatment carried out arbitrarily. Examples of exploitation are exploitation of child, exploitation of nature, exploitation of animal, exploitation of women, and so on. Wicaksono (2012) said that exploitation of women means the use of all things attached to women, both images and signs attached to them. Women are often seen as a second class citizen which make women vulnerable to exploitation.

Analyzing women exploitation through a movie requires detail attention both sociological and cinematically. In this study, the writer analyzed the depiction of women exploitation in the movie entitled Last Night In Soho by Edgar Wright 2021. This movie is about a teenage girl namely Eloise Turner or called as Ellie who dreamed about Sandie. Sandie is a beautiful and a talented girl from 60s era and she want to be a famous singer, so that after she meet with Jack who later will be her manager, she feels like all of her dreams will be come true. Ellie soon adapted Sandie as her models, but then Ellie realizes that Sandie life is not as glamour as it seems, all of Sandie dreams turned into a nightmare because of her manager, Jack, is exploit her and forced her to do prostitution and do some violence against her. As depicted in Last Night In Soho movie, the women exploitation happened under male control and is experienced by several female characters in this movie. This study aims to describe the women exploitation that happened in Last Night In Soho movie by Edgar Wright 2021. This study used library research with descriptive qualitative method. This study used sociological approach and used theory representation by Hall, also used women exploitation theory. By those cases why this research is important to be analyzed to know how is the depiction of women exploitation in Last Night In Soho movie. The writer also hopes that this research can be useful for readers and society, to increase public awareness about the danger of women exploitation. From the definition of exploitation and the description of the Last Night In Soho movie, women exploitation can occur because of deception or coercion by someone to women, the person who does this can also be someone close to us. With the lure that they will give us a good job or can help to achieve the dreams we want, it turns out to be exploiting or even forcing us to undergo prostitution and even resort to violence.

Sociological Approach

Sociological approach can help the researcher to understand a content of a literary work based on the socio-cultural context who gave birth to literature. On the sociology of literature approach, there are three approach that is generally done, there are sociology of authors, sociology of literary works, and sociology of readers that was proposed by Wellek and Werren in their book Theory of Literature (1994, pp.109-133). The things that become the main studies in the sociological approach of literary works include:

1. The content of literary works, objectives, and other matters implied in literary works related to social problems.
2. Examine literature as a reflection of society or bias reality from reality.
3. Examines literature as a socio-cultural document that records the socio-cultural reality of a society at a certain time (Junus, 1986).

Theory Representation by Hall

Representation relates to the concept of people mind by using language that allows to interpret real object, event, people, and imaginary world of object, and fiction (Hall, 1997). According to Kuswoyo and Siregar (2019), as stated by Hall, representation is a concept to retelling or represent and described the meaning of something. The things that can be represent are image picture, ausio, sentence, and sign. Hall's limits about language sound, word, things, visual imagination, or object that has function as a sign and arranged with the other sign to create meaning and also used 5W+1H concept there are what, who, when, where, why, and how. According to Stuart Hall, there are three approaches to representation:

1. Reflective Approach

This approach is how a language or symbols reflected the meaning that contain in a symbol. Meaning contained in the object and not separated from reality.

2. Intentional Approach

Intentional approach show meaning as a part of the researcher/author. Language is a medium that used by the speaker on communication the meaning in every things that applies specifically called unique. Therefore the words are meaningful according to the will of the researcher.

3. Constructionist Approach

The last approach is that meaning is constructed on language and through language. Meaning is not only getting from the author, but also through the representation system.

Women Exploitation

In order to get an improving analysis, the writer use the women exploitation by Sagala et al (2007) and Fakih (1999). There are four types of exploitation of woman that can be uses by the researcher to analyze the women exploitation in Last Night In Soho, there are:

a. Sexual Exploitation : Is a place where they are involved in prostitution activities, sex services/work, or become objects of pornographic activities because of threats, coercion, kidnapping, abuse, being sold people (debt traps), or because they are victims of fraud.

b. Forced Labour : Any forms of work or services obtained by the perpetrator by using the power of a person who is threatened with punishment and that person work without their own will.

c. Slavery : Status or conditions of someone against whom ownership rights (from the others) apply to her.

d. Violence : Violence against a person's physical or psychological integrity, namely violence against fellow human beings which basically comes from various sources, the forms of violence committed include beatings, sexual harassment, holding organs without willingness, degrading words and so on.

METHOD

Method is very necessary to assist the author in collecting data and the information needed of the research. As the research methodology, the writer uses descriptive qualitative study. Descriptive qualitative is a method that the writers give each elucidation, fact, and survey to analyze the problem considered using data in the form of words (Farras & Nurmaily, 2020). The purpose of descriptive qualitative research method is to analyze the content that clearly describes a message or moral value of a text (Mahendra & Ameliaa, 2020). According to Adelina and Suprayogi (2020), qualitative research methods produce research data that is described and then the data is analyzed and interpreted. Language is using as communication process of descriptive qualitative method (Dharlie & Samanik, 2021). The results of qualitative research are a series of words either written or spoken, and not in the form of numbers (Kuswoyo & Siregar, 2019). The researcher uses the method to collect important data from

many sources. According to Kardiansyah (2016), the qualitative method is taken data both from dialogue and narration. In this research, the dialogue and narration are collected through movie script.

FINDINGS AND DISCUSSION

This part will discuss the women exploitation that happened in the Last Night In Soho movie. Based on the theory of women exploitation, as stated by the Law Number 21 of 2007, exploitation is the acts that are approved or disapproved by the victim including prostitution, forced labour or services, oppression, use of physical, sexual, reproductive organs, or exploiting one's ability by another party to obtain maerial or immaterial benefits. In this movie, the women exploitation is pictured through several female characters. Some of them are because were tricked and forced by their manager or boss. Sandie who is one of the main female character in this movie experienced exploitation because she was tricked by Jack. The writer uses the theory representation by Hall to explain the portrayal of women exploitation in Last Night In Soho movie, according to Ramadhani and Setiawan (2021) theory representation by Hall is to share a meaning of something through language and the concept of this theory is pictured the moment that catch by our senses. The writer also using the theory of women's exploitation by Valentina and Rozana (2007), and Fakih (1999) as the tool for analyzing the depiction of the exploitation of women in this movie.

The Depiction of Women Exploitation

Based on the theory of women exploitation, women exploitation are putting women as subordinates. Women are not only used by their images and signs as an attraction, but also commoditized and placed as objects to satisfy men's sexual needs for profit (Prasetyo et al, 2021). From this movie the director give the portrayal of women exploitation that happen to the female characters of this movie, especially Sandie who is one of the main female character. How is the experience of the female characters who experience exploitation. The director of this film describes the case of exploitation of women that occurred in the entertainment world in the 60s era, women were exploited and forced to undergo prostitution. There are several potrayal of women's exploitation as seen in the Last Night In Soho movie caused by deception and coercion by men who claim to be their managers:

Sexual Exploitation

Last Night In Soho Movie 2021 by Edgar Wright

Some women characters in this movie experiences sexual exploitation by becomes a dancer in the pub because they have been deceived by people who claims to be able to help them achieve their dreams. Based on the theory applied by Valentina and Rozana (20017), someone who become the object of pornography activities because of threats, coercion, or because they are victims of fraud is part of the problems of women exploitation. In the scenes 00:46:45, the writer see that Sandie's face during dance performance is never smile, Sandie doesn't smile at all unlike other dancers or like the dancer in front of Sandie who always smiled throughout the show. Sandie does the dance performance because she was tricked by Jack, Jack promises Sandie that he will make Sandie a famous singer, but it turns out that Sandie was even told to do a dance performance by wearing sexy clothes and doing erotic movements.

In another scene after the dance performance, a woman who appeared with Sandie while dancing in the previous scene was calling someone and she said that **"No, it's not what I thought"** *(00:49:49 Last Night In Soho)* with a confused face. This woman felt that she had been tricked because the work that she got is not the same as she imagined (Valentina and Rozana, 2007). She didn't know that she would be used as a background dancer who wore sext clothes and doing a sensual movement while dancing on purposed to attract the sexual desire of the

customers.

Forced Labour

In 00:47:56 scene, after the dancing performance in the previous stage, Sandie who was in her room was disappointed and sad because Jack had tricked on her (Sagala et al, 2007). Jack comes over to Sandie to pick her up and introduces Sandie to a rich and famous guy, with a tired and sad face Sandie answered Jack by saying **"What do you want?"** she answered Jack unwillingly because she felt that she had been tricked by Jack. Jack answered by saying **"Don't talk daft. You know"** which is that the purpose of Jack calling Sandie was already known by Sandie, Jack intended to sell Sandie and force Sandie to commit prostitution.

Last Night In Soho Movie 2021 by Edgar Wright

From the scenes in 00:48:52 duration shows Sandie's conversation with her manager, Jack, and this is included in the forced labour category. This is included in the category of forced labour because Jack is forcing her to do the prostitution with a famous and rich man, but because Sandie doesn't want to do that, so Sandie run away from Jack, and Jack called Sandie and ask her to go back to the chair, but then Sandie reject Jack by saying **"Jack. I don't want to do this"**. Jack used the reason that if Sandie really want to be a famous singer so that Sandie need to perform herself in front of that kind of man and satisfy their lust as seen on the sentence **"Then these are the kind of man that you need to be happy. The men you really need to perform for"**, Sandie reject Jack by saying **"No, Jack"**, and then she trying to escape from that pub.

In another scene there is also coercion to do work as a prostitute by Jack against Sandie. Jack suddenly came into Sandie's room and grabbed Sandie's arm so she could get out of the room. Sandie refuses Jack's invitation by saying **"Don't touch me!"** *(00:58:28 Last Night In Soho)*, but Jack still insists on Sandie, even he tells Sandie to be quiet. Then, while screaming Sandie said **"Leave me alone"**.

In the duration 00:58:58, Jack forces Sandie to dance and show herself to the men in the pub. The **sentence "You know why you're here"** means that the purpose why Sandie is in the pub is because to do dance and make a deals with the men in that pub with the aim of prostitution. This thing has been arranged by Jack as the manager or her pimps. Jack's face when says **"Get on with it"** looks very full of pressure and affirmation in order for Sandie to immediately comply. Sandie will be dancing until she finds a man who wants to rent her and she did it over and over again, so it's a pattern or a way for her to get her tenants.

Slavery

Jack considers Sandie as his own and Sandie is his (Valentina and Rozana, 2007) because Jack has given the job to Sandie even though it was not based on Sandie's own will and also it was a coercion done by Jack. Sandie is forced to work and serve several men by Jack who is her pimp, and if Sandie doesn't want she will be abused by Jack. Jack also threatens Sandie by saying that she has nowhere to go and no one wants her while pointing a knife at Sandie.

From the scene 01:11:06 shows that Jack claims Sandie that she is his own. The sentence **"You belong to me. I own you!"** is a sentence that Jack said to Sandie emphasizing that Sandie was Jack's, according to Valentina and Rozana (2007), slavery is a status or conditions of a person who has ownership rights, in here it can be seen that

Jack stated Sandie is his and Sandie is not allowed to disobey him that approved in the sentence **"Don't you ever disobey me"** because Jack feels that he is the one who pay Sandie, as on the sentence **"I'm the one who'll pay, not you."**, so Jack feels that Sandie is he subordinate or his paid worker so Sandie shouldn't be against him at all. Whereas from the beginning Sandie worked with Jack is not because she volunteered herself, but Sandie was forced to work with him because she was framed.

Violence

From the scenes in 00:08:32 duration show Ellie's conversation with a taxi driver and this can be considered as verbal sexual violence category because the taxi driver started saying obscene things like **"You got the legs for it."** even though Ellie was wearing a long skirt with a slight slit and wearing black stockings that covered her legs. Ellie immediately covered her legs with the existing clothes, this was considered sexual harassment (Fakih, 1999) because the taxi driver had been watching Ellie's legs all the time. It was an uncomfortable act especially for a young woman. Then the taxi driver asked where Ellie was going, and when he found out that it was a student dormitory he immediately said that he would be there often. **"You might found your first stalker"** of course, the sentence from the taxi driver immediately made Ellie startled and became afraid, Ellie immediately asked to be dropped off on the side of the road.

On the scenes 00:30:52 shows a man who suddenly approached Sandie and invite Sandie to dance with him by saying **"Do I get dance now?"** Sandie was refused that man by saying **"Afraid not"** while looking away from the man which means that she can't and don't want to dancing with him, but that man keep forcing Sandie to dance with him, and Sandie keep refusing her and says that she was waiting her friends, Jack, to get her drink.. However, that man still forcing Sandie and says **"Well, I'm sure Jack won't mind"** and turned Sandie to face him. While with a shocked face because the man touched her and turned her body, she immediately said **"I mind"**, because she objected to dancing with the man. However, the man still coerced Sandie by saying that Sandie likes attention.

In other scene, from the 00:30:56 duration, there is a random man who insult Sandie by saying she is a whore **"You can keep your little whore"** *(00:30:53 Last Night In Soho)* which this is a an insulting sentence (Fakih 1999) hurled by a random man to Sandie who was walking with Jack to stay away from the man. In this scene, Jack is still being nice to Sandie. Jack who was annoyed that Sandie was called like that, then walked up to the man again while asking **"What did you call the lady?"** however, that guy still insults Sandie by **saying "She's a slut"** where this sentence is a kind of harsh sentence, he insulting Sandie by calling her a whore just because he was upset that Sandie refused to dance with him and still chose to go with Jack, and of course this insulting sentence will hurt women's feelings

Last Night In Soho Movie 2021 by Edgar Wright

Physical violence experienced by Sandie in the scenes 01:11:06. Sandie was strangled in the neck tightly so it makes her difficult to breath and speak, and even Jack pointed a knife to Sandie neck. Jack hurt Sandie physically because he was mad at Sandie, is because Sandie disobeyed him and was trying to run away from him. Sandie experienced this violence because she was trying to get away and run away from Jack. She couldn't stand on Jack's treatment of her anymore, especially because she was tricked and she was made as a sex worker and run a prostitution business by Jack.

In the other scene, from the 01:26:56 duration, is the time when Sandie try to escape and run away from Jack. Jack continues to follow Sandie who is trying to run away from him while insulting Sandie by saying **"Hey, come back here, you slut! Get back here, whore"** he addressed Sandie with harsh words (Fakih 199), that calling her as slut

or whore which this can hurt Sandie mentally. The sentence **"Leave me alone"** that was uttered by Sandie to Jack was a rejection sentence from Sandie because he kept being chased and followed by Jack.

In the scenes 01:01:20, it can be seen that Sandie's mentally has been hurt because Jack treated her very badly, Jack had tricked her and also sold her into prostitution. Sandie became insecure about herself, **"I don't think I am"** is the sentence that pictured Sandie's condition where she feel that she was not worthy for the good things, this sentence she said when a copper advised her to get out of this life immediately. The copper also said that **"You're better than this"** Sandie is more good than this, but again Sandie feels that she is not that good, because Sandie"s mentally already disturbed. The sentece **"Just look in the mirror"** was meant by a copper so that Sandie could see herself and reflect that she was more valuable than she imagined, but because Sandie already felt she was worthless, she didn't want to either. and she also becomes difficult to interact socially because she feels she doesn't deserve it.

CONCLUSION

Based on the findings and discussion of how is the depiction of women exploitation in Last Night In Soho movie. The writer concludes there are thirteen scenes and four types of women exploitation, the first is sexual exploitation, in here the several women in this movie becomes the object of pornography in the basis of coercion and being deceived by a male, women are treated as a things or objects of entertainment for men by demanding them to wear skimpy and sexy clothes, and also women are asked to perform a dance with erotic movements that showed their curves on purpose to getting more attention and increase public and audience attention. The second is forced labour, Sandie is forced to work as a sex worker and commits prostitution by Jack. Shortly after her performances, Sandie is invited by Jack to meet a man who is interested in prostitution with her. Sandie runs away from Jack when she is forced into prostitution, but Jack still manages to catch Sandie and also manages to sell Sandie to a man. The third is slavery, Jack considers Sandie as his own and Sandie is his (Valentina and Rozana, 2007) because Jack has given the job to Sandie. Sandie is even required to always obey Jack and must not fight. Sandie did it all of course because of coercion by Jack and also the threats and violence that Jack made to Sandie. The last is violence, the violence experienced by women in this movie is in the form of physical, mental, and insults or insults thrown at them. Sandie first experienced humiliation by a man who forced her to dance with him and called her a slut, but at that time she was still defended by Jack. The most emotionally effect Sandie is the form of insults that Jack threw at Sandie, and also as a result of Sandie's drastic life change, where she used to be a cheerful person with high ambitions became lost and she became insecure. Physically, Sandie was strangled very strongly by Jack, and even Sandie was also pointed a knife at her neck, this happened when Sandie did not obey Jack's orders. The effect of the women exploitation that can be seen through Sandie's character is that she becomes insecure, and feeling helpless. The problems of women exploitation is a problem that we often encounter among the surrounding community. As a society we need to be aware and open our eyes about the social problems that happened in our society

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PLOT ANALYSIS IN CHARLES DICKENS' GREAT EXPECTATIONS

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Abstract

This research examines about plot analysis in Charles Dickens' Great Expectations. The purpose of this research was to plots by Charles Dickens'. Great Expectations novel 1861 by Charles Dickens' that the novel work of literature Victorian era. Dickens' novels belong decidedly to the class of purposes or problem novels. He wished to make the novel an instrument of morality and justice, and his stories did more to correct the general selfishness and injustice of society towards the poor than all the works of other literary men of his age combine. This research using of plot theory. The authors can give the readers a deeper understanding of what the plot process idea in Charles Dickens' Great Expectations. The plot in Charles Dickens' Great Expectations the author find that Dickens arranges the story by using chronological order. Having analyzed point of view the author finding out that in telling the events of the story. The author uses the first person of view, first person narrators are usually identified and differentiated on the basis of their degree of involvement with the events of the plot. Thus, the point of view in Great Expectations is given partly to the readers to judge the story by themselves.

Keywords: *Great Expectations*, literature, plot, point of view, novel

INTRODUCTION

Literature is a description of life, and life itself is a social reality (Suwardi, 2011). Literature is an image that can be used to discover social events. Literature and society are two sides of the same of metal and cannot be separated. Literary works cannot be separated from social life. Literature has the power to answer and imagine the imbalances in social life, such as pain and oppression. In essence, the process of representation and imagination of real life through the medium of literature gives rise to the movement and creation of change itself (Askar, 2021). In accordance with the definition above, the writer can take conclusion that literature is an art that is made by human being and tries to describe anything by suing creative imagination in order to create human sympathy and enhance enjoyment of life through its deep meaning. In this research, the author uses a Great Expectations by Charles Dickens' novel. The author has chosen Charles Dickens' because Charles Dickens has good education for morality.

Charles John Huffam Dickens who was born February 1812 – 9 June 1870 was the most popular English novelist of the Victorian era, and he remains popular, responsible for some of English literature's most iconic characters. Dickens' novels belong decidedly to the class of purposes or problem novels. He wished to make the novel an instrument of morality and justice, and his stories did more to correct the general selfishness and injustice of society towards the poor than all the works of other literary men of his age combine. He maintained that in this excellent world such grievous errors as spoil our happiness can be helped by human sympathy. He stimulated noble sentiments, devotion to duty, and a passion for what was good. Imagination and sensitivity aided him in attaining this end (C.K. Hillegass, 1959:7).

The writer has chosen Great Expectations because the story is very interesting, romantic, and containing easy word. The continuing popularity of his novels and short stories is such that they have never gone out of print. Charles Dickens was the most celebrated writer of the Victorian era. The popularity of his stories continues unabated as we approach the bicentenary of his birth. Most of Dickens' people, do not wish to undergo any change: and yet critics are rejoiced when fictional personages are 'convincingly' represented as undergoing one. Because of his love for the changes that overtake bad men in fairy-tales Dickens effect quick changes in some of his own bad men (Geoffrey Tillotson, 1978).

In this research, the writer is interested in analyzing Charles Dickens' Great Expectations. There are some considerations that the author is interested in Charles Dickens' great work. The writer is interested in analyzing Dickens' work since in Great Expectations by Charles Dickens was able to present an interesting plot and arrange it carefully with unexpected developments that makes readers wonder what will happen next with interest and surprise. In Dickens', Great Expectations like most good stories starts with a fundamental list of ingredients: the initial situation, conflict, complication, crisis, falling action, and resolution.

There are four basic elements found in a novel, namely, plot, character, setting, and theme (Little, 1966:92). Plot is the arrangement of events in a story into a casual sequence (O'Bananza et al,1982). Plot is considered important in a novel since it is regarded as the author's most basic tool and all the other elements of the story occur within the context of the plot" (ibid, p.25). Therefore, how a story is told, a character is described, a setting is portrayed, and a theme is conveyed depend on the medium of a plot.

The plot in a story has five elements, namely, exposition, conflict, suspense, climax, and resolution" (Little, op.cit., p.83). Each element is important in the forming of a plot or a story. This is so since a plot or a story needs a unit or sets of units or narrative to make a single pattern of events, complete in itself (ibid, p.83). Readers who wish to understand the plot of a story must know each element of the plot because by doing so they will be able to know how the story begins, shows its conflict, climax, and gets to its resolution.

So, the authors chosen plot analysis not the other elements because plot the artistic arrangement of events. Different arrangements of the same material are possible. In this novel, the story is not particularly complicated and the digressions are linked with the main theme of Pip's Great Expectations. The story is well planned, and is presented in three well proportion units or stages. In this research, the authors use theory of plot by James H. Pickering and Jeffrey D. Hoeper.

Many studies analyzed the analysis on Charles Dickens Great Expectations novel constructions issues as their main focus. Nur, Askar (2021) study focuses on Cultural Reproduction in the Charles Dickens' Novel Great Expectations (Pierre-Felix Bourdieu Theory). The study aims to discover the process of cultural reproduction in the novel. The authors used the culture reproduction (habitus and field concept) theory of Pierre-Felix Bourdieu. This research focuses on culture reproduction that occurred in Great Expectations. Fauzi, ali (2017) study focuses on Social Conflicts Found in Charles Dickens Great Expectations. The study aims to nalyzes the novel "Great Expectations" to know better about the conflict happening in it mainly social conflict. It is about sad love and wonderful story of a boy named Pip whose parents died and who was brought up by his elder sister, Mrs. Joe Gargery. He loves a girl named Estella who always disdains him because he is a common and coarse boy. Khalid, Lahlou (2017) study focuses on An Attempt at Applying Vladimir Propp's Morphology of the Folktale on Charles Dickens's Great Expectations. The study aims to Charles Dickens' Great Expectations from a morphological perspective based upon Vladimir Propp's Morphology of the Folktale. The paper is divided into two parts. The first part is concerned with a brief view of the nature of formalism: its background and its process of analysis. The second part is devoted to putting into practice what has been dealt with in the first part. It will be mostly concerned with the question as to whether all the functions of dramatis personae as stated by Propp figure in the object of analysis, Great Expectations.

In doing so, the authors analyzes the plot by analyzing the novel's point of view since it is essential to the conception of the plot in the novel, the kinds of plot, the exposition, the complication, the crisis, the falling action, and the resolution of the story in the novel to the plot.

METHOD

The author conduct a descriptive qualitative research to answer the research problem. The data were collected journal research by collecting and quoting related references from many sources. The author uses references in making an analysis on the plot in Charles Dickens' Great Expectations.

The object of the research is the plot in Charles Dickens' Great Expectations. The objective of this study is basically derived from the statements of the problem stated before. Therefore, the objective of this study is to find the answer to how the plot in Charles Dickens' Great Expectations is presented. The focus is on the plot Charles Dickens' Great Expectations. The objective of this study is then, elaborated into seven minor objectives in order to make easier for the author to find the possible answers to the problems stated before. After that, the following minor objectives of the study are finding the answers to the problems of; The point of view in Charles Dickens' Great Expectations, the kinds of plot, the exposition in the novel, the complication in the novel, the crisis in the novel,

the falling action in the novel, and the resolution in the novel. In other words, how the plot in Charles Dickens' Great Expectations is presented might hopefully be revealed.

The research about an analysis on the plot in Charles Dickens' Great Expectations uses two kinds of data; main data and supporting data. The author use two kinds sources which journal research and internet sources. The data are main data and supporting data. Main data of this study refers to Great Expectations, a novel written by Charles Dickens' in 1860. The novel Great Expectations, as an object of this study, is the only novel which was written by Charles Dickens'. The supporting data are references related to the main data, such as journal research and internet sources.

The first step us collecting; in this step the author collects the data from journal research and internet sources, especially which have connection with the author's research; then, the second step is reading, in this part the author tries to get information concerning with the data that the research tries to find out; the last step is categorizing; in this section the author tries to categorize and data describe the data based on their classification.

In analysing the data, first of all, the author decides the plot to be analyzed. Then, the author read the text of the novel so as to find the exposition, crisis, conflict, climax, and resolution. Finally, the research author formulates the analysis in order to answer the research problems.

To find the information about this short story, the researcher used the method of reading *The Yellow Wall-Paper* and *The Adopted Son* short story several times to understand the moral value of the short story and also find any information about this short story on internet, it can be about the comment from other reader or reviewer who understand about the short story. The technique of data analysis in this study is descriptive (Gulo & Rahmaely, 2019; Puspita & Amelia, 2020). Descriptive means that the researcher interprets the text to analyze text and content relating to materialism with a sociological approach. The complete ways in analyzing the data, as followed: classification step, interpreting step, analyzing step, and concluding step.

FINDINGS AND DISCUSSION

By analysing the plot through the point of view, the kinds of plot, the exposition, the complication, the crisis, the falling action and the resolution in the novel.

The Point of view in Charles Dickens' Great Expectations.
To study point of view is to determine the effect of the speaker's traits, motives, circumstances, and limitations on the literary work. If the story is told by an "I", the author is using the first-person point of view. First person speakers report significant things that they see, hear, and think and, as they do, they convey not only the action of the work, but also some one of their own background, thinking, attitudes, and prejudices. Pip, in Great Expectations is a first-person narrator who tells the story.

> *"My father's family name being Pirrip, and my Christian name Phillip, my infant tongue could make of both names nothing longer or more explicit that Pip. So, I called myself Pip, and came to be called Pip".*
> *(Great Expectations, p.11)*

Depending upon the involvement imagined for th events being narrated, first-person speakers disclose information either fisthand or secondhand. One kind of speaker has acquired information because he or she has been a direct participant in the action character (or major mover).
> *"I pointed to where our village lay, on the flat in-shore among the aldertrees and pollards, a moile or more from the church".*
> *(Great Expectations, p.12)*

This statement "I" is a deeply involved major mover.
Great Expectations novel also gives the view about another major mover, in this novel the world such "you", "he", "she", "they".

> *"She was not a good-looking woman, my sister, and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good natured, sweet-tempered, easy-going, foolish, dear fellow-a sort of Hercules in strength, and also in weakness".*
> *(Great Expectations, p.16)*

In telling the story the author tells about the other figure, places, and the happening in this story.

> *"My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neigbours becaujse she had brought me up 'by hand'. Having at the time to find out for myself what the expression meant, and knowing her to husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand".*
>
> *(Great Expectations, p.16)*

This story consist of participant (first-person) point of view. The author have advantages is the story directly tells from the actor "I".

> *"At the same time, he higged his shiddeing body in both his arms-clasping himself, as if to hold himself together-and limped towards the low-church wall. As I saw him go, picking his way among the nettles, and among the brambles that bound the green mounds, he looked in my young eyes as if he were eluding the hands of the dead people, streching up cautiosly out of their graves, to get a twist upon his ankle and pull him in".*
>
> *(Great Expectations, p.14)*

The point of view in this story, Charles Dickens' used the actor as Pip who the first person in the novel. If we read the Great Expectations, the reader always gives reflection in each life.

> *"If I slept at all that night, it was only to imagine myself drifting down the river on a strong spring tide, to the hulks; a ghostly pirate calling out to me through a speaking-trumpet, as I passed the gibbet-station, that I had better come ashore and be hanged there at once, and not put it off. I was afraid to sleep, even if I had been inclined, for I knew that at the fisrt faint dawn of morning I must rob pantry. There was no doing it in the night, for there was no getting a light by easy friction then; to have got one, I must have struck it out of flint and steel, and have made a noise like the very piurate himself rattling his chains".*
>
> *(Great Expectations, p.14)*

As the conclusion in the novel Great Expectations, the author Charles Dickens' uses the first-person narrative throughout the novel. The first-person narrator is the main character, Pip. However, in this book the first-person narrative comes in a retrospective from, with Pip looking back on his life. The restrospective fisrt person point of view makes the main character Pip in telling the story unreliable, making the reader uninterested. Charles Dickens uses the reprospective first person point of view with the main character Pip. Dickens most likely selected this point of view to have a way to connect the many mysteries of the plot together.

The Kinds of plot in the novel

The chronological plot is one in which the author tells the story in the order in which it occurred. The author lays out the story itself in chronological fashion, from the start to the end. The beginning of the story tells about young Pip who didn't have father and mother. He lived with the Mr. Joe Gargery and Mrs. Joe Gargery.

> *"I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones".*
>
> *(Great Expectations, p.14)*

The plot was generally agreed that Great Expectations had a coherent and concentrated plot. Dickens' other usually include subplots which were only tenuosly linked to the main theme. In Great Expectations all the events and characters were bound together in the same plot.

The plot is devinded into three distinct sections of roughly equal length. The first section deals with Pip's childhood in Kent. Pip never saw his father and mother, and never saw any likeness of either of them.

> *"I give Pirrip as my father's family name, on the authority of his tombstone and my sister Mrs. Joe Gargery, who married the blacksmith. As I never saw my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an add idea that he was a square, stout, dark man, with curly black hair".*
>
> *(Great Expectations, p.11)*

The second, Pip stay in London, and the third, he attempt to save Magwitch. After giving a property from a benefactor. Pip went to London and stay in there. In the third sectiuon social status and the underworld were bought together through the complex circumstances such as, Magwitch, Pip, Estella, and Miss. Havisham. These circumstances lead Pip to a new moral awareness which he can help Magwitch, forgive Miss. Havisham, and forgiven from Joe Gargery.

> *I am instructed to communicate to him, 'said Mr. Jaggers, throwing his finger at me, sideways, 'that he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman – in a word, as a young fellow of great expectations.*
>
> *(Great Expectations, p. 132)*

So, Pip told to Miss. Havisham about he had a adopted by a rich person.

'Yes, Miss. Havisham,'
'And you are adopted by a rich person?'
'Yes, Miss. Havisham.'
'Not named?'
'No, Miss. Havisham.'
'And Mr. Jaggers is made your guardian?'
'Yes, Miss. Havisham.'

(*Great Expectations*, p. 149)

Pip know that who was a benefactor and adopted by a rich person. And who was Abel Magwitch.

> *By-and-by, his door opened and he came out. I could not bring myself to bear the sight of him, and I thought he had a worse look by daylight.*
> *'I do not even know, 'said I, speaking low as he took his seat at the table, 'by what name to call you. I have given out that you are my uncle.'*
> *'That's it, dear boy! Call me uncle.'*
> *'You assumed some name, I suppose, on board ship?'*
> *'Yes, dear boy. I took the name of Provis.'*
> *'Do you mean to keep that name?'*
> *'Why, yes, dear boy, it's as good as another – unless you'd like another.'*
> *'What is your real name?' I asked him in a whisper.*
> *'Magwitch, 'he answere, in the same tone; 'chrisen'd Abel.'*
> *'What were you brought up to be?'*
> *'A warmint, dear boy.'*
> *He answered quite seriously, and used the word as if it denoted some profession.*

(*Great Expectations*, p. 305)

After that, Pip and Herbert attempt to save Abel Magwitch because he was villain.

> *There being to my knowledge a respectable lodging-house in Essex-street, the back of which looked into the Temple, and was almost within hail of my windows, I first of all repaired to that house, and was so fortunate to secure the second floor for my uncle, Mr. Provis. I then went from shop to shop, making such purchases as were necessary to the change in his appearance. This business transacted, I turned my face, on my own account, to Little Britain. Mr. Jaggers was at his desk, but, seeing me enter, got up immediately and stood before his fire.*

(*Great Expectations*, p. 309)

In the third section social status and the underworld were bought together through the complex circumstances that link Magwitch not only with Pip, but also with Miss Havisham and Estella. These circumstances lead Pip to a new moral awareness in which he can help Magwitch, forgive Miss Havisham, and be forgiven by Joe.

The Exposition in the Novel
In the exposition in this story, the writer tell about the beginning section in which the author provides the necessary background information, sets the scene, establishes the situations, and dates the action. Pip, a young orphan living with his sister and her husband in the marshes of Kent, sits in a cemetery one evening tombstones. The narrator and chief character of the story, Pip, was an orphan since infancy.

> *My father's family name being Pirrip, and my Christian name Phillip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip. I give Pirrip as my father's family name, on the authority on his tombstone and my sister – Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones.*

(*Great Expectations*, p. 11)

The marsh country, down by the river, within, as the river wound, twenty miles of the sea. Pip met a man, all in coarse grey, with a great iron on his leg. Pip was terrified of him, a man with no hat and whearing broken shoes.

> *Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. A fearful man, all in coarse grey, with a great iron on his his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.*

(*Great Expectations*, p. 22)

Pip asked to the man not to cut he throat. The man wanted to know what he named and where he lived.

> *O! Don't cut my throat, sir,' I pleaded I terror. 'Pray don't do it, sir.'*
> *Tell us your name!' said the man. "Quick!'*

Pip, sir.'
Once more,' said the man, staring at me. 'Give it mouth!'
Pip. Pip, sir!'
Show us where you live,' said the man. 'Point out the place!'
I pointed to where our village lay, on the flat in shore among the aldertress and pollards, a mile or more
from the church.

<div align="right">(Great Expectations, p. 12)</div>

Pip lived with his sister with his husband Joe Gargery whose name was named Mrs. Joe Gargery. She was not a good looking woman. He lived with Joe Gargery was a fairy man for Pip's. Pip's a good – natured, strong like Hercules. While husband was natured and strong like Hercules

> *She was not a good – looking woman, my sister; and I had a general impression that she must have made*
> *Joe Gargery marry her by hand. Joe was fair man, with curls of flaxen hair on each side of his smooth face,*
> *and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own*
> *whites. He was a mild, good natured, sweet tempered, easy going, foolish, dear fellow – a sort of Hercules*
> *in strength, and also in weakness.*

<div align="right">(Great Expectations, p. 16)</div>

Mrs. Joe Gargery had a shrewish temper and pushed Pip and Joe about both figuratively and literally, making life at the forge a burden by complaining of all the hard work she had to do because of her two men, and wearing her coarse apron all the time as a sort of badge of martyrdom. She would work hard at unnecessary chores and pick harsh quarrels.

> *A veritable Tarter," was more than twenty when Pip was born and his mother died, and established a great*
> *reputation with herself and her neighbours because she had brought me up by hand a large and heavy hand. She was*
> *much in the habit of laying it upon her husband as well as upon me. She was tall and bony, with black hair*
> *and eyes and a red skin. Joe would refer to her as a fine figure of a woman, but she was not good-looking, and Pip*
> *had the impression that she must have made Joe Gargery marry her by hand.*

<div align="right">(Great Expectations, p. 16)</div>

One day, Pip came home from the churchyard and Mrs. Joe Gargery called Pip as young monkey. She called it because she hated Pip. And Pip scolded making him cry.

> *Where have you been, you young monkey? Said Mrs. Joe, stamping her foot. Tell me directly what you've*
> *been doing to wear me away with fret and fright and worrit, or I'd have you out of that corner if you was fifty Pips,*
> *and he was five hundred Gargerys.*
> *I have only been to the churchyard, 'said I, from my stool, crying and rubbing myself.*

<div align="right">(Great Expectations, p. 21)</div>

In the Chruchyard, Pip met Abel Magwitch. He told Pip, he was hungry. Then, Pip went to Mrs. Joe Gargery Home's and he stole the bread cheese, brandy, and tools. After that, Pip give bread cheese, brandy, and tools to Abel Magwitch.

> *In the pantry, which was far more abundantly supplied than usual, owing to the season, I was very much*
> *alarmed, by a hanging up by the heels, whom I rather thought I caught, when my back was half turned, winking. I*
> *had no time for verification, no time for selection, no time for anything, for I had no time to spare. I stole some bread,*
> *some rind of cheese, about half a jar of mincemeat (which I tied up in my pocket-handkerchief with my last night's*
> *slice), some brandy from a stone bottle (which I decanted into a glass bottle I had secretly used for making that*
> *intoxicating fluid, spanishliquorice-water, up in my room: diluting the stone bottle from a jug in the kitchen*
> *cupboard), a meat bone with very little on it, and beautiful round compact pork pie. I was nearly going away without*
> *the pie, but I was tempted to mount upon a shelf, to look what it was that was put away so carefully in a covered*
> *earthenware dish in a corner, and I found it was the pie, and I took it, in the hope that it was not intended for early*
> *use, and would not be missed for some time.*

<div align="right">(Great Expectations, p. 22)</div>

Then, Abel Magwitch thanked him.

> *Did you speak?*
> *I said I was glad you enjoyed it*
> *Thankee, my boy. I do*

<div align="right">(Great Expectations, p. 25)</div>

In this story, When Pip old enough, Pip studied to become a blacksmith. If there were neighbors who a boy to frighten birds, or move a stone, or do some work, Pip was usually required to do the job.

> *When I was old enough, I was to be apprenticed to Joe, and until I could assume that dignity I was not to*
> *be what Mrs. Joe called 'Pompeyed,' or (as I render it) pampered. Therefore, I was not only odd- boy about the*
> *forge, but if any neighbor happened to want an extra boy to frighten birds, or pick up stones, or do any such job, I*
> *was favoured with the employment.*

<div align="right">(Great Expectations, p. 48)</div>

In the story, Biddy was an orphan girl, granddaughter of Mr. Wopsle's great – aunt. Like Pip, she was brought up by hand. She taught Pip to read. Biddy was also organizing the entire transaction store in institutions Mr. Wopsle's great-aunt.

> *Mr. Wopsle's great aunt, besides keeping this Educational Institution, kept – in the same room – a little general shop. She had no idea what stock she had, or what the price of anything in it was; but there was a little greasy memorandum-book kept in a drawer, which served as a Catalogue of Prices, and by this oracle Biddy arranged all the shop transactions. Biddy was Mr. Wopsle's great-aunt's granddaughter; I confess myself quite unequal to the working out of the problem, what relation she was to Mr. Wopsle. She was an orphan like my self; like me, too, had been brought up by hand. She was most noticeable, I thought, respect of her extremities; for, her hair always wanted brushing, her hands always wanted washing, and her shoes always wanted mending and pulling up at heel. This description must be received with a week-day limitation. On Sundays, she went to church elaborated.*

<div align="right">(Great Expectations, p. 48)</div>

A glimpse of Miss Havisham; this eccentric lady lived in seclusion at Satis House and employed Pip to amuse her from time to time. Many years before she had been a beautiful heiress, engaged to a man whom she idolized and indulged in all kinds of expensive ways. On her wedding day, she discovered that the man had deserted her and the shock unhinged her mind. Miss. Havisham became very ill, stopped all the clocks at the hour of the arrival of the letter, laid waste the house, shut out the daylight, and never again looked upon the light of day. She passed twenty years in her bridal dress, her jewels and one of satin shoes still waiting to be put on, veil half-arranged, trunks half-packed for the wedding trip, flowers, withered, and the milding wedding-breakfast untouched expect by spiders and mice. She vented her bitterness against mankind in adopting a young girl and training her to break men's hearts.

Someday, Mr. Pumblechook talked about Miss. Havisham that she wanted met Pip and wants Pip play in her House (Satis House).

> *.... And couldn't she ask Uncle Pumblechook if he knew of a boy to go and play there? Isn't it just barely possible that Uncle Pumblechook may be a tenant of hers, and that he may sometimes – we won't say quarterly or half yearly, for that would be requiring too much of you – but sometimes – go there to play his rent? And couldn't she then ask uncle Pumblechook if he knew of a boy to go and play there?*
<div align="right">(Great Expectations, p. 48)</div>

To describe of Mr. Pumblechook was follow a well to do corn and seed merchant. Uncle Pumblechook had a house in Pip's nearest town. He drove his own chaise – and drove it over everywhere. He had power in the family because of his wealth and importance. Actually, Joe's Uncle, he was appropriated by Mrs. Joe. His outstanding characteristics were his pomposity and self – importance and his cross hypocrisy. He patronized Pip, by ruffling his hair and lecturing at him about gratitude. When Pip was a little older, Pumblechook recommended to Miss Havisham, whose tenant he was.

Before went to Miss Havisham's house, Uncle Pumblechook and Pip had breakfast at eight in the back room of his shop, then ten o'clock they left and accomplished in a quarter minute.

> *Mr. Pumblechook and I breakfasted at eight o'clock in the parlour behind the shop, while the shopman took his mug of tea and hunch of bread-and-butter on a sack of peas in the front premises. I considered Mr. Pumblechook wretched company.*
<div align="right">(Great Expectations, p. 56)</div>

After arriving at Miss Havisham's house, Pip met a beautiful girl the same age as him. Eventually, only Pip allowed to entering while Mr. Pumblechook should not be in.

> *A window was raised, and a clear voice demanded 'What name?' To which my conductor replied 'Pumblechook'. The voice returned, ' Quite right,' and the window was shut again, and a young lady came across the court-yard, with keys in her hand.*
> *'This,'said Mr. Pumblechook, ' is Pip'*
> *'This is Pip, is it?' returned the young lady, who was very pretty and seemed very proud; 'come in, Pip.*
> *Mr. Pumblechook was coming in also, when she stopped him with the gate.*
> *'Oh!' she said. 'did you wish to see Miss. Havisham?'*
> *'If Miss Havisham wished to see me,' returned Mr. Pumblechook, discomfited.*
> *'Ah!' said the girl; 'but you see she don't.'*

<div align="right">(Great Expectations, p. 56)</div>

Estella; the adopted daughter of Miss Havisham, was a girl of delicate beauty and immense poise. From the time when Pip met her, when both were children, he was fascinated by her. After arriving at Miss Havisham's house, Pip met Miss Havisham and she told him to play.

> *Who is it? Said the lady at the table*
> *Pip, ma'am*
> *Pip?*
> *Mr. Pumblechook's boy, ma'am. Come – to play.*
> *Come nearer; let me look at you. Come close*

(*Great Expectations*, p. 60)

So, Pip starting round the room, turning and Miss Havisham did not like Pip. Miss Havisham ordered Pip to call Estella.

> *For a moment, with the fear of my sister's working me before my eyes, I had a desperate idea of starting round the room in the assumed character of Mr. Pumblechook chaise cart. But, I felt myself so unequal to the performance that I gave it up, and stood looking at Miss Havisham in what I suppose she took for a dogged manner, inasmuch as she said, when we had taken a good look at each other. Call Estella, she repeated, flashing a look at me. You can do that, Call Estella. At the door.*

(*Great Expectations*, p. 62)

Estella played with Pip as witness with Miss Havisham's; attending they play cards.

> *.... Beggar him,' said Miss Havisham to Estella. So we sat down to cards. It was then I began to understand that everything in the room had stopped, like the watch and the clock, a long time ago. I played the game to an end with Estella, and she beggared me. She threw the cards down on the table when she had won them all, as if she despised them for having been won of me.*

(*Great Expectations*, p. 62-63)

The Complication in the Novel

The beginning of the complication marks the onset of the major conflict in the story-the onset of the plot. In the complication, there is a conflict. The conflict is a struggle to resist or overcome; contest of opposing forces of powers; strife; battle. A state or condition of opposition; antagonism; discord. A painful tension set up by a clash between opposed and contradictory impulses.

a. **The External conflict between Pip's and Herbert Pocket**

The conflict between Pip and Herbert is both external conflict Pip out of the house Miss Havisham and met with the youth's age by pip. Then, he asked pip to fight.

> *'Halloa!' said he, 'young fellow!'*
> *Halloa being a general observation which I have usually observed to be best answered by itself, I said*
> *'Halloa!' politely omitting young fellow.*
> *'Who let you in?' said he.*
> *'Miss Estella.'*
> *'Who gave you leave to prowl about?'*
> *'Miss Estella.'*
> *'Come and fight, 'said the pale young gentleman.*

(*Great Expectations*, p. 89)

Herbert gives a reason to pip so that there is cause.

> *'Stop a minute, though, 'he said, wheeling round before we had gone many paces. 'I ought to give you reason for fighting, too. There it is!'*

(*Great Expectations*, p. 89)

Herbert instantly slapped his hands, but Pip tried to avoid him.

> *In a most irritating manner he instantly slapped his hands against one another, daintily flung one of his legs up behind him, pulled my hair, slapped his hands again, dipped his head, and butted it into my stomach.*

(*Great Expectations*, p. 89)

Although Herbert was not look very healthy, this fight was suddenly so frightened by Pip.

> *He did not look very healthy – having pimples on his face, and a breaking out at his mouth – these dreadful preparations quite appalled me. I judged him to be about my own age, but he was much taller, and he had a way of spinning himself about that was full of appearance.*

(*Great Expectations*, p. 90)

b. **The Internal Conflict between Pip's and Estella**

When Pip come to Satis House. He met a pretty girl who was name Estella. Pip know the named Estella by Miss. Havisham because Miss. Havisham had to Pip to call Estella.

So new to him, 'she muttered, so old to me; so strange to him, so familiar to me; so melancholy to both of us! Call Estella.'

As she was still working at the reflexion of herself, I thought she was still talking to herself, and kept quiet.

Call Estella, 'she repeated, flashing a look at me. 'you can do that. Call Estella. At the door.

(*Great Expectations*, p. 62)

After fighting between Pip and Herbert, Pip waiting Estella for open the door.
"When I got into the court-yard, I found Estella waiting with the keys."

(*Great Expectations*, p. 62)

After that, Pip met Estella, and Pip kissed Estella. And pip felt the kiss was given to the coarse common boy as a piece of money.

I kissed her cheek as she turned it to me. I think I would have gone through a great deal to kiss her cheek. But, I felt that the kiss was given to the coarse common boy as a piece of money might have been, and that it was worth nothing.

(*Great Expectations*, p. 91)

Estella know that Pip have a song from Blacksmith. After playing card, Estella wants to Pip to singing Old Clem. So, Pip singing the song Old Clem.

Thus, you were to hammer boys round – old Clem! With a thump and a sound – Old Clem! Beat it out, beat it out – Old Clem! With a clink for the stout – Old Clem! Blow the fire, blow the fire – Old Clem! Roaring dryer, soaring higher – Old Clem!

(*Great Expectations*, p. 94)

c. **The External Conflict between Pip's and Abel Magwitch**

Pip was a good boy. He met Abel Magwich in the Churchyard. Pip was frightened. Abel Magwitch was scary man.

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

(*Great Expectations*, p. 12)

Pip told to the man not to cut he throat. The man wanted to know what he name and where he lived.

O! Don't cut my throat, sir,' I pleaded I terror. 'Pray don't do it, sir.'
Tell us your name!' said the man. "Quick!'
Pip, sir.'
Once more,' said the man, staring at me. 'Give it mouth!'
Pip. Pip, sir!'
Show us where you live,' said the man. 'Point out the place!'
I pointed to where our village lay, on the flat in shore among the aldertress and pollards, a mile or more from the church.

(*Great Expectations*, p. 12)

d. **The Internal Conflict between Pip and Mr. Joe Gargery.**

The internal conflict between Pip and Mr. Joe Gargery started when Mr. Joe Gargery giving challenge to Pip went to London because Mr. Wopsle had a plane for Pip.

Well, Joseph Gargery? You look dumd-foundered?'
I am! Said Joe, in a very decided manner.
It was understood that you want wanted nothing for yourself,
remember?'
It were understood, 'said Joe. 'And it are understood. And it ever will be similar according.'
But what, 'said Mr. Jagger, swinging his purse, 'what if it was in my instructions to make you a present, as compensation?
As compensation what for?' Joe demanded.
For the loss of his services.

(*Great Expectations*, p. 134)

So, Mr. Joe Gargery given a challenge to Pip for went to London. Pip had to leave from Blacksmith's and he thanked to Joe Gargery as Blacksmith's.

O dear good Joe, whom I was so ready to leave and so unthankful to, I see you again, with your muscular blacksmith's arm before your eyes, and your broad chest heaving, and your voice dying away. O dear good faithful tender Joe, I feel the loving tremble of your hand upon my arm, as solemnly this day as if it had been the rustle of an angel's wing!

(*Great Expectations*, p. 135)

The Crisis in Charles Dickens' Great Expectations

The crisis started when Pip had great expectations. This event occurred four years after the Pip helped Joe. That day was Saturday night. Pip and Mr. Joe surrounded the fire in Three Jolly Bargement, and met Mr. Wopsle.

It was in the fourth year of my apprenticeship to Joe, and it was a Saturday night. There was a group assembled round the fire at the Three Jolly Bargemen, attentive to Mr. Wopsle as he read newspaper aloud. Of that group. I was one.

(*Great Expectations*, p. 128)

A man came to Pip when Pip aware of a strange man who was in the chair opposite him. He was headed to his place.

Then, and not sooner, I became aware of strange gentleman leaning over the   back of the settle opposite me, looking on. There was an expression of contempt on his face, and he bit the side of a great forefinger as he watched   the group of faces.

(*Great Expectations*, p. 128)

So, he introduces himself, and he had a business that was not common to do   with Pip.

My name, 'he said, 'is Jaggers, and I am a lawyer in London. I am pretty well known. I have unusual business to transact with you, and I commence by explaining that it is not of my originating. If my advice had been asked, I should not have been here. It was not asked, and you see me here. What I have to do as the confidential agent of another, I do. No less, no more.'

(*Great Expectations*, p. 131)

Mr. Jaggers spoke that Pip would had a great wealth. Pip will soon be moved from this place, and young fellow of great expectations.

I am instructed to communicate to him, 'said Mr. Jaggers, throwing his finger at me, sideways, 'that he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up   as a gentleman – in a word, as a young fellow of great expectations.

(*Great Expectations*, p. 132)

So, Pip went to London, and he was stay in London with Herbert Pockets.
So, imperfect was this realization of the first of my great expectations that I   looked in dismay at Mr. Wemmick. 'Ah!' said he, mistaking me; 'the retirement reminds you of the country. So it does me.' He led me into a corner and conducted me up a flight of stairs – which appeared to me to be slowly collapsing into sawdust, so that one of these days the upper lodgers would look out at their doors and find themselves without the means of coming down   – to a set of chambers on the top floor. Mr. Pocket, JUN., was painted on the   door, and there was a label on the letterbox, 'Return shortly.'

(*Great Expectations*, p. 165)

Herbert Pocket had a character that was easy to get along because he was interested. Pip had never seen anyone more powerful expression to him.
Herbert Pocket had a frank and easy way with him that was very taking. I had never seen anyone then, and I have never seen anyone since, who more strongly expressed to me, in every look and tone, a natural incapacity to do anything secret and mean. There was something wonderfully hopeful about his general air, and something that at the same time whispered to me he would never be very successful or rich. I don't know how this was. I became imbued with the notion on that first occasion before we sat down to dinner, but I cannot define by what means.

(*Great Expectations*, p. 168)

The falling action in the novel

Miss Havisham then demands to meet Joe, Pip's uncle-in-law, with whom he is meant to be an apprentice, one day. Pip takes Joe to Miss Havisham's residence, where he embarrasses Joe while conversing with her. Miss Havisham abruptly informs Joe that Pip must apprentice with him shortly, sending her to court to make it official. Unfortunately, this marks the end of Pip's career as a blacksmith. That appears to be the case.

However, one day, a lawyer called Jaguars appears with significant news. Pip receives a significant quantity of money from an unknown donor, and he must travel to London shortly to begin his gentleman training. Pip is relieved to learn that his previous desires have been granted: Miss Havisham is his hidden donor, and the elderly lady plans to marry Estella. Pip's ambitions and goals are realized.

When Pip becomes ill, Joe flies to London to care for him, and the two men reunite. Joe learns of Pip's death while at home. Miss Havisham died with the most of her riches in her purse. Joe was taught to read and write by Biddy (Pip's childhood buddy who assisted with his schooling). Pip runs home when Joe leaves London and chooses to marry Biddy, but when she arrives, she discovers that she and Joe are already married.

Pip thought all that country side more beautiful. He would change of his life. He felt like one who was toiling home barefoot from distant travel, and whose wanderings lasted many years.

> *"The June weather was delicious. The sky was blue, the larks were soaring high over the green corn, I thought all that country-side more beautiful and peaceful by far that I had ever known it to be yet. Many pleasant pictures of the life I would lead there, and of the change for the better that would come over my character when I had a guiding spirit at my side whose simple faith and clear home-wisdom I had proved, beguiled my way"....* (*Great Expectations*, p. 438)

Then, Joe Gargery married to Biddy.

> *'But dear Biddy, how smart you are!'*
> *'Yes, dear Pip.'*
> *'And Joe, how smart you are!'*
> *'Yes, dear old Pip, old chap.'*
> *I looked at both of them, from one the other, and then ....*
> *'It's my wedding day,' cried Biddy, in a burst of happiness, 'and I am married to Joe!'*

After knowing Biddy and Joe Gargery married, Pip give a great thanks to them.

> *'Dear Biddy, 'said I, 'you have the best husband in the whole world, and if you could have seen him by my bed you would have-but no, you couldn't love him better that you do."*
> *'No, I couldn't indeed, 'said Biddy.*
> *'And, dear Joe, you have the best wife in the whole world, and she will make you as happy as even you deserve to be, you dear, good, noble Joe!'* (*Great Expectations*, p. 440).

The conclusion to Falling in Action when Pip learns that Miss Havisham died and gave her fortune to Estella.

The Resolution in the Novel

Pip and Herbert decide to travel abroad to join the Mercantile Sector. Upon returning to England a few years later, he meets Estella on the grounds of Satis House. Her husband, Drummle, abused her but then died. Pip discovers that Miss Havisham's coldness and malice have been replaced by melancholic kindness, and the two leave the garden hand in hand, believing that Pip will never part again.

Pip befriends a child named Herbert Pocket in London, as well as Wemick, Jagger's lawyer. Pip is close to his new coworkers, but he refuses to show Kent's friends and family that he is no longer the low-class hick he once was. He improves his literacy skills by working with a new instructor, Herbert's father, Matthew Pocket. Pip's instruction is attended by Bentley Drummle and his two young guys dubbed Startop. Herbert assists Pip in behaving properly.

Pip soon discovers that the sister who reared him died as a result of Pip's childhood assault on her. Pip goes home for his burial, filled with pain and guilt. Years pass, and one night a familiar character from Pip's past comes into his room, claiming that he, not Miss Havisham, is the source of Pip's money. provided a surprise to He informed Pip that he was so moved by Pip's kindness at a time when he really needed it that he committed his life to making Pip a gentleman.

Pip is obligated to assist Magwitch in escaping from London since the prisoner is being sought by the police and Compeyson, his old partner and the second prisoner caught with Magwitch at the beginning of the story. When Pip finds that Compeyson is the man who abandoned Miss Havisham at the altar and that Estella is Magwitch's daughter, a convoluted series of events ensues. Miss Havisham reared her to crush the hearts of her lovers in retaliation for the anguish her own broken heart had brought her. Pip was only Estella's practice boy. Estella's skill to influence Miss Havisham's emotions thrilled Miss Havisham.

CONCLUSION

In this research the author determine to analyzed the plot in Charles Dicken s' Great Expectations. In conducting plot analysis the writer an analysing the plot through the point of view, the kinds of plot, the exposition, complication, climax, the falling action, and resolution. The reason why the author included the point of view and kinds of plot in the novel is that they are essential to the conception of the whole plot in the novel.

After analyzing the plot in Charles Dickens' Great Expectations the author find that Dickens arranges the story by using chronological order. Having analyzed point of view the author finding out that in telling the events of the story. The author

uses the first person of view, first person narrators are usually identified and differentiated on the basis of their degree of involvement with the events of the plot. Thus, the point of view in Great Expectations is given partly to the readers to judge the story by themselves.

In the exposition, the author finding out that the beginning sections in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. In complication, the author finding out what marks the onset of the major conflict in the story-the onset of the plot. On the climax is the turning point of the plot. The crisis in this research, the author tells about the problem started from conflict in the complication. In the falling action, the author find out that once the crisis, or turning point, has been reached, the tension subsides and the plot moves towards its conclusion. In the resolution, the author find out that the final section of the plot is resolution.

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CODE MIXING ANALYSIS ON THE COLLABORATIVE YOUTUBE VIDEO OF "LONDO KAMPUNG" AND "COACH TIMO"

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Abstract

The human mobility across diverse locations leads to interactions with various languages, sparking the phenomenon of code mixing, where we blend more than one language in conversation. YouTube, in turn, serves as a platform where many users engage in code mixing. This descriptive qualitative research aims to explore the extent of code mixing in the collaborative YouTube video featuring two foreigners living in Indonesia, namely David Andrew Jephcott, the owner of the "Londo Kampung" channel, and Coach Timo, titled "DAGELAN JOWO TAPI WONG LONDO!" The video is then categorized into different types of code mixing based on Muysken's theory (2000). The analysis results are informally presented in a table, and data validity is examined using triangulation theory, involving scrutiny by an expert to minimize bias. Out of a total of 198 data points, it was found that 170 utterances contained insertion-type code mixing, 4 utterances contained alternation-type code mixing, and 24 utterances contained congruent lexicalization-type code mixing.

INTRODUCTION

Language holds significant importance in human life, serving as a crucial tool for interaction and communication among individuals. As posited by Kridalaksana (Kushartanti, 2007), language functions as a sound sign system agreed upon and utilized by specific community groups for communication, cooperation, and self-identification. Human mobility often leads to encounters with diverse linguistic communities, resulting in the phenomenon of multilingualism, where individuals use two or more languages. In multilingual settings, code mixing occurs, involving the consistent transfer of linguistic units between languages (Nursjam, 2011). According to Fitria Nur Hamidah (1389), code mixing occurs when a speaker proficiently uses a second language and their mother tongue concurrently, enabling them to seamlessly transition between languages in speech. In Indonesia, many foreigners are proficient in both Bahasa Indonesia and the local languages.

In the contemporary era, technological advancements have given rise to social media platforms like YouTube, widely popular in Indonesia. Notably, YouTube becomes a space where users engage in code mixing. Examples include "Londo Kampung," an Australian descendant named David Andrew Jephcott, and "Coach Timo," a German descendant named Timo Scheunemann. Both adeptly use local languages and engage in code mixing in their content. This analysis focuses on the code mixing employed by "Londo Kampung" and "Coach Timo" in their collaborative content. Specifically, we scrutinize Londo Kampung's YouTube video titled "DAGELAN JOWO TAPI WONG LONDO!" The aim is to identify and classify the types of code mixing based on selected data. This video was chosen due to its popularity, appeal, and the presence of noteworthy code mixing phenomena.

Code mixing, a sociolinguistic phenomenon, is intriguing to study, reflecting how language serves as a universal communication tool transcending cultural boundaries. This topic also offers an interesting case study on how local languages are understood and accepted by foreign speakers whose mother tongue differs from the local language. Our data source is YouTube, a popular platform in the contemporary era where code mixing is prevalent.

Previous studies have explored similar phenomena. Nuraini et al.'s (2022) research on YouTuber Jang Hansol identified three types of code mixing: outer, inner, and hybrid, along with various forms and factors contributing to code mixing. Masruroh's (2021) study on David Andrew Jephcott (Londo Kampung) employed theories to analyze code mixing types and levels, revealing insights into this linguistic phenomenon.

This study aims to provide readers with insights into the code mixing phenomenon among foreign YouTubers living in Indonesia when collaborating. The guiding research question is: What types of code mixing are found in the collaborative videos of YouTubers "Londo Kampung" and "Coach Timo" on YouTube Channel?

A. Sociolinguistics

Sociolinguistics is a field that explores the intricate interplay between language and society, encompassing the impact of social structures, organization, behavior, and norms on language usage and development. It delves into the interdisciplinary connections between language and various social sciences, such as social psychology, anthropology, human geography, and sociology (P. Trudgill, 1974: 32).

B. Code Mixing

Muysken (2000) defines code mixing as a situation where lexical items and grammatical features from two different languages coalesce within a single sentence. Another perspective articulated by Muysken characterizes code mixing as the amalgamation of language fragments into a unified discourse by individuals conversing in two or more distinct languages. Muysken (2000) categorizes code mixing into three types: Insertion, Alternation, and Congruent Lexicalization.

1. **Insertion**
   Insertion involves the incorporation of a foreign word or phrase into the structure of another language within a discourse. This entails the integration of a foreign word or phrase into the native language.
2. **Alternation**
   Alternation encompasses the insertion of a foreign clause into the discourse of the native language. This occurs when two different languages replace each other's functions within a sentence, both grammatically and lexically.
3. **Congruent Lexicalization**
   Congruent lexicalization is a nuanced term referring to a condition where two languages share a grammatical structure that can be lexically filled with elements from either language.

C. About the Content

"DAGELAN JOWO TAPI WONG LONDO!" is a YouTube content piece published by the Londo Kampung account on February 15, 2019. This video, a fan-requested collaboration between David Andrew Jephcott (owner of the Londo Kampung account) and Timo Scheunemann (Owner of the Coach Timo account), spans a duration of 29 minutes and 25 seconds. The video showcases light-hearted banter, storytelling, and casual conversations between the two collaborators as they respond to fan inquiries. Notably, it exemplifies the fluency of foreigners in effortlessly conversing in the local Javanese language.

METHOD

The author employs a qualitative descriptive method in this research. The study is qualitative and descriptive because the collected data consists of written and spoken content (Bogdan et al., 1992). The data source for this research is the video "DAGELAN JOWO TAPI WONG LONDO!" on the YouTube channel owned by Londo Kampung. To analyze the data, the researcher utilizes listening and note-taking techniques. After listening and comprehending the video, the researcher noted the utterances containing code mixing. Subsequently, each utterance is classified into relevant types of code mixing. According to Sudaryanto (1993), there are two methods of presenting the analysis: informal and formal. In this research, the informal method is employed, presenting and explaining the analysis results using a table in natural language.

Furthermore, to ensure data validity, the researcher adopts the triangulation theory. Data validity is crucial in qualitative research. The aim is to determine the confidence and accuracy levels of the research data, helping to examine data analysis for reducing biases and prejudices. Triangulation involves cross-verifying interview results with studied objects or making comparisons (Moleong, 2017). In this study, the researcher utilizes data

triangulation to validate the data. The data sources refer to the types and levels of code mixing. In examining the data, an expert is consulted to examine the collected data, aiming to minimize investigator biases and prejudices.

FINDINGS AND DISCUSSION

The data is classified in this section based on the type of code-mixing. The data obtained from the "DAGELAN JOWO TAPI WONG LONDO!" video which is the subject of the study. Researchers discovered different types of code-mixing. The researcher analyzes the types of code-mixing found in the video using Muysken's theory. According to Muysken (2000) theory, there are three types of code-mixing, namely Insertion, Alternation, and Congruent lexicalization. Based on the data found on video, the researcher found that there are three types of code mixing that will be presented in the table below:

Table 1. The Percentage of Types of Code Mixing in the Video

Types of Code Mixing	Numbers	Percentage
Insertion	170	85,85%
Alternation	4	2,02%
Congruent Lexicalization	24	12,12%
Total	**198**	**100%**

The Types of Code Mixing

Researchers found that there are 3 types of code mixing found in the video as presented in the tables 1, which are insertion, alternation, and congruent lexicalization. The *Javanese* language is the main code in the utterances because the content in the video itself is about foreigners who are fluent in Javanese. Indonesian and English are the languages that are inserted into the conversation.

A. Insertion

There are 170 utterances in the video which are categorized as insertion. Various words and phrases from various languages were inserted into the conversation between Coach Timo and David Andrew Jepchott. The discussion will be explained as follows:

Utterances:
(00:25) Andrew: "dadi iki rek, aku kate **wawancara** coach timo teko **pertanyaan** arek-arek sing **kapan hari** videone oleh sewidak ewu **likes** iku lho"
>   *In english: "So, here's the deal, dudes. I'm gonna interview Coach Timo based on the questions from the viewers in the video that got 60 thousand likes the other day."*

The utterance was spoken by David Andrew Jepchott in the video at minute 00:25. Then it can be analyzed that from the data there are several words and a phrase in Indonesian and English that were inserted into Javanese sentences. The first word *"wawancara"* is a verb in Indonesian, which means *"interview"* in English. The second word *"pertanyaan"* is a noun in Indonesian, which means *"question"* in English. The third word *"likes"* is a noun in English, which means the thing that is enjoyed. Then there is a phrase *"kapan hari"* which functions as an adverb of time in Indonesian, it means *"the other day"* in English. This data shows that the words and phrases in Indonesian and English were inserted into Javanese sentences.

(03:44) Timo: "aku **niatku** ngajari bal-balan sing bener, sing **modern** ning arek-arek indonesia soale indonesia itu **potensinya** guede **tapi** kenyataane mesakke"
>   *In english: "My intention is to train properly, what is modern about Indonesian people is that the potential is huge, but the reality is somewhat unfortunate."*

The utterance was spoken by Coach Timo in the video at minutes 03:44. Then it can be analyzed that from the data there are several words in Indonesian and English that were inserted into Javanese sentences. The first word *"niatku"* is a noun dalam Bahasa Indonesia, which means *"my intention"* in English. The second word *"modern"* is an adjective in English, which means not ancient. The third word *"potensinya"* is a noun in Indonesian, which means *"the potential"* in English. The fourth word *"tapi"* is a conjunction in Indonesian, which means *"but"* in English. This data shows that the words in Indonesian and English were inserted into Javanese sentences.

(04:27) Timo: "nek awakmu kan ngajari uwong **untuk menghargai** bosone dewe, ben gak kemlondo ngono yo?"
　　　In english: "You're teaching people to respect their language, so they don't act all Westernized, right?"

The utterance was spoken by Coach Timo in the video at minutes 04:27. Then it can be analyzed that from the data there is a phrase in Indonesian that was inserted into Javanese sentence. The phrase *"untuk menghargai"* can be translated as *"to respect"* in English. This data shows that the word in Indonesian was inserted into Javanese sentence.

(11:56) Timo: "jek jaman **lima tujuh,** awakdewe bedo"
　　　In english: "Compared to '57, things are different now."

The utterance was spoken by Coach Timo in the video at minutes 11:56. Then it can be analyzed that from the data there is a phrase in Indonesian that was inserted into Javanese sentence. The phrase *"lima tujuh"* can be translated as *"five seven"* in English refers to the year 1957. This data shows that the word in Indonesian was inserted into Javanese sentence.

(15:04) Timo: "**jadi** yo, sing elek iku sak isone **dibenahi**"
　　　In English "So, anything bad needs to be fixed as much as possible."

The utterance was spoken by Coach Timo in the video at minutes 15:04. Then it can be analyzed that from the data there were several words in Indonesian that were inserted into Javanese sentences. The first word *"jadi"* is a conjunction in Indonesian, which means *"so"* in English. The second word *"dibenahi"* is a verb in Indonesian, which means *"fixed"* in English. This data shows that the word in Indonesian was inserted into Javanese sentence.

(21:15) Timo: "jek gak iso **dimengerti** mata-matane wong londo"
　　　In english: "so it cannot be understood by the spies of the Dutch people."

The utterance was spoken by Coach Timo in the video at minutes 21:15. Then it can be analyzed that from the data there was a word in Indonesian that was inserted into Javanese sentence. The word *"dimengerti"* is a verb in Indonesian, which means *"understood"* in English. This data shows that the word in Indonesian was inserted into Javanese sentence.

(27:13) Timo: "gak kroso ono sikon sing iso garai **sukses**"
　　　In english: "There does not seem to be a situation that leads to success."

The utterance was spoken by Coach Timo in the video at minutes 27:13. Then it can be analyzed that from the data there was a word in Indonesian that was inserted into Javanese sentence. The word *"sukses"* is an adjective in Indonesian, which means *"success"* in English. This data shows that the word in Indonesian was inserted into Javanese sentence.

(27:32) Timo: "istilahe coro inggris e iku **perfectionist** lah**"**
　　　In english: "In English it is called perfectionist, you know."

The utterance was spoken by Coach Timo in the video at minutes 27:32. Then it can be analyzed that from the data there was a word in English that was inserted into Javanese sentence. The word *"perfectionist"* is a

noun in English, which means someone who wants something to be perfect. This data shows that the word in English was inserted into Javanese sentence.

(27:39) Timo: "**club-club** bal bal an indonesia iku aku gak nemukno **situasi kondisi** sing penak"
    In english: "In Indonesian football clubs, I do not find pleasant conditions."

The utterance was spoken by Coach Timo in the video at minutes 27:39. Then it can be analyzed that from the data there were phrases in Indonesian that were inserted into Javanese sentences. The first phrase *"club-club"* is a noun phrase in Indonesian, which means *"clubs"* in English. The second phrase *"situasi kondisi"* is a noun phrase in Indonesian, which means *"situation conditions"* in English. This data shows that the phrases in Indonesian were inserted into Javanese sentences.

(28:10) Timo: "kan awakdewe dudu **youtuber** to, ga koyo sampeyan"
    In English: "We are not a youtuber, you know, just not like you are."

The utterance was spoken by Coach Timo in the video at minutes 28:10. Then it can be analyzed that from the data there was a word in English that was inserted into Javanese sentence. The word *"youtuber"* is a noun in English, which means someone who makes content and uploads it into Youtube. This data shows that the word in English was inserted into Javanese sentence.

(28:22) Timo: "dadi ga ono **ambisi** neng kono ngono lho"
    In English: "So, there is no ambition in there, you know."

The utterance was spoken by Coach Timo in the video at minutes 28:22. Then it can be analyzed that from the data there was a word in Indonesian that was inserted into Javanese sentence. The word *"ambisi"* is a noun in Indonesian, which means *"ambition"* in English. This data shows that the word in Indonesian was inserted into Javanese sentence.

B. Alternation

Alternation occurs when there are mixing codes between clause boundaries. There are 4 utterances in the video which are categorized as alternation. Various clauses from various languages were inserted into the conversation between Coach Timo and David Andrew Jepchott. The discussion will be explained as follows:

(01:06) Timo: "aku kan lak sering to ngono to, **tapi aku terus sadar**"
    In English: "I do that often, but then I realized"

The utterance was spoken by Coach Timo in the video at minutes 01:06. Then it can be analyzed that from the data there was a clause in Indonesian that was inserted into Javanese sentence. The utterance *"tapi aku terus sadar"* is a clause in Indonesian, which means *"but then I realized"* in English. This data shows that the clause in Indonesian was inserted into Javanese sentence.

(07:06) Timo: "dadi akhire **Rainer itu kelahiran Turen tahun enam enam**"
    In English: "So finally, Rainer was born in Turen in '66."

The utterance was spoken by Coach Timo in the video at minutes 07:06. Then it can be analyzed that from the data there was a clause in Indonesian that was inserted into Javanese sentence. The utterance *"Rainer itu kelahiran Turen tahun enam enam"* is a clause in Indonesian, which means *"Rainer was born in '66"* in English. This data shows that the clause in Indonesian was inserted into Javanese sentence.

(19:57) Timo: "Wah, **nggak tahu aku** ditakoni ngene"
    In English: "Wah, I have no clue if you ask me like this."

The utterance was spoken by Coach Timo in the video at minutes 19:57. Then it can be analyzed that from the data there was a clause in Indonesian that was inserted into Javanese sentence. The utterance *"nggak tahu*

aku" is a clause in Indonesian, which means *"I have no clue"* in English. This data shows that the clause in Indonesian was inserted into Javanese sentence.

(22:21) Andrew: "bien aku mesti ngene, keri-kerine ***aku menang***, aku kan home-schooling"
   In English: "I was always like that before, but in the end I won because I used to be home-schooling student"

The utterance was spoken by Coach Timo in the video at minutes 22:21. Then it can be analyzed that from the data there was a clause in Indonesian that was inserted into Javanese sentence. The utterance *"aku menang"* is a clause in Indonesian, which means *"I won"* in English. This data shows that the clause in Indonesian was inserted into Javanese sentence.

C. Congruent Lexicalization
   There are 24 utterances in the video which are categorized as congruent lexicalization. Various language patterns from various languages were mixed in the conversation between Coach Timo and David Andrew Jacob. The discussion will be explained as follows:

(00:45) Timo: "Len aku di takoni pertanyaan gapopo, len aku dikongkon ***ngeprank*** wong, ga gelem aku"
   In English: "If I am asked to answer some questions, it's no big deal. But if I have been told to prank someone, I am not up for it."

The utterance was spoken by Coach Timo in the video at minutes 00:45. Then it can be analyzed that from the data the word *"ngeprank"* is a combination of Javanese prefix *"nge-"* and English word *"prank"* which refers to an English verb. This data shows that the two languages shared grammatical structure, and in this case, it refers to congruent lexicalization.

(11:39) Timo: "opo mau ***pertanyaane?***"
   In English: "What was the question about?"

The utterance was spoken by Coach Timo in the video at minutes 11:39. Then it can be analyzed that from the data the word *"pertanyaane"* is a combination of Indonesian word *"pertanyaan",* which means *"questions"* in English, and Javanese suffix "-e", which suggests association. This data shows that the two languages shared grammatical structure, and in this case, it refers to congruent lexicalization.

(13:00) Timo: "tapi lek jermanku, Jermanku lancar ya lancar, tapi kan ono ***aksene*** ya"
   In English: "But if we are talking about my German, well, my German is fluent, but there is still a bit of an (javanese) accent."

The utterance was spoken by Coach Timo in the video at minutes 13:00. Then it can be analyzed that from the data the word *"aksene"* is a combination of Indonesian word *"aksen",* which means *"accent"* in English, and Javanese suffix "-e", which suggests association. This data shows that the two languages shared grammatical structure, and in this case, it refers to congruent lexicalization.

(22:26) Andrew: "dadi pas ganti permainan, ***musuhe*** kan ganti-ganti"
   In English: "So, when the game change, the opponents keep switching up"

The utterance was spoken by David Andrew Jepchott in the video at minutes 22:26. Then it can be analyzed that from the data the word *"musuhe"* is a combination of Indonesian word *"musuh",* which means *"opponent"* in English, and Javanese suffix "-e", which suggests association. This data shows that the two languages shared grammatical structure, and in this case, it refers to congruent lexicalization.

(28:45) Timo: "5 menit iku mek siji hal sing spesifik bal bal an opo ngono, terus metu ***poin-poine***"
   In English: "Five minutes, it is just one specific thing about football, then the points come out."

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The utterance was spoken by Coach Timo in the video at minutes 28:45. Then it can be analyzed that from the data the phrase *"poin-poine"* is a combination of Indonesian compound words *"poin-poin"*, which means *"points"* in English, and Javanese suffix "-e", which suggests association. This data shows that the two languages shared grammatical structure, and in this case, it refers to congruent lexicalization.

CONCLUSION

After conducting the analysis and obtaining the results, 198 instances of code-mixing were found in a YouTube video collaboration between two foreigners: Andrew Jephcott, the owner of the "Londo Kampung" account, and Coach Timo, titled "DAGELAN JOWO TAPI WONG LONDO!" The data were analyzed using the theory proposed by Muysken (2000) to identify different types of code mixing. From the gathered data, 170 utterances containing insertion-type code mixing were identified, where several words and phrases were inserted into sentences using the main code of the Javanese language. Additionally, 4 utterances containing alternation-type code mixing were found, where clauses in both Indonesian and English were inserted into Javanese sentences. Finally, the researcher found 24 utterances containing congruent lexicalization-type code mixing, where some languages shared the same grammatical structure. In congruent lexicalization, what is often observed is a mixed dialect of Indonesian and English adapted to the distinctive features of the Javanese dialect, namely the suffix -e.

With the advancement of technology and linguistics, the phenomenon of code mixing is expected to continue to increase. Based on the analysis above, code mixing has now become a constitutive part of everyday communication, used by anyone and at any time, including foreigners living in Indonesia. Several famous foreign YouTubers have leveraged this phenomenon, incorporating code mixing in local languages into their content. This not only demonstrates their adaptability to local culture but also serves as a source of inspiration for the younger generation, especially in Indonesia. The use of Javanese as the main code in communication by these foreigners reflects their respect and interest in the local language and culture. This sets a good example for the younger generation, showing that they should take pride in using their own local language and strive to preserve it. Furthermore, this code-mixing phenomenon also has educational benefits. It can be used as a learning tool for the viewers, demonstrating how code mixing can facilitate communication in sharing messages or information. This illustrates that code mixing has become an essential part of daily communication, not only facilitating communication but also serving as a tool to preserve local languages.

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THE TRANSLATION OF MADURESE PROVERB INTO INDONESIAN AND ENGLISH: NEWMARK TRANSLATION THEORY

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Abstract

This study aims to analyze the translation of madurese proverbs in the book "Parebasan Madura" by Agus Tino (2008). The problem being examined is, what types of proverbs are being translated , what are the strategy used to translate the proverbs, and whether there is a shift in meaning in the translation results. The methodology used is qualitative analysis with a descriptive approach. The theory used in analyzing data sources is the theory of translation by Peter Newmark (1988) .The data was obtained from the book and analyzed using close reading and content analysis techniques. The results of the study indicate that there are three types of proverbs found , namely aphorisms (16%), parables (8%), and idioms (76%). There are two strategies used to translate proverbs, namely literal translation and translation of proverbs into non-proverbs, and the writer found that there was a shift in meaning in some of the translation results . In conclusion, three types of proverbs were found in this study, where the most dominant type was idiom. There are two strategies used to translate these proverbs, and there is a shift in meaning in some of the translation results.

Keywords: aphorisms, idioms, Madurese, Newmark, parables, proverb, theory of translation

INTRODUCTION

As social beings, humans always communicate with other humans. According to Kusumawardani (2016) Communication is an event where humans express feelings or desire to others. Humans communicate directly, or sometimes indirectly. In direct communication, people talk to other people. While indirect communication is carried out through certain media such as using telephone, letters, or other. The term good communication is when the listener or reader is able to determine the intent of the speaker or writer well (Wibowo & Naulfar, 2018). Communication is primarily facilitated by language, which can take the form of spoken, written, or physical (signed) symbols. As a social species, humans use language to interact with each other, convey their identities, engage in play, and express their emotions within the context of their respective social groups and cultures (Tan et al., 2020). The use of language distinguishes humans from animals and serves as an elegant means of interacting with other beings (Oesch, 2016).

In order to have great communication, the speaker and the hearer need to understand the context so that there is no misunderstanding between one and another. A group of users of the same language can communicate, interact and work together well without any significant obstacles. However, this will be different if the groups or communities communicating, interacting and working together are communities that use different languages. In this case, what can be done to bridge communication between the two groups is through translation.

Translation is an activity carried out to recreate the meaning of the source language into the target language (Newmark, 1988). Newmark (Newmark, 1988) groups translation methods into two main categories, namely methods that focus on the source language (SL) and methods that focus on the target/destination language (TL). Translation methods included in the first category include word-for-word translation, literal translation, faithful translation, and semantic translation. Meanwhile, the second category uses translation methods such as adaptation, free translation, idiomatic translation and communicative translation. With translation, humans can convey ideas, information, feelings and concepts to each other even though the languages used are different, therefore, with

translation, humans can understand each other. Humans have various ways to communicate, one of which is by using figurative language. One type of figurative language that is often used in communication is proverbs. A proverb itself is an expression consisting of at least two words that have a special meaning and cannot be interpreted literally. Its function is as a semantic unit, meaning that the meaning of a proverb cannot be understood only from the literal meaning of the words that compose it (Larson, 1984).

Proverbs are language elements that reflect the linguistic culture of a society at a certain time or cultural elements that have values that generally function as guidelines or prohibitions in human cultural activities (Djajasudarma, 1997). According to Waridah (2010)Proverbs are divided into three types, namely (a) aphorisms, proverbs that contain advice or teachings, (b) parables, proverbs that contains comparisons. and (c) idioms, the groups of words specific to state a purpose. The order of words in an expression is fixed and cannot be put in other words. The meaning of an idiom cannot be seen from every element the words that make it up. In Madurese society, proverbs are part of the local wisdom that is very important in Madurese culture, because it reflects the principles of life and behavior adopted by the community. In Madurese society, proverbs are called parèbhasan. According to Bastari and Fiandarti (2009) parèbhasan is an expression that is only understood by that community and cannot be found in other languages. Therefore, translation has an important function in this case as a tool to know the culture of the Madurese people.

Translating proverbs into the target language involves the use of natural language forms, not only in terms of their grammatical structure, but also in the choice of appropriate words. Some proverbs may be similar in form, style, even vocabulary, while others may be very different. Talking about proverbs is not only related to language, but also includes cultural aspects. In some situations, when proverbs from one language are translated into another language, the meaning of the proverb may change or not be in line with the cultural logic of the recipient which is different from the source language.

Translation is a topic that is always interesting to research. In research conducted by Setyaningsih (2020) entitled "Food Name Translation Practice: A Case Study of Indonesian–English Menus", this research discusses the translation of Indonesian food names into English. Further research was conducted by Fitria (2020) entitled "Translation Procedure of English to Indonesian Subtitle "English Vinglish" Movie", examining the types of translation in English Vinglish film subtitles. The third research was conducted by Nadia & Isra (2022) entitled "Why You Gotta Be So Rude?": The Transformation of Indonesia's Taboo Words into English. This research examined the translation of taboo words in Indonesia into English. Based on several previous studies, it can be concluded that this research is a development of previous research because no one has discussed the translation of proverbs.

Based on the context above, this research is important because it aims to get to know the culture of the Madurese people through translating proverbs, comparing proverbs in Madurese translated into English and Indonesian, and analyzing the translation results. The study is framed by three main questions: What types of Madurese proverbs are translated into Indonesian and English, what strategies are used in translating Madurese proverbs into Indonesian and English?, Is there a shift in meaning in the translation?. Hence, the writer is interested in conducting a study entitled " ANALYSIS OF MADURESE PROVERB TRANSLATION INTO INDONESIAN AND ENGLISH".

METHOD

This study is a qualitative analysis with a descriptive approach. According to Bogdan and Taylor in Moleong (2012) qualitative research is a procedural research that produces descriptive data in the form of written or spoken words from people and observable behaviors. The data for this study were obtained from the book "Parebasan Madura" by Agus Tino. The data sources consisted of words, phrases, and clauses.

The data collection techniques for this study involved close reading and content analysis. The writer read the book multiple times and collecting 25 Madurese proverbs and then translating them into English and Indonesian. The data collection procedures involved the following steps, first Reading the book "Parebasan Madura" by Agus Tino multiple times to become familiar with the content, second Identifying the types of deixis used in the text, namely aphorisms , parables, and idioms, third analyzed the strategies that used in translating Madurese proverbs and the last step was analyzing the shift in meaning in the translation results..

The data analysis method used for this study was a combination of close reading and content analysis. The data that has been collected will then be compared with the translation or its equivalent in the target language using

translation theories by Newmark. All data will then be classified according to the meaning of the proverb. It will be known what types of proverbs appear as data and will then be analyzed using translation theory and meaning theory to find out translation strategies for Madurese, English and Indonesian proverbs. Apart from that, the data will also be analyzed to determine the equivalence and suitability of the meaning of the translation as well as the cultural background that influences it. Finally, the results of the analysis were presented in a descriptive format to summarize the findings of the study.

FINDINGS AND DISCUSSION

In the analysis of data, the writer includes the data contained in the analysis based on theory of translation by Newmark. The writer found 3 types of proverbs, namely aphorisms , parables, and idioms. The writer uses literal translation and free translation as a strategy in translating Madurese proverbs into the target language. The data analyzed below:

 A. Madurese proverb
From the results of this research, it was found that there are many Madurese proverbs. The writer used data sourced from a book in the regional library of Sumenep Regency entitled "PAREBASAN MADURA" by Agus Tino. The following 25 Madurese proverbs have been selected as the data of the study.

Table 1
Madurese proverb

No.	Madurese proverb	Type of proverb
1	Aba' kesa acethak gerrang	Idiom
2	Aba' sampayan	Parable
3	Abantal omba' sapo' angen	Idom
4	Abedhdha' e dhalem aeng	Idiom
5	Agaja' e penggirra somor	Idiom
6	Badha eabas tadha' eteggu'	Idiom
7	Badha etokka' badha e dhai	Aphorism
8	Bak-abak bacca mandi sakale	Aphorism
9	Banne na'-kana' gi' aguncong	Idiom
10	Bellu' abunto are'	Idiom
11	Copa gaggar ejilet pole	Idiom
12	Copa mon la gaggar ka tana ta' kengeng ejilet pole	Aphorism
13	Dagang tona adu'um bathe	Idiom
14	Dhapor daddi roma	Idiom
15	Dhatengnga taagalanon ondurra ta'amet	Idiom
16	Ecocco duri e jalan raja	Idiom
17	Erobbuwi gunong	Idiom
18	Egantonge gangsa	Idiom
19	Elong koceng	Parable
20	Etek se atellor, ajam se ngerremme	Idiom
21	Gaja' kembangnga tokar	Aphorism
22	Gadebbung ngajak bucco	Idiom
23	Juko kene kakanna juko' raja	Idiom
24	Ja'reng jila ta'atolang	Idiom
25	Jurang ekale, gunong etebuk	Idiom

Translation result

1. Madurese proverb   = Aba' kesa acethak gerrang

    Indonesian translation   = Orang yang sangat miskin

    English translation   = Very poor person

    The proverb above is included in the type of idiom proverb, because the proverb above is a collection of words that have a figurative meaning, which refers to someone who is very poor. The strategy used to translate the proverb above is free translation, so that only a shift in form occurs and there is no shift in meaning in the translation results.

2. Madurese proverb   = Aba' sampayan

    Indonesian translation   = Badan penjemuran

    English translation   = Clothesline body

    The proverb above is included in the parable proverb, because it refers to someone who is likened to a clothesline, the meaning of this proverb is someone who looks appropriate wearing any clothes. The strategy in translating the proverb above uses literal translation, so that a shift in meaning occurs on the translation results.

3. Madurese proverb   = Abedhdha' e dhalem aeng

    Indonesian translation   = Melakukan sesuatu yang tidak berguna

    English translation   = Doing something useless

    The proverb above is included in the type of idiom proverb, because the words that make it up have a specific meaning and cannot be separated. This proverb means someone who does something that is useless, where the activity or thing that is done will definitely not be successful. The method used to translate the proverb above is Free translation, so that there is no shift in meaning in the translation results, the resulting meaning is the same but the form changes from proverb to non-proverb.

4. Madurese proverb   = Abantal omba' asapo' angen

    Indonesian translation   = berbantal ombak berselimut angin

    English translation   = cushioned by the waves, blanketed by the   wind

    The proverb above is included in the idiom type, where the meaning of this proverb refers to Madurese people whose lives depend on the sea and shows the maritime spirit of Madurese people. The writer uses the Literal translation method in translating this proverb so that there is a shift in meaning, this can be seen in the translation results where in the Indonesian and English translation results the meaning becomes general, different from the source language which has a specific meaning.

5. Madurese proverb   = Agaja' e penggirra somor

    Indonesian translation   = orang yang membahayakan diri sendiri

    English translation   = people who endanger themselves.

    The type of proverb above is an idiom, the meaning of the proverb above is, someone who endangers himself with his behavior, the author uses the Free translation method, this method is done by providing a definition or explanation in the proverb so that there is no shift in meaning in the translation results.

6. Madurese proverb   = Badha eabas tadha' eteggu'

    Indonesian translation   = ada dipandang, tiada dipegang

    English translation   = it is being observed, not being held

    The proverb above is a type of idiom, the meaning of this proverb is that someone cannot have something even though it is in front of their eyes. The strategy used to translate the proverb above is literal translation. The proverb *badha eabas tadha' eteggu'* is translated directly and searched the equivalent in the target language. there is a shift in meaning in the translation results, where the translation results have a general meaning.

7. Madurese proverb   = Badha e tongka' badha e dhai

    Indonesian translation   = segala sesuatu ada tempatnya sesuai kodrat

    English translation   = everything has its place according to nature.

According to the classification of proverbs, the above proverbs can be classified in aphorism category. Because the proverb contains advice or teachings from parents which is passed on to the next generation orally and from generation to generation. The meaning of the proverb above refers to everything that has its own place according to its own nature. In terms of translation strategy, the strategy used is free translation. The translation of the proverb above has a different form but the meaning is the same.

8. Madurese proverb = Bak-abak bacca mandi sakale

   Indonesian translation = agak basah, mandi sekalian

   English translation = a bit wet, take a shower as well

   The types of proverbs above are aphorism. It can be clearly seen that the content of the proverb above is advice and teachings so that we do something wholeheartedly to achieve victory or success. This advice can certainly provide encouragement to everyone in living their lives. In terms of translation strategy, the strategy used is literal translation, so there is a shift in meaning. When we translated and looked for the equivalent of the Madurese proverb into English and Indonesian, we found a bit wet, take a shower as well and *agak basah, mandi sekalian*. The phrase *Bak-abak bacca* in Madurese is translated directly as a bit wet which also means the same thing with *agak basah*. However, when mandi sakale is translated, it is not bathe once that is used as the translation of the word. Compatibility is achieved through the use of take a shower as well and *mandi sekalian*.

9. Madurese proverb = Copa mon la gaggar ka tana ta' kengeng ejilet pole

   Indonesian translation = janji yang sudah terlanjur diucapkan harus ditepati

   English translation = promises that have already been made must be kept

   The proverb above is included in the aphorism type of proverb, where the purpose of the proverb is to give advice to always keep the promises that have been made. The strategy used by the author to translate the proverb above is free translation, where the writer translates the proverb by explaining the meaning contained in it into target language, so that there is no change or shift in meaning in the translation results.

10. Madurese proverb = Bellu' abunto are'

    Indonesian translation = belut berekor celurit

    English translation = sickle-tailed eel

    The proverb above is included in the type of idiom proverb, the meaning of the language above is that someone who used to be kind, virtuous, generous and helpful changes to the opposite. The strategy used to translate the proverb above is literal translation, so that there is a shift in meaning in the translation results, this can be seen from the source proverb and the translation results. In the source language, the proverb has a specific meaning, but when translated into the target language, the translation results only have a general meaning.

Table 4

Type of Madurese proverb

No	Type of deixis	Total proverb	Percentage

1	Aphorism	4	16%
2	Parable	2	8%
3	Idiom	19	76%
Total		25	100%

From the table above, there are three types of deixis found, namely aphorism which contains 4 (16%), parable which contains 2 (8%), and idiom 19 (76%).. It can be concluded that the dominant type of proverb is idiom.

CONCLUSION

From the study results presented in the previous chapter, the most dominant types of proverbs were idioms (76%), Other types of proverbs found were aphorisms (16%) and parables (8%). Proverbs act as mottos that make readers more enthusiastic about living their lives. Apart from that, proverbs also provide advice and serve as a reminder of our behavior and behavior in living life.The strategy used to translate proverbs is literal translation and free translation. After being translated using a literal translation strategy, a shift in meaning was found in the translation results, but if translated using a free translation strategy, there was no shift in meaning in the translation results. This is because there are differences between methods that focus on the source language (SL) and methods that focus on the target/destination language (TL). Even though the translation results are different, in essence proverbs have the intention of providing advice and there is an implied meaning in each proverb.

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AN ANALYSIS OF TRANSLATION TECHNIQUES USED IN ROBERT FROST'S POEM

"THE ROAD NOT TAKEN"

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Abstract

Even though there have been many studies examining translation techniques in poetry, there are still few that examine the translation techniques used in Robert Frost's Poem. The objectives of this study are to identify the types of translation techniques and to find out the most dominant type of translation techniques used in the translation of Robert Frost's Poem "The Road Not Taken". The research employed a descriptive qualitative methodology, which is designed to to explain how the data was obtained and the results. It serves to provide comprehensive descriptions of these situations or events, making it a method designed to collect fundamental data. The data were taken from Robert Frost's Poem "The Road Not Taken". The finding shows that there were 14 translation techniques used in Robert Frost's Poem "The Road Not Taken". The researcher also finds that the most dominant type of translation technique is Description. This technique involves providing a detailed and rich description in the target language to capture the essence of the original text. Therefore, researchers are interested in analyzing the translation technique used in translating a poem from the source language to other languages target.

Keywords: language, literature, poetry, Robert Frost, translation methods

INTRODUCTION

Nida and Taber (1974:12) stated "The process of translating requires duplicating the message in the target language as closely as possible, both in terms of meaning and style." Translation has established a very crucial process of transforming written or spoken content from one language, known as the source language, into another, referred to as the target language. This task aims to faithfully convey the original message, style, and purpose while bridging the gap between various cultures and enabling communication across linguistic differences. The significance of translation transcends numerous domains, including literature, business, diplomacy, law, science, and many others. Its fundamental value lies in its capacity to make information and concepts universally accessible, promoting mutual understanding among diverse cultural groups.

At its core, not only translation is not a mere mechanical substitution of words; but also a complex and dynamic art form that demands linguistic expertise, cultural insight, and a profound grasp of the source material. Translators navigate the intricate tapestry of linguistic and cultural subtleties to ensure that the translated content preserves the original's meaning, tone, and emotional resonance. This often entails making judicious choices regarding vocabulary, sentence structure, idiomatic expressions, and cultural references, all while considering the intended audience and the communication's purpose

Translators confront the formidable challenge of harmonizing faithfulness to the source text with the need for fluency and natural readability in the target language. This delicate balancing act frequently involves dealing with untranslatable terms, cultural divergences, and the inherent limitations of language. Beyond transposing words, translation becomes an exploration of the source material's cultural, historical, and social context. By delving into these contextual layers, translators ensure that the audience comprehends not only the words but also the underlying cultural nuances and connotations. The realm of translation undergoes constant evolution with the advent of technology, which has introduced machine translation tools and artificial intelligence into the landscape. While these tools offer speed and convenience, they fall short of replicating the nuanced work of human translators.

Machines lack the cultural awareness and contextual depth needed to capture the full spectrum of language's intricacies. Thus, human translators remain an indispensable resource for preserving the richness of communication across diverse languages and cultures.

In its essence, translation is a multidimensional discipline that serves as a conduit for the exchange of ideas, narratives, and knowledge among the world's diverse populations. It stands as a testament to the formidable power of language and human ingenuity in transcending linguistic boundaries and nurturing a more interconnected global community.

Longman dictionary (2003: 1085) writes that poem is a piece of writing arranged in patterns of lines and sounds which often rhyme, expressing thoughts, emotions, and experience in words that exited your imagination. Since ancient times, poetry has been discovered and used by writers and nobles to express emotions or feelings wrapped in words that are inviting and have the power to touch and change or invite others who read or hear it. Most poetry is used in various fields, life. Some are used in formal events, in everyday life, or as competition events.

According to Asmaul Khusnah in her paper (2008: 38) stated that Poem is form of literature that encompasses a great of emotions, feeling, or desire. Poem can be written for different reasons and there for each poem has a different purpose. Some poems are written purely, to certain us, others solely for the purpose of moral persuasion. From here, poetry is not only used for non-educational purposes, but now poetry is widely used as teaching material. It is noted that poetry is authentic material, where poetry is not created as an educational object, but can be used in the world of education as a learning tool. As we know, poetry is always included in the learning curriculum in Indonesian schools. Therefore, discussions related to poetry are not something new. The author found many previous studies who makes poetry the object of his research. Whether it is research on an international scope, or research on a national scope.

Robert Frost's poem 'The Road Not Taken' is a timeless classic in American literature, celebrated for its evocative exploration of choices and their consequences. This article embarks on an in-depth analysis of the translations of 'The Road Not Taken,' examining the nuances, challenges, and creativity involved in rendering Frost's masterpiece in different languages. The poem's profound themes, intricate structure, and famously ambiguous ending make it a compelling subject for translation analysis. The study delves into the choices made by various translators, the linguistic and cultural shifts encountered, and the impact of these choices on the poem's essence. By scrutinizing how 'The Road Not Taken' resonates across linguistics boundaries, this analysis seeks to shed light on the complexities of poetic translation and how it shapes our understanding of this iconic work. This research is important to study because the author found that research on translation technique in poetry has been studied internationally and nationally. Even though there have been many studies examining translation techniques in poetry, there are still few that examine the translation techniques used in Robert Frost's Poem.

Translation technique refers to the systematic approach used to transfer messages from the source language (SL) to the target language (TL) on various linguistic levels, encompassing words, phrases, clauses, and sentences. Molina and Albir (2002) have identified eighteen distinct translation techniques. Let's explore these techniques with fresh examples to illustrate their practical application:

These examples vividly highlight the adaptability of translation techniques, showcasing their efficacy in conveying meaning while preserving cultural nuances across languages. Each technique serves a distinct purpose, enabling translators to navigate linguistic disparities and craft coherent, culturally relevant target texts that resonate with diverse audiences.

Previous Research

The Previous research was conducted by Yeslin (2023) in her research entitled "The Translation Techniques of the Translation Damono's Poems in English" from this article, we can see that the study we raised is similar to that article. The study uses Damono's poem as the research object. The research uses descriptive qualitative methods and observation techniques. In collecting data, the author used the same theory, namely eighteen translation techniques by Molina and Albir (2002). From their discoveries, they found that there were twelve translation techniques used in the translation poem "Black Magic Rain," translated by Harry Aveling. The difference with the author's research is that the author observes and translates Robert Frost's poetry autodidactically and determines the appropriate technique to translate the appropriate meaning. in other words, the author did not examine other people's translations.

The Previous research who come from another country was conducted by Sadia (2020) in her research entitled "A Comparative Analysis Between English And Urdu Translated Versions Of Jalaludinrumi's Poem". From this article, the reader can see that the study compares two translated versions of the original text. In order to compare

the methods employed by various translators and determine how English and Urdu translations differ from one another, the researcher is utilizing two translated versions of The Song of the Reed. Afterall, the topic we raised is similar to that article. The research uses descriptive qualitative methods and observation techniques. In collecting data, the author used the same theory, namely eighteen translation techniques by Molina and Albir (2002). From this study, They found that while both translators employed various reduction techniques, "applying more general ellipses than those frequently used" was employed more frequently than other techniques. However, the beauty and meaning of the source poem are typically lost when employing this type of translation technique because it's reduce the meaning of the original poem.

In the findings, it was found that this article discusses up to eighteen verses which are described one by one, which author concluded that this study researched and explained all the translation techniques one by one and related them to the translated poem they observed.

The next previous research was conducted by Virga (2023) in his research entitled "An Analysis Of The Translation Technique Used by Student in Translating Poetry Text Entitled "Equipment' By Edgar Albert Guest" from this article, the reader finds out if the author aims to analyze translation technique used by students in poetry text Entitled "Equipment" by Edgar Albert Guest. The author took data from several students who were participants in this research. Students are asked to translate poetry, then researchers will analyze what translation techniques are used by students. Based on the data that has been analyzed, the researcher found out six types of translation techniques used by participants including namely Amplification, compensation, linguistics compression, particularization, established Equivalent, modulation. From the research they conducted, they also used descriptive qualitative methods. Researchers in this journal also use the same translation technique theory as us. What makes this research different is that we did not use a sample of participants and only translated based on the researcher's perspective.

The next previous research which come from another country is conducted by Instructor Ibrahim (2020) in a research entitled "The Study of the Translation of Nizar Qabbani's Poem Balqees into English: Problems and Solutions" In this study, the author make a study about a translation of Nizar Qabbani's Poem titled "Balqees" into English. There are several parts in this study: Part one is concerned with the introduction, while the second part is about an overview with regard to the poet's life. As for part three, it is dedicated to the translation studies, methods, strategies and model of translation. Part four is a Translation Analysis of Nizar Qabbani's Poem Balqees. Finally, the researcher presents the Translation Analysis Results. This study only translates poetry from the source language to the target language, which is English. Then the researcher carried out an analysis of translation studies related to methods and strategies or the model used in translation. The difference with our article is that we translated Robert Frost's poetry into Indonesian and used the translation technique theory from Molina and Albir.

METHOD

This study employ a descriptive qualitative analysis approach. According to Moleong (2017:6), qualitative research aims to comprehend phenomena related to the things that the research subject experiences, including behaviorism, perception, motivation, action, and other things. Qualitative research usually involves employing a number of scientific methods, in a unique scientific environment, and in a comprehensive manner that is expressed verbally. In this article, the researcher employed descriptive method. This method applies explanations in the form of descriptions which means The data obtained is presented in a word-to-word explanation. This article we will analyze the translation techniques in Robert Frost's poetry by observing and collecting relevant data.

Instrument
In this article the author did not involve any participants as data samples. However, in this research, the author uses poetry as the research object. Robert Frost's poem entitled "The Road not taken" was taken as research material. Poetry will be analyzed through observation techniques then the poem will be translated using various translation techniques to see how many types of translations there are of the poem.

Data Collection and Analysis
In order to achieve the data, this study employ an observation strategy by reading the poem as a whole and then relating it to 18 types of translation technique by Molina and Albir (2002). Next, the sentences will be translated into Indonesian one by one, then adjust to what type of translation technique is appropriate. This is because the meaning of a sentence in one language is not the same when translated into another language because each language has its own nature that does not exist in other languages. Therefore, it is important to adjust the use of translation techniques, so that the essence of the translated sentence can be conveyed and understood. Moreover, in poetry, there are many figures of speech and figures of speech that cannot be interpreted meaning-to-meaning,

because every word or sentence in poetry can have an implied meaning. The data collection is using observation which observe the Poem by Robert frost d "The Road not taken"

Then, the data is analyzed by seeing whether the language translation is suitable using certain translation techniques, so that from the observed sentences, we can understand them in English then translated using appropriate techniques to obtain a appropriate or similar meaning in Indonesian.

FINDINGS AND DISCUSSION

At this juncture, the researchers outline 14 translation techniques and highlight the prevalent techniques analyzed in Robert Frost's poem "The Road Not Taken" which involves a close examination of how the original text's nuances, metaphors, and emotional depth are conveyed in a different language.

The Road Not Taken
BY <u>ROBERT FROST</u>
Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

In the meticulous exploration of Robert Frost's poetic masterpiece, researchers delved into the intricate tapestry of translation techniques, uncovering a staggering array of 14 distinct methods that intricately wove through the verses. As we embark on this literary journey, we unveil a treasure trove of translation intricacies, dissecting and scrutinizing the nuances that breathe life into Frost's profound verses. Behold, a symphony of 14 translation techniques awaits our discerning gaze, transforming mere words into an orchestration of linguistic artistry. Join us as we unravel, decipher, and bask in the richness of these techniques meticulously scattered across the poetic landscape of 'The Road Not Taken.

First of all, the author find out the use of Adaptation translation technique in the Poem which in the Original Line "Two roads diverged in a yellow wood". In this sentence, it is translated into the target language : "Dua jalan bercabang di hutan yang kuning,". The researcher found a reduction in the meaning of the target language. Where the word "a" is not translated here, because if it is translated there will be a word "sebuah" but In the Indonesian poem it looks it is not really necessary and if it is used, the language will reduce the aesthetics of the poem. The translator adapts the description of the wood being "yellow" to suit the cultural context in Indonesian, ensuring a comparable visual image for readers.

The second one, the author find out the use of Amplification translation technique in the Poem which in the Original Line "And sorry I could not travel both" When it's translated into the target Language it will be "Dan maafkanlah aku yang tak bisa menjelajahi keduanya," From this translation we can see that in Indonesian there is

an additional particle "lah" for the word "sorry" because in poetry, this word emphasizes the aesthetic impression and beauty of the language. Then the word travel is interpreted as "menjelajahi" In fact, this uses words that have the similar meaning. The translator amplifies the emotional weight of the speaker's dilemma by adding an expression of regret ("maafkanlah aku"), providing additional emphasis and depth to the sentiment.

The third one, the author find out the use of Borrowing translation technique in the poem in the Original Line "Two roads diverged in a yellow wood" Which is tranlsated into Target Language "Dua jalan bercabang di hutan berwarna kuning" It is maintaining the English word "road" as "jalan" in Indonesian without providing a direct equivalent.

The fourth, the author also find out the use of Calque translation technique which can be found in the Original Line "The Road Not Taken" which is translated into the target language "Jalan yang Tidak Dipilih." In this sentence, the word "Taken" is interpreted as "Dipilih" considering that from the perspective of placement of meaning it is more suitable to be interpreted that way, even though the actual meaning is "Diambil". Translating the title literally, maintaining the word order and grammatical structure of the original in Indonesian. Translating "The Road Not Taken" to "Jalan yang Tidak Dipilih," ensures a faithful representation while considering linguistic structure.

For the fifth one, he author also find out the use of Calque translation technique which can be found in the Original Line "And sorry I could not travel both" Which is tranlsated into the target language "Dan maaf, saya tidak bisa menjelajahi keduanya" In the sentence, The translator compensates for the nuanced emotion of "sorry" by adding "maaf" in Indonesian to convey a sense of regret or apology.

The sixth, the author also find out the use of Description translation technique which can be found in the Original Line "And both that morning equally lay in leaves no step had trodden black." Which is tranlsated into the target language "Dan keduanya pagi itu berbaring dengan sama di daun yang belum ada jejak hitamnya." In this sentence, The translator employs descriptive elements to convey the imagery of the morning with leaves untouched by any footsteps, enriching the visual portrayal in Indonesian.

The seventh one, author also find out the use of Generalization translation technique which can be found in the Original Line "And both that morning equally lay in leaves no step had trodden black." Which is tranlsated into the target language "Dan pada pagi itu, keduanya sama-sama terletak di dedaunan yang tak tersentuh jejak. Suasana pagi itu merata di antara dedaunan yang belum pernah diinjak hitam." In this expansion, It is emphasized the even distribution of the morning atmosphere among untouched leaves, providing a broader sense of the scene.

The eighth one, author also find out the use of Linguistic Amplification translation technique which can be found in the Original Line "And sorry I could not travel both. And be one traveler, long I stood. And looked down one as far as I could. To where it bent in the undergrowth;" Which is tranlsated into the target language "Dan maaf, saya tidak bisa menjelajahi keduanya dan menjadi seorang pelancong, lama saya berdiri dan melihat ke salah satunya sejauh yang saya bisa hingga ke tempat di mana bengkok di semak-semak; dengan merenung, saya meratapi keterbatasan bahwa saya tidak bisa menjelajahi kedua jalur dan menjadi satu pelancong. Saya berdiri dengan waktu yang lama, memandang ke salah satu jalur sejauh mungkin hingga ke tempat di mana jalur itu melengkung di antara semak-semak."

The ninth one, author also find out the use of Linguistic Compression translation technique which can be found in the Original Line : "And both that morning equally lay in leaves no step had trodden black." Which is tranlsated into the target language "Dan pagi itu, keduanya terbujur rata di daun-daun yang tak terinjak hitam."

The tenth one, author also find out the use of Literal Translation translation technique which can be found in the Original Line "I shall be telling this with a sigh Somewhere ages and ages hence:" Which is tranlsated into the target language "Aku akan menceritakannya dengan desah Di suatu tempat pada zaman-zaman yang akan datang:"

For the eleventh one, he author also find out the use of Modulation technique which can be found in the Original Line "And both that morning equally lay in leaves no step had trodden black." Which is tranlsated into the target language. "Dan pada pagi itu, keduanya sama-sama terhampar di daun-daun yang tak tersentuh jejak."

For the twelves one, he author also find out the use of Particularization technique which can be found in the Original Line "Then took the other, as just as fair, And having perhaps the better claim, Because it was grassy and

wanted wear;" Which is tranlsated into the target language. "Lalu memilih yang lain, sama adilnya, dan mungkin memiliki klaim yang lebih baik, Karena itu berumput dan membutuhkan pemakaian;"

For the thirteenth one, he author also find out the use of Reduction technique which can be found in the Original Line "And both that morning equally lay in leaves no step had trodden black." Which is tranlsated into the target language. "Dan pagi itu keduanya terletak di dedaunan yang tak tersentuh jejak."

For the fourteenth one, he author also find out the use of Substitution technique which can be found in the Original Line "Then took the other, as just as fair, And having perhaps the better claim, Because it was grassy and wanted wear;" Which is translated into target language "Lalu memilih yang lain, sama adilnya, dan mungkin memiliki klaim yang lebih baik, karena itu berumput dan butuh dipakai."

The researchers had a really interesting time figuring out how to translate Robert Frost's poem, "The Road Not Taken." They explored 14 different ways of doing it, each like a stroke on a painting. Now, let's think about all the different language choices that dance between cultures and languages. Adaptation means making things fit for an Indonesian audience, like describing a yellow wood in a way that makes sense there. Amplification is about making the emotions stronger, like adding more feelings of regret. Borrowing is when some words stay the same, like using "jalan" for "road" in Indonesian. Calque is when the title is translated exactly, keeping the same order and structure. Compensation is like saying sorry in a subtle way, like adding "maaf." A description is about creating a clear picture and making things more visual in Indonesian. Generalization is when the scene gets bigger, talking about the morning atmosphere and leaves.

Linguistic Amplification is like telling a detailed story in Indonesian. Linguistic Compression is about keeping things short and sweet. Literal Translation is when the words are translated exactly. Modulation is when the tone gets refined, adding a poetic touch.

Particularization focuses on one path, saying it's fair and has a better claim. Reduction simplifies the morning scene, keeping the important parts. Substitution is like changing the flavor, talking about the grassy path that "wanted to wear." Each technique is like a brushstroke, making Frost's words a masterpiece in many languages.

From the provided text, it seems like the dominant type of translation technique used is Description. The translator focuses on conveying the vivid imagery and visual details present in Robert Frost's poem. This technique involves providing a detailed and rich description in the target language to capture the essence of the original text. Description is utilized to paint a picture of the scenes and emotions expressed in the poem, enhancing the visual and emotional aspects for readers in the target language. The translator employs this technique to ensure that the nuances, metaphors, and emotional depth of the original poem are effectively conveyed in the translated version.

So, in this literary journey, the translator seems to prioritize creating a vivid and immersive experience for the readers by skillfully describing the intricate details present in Robert Frost's poetic masterpiece. Translation is not just a language bridge; it's an art that captures the original's soul, making it resonate in different places. In "The Road Not Taken," these 14 techniques show how rich and complex language can be, proving that in translation, every path chosen matters.

CONCLUSION

The translation of poetry, especially iconic works like "The Road Not Taken," requires a delicate balance of these techniques. The goal is to preserve the original's emotional impact and cultural resonance while ensuring the translated poem stands on its own as a work of art in the target language. The choice of techniques varies from translator to translator and is influenced by the target audience, the poetic traditions of the target language, and the translator's interpretation of the poem.

These translation techniques reflect the meticulous process of conveying Robert Frost's poetic expressions from English to Indonesian, taking into account linguistic, cultural, and stylistic nuances to faithfully and eloquently convey the intended meaning. The translation of a poem like "The Road Not Taken" by Robert Frost involves a thoughtful combination of these techniques. Translators aim to capture the poem's essence while making it resonate in the target language. The choice of techniques varies depending on the translator's interpretation, the target audience, and the poetic traditions of the target language.

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LANGUAGE USAGE IN MERCHANDISING MEDIA ON TWITTER PLATFORM

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Abstract

This research aimed to explore language used in Twitter platform for merchandising. This research used Qualitative research as research method, which is research to explore and understand the meaning that a number of individuals or groups of people ascribe to social or humanitarian problems. This research also used Twitter as media to conduct the findings of this research by finding some language used for merchandising on some Twitter user's account. Based on the findings and discussion above, it concluded that there are some languages for merchandising found when the researcher tried to explore Twitter media, such as WTS, WTB, WTA, UFS, restock, price list, and net. It showed that Twitter as merchandising media can gave rise to language variations that are even today used by many Twitter users. These language variations are present because a result of adaptation to the unique necessities within distinct speech communities over time.

Keywords: language, media, merchandising, Twitter, variations.

INTRODUCTION

Language is something that is used in social life as a means of communication. Language is also a differentiator between humans and other creatures. Language as a tool of social function, either as a means of communication or as a means of social identification. Chaer (2015) suggests language is an arbitrary sound symbol used by members of social groups, and a science that learn about language called as linguistics. Linguistics according to Suhardi (2013) is a field of science related to language or language parent. Language plays a crucial role in societal life as it serves as a communication tool that connects human thoughts and desires (Rifai et al., 2020). The existence of language fosters social interactions that are inseparable from daily life. Language stands as a fundamental conduit for human interaction and societal cohesion. Purnanto's observations (2002) highlight variances in language usage; however, despite these disparities, members of a linguistic community typically find common ground in linguistic structures, facilitating mutual understanding during communication. Kridalaksana defines language as a system of symbols that is arbitrary in nature, signifying that within a society, language is utilized for collaboration, socialization, interaction, and self-identification (Aini, 2019).

Social media has been characterized and defined through various lenses. One widely cited definition, proposed by Boyd & Ellison in 2008, portrays it as a platform for profile creation, explicit connections, and networking, garnering over 13,000 citations in Google Scholar. Another perspective, outlined by Kietzmann et al. in 2011, focuses on the functionalities or fundamental components of social media, accumulating 3,000 citations. Similarly, Kaplan & Haenlein's taxonomy in 2010, which categorizes social media into six distinct groups, including Blogs, Social Networking Sites, Collaboration Projects, Content Communities, Virtual Social Worlds, and Virtual Game Worlds, has amassed approximately 11,000 citations. Social media serves as platforms or instruments utilized for storing, gathering, disseminating, conversing, and dispensing information within virtual communities. Individuals acquire a spectrum of information, encompassing education, news, and various data, from both electronic and print media sources (Toni, 2008).

The emergence of social media platforms has reshaped communication dynamics, influencing marketing strategies and sales approaches. Social media that are ranked in the top five based on the intensity of use by Indonesians are Youtube, Whatsapp, Facebook, Instagram and Twitter (Rezeki, et al, 2022). Each of these social media has special characteristics that can attract social media users. Twitter, as a prominent microblogging platform, has become a central space for individuals, businesses, and brands to engage with diverse audiences worldwide. The utilization of language within Twitter's concise and immediate format has evolved as a potential

medium for selling products or services. This article aims to delve into the pivotal role of language in leveraging Twitter as a platform for merchandising, exploring its impact, nuances, and effectiveness within the realm of online commerce.

Twitter, as a microblogging service, enables users to follow each other and share brief messages, or 'tweets,' adhering strictly to a 140-character limit. Its distinguishing feature lies in the asymmetrical nature of relationships, where users can choose to follow others without necessitating a reciprocal follow-back. The platform's rapid ascent in March 2006 was propelled by its simplistic user interface, a departure from the prevailing trend among competitors that offered extensive personal page customization, resulting in cluttered and visually overwhelming designs (Experian, 2009 in Curran, et al, 2011). Furthermore, Twitter's early adoption of third-party developers, providing an adaptable Application Programming Interface (API), contributed to its widespread usage, a phenomenon notably embraced by numerous celebrities.

The language used in Twitter serves as a critical tool for businesses and marketers seeking to promote products or services. Twitter's character limit necessitates a succinct yet impactful communication style, where language nuances play a crucial role in engaging potential buyers and driving sales. Understanding how language is crafted and tailored within tweets to influence consumer behavior becomes pivotal in comprehending the dynamics of successful selling via this platform. Twitter stands out as a microblogging service allowing users to follow one another and share concise messages within a stringent 140- character limit. What distinguishes Twitter from other social networking sites is the unilateral nature of connections, allowing users to follow without expecting reciprocal follows. Its emergence in March 2006 was marked by a minimalistic user interface, which contrasted sharply with competitors that emphasized extensive personal page customization, often leading to cluttered and ostentatious designs (Experian, 2009 in Curran, et al, 2011).

Moreover, the interactive nature of Twitter, characterized by retweets, replies, and hashtags, forms a unique ecosystem that amplifies the influence of language in selling. This study seeks to unravel how linguistic elements, such as tone, rhetoric, and linguistic devices, contribute to crafting compelling sales-oriented messages on Twitter. Exploring the correlation between language choices and the effectiveness of merchandising in this digital space is integral to comprehending the intricate relationship between linguistic strategies and sales outcomes. By investigating the use of language within Twitter's merchandising paradigm, this article endeavors to shed light on the multifaceted nature of language in digital marketing. Understanding the nuances of language utilization on Twitter as a medium for selling holds the potential to inform and enhance marketing strategies, enabling businesses and marketers to harness the platform effectively for increased sales and audience engagement.

METHOD

This research used qualitative research, where the basic concept of qualitative research is research that aimed to explore and understand the meaning that a number of individuals or groups of people ascribe to social or humanitarian problems (Creswell, 2009). Creswell further explained that this qualitative research process involves important efforts, such as collecting data. Qualitative research is concerned with qualitative phenomena. For example, when we are interested in investigating the reasons for human behavior (that is, why people think or do certain things), we quite often talk about 'Motivational Research', an important type of qualitative research. Qualitative research is particularly important in the behavioral sciences where the goal is to discover the motives underlying human behavior. In this study, the researcher used Twitter as the platform used to conduct selling transactions. The researcher tried to explore some of the languages commonly used by Twitter users to conduct online selling transactions (Kudsumastuti & Khoiron, 2019).

FINDINGS AND DISCUSSION

This includes the results of the research, summarize the collected data and the analysis performed on those data In the pursuit of delving into the dynamics of sales within social media, particularly on the Twitter platform, this research explores several languages frequently employed by Twitter users during selling activities on the platform. The focus of this study is to unveil language patterns utilized in the context of buying and merchandising activities occurring within the digital realm, specifically within the realm of Twitter. The analysis presented in this section will detail the various types of language commonly observed in the context of sales on this social media platform. More explanation in Table 1 bellow:

Table 1. Data Found in Twitter

No.	Data	Language	Meaning

| 1 | | WTS | "WTS" stands for "Want To Sell" in the business context on Twitter. This term is used by platform users to tag tweets containing offers for products or services they wish to sell. Twitter users seeking shopping opportunities or attractive deals can easily find posts marked with "WTS," streamlining the transaction process and facilitating interaction between sellers and buyers. Thus, "WTS" contributes to creating a dynamic business environment and facilitating communication among Twitter business participants. Users employing "WTS" typically include essential information such as the type of product or service being sold, pricing, and contact details. This helps simplify the transaction process and provides clarity to potential buyers. By leveraging the "WTS" tag, Twitter users can conduct their business activities more effectively while offering the online community opportunities to discover and purchase the goods or services they need. |
| 2 | | WTB | "WTB" stands for "Want To Buy" in the business context on Twitter. When users incorporate the "WTB" tag into their tweets, it signifies that they are actively seeking a particular product or service to purchase. Those looking to sell goods or services can respond to "WTB" tweets, offering their products or services to potential buyers actively in search of them. In this way, "WTB" facilitates interactions between buyers and sellers, creating opportunities for mutually beneficial transactions. Users utilizing "WTB" typically provide details about the specific item or service they are looking for, including any preferences or requirements they may have. This helps streamline the process, allowing sellers to better understand the buyer's needs and present relevant offerings. By leveraging the "WTB" tag, Twitter users can engage in a more targeted and efficient buying process, connecting with sellers who can fulfill their specific requirements. |
| 3 | | WTA | |
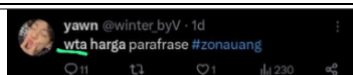
"WTA" commonly stands for "Want To Adopt" in the context of pet adoption. When users incorporate the "WTA" tag in their tweets, it signifies that they are actively seeking to adopt a pet. Posts featuring "WTA" often include information about the type of animal they are looking for, specific preferences, and contact details. By using this tag, Twitter can serve as a platform that facilitates interactions between those looking to rehome pets and individuals seeking to adopt, creating opportunities to unite pets in need of homes with caring owners. The use of "WTA" on Twitter enables a streamlined and accessible way for potential adopters to connect with those looking to find loving homes for animals. This hashtag aids in creating a community focused on pet adoption, fostering a supportive environment for sharing information about animals in need and helping match them with compassionate individuals or families willing to provide a caring and permanent home.

| 4 | | UFS | "UFS" stands for "Used For Sale" in the business context on Twitter. When users include the "UFS" tag in their tweets, it indicates that they have second-hand items available for purchase. Users can use "UFS" to mark posts containing information about the used products they are offering, including descriptions, item conditions, and prices. This helps create transparency for potential buyers searching for pre-owned items and streamlines the buying and selling process on the platform. Those in search of second-hand items or aiming to find more affordable deals can easily look for tweets tagged with "UFS" to discover the items they need. By leveraging this tag, Twitter becomes an effective platform for a variety of used goods transactions, providing users with the convenience to explore and find products at prices that suit their needs. |

| 5 | | Restock | "Restock" or "readstock" typically refers to the replenishment of stock or inventory in a business, particularly in the context of retail or e-commerce. When sellers use the term "readstock" on platforms like Twitter, they are announcing that a particular product or item, which was previously out of stock or unavailable, is now back in stock and available for purchase. This term is commonly used to inform potential buyers and followers about the availability of sought-after items, generating excitement and prompting individuals who may have missed out on the initial release to make a purchase. Twitter users often use "readstock" announcements to keep their audience informed about the latest updates on product availability. This can be particularly relevant for limited-edition or high-demand items where customers eagerly await restocks. By using "readstock," sellers can effectively communicate the availability of products, capitalize on consumer interest, and facilitate prompt purchasing decisions. |
| 6 | | Price list | "Pricelist" on platforms like Twitter typically refers to a published list or document containing the prices of various products or services offered by a seller. When a user shares a "pricelist," it serves as a comprehensive guide for potential buyers, providing clear and detailed information about the cost of different items or services. This can include descriptions, specifications, and corresponding prices, offering transparency and helping customers make informed decisions. Using "pricelist" in a tweet allows sellers to efficiently communicate their range of offerings and associated prices to their audience. This can be beneficial for businesses with diverse product lines or services, as it streamlines the process for customers to review and compare prices. Additionally, sharing a pricelist on Twitter can attract potential buyers by providing a |

quick overview of available products and their associated costs, facilitating a more straightforward and transparent transaction process.

7		Nett	"Nett" is commonly used in online marketplaces and sales platforms to indicate that the stated price for a product or service is all-inclusive and non-negotiable. When a user adds the term "nett" to a listing on platforms like Twitter, it serves as a clear signal to potential buyers that the specified price is the final amount, with no room for haggling or negotiation. This transparency helps streamline the buying process and sets clear expectations for both the seller and the buyer, reducing the need for back-and-forth negotiations. By using "nett," sellers aim to attract buyers who are comfortable with the stated price and discourage those who might attempt to negotiate for a lower amount. This term is particularly useful in situations where sellers want to maintain firm pricing or when the nature of the product or service makes it challenging to adjust the cost. The use of "nett" ensures a straightforward and efficient transaction, aligning the expectations of both parties involved in the buying and selling process.

Based on the findings above, the universal essence of language underscores the equality among all languages and their variants, originating from the same fundamental foundation and being fundamentally human. The divergence in language forms is a result of adaptations to the unique necessities within distinct speech communities over time. Each language embraces distinct approaches; while some delineate multiple verb tenses morphologically (unlike English, which features only two), others classify nouns into diverse "gender" categories (contrary to English). Despite these variations, each language adeptly caters to the communicative requirements of its specific speech community. Yet, in scenarios where multiple speech communities intersect, discrepancies in power, status, or economic resources can emerge Fasold (2006). As a result, the language variant of the dominant group often garners elevated status, particularly when its usage offers increased access to influence or affluence, as exemplified in the table provided. Linguists tackle language akin to how astronomers explore the universe or anthropologists' study human cultural systems. Just as astronomers wouldn't assert that planets orbit stars "incorrectly," and anthropologists wouldn't label a culture "degenerate" merely due to differences from their own, linguists approach language in its existing form. Rather than attempting to enforce predetermined standards, linguists embrace languages as they naturally exist.

CONCLUSION

Based on the findings and discussion above, it concluded that there are some languages for selling found when the researcher tries to explore Twitter as selling media, such as WTS, WTB, WTA, UFS, restock, price list, and net. It shows that the findings underscore the platform's capacity as a hub for language variations, exhibiting a distinct lexicon specifically crafted for buying and selling interactions. These linguistic adaptations, including

the abbreviations and terms employed, have become ingrained within the Twitter community, serving as efficient communication shortcuts for swift and precise transactional exchanges. Such language variations, rooted in the platform's commerce-driven context, have evolved over time to cater to the distinctive needs and practices of various speech communities actively engaged in buying and selling activities on Twitter. This linguistic evolution exemplifies how language adapts and shapes itself within specific social contexts, reflecting the dynamic nature of communication within online selling communities.

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AN ANALYSIS OF SOCIAL JUSTICE IN WAR AND PEACE BY LEO TOLSTOY

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Abstract

This research discusses a novel which written by Leo Tolstoy entitled War and Peace. The writer aims to describe the social justice issue that is often appears in society. This research aims to identify the idea of social justice that reflected in War and Peace through the characters in the story. This study applies descriptive qualitative method and typically library research. This research applies Marxist theory about social justice in order to look at the relation between literary work and society's historical elements that happen in the past. Marx's theory emphasizes the inherent conflicts between different social classes, particularly the bourgeoisie and the proletariat. In War and Peace novel, it can be seen from the lives of characters from diverse social backgrounds, such as the aristocracy represented by characters like Prince Andrei and the wealthy Pierre Bezukhov, as well as the common people like the soldiers and peasants.

Keywords: class Struggle, historical materialism, Karl Marx, marxism, social justice, *War and Peace*

INTRODUCTION

According to Jones (1986), literature includes all written materials in its broadest sense. Prose, poetry, drama, and novels are examples of literary works. Both novels and short stories belong to the type of prose, many people enjoy reading novels and short stories. A novel expresses a particular aspect of human love and existence. Because novels discusses human activities and societal occurrences, it is written in a long composition. Since in the beginning of history, there are a few huge issues connected with science, religion, information, and upon universe (Samanik & Lianasari, 2016). These issues also extend to societal structures, where all communities organize their members based on concepts of superiority, inferiority, and equality. Within society, human relationships are grounded in interdependence, encompassing sociological aspects related to interpersonal, social, and cultural levels (Setiawan & Setri, 2020).

The significance of social phenomena and globalization within a specific society has inspired certain writers to create innovative fiction that integrates social elements. Their objective is to portray specific phenomena, providing a reflective depiction of the community through literature derived from their ideas. Ideas can be described as a content, messages and the purpose that is informed by text, (Afrianto, 2018).Literary works often gather someone's life story to highlight their life, particularly focusing on their personality. Additionally, these stories can be considered self-referential texts that reveal the processes of forming one's identity. It can be seen from Leo Tolstoy's work, where he reflects on his life and its significance to Russian society in the eighteenth century. Count Lev Nikolayevich Tolstoy, usually referred to in English as Leo Tolstoy, was a Russian writer who is considered one of the greatest writers of all time. He was born in Russia in 1828 and passing away in 1910, Tolstoy is recognized as a prominent figure of world literary realism during his time. Globally, Tolstoy is best known for his two longest works *War and Peace* and Anna Karenina, which are usually considered to be one of the finest novels ever written. *War and Peace* in particular seems to define this form for many readers and critics alike (Morson, 2018).

War and Peace is a novel that Tolstoy spent five years writing, from 1863 to 1868, is widely regarded as one of the greatest novels of all time. The novel focuses on significant events during the Napoleonic Wars, particularly

between 1805 and 1807, as well as the French invasion of Russia in 1812. The story mainly talks about what happened when Napoleon invaded Russia in 1812. But it actually starts seven years before that, when Russia allied with Austria to fight against the French. Tolstoy looks at war from different perspectives, including high-level strategic planning and the experiences of young soldiers experiencing combat for the first time. While discusses the broader impact and lasting effects of these wars, Tolstoy also explores how individual soldiers behave, revealing his perspectives on war as a human phenomenon. The writer chooses to analyze the novel *War and Peace* because justice is an important issue in this story; most of characters of *War and Peace* novel are struggling to get a freedom. Alongside with these events, Tolstoy described the different classes of Russian society in terms of their participation in war and what impact war had on their lives is an example of social justice.

Social justice is common to the whole of society. This concept is based on the idea of a just society, which allows individuals or groups are treated equitably and receive a just share of society's resources. Nowadays, there is a lot of competition in society aimed at achieving freedom, a certain standard of living, prestige, happiness, and other goals. This condition can be seen that some people do not have the same opportunities to obtain their rights such as; the right to a decent living, the right to education, the right to work and the same wages for the same work, and more. Usually, people with limited opportunities are lower class people and for that they have to fight for social justice because social justice is based on the concept of human rights and equality. Social justice reflects how people respect human rights in their daily lives at all levels of society and how people find solutions when they have problems in society, especially those related to human rights and equality. According to Suryawasita (1989: 13-14), social justice demands that all production produced by society is shared equally for all of society. This does not mean that all societies gets the same share of production, but rather the company's share, which can sometimes cause problems.

It is clear that society plays a significant role in the process of creating literary works. Literary works may use society and social problems as literary material, because literary work is a imitation conceptions implying views on the reflection of society's literature (Swingewood and Laurenson, 1972:23). The issues that reached all the way from the activities of everyday life to broader arenas of ideology and societal institutions are important to being discussed (Setiawan & Lina, 2017).

This research analyzes social justice which describes how individuals from various backgrounds navigate and face the challenges of their respective social statuses. The researcher used theory of social justice by Karl Marx. The results of this study describe how social social justice reflected in War and Peace novel through the characters. Based on the background above, the researcher formulates the research title as follows: "An Analysis of Social Justice in War and Peace by Leo Tolstoy."

METHOD

This research is conducted by using descriptive qualitative research design. It is due to the fact that this research is intended to find out social justice that reflected in War and Peace. The research data were collected and presented in the form of words by describing them, and without presenting numbers. In this chapter the writer will explain one by one the research methods. Qualitative research serves as an initial phase of a study, outlining its objectives and research questions (Suprayogi & Pranoto, 2020). More precisely, this research collects data in the form of written texts –the excerpts of characters' focalization in the novel which were consequently interpreted, elaborated and explained for basic data which are proven based on findings that drawn depending on the single writer's interpretation regarding social justice that reflected in War and Peacenovel's. Descriptive qualitative research involves analyzing the content in detail, typically focusing on messages or specific texts (Mahendra & Amelia, 2020).

Data is raw material that requiring processing to produce information, both qualitative and quantitative data that illustrate factual details. The method used for data collection involves a thorough reading the entirety of the data source (Amelia & Dintasi, 2019). Research instrument is important thing to get the data for the research. Content analysis techniques are used to provide answers to the topics being discussed (Lianasari & Samanik, 2016). In this research, the script of the novel "War and Peace (1869)" and the writer are the instruments to collect the data and analyze the data. The researcher may obtain assistance in organizing the data for analysis through the

utilization of data analyzing technique (Gulö & Rahmawelly, 2019). We can conclude that the method that we will employ involves identifying, defining, and describing the findings analyzed by the researcher.

FINDINGS AND DISCUSSION

In this chapter the researcher describes the portrayal of social justice in War and Peace novel which can be found on the lives of characters. There are some quotations taken from the War and Peace novel in order to show the historical materialism and class struggle from Karl Marx theory of social justice. In order to reveal the social justice in War and Peace characters, the writer tries to see the historical and class struggle in the novel. Furthermore, in the next discussion, the writer attempts to the idea of social justice that reflected in *War and Peace*.

1. The Concept of Marxist in War and Peace Novel
The researcher found some concepts to know about social justice and principles of Marxist by Karl Marx through dialogue and narration, these are:

1.1 Historical Materialism

Leo Tolstoy's "War and Peace" doesn't explicitly engage with Karl Marx's theory of historical materialism, as Tolstoy had his own philosophical and social perspectives. However, we can explore some themes in the novel that align with or reflect certain aspects of historical materialism and Marxian thought. In this novel, the historical materialism is describing in characters and setting.

The story begins with the backdrop of Russia in the early 19th century, starting in 1805 amidst the expanding influence of Napoleon in Western Europe, which sparked concern in Russian society. In 1812, Napoleon's invasion made Tsar Alexander reluctant to go to war. The crucial Battle of Borodino saw the unexpected victory of a smaller Russian force over a formidable French force, much to the dismay of Napoleon. Despite the occupation in Moscow, life among the elite in St. Petersburg remained largely unchanged.

> *'If Buonaparte remains on the throne of France a year longer,' the vicomte continued, with the air of a man who, in a matter with which he is better acquainted than anyone else, does not listen to others but follows the current of his own thoughts, 'things will have gone too far. By intrigues, violence, exile, and executions, French society I mean good French society will have been forever destroyed, and then..'* [War and Peace, *1805:30*]

From the narrative above, "If Buonaparte remains on the throne of France a year longer" becomes a profound comment on the negative impacts of prolonged authoritarian rule. This reflects the character's belief that Napoleon's continued rule will result in the irreversible destruction of French society, signaling a warning of societal decline. This idea highlights the problems of power, corruption, and loss of values under despotic leadership, as depicted by Tolstoy through the perspective of the vicomte. It shows how individual freedom and political power are connected, and shows how societies can suffer when leaders have too much control.

> *'No, I have not; but this is what I have been thinking and wanted to tell you. There is a war now against Napoleon. If it were a war for freedom I could understand it and should be the first to enter the army; but to help England and Austria against the greatest man in the world is not right.' [   ] 'If no one fought*
> *except on his own conviction, there would be no wars,' he said. 'And that would be splendid,' said Pierre. Prince Andrew smiled ironically. 'Very likely it would be splendid, but it will never come about..'*
> *'Well, why are you going to the war?' asked Pierre. 'What for? I don't know. I must. Besides that I am going   '*
> *He paused. 'I am going because the life I am leading here does not suit me!' [War and Peace, 1805:41]*

Tolstoy often emphasizes the influence of historical forces on individuals and the broader society. The characters' lives are intricately woven into the historical tapestry of the Napoleonic Wars, reflecting Tolstoy's view that history is shaped by both large-scale events and individual actions. It can be seen from the dialogue between Prince Andrew and Pierre above, that Prince Andrew doesn't like the war that was forced on them and

feels that war to seek freedom is better than war which doesn't even have any benefits in their lives.

1.2 Scientific Socialism

According to Karl Marx, scientific socialism explains the history of social classes by highlighting the differences between the lower and higher classes. It describes how the lower classes seek a better life and justice due to oppression from the higher class, leading to a struggle for their interests. Researchers have found several pieces of evidence in this novel, using the roles of class struggle, namely the Basis of Class Struggle, Economic Exploitation, and Labor and Values.

Pierre Bezukhov, a wealthy aristocrat, whose progressive intentions for the treatment of serfs on his estates reveals the complexities of power and manipulation within the feudal system; it can be seen from the narrative below:

> *When he reached Kiev he sent for all his stewards to the head office and explained to them his intentions and wishes. He told them that steps would be taken immediately to free his serfsand that till then they were not to be overburdened with labor, women while nursing their babies were not to be sent to work, assistance was to be given to the serfs, punishments were to be admonitory and not corporal, and hospitals, asylums, and schools were to be established on all the estates. Some of the stewards (there were semiliterate foremen among them) listened with alarm, supposing these words to mean that the young count was displeased with their management and embezzlement of money, some after their first fright were amused by Pierre's lisp and the new words they had not heard before, others simply enjoyed hearing how the master talked, while the cleverest among them, including the chief steward, understood from this speech how they could best handle the master for their own ends. [*War and Peace*, 180:.693]*

Pierre's instructions to his stewards upon his return to Kiev signify a departure from the traditional harsh treatment of serfs. He emphasizes the importance of humane treatment, proposing initiatives such as the immediate liberation of serfs, easing their labor burdens, providing support for nursing mothers, and establishing institutions like hospitals, asylums, and schools on his estates. These measures signify recognition of the humanity and welfare of the serfs, indicating Pierre's desire for reform and social progress. However, the stewards' varied reactions to Pierre's instructions exemplify the entrenched interests and strategies of the ruling class, ranging from alarm and amusement to opportunistic exploitation. This shows how the challenges of enacting meaningful change within a rigid social hierarchy, where benevolent gestures often mask underlying power strxuggles and self-interest prevails despite noble intentions. In the next scene, this depiction highlights the interactions between Pierre Bezukhov and the serfs on his land show how social classes struggle. The narration talks about how Pierre's kindness changes the lives of the serfs, making them very thankful. They show their thanks by holding events for him, giving him gifts, and asking to do community projects, where acts of benevolence from the former are met with gratitude and reverence from the latter.

This proclamation serves as a testament to the government's acknowledgment of social class disparities and its commitment to facilitating positive change, highlighting the potential for collaborative efforts to transcend the barriers of social hierarchy and foster a more equitable society; this can be seen in the narrative below:

> *His Majesty the Emperor and King protects them, and considers no one among you his enemy except those who disobey his orders. He desires to end your misfortunes and restore you to your homes and families. [ ] Craftsmen and industrious artisans, return to your work, your houses, your shops, where the protection of guards awaits you! You shall receive proper pay for your work. And lastly you too, peasants, come from the forests where you are hiding in terror, return to your huts without fear, in full assurance that you will find protection! Markets are established in the city where peasants can bring their surplus supplies and the products of the soil. [*War and Peace*, 1805:1886]*

From the narrative below describing how the government's response to social class struggle by implementing measures to ensure freedom of trade and economic empowerment for peasants and rural residents. These steps include designating specific market days and locations where peasants can sell their goods without fear, ensuring fair pricing and the freedom to return unsold goods, and providing protection for their transportation.

*The government has taken the following steps to ensure freedom of sale for them: (1) From today, peasants, husbandmen, and those living in the neighborhood of Moscow may without any danger bring their supplies of all kinds to two appointed markets, of which one is on the Mokhovaya Street and the other at the Provision Market. (2) Such supplies will be bought from them at such prices as seller and buyer may agree on, and if a seller is unable to obtain a fair price he will be free to take his goods back to his village and no one may hinder him under any pretense. (3) Sunday and Wednesday of each week are appointed as the chief market days and to that end a sufficient number of troops will be stationed along the highroads on Tuesdays and Saturdays at such distances from the town as to protect the carts. (4) Similar measures will be taken that peasants with their carts and horses may meet with no hindrance on their return journey. (5) Steps will immediately be taken to re-establish ordinary trading. [*War and Peace*, 1805:1887]*

Through these initiatives, the government aims to alleviate economic disparities and promote social stability by enabling peasants to engage in commerce without hindrance and facilitating the restoration of normal trading practices.

CONCLUSION

Based on the discussion of some of the data above, this thesis will explain and answer questions from the previous chapter. From Marxist perspective, that shows the structure of society and class struggles that were prevalent during the Napoleonic era in Russia. Throughout the novel, characters from different sial classes navigate the complexities of justice and fairness in their interactions and circumstances. Marx's theory emphasizes the inherent conflicts between different social classes, particularly the bourgeoisie and the proletariat. This kind of justice relies on those in power making sure everyone is treated fairly across all aspects of life. In War and Peace novel, it can be seen from the lives of characters from diverse social backgrounds, such as the aristocracy represented by characters like Prince Andrei and the wealthy Pierre Bezukhov, as well as the common people like the soldiers and peasants.

The novel portrays a society divided by class, exposing the struggles between the privileged and the disadvantaged characters as they seek justice and happiness. These themes resonate with the principles of social justice found within Marxism, emphasizing the importance of equality and fairness. Marxist ideology, centered on socialism, offers hope for addressing the challenges faced by the proletariat, promising prosperity, peace, and security. As we can see in the characters like Prince Andrei, who comes from a noble family, and Pierre Bezukhov, who inherits a lot of money. Even though they have different backgrounds, they both start questioning if society is fair. They see how the rich and powerful take advantage of the poor, and they want things to change. The novel also shows us the harsh realities of war, where soldiers and ordinary people suffer, while those in power benefit. This reflects Marx's belief that wars often serve the interests of the ruling class.

War and Peace novel provides a portrayal of social justice, illustrating how individuals from different backgrounds navigate and confront the challenges of their respective social standings. War and Peace novel highlights the importance of fairness and equality in society. It shows us that everyone deserves to be treated with respect, regardless of their social status. Marx's idea of social justice helps us understand the struggles of the characters and the need for a more just and compassionate world.

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LEXICAL AMBIGUITY AS A SOURCE OF HUMOUR IN *DAD SAYS JOKES* POSTS

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Abstract

This study explores the linguistic phenomenon of ambiguity, recognising its dual nature in communication. Despite its tendency to cause confusion, ambiguity serves as a source of humour in particular contexts. This study specifically examines the role of lexical ambiguity, a subtype of ambiguity, in creating humour. The data for this study were collected from posts on the 'X' account, *@Dadsaysjokes*, spanning from October 2023 to January 2024. The study applied a qualitative methodology and aimed to identify lexically ambiguous words in the posts and examine the humour they create, drawing on Kreidler's theory of ambiguity and Krikmann's theory of humour. The analysis revealed that 10 posts incorporated lexically ambiguous words, highlighting their prevalence in creating verbal humour. This study has contributed to the mechanisms of humour production, highlighting the interplay between lexical ambiguity, incongruity, and humorous effect. Furthermore, it underscores the importance of considering ambiguity not only as a potential obstacle to effective communication but also as a valuable source of humour production and entertainment.

Keywords: incongruity, lexical ambiguity, verbal humour

INTRODUCTION

Language, as the fundamental mode of human expression, inherently embodies a dual nature that complicates comprehension, commonly referred to as ambiguity. The presence of ambiguity in language indicates the capacity of an expression to be understood in more than one way (Chinelo and Macpherson, 2015). This flexibility may hinder the audience or listener from grasping the information accurately, thereby disrupting the flow of communication (Demir, 2020).

Kreidler (1998) categorizes ambiguity into three distinct types: Syntactic ambiguity, referential ambiguity, and lexical ambiguity. Syntactic ambiguity emerges when a statement can be parsed or structured in various ways, resulting in different interpretations. Referential ambiguity, alternatively termed anaphoric ambiguity, arises when a word or phrase refers to something or someone in a given context, and it remains unclear to which specific entity or element it is referring. Meanwhile, lexical ambiguity occurs when a word itself possesses multiple meanings, and it is not always evident which meaning is intended solely based on the word's definition or lexical entry.

There are some previous studies which concerned with examining the case of ambiguity. Studies conducted by Nwala & Umukoro (2017), Chang & Mutty (2022), and Jannah (2021) focused on investigating both lexical and syntactic ambiguity in newspaper headlines. Their studies described how ambiguity hindered the effectiveness of communication between writers and audiences. On the other hand, Bucaria (2004) and Wahyuni (2014) studies investigated how lexical and Syntactic ambiguity resulted in humour.

Ambiguity in Nwala & Umukoro (2017), Chang & Mutty (2022), and Jannah (2021) cases are therefore a problem in communication. However, there are not many studies have investigated that ambiguity has a role in certain communication contexts. While ambiguity can sometimes lead to confusion, it plays an important role in creative communication and entertainment. This is apparent when ambiguity is used to create a sense of humour (Makroum, 2021).

Attardo (2011) defines humour as anything funny, amusing, or laughable. It is characterized as anything that elicits laughter, or amusement or is generally funny. There are two primary categories of humour: verbal humour and non-verbal humour (Makroum, 2021). The key distinction between these categories lies in the type of language employed to convey humour. Verbal humour arises through language, whether spoken or written. According to Attardo (2020), verbal humour is defined as humour that relies on semantics (meaning) and the similarity or identity of two linguistic forms, either phonemic (sounds) or graphemic (spellings). Humour often depends on double meanings of words or ambiguities in sentences (Kreidler, 1998). In contrast, non-verbal humour exists beyond language, manifesting through funny actions or gestures.

There are three main theories of humour, namely incongruity, superiority, and relief theory (Krikmann, 2006). Incongruity theory suggests that humour comes from perceiving a mismatch between expectations and reality. Superiority theory proposes that laughter stems from feeling intellectually, socially, or morally superior to others. Relief theory suggests that humour serves as a release from tension, often related to taboo topics or social norms, with laughter providing relief from this tension.

Therefore, the present study explored the phenomenon of ambiguity contributing to humour based on the incongruity theory. Specifically, this study centred on lexical ambiguity, given its prevalence as a form of linguistic ambiguity that served as a basis for generating verbal humour. The sample jokes were taken from an 'X' account, identified by the username @*Dadsaysjokes*, uploaded from October 2023 to January 2024.

The first study reviewed was conducted by Nwala & Umukoro (2017) who explored how ambiguity in headlines from newspapers like the Guardian, Vanguard, and Punch that hindered the audience interpretation. Their study identified two forms of ambiguity: lexical and structural ambiguity. Another study conducted by Chang & Mutty (2022) similarly analyzed ambiguity in vaccine-related headlines from The Star News, finding both lexical and syntactic ambiguity but noting minimal impact on audience interpretation. Jannah (2021) examined ambiguity in business news headlines from BBC News. The study found 37 instances of ambiguity in 11 articles, with 27 words showing lexical ambiguity and 9 phrases and 1 sentence demonstrating syntactic ambiguity. It identified ambiguity types such as homonymy, polysemy, and figurative sense, as well as surface structure issues. However, it did not definitively establish whether ambiguity was deliberately employed in headline composition.

On the other hand, Bucaria (2004) focused on humorous headlines, demonstrating both voluntary and involuntary ambiguity created by writers. Lastly, Wahyuni (2014) studied lexical ambiguity in the script of Romeo and Juliet, particularly through puns and wordplay, highlighting the deliberate use of ambiguity for humorous effects. The present study distinguishes itself by focusing on how writers deliberately employ lexical ambiguity for creative communication and entertainment, expanding on previous research by illustrating how lexical ambiguity contributes to verbal humor, aligning with the incongruity theory.

METHOD

This study applied a qualitative descriptive research design. The data source of this study was taken from an 'X' account @*Dadsaysjokes*, consisting of posts uploaded from October 2023 to January 2024. In the process of conducting the study, the data were collected using the documentation method and note-taking technique. This involved reading @*Dadsaysjokes* posts, finding the lexically ambiguous words in the posts, and taking notes of the lexically ambiguous words.

The collected data were analysed using qualitative methods and content analysis techniques. This approach involved a systematic examination of the ambiguous words in @*Dadsaysjokes* posts. Several steps were employed in the data analysis process. Initially, the collected data were interpreted using the Oxford Learner's Dictionary. Subsequently, the data were analysed using the theory of ambiguity proposed by Kreidler (1998). Finally, conclusions were drawn from the interpretation and analysis, applying the theory proposed by Krikmann (2006). The results of data analysis in this study were presented using the textual method. This method was used to provide a verbal description and interpretation of the lexically ambiguous words and their humorous senses.

FINDINGS AND DISCUSSION
There are ten data analysed in this study. Each datum applied lexical ambiguity and generated humour.

Datum 1
My wife asked me, "Are you sometimes surprised at how little people **change**?"
I said, "Actually the process is the same. They just have tiny clothes."

(Source: @Dadsaysjokes 02/10/2023)

The humour of this joke arises from the lexical ambiguity of the word "change." There are two distinct interpretations of "change" employed in this joke. The word "change" can refer to the process of personal growth and character development. It can also signify the act of putting on a different or clean cloth, representing a distinct interpretation from the former.

The wife's question, "Are you sometimes surprised at how little people change?" sets up an expectation regarding the topic of discussion. She expects the conversation to centre on how children develop and how their quick development frequently surprises adults. However, the husband's response, "Actually, the process is the same. They just have tiny clothes," subverts the wife's initial expectation. Instead of engaging in a discussion about the growth and development of children, the husband interprets the word "change" with its meaning related to clothing. He implies that to see children "change" is not something surprising because there is no significant distinction in how adults and children put on their clothing, except for the size.

This unexpected shift from the expectation to discuss personal development to the size of children's clothing creates a subversion of the wife's expectation which results in humour.

Datum 2
Person A   : "Why do cows wear bells?"
Person B   : "I'm not sure?"
Person A   : "Because their **horns** don't work."
(Source: @Dadsaysjokes 04/10/2023)

This joke employs the lexical ambiguity of the word "horn." There are two common interpretations of the word "horn" used in this joke. The word "horn" can be interpreted as a device in a vehicle that produces a loud sound as a warning or signal. On the other hand, it can also be interpreted as a hard-pointed part on the heads of some animals.

The question "Why do cows wear bells?" sets up an expectation for a logical or practical explanation. The question implies that there must be a functional reason behind why cows wear bells, such as for identification or to alert farmers of their presence. However, the response, "Because their horns don't work," subverts the expectation by introducing a different interpretation of "horn." Instead of providing a serious or factual answer to the question, "horn" is interpreted as the hard part on the heads of cows. The joke implies that cows wear bells because their horns (a pair of little pointed bones on their heads) are ineffective or "don't work" for making sound.

Datum 3
Son   : "Dad, I'm cold."
Dad   : "Go stand in the corner, I hear it's 90 **degrees**."
(Source: @Dadsaysjokes 11/10/2023)

The humour in the joke primarily arises from the lexical ambiguity of the term "degree" which means either temperature units or angular measurements. When the son says he is cold, he likely means he feels cold due to the low temperature in the room. However, the father's response, "Go stand in the corner, I hear it is 90 degrees," plays on this alternative meaning of the word "degrees." Instead of addressing the son's coldness in terms of temperature, the father interprets "degrees" as referring to the angle of the corner in a room, suggesting that the corner has an angle of 90 degrees.

Therefore, the humour in this joke lies in the father's unexpected response "stand in the corner," which is humorously followed by a clarification that the corner has "90 degrees" in terms of its angle, not warmth as the son might have expected.

Datum 4
A man is told the local bank offers mortgages with no **interest.**
The man enters the bank.
Man   : "I'm here to find out about the mortgage."
Bank Manager: "I don't really care."
(Source: @Dadsaysjokes 25/10/2023)

This joke plays on the double meaning of the word "interest." In the context of banking and finance, "interest" typically refers to the additional money paid by a borrower to a lender in exchange for the privilege of borrowing money. In a general sense, "interest" can also refer to someone's attention, concern, or curiosity about something.

The setting in this joke establishes an expectation that the man is interested in exploring the possibility of obtaining a mortgage without paying interest in a local bank. This expectation is based on common financial practices where mortgages typically involve additional money or interest payments. However, the response of the bank manager, "I don't really care," creates a new scenario where the bank manager responds with indifference, indicating a lack of "interest" in terms of wanting to discuss a mortgage. The humour arises from the incongruity between the man's expectation of receiving information about a mortgage and the bank manager's dismissive response.

Datum 5
My kids put together a PowerPoint presentation explaining why we should go to the water park.
It has several **slides.**
(Source: @Dadsaysjokes 01/11/2023)

This joke plays on the double meaning of the word "slide." In the context of a PowerPoint presentation, a "slide" typically refers to a single page or screen that contains information. However, in the context of a water park, a "slide" is a steep slope that children use for sliding down.

The use of the term "PowerPoint presentation" sets an initial expectation. This expectation is grounded in the conventional understanding of PowerPoint presentations as informational content. While the initial assumption is that "slide" refers to the screen or page within the PowerPoint presentation, the joke reveals that it refers to the water park attraction where people slide down into a pool.

The sentence, "It has several slides," leaves the audience to think whether it refers to the PowerPoint presentations which have several informational pages, or to the steep slopes in the water park. It can be applied to both contexts. However, this joke only refers to one object and one concept which is a steep slope in the water park.

Datum 6
I asked my wife when her birthday was. She said **March** 1st. So, I walked around the room and asked again.
(Source: @Dadsaysjokes 04/11/2023)

This joke employs lexical ambiguity through the exploitation of the double meaning of the word "March." The word "March" possesses two distinct meanings. Primarily, it denotes the third month of the year, between February and April. However, it also serves as a verb, indicating a rhythmic walk with stiff regular steps like a soldier.

Initially, the husband's inquiry about his wife's birthday sets up the expectation of a straightforward response, typically comprising a date. The audience anticipates a conventional exchange centred on information about his wife's date of birth. The humour unfolds as the husband misinterprets his wife's response, "March 1st," not as a date but rather as a directive to physically "march." Therefore, he walked around the room first and then asked his wife again to give him the answer of when her birthday was. The funny thing here is that the husband has received the answer to his question but he misinterpreted it and did something funny, walking around the room like a soldier.

Datum 7
Waiter   : I'm glad you enjoyed your dinner. How did you **find** the steak?"
Customer: "Super easy. It was right next to the potatoes."
(Source: @Dadsaysjokes 27/11/2023)

The humour in the joke stems from the lexical ambiguity of the word "find." In this case, "find" can mean both to physically locate something and to have a particular feeling or opinion about something.

This joke takes place in a restaurant showing a waiter and a customer. When the waiter asks the customer "How did you find the steak?" he is inquiring about the customer's opinion or experience with the steak. Therefore, "find" in this context refers to an opinion of something. Typically, in a restaurant setting, when a waiter asks how a customer "found" their food, they are asking for feedback on its taste, quality, or preparation.

However, the customer interprets "find" literally, as in physically locating the steak. His response, "Super easy. It was right next to the potatoes," subverts the waiter's expectation by interpreting the question literally, as if the

waiter was asking about the physical location of the steak on the plate. Instead of providing feedback on the steak's taste or quality, the customer humorously points out that finding the steak was easy because it was placed conveniently next to the potatoes.

Datum 8
I had a **date** last night, it was perfect.
Tomorrow I'll try grape.
(*Source: @Dadsaysjokes 11/12/2023*)

The humour in this joke arises from the ambiguity of the word "date," which can refer to both a romantic meeting and a sweet sticky brown fruit that grows on a tree called a date palm.

Initially, the audience is led to believe that the speaker is referring to a romantic meeting or social engagement. However, the statement, "Tomorrow I'll try grape," reveals a shift in meaning, as the speaker unexpectedly refers to the fruit "date" instead. The humour is further amplified by this absurdity. Eating a grape is a mundane and trivial activity compared to the expectations set up by the initial statement about having a perfect date. The unexpectedness of these meanings contributes to the surprise experienced by the audience.

Datum 9
My sister told me to take the spider out instead of killing him.
So we went in a bar, had a few beers, it was fun. It turns out he was a **web** designer.
(*Source: @Dadsaysjokes 03/01/2024*)

The humour in this joke arises from the unexpected twist created by the double meaning of the word "web." In the context of the internet, "web" refers to a system for finding information on the internet which enables users to engage in various online activities. On the other hand, it also refers to a fine net of thread made by a spider to catch insects.

Initially, when the sister suggests taking the spider out, she means taking it outside to release it. The joke takes an unexpected turn when the speaker reveals that instead of simply taking the spider outside, he decided to take the spider out to a bar. This twist adds an element of surprise and humour to the scenario, as it is absurd to bring a spider to a social setting like a bar.

The humour of the joke then comes with the revelation that the spider he took to the bar is a "web designer." This statement initially prompts the audience to interpret "web designer" in the conventional sense - someone who designs websites. However, the joke subverts this expectation by revealing that the spider is a literal "web designer," as it creates webs for catching insects.

Datum 10
What's worse than a lobster on a piano?
Crabs on your **organ**.
(*Source: @Dadsaysjokes 19/01/2024*)

The humour in this joke is intricately tied to the dual meaning of the word "organ." It can refer to both a musical instrument and an anatomical organ, particularly a male reproductive organ.

The setup of the joke establishes a scenario involving a lobster on a piano. The joke primes the audience to expect a continuation related to the musical instrument, as the setup involves a piano. The next statement in this joke then subverts expectations by introducing a different interpretation of the word "organ." The subversion occurs with the statement, "Crabs on your organ."

Instead of continuing with the theme of musical instruments, it introduces a completely different context: a reference to a sexually transmitted infestation of crabs (pubic lice) on one's genitalia. This condition, therefore, contrasts with the initial scenario of a lobster on a piano, which may be unusual but does not cause physical discomfort to the person while "crabs on your organ" may be an uncomfortable and shameful condition for someone.

CONCLUSION

This study has clarified the role of ambiguity in producing humour. While most of previous studies have often focused on how ambiguity hinders communication effectiveness, this study suggests that ambiguity can be a significant source of humour, particularly in verbal humour contexts. Analysing a corpus of 10 jokes utilizing lexical ambiguity has provided empirical evidence that lexical ambiguity contributes to the production of verbal humour.

Moreover, the results of this study have revealed a strong connection between lexical ambiguity and incongruity. Lexical ambiguity presents multiple possible interpretations of a word, while incongruity functions as a mechanism within the setup of a joke. The initial expectation established within the setup of a joke is subsequently contradicted or subverted by the multiple interpretations of the word. The joke exposes that only one interpretation is applied, often diverging significantly from the initial expectation, thereby generating a humorous effect.

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THE DEPICTION OF ANIMUS SIDE IN ENOLA HOLMES: THE CASE OF THE MISSING MARQUESS BY NANCY SPRINGER: AN ARCHETYPE ANALYSIS

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Abstract

This research investigates the portrayal of the animus side of the main character in "Enola Holmes: The Case of the Missing Marquess," which explores the theme of freedom associated with animus. Using a descriptive qualitative method, the research examined the characters' narratives and dialogues, guided by Jungian archetypal analysis to uncover animus from various sides. Findings reveal Enola's animus through four distinct personality traits: independence, risk-taking, confidence, and courage, which relate to rationality, mind, soul, and shadow, respectively. The research identifies stages of development in these traits, highlighting Enola's evolution depicted through actions and perspectives such as climbing a tree, pursuing her mother's whereabouts, grappling with a restless mind, and embracing a new identity. There is no explanation of the first stage of development, the man of power, the novel only describes three different stages of development: man of action, man of word, and man of meaning, each of which reflects a different side of Enola's character influenced by the interplay between rationality, mind, soul, and shadow.

Keyword: animus, Jungian archetypal analysis, man of action, man of power, man of word.

INTRODUCTION

The psychology of literature is used to uncover various aspects of literary works, starting with the psychology of characters in literary works, the psychology of writers, and the psychology of readers (Poter, Stringer, Wetherell, 2023). One such approach is Jungian analysis, called archetype study. The originator of this approach is Carl Gustav Jung, who based himself on the collective unconscious that forms certain forms of human personality and proposed one of the theories in psychoanalysis, namely archetypes.

Jung (1968) recognized a number of forms of archetypes, which included anima-animus, shadow-persona, self, great mother, and hero. Each archetype has a different character or sign that is related and usually contradictory. In this study, the element or trait that focuses on this research is animus. By doing so, expressing the animus can be done clearly, focusedly, and with significance in a literary work. According to Jung (1968), animus is a part of nature that shows masculine traits, the inner image of the male gender, in a woman. The existence of this archetype becomes the opposite side of the innate side of women, which is identified with her feminine nature.

Attention to archetypes directs the writer toward conducting research that focuses on the dissection of these animus archetypes. The literary work used as the object of research is a novel by writer Nancy Springer entitled Enola Holmes: The Case of the Missing Marquess. As a woman, Enola's thoughts about breaking through the education system that places women only as housewives are related to her freedom, and that freedom becomes part of the animus aspect within her. This research aims to reveal the complex and diverse main character's psychology. This section will explain the depiction and the influence it has on the character. Moreover, disclosure regarding the animus side of the character can be evidence that the character's psychology influences the character's thoughts, actions, and decisions regardless of the gender domain, whether male or female. Therefore, this research will show

that the animus, or things that are categorized as masculine or inner images of the male gender, appear and are owned by women as the main characters in the novel.

METHOD

This study uses descriptive qualitative research methods to help the writer analyze the object in this study (Kasih, Amelia, & Fitratullah. 2021). The qualitative approach focuses on narrative, description, and comprehension analysis (Amelia, 2016; Samanik & Lianasari, 2016; Kasih, 2018). Since this uses a descriptive-qualitative method, the data was mainly from texts, including narratives and dialogues (Kardiansyah, 2016). Meanwhile, the data source is taken from Nancy Springer's novel, Enola Holmes (The Case of the Missing Marquess) (Philomel, 2006). However, not all of the dialogue or narrative texts in the novel were taken by the writer because the writer focused on every narrative and dialogue related to the topic of animus in the main character in this novel. After determining the data to be analyzed, the writer proceeds to collect the data (Pranoto. 2021). The data analysis technique is the review process, sorting, and grouping of data in order to find the findings and reach conclusions from the research (Berg & Lune, 2015). Therefore, the writer uses descriptive and qualitative methods to analyze the animus side of the Enola Holmes novel.

FINDINGS AND DISCUSSION

This research will use Jung's archetypal theory of animus and its characteristics to try to search for and explain the depictions of animus in the novel. In addition, this research found the mechanism of the implications of the animus trait that is depicted in Enola, which is reflected in her self-confidence, independent personality, risk-taking, and adventurous nature of her behavior. The findings of this study are in line with the research question: what are the characteristics of Enola's animus that are depicted in the novel and their implications for the main character in Nancy Springer's Enola Holmes?

In Nancy Springer's Enola Holmes, the main character, Enola Holmes, has a strong image of animus, the inner ideal image of the male gender in women. This ideal image of the male gender is located in the psyche, the unconscious part of the mind (Jung & Shamdasani, 2013). This mechanism happens because the animus can be traced to the masculine traits, which are usually seen as the actions or behaviors of men that they conduct (Bobroff, 2020). When such behaviors or actions become an integral part of her individual characteristics, those traits have increasingly become part of her natural identity, which means that the animus is already embedded within her unconscious since such action is coming from the unconscious part of the woman's mind (Jung, 2015). Thus, the findings of this research will be constructed by explaining those four behaviors of hers within the scope of the development of animus and its characteristics.

Enola Rationality
Rationality is the characteristic of animus that relates to thinking and feeling functions that are marked by rational, logical, and decisive actions (Serrican, 2015). This means that rationality involves actions that are related to reasoning action, and emotional action. The thinking part of Enola rationality, the rational and logical decisions and actions are described in the quotation below:

After sipping the tea urged upon me by Mrs. Lane, I changed to dry knickerbockers and started off to deliver my notes to the village.

"But the rain – the wet – Dick will take them," Mrs. Lane offered, wringing her hands in her apron again.

Her grown son, she meant, who did odd jobs around the estate, while Reginald, the somewhat more intelligent collie dog, supervised him. **Rather than tell Mrs. Lane I did not trust Dick with this important errand, I said, "I shall make some inquiries while I'm there. I will take the bicycle."** (Page, 7).

In this quote, Enola Holmes shows characteristics related to the animus archetype, namely rationality related to the function of thinking and feeling. His rationality can be seen in the decision making process, where he considers Dick cannot be trusted in handling an important task and finally decides to do it himself because in this quote Dick is described as a young man who works odd jobs and has no skills. This is in line with Jung's description of rationality. Additionally, her emotional conflict is whether to express her distrust of Dick to Dick's

mother/Mrs. Track. The thought of how Dick's mother might feel, who might be disappointed or sad when she finds out that Enola doesn't trust Dick because Dick is described as a man who only works odd jobs and has no skills, is a function of feelings in her rationality. Where feelings influence decision making.

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The quote above also shows his independent personality, because he chooses to carry out tasks alone even though he has the option to delegate them to other people. This independence is in line with Jung's concept of animus which represents the masculine nature in a woman's soul. Additionally, Enola's actions reflect the development of her animus as a "man of action," as she actively seeks fulfillment of her masculine image through her planning and actions. Enola's rationality is the force that drives hostility in search of satisfaction. This formulation occurs because his animus, which comes from his attitude of independence which originates from his feelings of emotion and distrust, wants to fulfill his desire, namely to become independent. In other words, his rational animus is the part of his animus that seeks that fulfillment. To keep it that way, his hostility forces him to fulfill his stance of independence by allowing him to perform certain actions. This action can be seen in the quotation below:

> **Odd; these were the same words I said nearly every day when I went out to – look for things, though generally I didn't know what. Anything. I would climb trees just to see what might be there: snail shells with bands of maroon and yellow, nut clusters, birds' nests [….]** (Page, 2).

And,

> **Her grown son, she meant, who did odd jobs around the estate, while Reginald, the somewhat more intelligent collie dog, supervised him. Rather than tell Mrs. Lane I did not trust Dick with this important errand, I said, "I shall make some inquiries while I'm there. I will take the bicycle."** (Page, 7).

The first quotation shows the independent stance of Enola in which the act of climbing trees represents the fulfillment of her emotion. This is because she feels lonely from the fact that most of the time, she does not see her mother. Her action of climbing trees depicts independence because she does that on her own free from the influence of others and it is loneliness that drives it to fulfill itself.

On the other hand, the second quotation shows the fulfillment of her animus in which her independent depicted stance seeks to fulfill her sense of distrust. Her sense of distrust is seeking fulfillment through the action of doing her errand alone. When the animus is seeking its fulfillment, the animus moves and develops from the background to become the seeker. The animus develops to become the man of action. Thus, the explanation above explains Enola's animus development which is a man of action as her distrust and emotion seek fulfillment.

Enola's Mind

Jung (1963) explained mind as the intricate deeper rational thinking part of animus. This characteristic indicates an objective tendency, the action with logical purpose, and deep analysis in looking at a thing or situation. It indicates that critical logic is more dominant than feelings or emotions in determining a person's decisions, perspectives, and points of view (Sullivan, 2013). This deep analysis process can be seen in the quotation below:

> **I pounced upon it: the booklet of ciphers my mother had created for me.**

> **ALO NEK OOL NIY MSM UME HTN ASY RHC**

In my mother's flyaway lettering.

I opened my eyes, stared at the line of jumbled letters, and thought.

Very well. First of all, a sentence would not likely have words all of three letters.

Taking a fresh sheet of paper from my drawing kit, I pulled close the oil lamp on one hand and the candle on the other, then copied that cipher like this:

ALONEKOOLNIYMSMUMEHTNASYRHC

The first word sprang out at me:

"alone" Or was it "Enola"?

Try it backwards.

CHRYSANTHEMUMSMYINLOOKENOLA

My eyes passed over the first part to size upon the letters "MUM." Mum. Mother was sending me a message about herself?

MUMS MY IN LOOK ENOLA

The order of the words sounded backwards.

ENOLA LOOK IN MY

Oh, for heaven's sake. CHRYSANTEMUMS. The border of flowers painted around the page should have told me. Gold and russet Chrysanthemums.

I had solved it.

I was not totally stupid. (Page, 39-40).

In the quote above, Enola describes her concerned questions about why her mother left her. This is his goal this time, namely to find his mother's whereabouts. To find out her whereabouts, Enola needs to think deeply about the reasons for her mother's disappearance and the clues to her mother's disappearance. "ALO NEK OOL NIY MSM UME HTN ASY RHC" is a clue left by his mother that he must solve that will lead to his mother's whereabouts. This is in line with what Jung (1963) describes as an objective tendency, namely actions that have a logical goal, in this case, looking for clues about his missing mother. The quote above shows how he found the clue and how he was able to decipher it. In interpreting these clues, he used a thought process without emotion. This thinking process can be seen from how he arranges the jumbled words left by his mother and how he is able to deductively arrange the order of these words to form sentences that bring him closer to the other clues left by his mother. Therefore, the above quote shows the true definition of the characteristic of the animus mind described by Enola in the novel.

The thoughts, which arose in him, depicted his risk-taking personality which was a picture of his hostility. In the novel, this is shown by his belief in looking for his mother in a faraway place and abandoning his journey to the boarding house. This description can be seen in the quote below:

Five weeks later, I was ready.

That is to say, in the eyes of Ferndell Hall I was ready to go to boarding school.

> **And in my own mind, I was ready for a venture of quite a different sort.**
>
> **That day I realized, with irrational yet complete certainty, where my mother had gone: someplace where there were no hairpins, no corsets (Ideal or Otherwise), and no Patent Dress Improvers.**
>
> **Meanwhile, brother Mycroft sent a telegram reporting that all was arranged – I was to present myself at such-and-such a "finishing school" (house of horrors) on such-and-such a date – and instructing Lane to see to my getting there.**
>
> **Thanks to mum, therefore, it was in surprisingly hopeful, if nervous, state of mind that, one sunny morning in late August, I mounted to the seat of the conveyance that was to take me away from the only home I had ever known.** (Pages, 46-49).

The quotation above enlightens about her conviction to search for her mother somewhere far away. She even dares to take a risk by not going to the boarding school, the place she supposedly should go. This shows her personality as a risk-taker since she really disregards the consequences of not going to the boarding school just for her to be able to locate her mother. The quotation above describes its relation with the mind characteristic of animus, and how it depicts the animus. The first three sentences imply the deep analysis that she has conducted. It implies that it took her five weeks to prepare for her venture to seek her mother. This is in line with the explanation of the mind characteristic which involves deep analysis thinking. In addition, the quotation above also shows the objective tendency, the purpose or goal behind the thinking action, which is the place where her mother might be and to find her mother herself. Although the exact name of the place is not mentioned by her in the quotation above, she still knows that place from the deep thinking she has conducted.

In regards to the animus, the quotation above also depicts the animus side of Enola. The quotation above shows the description of Enola's willingness to go alone to search for her mother. As a fourteen years old girl of a noble family, it is not expected of her to go alone without permission from her legal guardian yet alone venturing alone to some places no one knows. Her willingness to not go to the boarding school is also an action that she is not supposed to do since it is expected of her to become a proper woman. This description of actions is not commonly associated with feminine actions of women. This is because only men can venture alone to any place they like, and only men can have a vote for something they do not like. As a result, her actions as described above are the masculine actions embedded within her psyche and become the inner image of male or as Jung (1963) explained, the animus.

Against that backdrop, her animus is shown to not have moved from man of action. According to Jung (1963), this development is marked by the women's ability to plan and initiate their actions in response to the animus seeking the fulfillment of the ideal image of women's inner masculinity. This man of action of her animus is shown in the quotation below:

> **That day I realized, with irrational yet complete certainty, where my mother had gone: someplace where there were no hairpins, no corsets (Ideal or Otherwise), and no Patent Dress Improvers.**
>
> **Thanks to mum, therefore, it was in surprisingly hopeful, if nervous, state of mind that, one sunny morning in late August, I mounted to the seat of the conveyance that was to take me away from the only home I had ever known.** (Page, 47 & 49).

In the quotation above, Enola is implying the plan to search for her mother. This is indicated by her saying her hopes and wishes as well as her eagerness to leave her house to search for her mother. This is in line with what Jung (1963) said about man of action, that is the emergence of man of action is because of the animus seeking fulfillment. As explained previously, her animus manifested in her willingness to take a risk and that man of action happens because it tries to seek fulfillment. That fulfillment, as shown by the quotation above, is the whereabouts of her mother. In other words, her animus is seeking where her mom goes. In seeking its fulfillment, her animus guides her to set a plan. That plan is to deviate from her original journey to boarding school and instead, she is going to an unknown place described in the quotation above as "someplace where there were no hairpins, no corsets (Ideal or Otherwise), and no Patent Dress Improvers." This is in line with what Jung (1963) has said about

the man of action development. It seeks fulfillment and it guides Enola to plan that fulfillment. Therefore, her animus is still in the development of man of action.

SOUL

Soul is the third characteristic of animus. According to Jung (1963), this characteristic of animus departed from thinking part of rationality altogether. Instead, it is influenced by the emotions that someone feels about their circumstances that drive them to adopt a certain stance or point of view. This characteristic of animus is shown in the novel with Enola's rejection of her brothers' expectations. The quotation of her rejection is shown below:

> **Mycroft, although he said nothing, clearly was not pleased. As soon as the fish was served, he told me, "I have sent to London for a seamstress to provide you with proper clothing."**
>
> **I nodded. Some new clothes would be nice, and if I didn't like them, I could revert to my comfortable knickerbockers the moment his back was turned. But I said, "There is a seamstress right here in Kineford."**
>
> **"Yes, I am aware of that. But the London seamstress will know exactly what you need for boarding school."**
>
> **Whatever was he talking about? Quiet patently I said, "I am not going to boarding school."**
>
> **Just as patiently he responded, "Of course you are, Enola. I have sent inquiries to several excellent establishments for young ladies."**
>
> **Mother had told me about such establishments. Her rational dress journals were filled with warnings about their cultivation of the "hourglass" figure**. [….] (Page, 35).

The quote above shows Enola's rejection of society's expectations placed on her. This can be seen from his rejection of his older brother's offer to attend Islamic boarding school. Apart from this rejection, although it was not expressed clearly directly by Enola, she also rejected the expectations of the dress she had to wear. It is implied in her saying that she could use some new clothes after her brother Mycroft offered her a tailor and proceeded to forget about them behind her back if she didn't like them. Her sister's decision to send her to a tailor and boarding school is a representation of what society expects of her, namely to be a woman who looks decent and has good behavior. In the quote above, his rejection is described as coming from emotion. Because, there is no logical reason behind the rejection, there is no analysis process whatsoever to arrive at the rejection. All the accounts show a common theme regarding his rejection. First, he refused to go to boarding school because of what his mother said about the place. Second, he rejected his brother's tailor because he didn't like it and was comfortable with his regular clothes. Both are feelings or emotions that he thinks are right for her.

Glaring across the table at each other in the candle-lit twilight, we had given up any pretense of dining. I am sure he was aware, as I was, that both Lane and Mrs. Lane were eavesdropping in the hallway, but I, for one, did not care.

> I raised my voice**. "No. Get me a governess if you must, but I am not going to any so-called boarding school. You cannot make me go."**
>
> **He actually softened his tone, but said, "Yes, I can and I shall."**
>
> **"What do you mean? Shall you shackle me to take me there?"**
>
> He rolled his eyes. "Just like her mother," he declared to the ceiling, and then he fixed upon me a stare so martyred, so condescending, that I froze rigid. [….]
>
> **In that moment I understood exactly how mum had left during those days after my father's death.**
>
> **And why she had made no attempt to visit my brothers in London, or welcomed them to Ferndell Park.**

And why she had tricked money out of Mycroft. I stood up. **"Dinner no longer appeals to me. You'll excuse me, I'm sure."** (Page, 37).

In the quotation above, Enola Holmes rejects her brother's insistence on sending her to boarding school, demonstrating her defiance of societal expectations and her determination to follow her own path. Her refusal is fueled by a deep-seated self-confidence, which challenges the traditional feminine norms imposed upon her. As she confronts her brother's disapproval and criticism, her anger and withdrawal from the dinner table reflect her unwavering conviction in her own beliefs and desires, showcasing her animus characteristic of self-confidence. This rejection of societal norms and embrace of her inner convictions align with Jung's concept of the animus as the inner male image within the female psyche, represented here by self confidence. Furthermore, Enola's restless thoughts about her mother's disappearance and her own desire for freedom highlight the emotional depth underlying her actions. Her contemplation of her mother's struggles and eventual rebellion resonates with her own yearning for autonomy and independence. Through her emotional turmoil and introspection, Enola

Based on the explanation above, her animus resides in man of word development, similar to Enola's mind explanation of her ability to take risks. As Jung (1963) stated that man of action is the guide for women to articulate their inner image of male, the animus. This is clearly seen in the novel when she describes her sleepless night and what she is thinking about her mother.

Based on the explanation above, her animus is in the development of man of words, similar to Enola's explanation of her ability to take risks. As Jung (1963) stated that men who act are guides for women to articulate their inner image of men, namely animus.

> **The whole reason for my distress was not as obvious as may at first appear. Mycroft who had me angry, but it was my changing thoughts about my mother that made me upset, almost queasy.** It feels very queer to think of one's mother as a person like oneself, not just a mum, so to speak. Yet there it was: she had been weak as well as strong. She had felt as trapped as I did. She had felt the injustice of her situation just as keenly. She had been forced to obey, as I would be forced to obey. She had wanted to rebel, as I desperately yearned to rebel, without knowing how I ever would or could.

> But in the end, she managed it. (Page, 38).

The quotation above shows her restless thoughts about the previous event and about her mother. She thought about the reason for her mother's disappearance and the seemingly similar situations they encountered. This represents her conviction not only about the reason and whereabouts of her mother but also about what she really is. This is because as it rises from her animus that rises as her emotions about herself, also rise her thoughts that have also come from her emotions. In other words, her thoughts described in the quotation above show her wish, which is to be free like her mother. With this emotion, her thoughts guide her to act so that she can follow her mother's steps, to seek the animus fulfillment. In this case, her animus fulfillment is for her to be free and to be herself.

Enola's Shadow

According to Jung (1963), shadow is another emotional aspect of animus that represents the negative manifestation of action. However, those negative manifestations of actions do not necessarily always result in negative effects which in a general sense, aggression, violence, and domination have a negative connotation (Mufidah & Nurjannah, 2023). In some instances, those negative actions happen because of the negative experiences and circumstances that they face. This is in line with Enola's shadows description in the novel in which she hit a man who kidnapped her with a rock to his head.

> This time Tweky whimpered.

> And simultaneously I rose to my feet, my ankles still bound – but walking was not necessary, as I stood directly behind our captor. My hands, which seemed to know what to do better than I did, selected a large rock from the ballast even as Squeaky cocked his leg to kick again. **Before he could do so, I hoisted my primitive weapon and brought it down with great decision upon his head.**

He fell without a sound, splashed into the bilge water, and lay still.

I stood gawking at him. (Page, 91).

The quotation above happens not long after she arrives in London to search for her mother. The captor, Squeaky, kidnaps her and puts her in a boat along with lord Tewksbury. As her captor is busy kicking the young Tewksbury relentlessly, she begins to free her hands. Shortly, with a rock she found in the ballast, she hit her captor in his head. The writer concludes that the act of hitting Squeaky's head with a rock is a negative action to express the negative circumstance that she experienced. This is because hitting someone means that you intend to hurt them or want to negatively affect or harm their body and it is acted by Enola in order for her to escape the kidnapping, which all can agree is a bad or negative circumstance to experience. This means that her action, hitting Squeaky's head with a rock, is a negative action that was acted on by her. In addition to that, her experience of being kidnapped is the negative circumstance that allowed her to do that negative action, hitting her captor's head, because being kidnapped means that she is at the mercy of her captor who will mostly do bad things to her. Therefore, as her action of hitting her captor's head is a negative action, and it is influenced by the negative experience she encountered which is being a captive, the characteristics of shadows as explained by Jung (1963) have been met by the action of hitting Squeaky's head as the negative action, and the experience being a captive as the circumstance.

Surrounded by tar-dark water, at a dead end, we slipped and skittered, turning to dart back. Once again an arm of water blocked our way. I began to shake, for if I fell into that black river, it would be the end for me; I would drown. I doubted whether Tewksbury could swim, either. But there was no time for dithering. **At too scant a distance our massive enemy sprang out of his cabin again, with some decent covering thrown onto his person this time, roaring, "I'll kill you both!" like a charging bear he lunged from his craft onto the labyrinthine wharf.**

Even worse, a small, crooked form followed him the way a starved dog follows a beggar. Evidently, I had not hit Squeaky hard enough.

"Jump!" I wailed, and with my skirts billowing I leapt for another pier. (Page, 93).

The quotation above shows the scene when their captors chase her and Tewksbury. They ended up on dead ends without seemingly a way out. Until, when she can see and hear all their captor cursing and coming out to get her, she decides to jump to another pier without thinking and hesitation. Based on that background, she shows the bravery within her in her act of jumping. This is because her act of jumping to another pier is done by her as she experiences great danger, which is chased by her captors with the intention to kill her and Tewksbury. On one hand, she did not want to drown herself, and Tewksbury. On the other hand, she needs to do something to flee from her captors' reaches. Eventually, she decides to jump away to another pier, neglecting her previous worry of drowning herself. This is in line with the definition of bravery, showing a great determination to face a great danger. In relation to the shadows characteristic of animus, her bravery is also influenced by it. This is because of her bravery coming from negative circumstances as well. Chased by kidnappers who clearly have the intention to kill her and her companion Tewksbury without a way out, creates an unpleasant experience for her since she could be killed or get hurt by her captors if she gets caught and by her surroundings. From this negative experience, she is forced to think decisively to not drown or get killed by her captors. From then, she chooses to jump to the next pier forgoing her previous concern. Although it seems positive, her action of jumping off to the next pier is a negative action. This is because her action of jumping off, although enabling her to escape, makes her almost drown. This implies that the action of a jump, in this case, is a negative action. This is similar to the characteristic of shadows implying its relation with Enola's bravery. As her bravery is influenced by shadows characteristic, it also shows her animus. As Jung (1963) described animus as the inner image of male in women's psyche, her bravery meets the criteria of animus. This is because her bravery is a form of masculine action that can be seen by the definition of bravery and the action it resides in. This is represented by the way she describes the pier and how it is shaken under her thumb and it makes her scared. This indicates that her jump is done without thinking which implies that it is done without fear. This fearlessness of her brave action of jumping off the pier is the part that describes the form of masculine action that becomes her inner image of male. This is because bravery is the associated behavior that is commonly assigned to male. By acting on this common behavior of male, she therefore implemented the male behavior within herself. This resulted in the

implementation of said behavior to become the inner image of her psyche with male characteristics so that she could overcome the trouble she encountered. Against that backdrop, her bravery also shows a development of her animus. This animus development is shown in the scene where she finally forgoes her past identity to start a new life in search of her mother. That animus development is located in the man of meaning.

> **Daily, as befits a virtuous and modest young woman alone in the big city, Ivy Meshle lunches at the Professional Woman's Tea-Room nearest to her place of employment. There, protected from any contact with the predatory male of the species, she sits alone reading the *Pall Mall Gazette* and other periodicals.** (Page, 116).

As described by Jung (1963), man of meaning is the integration of masculinity, traits that are commonly attributed to male, to the mitigation of her unconscious and conscious mind. The quotation above shows this bridge in the depiction of her managing her new life. This is because when she lives her new life, she mitigates her masculine traits in her, which in this case is seen in her action of lunch alone in a place far from man. This action comes from her animus bravery in that her bravery allows her to confidently live this new life. This confidently living her new life is the animus mitigating her unconscious and conscious. Her unconscious, on the other hand, wants her to free from the bound that her brothers place on her to be a proper woman. This unconscious and conscious part of her is mitigated by her masculine trait, which in this case is her bravery. Thus, it meets the explanation of man of meaning.

CONCLUSION

The conclusion found four depictions of animus in accordance with the four characteristics of animus. First, the rationality comes from her distrust which itself comes from the feeling of her emotion. These dual characteristics influenced her view of independence. This relation is implied in how the action she chooses to do, going to the village alone. Her loneliness makes her want to do that action while her distrust happens because of her inability to trust someone. This implies that her view of independence happens because her distrust and her loneliness influence her to act independently which represents her independent point of view. This independent point of view is also her animus since the implementation of the inner image of male within Enola's psyche is depicted in the typical male action she did, biking alone to the village to do some errand. This in turn is showing its development in man of action in which the animus, the Enola's independence, seeks the fulfillment. This fulfillment is fulfilled by the action of climbing trees.

The second depiction of the animus side of Enola is located within the characteristic of mind. The animus characteristic of the mind is seen in her ability to solve the cryptic message her mother left behind for her. This ability to conduct deep analysis thinking drives her to always take a risk as seen in the conviction of hers to abandon her brother's will to send her to boarding school. Then, her taking a risk is becoming her animus for the action she did, the abandonment of boarding school, is the act of masculine or the act of male. This act of male influences her risk-taker action implemented into the inner image of male within her. The animus development, as it is seen in her abandonment action of her boarding school, does not move from man of action. This is because her animus, depicted in her risk-taker act, is seeking a fulfillment, depicted in her act to search for her mother's whereabouts, to initiate or plan the guide to that fulfillment.

The third depiction of her animus side is seen within the soul characteristic of animus. Soul characteristic of animus is seen in her emotionally rejecting social expectations depicted in her emotionally rejecting her brother's wish to send her to boarding school. Then, her rejection of social expectations influenced her self-confidence as depicted in her angry reaction towards the idea of her brother to send her to a boarding school. This angry reaction further describes her animus in which her angry feeling causes her to not be afraid to express herself the way she wanted. This feeling, the angry one, is a masculine feeling and it influences her way of expressing herself, which is the masculine action. Thus, it becomes her inner image of male within her. On the other hand, her animus develops from man of action to man of word as her animus, her self-confidence, influences her capability to articulate what she really is, depicted in her restless thought of her mother's conditions.

The last depiction of the animus side of Enola resides within the characteristic of shadows. The shadows characteristic of animus is characterized by negative emotion or action in response to the negative circumstance she experiences. This is seen in her action of hitting her captor's head. Further, her depiction of animus is influenced by shadows as depicted in her bravery in doing a dangerous action, jumping to the next pier from her

as it is influenced by the action described in the shadows characteristic of her animus. In the end, this dangerous action influences her to become brave, implementing it within her as the inner image of male. As it becomes her animus, its development moves to the final stages of animus development as seen in the description of her living her new identity as Ivy Meshle.

From the findings above, the researcher concludes that the depiction of Enola's animus side comes from four personalities of hers, independence, risk-taker, self-confidence, and bravery. These four depictions come from specific characteristics of animus, rationality, mind, soul, and shadows respectively. Within those aspects, her animus moves and develops, although, there is no explanation of the first development, that is the man of power. Furthermore, it only has three depictions of developments, man of action, man of word, and man of meaning each explained by specific actions or views, climbing trees, conviction to where her mother might be, her restless thoughts about her mother, and her embracement of her new identity. The novel shows these three developments in two men of action, one man of word, and one man of meaning. Respectively, the man of action describes her independent and risk-taker personality which is influenced by rationality and mind, while man of word and man of meaning describe her self-confidence and bravery which are influenced by soul and shadows.

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THE QUALITY OF STUDENTS' PARAPHRASES
CASE STUDY AT STBA PRAYOGA

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Abstract

This study was pointed at getting the information related to students' quality in paraphrasing seen from four dimensios of paraphrasing assessment. The subjects of the investigation were chosen understudies of STBA Prayoga who were in the 6th semester and had finished taking the sequence of writing classes. The instrument utilized within this study was a test on paraphrasing a text. The components that were used to assess students' writing were semantic completeness, lexical similarity, syntactic similarity, and paraphrase quality. The students writing then scored by using rubric which was categorized into 4 (excellent), 3 (satisfactory), 2 (below avarage), and 1 (ineffective). The study showed that students paraphrase quality was on ineffective level. It was anticipated that more concerns related students' rewording ought to be given.

Key word: lexical similarity, paraphrase quality, semantic completeness, syntactic similarity.

INTRODUCTION

Paraphrasing is the process of rewriting sentences using different words to achieve the same meaning as the original sentence (Alian & Awajan, 2020). It plays a crucial role in academic writing by allowing students to express ideas in their own words while maintaining the original meaning. Paraphrasing is also called as the act of rephrasing someone else's ideas or information in your own words without altering the meaning. It serves as an essential tool for students to show their understanding of a particular topic while giving credit to the original author or source. By paraphrasing effectively, students can avoid plagiarism and maintain academic integrity, which is crucial for academic success. Moreover, paraphrasing requires students to analyze and comprehend the original text before expressing it in their own words. This process fosters critical thinking skills, as students must determine the most relevant information and reframe it coherently and cohesively. Through paraphrasing, students are able to improve their ability to evaluate and synthesize information, which enhances their overall academic capabilities.

However, there are several problems that often arise when it comes to the quality of students' paraphrasing. Hayunigrum and Yulia (2012) stated some issues faced by students in paraphrasing. Students did paraphrase pitfalls which involved forgetting to document, including too much of the original , misreading the original, leaving out important information, adding opinion, expanding or narrowing the meaning occurred, substituting inappropriate synonyms and plagiarism in paraphrasing that involved word-for- word plagiarism and a patchwork paraphrase. Meanwhile Rusdiantoro and Fitrawati (2022) found students' paraphrases problem as substituting inappropriate synonyms, leaving out important information, including too much of the original, and also misreading the original.

Both of the studies conducted described students struggle with employing appropriate rewording techniques. This issue often leads to plagiarism or a loss of the original meaning of the text. This problem is particularly common when students substitute a few words without reorganizing the structure or sentence order. Insufficient practice is another obstacle that hinders students from impro ving their paraphrasing skills. Without regular exercise and feedback, students may not be aware of their weaknesses and fail to progress.

The failure of students in doing parahrasing then lead to improper paraphrasing can lead to misinterpretation of the original text, resulting in a flawed understanding of the subject matter. By striving for high-quality paraphrasing, students can ensure that they accurately convey the intended meaning of the original author, minimizing the risk of miscommunication. Despite the fact that paraphrasing tools have numerous advantages and can be used as learning aids, the impact of long-term use of paraphrasing tools on students' paraphrasing skills can be disadvantageous. As mentioned by Prentice and Kinden (2018), using paraphrasing tools to alter a text in order to avoid being caught plagiarizing is a sign that plagiarism has occurred. Moreover, Rogerson (2010) stated that paraphrasing tools pose a huge threat to academic integrity since they encourage students to replicate work and rely on a computer-generated result rather than relying on their own abilities. In this way, students are prevented from learning how to paraphrase from other sources, and restate an idea with their own paraphrasing skill.

Due to those challenges, plagiarism has become a significant concern in educational institutions worldwide. As technology has advanced, it has become easier for students to access and copy content from various sources without giving proper credit. While there are detection tools available to identify instances of plagiarism, it is essential for students to understand the importance of paraphrasing and the role it plays in maintaining academic integrity.

METHOD

In this research, a descriptive-qualitative research method was employed to gain a comprehensive understanding of students' ability in paraphrasing. The aim was to explore and summarize the key aspects related to the paraphrasing skill. Seventeen students were selected as participants for this research. They were chosen to provide perspectives and a comprehensive analysis of the subject. A test was employed as the primary instrument. Participants were given a selected text and were required to express it in their own words. '

The resulting paraphrases were evaluated using a scoring rubric formulated based on McCharty, Guess, and McNamara's (2009) paraphrase component evaluations. The scoring rubric encompassed several categories that were elaborated upon and adapted from various rubrics employed by different institutions. The collected data were analyzed using descriptive techniques. It allowed researchers to gain valuable insights into the quality and effectiveness of the participants' paraphrases. The scores were ranged from 1-4. The categories included 4 (excellent), 3 (satisfactory), 2 (below avarage), and 1 (ineffective).

FINDINGS AND DISCUSSION

After analyzing the data, the researcher found some findings. It was obtained from 17 (seventeen) students' paraphrasing a paragraph of text. After analyzing the data, the researcher revealed the students' quality of paraphrasing in the diagram.
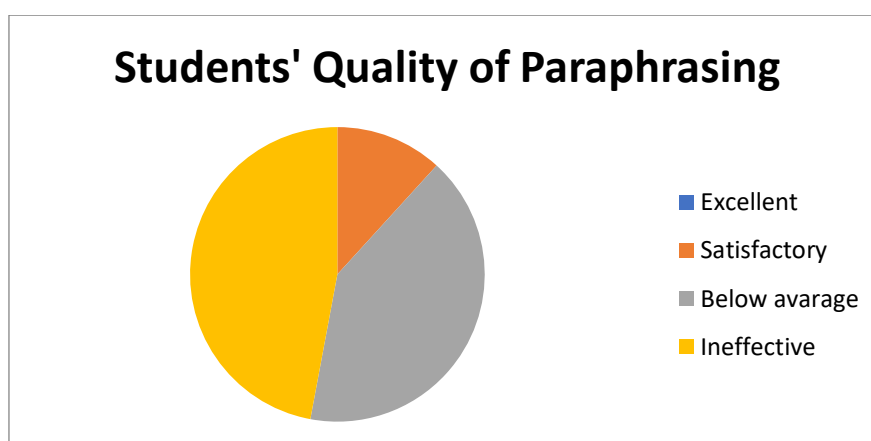
The findings of this study showed 41% of the students' paraphrasing quality is in below avarage and even 47% in ineffective paraphrasing quality which indicated that the studen ts have the lack of ability in paraphrasing. Even

though there are 11% students who perform better paraphrases than others, they still unable to reach excellent. They are only in satisfactory level.

Based on the first dimension, 41% of students failed to fulfil semantic completeness. This dimension deals with whether or not the initial idea remains. The paraphrased text must have the same meaning as the original version. To get an adequate result on this dimension, the students should be able to translate the text using their own words while leaving out any crucial concepts. The semantic completeness dimension scores of students were calculated to very low. Even 4 students used wrong diction which created different meaning. This could happen due to the failure of students to understand the meaning intended by the original text. It is also said by Khairunnisa et al (2014) that students faced difficulties in changing words because they did not have adequate vocabulary. This vocabulary problem leads the students to not fully understanding the content of the text. Without knowing that paraphrasing is not merely about changing words, students did mistakes in paraphrasing.

Moreover, 88% students also had problem in lexical similarity dimension. Lexical similarity is a paraphrase variable that dealt with how lexically similar the paraphrase was to the target material. It was most likely accomplished by replacing words with synonyms and other parts of speech. Almost all students did not use different word in paraphrasing the text. Some of them used the same words and even used wrong choice of words. According to Kher and Yati (2018), the reasons students did this problem were because of lack of vocabulary dan lack of reading activities.

Furthermore, the students also failed in fulfilling syntactic similarity dimension. This dimension dealt with the students' ability in changing all sentences in the original text with correct grammar. Based on the data, 47% of students had difficulty in changing sentences in good structure. This may due to the fact that the students confused with the tenses used in the original text. Since the text used as the instrument of the research contained various tenses, seemed the students had trouble in identifying the text. Therefore, it lead to the grammatical errror did by the students. Another reason could be related to their comprehension in changing active to passive voice. As one of the way to paraphrase text, the skill of changing voice should be mastered by the students since they also have passed advance grammar class.

In addition, the final dimension, paraphrase quality, related to the punctuation, coherent and cohesive. In this dimension, there were 30% students failed to reach good paraphrase quality. It is proved from the mistakes made by the students in paraphrasing. Some of the problems are incohesive and incoherent paragraph made. More students did mistakes in using comma, period, and capitalization in the middle of the sentence. There were also students who misspelled the words used. It could happen because the students did the paraphrasing test in rush. So they did not check their handwriting.

From the results, it was clearly seen that only few students succeeded in paraphrasing a text since they were able to modify the text with different diction without affecting the message. Meanwhile, many of them were unable to produce a good paraphrase result due to errors. This indicates that even though the students have already passed academic writing class do not guarantee they can perform good paraphrasing. It will clearly become a problem when they do research and write their own theses as final project before graduating from STBA. This inability may lead them to do plagiarism that should not happen.

CONCLUSION

Improving students' paraphrasing quality is essential for their academic success. By understanding the problems commonly encountered in paraphrasing, students can enhance their ability to effectively rephrase content while maintaining the original intent. With practice, commitment, and a focus on understanding, students can sharpen their paraphrasing skills and excel in their writing endeavors.

Paraphrasing is a vital skill that every student should aim to develop in order to address the issue of plagiarism and preserve academic integrity. By understanding the importance of paraphrasing, recognizing common challenges, and employing effective strategies, students can enhance the quality of their paraphrased work. Investing time and effort into improving paraphrasing skills ultimately leads to not only academic success but also the development of critical thinking abilities that are invaluable in various aspects of life.

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DECONSTRUCTION ANALYSIST ON FEMINIST VALUES DEPICTED IN
DUMPLIN NOVEL BY JULIE MURPHY

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Abstract

The novel "Dumplin" by Julie Murphy explores the complexities and inconsistencies within the novel's representation of feminism. This research aims to analyze the inconsistencies and ambiguities contained in the narrative of the novel Dumplin by Julie Murphy using deconstruction theory by Jacques Derrida. The researcher used the descriptive-qualitative method in this study. Meanwhile, the data was taken from the novel Dumplin by Julie Murphy in the form of narrative, dialogue and sentences that describe inconsistencies and ambiguity about feminist values. The researcher conclude that the 3 categories of binary opposition contained in the novel Dumplin by Julie Murphy do not fully uphold feminist values. Even though this novel fight for feminist values, but the characters' actions or thoughts conflict with ideal feminist values. Thus, inconsistency is seen not as a failure but as a complexity of the reality of women's experiences in fighting for equality, because feminism is a movement that continues to develop depending on the context and individual experiences.

Keywords*: deconstruction, feminism, inconsistency, values*

INTRODUCTION

As a concept constructed by society, beauty standards directly influence women's experiences, and the understanding of feminism touches on women's rights to be free from expectations and norms that provide a narrow understanding of beauty (Ioannou, 2018). These standards can vary greatly from one culture to another, creating norms that can limit perceptions of beauty and disadvantage individuals who do not meet these standards. This creates enormous pressure on women to conform to these norms in order to be socially accepted or even respected. Feminism is a social and political movement that fights for equality and social justice for women (Apristia, 2019). Behind every step in the feminist struggle some fundamental beliefs or principles guide feminists in fighting for their goals, which are called "feminist values". These values include women's empowerment and rejection of narrow beauty standards. These feminist values provide the foundation for the feminist movement to continue to develop and achieve its goals.

One area in which feminism specifically interacts with feminist values is in challenging the narrow and unrealistic standards of beauty applied primarily to women. Feminism highlights how society's standards of beauty are often influenced by masculine views of physical attractiveness (Yusuf & Susilo, 2020). In this context, feminism challenges the idea that a woman's value lies solely in her appearance, and promotes the idea that true beauty lies in diversity, strength, and individual personality, not in meeting expectations set by narrow and unrealistic norms. Therefore, the relationship between feminism, feminist values, and resistance to harmful beauty standards highlights feminist efforts to fight for equality and liberation for all individuals, regardless of physical appearance.

The novel Dumplin by Julie Murphy is a literary work that describes feminist values regarding the perception of female beauty faced by the main character. In this novel, these themes are explored through the main character's struggle to gain self-confidence and confront social stereotypes involving physical appearance. The issue of feminism in Dumplin arises when Willowdean decides to take part in a beauty pageant which is usually entered by women with a body shape that conforms to social standards even though she knows that her body is not appropriate. In this context, the beauty pageants can be seen as a space for women to express themselves. However,

in other side the beauty pageants can be seen as a competition that promote narrow standard of beauty.

The purpose of this analysis is to critically examine the novel "Dumplin" by Julie Murphy through the lenses of deconstruction and post-structuralist approach. By employing these theoretical frameworks, this research aims to unravel the complexities and ambiguities surrounding feminist issues depicted within the novel. Deconstruction offers an appropriate analytical framework for uncovering contradictions and tensions in texts, as well as for highlighting how language and narrative structures are used to reinforce or undermine the social and power constructions underlying beauty norms.

This research aims to empower and validate diverse experiences and identities by critically analyzing the novel "Dumplin" through deconstruction and post-structuralist approaches. It highlights how dominant narratives about beauty and femininity are constructed and perpetuated, and explores methods to deconstruct and subvert these norms. By centering the voices of marginalized individuals, the research fosters self-acceptance and empowerment, promoting inclusivity and challenging societal pressures to conform to narrow standards of beauty and gender roles

METHOD

This research applies a descriptive qualitative and utilizes the theory deconstruction method by Jacques Derrida. Descriptive qualitative methods are used to gain an in-depth understanding of the phenomenon under study, with a focus on detailed descriptions and contextual analysis. Qualitative descriptive is a method that the author provides for each explanation, fact, and survey to analyze the problems under consideration using data in the form of words (Farras & Nurmaily, 2020). Meanwhile, Derrida's deconstruction of theory is used as a critical analysis tool to detail concepts, reveal contradictions, and deconstruct the underlying theoretical structure. Data were obtained from relevant data sources to answer the research questions (Efrilia & Setiawan, 2020). As this study was a descriptive qualitative method, the data was mainly from texts, including narratives and dialogues (Kardiansyah, 2016). In this paper, the researcher uses the novel "Dumplin" by Julie Murphy as a data source with its material objects focused on the deconstruction of the feminist values contained therein. While the data are narratives and dialogues from the novel "Dumplin".

FINDINGS AND DISCUSSION

In the following discussion, the researcher explains and explores how the characters in the novel Dumplin show patterns of behavior and thinking that reflect the inconsistency of feminist values. The researcher identified critical moments in the narrative where contradictions emerged clearly, both in actions, conversations, and the internalization of feminist values. By using Derrida's theory of deconstruction, this analysis uncovers how narrative is not only a mirror for characters' internal conflicts, but also a tool for exploring the complexity and instability of meaning behind debated feminist concepts.

Binary Opposition

The table below is the binary opposition data found in the Dumplin novel. This binary opposition is divided into three categories with their respective binary opposition pairs, namely, appearance, social environment, and culture. These data provide an initial representation of how these topics are presented in the novel.

Table 3.1 Data of Binary Opposition

Category	Opposition 1	Opposition 2
Appearance	Heterogeneity on Female Body	Homogeneity on Female Body

Social Environment	Against Beauty Standards	Promote Beauty Standards
Culture	Social Construction	Individual Choice

"I'm not an ordinary girl. I'm big. I'm fat. I'm curvy. And I'm beautiful" (Murphy, 2015, p.5). Willowdean begins by stating that she is not an "ordinary girl". This shows that she is aware of traditional beauty standards that are usually associated with elegance, thinness, and slimness. She boldly rejected these definitions of beauty and asserted her identity as a "big," "fat," and "curvy" girl. Although Willowdean differs from traditional beauty norms, she states that she is "beautiful". This shows that she has high self-confidence and self-acceptance. She doesn't let other people's standards of beauty define her. This quote is a powerful statement about the importance of celebrating the diversity of women's bodies. Willowdean challenges the idea that only thin, slim women can be beautiful. She emphasized that beauty comes in all shapes and sizes.

"It's like all women are cut from the same cookie cutter. They're all thin, beautiful, and   perfect. I'm not like that, and I never will be" (Murphy, 2015, p.102). The "cookie cutter" metaphor shows how popular culture attempts to standardize female beauty. This ignores the natural diversity and unique beauty that every woman has and can make women feel self-conscious and insecure if they do not have an appearance that meets these standards. Willowdean's sense of not fitting this mold shows how rigid beauty standards can make women feel alienated and excluded. The "cookie cutter" metaphor also speaks to the pressure women face to conform to rigid beauty standards. Women are encouraged to change their appearance to look like other women. This pressure can make women feel uncomfortable with themselves and feel the need to change their appearance to be accepted.

"I'm tired of living in a world that always says I'm not good enough. I'm tired of trying to be someone else. I want to be myself, just as I am" (Murphy, 2015, p. 13). The quote shows Willowdean's determination to reject the beauty standards imposed by society. She wants to be accepted for who she is, without having to change herself to conform to unrealistic beauty ideals. She encourages others to stop trying to be someone else and start accepting themselves for who they are without being burdened by the pressure to meet unrealistic beauty standards. Willowdean emphasizes that the true value of beauty is not about perfect physical appearance or conforming to norms set by society, but about self- confidence, honesty and authenticity. By expressing her desire to live without having to constantly chase an unrealistic image, Willowdean builds space for positive self-acceptance and appreciation for diversity in appearance and personality. Through her determination, she inspires others to find strength in their own uniqueness and reject limiting norms.

> *Participant: "I've tried all kinds of diets and exercise to get the perfect body and trained on the catwalk for months for this moment."*
> *Rosie: "Well done, girls! Remember, appearance is the main key to winning this contest. Make sure you look beautiful and charming on stage" (Murphy, 2015, p.67)*

The dialogue above shows how Rosie and the contestants of the Miss Clover City beauty pageant are obsessed with appearance and narrow beauty standards. They focus on diet, exercise, and outward appearance to win contests. This shows how traditional views of beauty still dominate their minds, with an overly focused focus on physical appearance and a lack of emphasis on diversity and individual uniqueness.

Based on the binary opposition data table provided, it can be concluded that in the novel there is a complex conflict between various conflicting elements. In the Appearance category, there is an opposition between Heterogeneity in the Female Body and Homogeneity in the Female Body. Willowdean and other characters challenge the homogeneity of women's bodies by celebrating the diversity of body shapes and rejecting narrow standards of beauty. They face pressure to conform to norms imposed by society, which creates conflict between individual identity and social expectations.

Hierarchical Opposition

Below is a data table of hierarchical opposition found in the novel Dumplin. The table provides an initial overview of the more dominant conflicts in the story and of previous opposition, as well as showing concrete evidence that illustrates resistance to social norms and the struggle to maintain individual identity.

Table 4.2 Data Hierarchical Opposition

Dominant Table	Evidence
Heterogeneity on Female Body	- Willowdean and Millie have a fat body - Willowdean has a tomboyish and casual dressing style
Against Beauty Standard	- Willowdean rejects traditional beauty standards by participating in beauty pageants - Dare to express yourself
Individual Choice	- Refuse to give in to social pressure - Bo loves Willowdean for who she is.

"Willowdean Dickson, a girl who wasn't afraid of taking up space. Not in a metaphorical way, either. She was a big girl with curves that could rival the winding roads of Texas" (Murphy, 2015, p. 3). That quotation provides a strong description of Willowdean Dickson's character in the novel "Dumplin". Directly, the narrative depicts Willowdean as a figure who is not afraid to take up space, both physically and metaphorically. Her physical description as "a girl who is not afraid to take up space" highlights the strong self-confidence she possesses. When the narration mentions that Willowdean is "a big girl with curves that could rival the winding roads of Texas," this illustrates that her character has a body that is different from what might be considered "ideal" in society.

In the novel, Willowdean is also described as a tomboy who wears casual clothes. Willowdean's clothing choices, consisting of jeans, t-shirts and sneakers, reflect a more casual style. This shows that she has a strong preference for comfort and practicality in clothing, rather than following fashion trends or conforming to gender expectations that may exist in society. Her firm attitude towards her appearance illustrates that Willowdean is not afraid to express her true identity and refuses to be influenced by other people's expectations or views. It can be seen in the page of 76 of novel. "I'm not a girly girl, if you haven't noticed. I'm not into dresses and skirts and all that stuff. I like jeans and T-shirts and sneakers" (Murphy, 2015, p. 76).

Willowdean reaches a point where she decides to refuse to live up to other people's expectations and takes control of her own identity. Bravely, she chose to express herself and refused to be defined by narrow beauty norms. This is the background to her decision to challenge beauty standards by participating in a beauty pageant, which is a real act of courage and resistance to existing social pressures. The proof could be seen on pages 215 of the novel. "I can mess with the whole thing from the inside. Show everyone that pageants aren't about who's the prettiest or the thinnest. Maybe they can be about something else entirely" (Murphy, 2015, p. 215). The phrase "Mess with the whole thing from the inside" shows that Willowdean is a proactive and innovative character. He doesn't just

want to criticize, but also wants to take concrete steps to create positive change. She wants to show that beauty pageants can be a more inclusive and empowering platform for women. Willowdean wants to show that beauty pageants shouldn't just focus on physical appearance. She wants to dismantle the narrow standards of beauty promoted by these pageants because she sees beauty pageants as a means of promoting unrealistic and non-inclusive standards of beauty. She wants to challenge these standards and promote a broader definition of beauty. The quote also implies Willowdean's hope that the beauty pageant can focus on other things. Other values such as self-confidence, personality, achievement, or contribution to society may be considered.

> "This isn't about you, Mom. This is about me. And I'm doing it my way" (Murphy, 2015, p. 240). From the quotation above, Willowdean emphasizes the importance of prioritizing personal needs, dreams and desires above all else. This reflects the process of the character's search for identity and maturity, in which Willowdean realizes that she has the autonomy and power to make decisions about her own life. This statement also indicates that he has taken important steps to separate himself from the influence or control of others, including his mother's influence, and to pursue his own path in accordance with his own values and identity. Ultimately, this quotation shows Willowdean's desire to be herself. She wants to pursue the things she loves and live her life on her own terms, without having to conform to other people's wishes.

> "I love Willowdean for who she is. I don't care what other people say. For her, her uniqueness and beauty cannot be measured by narrow standards. I love her for who she really is, no matter what happens" (Murphy, 2015, p. 198). From the quotation above, the researcher sees that Bo is not influenced by what other people say about Willowdean, and her love does not depend on any changes in herself. He has a strong belief in his love and will not let negative comments affect his feelings. Bo realizes that Willowdean doesn't fit traditional beauty standards, but she doesn't consider it a flaw. Instead, he sees Willowdean's uniqueness as what makes her special and interesting. Bo loves Willowdean for her personality, her values, and all the things that make her who she is. He is not obsessed with her physical appearance, but is attracted to Willowdean's essence.

Overall, the hierarchical opposition data table shows that the categories of Heterogeneity on Female Body, Against Beauty Standards, and Individual Choice are dominant because the novel "Dumplin'" not only raises themes about women's empowerment and the struggle against narrow social standards, but also conveys the message that things considered negative by society or marginalized can be a source of strength and inspiration also can be turned into a tool to fight oppression and injustice.

The proof is heterogeneity on female body shows that the diversity of women's body shapes, which is often considered negative by society, can be a source of strength and pride for women. Willowdean learns to love themselves as they are, and they use the diversity of their bodies to challenge traditional beauty standards. Besides that, unrealistic traditional beauty standards are often considered negative because they can cause self-esteem and body image problems for women. However, in "Dumplin'", this struggle against standards becomes positive because it encourages women to dare to appear as they are and challenge limiting social norms. Also, this novel emphasizes the importance of individual choices in determining what is best for themselves. This can be seen in Bo who loves Willowdean for who she is even though he knows he will experience criticism and judgment from other people for loving a girl who does not conform to social standards. But that doesn't stop Bo's love for willowdean.

Deconstruction

As seen in the table below, the "Dominant Table" column is the result of the hierarchical opposition table which is the focus of the analysis. The "Ironic Fact" column contains facts that highlight aspects that are contradictory or ironic to the dominant idea of the hierarchical opposition or dominant table. Meanwhile, the "Result" column is the final result of the analysis used to answer this research question. By using a deconstruction approach, researcher can identify how some facts in the novel "Dumplin'" may conflict with the dominant themes raised in the narrative. This creates space to question the consistency of the message conveyed by the novel and highlights the complexities in the representation of feminism as well as the struggle against narrow social standards. Therefore, this deconstruction analysis provides more narrative formation and messages.

Table 4.3 Data of Deconstruction

Dominant Table	Ironic Fact	Result
Heterogeneity on Female Body	- Rosie Dickson is obsessed with appearance and weight - Willowdean didn't win the beauty pageant	Inconsistent
Against Beauty Standard	- Willowdean follows the contest rules and norms - Willowdean changes her appearance - Bo criticizes Willowdean's appearance	Inconsistent
Individual Choice	- Willowdean invites her friends to take part in beauty pageants	Inconsistent

"Willowdean, I've been worried about your weight lately. As a former beauty queen, I know how important appearance is in this world. You could look more attractive if you were a little thinner and took better care of yourself (Murphy, 2015, p. 189). It should be emphasized that Rosie is a former beauty queen whose views are influenced by beauty norms accepted by society, which makes her have to maintain her appearance and weight. Rosie feels that a physical appearance that conforms to traditional beauty norms will increase attractiveness and self-confidence. This made her encourage Willowdean to do the same by paying more attention to his appearance. This quote shows that Homogeneity on Female Body in a society that is still tied to traditional beauty standards because Rosie Dickson cannot fully accept and appreciate the diversity of women's body shapes. She is still attached to the idea that women must have a slim and ideal body to be considered attractive and it contrary to feminist values which emphasize acceptance of the diversity of women's bodies.

"You're disqualified. We can't let you finish the pageant. It wouldn't be fair (Murphy, 2015, p. 250). In the context of that quotation, Willowdean's rejection from beauty pageants highlights the incompatibility between the expectations imposed by beauty pageants and feminist values that emphasize acceptance of body diversity. The pageant maintains narrow beauty standards by disqualifying Willowdean, showing how social realities often conflict with feminist values. Because feminism aims to eliminate unrealistic expectations and narrow beauty norms that often pressure women to meet unrealistic standards (Desmawati, 2018). Therefore, the value of feminism actually supports the heterogeneity of women's bodies, which recognizes that every woman has a different body shape and each body shape must be respected and accepted without judgment based on conventional beauty standards.

"I knew I didn't fit the mold, but I wanted to prove to myself that I could do it anyway (Murphy, 2015, p. 235)". The "mold" in this quotation refers to traditional beauty standards often associated with beauty pageants. These standards typically promote thin women, with a certain physical appearance. Willowdean realizes that she doesn't fit those standards. She is different from most contestants who are generally slim but still want to participate. This could be because she wants to be accepted by her environment which promotes certain standards of beauty as she said on page 239 in the novel Dumplin. "I always felt like I was on the outside looking in (Murphy, 2015, p. 239)". This statement emphasizes the difference Willowdean perceives between herself and others. It suggests she feels distinct and separate from the perceived norm. It establishes her initial feelings of exclusion and sets up the potential for her to overcome them. By participating in the beauty pageant, she might be challenging this feeling of being on the outside and seeking acceptance on her own terms.

"I went shopping for a dress. I wanted something that would make me feel like a million bucks. I got my hair and makeup done professionally because I wanted to look my best for the pageant (Murphy, 2015, p. 224)". Based on that quotation, "make me feel like a million bucks" shows that Willowdean is looking for a dress that will make her feel confident and beautiful. She doesn't just focus on the physical appearance, but also on the feelings the dress evokes. This could be seen as a desire to conform to the standards of beauty promoted in pageants. Willowdean wants to feel confident, but she seeks that confidence from external things like dresses and makeup. This shows her remaining attachment to traditional beauty standards.

Based on the data table as a whole, it can be concluded that the development of the theme of feminism and resistance to narrow beauty standards in the novel "Dumplin'" through the deconstruction of beauty standards is not completely consistent. The table shows that there are dominant narratives about Heterogeneity on Female Body, Against Beauty Standards, and Individual Choices which are the main focus in forming messages and narratives in the novel "Dumplin'". However, the ironic facts presented show a discrepancy with the dominant narrative. This makes the message you want to convey become distorted and not completely consistent.

CONCLUSION

From the analysis that has been carried out, it can be concluded that the representation of feminism in the novel "Dumplin" is a complex subject and there is significant ambiguity which is revealed through a deconstruction approach. Researcher succeeded in identifying that feminist values in this novel are not always consistent throughout the narrative. There are moments where the protagonist may act or think in conflict with previously stated feminist values. An in-depth analysis of this ambiguity opens up space for broader reflection on the complexity of the feminist movement in real life. This reminds that feminism is not a static or homogeneous entity, but rather a discourse that continues to develop and is open to diverse interpretations.

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SOOTHING INDONESIA ENGLISH TEACHERS' NEGATIVE PERCEPTIONS ON THE CURRENT SHIFT OF ELT CURRICULUM AT SECONDARY SCHOOLS

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Abstract

Curriculum must always adapt with the changing condition and meet the challenge through times. Before a curriculum is implemented , it has been assessed through layers of tests and Quality Control. In short, a new curriculum surely has better quality in terms of meeting nowadays' challenges and requirements. However fine and perfect it looks on the level of R n D at the Ministry level , a new curriculum will always result in fuss among the front liners, the teachers .Various factors influence the speed of teachers' acceptability on this new education regulation.

This research was aiming to find English teachers perception on the current Merdeka Curriculum Implementation, the underlying factors of their negative perceptions towards its implementation , as well as aiming to seek solution to sooth teachers' anxiety and other negative perceptions by exposing the similarity and contrast analyses on both agents of the shift, the K2013 and Merdeka Curriculum. The soothing resulsts are that K13 and Kurmer are still following the same ELT core tracks. The backward design and the text based English Syllabus are terms of content they share in commons especially in TALO,TAVI and TASP material designs. The differences are only on the general matters such as regulation, emphases on character shaping, active learning generated teaching methods and intensive IT media use by teachers.

Keyword: curriculum, IKM, K2013, syllabus design, text based

INTRODUCTION

In the latest Vision of Education by the Ministry of Education, Culture , Research and Technology of the Republic of Indonesia, it is stated," mewujudkan Indonesia maju, berdaulat, mandiri, dan berkepribadian Profil Pelajar Pancasila." In other words, Education in Indonesia must create Indonesia to be progressive, independent and dignified country through educating and producing graduates who have the characters of Pelajar Pancasila such as Religious and pious, have noble characters,self reliant, critical, creative, collaborative, and respect unity in diversity.

Those objectives have actually been attempted through the previous Curriculum commonly called the "2013 Curriculum with the release of the 4Cs (critical thinking and problem solving , creativity, communication and IT skill and Collaboration) as the core 21st century skills by the P21 group (11). However it is measured by the current Minister of Education as too slow to show effect on the education quality due to the fact that Indonesia still got the low achiever position on the 2018 PISA (10) either it is the literacy, Mathematics or Science competence assessment and besides, Indonesia also has problems with producing the preferred characters of its student especially those characters that meet the job field requirements.

As the consequence, the Ministry of Education, Culture, Research and Technology aimed at perfecting the previous curriculum by creating the new curriculum (episode 15 of Merdeka Belajar Policy and Platform Merdeka Belajar)(8) to accelerate both the strengthening of 21st century skills and the shaping of the projected characters (Pancasila Student Profile) with more humanistic touch inspired by the father of Indonesia Education

ideals, the legendary Ki Hajar Dewantara's.   This new curriculum adopted the idea of independent learning and differentiated learning because students are human beings with each own uniqueness in character and with different pace in learning. Thus, it is named as Merdeka Curriculum. With this independent learning platform, plus the acceleration of efforts in mastering the 21st century skills, the shaping of the projected Pelajar Pancasila characters, and the emphasis on IT Based learning and Project Based Learning, it is greatly hoped to reach the vision of Indonesia Education much more quickly to become reality as it is expected to be attained in 2045 when Indonesia celebrate its centennial anniversary. By that time , Indonesia will be governed by dignified Golden Generation Leaders who are, by GOD's blessings, the successful products of nowadays' education .

However idealistic and perfect the new curriculum is, still there are some problems in acceleration among teachers, headmasters and education institutions. The pace in shifting the mindset and practices of the former curriculum to the latter vary largely among them. This can be the results of geographical location, composition of digital native and digital immigrant teachers in schools, and government supported schools (SMA Sekolah Penggerak /SMK PK) versus self-initiated schools in terms of Merdeka Curriculum implementation (IKM mandiri belajar/mandiri berubah/mandiri berbagi).

Psychologically, shifting from the safe zone to the uncertainty zone will cause anxiety among the affected agents, in this case teachers as the front line agents of the shifting implementation of the former curriculum to that of the   new one. This, affects   English teachers as well. There are various reasons of this anxiety with the major one due to lack of knowledge and mastery of the brand new curriculum. Moreover, teacher's mindset which regards changing curriculum as changing the administration work and lots of paper work also leads to their growing anxiety.

The term curriculum refers to the overall plan or design for a course and how the content for a course is transformed into a blueprint for teaching and learning which enables the desired learning outcomes to be achieved (Richards, JC and Rodgers,T (2001) ; Richards,JC 2013)(22)(23). Further, curriculum takes content (from external standards and local goals) and shapes it into a plan for how to conduct effective teaching and learning. It is thus more than a list of topics and lists of key facts and skills (the "input"). It is a map of how to achieve the "outputs" of desired student performance, in which appropriate learning activities and assessments are suggested to make it more likely that students achieve the desired results (Wiggins and McTighe, 2005) (30).

In language teaching, the curriculum development falls to three types of development /design i.e: 1) the forward design which starts from content, followed by process and ended by outcome ; 2) the central process design which starts from process followed by contents and then outcomes; and 3) the   backward design which starts from outcomes followed by content and process, as Wiggins and McTighe (2005) elaborated based on Tyller's objective based approach (1949)(28). K2013 and Merdeka curricula coincidentally implement the backward design curriculum which involves :I)dentifying desired results ;2)Determining acceptable evidence of learning; 3) Planing learning experiences and instruction.

The most widespread example of backward design using standards in current use is the Common European Framework for Reference for Languages (CEFR) (Council of Europe, 2001)(2), which is designed to provide a 'common basis for explicit description of objectives, content and methods of the study of modern languages, within a wider purpose of elaboration of language syllabi, curriculum guidelines, examinations, textbooks' etc. across Europe' (Council of Europe, 2001).

Language Teaching Syllabus of the backward design curriculum has the features such as needs based, ends-means approach, objectives or competency-based , sequenced from part skills to whole, pre-determined prior to course , and linear progression . Further Mc Kay (2000)(7) underlined that A related approach to backward design is through the use of standards (also known as benchmarks, core skills, performance profiles and target competencies). Standards are descriptions of the outcomes or targets students should be able to reach in different domains of curriculum content, including language learning, and are generally specified in very general terms. For example standards related to the use of both oral and written language could include Students' development of knowledge and understanding of:

The relationship between texts and contexts

Cultural reference in text
The relationship between purposes and structures of texts
Language forms and features of texts (McKay, 2000).

K2013 and Merdeka curriculum apparently use text based syllabus of which the key elements are :1)topics, organized according to whether they relate to community access, employment or further study; 2) texts, identified according to the type, or genre they belong to , to the curriculum outcome to which they relate; 3) language features, related to the type of text in which they are used; 4) skills and strategies, organized according to situation/register especially macro skill; 5) activities and tasks   including teaching activities and assessment activities   which determine the materials and   resources required (Feez,1999; Feez and Joyce,1998)(3) (4).Teaching text in the 21st century language classroom , teachers should view text either as TALO (text as linguistics object) or TAVI (text as a vehicle of information) or even TASP (text as a spring board for production) so that based on each emphasis teacher can design the distinct materials and learning activities(Candlefield,2023)(1)

Though basically ELT prescribed in the K13 and Merdeka Curriculum are similar in origin, there are still negative perceptions among English teachers as the front line agents of the shift of both curricula. Based on the background above the writer conducted research in order to find out which factor becomes the major source of English teachers' negative perception on the shifting curriculum, and also to find out whether the core competences of the two current ELT curricula are similar or different so that the result will contribute antidote to sooth English teachers' negative perception.

METHOD

This research is a qualitative research which aims at soothing English teachers' negative perceptions on the shifting of the current curriculum at secondary schools through comparative and contrastive analyses on the core competences prescribed on both ELT curricula (K2013 vs KURMER). The objects of the research were   English teachers' negative perceptions on the changing ELT curriculum, and the core competences of two current ELT curricula in Indonesia. The subjects of the research were 50 English teachers in one particular English Teacher of Vocational School Community in South Lampung Regency (MGMP).

The Instruments of data collecting techniques used were questionnaire on teachers' perception towards the changing curriculum, and comparative and contrastive analyses on the core competences prescribed on both curricula.This research conducted procedure which staged the steps as: 1) setting the goal of research;2) collecting literary sources regarding K2013 and Merdeka Curriculum ; 3) setting the object, subject, population and sample of the research ;4) designing instrument of data collecting; 5) collecting the data; 6) analyzing data, and 7) drawing the conclusion.
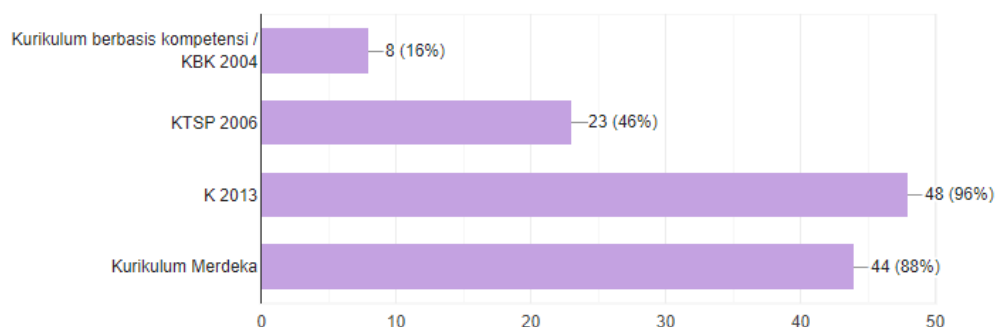
FINDINGS AND DISCUSSION

I.1 Result of 'English Teachers' Perspectives Questionnaire' on the Changing Curriculum

The results of the questionnaire on English teachers' perception towards the changing ELT curriculum are shown on the three bar graphs below. From 50 respondents, the results were the following . In one of the questions, English teachers were asked whether they ever experienced the shifting of curriculum before, and it can be seen that 8 teachers (16%) have experienced 4 times curriculum shifts starting from KBK 2004, KTSP 2006, K2013 and the latest Merdeka Curriculum all along their English teaching history. We can estimate the age of those teachers from seeing their curriculum shift history. The Majority though, were teachers who recently experienced the shifting of K2013 to Merdeka Curriculum 48 teachers (96%).

Sudah mengalami perubahan kurikulum selama mengajar (boleh pilih lebih dari satu)   Copy

50 responses

Kurikulum berbasis kompetensi /
KBK 2004 — 8 (16%)

KTSP 2006 — 23 (46%)

K 2013 — 48 (96%)

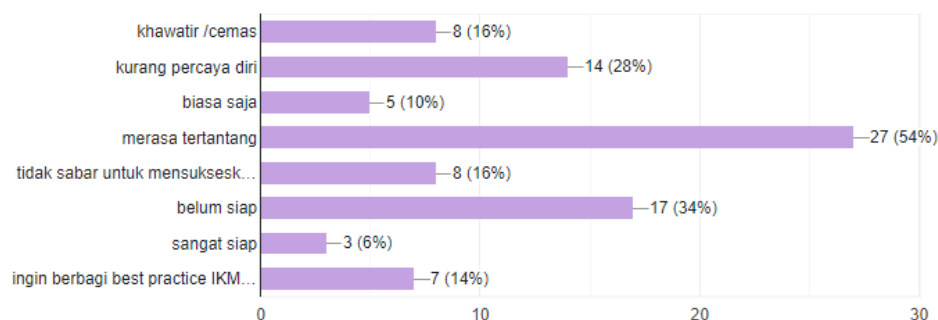Kurikulum Merdeka — 44 (88%)

Graph 1 Experience of ELT Curriculum Shift

Another item of the questionnaire was   asking English teachers' perceptions towards the shifting of K2013 to Merdeka Curriculum, and there were wide variety of answers . The answers fell into two grand categories, the positive perceptions and the negative ones. Interestingly, the positive perception that reached the highest rank was "feeling challenged to implement Merdeka Curriculum" (54%), followed by "impatiently waiting to succeed the implementation of Merdeka Curriculum" (16%), then really wish to share best practice (14%), and the lowest was   "ready to implement Merdeka Curriculum" (6%).

Apa yang anda rasakan pada masa transisi perubahan Kurikulum 2013 menjadi   Copy
Kurikulum Merdeka ? (boleh pilih lebih dari satu jawaban)

50 responses

khawatir /cemas — 8 (16%)

kurang percaya diri — 14 (28%)

biasa saja — 5 (10%)

merasa tertantang — 27 (54%)

tidak sabar untuk mensuksesk… — 8 (16%)

belum siap — 17 (34%)

sangat siap — 3 (6%)

ingin berbagi best practice IKM… — 7 (14%)

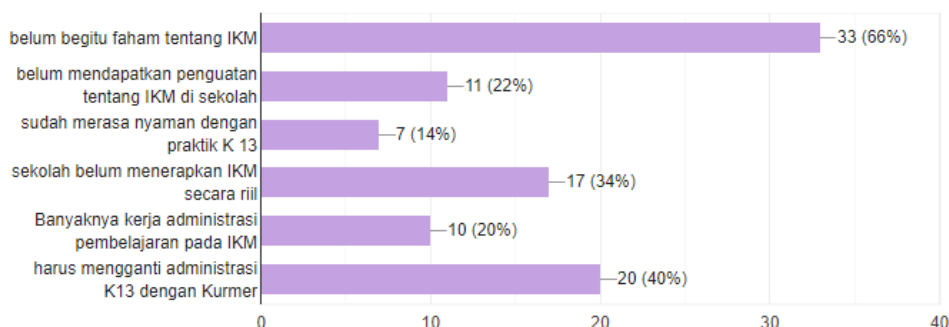Graph 2 English Teachers' Perception towards the Shifting Curriculum

On the contrary, The negative perceptions were " not ready to implement the Merdeka Curriculum" (34%), "not confident in implementing the Merdeka Curriculum" (28%), "anxious in implementing the Merdeka Curriculum" (16%), and nothing particular about curriculum shift (5%).

Regarding those negative perceptions towards the change of K2013 and the implementation of Merdeka Curriculum, the follow up question on the reasons was given to dig deeper information to seek the solution of the research problem that is to find solution to sooth English teachers' anxiety and other negative perceptions.

Graph 3 Reasons of English Teachers' Negative Perceptions towards the Changing Curriculum

The highest reason was" lack of knowledge about Merdeka Curriculum Implementation" (66%), followed by "the reluctance in changing the teachers' administration from that of k2013 to that of Merdeka Curriculum (40%). The next reason was " their school had not implemented the Merdeka Curriculum validly" (34%) and "much more administration work on Merdeka Curriculum" was next (20%), followed by " no training about Merdeka Curriculum was facilitated by the school" (22%). The smallest percentage was that of " English teachers were " getting used to implementing the K2013 as their save zone ' (14%).

I.2 Result of Comparative and Contrastive Analyses between Two Current ELT Curricula in Indonesia

The result of comparative and contrastive analyses on two current ELT curricula in Indonesia (K2013 and Merdeka Curriculum) fell into six areas namely : 1) Government regulation ; 2) Types of ELT syllabus integration ; 3) Aspects of the Learning materials ; 4) Hierarchy of English teachers' administration ; 5) Emphases of teaching method and media ; and 6) the nurturing of 21st century skills and character building as shown on table 1 below.

Table 1. Comparative and Contrastive Analyses
between K2013 and Merdeka curriculum

Criteria	2013 ELT Curriculum	Merdeka ELT Curriculum
1.Government regulation	1. UU No 20, 2003 tentang Sisdiknas.(29) 2. PP No 19, 2005 Tentang 8 SNP(12) 3.Perpres No 87,2017 tentang penguatan pendidikan karakter (14) 4.Permendikbud No 20, 2018 tentang penguatan pendidikan karakter pada satuan pendidikan formal(15) 5. Permendikbud No 37 , 2018 tentang (KI/KD SMP/SMA) (16) 6. Permendikbud No 34 , 2018 tentang (SNP SMK)(17) 7.Perdirjen PSMK No 464 , 2018 tentang (Kompetensi Inti/Kompetensi Dasar SMK)(18)	1. UU No 20 , 2003 tentang Sisdiknas.(29) 2. Permendikbud No 22, 2020 tentang Profil Pelajar Pancasila (19) 3. SK KABSKAP No 9, 2022 tentang Dimensi, Elemen dan Sub elemen Profil Pelajar Pancasila (24) 4. PP No 57, 2021 (8 SNP)(13) 5. Permendikbud No 5, 2022 (SKL)(20) 6. Permendikbud No 7 , 2022 (SI)(21) 7. SK No 024H/KR /2022-KaBSKAP tentang Konsentrasi Keahlian SMK MAK Kurikulum Merdeka (25) 8. Kepmendikbudristek No 262 , 2022 (struktur Kurikulum)(6) 9. SK KABSKAP No 033, 2022 tentang Capaian Pembelajaran (26)
2.Types of ELT Syllabus	Text based syllabus Functional syllabus	Text based syllabus Competence /Skill based syllabus

|	Competence/ Skill based syllabus	
1. Aspects of the Learning Materials	Interpersonal Text Transaction Text Short Functional text Monologue texts: Descriptive text Procedure text, Narrative text , Recount text, Report Text, Exposition text Argumentative text Discussion text News item text	Listening -speaking element Reading - viewing element Writing -presenting Authentic texts: Descriptive text Procedure text, Narrative text , Recount text Short Functional Text Report Text, Exposition text Argumentative text Discussion text
4.Hierarchy of Teachers' administration	1. Kompetensi Inti /Core Competence 2. Kompetensi Dasar/ Basic Competence 3. Ministry issued Syllabus 4. RPP/Lesson Plan 5. Assessment Pre test-post test -summative test 6. Analysis of Assessment result 7. Remedial and enrichment	1. Capaian Pembelajaran / Learning Achievement 2. Tujuan Pembelajaran /Learning objective 3. Alur tujuan pembelajaran/ teacher made syllabus 4. Learning module (lesson plan plus material) 5. Assessment : A. Diagnostic assessment non cognitive B. Diagnostic assessment cognitive/pretest C. Sumative test 6. Analysis of Assessment Result 7. Remedial and enrichment
5.Emphasis on methods and media	Inquiry learning Discovery learning Scientific method: 1.Observing 2.Questioning 3.Collecting information 4.Reasoning/analyzing 5.Communicating	Problem based Learning Project based learning IT based learning Teachers' Teaching and Learning Resources Platform (PMM/ Platform Merdeka Mengajar)
6.The 21st century skills and character building	Embedded Material 4 Cs: 1. Critical thinking 2. Creativity 3. Communication and IT skill 4. Collaboration PPK(penguatan pendidikan karakter) 1. Religius 2. Nasionalis 3. Mandiri 4. Gotong royong 5. Integritas	Cocurricular subject: Profil Pelajar Pancasila (P3) 1. Bertaqwa kepada Tuhan YME 2. Berpikir kritis dan memecahkan masalah 3. Kreatif 4. Mandiri 5. Bergotong royong 6. Berkebhinekaan global Tema P5 (projek penguatan profil pelajar pancasila) 1. Gaya hidup berkelanjutan 2. Kearifan lokal 3. Bhineka Tunggal Ika 4. Bangunlah jiwa dan raganya 5. Suara Demokrasi 6. Berekayasa dan berteknologi untuk membangun NKRI

		7. Kewirausahaan
		8. Kebekerjaan
		9. Budaya kerja

I.3 The Differences between K2013 and Merdeka Curriculum

Seeing from the first and the fourth criteria, of course we can see the differences on the ministry regulation just as its nature that a curriculum has to be prescriptive . The former K2013 was based on the Permendikbud Number 37 2018 and Perdirjen PSMK number 464, 2028 while the latter is based on Kepmendikbudristek number 262, 2022 and SKKABSKAP number 033, 2022. Those regulations are dealing with prescription on the targeted basic competences or learning achievements that cannot be changed and to which teachers must refer when they prepare teaching administration. As for teaching administration, the Merdeka curriculum prescribes that teachers must do diagnostic assessments first either it is the cognitive or the non cognitive one to get the preliminary data for differentiated teaching and learning , because it is the core idea of independent learning : let the students study based on their pace, let the students become the center of their learning experiences.

The emphases on method and media of both curricula are also different .The former K2013 carried out the scientific approach which consisted of five steps : 1) observing ; 2) Questioning/inquiring ; 3) collecting information; 4) reasoning/analyzing ; and 5) communicating. Teachers got invitation to have Training Of Trainers of K2013 implementation nationally, to later give training back in their province or regency as managed by the regions' education and culture office.

Meanwhile, the latter Merdeka Curriculum is emphasizing on the project based learning to trigger active learning on students' side, and the facilitation for teachers to also learn independently from the teacher teaching and learning resources platform popularly called PMM (platform Merdeka Mengajar). The bases for this media creation are that the number of Gen Y teachers and digital native teachers are increasing and outnumbering the digital immigrant and baby boomer teachers so that they have no difficulty in adjusting themselves with the application; besides, this platform is more economical and can target wider coverage of teachers all around the country if compared to inviting teachers to have training at the Ministry owned training centers which were more costly and getting smaller number of targeted teachers . In the case of English Teacher of Vocational School Community in South Lampung Regency , the number of digital native teachers is also larger than the number of digital immigrant teachers as shown on picture 1.1 below so that it is a promising possibility for active use of PMM.
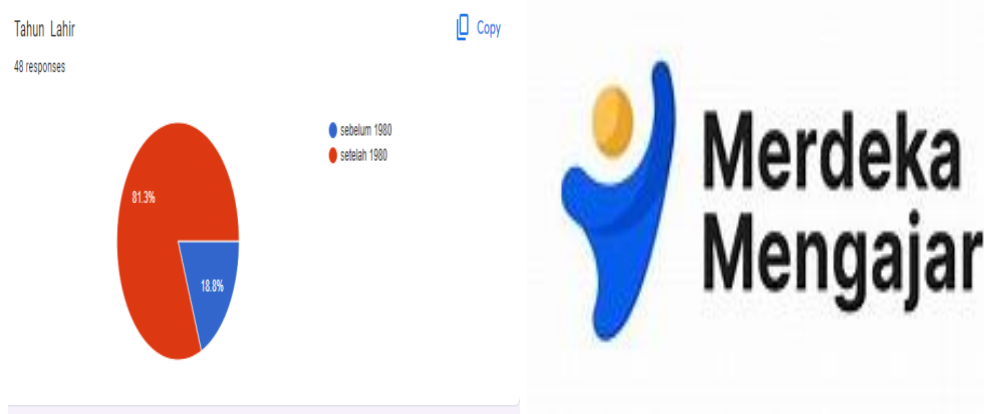

Picture 1.1. Digital native teachers and PMM

The last difference is in they way of nurturing and strengthening students character in both curricula. The former K2013 had been in effort to build the 4Cs Skills (critical thinking and problem solving, creative, communication, collaboration) through embedded PPK in the teaching learning activity as stated on the lesson plan or RPP. The teachers in charged of assessing the characters are PPKN (civics), Religion and BK (counceling) teachers . On the contrary, the latter Merdeka Curriculum has formulated to build, nurture and strengthen the students' character as of P3 (profil pelajar Pancasila) that is, Students who always learn during

their lives and who have the characters of Religious and pious, critical thinking and problem solving ,creative, self reliant, collaborative, and always respects diversity globally. All teachers of general subjects are responsible in nurturing, building, and strengthening those characters through P5 (Real Project Penguatan Profil Pelajar Pancasila), and assessing those characters of P3 and P5 embedded as Co-Curricular beside their own subjects as intra-curricular.

I.4 The Similarity between K2013 and Merdeka Curriculum

From the criteria described on the table, item two -the types of ELT Syllabus and item 3- the aspects of the Learning Materials, we can see that they intersect on the Venn diagram 1.1. This means that they are somewhat similar in that both K2013 and Merdeka Curriculum were designed backwardly, starting from ministry designed basic competences/ learning achievements to teacher made/adjusted syllabus / Alur Tujuan Pembelajaran up to the Lesson plan (RPP) / Learning Module which is a Lesson plan plus materials (Tyler,1949 ; Richards,2013). Further , the syllabus designs of both curricula are those of integrated ones .
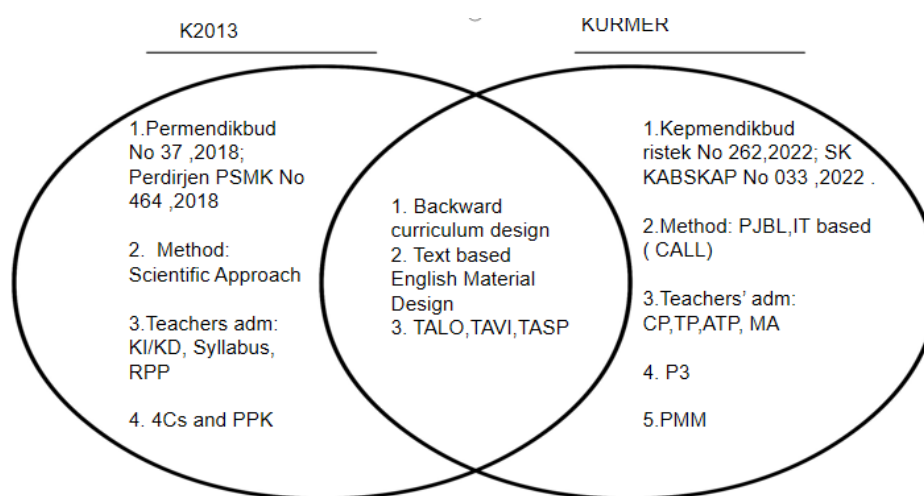
Venn Diagram 1
Similarity and differences between K2013 and Merdeka Curriculum

The former K 2013 was integrating the text based syllabus with notional functional syllabus and skill/competence based syllabus , while the latter is combining the text based syllabus with skill/competence based ones still (Nation,2020)(9).

Since both curricula implement the text based syllabus, English teacher still can prepare text materials based on the three points of how teacher view the texts that is the TALO (text as linguistic object) , or TAVI (text as vehicle of information), and TASP (text as springboard for production)
However , there is a slight difference in the way how we teacher implement the TALO, TAVI and TASP in teaching texts between both curricula.The former K2013 divided the teaching of texts into four types :

1. Interpersonal texts. Those texts involved in socializing in commonly appearing in the form of dialogues. Here teachers will introduce the lexico - grammatical aspects of the texts (TALO) such as the words, the expressions and which grammar aspects are involved. Then Teachers assess the students' ability in producing similar texts in written and oral forms (TASP) .
2. Transactional texts. Those texts involved in social interactions to get what we need which are also commonly appearing in the form of dialogue .Here teachers will introduce the lexico grammatical aspects of the texts (TALO) such as the words, the expressions and which grammar aspects are involved. Then Teachers assess the students' ability in producing similar texts in written and oral forms (TASP) .
3. Short Functional texts. Those short texts which are used in our daily life such as warning, notice, prescription, menu, schedule ,etc. In this type of text, teachers start involving comprehension on the message or information about particular content ; thus, TAVI is implemented here beside the TALO and TASP.

4. Monologue texts. Those texts which are called as genre of texts, such as descriptive, narrative, procedure, exposition, argumentation, discussion, news item texts, etc. In this kinds of texts, of course TAVI (bringing students to comprehend content information) plays very important role here beside knowing the lexico-grammatical features of the texts (TALO). In the end students are assessed based on their reproduction of similar text of their own in the form of written or oral texts (TASP).

The current Merdeka Curriculum, also implements these TALO TAVI TASP points of view towards texts but in different way. The teaching of texts falls into three areas with the emphasis on using authentic text materials, involvement of IT media and execution on project based learning model.

1. Listening -Speaking element. In this element, the TALO and TASP ways play the important role in that students listen to text in conversation or mini talks, and try to gain new vocabulary, expression and grammar from the audio/audiovisual media to further produce similar text of their own orally .

2. Reading viewing element. In this element , TAVI ranks number one in order of importance, then come TALO and TASP. Students are exposed to explore and interact with texts as source of information about current issues either from paper based text or from internet based texts or infographic texts, for example what's inside a pyramid in a descriptive text , or what are the dangers of bullying in an exposition text , what are tips to keep awake in the class in a procedure and how to texts ,etc. Reading literacy skills are shaped here in this stage. Thus Comprehension questions are obligatory . Again , teachers must think of the way in delivering these through project based learning way.

3. Writing presenting element. In this element , TALO along with TASP are inseparable. Students are exposed to interact with texts of they will imitate or adjust so that they will produce similar texts of their own and are ready to present their texts in written form by making use of their IT skills such as canva presentation, video presentation, infographic presentation or other form with different IT applications. For the purpose of personal branding, students may be asked to share their own texts on their social media such as facebook, instagram, twitter, you tube, tik tok etc.
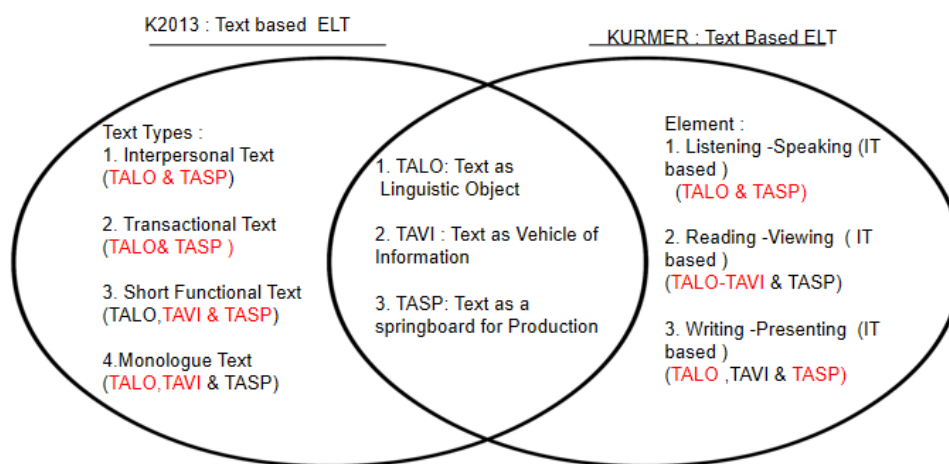
Venn Diagram 2
Differences between K2013 and Merdeka Curriculum
In TALO TAVI TASP implementation

CONCLUSION

Based on the result and discussion above, to sum up English teacher must not get anxious and are suggested to erase all those negative perceptions towards the shift of the ELT curricula, because of the following promising facts:

1. For ELT, K2013 and Merdeka Curriculum are somewhat similar , in that they are backward designed curricula and text based designed syllabi.
2. The slight difference is only in the implementation of TALO, TAVI and TASP(previously on types of texts; currently on elements of English teaching).
3. Merdeka Curriculum emphasizes on Project based learning . Students become more active learners (their critical thinking, creativity, communication and IT, self reliance and collaborative skills are nurtured through project based learning group assignment.
4. The Majority of Indonesia English Teachers nowadays are digital natives; a promising fact for habituating IT based ELT (CALL) through PMM (State owned Teachers' learning resource application).

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INNER CONFLICT OF MAIN CHARACTER IN MY HEART AND OTHER BLACK HOLES NOVEL

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Abstract

This research analyzes the inner conflict experienced by the main character in the novel M*y Heart and Other Black Holes.* The focus of the research is on the character Aysel, a teenage girl who feels trapped in dark thoughts and has plans to commit suicide. The research objective of this research is to find out how the inner conflict of the main character is depicted in *My Heart and Other Black Holes* novel as data source.

This research uses descriptive qualitative methods to develop the inner conflict identified. The data of this research was M*y Heart and Other Black Holes.*novel while the data were narration and dialogue about inner conflict from the novel. This study employed the psychology approach using Freud's id, ego and superego theories. It also employed the inner conflict theory of Kurt Lewin. The conclusion identified three inner conflicts faced by Aysel: her desire to die coupled with indecisiveness, her psychological struggle to find meaning in life through relationships, and her inability to set clear goals due to the complex interplay between her id, ego, and superego. This imbalance among the aspects of her personality, as explained by Freud and Lewin, results in significant internal conflict..

Keywords: approach-approach, approach avoidance, avoidance-avoidance, inner conflict

INTRODUCTION

A literary work can both impart and receive social impact (Klarer, 2003), since it comes from several cultural contexts in society. Literary works arise from the thoughts andexperiences of an author while living life, facing problems, and living values; as being toolsto convey author's feeling (Kardianyah and Salam, 2021). Literature conveys a meaning or idea through its text's purpose, message, and content (Carter, 2007). By this, the writer uses literature as a tool that contains ideas for works of art (Puspita & Pranoto, 2021). Moreover,literature in the form of a novel describes in detail the character and personality of the characters so as to enable a deeper understanding of human behavior (Quinn, 2009).

Psychology as a description and explanation of states of consciousness, consciousness means things such as sensation, desire, emotion, cognition, reasoning, decision, will, and the like (James, 1892). Freud argued that a person's behavior is not caused by just one desire, but by many desires. Some desires may go unconscious, but they still affect how we take action. The three parts of desireare desire id, ego, superego. Freud state that inner conflict arises as a result of the opposition between the three main personality etructure of the id, ego, and superego.

Inner conflict is a complex phenomenon that involves internal opposition between different aspects of a person, such as conflicting values, desires, or identities. This phenomenon is often the result of complex dynamics in individual psychology, which are influenced by various internal and external factors. One of the causes of inner conflict is the disagreement between the needs and internal values of individuals. Inner conflict causes psychology disorder. This conflict is generally experienced by every individual. When a person is faced with a choice between two or more conflicting goals, this inner conflict problem arises. In such situations, individuals have to make difficult decisions because theycannot fulfill all objectives simultaneously. (Masyhur.et al, 2023).

This research aim to understand how internal conflicts can affect a person's life. It is very important to understand and analyze literary works like this. Therefore, from here the author raises the study of inner conflicts that affect the main characters depicted in the novel. It means this research will discuss in depth about the inner conflict that exists in Aysel's character. For this reason, a psychological approach was chosen to analyze this issue.

METHOD

The method used in this research is a descriptive qualitative method in order to analyze how the inner conflict of the main character is portrayed in the story my heart and other black holesnovels. Besides, the qualitative approach focuses on narrative, description, and comprehensionanalysis (Amelia, 2016; Kasih, 2018). Moreover, the results of this analysis are in the form of words (Kuswoyo and Susardi, 2018). In addition, to some extent, it might help the writer to develop a wider issue of events or phenomena (Ally and Kasih, 2021). As in this research, the best way to do this is from the text in the story of the Novel which will be analyzed one by one wholly. Qualitative research is capable of producing excellent cross-contextual generalities (Fithratullah 2021).

FINDINGS AND DISCUSSION

The author presents the findings based on the theories used in this research. Researchers used psychological approaches (Freud) and inner conflict theory (Kurt Lewin). This chapter analyzes Aysel's internal conflict that occurs at the instigation of three human personality structures that work together to shape human behavior. This study focuses on one main character, Aysel. Aysel is the main character in this novel because it affects the storyline significantly. The story focuses on Aysel's emotional struggle as she gets caught in the trap of dark thoughts that drive her to plot suicide. During her journey, Aysel meets another main character, Roman, who shares the same suicidal goals. However as they grow closer, inner conflicts arise when they begin to doubt their plans and find strength and hope through unexpected friendships, which helps them combat despair with new feelings about life and familiarity.

Researchers discuss the type of inner conflict experienced by the main character of My Heart and Other Black Holes Novel. Based on available data, Aysel is a teenage girl who has experienced inner conflict since high school. In this chapter, researchers use Sigmund Freud's psychological approach and Kurt Lewin's inner conflict theory to classify and analyze Aysel's inner conflict. Sigmund Freud explained that the id, ego, and superego are interconnected in the development of human thought. The following data uses the psychological approach of the id, ego, and superego to determine internal conflict using Kurt Lewin's conflict theory. There are three types of conflict according to Lewin, approach approach conflict, approach avoidance conflict, avoidance avoidance conflict.

Aysel's Internal Struggle

The inner conflict happens to Aysel when she has strong feelings about dying. She likes expressing this feeling in her monologue of this early novel.

> **I spend a lot of time wondering what dying feels like. What dying sounds like. If I'll burst like those notes, let out my last cries of pain, and then go silent forever. Or maybe I'll turn into a shadowy static that's barely there, if you just listen hard enough. (Warga, 2015, p.3)**

The Id is evident in Aysel's intense curiosity about dying. She wonders what it feels and sounds like by saying "I spend a lot of time wondering what dying feels like". This reflects a strong unconscious urge to explore and understand death directly, driven by a desire for immediate release from her pain. It is seen from Aysel's statement, "If I'll burst like those notes, let out my last cries of pain, and then go silent forever". Thus it also reflects her Ego. She attempts to mediate the desires by logically contemplating what might happen at death, trying to understand it with common sense and reason.

> **Until three years ago, I used to spend the weeks with my dad and the weekends with my mom. But then after my dad got locked away, mom had no choice but to let me live with her and Steve. Before my father's crime my mother used to look at me with a combination of love and longing, like I was a mirror into her past life, a bittersweet memory. (Warga, 2015, p.17)**

This id is clearly visible in Aysel's desire to remain close to her parents and her sense of loss as a result of her father being in prison. She remembers being with her father and saying "I used to spend the weeks with my dad and the weekends with my mom. But then after my dad got locked away, mom had no choice but to let me live with her and Stevethe". So the thing is an unconscious desire to go back to the past with her father to return to live with her father, even though her father was imprisoned. "But then after my dad got locked away, mom had no choice but to let me live with her and Steve". This reflects Ego, who is Aysel to adjust to the new circumstances where Aysel had to livewith her mother and her new partner Steve. Thus, the ego provides a way to maintain a good relationship with her mother, stepfather, by adjusting to the changes in life. The superego has clearly considered adjusting to the changing family life, with a combination of love. It reflects the reality and rational relationship of family norms.

Aysel felt hesitancy with the situations about a decision because the decision has elements likeand not like aspects. Kurt Lewin's theory of inner conflict, specifically approach-avoidance conflict, isalso visible in Aysel's desires. Aysel is torn between wanting to stay close to her mother and Steve wanting to have a good family relationship, a clear indication of her approach. However, she was also uncomfortable with the new household conditions because she felt uncomfortable with Steve's presence. This reflects the side of conflict avoidance. This is highlighted in her hesitancy about "before my father's crime my mother used to look at me with a combination of love and longing, like Iwas a mirror into her past life, a bittersweet memory" (Warga, 2015, p.17). The approach-avoidance conflict creates doubt, significant inner anxiety, as Aysel is caught between the desire to go back in the past with her father and the instinct to stay and have a good relationship with her mother and stepfather, the responsibilities of her Superego and the pragmatic concerns of her Ego.

Aysel's Navigation of the Void

> **But sometimes, I'm ravenous. It's almost as if I want to eat as much as I can to fill up the empty void inside of me. Other days, I can barely bring myself to nibble on a piece of toast. But even if today I can muster an appetite,I'm mostly taking the granola bar show. I don't want to give my mom more reasons to worry about me. I know she's not so-sneakily studying me for signs, searching for any clues to my questionable mental state. I'm doing my best to hide it all from her. Once I'm gone, I don't want her to feel guilty thinking there was something she could have done. (Warga, 2015, p.21)**

This id is evident in Aysel's desire to eat much. She wants to fill her empty stomach and says"it's almost as if I want to eat as much as I can to fill up the empty void inside of me". This quotationshows the unconscious will of the id to eat as much as to meet her inner needs. "But even if today I can muster an appetite,I'm mostly taking the granola bar show. I don't want to give my mom more reasons to worry about me". This reflects the ego who Aysel avoids eating a lot. So the ego consciously desires to conform. Although Aysel felt hungry and wanted to eat more, she chose to take snacks, such as granola bars, so that her mother would not worry. This shows the ego's attempt to restrain the id's desires and consider her mother's feelings. Afterwards, Aysel's inner superego realizes that her mother is worried about her mental health and attempts to hide the symptoms that worry her. This shows concern for her mother's feelings.

The imbalance between id, ego and superego creates inner conflict reflected in Aysel experience, "I know she's not so-sneakily studying me for signs, searching for any clues to my questionable mental state. I'm doing my best to hide it all from her. Once I'm gone, I don't want her to feel guilty thinking there was something she could have done" (Warga, 2015, p.21). The monologue of the novel describes the inner conflict type of approach avoidance depicted when Aysel wanted to eat alot of food, but she wanted to avoid her mother's concern and concern about mental health.

> **"Without me, my mom wouldn't have to stay up at night, worrying that the criminal gene, the murderer gene, was passed to me and that any day now, I'm going to blow up the school or something awful like that. I know she can't live through it all anymore-the police, the media, the gossip. I know she doesn't want to think about it, but deep down, I can see her struggling with her fear and her doubts. Her sideways glances and cautiously probing questions are all her way of determining just how much of a mental case I am. I want to say that I know for sure that I'm different from my dad. That my heart beats in a different rhythm, my blood pulses at a different speed." (Warga, 2015, p.23)**

This id is evident in Aysel's desire to reduce her mother's burdens and worries, this reflected in the monologue, "Without me, my mom wouldn't have to stay up at night, worrying that the criminal gene, the murderer gene, was passed to me and that any day now, I'm going to blow up the school or something awful like that". Which may be reflected in the desire to avoid or reduce her presence so that her mother does not feel worried. "I want to say that I know for sure that I'm different from my dad". Ego comes trying to find a way to convince herself that she would not be like her father, which would make her mother afraid and worried without leaving her. Superego, a feeling of moral responsibility that drives Aysel to help her mother through difficult times.

Inner conflict occurs because it results from complex interactions between the id, ego, and superego in response to different internal and external demands. "That my heart beats in a different rhythm, my blood pulses at a different speed." (Warga, 2015, p.23). Based on the quotation above there is a Approach avoidance conflict, when Aysel wants to help her mother but also avoids feelings of guilt and worry about herself that her mother may cause. She felt perhaps distressed between wanting to provide support to her mother and wanting to avoid direct confrontation with issues that might make her feel uncomfortable.

Aysel's Inability to Have Goal

> **"Until three years ago, I used to spend the weeks with my dad and the weekends with my mom. But then after my dad got locked away, mom had no choice but to let me live with her and Steve. Before my father's crime my mother used to look at me with combination of love and longing, like I was a mirror into her past life, a bittersweet memory" (Warga, 2015, p.17)**

The structure of human personality according to Freud, The quote of until three years ago, I used to spend the weeks with my dad and the weekends with my mom. But then after my dad got locked away, mom had no choice but to let me live with her and Steve. It depicts Aysel's desire to remain close to both parents and the sense of loss caused by her father being in prison. So the thing that emerged fromid was the desire to return to live with her father, even though her father was imprisoned, but held back by the ego to adjust to the new circumstances where Aysel had to live with her mother and her new partner Steve. Thus, the ego provides a way to maintain a good relationship with her mother, stepfather, by adjusting to the changes in life. The superego has clearly considered adjusting to the changing family life, with a combination of love. It reflects the reality and rational relationship of family norms.

> **To identify the inner conflict that occurs in Aysel's character, Freud's psychological approach and the use of Lewin's inner conflict theory are used in the quote depiction of Conflict avoidance. Aysel experiences an inner conflict between two unwanted choices, such as between staying with her mother and Steve that might make her feel uncomfortable, or trying to deal with an uncomfortable situation with her imprisoned father But sometimes, I'm ravenous. It's almost as if I want to eat as much as I can to fill up the empty void inside of me. Other days, I can barely bring myself to nibble on a piece of toast. But even if today I can muster an appetite,I'm mostly taking the granola bar show. I don't want to give my mom more reasons to worry about me. I know she's not so-sneakily studying me for signs, searching for any clues to my questionable mental state. I'm doing my best to hide it all from her. Once I'm gone, I don't want her to feel guilty thinking there was something she couldhave done. (Warga, 2015, p.21)**

The above quote shows the unconscious will of the id to eat as much as possible to meet her inner needs. Then the ego unconsciously desires to conform. Although Aysel felt hungry and wanted to eat more, she chose to take snacks, such as granola bars, so that her mother would not worry. This shows the ego's attempt to restrain the id's desires and consider her mother's feelings. Afterwards, Aysel's inner superego realizes that her mother is worried about her mental health and attempts to hide the symptoms that worry her. This shows concern for her mother's feelings. In the quote above there are types of inner conflict, which is in accordance with the avoidance-avoidance conflict, which is Aysel wants to avoid making her mother worry about her situation, but also wants to avoid hunger and dissatisfaction inside her.

CONCLUSION

The conclusions from the analysis of this study are presented in this chapter. The writer draws conclusion in this research from the discussion and findings as follows: this research focuses on the analysis of inner conflict Aysel which is triggered by the interaction of three human personality structures: id, ego, and superego. This research found that Aysel experienced various types of significant inner conflict throughout the story, especially in the context of her suicidal thoughts and her relationship with Roman, who shared the same suicidal goals. Through these interactions, Aysel begins to doubt her plans and finds hope through her closeness to Roman, who helps them fight despair. Using Freud's psychological approach, this research identifies that Aysel's inner conflict often arises from the pull between the id (subconscious desire to die), ego (attempt to understand and mediate this desire logically), and superego (feeling of guilt and moral responsibility). Using Kurt Lewin's inner conflict theory, this research identifies the types of conflict experienced by Aysel, including approach-approach, approach-avoidance and avoidance-avoidance conflicts. So the result of this research is the complexity of Aysel's inner conflict using Freud's psychological framework andLewin's inner conflict theory. The conflict between the id, ego, and superego, as well as the types of inner conflict identified by Lewin, provide a deep understanding of Aysel's emotional struggles and how she confronts and navigates her conflicts throughout the story.

The conclusion found three of inner conflicts happening to Aysel. First Aysel internal struggle. She had a strong feeling about dying, wanting to be closer with her parents, hesitancy about decisions. The second Aysel in navigation avoidshows Aysel's psychological struggle in searching for the meaning of life as well as her efforts to find a reason to stay alive through relationships with the people around her, namely the romance of her friend who committed suicide. Third, the inability of goals, this shows that Aysel experiences an inability to overcome her inner conflict and have clear goals, reflecting the complex dynamics between id, ego and superego in her personality. These conflicts, both avoidance-avoidance and approach-avoidance, show Aysel's struggle to find a balance between personal desires, moral responsibility, and social reality. Finally, imbalance between id, ego, and superego causes inner conflict. Freud and Lewin's theory explains this dynamic by showing how these three parts of the personality interact with each other, resulting in complex internal conflicts.

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Violation of Conversational Maxims Found in Netflix Documentary "Ice Cold: Murder, Coffee, And Jessica Wongso"

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Abstract

This study focuses on maxim violation done by the informants in Netflix documentary film titled Ice Cold: Murder, Coffee, and Jessica Wongso‖ using Grice's theory. The objectives of study are to discover the type of conversational maxim violation and the impact on effective communication. The data is conversation that contain maxim violation in the Ice Cold documentary film. This research was conducted by using qualitative descriptive method. The results of the study show that there are three maxims of the cooperative principle violated by the informants in Ice Cold documentary. These maxims are: (1) maxim of quantity, (2) maxim of relevance, and (3) maxim of manner. The dominant maxim that is violated is maxim of relevance which occurred 3 times, whereas the other maxim such as maxim of manner occurred 2 times, and maxim of quantity only occurred 1 time. The impact of those violations causes topic changing, repetition and obligation in conversation.

Keywords: cooperative principle, ice cold documentary film, maxim violation

INTRODUCTION

Exploitation is a kind of activity to take advantage of something excessively and arbitrarily without any responsibility. According to Suharto (2005), exploitation is a discriminatory attitude or treatment carried out arbitrarily. Examples of exploitation are exploitation of child, exploitation of nature, exploitation of animal, exploitation of women, and so on. Wicaksono (2012) said that exploitation of women means the use of all things attached to women, both images and signs attached to them. Women are often seen as a second class citizen which make women vulnerable to exploitation.

Analyzing women exploitation through a movie requires detail attention both sociological and cinematically. In this study, the writer analyzed the depiction of women exploitation in the movie entitled Last Night In Soho by Edgar Wright 2021. This movie is about a teenage girl namely Eloise Turner or called as Ellie who dreamed about Sandie. Sandie is a beautiful and a talented girl from 60s era and she want to be a famous singer, so that after she meet with Jack who later will be her manager, she feels like all of her dreams will be come true. Ellie soon adapted Sandie as her models, but then Ellie realizes that Sandie life is not as glamour as it seems, all of Sandie dreams turned into a nightmare because of her manager, Jack, is exploit her and forced her to do prostitution and do some violence against her. As depicted in Last Night In Soho movie, the women exploitation happened under male control and is experienced by several female characters in this movie. This study aims to describe the women exploitation that happened in Last Night In Soho movie by Edgar Wright 2021. This study used library research with descriptive qualitative method. This study used sociological approach and used theory representation by Hall, also used women exploitation theory. By those cases why this research is important to be analyzed to know how is the depiction of women exploitation in Last Night In Soho movie. The writer also hopes that this research can be useful for readers and society, to increase public awareness about the danger of women exploitation. From the definition of exploitation and the description of the Last Night In Soho movie, women exploitation can occur because of deception or coercion by someone to women, the person who does this can also be someone close to us. With the lure that they will give us a good job or can help to achieve the dreams we want, it turns out to be exploiting or even forcing us to undergo prostitution and even resort to violence.

METHOD

This research will use a qualitative mode based on the data that the writer will collect. Qualitative research is a study that aims to comprehend phenomena about what is experienced by the research subject holistically (Rido et al., 2020). By using descriptions in the form of words and language, in a particular natural context, and by employing diverse natural methodologies (Kuswoyo & Susardi, 2018). In addition, qualitative research techniques are also used to explore, locate, and informantsize the subject of investigation (Afrianto, 2017). In this study, the writer presented the results of the research in a descriptive qualitative manner, that is, the data collected was in the form of words and not numbers (Suprayogi & Pranoto, 2020). In the context of the violation of conversational maxims in ―Ice Cold: Murder, Coffee, And Jessica Wongso,‖ qualitative research provides a theoretical framework for analyzing the informants' use of language, identifying instances of maxim violations, and interpreting their communicative effects.

FINDINGS AND DISCUSSION

The findings will examine to answer the two research questions of this study. In addition, the findings are in the form of an identification and analysis of types of maxim violations and it impacts to the effective communication. By using Grice‗s theory of cooperative principle, this analysis will uncover how utterances delivery is crucial to achieve the goals of the effective communication in everyday communication.

No	Maxim Violation	Frequency
1	Maxim of Quality	0
2	Maxim of Quantity	1
3	Maxim of Relevance	3
4	Maxim of Manner	2
Total		**6**

Maxim Violation

The writer found six utterances data based on ―Ice Cold‖ documentary. The writer presented six conversations as utterances data in research findings as the representative data based on ―Ice Cold‖ documentary. The six utterances data showed the types of maxim violation. In this study, the writer found three types of maxim violation done by informants in ―Ice Cold‖ documentary according to H.P Grice theory of cooperative principle: maxim of quantity, maxim of relevance, and maxim of manner.

Datum 1

(00:02:14) Producer: "If you're in the courtroom, tell us what the courts like, right?"
(00:05:17) Mr. Edi: "No, I should start maybe from the first how I feel that Jessica is the killer."
(IC/0hr/02mnt/14scd–0hr/02mnt/17scd)

The exchange takes place during a conversation between the documentary producer and Mr. Edi, who is one of the informants and is Mirna Salihin's father. An explanation of the atmosphere that prevailed in the courtroom during the trial of Mirna Salihin and Jessica Wongso was something that Mr. Edi was strongly encouraged to convey by the producer. On the other hand, Mr. Edi decides to shift the focus of the talk to his own personal sentiments over Jessica Wongso's culpability. The fact that Mr. Edi is reluctant to explicitly address the producer's favor is reflected in the fact that the topic of discussion has shifted.

The remark provided by Mr. Edi is an example of a violation of the maxim of relevance. According to this principle, individuals who are taking part in a conversation are expected to give information that is relevant to the conversations that are currently taking place. By not providing the information that the producer is interested in discussing, Mr. Edi is refusing to be relevant. The interlocutor should be relevant and say things that are pertinent to the discussion, according to the standards of the maxim of relevance, which suggests that they should be relevant. In the first place, Mr. Edi deviates from the subject matter by not responding to the question that was posed by the producer and instead chose to talk about his own opinions regarding Jessica Wongso's guilt.

Datum 2

(00:18:15) Mr. Edi: "She bought the coffee and my daughter is dead"
(00:18:18) Journalist: "Who are you referring sir?"
(00:18:21) Mr. Edi: "Sure you know, everyone knows!"
(IC/18mnt/15scd–18mnt/21scd)

During the process of this conversation, Mr. Edi makes a remark that gives the impression that everyone know the killer of her daughter without actually mentioning the name. When the journalist asks Mr. Edi to clarify the issue by naming the person to whom he is talking, Mr. Edi responds in an obscure manner, hinting that the journalist and everyone else should already be aware of the information. But Mr. Edi does not name the person. Immediately following the conclusion of the preliminary trial, Mr. Edi exited the courthouse and was approached by a number of journalists and members of the media.

The manner in which Mr. Edi reacted to the journalist's inquiry constituted a violation of the maxim of manner, which is a concept that is presented within the context of Grice's Cooperative concept framework. In other words, Mr. Edi's response violated the cooperative principle. In accordance with this theory, individuals who take part in a conversation are required to convey information in a manner that is clear and uncomplicated, avoiding ambiguity and unnecessary complexity in the process. Rather than providing a straightforward and unequivocal response to the question that was posed by the journalist, Mr. Edi provides a statement that is imprecise and somewhat evasive in response to the query presented by the journalist. Immediately after making the assertion that "sure you know, everyone knows," he leaves the journalist as well as the audience in a condition of doubt regarding the specific individual to whom he is referring. This lack of clarity not only makes it difficult for the journalist to gather information for the public matter.

Datum 3

(00: 33:00) Jessica: "I felt I was pressured to give those answers." (00:33:05)
Prosecutor: "What sort of pressure?"
(00:33:08) Jessica: "Pressure through words, just like how you pressure people sometimes." (00:33:12)
Prosecutor: "What sort of pressure? Try to answer"
(IC/0hr/33mnt/00scd–0hr/33mnt/08scd)

This conversation takes place between the representatives of the prosecution and the defendant, Jessica Wongso. Jessica explains that she has a feeling that she is under significantly of pressure to deliver specific answers while she goes through the examination. When the prosecutor seeks clarity by asking about the actual meaning of the pressure that Jessica was talking about, Jessica responds in an unclear manner by stating that it was pressure through words, which is similar to the way that the prosecutor sometimes exerts pressure on persons. It was impossible for Jessica to deliver a response that was more revealing when she was pressed for additional specifics.

It is a violation of the maxim of manner, which is mentioned within the scope of Grice's Cooperative Principle, that Jessica Wongso reacted to the prosecutor's inquiry in the manner that she did. In accordance with this principle, it is anticipated that communicative actors will offer information in a manner that is clear and well-organized, hence reducing the amount of ambiguity that is present by avoiding excessive complexity. Jessica gives an answer that is unclear in response to the prosecutor's inquiry about the actual feeling of the pressure that she experienced. Instead of providing a response that is plain and precise, Jessica gives a response that is

ambiguous. Despite the fact that she asserts that it was "pressure through words" and draws parallels between it and the actions of the prosecutor, she does not provide any concrete data or instances to clarify her allegation. She does not provide any examples or details.

Datum 4

(00: 44:28) Producer: "In your view, one, was this a murder? And two, if so, was Jessica guilty?"
(00: 44:30) Dr. Budi: "Wow, that's a difficult question to answer."
(IC/44mnt/28scd–0hr/44mnt/30scd)

This discussion took place between the producer and Dr. Budi regarding the creation of the documentary. As a toxicologist, Dr. Budi is asked to provide information regarding cyanide in one of the segments of this documentary. Two direct questions are directed to Dr. Budi by the producer. The first question is whether or not he believes the case at this point is a murder, and the second question is whether or not Jessica is responsible for the murder if he determines that the case is really a murder. In contrast, Dr. Budi provides a response in which he indicates that the questions would be difficult to answer. He says this in his response.

Within the framework of Grice's theory of the Cooperative Principle, the explanation that Dr. Budi offered in response to the producer's inquiry indicates a violation of the maxim of relevance. In accordance with the previously stated maxim, it is anticipated that communicative participants will provide information that is relevant to the converses that are now taking place. However, rather than immediately replying to the producer's questions about the specifics about the case and Jessica's guilt, Dr. Budi dismisses the questions as being difficult to answer. It is impossible for the conversation to take place in a cooperative manner because of these refusals to engage with the producer's line of questioning and reveal information that is relevant to the conversation. Such refusals also limit the documentary's ability to examine the case.

Datum 5

(00:46:20) Producer: "So it was you who wrapped the coffee up and put it aside?"
(00:46:32) Rangga: "I took the coffee, wrapped it, and put it over there. When the police arrived, they took the coffee."
(IC0hr/46mnt/20scd–0hr/46mnt/32scd)

This conversation unfolds between the producer and Rangga, a barista at Olivier Café, the crime scene of Mirna Salihin's death. The producer seeks confirmation from Rangga about whether he wrapped the coffee and put it aside at the café where Mirna Salihin's death occurred. The scene suggests that the producer may only be expecting a simple yes or no response, possibly followed by additional explanation if necessary.

Rangga's response to the producer's question represents a violation of the maxim of quantity within Grice's Cooperative Principle framework. This maxim dictates that conversation participants should provide as much information as is necessary for the conversation, without over explaining it with unnecessary details. Instead of offering a concise yes or no answer to the producer's question, Rangga proceeds to provide a detailed explanation of the coffee's condition from the moment it affected Mirna until the police arrived at the scene. By delivering more information than what was required to answer the producer's question, Rangga violates the maxim principle of quantity.

Datum 6

(00:58:41) Beng-beng Ong: "I wouldn't suspect that it's cyanide. I would consider other causes including natural disease."
(00: 58:50) Prosecutor: "When did you come to Indonesia?"
(IC/0hr/58mnt/41scd–0hr/58mnt/50scd)

The conversation takes place within the courtroom. Beng-beng Ong, qualified pathologist from Singapore, has expressed his opinion that it is probable that Mirna Salihin's death was not caused by cyanide but rather by a natural disease. After that, the prosecutor takes the questioning in a different direction by asking about

Beng-beng Ong's entry in Indonesia, which is the primary topic of discussion at this point.

Grice's basis for the Cooperative Principle suggests that the prosecutor's response to Beng-beng Ong's declaration indicates a violation of the maxim of relevance. This is because the prosecutor's position contradicts the principle. It is said in this maxim that individuals who take part in a conversation are required to provide knowledge that is pertinent to the topic that is currently being discussed. The prosecution decided to shift the subject to a topic that was absolutely unconnected to the issue at hand, which was the time when Beng-beng Ong arrived in Indonesia. Instead of responding to Beng-beng Ong's statement or demanding clarification on his expert opinion, the prosecution chose to divert the subject to a topic that was completely unrelated to the matter at hand. This shift in debate does not address the actual issues that were brought up by Beng-beng Ong's comment, which not only weakens the significance of the discourse but also diminishes the significance of the conversation itself.

Impact to the Effective Communication

Effective communication is the process of conveying a message to someone or a group of people in a way that ensures the intended meaning is understood by the receiver without any distortion or misinterpretation. Regarding to Akilandeswari, et al (2015). There are several criteria for a communication can be categorized as effective, namely: enhance listening skills by being more attentive and responsive, ensuring clear expression and thorough articulation of thoughts. State intentions clearly in conversations, seeking consent from others. Instead of complaints or criticisms, convert them into specific requests and provide explanations. Foster deeper dialogue by asking open-ended and creative questions. Show gratitude and appreciation more often, prioritizing effective communication as a vital aspect of daily routines.

Topic Changing:

> *Producer: "If you're in the courtroom, tell us what that court's like, right?"*
> *Mr. Edi: "No, I should start maybe from the first how I feel that Jessica is the killer." Producer:*
> *"I'm going to start about you first."*
> *Mr. Edi: "Understand."*
> (IC/0hr/02mnt/14scd–0hr/02mnt/19scd)

Mr. Edi's violation of the maxim of relevance disrupts effective communication within the documentary. By failing to address the producer's inquiry about the courtroom atmosphere, Mr. Edi introduces ambiguity and confusion into the conversation, hindering effective communication. In this conversation, the producer asks Mr. Edi to describe the atmosphere in the courtroom, but Mr. Edi attempts to divert the discussion to his personal feelings about Jessica's guilt. The producer then reasserts the intended focus by clarifying, "I'm going to start about you first," which Mr. Edi acknowledges.

The impact of this violation in the given conversation lies when there is a redirection disrupts the flow of communication. This situation impacts effective communication in several ways. Firstly, it demonstrates a lack of responsive listening, as Mr. Edi was not fully attentive to the producer's specific request. Effective communication requires careful listening to ensure responses are relevant, and the need for the producer to restate and clarify the topic disrupts the conversation's efficiency, potentially causing topic changing. Secondly, the producer's repetition and clarification of topic changing underscore the importance of clearly stating conversational intent and ensuring both parties understand and consent to the discussion topic. This helps realign the conversation's focus and emphasizes the importance of staying on topic. Thirdly, Mr. Edi's initial response deviates from providing a clear and complete answer, highlighting the necessity of clear and complete expression to maintain conversation relevance. Lastly, in attempting to shift the conversation, Mr. Edi indirectly communicates dissatisfaction with the current topic.

Repetition:
> *Jessica: "I felt I was pressured to give those answers." Prosecutor:*
> *"What sort of pressure?"*
> *Jessica: "Pressure through words, just like how you pressure people sometimes." Prosecutor:*
> *"What sort of pressure? Try to answer."*
> (IC/0hr/33mnt/00scd–0hr/33mnt/08scd)

In response to the prosecutor's inquiry concerning whether or not she felt forced to provide particular answers during the trial, Jessica provides somewhat vague and ambiguous reponse, which is what prompted the prosecutor to inquire about further explanation. After that, Jessica makes an unclear reference to the pressure being exerted by verbal persuasion, comparing it to the action employed by the prosecutor to the other people. In an effort to elicit a more lucid response, the prosecution reiterates the inquiry in an effort to obtain additional information. During this conversation between Jessica and the prosecutor, Jessica's initial statement is not clear and does not provide enough specifics, which makes it difficult for them to communicate effectively.

The influence that maxim violations have on the efficiency of communication is brought to light by the conversation that took place between Jessica and the prosecutor. As a result of Jessica's ambiguous comments, the flow of communication is impeded, and the prosecutor is required to ask the same questions multiple times in an effort to shed light on her statements. In order to encourage meaningful discussion and prevent misunderstandings, it is essential to express oneself in a way that is both clear and comprehensive. This repetition emphasizes the significance of doing so. Additionally, it highlights the importance of asking open-ended questions in order to encourage responses that are detailed and insightful, which eventually results in an increase in the efficiency of communication exchanges

CONCLUSION

From the data collected, it was found that the most dominant type of maxim violation in the documentary is maxim of relevance with 50% percentage. Participants often failed to address the topic at hand or provide relevant responses to inquiries, thereby disrupting the flow of communication. Maxim Violation of Quality has a 0% percentage means that the violation of maxim of quality did not appear on this documentary. According to Kudeikina & Kija in 2023, in legal proceedings, individuals who have a direct affiliation with the victim or suspect are generally more inclined to be truthful compared to those who lack such a relationship. The moral and legal responses to violence are influenced by the social roles of the victim and offender. It can be seen from the analysis of this research that show none of the informant violate the maxim of quality; by being truthful nor telling lies in the courtroom and inside the process of the interview with the producer of Ice Cold documentary.

Several maxim violations that occurred in the conversation of Ice Cold: Murder, Coffee, and Jessica Wongso has impacting to the elements of effective communication based on Akilandeswari, et al (2015). There are 3 elements and actions that have been proven to be carried out by several informants in Ice Cold documentary. There is topic changing, repetition and objection. Maxim violations found in the documentary is to underscore the importance of adhering to cooperative principles in communication. Effective communication relies on mutual understanding and clarity among participants, which can be achieved by following the maxims outlined by Grice.

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AFRICAN-AMERICAN MORAL VALUES PORTRAYED IN *BLACK PANTHER 2: WAKANDA FOREVER* MOVIE

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Abstract

In this research, the movie "Black Panther: Wakanda Forever" serves knowledge that underlines African-American moral values in this work. Moral values themselves mean determining good and bad values in order to bring the formation of a person's actions, character, and life in accordance with social ethics. In addition, African-American moral values that are used as the topic of analysis are based on the African-American culture contained in this film. This analysis aims to describe African-American moral values within the characters which uses theory by Roberts (1999), uses a philosophical approach, and a support theory by Linda & eyre (19993). This study uses a descriptive qualitative method to facilitate data delivery that is taken from the movie "Black Panther: Wakanda Forever", in the form of scenes, dialogues, and sentences related to African-American moral values and intends to answer the research question. After the data was collected and analyzed, the writer found five categories, namely historical roots, religion and spirituality, community and family, social rights, and cultural utterance, which were divided into aspects and produced African-American moral values of respect, justice, loyalty, love, leadership, responsibility, courage, solidarity, care, self-improvement, empowerment, faith, peaceability, self-confidence, unselfishness, mercy, hope, dependability, honesty, kindness, self-discipline, potential, equality, and moderation. From these results, it can be used to inspire the determination of truth in character and act on the life of each human being.

Keyword : African-American, Black Panther, moral values

INTRODUCTION

The definition of moral, based on the explanation by Susana (2018: 288), it comes from *mos* and plurals is *mores* of Latin which means *vogue* and *living*. It focuses on the right bases for evaluating actions, behavior, and situations that are considered true by most people. Value means to imply something as a habit. Herawati & Fithratullah (2022) described values that can assist a human to evolve as the taken outcome that already represents our worth. Thus, moral values are important benchmarks to protect and lead someone's life, actions, and character building from any social issues. Mahendra & Amelia (2020: 55) stated that moral values are interpreted as the goodness and badness of human action evaluation value as well as distinguishing human's behavior within the society.

The presence and application of moral values that have become sensitive points of society due to the decline of humans, some opposition acts, lately considered the intention. Moral values can come from family and another environment that teaches people to implement them in life (Rosalinah et al., 2021). Moral values are important benchmarks to protect and lead someone's life, actions, and character building from any social issues. After knowing the benefit of moral values, the writer decided to analyze a movie that has found moral values that can educate its enthusiasts, which is *Black Panther: Wakanda Forever*. This movie was released in 2022 as the first movie, *Black Panther*, to present primarily black heroes and black communities as main leads. Produced by Marvel Cinematic Universe (MCU), this movie tells the continuing suffering of the Wakanda people after King T'challa died and left sorrow for his family and his people. With the vacancy of Black Panther's position as protector of the country, Wakanda must be faced by government organizations and another tribe, namely the Talokan Tribe who feel threatened by the seizure of the use and existence of Vibranium as a resource that can generate power but fear being misused. Hence, Shuri (the former Black Panther's sister), Ramonda (the Wakanda's Queen), Nakia as the Wakanda's soldier, and other characters try

to maintainthe welfare of their country and the spiritual condition of each individual.

The writer relies on African-American moral values as the topic through that movie, which is takenas representation of African people through Hollywood or American perspectives. African-Americans,which is black community, like any diverse group, encompass a wide range of perspectives, beliefs, and values. Sere (2020:1) stated how life in the black community, which is usually associated with differentiation and minorities, in the real world by providing several marks for their identity. Moreover,African-American is diverse through a wide range of ethnic backgrounds, economic status, and geography, further contributing to the differentiation of moral values within this group. Therefore, thewriter will adjust the Philosophical Approach to see the moral issue from different perspectives and amoral theory by Linda and Eyre (1993) as support theory and African-American moral theory by Samuel K. Roberts (1999). According to moral theory by Linda and Eyre (1993), it is divided into twoparts, there is the value of being and the value of giving. This theory asserts the values of morals whichaims to teach people to get productive society (Linda & Eyre, 1993). While African-American moraltheory by Samuel K. Roberts (1999), it consists of five aspects of morals that can teach humans howto act according to the morals of African-Americans based on their history, experience, and social life.

Studies moral values and African-American moral values have been conducted by previous researchers. For instance, Yulfani & Rohmah (2021) identified and described the intrinsic elements and moral values form the movie "Bad Genius". It produced finding of several intrinsic elements, such as theme, plot, character, characterization, setting, and point of view, and finding moral values of honesty, peace of ability, self-discipline, love and affection, respect, kindness and friendliness. Wijayanti et al. (2023) examined moral values in "Justice League" movie which produced peace and ability, self-confidence, love and affection as the major of moral values. While the rest of moral values are honesty, courage, respect, respect, love and affection, and justice and mercy. Windriani (2021) analyzed moral values in "Up" movie and generated moral values of never give up, altruism, love andloyalty, respect, help each other, courage, and self-discipline. The fourth study is an analysis of "Culture and Moral Ideologies of African Americans" by Swaidan et al. (2008). It generated up on idealism, uncovered a direct relationship between collectivism and uncertainty avoidance versus both idealism and relativism, and less masculine participants tended to be more idealistic. Lastly, a previousstudy from Brown (2013) that found "Cultural Perspective on African American Culture" in the aspectof literature, oral tradition, movement, music, dance, art, place, parts of body, religion, life events, cuisine, holidays, names, social issues, and environment. This analysis reserved as the help in displaying more explanations of moral values and African-American moral values to assist providingAfrican-American moral values of *Black Panther: Wakanda Forever* movie.

This analysis will focus on portraying African-American moral values from the depiction of characters in the *Black Panther: Wakanda Forever* movie in order underlining the topic as life knowledge. This study aims to provide and build lessons and concepts of moral values by looking at African-Americans through its theory which supports preparing for valuable future researchers and build readers' understanding. Hence, this research will not analyze the cinematic aspects of the movie,yet, the characters or the plot itself. In consequence, the writer uses philosophical approach and the theories by Linda and Richard Eyre nor African-American moral theory by Samuel K. Roberts to helpanalyze the movie in order to provide better enhancement.

METHOD

The writer selects to implement a method called descriptive qualitative method to examine African-American moral values reflected in the *Black Panther: Wakanda Forever* movie. It is a technique that provides and explains a detailed understanding of the analysis through words, sentences, storytelling, andetc. (Kothari, 2004). As the research uses this method, it is necessary to input factual data and arrange itbased on library research (Amelia & Gulo, 2019). This also means being used by analyzers to offer andknow better phenomena in their natural settings (Kasih & Strid, 2020). Gulo & Rahmawelly (2015) stated, the qualitative method is quite different from the quantitative way because it is not explained on numbers.This method emphasizes qualitative description to illustrate the problem solving based on output and interpretations, as stated by Kuswoyo & Rido (2019). Therefore, the data applied are the movie dialogues,scenes, and pictures (Muhammad & Fithratullah, 2023) about African-American moral values. While thedata source is from *Black Panther: Wakanda Forever* movie that was directed by Ryan Coogler. Yet, it also offers library research, such as journals, books, and articles which are related with the topic

and purpose analysis. This research a theoretical framework for categorizing data, matching data, and analyzing data, explicating African-American moral values results from *Black Panther: Wakanda Forever* movie.

FINDINGS AND DISCUSSION

With the aim to identify African-American moral values that all of the characters had demonstrated along with those that the audience may possibly learn in order to achieve the research objective and research question. By applying African-American moral theory by Samuel K. Roberts (1999) as well as supporting the theory of moral values by Linda and Eyre (1993), this research will be parted in five sections according to the African-American moral theory, namely Historical Roots, Community and Family, Religion and Spirituality, Social Rights, and Cultural Influences:

1. Moral Values in African American Historical Roots

This movie centers its story on a complex framework of moral, cultural, and historical values that are deeply established in African customs from an American perspective and the struggle for identity, righteousness, and independence of the African-American people. These customs highlight how important it is to respect one's history and the knowledge that has been handed down through the ages (Brown, 2013).

Loyalty, Respect, and Responsibility in Honoring Ancestors

Picture 1 (00:02:07 - 00:02:30)	Picture 2 (01:41:07 - 01:41:12)
The scene is about the funeral of the king of T'Challa when Wakanda armed forces and elders remembered in the name of their ancestors.	The scene is about the funeral of Queen Ramonda and M'Baku, the Jabari land leader, would like to give condolences.
Wakanda elders: The Black Panther. Son of King T'Chaka. Wakanda elders: Descendant of the most revered King Bashenga, the first Black Panther. Wakanda elders: We release you. Praise the ancestors. All: Praise the ancestors.	M'Baku: You must mourn her in accordance to the rituals of your ancestors.

Honoring ancestors can be seen from the dialogue at 00:02:30, when Wakanda elders and people who attend the funeral said, *"Praise the ancestors."* It also has been found another scene and dialogues of Wakanda people who indicate a deep reverence and respect for their ancestors by continuing to glorify from the dialogue at 01:41:07. This dialogue by M'Baku shows his honor by saying, *"You must mourn her in accordance to the rituals of your ancestors."* The movie portrays a profound respect for one's ancestors, like respecting the first Black Panther in their prayers. The mention of ancestors in prayers or mourning events is an indication of how Wakanda people still remember and pay attention even during difficult times.

In those minutes of the movie, rituals and the depiction of the spiritual bond with ancestors and familymembers convey the abundantly apparent. Moral values depicted in honoring ancestors are loyalty, respect,and responsibility with the connection of the value of giving (Linda & Eyre, 1993) by Wakanda people towards their ancestors in order to show concern and necessity. Even during a time of loss a national leaderor guardian, this does not decrease the belief and dedication that has been kept since the ancestors' time nordoes its lower respect and loyalty to the nation's history in maintaining the spirit of the past generations andplacing faith in their protection and a guide for daily living for each Wakanda community.

Peaceability and Unselfishness in the Face of Wakanda Attacks

Picture 3 (00:07:21 - 00:11:33)
 will be considered an act of aggression
This scene is about how Queen Ramonda stood up for a statement before the United Nations about the attack thatoccurred on Wakanda was due to their natural product, specifically vibranium.
Queen Ramonda: Further *attempts on our resources will be considered an act of aggression and met with amuch steeper response*.

At the scene 3, Queen Ramonda's dialogues and scenes portray what people have to do when a threat exists. That reaction of the dialogue at 00:07:21 minutes emerges after there has been a covert aggression by the United Nations member countries against Wakanda after the Black Panther died because of an unknown disease and they were being able to invade Vibranium as Wakanda main naturalresource, and planning to strike by order of armies. In this scene, it can be implied as the example of how other countries back then tried to colonize what African-American people had which could be the natural resources or people themselves by promising to share and be corporate at first As the leader of Wakanda, instead of having to take revenge and hurt many more people, Queen Ramonda prefers to give forgiveness and negotiate with the opposition to not bother what Wakanda has.The movie explores themes of resistance, depicting how the characters' struggle for justice is mirrored inthe complex fight for civil rights and the historical experience of colonization. The values of being whichare courage, peaceability and confidence, is shown by Queen Ramond's response to all parties to avoid war. While the values of giving which are portrayed by Queen Ramonda and UN members, are unselfishness, justice, and mercy on how they tell the origin of attacking in Wakanda. However, the othermoral values that are depicted through scene and dialogue in the aspect of cause of attacks in Wakanda areself-improvement, hope, and leadership in protecting the country.

Dependability and Self-improvement in Talokan Kingdom History

Picture 4 (01:05:33 - 01:08:42)

by Spanish conquistadors
who brought the smallpox,

This scene explains how Namor became the king of the Talokan Kingdom and tried to protect his people.

Namor: ***My mother and her village were driven from their farms by Spanish conquistadors who brought the smallpox, a hateful language, and dogma from another world.***

Namor: Facing starvation, war, and disease, my people turn to Chaac, our God of Rain and Abundance.

Namor: Chaac gave our shaman a vision, a way to save his people. ***Chaac led him to a plant sprouting from a blue rock***.

Namor: The plant took away their ability to breathe air but enabled them to draw oxygen from the sea. **They settled in the ocean, away from war and disease**.

The scene and dialogues of Namor's confession at 01:05:33 reveals how the kingdom of Talokan was created. Starting with the explanation of Namor by saying, *"My mother and her village were drivenfrom their farms by Spanish conquistadors who brought the smallpox, a hateful language, and dogma from another world."* and Namor's mother and Talokan people had to leave their lands in order to avoidthe war. In consequence of that action, Talokan's God, Chaac, gave vision to its shaman so that it couldsave their tribe. It led them to utilize their resources, a plant from blue rocks, and made them able to live better and create a kingdom in the ocean based on the dialogue at 01:08:42 minutes.

Based on the reasoning above, it is an important component of African-American culture, due to the success in living a better life despite historical hardships. People in enslavement did not have the opportunity to learn proper knowledge and were not strong enough to construct barriers during enslavement and exploitation because slave owners worried that this would strengthen what they owned and encourage them, consequently causing them issues (Brown, 2013). Hence, those actions interpret moral values of the history of Talokan Kingdom which are empowerment, self-improvement, courage, love, and dependability with the connection of being value from Talokan God to guide and protect his people and the connection of giving value from Namor and other Talokan people to their God, Chaac, after showing the feeling of living better life than colonialism before.

2. Moral Values in African American Community and Family
Based on Roberts (1999), community and family values are important bonds in the field of social aspect as humans are sociable beings that may be unable to do tasks by themselves alone and require theassistance of others. In fact, *Black Panther: Wakanda Forever* movie explores numerous themes reflectingAfrican-American moral values, particularly regarding community and family:

Respect and Love in Queen Ramonda and Shuri Relationship

Picture 5 (00:23:34)

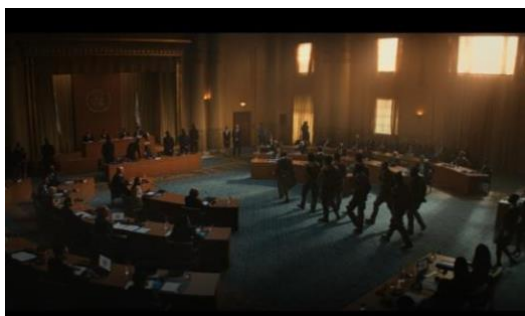| |
|---|
| This scene depicts how the relationship between a mother and daughter, which is Queen Ramonda and Shuri, is intertwined due to various events or problems. |
| Queen Ramonda: ***You need to sit here with me and with yourself***. It is the only way you are going to heal from the wound caused by T'Challa's death.
Shuri: I'm fine, mother. You don't have to worry about me. He's gone but I'm moving forward. |

Throughout the film, the bond between Shuri and her mother, Queen Ramonda, is a focal point. The relationship between Queen Ramonda and Shuri is a powerful depiction of the deep moral values inherent in strong family bonds. They support each other through their grief and responsibilities. Their shared distress and desire to move on illustrate emotional resilience and the value of family support in overcoming challenges. The strength encouragement Shuri and Queen Ramonda carried out reflects the value of empowerment, responsibility as a family member, reflects guidance to understand the importance of leading with empathy and strength, and reflects the need to act positively even in pain.

These interactions underscore the importance of family support and resilience. Ramonda's guidance and support of Shuri highlights the passing of wisdom. Apart from that, this relationship is shown by the sacrifices of both Queen Ramonda and Shuri in protecting each other during the struggles that occurred. The depiction of moral values taken in this aspect are empowerment, responsibility, honesty, respect, and love for the sake of safety and instilling the values of for one's role as a family that connects on the value of being by Queen Ramonda and Shuri toward each other and connects on the value of giving by Shuri's respect on her mother and also big love of Queen Ramonda to her daughter in order to portray how stable their relationship is developed during the movie.

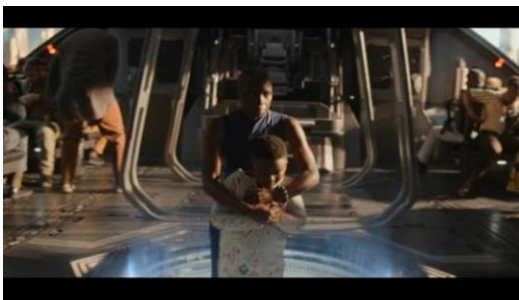**Justice and Mercy in Wakanda People and Other Parties**

Picture 6 (00:06:47 - 00: 11:45)	Picture 7 (02:19:55 - 02:25-18)
Scene where Wakandan leader engages in negotiations with other opposing parties.	A scene after the battle between Wakanda and the Talokan Kingdom.

Both scenes reflect how communities usually interact with each other and what kind of relationship is developed. Roberts (1999) described that a community relationship exists intentionally with the aim of building a sense of

equality, characteristics, and also the meaning that will be given. Wakanda's leaders and warriors behave honorably in negotiations, avoiding unnecessary cruelty and upholding their ethical standards. It highlights the importance of diplomacy in discovering agreement in order to prioritize the protection of all sides and get the target of avoiding global conflict as well as underlining the worth of working together for the good of all.

Despite moments in battles where Wakanda as well as Talokan Kingdom fight with honor and aim to protect the innocent and demonstrate resilience, these do not reduce unethical actions in solving problems. Yet, it still involves moral values in the aspect of Wakanda and other opposite parties which is the values of being that consist of courage and justice to stand decisive in defending their goals and the aim of protection in interactions after conflicts and the values of giving that consist of mercy and kindness by Wakanda to other countries to receive a peaceful resolution and minimize harm, and othersare caring and cooperation. The decisions are developed based on moral considerations, demonstrating the value of doing what is right over what is simple or useful in order to construct an improved future and mutual benefits.

Loyalty and Love in Relationship Among Wakanda People

Picture 8 (00:05:17)	Picture 9 (02:05:25)
The film starts with people of Wakanda gathering together to mourn and honor their king's life.	The scene of Okoye trying to protect Wakanda peoplefrom striking.

The scene highlights the value of community solidarity in times of grief, representing the African- American communal loss and striving processing. Even though Black Panther was gone and was replaced with a new one, the people of Wakanda and his family still showed love, respect, and concern in solidarity and unity. They also seek advice from their ancestors, indicating the value of ancestral insight for decision-making and keeping consistent with the past (Maina, 2023). These values are not only important in this story but also reflect the principles of broader African and African-American culture.

However, these scenes highlight moral values in the relationship among Wakanda people, which contains respect, love, and loyalty of the values of giving by one Wakanda to another in the sacrifice made in protecting the country and fellow humans. These scenes also underline the courage of the beingvalue that means there is a strong sense of trust between the leader and his soldiers to carry out their duties and decisions honorably and skillfully who prioritize the welfare. While the others are responsibility and empowerment for duties, social ethics, and assertive human character in planning peace with the surroundings. Working together seamlessly to achieve common goals and emphasizing the importance of solidarity and teamwork are the goals that will be achieved in the community (Roberts, 1999).

3. Moral Values in African American Religion and Spirituality
Roberts (1999) described African-American religious studies focused on the intersection of religion,ethics, and social justice within the African-American community. Hence, *Black Panther: Wakanda Forever* movie explores numerous themes reflecting African-American moral values of religion influences:

Faith, Hope, Loyalty, Respect, and Love in Talokan God

Picture 10 (01:05:49 - 01:06:10)

This scene shows Talokan people sincerely believe in their Gods, Chaac.

Namor: Facing starvation, war, and disease, *my people turn to Chaac, our God of Rain and Abundance.*

Namor: *Chaac gave our shaman a vision, a way to save his people. Chaac led him to a plant sprouting from a blue rock*.

Based on that scene and dialogues at 01:05:49 of a saying by Namor, "My people turn to Chaac, our God of Rain and Abundance." It explains what he and the people of his tribe believed were unified beliefs. It is told through descriptions of spiritual practices as well as the internal relationship between society and its God, namely Chaac, God of Rain Abundance. Because of their belief in their God, the Talokan tribe experienced more developed changes and increasingly showed respect and devotion to every policy and action planned or carried out.

Moral values exist in the Talokan God aspect are faith, hope, loyalty, respect, love (Roberts, 1999).This aspect shows the values of giving which are loyalty, respect, and love by the Talokan people to their God that indicates spiritual practices and the role of ritual in providing structure becomes very meaningful to life. From the explanation above, it interprets the African-American commitment to maintain God heritage and the role of religion and spirituality in daily life as well as interprets the importance of understanding and respecting diverse spiritual beliefs, and the shared experience of colonization and cultural preservation. This resonates with the experience of African Americans in maintaining religious and cultural identity in the face of historical oppression.

Faith, Hope, Loyalty, and Respect in Shuri's Spiritual Journey

Picture 11 (01:52:30 - 01:54:13)

This scene shows how Shuri trusts her ancestors to take the spiritual journey of becoming Black Panther.

Nakia: Allow this heart-shaped herb to *give you the strength of the Black Panther and take you to the ancestral plane*.

Nakia: Ramonda. We beg of you, come to your daughter.

After successfully making a new herb, Shuri plans to take a drink and become the new Black Pantherby trusting and visiting ancestors to guide her life and experience based on the scene and the dialogues ofNakia at 01:52:30 who wants to give the herb so Shuri can visit the ancestors plane. Shuri's visit to the Ancestral Plane is a pivotal moment where she confronts her inner turmoil and connects with her heritageand the wisdom of her ancestors.
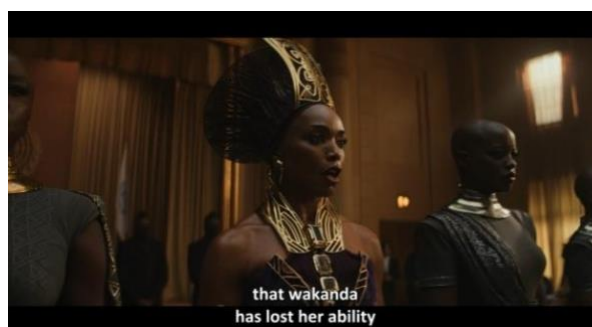
The belief in an afterlife and ancestral guidance, highlighting how African spirituality influences African-American religious values. This scene emphasizes the significance of understanding and embracing one's cultural and spiritual roots. Therefore, African-American moral values displayed in theaspect of Shuri's spiritual journey are faith, hope, loyalty, and respect. The value of giving which is shownby Shuri and Wakanda people in that scene, for example, is Nakia, to perform solidity and sincerity in theguidance of life. With the comprehending of those values, it can be interpreted as the portrayal of navigating African-American religious values during periods of loss and adversity.

4. Moral Values in African American Social Right

Roberts (1999) identifies several key moral values in African-American culture that resonate with African-American moral values, particularly those related to social rights. This includes advocating for civil rights, opposing discriminatory practices, and fighting for a society where all individuals are treated fairly and have equal opportunities.

Courage, Justice, and Peaceability in Queen Ramonda's Statement

Picture 12 (00:07:50 - 00:11:45)
 that wakanda has lost her ability
This scene shows Queen Ramonda stood up in a statement to uphold the right to protect the country and its natural products.
Queen Ramonda: We mourn the loss of our king. ***But do not think that Wakanda has lost the ability to protect our resources.*** Queen Ramonda: We are aware of the ongoing efforts by some to find Vibranium outside of Wakanda, and wish you the best of luck.

In this scene, Queen Ramonda declares before the United Nations about the necessity of Wakanda'sindependence and her authority to defend its resources by saying *"But do not think that Wakanda has lost the ability to protect our resources"* at 00:11:26 minutes. Her speech emphasized self-determinationand community defense against exploitation, reflecting African-American traditions of safeguarding andimproving communities. This scene resonates with the African-American experience of fighting for autonomy and resisting external control.

Relating to Robert's theory of African-American moral values (1999), this scene and dialogue portrays moral values in social rights aspects, which are justice, courage, care, peaceability, self- discipline, and unselfishness. They include in both values by Linda & Eyre (1993), the value of being and the value of giving. In the value of being, moral values of courage, peaceability, and self-discipline stand on Queen Ramonda character when she started her rights as a leader of Wakanda. While the valuesof giving, they show justice of immoral actions and

unselfishness to not continue the assault and try to create bilateral conditions among countries which is displayed by United Nation members to Wakanda. These moral values refer to the extent to which a person focuses on the rightness of an action regardlessof what consequences will be received or given by the other party (Taylor, 2019).

Moderation and Kindness in Nakia's Social Works

Picture 13 (00:58:38)

This scene shows Nakia works in Haiti by providing education and resources to local children.

Nakia: *Everything is a lesson here for the children*. *They painted the walls, they fed the fish, they grow everything we eat here.*

Queen Ramonda: I recognize some of the concepts here. But you are using different

material.Nakia: Yes, we use strictly what we can find here in Haiti.

Based on picture, Nakia's passion to contribute in social work explicate from the dialogue at 00:58:38, the audience of movie see what knowledge she has been taught in improving social rights for children by conveying, "*They painted the walls, they fed the fish, they grow everything we eat here*." This scene highlights the value of giving back to society and the importance of education and empowerment as tools of social change.

Nakia's efforts reflect the moral value of using one's abilities and resources to uplift marginalized communities. Therefore, it is important for social workers to practice from a human rights perspective tounderstand how these rights persist and continue to be considered by society and can be used as a basis for motivation to do the same. Based on the explanation before, it portrays the moral values of African-American in Nakia's social work aspect which are care, potential, moderation, loyalty, respect, love, andkindness. According to moral values by Linda and Eyre (1993), the values of being are portrayed by Nakia to the children which are potential and moderation, in order to provide better livelihood for thosechildren. The values of giving are portrayed by the children and also Nakia herself in loyalty, love, and kindness with focusing on underscoring the value placed on education and raising awareness on social change.

Solidarity, Justice, and Responsibility in The Final Battle

Picture 14 (02:05:24 - 02:17:53)
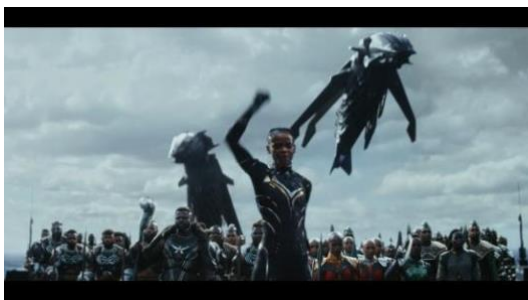
This scene shows both leaders, Shuri and Namor, fight for their rights in protecting each country and each person in the battle.

This final battle between Wakanda and the Talokan Kingdom portrays how they try to fight for each of the social rights they want. This climactic battle scene, in which the people of Wakanda unite to defend their homeland from external threats, underscores the themes of resistance and solidarity. While the depiction of the Talokan kingdom fights for their social rights, it also defines striving for progress despite setbacks which emphasizes resilience, strength, and perseverance in the face of adversity. The scene highlights the value of joining together against common enemies, mirroring the African-American history of solidarity in the battle for social justice.

Based on the explanation above, African-American moral values in the final battle aspect points to responsibility, equality, care, solidarity, courage, justice, respect, and mercy. For the moral value of courage, it includes the value of being portrayed by both Wakanda and Talokan kingdoms in pleading their rights and facing up to miscommunication. For moral values of justice, respect, and mercy, they include the values of giving. Justice and respect are displayed by the armies from Wakanda and Talokan to their leaders and enemies, while mercy is displayed by Shuri to Namor and Talokan. This scene represents collective action that symbolizes the value of protecting and supporting their community. It also represents how humans must bond to create a safe world and safe social conditions as their rights.

5. Moral Values in African American Cultural Influence

Black Panther: Wakanda Forever movie features many scenes that highlight the moral values and sayings of African-American culture. To identify specific scenes in *Black Panther: Wakanda Forever* movie that align with African-American moral values as articulated by Samuel K. Roberts:

Respect and Love in The Funeral of King T'Challa

Picture 15 (00:01:58 - 00:05:45)
This scene shows how cultural influence spread in Wakanda tradition, like the funeral of previous Black Panther, King T'Challa, with Wakanda sang and glorified his name

The film begins with a dramatic and sorrowful funeral march honoring King T'Challa. The whole Wakanda

community gathers to honor their dead king with traditional songs, dancing, and ceremonies.This scene shows how the cultural display at Black Panther's funeral represents the culture of holding this event which may be known to have occurred since Wakanda's ancestors carried out the duties or mandates that apply to their traditional ethics. Because of that, we as an audience understand the depiction of colorful clothing, traditional music, and dance rituals signifying joy in honoring the life andlegacy of the deceased, rather than focusing solely on the loss.

Based on the explanation above, the scene indicates the significance of shared loss and the urgencyof remembering the departed, mirroring the African-American cultural tradition of celebrating life with community-based rituals. It reveals moral values in the aspect of the funeral of King T'Challa which arehonesty, love, respect, and solidarity. The value of being is shown as honesty to convey the meaning of representation from African-American cultural equipment depiction in that scene. For the values of giving, they consist of love for the custom created and respect to cultural heritage by continuing to occupyin real situations. This scene influences an introduction or more in-depth information about how Wakandan culture represents African-American society to outsiders who might want to learn about it.

Respect and Dependability in Shuri's Belief of Meeting Ancestors

Picture 16 (01:52:33 - 01:56:27)
This scene shows Shuri trusting her ancestors for completing Wakanda traditions of meeting.

Another of that, Shuri's experience in the ancestral realm is a transformative moment that helps herembrace her role as the new Black Panther. This reflects the African American experience of gaining strength and identity from a rich cultural heritage. Embracing one's heritage and respecting ancestors' sacrifices and successes creates pride and responsibility.

Therefore, this shuri's belief of meeting custom with the ancestors aspect portrays moral values ofresponsibility, solidarity, self-confidence, dependability, respect, and love. The value of being in this aspect consists of self-confidence to take commitment for one's own duty as the example of African- American culture in the context of being a leader or role figure. While the values of giving, they consistof dependability to contribute implementing the culture continuously by the appearance of Killmonger, respect for the tradition in meeting the ancestors as a guide to take trust, and love for the existence of cultural heritage by doing it.

CONCLUSION

It can be concluded that throughout the movie analysis of *Black Panther: Wakanda Forever* has shownAfrican-American moral values contained and revealed in five categories in theory by Samuel L. Robertsby the assistance of support moral theory by Linda & Eyre (1993), there are *(1) historical roots, (2) community and family, (3) religion and spirituality, (4) social right, and (5) cultural influence*. It is takenthat each part of these moral values give several data related to the topic and philosophical approach.

Consequently, with the analyzing of the topic, analysis of five categories of African-American moralvalues from each aspect of the discovery produces moral values, namely respect, justice, loyalty, love, leadership, responsibility, courage, solidarity, care, self-improvement, empowerment, faith, peaceability, self-confidence, unselfishness, mercy, hope, dependability, honesty, kindness, self-discipline, potential, equality, and moderation.

This analysis is based on the potential to raise understanding of culture, increase empathy and moral values reflection, and motivate personal and societal development. It can additionally reflect on the moral values delivered in the movie, inspiring people to examine their own values and explore how these concepts might be implemented within their personal and social lives.

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TRIPARTITE DEPICTION ON THE MAIN CHARACTER IN A MAN CALLED OVE NOVEL

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Abstract

This research to analyze psychology of literature as seen in the character Ove in the novel "A Man Called Ove". In this way, researchers can better understand how psychological elements work in the characters of the story. This study helps the researcher and other studies look deeper into the personalities and interactions between characters, which enriches the researcher's and other studies' understanding of literature and psychology.

This study aims to analyze how the Freudian tripartite (consisting of id, ego, and superego) is portrayed in Ove's character in the novel A Man Called Ove. This research aims to uncover and interpret how Ove's behaviors and conflicts fit into Freud's theoretical framework, providing a deeper understanding of the psychological complexities underlying Ove's character portrayal. In this study, the researcher used a method called qualitative method. This method helps the researcher better understand the story A Man Called Ove by using Freud's psychoanalytic theory. This method is useful because it allows the researcher to carefully examine, interpret, and analyze the story.

Based on the findings, the research show that the main character's id - Ove id is depicted through often displaying impulsive and emotional traits. He sometimes acts without thinking about the consequences and is greatly affected by his emotions. Ove's anger and dissatisfaction towards his neighbors who make his life difficult. His ego is portrayed through a person who is very orderly and organized in doing everything. He also has strong leadership and can solve problems well, although sometimes he is stubborn. And his superego is portrayed through having high moral standards and upholding traditional values. He has great respect for rules and adheres to the principles of honesty, integrity.

Keywords: *A Man Called Ove*, Freudian psychoanalysis, psychology of literature, tripartite

INTRODUCTION

Sigmund Freud's Tripartite is the theory of psychic structure proposed by the founder of psychoanalysis, Sigmund Freud. "Tripartite" is a word of Latin origin that consists of two parts: "tri-", meaning three, and "-partite", meaning divided into three parts or components. According to (Freud, 1958) the human mind is divided into three main interrelated parts, namely Id, Ego, Superego. This concept provides the basis for a deeper understanding of a person's Psychologicaldynamics and helps explain various aspects of human behavior. Tripartite are Id, Ego and Superego, often known as psychological analysis. In the early 1990s, Sigmund Freud introduced psychoanalysis to treat patients suffering from a specificmental illness but, this technique is also still useful for examining literature (Amelia & Daud, 2020).

Psychology in literature presents a variety of interesting issues to be explored. One important issue is the depiction of mental health and psychological disorders in literature (Wulandari & Samanik, 2020). Analyzing how these issues are portrayed in literature not only provides insight into the experiences of individuals facing mental health challenges, but also raises questions about stigma, representation, and the impact of societal attitudes on individuals' perceptions of themselves and others (Wiyatami, 2011). As research has mentioned above, psychology in literature studies human behavior. In this case, the behavior in question is the behavior of the characters in literary work. (Samanik, 2018) describe the behavior can be very depending on our point of view, for example, a grumpy person, who likes to point at people he doesn't like if they were thieves caught outside his bedroom window.

The researcher chose a novel entitled A Man Called Ove which was published in 2015 and became the New York Times bestselling author of the novelfor several reasons. Firstly, with this issue an analysis of how aloneness affects Ove's behavior and perception of the world around him could be an interesting focal point. By exploring various themes and issues such as depression, trauma, and difficulty adapting to change and its impact on Ove's changing attitudes and behaviors, which appear in A Man Called Ove, readers can gain a deeper understanding of the complexity of human character and the dynamics of human relationships.

Secondly, the novel emphasis on emotional complexity A Man Called Oveas seen from personal change Ove's emotional journey includes significant personal changes. From a possibly cold and rude person to begin with, he developsinto a character who is more empathetic and open to those around him. The emotional complexity lies in this change process, which involves internal conflictsand moral consideration. The urgency of the research depicts and explores different layers of human emotions, including loneliness, loss, and hope. This reflects the reality of life where personal change is often influenced by basic drives, adaptation to reality and moral considerations. Analyzing the main character, Ove, using Freud's tripartite concept is important because it helps us understand his internal conflicts, personality, and social relationships more deeply. By understanding how the Id, Ego, and Superego as cited by (Freud, 1958) interact in Ove's mind, we can see how his character is formed, how he relates to others, and how he copes with his feelings of inferiority. This provides a deeper insight into the emotional and psychological journey of the main character in the novel. Lastly, through researching the novel readers can develop their literary analysis skills, A Man Called Ove is known for its complex main characters, readers can understand how characters are built, how characters development occurs, and how psychological elements are applied in the process of character creation.

Psychoanalysis, a psychological theory developed by Sigmund Freud in the late 19th and early 20th centuries, has had a profound influence on literature. Freud's theory centers on the idea that human behavior is determined by unconscious conflicts, desires, and traumas, often stemming from childhood experiences. These unconscious elements shape an individual's personality, motivations, and actions. In literature, writers often use psychoanalytic concepts such as id, ego, superego (Freud, 1958). Over time, the involvement of psychologists and researchers in detailing the nuances of the id, ego, and superego will continue to enrich our understanding of the mysteries of the human mind, psychoanalysis reveals unconscious conflicts that influence human behavior (Arnetta & Amelia, 2022).

Tripartite Characteristic
The Tripartite concept helps us understand how human personality is formed and functions. By dividing personality into three maain parts - id, ego and superego - we can see how they interact with each other. This helps to understand the internal conflicts that may arise within a person.

Id
In the development of psychology, the id concept proposed by Sigmund Freud has become an important foundation in understanding the structure and function of the human mind. The id, according to him, is the unconscious part of the mind that contains instinctual drives and basic instincts (Freud, 1923). Freud viewed the id asthe most primitive and uncontrollable part of the personalitythat exists in the human mind and also that operates on the principle of pleasure and without regard for social norms or external reality.

Ego
The ego acts as a link between the id, which represents instant needs, and the superego, which reflect internal moral norms. The ego is responsible for fulfilling these needs in a way that is acceptable to the superego and external reality. Although the ego tries to maintain balance, internal conflicts can arise.

Superego

The superego develops during childhood and adolescence as a result of identification with parents or other authoritative figures. It includes moral, norms, rules, and values that guide an individual's behavior. The superego functionsas an internal controller, responsible for feelings of guilt and shame when individuals violate its moral norms.

METHOD

In this research, the researchers use the qualitative method as the main approach to analyze the novel A Man Called Ove using Freudian psychoanalysis theory. Qualitative method is a research approach that prioritizes in-depth understandingof the phenomenon under study through detailed description, interpretation, and context analysis (John, 2010). In analyzing the A Man Called Ove novel, qualitative methods can be used to understand the characters, themes, and messages contained in it more deeply. This choice is based on several considerations that strengthen the researcher success in conducting the analysis and the accuracy of the analysis in learning more complexities about character psychology. Qualitative method also provides the flexibility needed to explorethe depth and complexity of the psychological elements that appear in the novel. The advantage of the qualitative method also liesin its ability to explore context and meaning. In character analysis,it is important to understand the background, life events, and interpersonal relationships that shape the character's psychology (Emily, 2018).

FINDINGS AND DISCUSSION

In this chapter, the focus of the analysis is to answer research question of How is the Freudian tripartite depicted on Ove character. As the main character of the A Man Called Ove Novel, Ove's actions and personality affects the plot of the whole story. Sigmund Freud in The Id and The Ego (1923), states that the elements that affect human personality are determined into three forms; Id, Ego and Superego. Therefore, the analysis of the elements of the Id, Ego and Superego is focused on Ove as the main character

1. ID (UNCONSIOUS)

(Freud, 1923) says that the id is the aspect of our mind that is born with drives and desires that lead to the immediate and complete satisfaction of our desires. The id is related to the unconscious, identified as primitive instincts connected with an aggressive nature.

<div align="center">DATUM 1</div>

Ove sat in his favorite chair in the living room, enjoying the quiet of the afternoon. However, the silence was suddenly interrupted by a rumbling noise outside. He rushed to the window and watched in bewilderment as a truck trailer driven by his new neighbor damaged his beautiful flower plants. Without hesitation, Ove felt anger welling up inside him. He felt a pressure in his chest, a feeling of frustration engulfing his mind. Although his voice was obscured by the sound of the trailer's wheels constantly rolling, his anger was tangible. ***Ove: "What the hell is this?" ...., Ove shouted thunderously from the window Ove: "What are you doing?" Ove roared at the woman. Parvaneh: "Yeah that's what I'm asking myself too" Ove: "You can't drive here! Can't you read?" (P.22)***

Ove appears to be very impulsive in his responses to the situations he faces. He reacts with unconsidered anger and rudeness, without thinking about the long term consequences or effects of his actions. This impulsive behavior can be attributed to Ove's difficulty in controlling his emotional impulses, such as anger or frustration, which may be caused by feelings of loss of control or security. In the context of impulsivity, Ove's behavior reflects an inability to control his basic human drives and instincts, as described in the Freudian concept of the Id. (Freud, 1923) describe psychoanalysis theory, human behavior is influenced by three personality structures: the id, ego and superego. The id is the part of the mind that controls the basic human drives, which operate on the pleasure principle to fulfill immediate needs without regard for long-term consequences (Freud, 1923). Ove may experience conflict between his basic drives, such as the need for control or security, and his ability to control his actions. Ove seems to react impulsively to situations that cause him discomfort or dissatisfaction when Ove feels a situation is out of his control, such as when someone disobeys a rule he believes in, he may respond with anger or rudeness in an attempt to regain his sense of control or security. This suggests that Ove may have difficulty in handling uncertainty or unexpected changes in his environment. When he yells and threatens others, this may be an attempt

to regain his sense of control or security. (Freud, 1923) describe, impulsive behavior often arises in response to a conflict between basic drives and ego control. Ove's situation also reflects a basic tenet of impulse theory, where individuals react quickly and without consideration to an external stimulus (Moeller, Dougherty, Barratt, & Schmitz, 2001). Ove does not seem to think about the consequences of his actions when he unleashes anger or rudeness towards others, demonstrating his lack of impulse control. In Ove's case, his impulsive responses can also be understood as an attempt to fulfill unmet psychological needs, such as the need for recognition or control (Barratt, 2001). When individuals feel threatened or unsafe in their environment, they tend to react impulsively as a defense mechanism to protect themselves (Misnawati & Pranoto, 2022). Ove's impulsive behavior in the given situation can be understood through the lens of Freud's psychoanalytic theory and modern impulse theory. The conflict between basic drives and ego control, as well as the need for control and security, may be the main cause of his impulsive behavior. Ove's uncontrolled impulsive responses also reflect his lack of impulse control, in accordance with the concepts in Id theory (Freud, 1923)

2. EGO (REALITY)

DATUM 2

After a moment's reflection, Ove realized that his pent-up anger wouldn't solve anything. He decided to talk to his new neighbor amicably to find a better solution. When Patrick delivered his apology, Ove responded in a calmer manner, demonstrating his ability to balance emotions with rational thought. Although there is still tension, Ove tries to reach a middle ground with his neighbor, showing a more balanced and understanding attitude. ***Patrick: "My bad! My bad! Sorry, I didn't see the mailbox in the rearview mirror. It's so hard, I don't know where to turn in this trailer..." Ove: "How can anyone not be able to reverse a car with a trailer?" He thought (P.25)***

Sigmund Freud, in his theory of psychoanalysis, divided human personality into three main components: Id, Ego, and Superego. These three elements interact to shape individual behavior. The Id is the source of instinctual drives that seek immediate gratification, the Superego represents internalized moral laws and social norms, while the Ego acts as a mediator that attempts to balance the demands of the Id and Superego with external reality (Freud, 1923).Using this framework, the researcher can analyze Ove's behavior in his interaction with his neighbor Patrick. After reflecting for a while, Ove realizes that his pent-up anger will not solve any problems. The decision to talk to his neighbor in a friendly manner reflects his strong Ego function. Ove's Ego successfully suppresses his angry impulses, which are a representation of the Id, and chooses a more rational and constructive approach (Freud, 1923). This shows that Ove's Ego is able to manage his instinctual impulses and seek a more realistic and productive solution. When Patrick expressed his apology by saying, ***"My bad! My bad! Sorry, I didn't see the mailbox in the rearview mirror. It's so hard, I don't know where to turn in this trailer...,"*** Ove responds more calmly. This calm response demonstrates the Ego's ability to balance emotions with rational thought (Freud, 1923). In this case, Ove shows good self-control, which is the main function of the Ego in managing the Id's impulses to conform to the social norms internalized by the Superego. Although there is still tension, Ove tries to reach a middle point with his neighbor. This effort illustrates the Ego's ability to seek compromise and integrate the needs of the Id with the demands of the Superego, thus creating a more balanced and understanding response (Freud, 1923). Ove's decision to seek a middle ground demonstrates the Ego's ability to navigate conflicts and find solutions that not only satisfy personal urges but are also socially acceptable. Ove's internal thoughts, as seen in his reflection*, "How can anyone not be able to reverse a car with a trailer?"* indicate a conflict between an angry and frustrated Id and an Ego trying to control external responses (Freud, 1923). This thought reflects the constant work of the Ego in managing instinctual drives and maintaining socially acceptable behavior, it shows how the Ego attempts to balance instinctual drives with the demands of social reality. Ove's behavior in this narrative reflects the effective functioning of the Ego in managing internal and external conflicts. Ove demonstrates how the Ego works to achieve a balance between emotions and the demands of social reality, and how individuals can develop more rational and understanding responses in the face of challenging situations (Freud, 1923).

3. SUPEREGO (MORALITY)

DATUM 3

Ove stood in the middle of his orderly and well-appointed neighborhood. He looked around with pride, witnessing the well-maintained homes of his neighbors, with no glaring defects or damage. He feels a responsibility to keep his neighborhood orderly and safe, as he has always done over the years. **Ove: "The residents' association does**

not allow vehicles to be used here, and you'd better obey." Ove snorted as she returned to her house with fierce steps. (P.27)

In this narrative, the research sees how Ove's character shows his superego side through his actions and attitudes towards his environment. The superego, according to the theory (Freud, 1923) is an aspect of personality that functions as the guardian of moral rules and values accepted by individuals from their social environment. When looking at Ove in this narrative, it is possible to identify several aspects of his superego that are revealed. Firstly, Ove shows a strong sense of responsibility towards his environment. He feels he has an obligation to maintain order and safety around his neighborhood. This is reflected in his pride in an orderly and good neighborhood, as well as his desire to ensure that his neighbors abide by the established rules. This corresponds to (Freud, 1923)'s concept of the superego as the guardian of internalized moral standards. Secondly, Ove enforces the rules firmly with others. When he talks to his neighbors about the prohibition of vehicle use in their neighborhood, we see how he does not hesitate to enforce the established norms. This assertiveness reflects Ove's strong internal control, which is guided by his moral values. However, we can also see a hint of anger or frustration in Ove's actions towards his new neighbor. Although he tries to maintain order and abide by the rules, when these rules are broken by his neighbor, he may feel annoyed or lose control of the situation, this is an example of how the conflict between the id (personal needs and drives) and the superego (moral standards) can arise in a person's personality (Freud, 1923). In this whole analysis, we see how Ove is a good representative of the superego side of his personality. Ove portrays upholding moral and ethical values, as well as responsibility towards his society, as described by (Freud, 1923)'s theory of the superego.

CONCLUSION

This study chose the novel *A Man Called Ove* as the focus of analysis because it illustrates the complexity of characters and the dynamics of human relationships. The main focus is on how solitude affects Ove's behavior and emotional journey, as well as how Freud's tripartite concept is displayed in his character. Through this approach, readers can gain a deeper understanding of human psychological complexity and improve their literary analysis skills. An in-depth analysis of how solitude affects Ove's behavior helps readers understand themes such as trauma and difficulty adapting to change that affect his attitude and behavior. According to Freud's (1923) theory of psychoanalysis, human behavior is influenced by unconscious conflicts stemming from childhood experiences. This analysis shows how Ove experiences changes in attitude and behavior in response to the solitude and life challenges he faces. This research highlights the importance of the tripartite concept in understanding Ove's character. According to Freud (1923), the tripartite consists of the id, ego, and superego, which represent basic drives, ego control, and internal moral views, respectively. Through this tripartite analysis, readers can see how the internal conflict between unconscious drives and ego control affects Ove's behavior, as well as how his internal moral views play a role in his decision-making. This research uses qualitative methods to analyze data from the novel itself and other relevant sources. As explained by John (2010), a qualitative approach provides an in-depth understanding of the phenomenon being studied through description, interpretation, and analysis of context. An in-depth analysis of Ove's character reveals his psychological complexity, showing internal conflicts between basic drives (Id) and ego control (Ego), as well as internal moral views (Superego). The results of the analysis show that Ove often reacts impulsively to situations that cause discomfort or dissatisfaction, reflecting the internal conflict between basic drives (Id) and ego control (Ego). However, Ove also demonstrates the ability to control his emotions and achieve a balance between personal drives and social norms. This is in line with Freud's (1923) theory that the ego acts as a mediator between the id and superego, trying to balance personal needs and social demands. This study provides a deeper understanding of character psychology and the relevance of Freudian theory in literary analysis.

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